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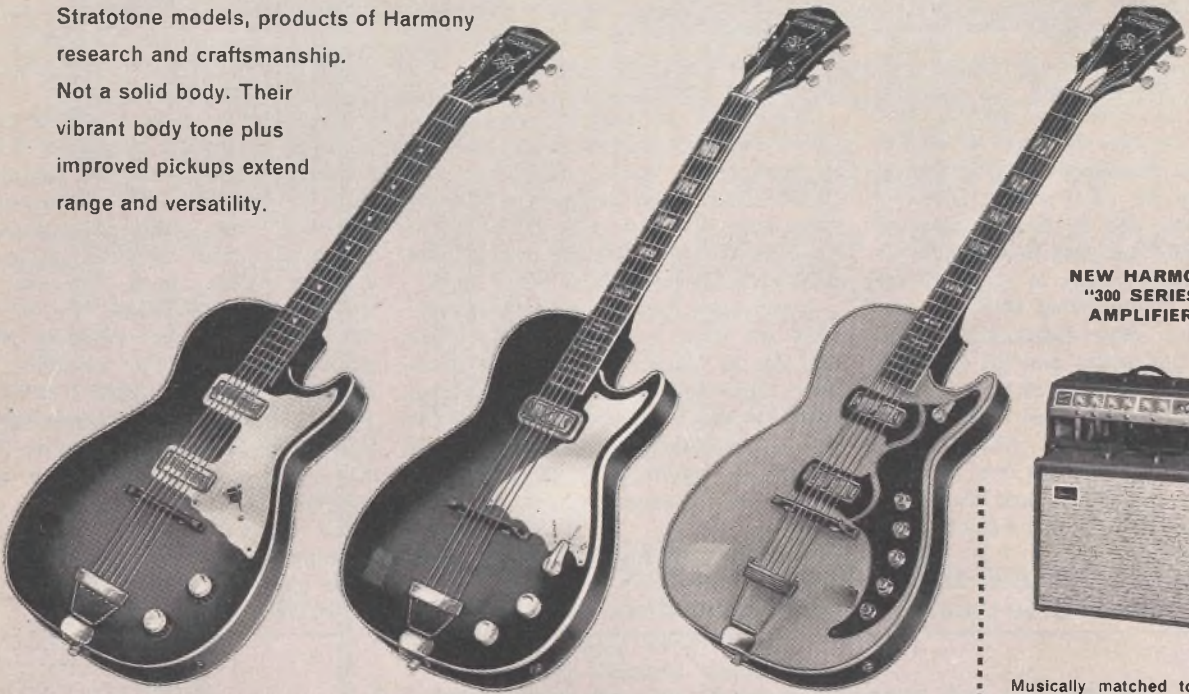
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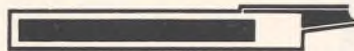
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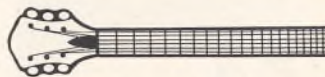


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THE FIRST CHORUS

By CHARLES SUBER

We talked two issues ago of the relationship of the performer to his audience. In this issue, we speak mainly of a major aspect of the relationship of the audience to the performer—that is, the meaning and importance of the annual *Down Beat* readers poll.

The manner in which the performer expresses himself to his audience lies in the nature and character of his performance—the expression of his talent in person, on film or on record. The audience expresses itself to the performer in its critical reception. This reception can take the form of attending (or not attending) a performance; by applause, or other means of showing approval; and by the purchase of some medium carrying the performer's talent or image, such as records, pictures—and even wind-up dolls.

There is a more intangible kinship between a performer and his audience that is variously referred to as "reputation" or "standing" or "following." Great original talents like Charlie Parker and Billie Holiday tend to build up an aura or legend about their personalities and talents that become part of our folkways.

In a more restrictive sense, this kinship can be called in-group status. It is

possible for some talent to become widely known and liked because it is the thing to do. This faddism usually disappears with the arrival of the next "great" talent.

The *Down Beat* readers poll has for 25 years provided an outlet for audiences to step up and be counted by their preferences. The *Down Beat* reader is far more sophisticated in his tastes in music than members of the general public, and certainly more knowing about what constitutes genuine jazz talent. Almost without exception, the choices made by *Down Beat* readers have withstood the tests of time and fluctuating criticism.


We do not say that the number one choice in each category is the absolute of musical or vocal proficiency. The point is that those performers who receive enough votes to be *listed* in the final results represent the core of our contemporary jazz talent.

Years ago, it might have been possible for some musical genius to live and die in relative obscurity. It is almost impossible today. Any suggestion that any great talent will live out his life in some deep recess of space is simply not creditable, if anyone understands the dynamic nature of great talent.

Talent is not simply a matter of a unique combination of natural and acquired aptitudes. It is also a matter of

strong ego and ambition. The talented performer (and we talk here of the professional) must and does have the egocentric desire to perform and the ambition to bring that desire before an audience. It is not just an idle axiom that "talent will out." Talent, real basic, driving talent, *will* burst through.

The relative commercial success achieved by this talent will depend on many circumstances, some of which are beyond the control of the performer. For example, the exposure that one record company extends to its performers over another company will affect the *depth* of the critical reception. Personal problems that take some performers out of the active arena for periods of time also affect comparative standings. Regional preferences for individuals are insignificant, with record distributions and radio plays becoming constantly more universal. I doubt if it even makes much difference how much personal exposure one artist has over the other—records again are the great equalizer. (For example, it is doubtful whether Miles Davis has played before 200,000 people this past year, and certainly Thelonious Monk has been a hermit compared to the widely-traveled Dave Brubeck).

So, on to the results. They are fascinating. Just remember how important these audience appreciations are to the performer . . . and to our music. 

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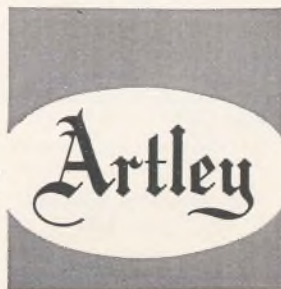


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PHOTO CREDITS: In poll section: Count Basie, Don Elliott, J. J. Johnson, Miles Davis, by Charles Stewart; Paul Desmond, by Ted Williams; Barney Kessel, by Walter Wachter; Maynard Ferguson, by E. H. Reed; Milt Jackson, by Ron Howard; Herbie Mann, by Bill Spilka; Shelly Manne, by Van Pelt; Oscar Peterson, by David B. Hecht; Les Brown, by Dave Pell; Gerry Mulligan, by Claxton-Lang.

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CHORDS AND DISCORDS

Roses and Thorns

Cheers to Bill Mathieu for his moving review of *Sketches of Spain* . . . I read it with mixed emotions. Words are symbols we use to convey our thoughts and emotions. When thoughts and emotions are so enormous, we cannot always find the right word to express exactly what we feel . . . Such a time was upon us in *Sketches of Spain*. Mathieu's review had beauty and meaning; it was as poetic as Miles' playing. Birmingham, Ala. Thelene Moore

I have been reading your publication for two years, and, for the most part, I have enjoyed it immensely. I have disagreed with some of the record reviews, but I have kept my mouth shut.

However, in your Nov. 10 issue, the review of the Bernstein-Brubeck record by Bill Mathieu angered me to the point where I felt I had to say my piece.

If this record is not an effective merger of jazz and classical music, then such a merger cannot come about. If this record

is not an effective merger of jazz and classical music, then neither is the new "third stream" music of Gunther Schuller and John Lewis.

I think that it would be very interesting if Mr. Mathieu were to write an article describing what he thinks a real merger of the two musics would be like, so that when such a piece is written I might be able to recognize it . . .

Cleveland, Ohio

Walter M. Nisenson

See reviews of Lewis and Schuller music in the Dec. 8 Down Beat.

Hooray for Ralph Gleason for his review of Ray Charles' *Genius Hits the Road*. I have long been an awed admirer of Charles . . . As Mr. Gleason said, Ray Charles is Mr. Soul. I think all the Charles critics should listen again to his Atlantic album 8006 before forming their opinions.

Dayton, Ohio

Larry Siders

Re: John S. Wilson's review (Oct. 13) of the *Dick Morgan at the Showboat* album . . . *Is he kidding?* Cocktail pianist? Sure he is. And I'll bet Peterson and Garner are, too.

Rochester, N. Y.

Gap Mangione

Mooney Missed

I hasten to comment on your article entitled *Jazz Organ-izing* appearing in the Oct. 27 issue of your fine magazine.

The writer of this article would seem to be a perceptive listener with a sound knowledge of jazz who with good reason lauds the wonderful, swinging playing of Shirley Scott. I have no quarrel with him on his comments regarding other pianist-organists who have adopted this usually cumbersome instrument which is becoming a genuine jazz voice as opposed to the micky mouse effects used by some of the old-timers on this instrument.

However, I searched in vain for comment on a musician who has been gassing his admirers for more than 15 years. His enormous talents became known to many through the release of Decca recordings of about 15 years ago. I'm referring to Joe Mooney, of course. Those of us who remember his first quartet records rarely hear groups today that compare from the point of view of rapport, sensitiveness, and the sheer love of playing to and for each other. The MJQ is a notable exception.

Joe Mooney does not show off in the same sense that Jimmy Smith does but rather uses dynamics in a sly and even whimsical manner which heightens the jazz feeling that permeates everything he does on the organ. His lyrical approach to the great ballads which are now jazz standards is a joy to hear. The thoughtful gentleness of his playing, in my opinion, far outweighs the screaming trick effects used by so many of the musicians mentioned in this article.

Mexico City, Mexico

E. Brandon

Hamp Hawes Debt

André Previn is undoubtedly a skillful, talented musician in his own right (as reported by John Tynan in your Oct. 27 issue). However, it is surprising that Previn does not give recognition to Hampton

(Continued on page 8)

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CHORDS

(Continued from page 6)

Hawes as an influence on his jazz interpretations. Hawes, a tremendous talent, has a style that is distinctive and definitely his own, and it is obvious from much of Previn's recent recordings, particularly his *West Side Story* LP, that he is copying Hamp's style, his timing, phrasing, and accentuation.

It is a tribute to Previn's ability that he is able to accomplish this. It is even more of a tribute to Hampton Hawes to have, not only André Previn, but other pianists attempting to emulate his style.

Ft. Worth, Texas
Marion Bonds
Monterey Miff

Congratulations! Few magazines could take a combination building inspector-plane spotter and turn him into a jazz critic. But, by George, you've done it. I think.

I can't tell you how impressed I was with John Tynan's review of the Monterey Jazz festival. His ability to spot a sticking door at 20 rows shows his canny insight and understanding of the important elements of a festival. And even more important, he let us know when a door *didn't* stick. His eyesight is excellent. But, I'm forgetting his ears. How that man can hear! However, I was a little disappointed in his coverage here . . . he only told us when a plane did fly over; he forgot to tell us when they didn't.

But, in all fairness, he made up for this lack by carefully listening to every complaint made about the festival. If anyone did say something nice about the festival I'm sure that Mr. Tynan, being the impartial observer he is, would have reported it.

On the other hand, although it pains me to question the merits of a reviewer, I'm afraid I must accuse Ralph J. Gleason of sloppy reporting in his reviews of the afternoon shows. He didn't once mention a sticky door, a plane, or any of the backstage intrigue where everyone put down the festival. Are you sure Mr. Gleason was really there? I seem to have the feeling that Mr. Tynan and Mr. Gleason were covering two different festivals.

Carmel, Calif.
Barbara Cox

Drumm Isn't Square

I am writing in reference to a recent article in which the Ronnie Drumm Orchestra was labeled a "Sammy Kaye-styled band." Drumm's arrangements lean more to the powerful big band sound than to the Kaye style . . . I hope a retraction is made.

Springfield, Mass.
Ed Puzybyla

We regret referring to the Ronnie Drumm Orchestra as being anything but the swinging big band it is. Our apologies.

Jazz Ethos

About 7 B.C. the ancient Greeks possessed a musical doctrine known as "ethos." The doctrine of ethos involved the belief that music has a direct effect upon the soul. If the musician was in harmony with the "spirits" his old cithra would really swing. He had "soul" (ethos).

Now here we are in the 20th century, yet by actual count the word "soul" oc-
(Continued on page 10)



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CHORDS

(Continued from page 8)

curred 10 times in one of your past issues. Is Charles Mingus in tune with some spirit when he's playing? If so, I think he should let the spirit get in touch with some of the current rock-and-roll singers, a little ethos would do them a lot of good. When a tenor man hits a bad note, is it a bad note or is it ethos? Does Bill Evans have more ethos than Hamp Hawes? How do you measure the degree of ethos, in centimeters, decibels, yards, or Gitlermeters?

What I'm trying to say is that jazz can do without such things as ethos and be satisfying. Let's not mix 20th century jazz with seventh century B.C. superstition. Let's leave the soul in the hands of the Almighty and cease saying that it provides the inspiration for our swinging music. Les McCann's statement about "curing people" proves that this whole idea has reached the point of banality.

Beaver Falls, Pa.

Lewis Turkish

Limited Response

I hear *Down Beat* has been saying some rather bad things about us. Thank you.

Hollywood, Calif.

Les McCann, Ltd.

Praise . . .

Zounds! Great things are happening!

Congratulations on your fine magazine which I have been reading for many years. It is getting better and better all the time. I was particularly impressed with the type layout cover of your latest issue (about soul and funk). It was very well done visually and editorially.

I enjoy many of your features. Among these are the record reviews, personality slants, and especially George Crater. The Crater story about the marines, Newport jazz festival, etc., was a real jewel.

Also, keep up the good work on the layouts and art work in general.

I would like to add that the story on Horace Silver was both deserving and wonderfully well done. In my humble opinion Horace is both a worker and innovator.

Dayton, Ohio

Ray Kline

. . . and Knuckle Rapping

Gene Lees bemoans the public's neglect of the piano techniques in his *Afterthoughts on Piano* (Oct. 27). Now that he has presented the situation it would be necessary to explore the *difference* between Monk and Previn, to explain *why* Monk is winning the polls as a pianist, and to clarify why *he* prefers the "soul-oists" to the virtuosos.

As for Monk winning polls, consider this: I dig his compositions. Now tell me, who plays them? Not Previn, not Peiffer, not Phineas, and not Shearing; nor could they or would they. So I choose Monk, not because I don't "appreciate" Peterson, Hank Jones, or Bill Evans but because Monk is the pianist who plays Monk's music.

Mr. Lees succeeded in only skimming the surface, and deserves credit for trying. The article was an inroad to a greater understanding of jazz piano, and those are pretty infrequent.

Santa Monica, Calif.

Curtis W. Plumb

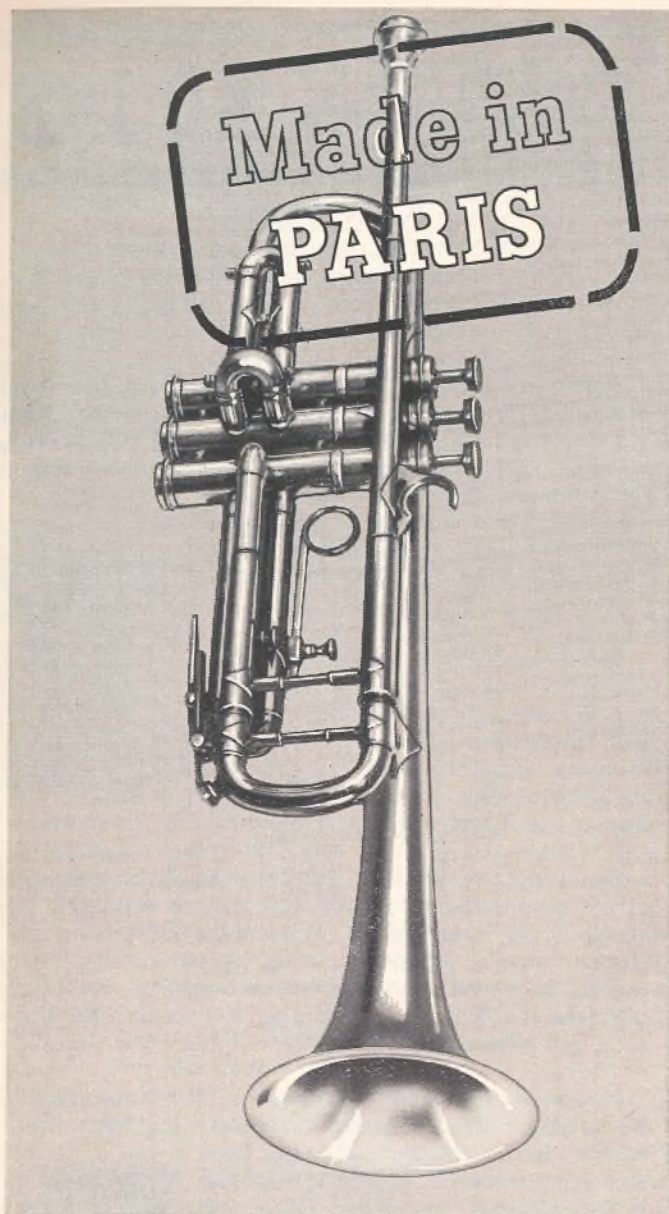


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NEW YORK

Last month, New York jazz fans were treated to two fine all-star big bands: the **Quincy Jones Orchestra** at the Basin Street East, and the **Gil Evans Orchestra** at the Jazz Gallery. Here are the current personnels:

Quincy Jones: **Benny Bailey, Clyde Reasinger, Jerry Kail, Freddie Hubbard**, trumpets; **Quentin Jackson, Melba Liston, Wayne Andre, Curtis Fuller**, trombones; **Phil Woods, Tony Ortega**, alto saxophones; **Oliver Nelson**, tenor; **Jerome Richardson**, tenor, flute; **Sahib Shihab**, baritone; **Julius Watkins**, French horn; **Patty Brown**, piano; **Les Spann**, guitar, flute; **Buddy Catlett**, bass; **Stu Martin**, drums.



JONES

Gil Evans: Evans, piano; **John Coles, Phil Sunkel**, trumpets; **Jimmy Knepper, Keg Johnson, Tony Studd**, trombones; **Dick Meldonian**, tenor saxophone; **Frank Tricarico**, baritone; **Mort Lewis**, alto, clarinet, flute; **Ray Crawford**, guitar; **Dick Clark**, bass; **Charlie Persip**, drums.

Dan Terry's big band opened at the famous New England dance spot formerly owned by **Vaughn Monroe**, The Meadows, in Framingham, Mass. Terry's 18-piece crew hopes to stay at the spot until spring, playing five nights a week and for Sunday afternoon jazz concerts. **Joe Derise** is with the band as pianist, arranger, and vocalist. **Bix Brent** is the girl singer.

Accompanying **Gloria DeHaven** at the Maisonette in the St. Regis hotel are **Peter Appleyard**, vibraharp; **Walter Norris**, piano; **Whitey Mitchell**, bass; **Al Levitt**, drums . . . Guitarist **Jim Hall** is in California for a rest. When he returns to New York he plans to form a group with pianist **Dick Katz** . . . **Jimmy Giuffre** played a jazz concert at the University of the South, Sewanee, Tenn., with **Paul Bley**, piano; **Ben Tucker**, bass; **Bobby Thomas**, drums . . . **Sol Yaged** is doing a series of weekly jazz concerts at the Fort Hill restaurant in Scarsdale, N.Y.




EVANS

Ernest Pintoff, animated-cartoon producer, has released for showings in art theaters an award-winning cartoon (at the Edinburgh and Stratford, Ont., film festivals) entitled *The Interview*. The seven-minute film is based on an interview between a "cool cat jazzster" and an "emcee from squaresville," who are plagued by their inability to communicate.

The two half-hour segments of the *Robert Herridge Theater* which pertain to jazz—the **Miles Davis-Gil Evans** showcase and the **Ahmad Jamal-Ben Webster-Buck Clayton** showcase—are being paired by CBS Films into an hour-long jazz special to be sold to local TV stations . . . **Gil Rodin**, former music director of the **Bob Crosby Band** and alto saxophonist with the old **Ben Pollock Orchestra**, will

(Continued on page 59)



down beat

Down Beat

December 22, 1960

Vol. 27, No. 26

THE CABARET CARDS — HAVE THEY KILLED A MAN?

Lord Buckley was an improbable candidate for martyrdom. But such is he proving to be.

Buckley was the latest victim of the cabaret card licensing system of the New York police department. The comic monologist was working at the Jazz Gallery Oct. 20 when a patrolman walked in and took his card. No explanation was given, even though police regulations state clearly that a cabaret card can be suspended or revoked only after "notice and a hearing."

Buckley began to go the familiar and dreary round. The next day he talked to Sgt. Frank Nolan at the licensing bureau. When a friend of Buckley's pleaded that the card loss could jeopardize Buckley's future livelihood, the sergeant said callously, "Could be." Then Buckley got deeper into the smelly waters of the cabaret system. He began to hear how he could get a card if he paid off through the right channels to the right cops.

Then, suddenly, in the midst of his troubles, Buckley had a stroke and died. According to friends and Buckley's wife, the police harassment had been a direct and contributing factor in his death. An autopsy, ordered by Police Commissioner Stephen P. Kennedy, gave "long-standing kidney disease, complicated by uremia" as the cause of death. Attorney Maxwell T. Cohen said that because the card was lifted and he was unable to earn his living, Buckley had not eaten properly for two days before his death.

Buckley's death triggered reaction in New York. Club owners and musicians who, having got their cards, were previously fearful of police retaliation, began to come forward to say that a card could be obtained by graft, something that has been an open story among musicians for some time. And one prominent, poll-winning jazzman was reported ready to testify he had obtained his card in that way.

Immediately after Buckley's death, writer Harold Humes helped form the Citizen's Emergency Committee. Charter members were Jason Epstein, an editor and vice president of Random House; Robert Silvers, a *Harper's* magazine editor; novelist Norman Mailer; Mark Lane, Democratic assemblyman of the 10th district, and Art D'Lugoff

of the Village Gate nightclub, who has been fighting police harassment of his club for more than two years.

D'Lugoff told a meeting of the committee that last February, a plainclothes policeman tried to shake him down.

The case began to grow. The American Guild of Variety Artists took a stand on the cabaret cards and Buckley's death.

AGVA president Joey Adams said the guild was organizing an all-out fight against police control of entertainers in New York.

"Why do performers have to be treated like gangsters?" Adams asked.

Cohen and Commissioner Kennedy—who is called a dictatorial tyrant by rank-and-file police officers and who is under fire from the Patrolmen's Benevolent Association as well as in a tow-car racket inquiry—finally met in a face-to-face clash.

At a hearing on Buckley's death, told by Cohen that Buckley had not had enough money to eat, the commissioner said that he could have applied for welfare relief.

Cohen blew his top, and told Kennedy: "You are a disgrace to the city of New York and this department. I think your resignation at this time would be appropriate."

Kennedy replied, "I find your behavior as a member of the bar highly objectionable, and I am sending a transcript of this hearing to the Bar Association's grievance committee."

In one of the stormiest sessions New York reporters had ever witnessed, Kennedy blasted the Citizens Emergency Committee. "Who," he asked disdainfully, "are the citizens . . . ? What is the emergency?" He also asked, "Were you ever known by any other name?"

At one point, Cohen shouted at Kennedy, "You're a psycho, and a sick man. You should resign for your own health."

From there the case went on mushrooming. Told that Frank Sinatra had worked the Copacabana in 1956 without a card—something a Sinatra spokesman in Hollywood later conceded, saying the singer had refused to submit to the humiliation of getting a card—Kennedy righteously said, "I doubt very much that charge, but it will be checked, and if it is true, I will summon the Copa management for a hearing."

"If there's any truth to the charge,"

he added, "the penalty might possibly include a suspension or revocation of the Copa's license." What penalty there might be for policemen involved was evidently not in Kennedy's thinking.

Learning later that the Sinatra story was true, Kennedy reversed himself on an earlier decision not to have a police department investigation of the Division of Licenses. He went to the office of District Attorney Frank S. Hogan and put all the charges in his hands. "If something is wrong, I want to have it corrected," he said. He urged anyone with specific information about alleged license bribes to come forward, promising they would be given immunity from prosecution.

It appeared at last that something might be done about the cards. Not only was Kennedy investigating, but was himself part of a larger investigation: Gov. Nelson Rockefeller has ordered an investigation of the whole New York police department.

What had been the public sin of Lord Buckley that triggered all this? In applying for his card, he filled out a questionnaire that included the question, "Were you ever arrested or summoned (except traffic violation)?" Buckley wrote, "No," and later said that he thought the question meant convicted of a crime. Police learned that he had been convicted—of being drunk, 19 years ago. They found he had also been arrested for possession of marijuana once—but never convicted. For these things, they picked up his card.

SWEDEN'S HALLBERG TRAVELING IN U.S.

In the opinion of many observers of the European jazz scene, the finest jazzman on the continent is Swedish pianist-arranger Bengt Hallberg.

Well known to and respected by U.S. musicians over the past decade, Hallberg had never made a stateside trip until this fall. Currently the pianist is traveling much of the U.S. as one of an entertainment group known as the Swe-Danes, a quartet composed of famed Danish jazz violinist Sven Assmussen, the team of singer Alice Babs and guitarist Ulrik Newmann, in addition to Hallberg.

During a recent engagement at Los Angeles' Coconut Grove, Hallberg

gave *Down Beat* a few of his immediate impressions of the American jazz scene.

At Ben Pollack's rib house on Hollywood's Sunset Strip, Bengt sat in with a Dixieland group. "He wound up playing Gospel piano," according to Assmusen. Said quiet, unassuming Hallberg, "It was a lot of fun. Really a happy thing."

The Swe-Danes went in force to hear pianist Pete Jolly and bassist Ralph Pena at a Strip saloon. Hallberg's natural shyness resulted in anonymity all around. Jolly, a great admirer of Hallberg, never knew he was present.

Again, at Hollywood's Renaissance, Hallberg heard pianist Paul Moer. His only comment: "The owner ought to be sued for having such an out-of-tune piano."

But he also heard Calvin Jackson—on a good piano at another Hollywood boite. Verdict: "He's like a big orchestra. Especially his chordal style."

Hallberg inquired if Eddie Costa were on the west coast. When answered in the negative, he wasn't happy but smiled and said, "He's my favorite just now. The greatest American pianist I've heard yet."

Cannonball Adderley, according to the Swedish jazz star, is "the greatest alto player right now, in my opinion."

Hallberg, who has been working in Europe with his three colleagues since 1958, writes most of Miss Babs' arrangements both for their act and for recording. The entertainment nature of the Swe-Danes' routines prohibits him from playing much straight jazz. Whenever he can, however, Hallberg sneaks in some potent modern piano. An example of an up-tempo *I Didn't Know What Time It Was* in which he plays a solo of 16 bars of exciting, yet subdued jazz.

Avid and keen-eared for the best in U.S. jazz when and wherever they can hear it, all four Swe-Danes nevertheless had one request in common: "Please tell us where we can attend a church Gospel session."

MOVIE MUSICIANS GET NEW AFM CONTRACT

After only a week of negotiation, major motion picture producers and the American Federation of Musicians reached agreement on a new contract covering musicians who will play music for the movies and for telefilms during the next 3½ years.

The new contract marks the return of the AFM as bargaining agent for musicians in motion pictures after a 2½-year tenure under the jurisdiction of the Musicians Guild of America. In an election last September, the federation broke the grip of the guild (*Down Beat*, Oct. 13) on the major studios (Warner Bros., 20th Century-Fox,

Columbia, Metro - Goldwyn - Mayer, Paramount, Allied Artists, and Walt Disney). Universal-International, the only big studio not a member of the Association of Motion Picture Producers which bargained with the AFM, also was returned to the federation fold in a separate election and thus will negotiate separately with the union for its own contract.

In the face of today's trend to produce films abroad, the union won a guarantee from the producers that all pictures made in the United States or Canada will be scored in the country of origin. Moreover, a ban on canned music in telefilms was also agreed to. This takes effect on or after next June 1. And for each group of 13 half-hour telefilms (the normal run of a series) musicians are guaranteed a minimum 18 hours recording time.

There will be no raise for studio musicians until Oct. 1, 1961, however. At that time, a five percent wage boost will go into effect. One year later, an additional seven percent pay hike becomes effective.

In the drive to extend its pension plan for working musicians, the federation secured for the studio men and women a contribution from the producers of three percent of scale into the pension fund. This provision goes into effect immediately.

On the thorny issue of re-use or residual payments from the sale of post-1948 films sold to television, no agreement was disclosed by either party. This was the issue that resulted in the five-month musicians' strike against the major studios in 1958 and the consequent formation of the Musicians Guild of America. But on the matter of pictures produced after Jan. 31, 1960, which at a later date may be sold to free — no pay — television, the federation secured a re-use payment of one percent a film.

In a backtracking move to cover the period of MGA jurisdiction, the federation negotiators and producers' representatives agreed that standard AFM soundtrack regulations would now be applicable to all films produced since 1958.

As to the AFM's major loss in the motion picture industry in recent years—the abolition of staff orchestras at the studios—the situation remained unchanged.

Herman Kenin, AFM president, headed the federation bargainers (Stanley Ballard, secretary; George Clancy, treasurer, and executive board members E. A. Stokes, William Hawes, Walter Murdock, Lee Repp, and Charles Kennedy). Charles Boren, executive vice president of the AMPP, led the employer group.

JAZZ COMPOSERS GET SHARE OF SPECIAL ASCAP AWARD

Jazz composers who are members of the American Society of Composers, Authors, and Publishers will benefit from awards made to popular and standard music writers totaling more than \$470,000 for the year 1960 to 1961.

ASCAP President Stanley Adams announced that the awards were made to writer members of the society "whose catalogs have a unique prestige value for which adequate compensation would not otherwise be received and to writers whose works are performed substantially in media not surveyed by the society."

Two panels of experts go through the membership list four times a year to select composers whose catalogs warrant the special awards. One panel considers the awards to writers in the popular-production field, while the other panel performs a similar service to writers in the standard symphonic category.

Watching out for the jazz composers, whose works are judged by the popular committee, is Dr. Marshall W. Stearns, president of the Institute of Jazz Studies. Panelists with Stearns include Paul Whiteman, the orchestra leader, and Haydn Proctor, a New Jersey supreme court justice.

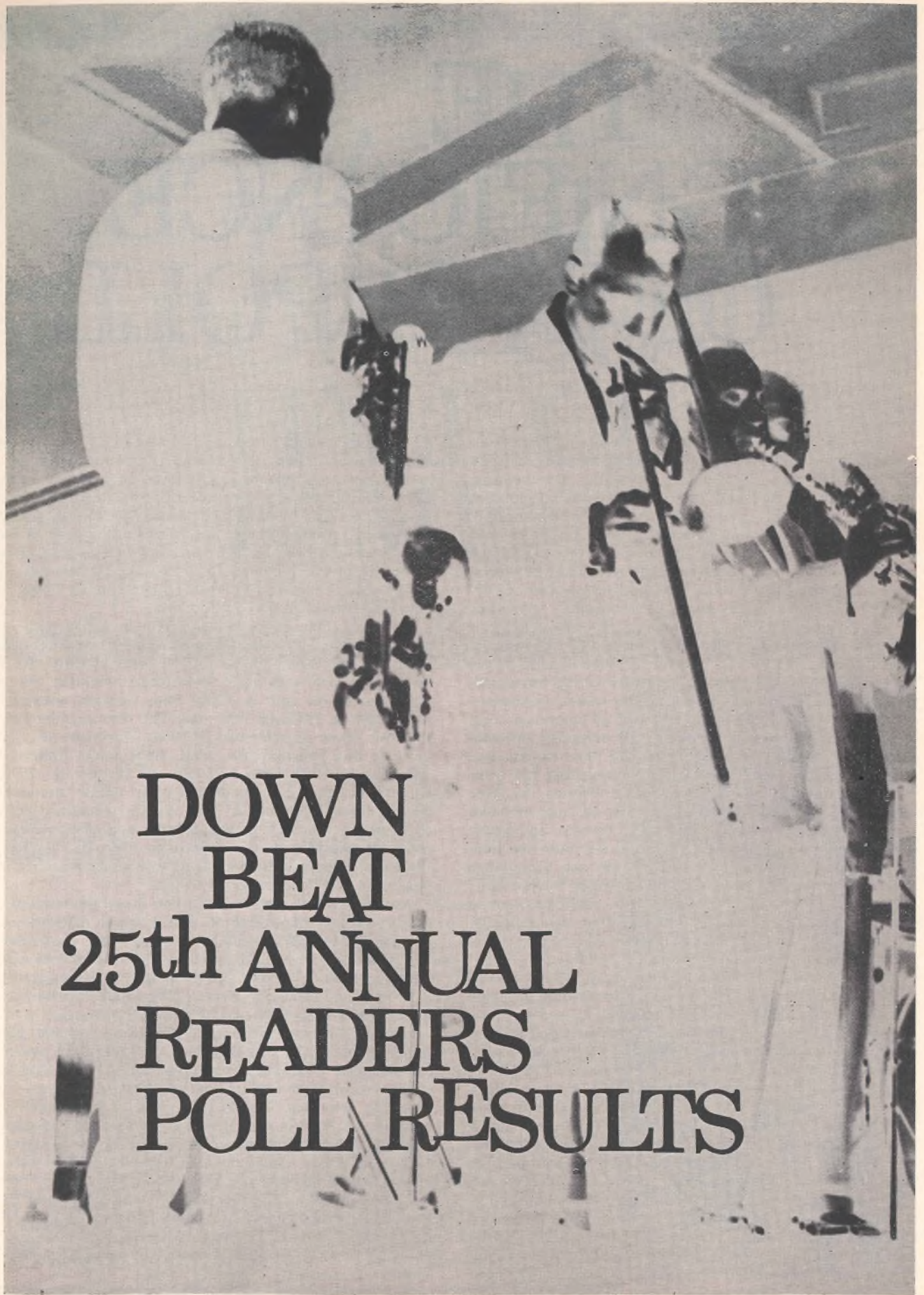
Stearns points out that his work on the panel has brought financial rewards to jazz composers Willie (The Lion) Smith, Luckey Roberts, and Eubie Blake. An award also was made to the estate of pianist-composer James P. Johnson.

Compositions by jazz writers are frequently played in night clubs where ASCAP has no way of collecting the fees for performance rights.

Funds for the special awards have been made available from the writers' share of the ASCAP revenues. The amount available is determined by a new ASCAP distribution formula, which allots 5 per cent of the total funds distributable to the special awards pool.

Stearns recent appointment to the ASCAP committee adds one more advisory function to an already busy Stearns schedule. Among other tasks, he represents jazz on the consultant panel attached to the international cultural exchange service of the American National Theater and Academy, a panel that advises the State Department on cultural exchange projects.

In addition to teaching English at Hunter college, Stearns regularly holds weekly jazz classes at the New School for Social Research in New York and for three weeks in the summer has presided over a class on jazz history at the School of Jazz in Lenox, Mass.



**DOWN
BEAT
25th ANNUAL
READERS
POLL RESULTS**

THE SIGNIFICANCE OF THE POLL

Another *Down Beat* Readers poll, the greatest number of ballots ever cast (9,260), some new winners, some repeat winners.

What does it all mean? Is it just a popularity contest? Or is it something a good deal more? To the casual reader, the poll is nothing but a list of names and figures. But the more astute and serious student of jazz will find it the reflection of the jazz population's present tastes, trends in the making, dominant schools of thought, traces of fading eras. He will not find which musicians are "best," for there is no "best."

If the winners of the various categories cannot be looked on as best in their fields, what, then, does a first-place victory signify? It does not mean so-and-so is the most "popular," for this connotes faddism and commercial success. A better statement of the case would seem to be that the winners are those who are satisfying some emotional need in the greatest number of listeners, even if, by voting for certain men, the voter is merely conforming to others' opinions—for conformity in itself is satisfaction of an emotional need.

Exposure of the artist, of course, is a necessary and vital prerequisite to his obtaining votes. All the winners had ample exposure, including publicity, throughout the year.

Even though most of the winners were shoo-ins, two were not assured their victories until the very last day of ballot counting—Oscar Peterson in the piano division and Shelly Manne among drummers. New winners this year are John Coltrane (his first important poll victory) and Cannonball Adderley. And while he was second to Miles Davis among trumpeters, Dizzy Gillespie became the ninth musician to enter the Hall of Fame, a once-in-a-lifetime honor. Buddy DeFranco, with his clarinet win, is one of the few winners in the poll's history to lose a first-place position for several years (he last won in 1955) and then regain it. This marks his 12th win, a record. The Modern Jazz Quartet regained the combo crown it lost to Dave Brubeck last year.

All other winners repeated their last year's victories: Count Basie, Les Brown, Lambert-Hendricks-Ross, Frank Sinatra, Ella Fitzgerald (who won her first *Down Beat* poll in 1937), Miles Davis, J. J. Johnson, Gerry Mulligan, Barney Kessel, Ray Brown, Herbie Mann, Gil Evans, Art Van Damme, Don Elliott, and Milt Jackson. (As hundreds of voters pointed out, the vibraharp category was missing from the ballots. This was a typographical error, but votes for vibraharpists were extracted from the miscellaneous instrument category.)

But more important than who won what is the undercurrent of the poll—the rise of new names, the decline of old ones. This is the heart throb, the real significance of the poll. One could study the 25-year history of the Readers poll and see how various men and schools of jazz thought have risen—and fallen—through the years. He would see how Benny Goodman and men associated with him dominated

the early years; how, in the hands of Woody Herman, Stan Kenton, and Charlie Parker and Dizzy Gillespie, modernism came to the fore in the middle and late 1940s. He would see the ascendancy of the Cool in the 1950s and the final dissolution of its influence this year with the defeat of its best-known and probably most important exponent, Stan Getz. The student of the undercurrent will see in this year's results the current pervading influence of Miles Davis, not only among trumpet players but in other categories as well. Men who have been or are associated with him stand well in the listings: Gil Evans, John Coltrane, Cannonball Adderley, Paul Chambers, Philly Joe Jones, Jimmy Cobb, Red Garland, Wynton Kelly, Sonny Stitt.

As an example of the undercurrent in action, let's look more closely at the tenor saxophone category. Getz made his first appearance in the poll in 1945; he was 19th. By 1947 he had moved to 16th place. 1948 found him sixth, the next year second. He won in 1950. John Coltrane entered the poll listing in 1957; he was 11th. The next year he moved to third, where he remained in 1959. This year, of course, he won. But, you may ask, what about Sonny Rollins? He was 13th in 1955, sixth in 1956, and second in 1957-59. Doesn't his falling to sixth this year negate the undercurrent theory? Not in the least. As was mentioned before, exposure is necessary to winning the poll. Rollins was in seclusion this year; but if he returns to public playing, it would be safe to predict that he will be in a higher poll position a year from now.

An instance of the undercurrent in action but not involving winners is found in the trumpet category. Lee Morgan is fifth; he was ninth last year. More dramatically, Donald Byrd and Nat Adderley were at the bottom of the listing in 1959 (24th and 23rd, respectively). This year Byrd is seventh and Adderley eighth. Blue Mitchell, who wasn't even listed last year, finished 11th this year.

(To facilitate comparisons of this year's and last year's standings of all the men listed in the poll, 1959 positions are included after each man's name. A fuller treatment of the undercurrent appears in *Music 1961*.)

As the new rises, the old falls. Most of the former winners are still listed in the categories—some, such as Coleman Hawkins (he was first-place saxophonist in the first poll in 1936) and Dizzy Gillespie, are strong contenders. Others have fallen to mediocre positions. And many—Ziggy Elman, J. C. Higgenbotham, Tex Beneke, Eddie Miller, Flip Phillips, Vido Musso, Jess Stacy, Mel Powell, Benny Heller, Allan Reuss, Oscar Moore, Les Paul, Bob Haggart, Pops Foster (he won in 1936-7), Ray Bauduc—did not garner enough votes to be listed.

How fleeting fame—how changing emotional needs.

—DeMicheal

THE DOWN BEAT HALL OF FAME

DIZZY GILLESPIE

Readers who voted for Dizzy Gillespie in the Hall of Fame category will be pleased to see that he won. Two plaques will be made, one of which will be presented to Gillespie, while the other will be put on exhibition, along with the plaques of other Hall of Fame members, at Boston's Berklee School of Music. These include the plaques struck for Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Duke Ellington, Benny Goodman, Count Basie, and Lester Young.

It is interesting that the two chief pioneers of the so-called bebop movement, which opened the way to what is now called by the somewhat indefinite term "modern jazz," are now in the Hall of Fame: Gillespie and Parker. But unlike Parker's (and Lester Young's), Gillespie's recognition is, happily, far from posthumous.

1. Dizzy Gillespie (2)	820	10. Gerry Mulligan (10)	145
2. Billie Holiday (3)	650	11. John Lewis (8)	128
3. Miles Davis (5)	464	12. Ella Fitzgerald (9)	125
4. Dave Brubeck (4)	195	13. Coleman Hawkins (11)	119
5. Woody Herman (6)	185	14. Gene Krupa (13)	89
6. Oscar Pettiford (-)	179	15. Charlie Christian (-)	83
7. Clifford Brown (17)	178	16. Bix Beiderbecke (24)	53
8. Thelonious Monk (7)	171	17. Tommy Dorsey (14)	50
9. Art Tatum (12)	162		

(None under 50 listed)





DAVIS



FARMER



FERGUSON



GILLESPIE



JOHNSON



FULLER



BROOKMEYER



ROSOLINO



GETZ



DESMOND



ADDERLEY



COLTRANE



MULLIGAN



JACKSON



PETERSON



DeFRANCO



MANNE



MANN



ELLIOTT

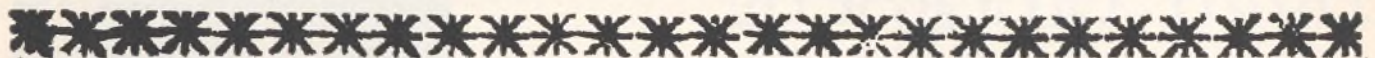


KESSEL



VAN DAMME

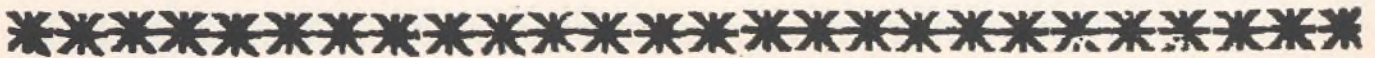
ALL-STAR BAND



TRUMPET

1. Miles Davis (1)	4230	9. Chet Baker (8)	104
2. Dizzy Gillespie (2)	1505	10. Harry James (7)	73
3. Maynard Ferguson (3)	641	11. Blue Mitchell (-)	72
4. Art Farmer (4)	574	12. Kenny Dorham (19)	71
5. Lee Morgan (9)	208	13. Ruby Braff (5)	67
6. Louis Armstrong (12)	160	14. Jack Sheldon (22)	65
7. Donald Byrd (26)	120	15. Conte Candoli (-)	54
8. Nat Adderley (23)	136		

(None under 50 listed)



TROMBONE

1. J. J. Johnson (1)	4097	9. Jimmy Knepper (11)	158
2. Bob Brookmeyer (2)	932	10. Slide Hampton (17)	136
3. Curtis Fuller (8)	746	11. Al Grey (14)	134
4. Frank Rosolino (4)	390	12. Bill Harris (10)	103
5. Jack Teagarden (7)	307	13. Benny Green (9)	85
6. Urbie Green (6)	278	14. Carl Fontana (13)	84
7. Kai Winding (3)	271	15. Vic Dickenson (12)	81
8. Jimmy Cleveland (5)	192	16. Julian Priester (-)	65

(None under 50 listed)



ALTO SAX

1. Cannonball Adderley (2)	2730	9. Phil Woods (8)	146
2. Paul Desmond (1)	2346	10. Bud Shank (7)	110
3. Sonny Stitt (6)	520	11. Charlie Mariano (12)	92
4. Art Pepper (5)	483	12. Benny Carter (10)	68
5. Johnny Hodges (3)	472	12. Eric Dolphy (-)	68
6. Ornette Coleman (-)	359	13. Lou Donaldson (18)	66
7. Jackie McLean (11)	282	14. Gene Quill (13)	60
8. Lee Konitz (4)	228	15. Zoot Sims (17)	55

(None under 50 listed)

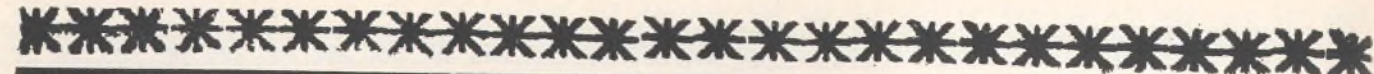


TENOR SAX

1. John Coltrane (3)	2945	9. Bill Perkins (7)	139
2. Stan Getz (1)	1495	10. Johnny Griffin (13)	109
3. Coleman Hawkins (4)	574	11. Paul Gonsalves (10)	84
4. Zoot Sims (5)	463	12. Harold Land (25)	74
5. Ben Webster (8)	397	13. Jimmy Giuffre (-)	67
6. Sonny Rollins (2)	347	14. Al Cohn (9)	64
7. Benny Golson (6)	194	15. Bob Cooper (15)	50
8. Sonny Stitt (19)	159		

(None under 50 listed)





BARITONE SAX

- 1. Gerry Mulligan (1) 7299
- 2. Pepper Adams (2) 751
- 3. Harry Carney (3) 609
- 4. Frank Hittner (-) 111
- 5. Cecil Payne (4) 106
- 6. Sahib Shihab (7) 97
- 7. Ronnie Ross (9) 58
- 8. Jimmy Giuffre (5) 50

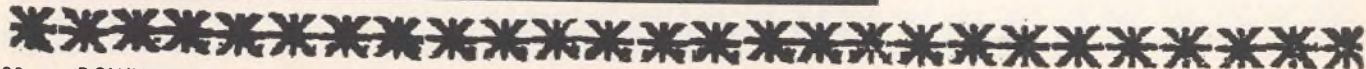
(None under 50 listed)



CLARINET

- 1. Buddy DeFranco (3) 1756
- 2. Jimmy Giuffre (2) 1502
- 3. Tony Scott (1) 1431
- 4. Benny Goodman (4) 848
- 5. Pete Fountain (9) 512
- 6. Jimmy Hamilton (5) 243
- 7. Art Pepper (14) 163
- 8. Sam Most (10) 124
- 9. Edmond Hall (12) 123
- 9. Woody Herman (7) 123
- 10. Bill Smith (-) 117
- 11. Pee Wee Russell (8) 106
- 12. Buddy Collette (11) 88
- 13. Paul Horn (6) 79
- 14. Rolf Kuhn (-) 52

(None under 50 listed)



PIANO

1. Oscar Peterson (1)	1231
2. Thelonious Monk (2)	1181
3. Horace Silver (7)	747
4. Dave Brubeck (3)	728
5. Bill Evans (6)	693
6. Andre Previn (5)	536
7. Erroll Garner (4)	487
8. Red Garland (8)	366
9. John Lewis (11)	263
10. Wynton Kelly (14)	226
11. Ahmad Jamal (9)	196
12. Bobby Timmons (-)	184
13. Ray Bryant (21)	114
14. Bud Powell (10)	94
15. Count Basie (17)	88
16. Les McCann (-)	87
17. George Shearing (12)	85
18. Duke Ellington (18)	84
19. Teddy Wilson (13)	81
20. Ramsey Lewis (24)	60
21. Junior Mance (-)	54
22. Hampton Hawes (20)	53
22. Hank Jones (16)	53

(None under 50 listed)



GUITAR

1. Barney Kessel (1)	1675
2. Wes Montgomery (10)	1301
3. Kenny Burrell (4)	1129
4. Charlie Byrd (3)	761
5. Jim Hall (5)	442
6. Herb Ellis (2)	439
7. Johnny Smith (7)	363
8. Freddie Green (6)	250
9. Sal Salvador (12)	216
10. Tal Farlow (8)	207
11. Laurindo Almeida (-)	112
12. Mundell Lowe (9)	103
13. Jimmy Raney (11)	81
14. Les Spann (-)	65
15. Howard Roberts (14)	50

(None under 50 listed)





BASS

1. Ray Brown (1)	2070
2. Paul Chambers (2)	1817
3. Charlie Mingus (4)	1317
4. Red Mitchell (3)	469
5. Percy Heath (5)	359
6. LeRoy Vinnegar (6)	319
7. Sam Jones (-)	222
8. Gene Wright (11)	196
9. Oscar Pettiford (7)	171
10. Milt Hinton (8)	86
11. Israel Crosby (10)	82
12. Scott LaFaro (19)	76
13. El Dee Young (17)	58
14. Wilbur Ware (16)	54

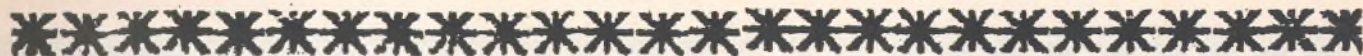
(None under 50 listed)



DRUMS

1. Shelly Manne (1)	1441
2. Joe Morello (3)	1317
3. Max Roach (2)	1155
4. Philly Joe Jones (4)	975
5. Art Blakey (5)	862
6. Buddy Rich (8)	327
7. Jo Jones (6)	269
8. Chico Hamilton (7)	206
9. Gene Krupa (9)	168
10. Louis Hayes (-)	155
10. Mel Lewis (10)	155
10. Sonny Payne (12)	155
11. Arthur Taylor (17)	142
12. Connie Kay (16)	101
13. Edmund Thigpen (11)	95
14. Rufus Jones (-)	78
15. Jimmy Cobb (-)	65
16. Sam Woodyard (15)	55
17. Kenny Clarke (-)	50

(None under 50 listed)



FLUTE

1. Herbie Mann (1)	2460	7. Sam Most (6)	302
2. Frank Wess (2)	1388	8. Jerome Richardson (7)	298
3. Bud Shank (3)	819	10. Paul Horn (5)	228
4. James Moody (9)	523	11. Bobby Jaspar (10)	157
5. Yusef Lateef (11)	367	12. Les Spann (12)	123
6. Eric Dolphy (-)	293	13. Moe Koffman (8)	50
7. Buddy Collette (4)	302		

(None under 50 listed)



VIBRAHARP

1. Milt Jackson (1)	1880	5. Cal Tjader (5)	172
2. Lionel Hampton (2)	254	6. Vic Feldman (6)	89
3. Terry Gibbs (3)	248	7. Mike Mainieri (-)	78
4. Red Norvo (4)	213		

(None under 50 listed)



ACCORDION

1. Art Van Damme (1)	2429	5. Dick Contino (5)	110
2. Mat Mathews (3)	459	6. Lawrence Welk (-)	73
3. Pete Jolly (2)	448	7. George Shearing (7)	69
4. Leon Sash (4)	270	8. Tommy Gumina (-)	66

(None under 50 listed)

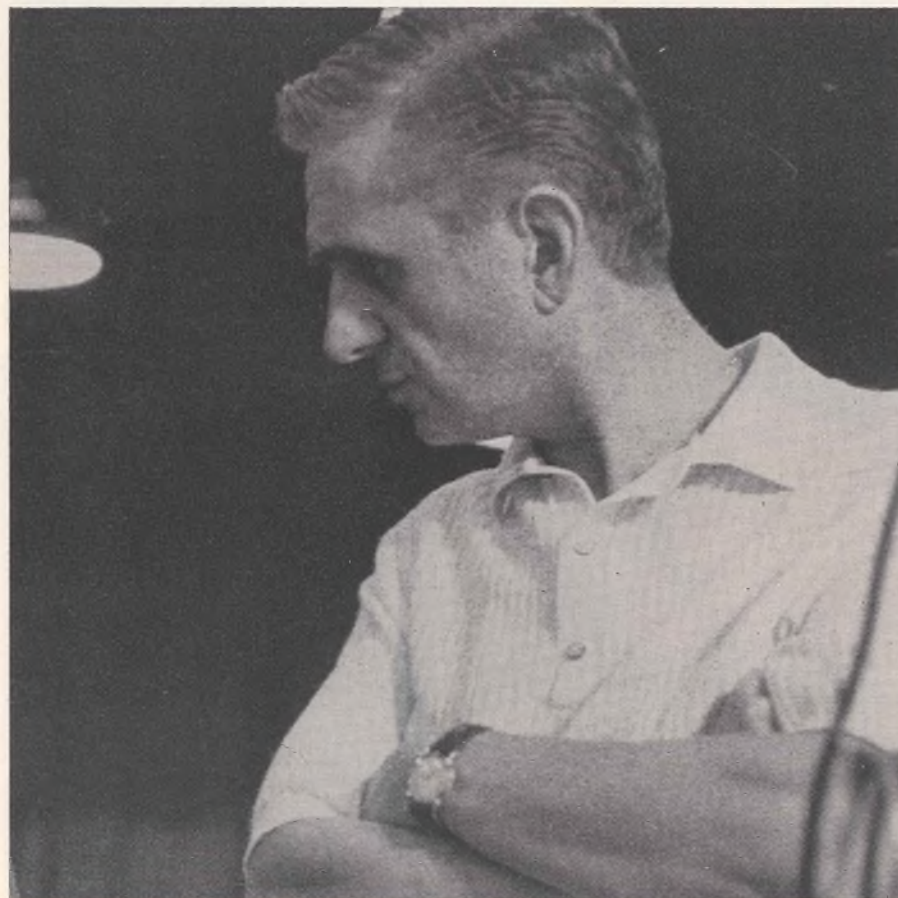




MISCELLANEOUS INSTRUMENT

1. Don Elliott, mellophone (1)	705
2. Jimmy Smith, organ (2)	546
3. Miles Davis, fluegelhorn (3)	405
4. Julius Watkins, French horn (5)	316
5. Shirley Scott, organ (10)	164
6. Jean Thielemans, harmonica (4)	161
7. Yusef Lateef, oboe (-)	160
8. Maynard Ferguson, baritone horn (-)	148
9. Steve Lacy, soprano saxophone (14)	135
10. Shorty Rogers, fluegelhorn (6)	126
11. Nat Adderley, cornet (21)	104
12. Roland Kirk, manzello (-)	93
13. Eric Dolphy, bass clarinet (-)	92
14. John Coltrane, soprano saxophone (-) ..	90
15. Bob Cooper, oboe (7)	81
16. Ray Nance, violin (12)	80
17. Clark Terry, fluegelhorn (9)	78
18. John Graas, French horn (16)	72

(None under 50 listed)



COMPOSER AND ARRANGER

1. Gil Evans (1)	2426
2. Quincy Jones (4)	849
3. Duke Ellington (2)	830
4. John Lewis (3)	522
5. Benny Golson (5)	379
6. Andre Previn (10)	255
7. Marty Paich (18)	174
8. Thelonious Monk (6)	171
9. Henry Mancini (9)	164
10. Horace Silver (23)	156
11. Pete Rugolo (7)	154
12. Charlie Mingus (20)	152
12. Gerry Mulligan (17)	152
13. Bill Holman (8)	145
14. Ernie Wilkins (6)	134
15. Stan Kenton (18)	129
16. Johnny Richards (16)	123
17. Neal Hefti (13)	95
18. Slide Hampton (20)	87
19. Manny Albam (19)	77
20. Bill Mathieu (-)	61
21. Dave Brubeck (18)	59
21. Shorty Rogers (12)	59
22. Bill Potts (14)	57
22. Bobby Timmons (-)	57
23. Willie Maiden (-)	52
23. Bill Russo (-)	52

(None under 50 listed)

SOME FOOTNOTES TO THE POLL

When *Down Beat* decided to use a bind-in ballot card for this year's Readers poll, we expected that it would increase poll response, but we had no idea that it would be so overwhelming.

Nearly 10,000 ballots came in. When those with postmarks later than Nov. 10 were eliminated, along with improper ballots from readers trying to slant the poll for their favorites, 9,260 ballots were left to be counted. This is not only a record, it is more than double last year's figure. Thus we believe that this is the broadest and most precise sampling of opinion that has ever been taken in jazz. It has been enormously gratifying to the staff.

Not so gratifying were the attempts to rig the poll. Despite the facts that last year, as a warning, we disqualified one musician when some of his overzealous fans sent in phony ballots, and that we warned in the printed instructions that we reserved the same right this year, some fans were not discouraged from playing fast and loose with the reputations of their favorites.

The biggest conspiracy to stack this year's voting originated in San Francisco, where scores of faked ballots were mailed to boost the cause of Pony Poindexter, Bev Kelly, and Lambert-Hendricks-Ross.

We deliberated on whether to disqualify all these artists from the poll,

but finally decided against disqualification. Lambert-Hendricks-Ross certainly needed no illicit help, as a glance at the figures will indicate. And, in the cases of Miss Kelly and Poindexter when the faked ballots were eliminated, they did not have the 50-vote minimum necessary to be listed in the poll, so that the question of disqualification became largely academic.

Thus, the irony of the situation was that the would-be poll-riggers ended up neither helping anyone nor hurting anyone—except themselves, since all of them were a good bit of money out of pocket for their pains.

BIG BAND-JAZZ

1. Count Basie (1)	2556	7. Gil Evans (7)	248
2. Maynard Ferguson (3)	1452	8. Woody Herman (9)	122
3. Duke Ellington (4)	1266	9. Herb Pomeroy (6)	73
4. Stan Kenton (2)	900	10. Dizzy Gillespie (14)	64
5. Gerry Mulligan (-)	787	11. Henry Mancini (17)	63
6. Quincy Jones (16)	599	12. Harry James (5)	60

(None under 50 listed)



BIG BAND-DANCE

1. Les Brown (1)	1978	10. Woody Herman (11)	155
2. Count Basie (3)	1018	11. Ray Anthony (7)	99
3. Maynard Ferguson (4)	839	12. Warren Covington (22)	90
4. Les Elgart (2)	516	13. Ted Heath (9)	79
5. Stan Kenton (6)	464	14. Billy May (14)	67
6. Si Zentner (6)	350	15. Ralph Marterie (-)	65
7. Harry James (5)	306	16. Buddy Morrow (18)	58
8. Duke Ellington (8)	291	17. Ray Coniff (15)	52
9. Ray McKinley (10)	217	18. Henry Mancini (-)	51

(None under 50 listed)





COMBO

1. Modern Jazz Quartet (2)	1544
2. Dave Brubeck (1)	1278
3. Miles Davis (3)	1008
4. Farmer-Golson Jazztet (-)	672
5. Cannonball Adderley (-)	518
6. Horace Silver (8)	454
7. Oscar Peterson (4)	273
8. Art Blakey's Jazz Messengers (6)	251
9. Charlie Mingus (16)	191
10. Ahmad Jamal (7)	125
11. Ornette Coleman (-)	118
12. Dizzy Gillespie (22)	107
13. Thelonious Monk (-)	105
14. George Shearing (11)	99
15. Shelly Manne (12)	91
16. Ramsey Lewis (13)	86
17. Chico Hamilton (10)	77
18. Gerry Mulligan (5)	55
19. MJT plus 3 (-)	54

(None under 50 listed)



VOCAL GROUP

1. Lambert-Hendricks-Ross (1)	4793
2. Four Freshman (2)	1421
3. Hi-Lo's (3)	960
4. Kingston Trio (4)	162
5. Jackie Cain-Roy Kral (6)	140
6. Mills Brothers (7)	70
7. Axidentals (11)	58

(None under 50 listed)



MALE SINGER

1. Frank Sinatra (1)	2754
2. Joe Williams (2)	1160
3. Mel Torme (6)	1037
4. Ray Charles (8)	984
5. Jon Hendricks (4)	305
6. Johnny Mathis (3)	259
7. Jimmy Rushing (5)	253
8. Bill Henderson (-)	243
9. Nat Cole (7)	126
10. Mose Allison (15)	125
11. Bobby Darin (9)	118
12. Louis Armstrong (12)	108
13. Jimmy Witherspoon (-)	77
14. Billy Eckstine (10)	74
15. David Allen (11)	64
16. Frank D'Rone (-)	61
17. Mark Murphy (-)	55
18. King Pleasure (-)	52

(None under 50 listed)



FEMALE SINGER

1. Ella Fitzgerald (1)	3956
2. Sarah Vaughan (4)	660
3. Anita O'Day (2)	549
4. Nina Simone (9)	475
5. Annie Ross (3)	430
6. Peggy Lee (8)	347
7. June Christy (9)	322
8. Chris Connor (7)	320
9. Dinah Washington (13)	229
10. Dakota Staton (6)	200
11. Carmen McRae (14)	96
12. Ernestine Washington (17)	74
13. Julie London (19)	73
14. Gloria Lynne (-)	71
15. Eydie Gorme (10)	69
16. Mahalia Jackson (16)	65
17. Ann Richards (-)	59
18. Keely Smith (12)	55

(None under 50 listed)



ダウン ビート

HALL OF FAME

1. Miles Davis	105
2. Sonny Rollins	81
3. Thelonious Monk	73
4. Dizzy Gillespie	41

TRUMPET

1. Miles Davis	194
2. Dizzy Gillespie	109
3. Art Farmer	75
4. Lee Morgan	41
5. Donald Byrd	38
6. Clifford Brown	26
7. Blue Mitchell	18
8. Don Cherry	17

TROMBONE

1. J. J. Johnson	137
2. Curtis Fuller	99
3. Bob Brookmeyer	79
4. Jimmy Knepper	71
5. Kai Winding	48
6. Jack Teagarden	31
7. Julian Priester	28
8. Vic Dickenson	17

ALTO SAXOPHONE

1. Julian (Cannonball) Adderley	142
2. Jackie McLean	97
3. Sonny Stitt	71
4. Paul Desmond	62
5. Ornette Coleman	54
6. Johnny Hodges	31
7. Lee Konitz	29
8. Bud Shank	17

TENOR SAXOPHONE

1. Sonny Rollins	159
2. John Coltrane	131
3. Stan Getz	71
4. Benny Golson	58
5. Coleman Hawkins	32
6. Johnny Griffin	31
7. Wayne Shorter	23
8. Jimmy Giuffre	18

BARITONE SAXOPHONE

1. Gerry Mulligan	357
2. Pepper Adams	31
3. Jimmy Giuffre	25

CLARINET

1. Tony Scott	157
2. Buddy DeFranco	102
3. Jimmy Giuffre	98
4. Edmond Hall	36
5. Benny Goodman	24

GUITAR

1. Barney Kessel	131
2. Kenny Burrell	95
3. Wes Montgomery	94
4. Jim Hall	55
5. Freddie Green	38
6. Sal Salvador	22

Below are the results of the first Japanese *Down Beat* Readers poll (the Japanese characters to the left translate "Down Beat"), held simultaneously with U. S. *Down Beat's* poll. There were 551 ballots cast. Almost wholly dependent on recorded jazz as a basis for choosing favorites (few jazz groups have played Japan so far), the voters in some ways are behind American voters and in other ways ahead. The choice of Sonny Rollins as top tenor saxophonist is indicative of their being behind—Rollins has not played a public engagement in some time. The choice of Quincy Jones as second-place big jazz band may be explained by the European orientation of the Japanese (not American orientation, as so many Americans would like to believe). Their horn choices are almost the same as those of American *Down Beat* readers, but Buddy DeFranco failed to duplicate his American victory in Japan (Tony Scott has been visiting there). The greatest differences between the Japanese and American choices are seen in the piano and drums categories. Thelonious Monk and Philly Joe Jones were hands-down victors. The choice of Miles Davis as the first member of their Hall of Fame indicates, as does the good standing of men associated with him, Miles' great influence on jazz today. But this influence can be seen in the American poll, also. The real significance of Japanese *Down Beat's* first poll lies not necessarily in the list of winners, but in the fact that such a poll was held and that such a magazine exists. What could be more indicative of the world-wide spread of jazz?

PIANO

1. Thelonious Monk	104
2. Horace Silver	88
3. John Lewis	87
4. Oscar Peterson	56
5. Wynton Kelly	43
6. Bobby Timmons	31
7. Red Garland	26
8. Sonny Clark	24
9. Toshiko Mariano	18
10. Bill Evans	17

BASS

1. Paul Chambers	129
2. Ray Brown	125
3. Charlie Mingus	86
4. Percy Heath	73
5. Doug Watkins	20
6. Red Mitchell	19

DRUMS

1. Philly Joe Jones	189
2. Max Roach	68
3. Art Blakey	60
4. Shelly Manne	52
5. Chico Hamilton	43
6. Jo Jones	31
7. Joe Morello	26
8. Kenny Clarke	17

MISCELLANEOUS INSTRUMENTS

1. Milt Jackson (vibraharp)	115
2. Don Elliott (mellophone)	30
3. Miles Davis (flugelhorn)	21

ACCORDION

1. Art Van Damme	198
2. Pete Jolly	34

FLUTE

1. Herbie Mann	151
2. Bud Shank	111
3. Frank Wess	68
4. Eric Dolphy	54
5. Buddy Collette	31
6. Jerome Richardson	26

ARRANGER

1. Benny Golson	116
2. Gil Evans	103
3. Quincy Jones	89

4. Duke Ellington	47
5. John Lewis	44
6. Bobby Timmons	33
7. Thelonious Monk	29
8. Charlie Mingus	21

BIG BAND (JAZZ)

1. Count Basie	178
2. Quincy Jones	132
3. Duke Ellington	124
4. Maynard Ferguson	41
5. Gerry Mulligan	31
6. Charlie Mingus	28

BIG BAND (DANCE)

1. Les Brown	268
2. Ray Anthony	73
3. Harry James	38
4. Glen Gray	29

COMBO

1. Modern Jazz Quartet	111
2. Miles Davis	96
3. Cannonball Adderley	95
4. The Jazz Messengers	76
5. The Jazztet	51
6. Ornette Coleman	43
7. Thelonious Monk	20

VOCAL GROUP

1. Lambert-Hendricks-Ross	318
2. Four Freshmen	42
3. The Hi-Lo's	38
4. Golden Gate Quartet	27

MALE SINGER

1. Frank Sinatra	156
2. Louis Armstrong	111
3. Ray Charles	91
4. Jon Hendricks	51
5. Joe Williams	43

FEMALE SINGER

1. Ella Fitzgerald	111
2. Anita O'Day	76
3. Chris Connor	63
4. Nina Simone	62
4. Annie Ross	62
5. Sarah Vaughan	59
6. Mahalia Jackson	57
7. Dinah Washington	18
8. Helen Merrill	16

Choice of the Modernists !



LES BROWN BAND—All brasses and woodwinds are Conn in this famous band.

COUNT BASIE BAND—All brasses and woodwinds are Conn in this poll winning band.



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Conn Mellophone



CHARLIE FOWLKES
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Conn Trombone



BILL PAGE
Conn Tenor Sax



WENDELL CULLEY
Conn Trumpet



DON JACOBY
Conn Trumpet



MARSHALL ROYAL
Conn Alto Sax



JACK TEAGARDEN
Conn Trombone



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OUT OF MY HEAD

By **GEORGE CRATER**

I've heard a rumor that we'll soon be attacked by some more "big band" and "jazz" shows on TV this season.

I've got a few ideas on the subject and a very simple formula that can guarantee success with such shows

This is the first draft of my entry among the TV jazz shows. The title will be *Please Don't Eat the Big Bands*.

AUDIO: Trumpet playing *St. Louis Blues*.

VIDEO: (LIGHT STAGE. CAMERA FINDS RONALD REAGAN SEATED ON STOOL AT CAMERA LEFT. BEHIND HIM, AT CAMERA RIGHT, SILHOUETTE OF MAN PLAYING TRUMPET AND DOING CONTORTIONS.)

AUDIO: Hear that? You can't beat it . . . that's jazz! Hi! My name's Ronald Reagan, and tonight, thanks to General Electric pop-up toasters, we're going to visit the world of jazz. We'll meet its people, feel its pulse, hear its sound, respond to its fire, laugh to its humor, cry to its pathos. We'll meet the men who make it, we'll see it born, we'll see it die, we'll see it born again, we'll learn its history, we'll . . .

VIDEO: (ROLL GENERAL ELECTRIC POP-UP TOASTER COMMERCIAL FILM. TIME: 59 SECONDS.)

AUDIO: And now back to Ronald Reagan . . . and Jazz!

VIDEO: (RONALD REAGAN STILL ON STOOL, TRUMPET-PLAYER STILL DOING CONTORTIONS.)

AUDIO: . . . find its faults, enjoy its merits. We'll tap our feet to it, we'll clap our hands to it. Yes, ladies and gentlemen, this—all of this—is jazz!

VIDEO: (CUT TO TIGHT CLOSE-UP OF TRUMPET-PLAYING SILHOUETTE.)

AUDIO: And to help us take this trip through the world of jazz (REAGAN GETS OFF STOOL) we have with us tonight the man who discovered that world. *The King of Jazz!* Mr. Paul Whiteman!

VIDEO: (WIDEN TO INCLUDE STOCKY MAN ENTERING FROM CAMERA RIGHT.)

AUDIO: Paul Whiteman!!!

VIDEO: (MEDIUM CLOSE-UP OF REAGAN AND WHITEMAN SHAKING HANDS CENTER STAGE.)

AUDIO: Good to see you again, Pops. I'm really glad you could make the trip with us tonight, 'cause, let's face it, Paul, what jazz show could be complete without the King?

VIDEO: (TIGHT CLOSE-UP WHITEMAN. HE BOWS HEAD, SHUFFLES FEET, SCRATCHES NECK.)

AUDIO: Well, that's mighty nice of you, Ronnie. As a matter of fact . . .

VIDEO: (ROLL GENERAL ELECTRIC POP-UP TOASTER COMMERCIAL FILM. TIME: 59 SECONDS.)

AUDIO: And now back to Ronald Reagan, Paul Whiteman . . . and jazz!

VIDEO: (MEDIUM CLOSE-UP REAGAN AND WHITEMAN, STILL SHAKING HANDS. WHITEMAN IS STILL SHUFFLING FEET AND SCRATCHING NECK. PAN TO HIS BOWED HEAD.)

AUDIO: . . . you don't do too bad yourself, Ronnie! REAGAN: Well thanks Pops. Tell me . . . when did you first

get interested in jazz?

VIDEO: (TIGHT CLOSE-UP WHITEMAN'S HEAD TILTED UP IN THOUGHT.)

AUDIO: Heck, Ron . . . I was digging my first blue-note when I was knee-high to a C-melody saxophone!

VIDEO: (CUT TO TIGHT CLOSE-UP REAGAN SHAKING HIS SMILING HEAD)

AUDIO: That young, Pops?

VIDEO: (CUT TO TIGHT CLOSE-UP WHITEMAN NODDING HIS SMILING HEAD)

AUDIO: Yeah, Ronnie. You might say my three R's were rockin', rhythm, and ragtime! But seriously, Ron, jazz has been in my blood as long as I can remember. Why, I can remember the first time I heard Louis . . .

REAGAN: That great Satchmo . . . !

WHITEMAN: That's right, Ronnie—Satchmo. He didn't go to Juilliard, but he sure can teach those longhairs about the horn!

VIDEO: (CUT TO TIGHT CLOSE-UP REAGAN NODDING HIS SMILING HEAD)

AUDIO: I'll say! But, Pops, what'ya say we start our trip through the world of big-band jazz?

WHITEMAN: Anytime you're ready, man!

REAGAN: (laughingly) No time like the present. What's our first stop, Pops?

WHITEMAN: Well, Ronnie, I remember walking the streets of uptown New York and hearing . . .

VIDEO: (ROLL GENERAL ELECTRIC POP-UP TOASTER COMMERCIAL FILM. TIME: 59 SECONDS.)

AUDIO: And now back to Ronald Reagan, Paul Whiteman, the streets of uptown New York . . . and JAZZ!

VIDEO: (MEDIUM CLOSE-UP OF REAGAN AND WHITEMAN STANDING IN FRONT OF NIGHTCLUB DOOR. BOTH HAVE THEIR HANDS IN THEIR POCKETS. IN BACKGROUND WE HEAR BAND PLAYING One O'clock Jump.

AUDIO: . . . a wild new band led by Bill Basie.

REAGAN: The great Count . . .

WHITEMAN: That's right, Ronnie, Count Basie. He didn't go to Juilliard but he sure can teach those longhairs about the piano!

VIDEO: (PAN UP TO BLINKING NEON SIGN WHICH READS: *Club Harlem . . . Now Appearing: Count Basie and His Orchestra*. HOLD. CAMERA 2 CUT TO OPENING NIGHTCLUB DOORS, DOLLY IN TO INCLUDE 63 MALE AND FEMALE DANCERS DANCING TO *One O'clock Jump*. DANCERS MOVE OFF-CAMERA. DOLLY IN TO INCLUDE BAND. HOLD UNTIL END OF TUNE AND THEN CUT TO COUNT BASIE TIGHT CLOSE-UP.)

AUDIO: And now . . . we'd like to play for you . . . *Lady Be Good*. One . . . two . . .

VIDEO: (ROLL GENERAL ELECTRIC POP-UP TOASTER COMMERCIAL FILM. TIME: 59 SECONDS.)

The more I think about it, even a trip to Italy couldn't get this kind of thing out of my system. Forget the other 40 minutes of the script and dig Loretta Young.



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.

CLASSICS

Laurindo Almeida

S CONVERSATIONS WITH THE GUITAR—Capitol SP-8532: *El Vito* (folk song); *Distribucão de Flores* (Villa-Lobos); *Choro e Batuque* (Almeida); *Danse* (Debussy-Almeida); *Modinha* (Villa-Lobos); *Brazilian folk medley*; *First Arabesque* (Debussy-Almeida); *Two Mexican Folk Songs*; *La Frescobalda for Viola and Guitar* (Frescobaldi-Almeida); *A Dormir Agora Mesmo* (Spanish cradle song).

Personnel: Almeida, guitar; Salli Terri, mezzo-soprano; Martin Rudermen, flute; Mitchell Lurie, clarinet; Sanford Schonbach, viola.

Rating: ★ ★ ★

Almeida struck gold with two previous albums in this vein (*Duets with the Spanish Guitar* and *For My True Love*), and this one is certain to keep the lode open.

Treading expertly the line between popular and serious music, these selections are mostly charming and never tasteless, even when Almeida is rearranging Debussy piano music for guitar and viola. Almeida's jazz experience makes him an unusually good ensemble musician, something that can be said of few classical guitarists. (D.H.)

Richter/Moussorgsky

M PICTURES AT AN EXHIBITION—Columbia ML-5600: Live recording from recital in Sofia, Bulgaria, Feb. 25, 1958.

Personnel: Sviatoslav Richter, piano.

Rating: ★ ★ ★ ★ ★

Here is the performance that won this year's Grand Prix du Disque for the great Soviet pianist Richter. Recorded in concert, it is by no means perfect as a technical achievement, either by the engineers or the pianist. Extraneous noises and wrong notes are heard at times. But what a performance this is, nonetheless. Only Horowitz has played *Pictures* with anything approaching this effect — but Richter uses the Moussorgsky piano score as written, while Horowitz "reorchestrated" it to suit his own towering talent.

Richter plays certain parts (the recurring *Pomenade*, for example) with an unusual speed and force, and then moons over others. But the total effect is electrifying, both as a demonstration of technical facility and control and as an interpretation. (D.H.)

Various Artists

M HISTORY OF MUSIC IN SOUND VOL. 10, MODERN MUSIC (1890-1950)—RCA Victor LM-6092: examples of music by Debussy, Falla, Scriabin, Richard Strauss, Reger, Schoenberg, Berg, Satie, Arthur Bliss, Milhaud, Stravinsky, Bartok, Janacek, Hindemith, Dallapiccola, Roussel, Shostakovich, Copland, Edmund Rubbra, and Alan Rawsthorne (two-record album with 64-page handbook).

Personnel: Various artists and groups, including Yehudi Menuhin, Andor Foldes, Juilliard Quartet, Pasquier Trio.

Rating: ★ ★ ★ ★ ★

When jazz and classical buffs get to-

gether to thrash out their eternal differences, it is rare that anyone in either group really understands what the other side is talking about. Even among professional musicians who interest themselves in what is happening on both sides of the fence, few seem to grasp the essential features of both traditions.

Many jazz musicians, for example, are exceptionally hazy about what has happened to classical music in the 20th century and base their notions on, at the latest, Debussy and Richard Strauss.

This album, last in a valuable series put out in co-operation with the *New Oxford History of Music*, picks up the 20th century story exactly at that point. Using the double weapon of sound and words (and musical notation, too) the album carries the listener through Impressionism, Late Romanticism, the Anti-Romantic Reaction, 12-Tone Music, and Modern Eclecticism, stopping just short of electronic music and other current experiments.

Followers of the Modern Jazz Quartet's recent work (*The Golden Striker*, etc.) certainly will be struck by the parallel music of Erik Satie, as represented here in his *Trois Petites Pieces Montees* and by parts of Stravinsky's *L'Histoire du Soldat*, both dating from before 1920. The reason for such parallels may be argued, but no "third-stream" fan should be unaware of them. (D.H.)

JAZZ

Joe Alexander

M BLUE JUBILEE—Jazzland JLP 23: *Blue Jubilee*; *Brown's Town*; *I'll Close My Eyes*; *Terris' Blues*; *Weird Beard*.

Personnel: Alexander, tenor saxophone; John Hunt, flugelhorn; Bobby Timmons, piano; Sam Jones, bass; Albert Heath, drums.

Rating: ★ ★ ½

To understand why this album failed to reach beyond this rating would be to understand why artists and material are thrown together without adequate preparation, and I do not profess to know this trade secret.

The ingredients are there — a rhythm section of tried and proved jazzmen, coupled with horn men of more than average talent and ability. The album still doesn't happen. Even the composite rhythm section is not up to its components' best. Jones, although poorly recorded, emerges as the most consistent performer.

The title tune is shallow and hollow. Alexander has a calm, unimposing solo. Hunt follows with an uneven spasmodic

solo. Timmons gets in a logical statement.

Brown's Town contains Alexander's best-conceived up-tempo solo, although several other tenor saxophonists' influences are in evidence. Again, Alexander is less halting and more direct than Hunt, whose solo reveals one mentor after the other.

Alexander plays the ballad *I'll Close My Eyes* in a thin and searing tone. His solo is beautiful and well executed. Occasionally, his tone becomes hushed and breathy, but he never reaches for the bottom of his horn. The ending, with the interplay between horns, shows how much each man still needs someone to draw inspiration from. Be that as it may, this was the most satisfactory tune of the album.

I wouldn't write home about this one, but it's pleasant. (B.G.)

Gene Ammons

M BOSS TENOR—Prestige 7180: *Hittin' the Jug*; *Close Your Eyes*; *My Romance*; *Canadian Sunset*; *Blue Ammons*; *Confirmation*; *Savoy*.

Personnel: Ammons, tenor saxophone; Tommy Flanagan, piano; Doug Watkins, bass; Arthur Taylor, drums; Ray Barretto, conga.

Rating: ★ ★ ★

Ammons is warmer and more relaxed in these pieces than he has appeared on the majority of his recordings. His tone, full-bodied and heavy, has a sinuosity that keeps a slow blues (*Hittin' the Jug*) or a slow ballad (*My Romance*) moving with graceful pulsation. At faster tempos, his phrasing is concise and crisp, but the bigness and the warmth are still there.

Unfortunately, the rhythm section is relatively bland, and the addition of Barretto's conga adds an element of monotony that underscores this blandness. Most of the time, however, Ammons spreads across the scene with such dynamism and assurance that his pale accompaniment is scarcely noticed. (J.S.W.)

Harry Arnold

M I LOVE HARRY ARNOLD AND ALL HIS JAZZ—Ateo 33-120: *Sermonette*; *Wrappin' It Up*; *Valley Stream Special*; *Dedicated to George*; *Indian Summer*; *Frantic Blues*; *On the Street Where You Live*; *With a Little Bit of Luck*; *Wouldn't It Be Lovely?*; *I Could Have Danced All Night*; *Flight SK 641*; *Annie Laurie*.

Personnel: Arnold, leader; Arne Domnerus, Rolf Backman, Bjarne Nerem or George Bjorklund, Carl-Henrik Norin or Rolf Blomquist, Johnny Ek, saxophones; Sixten Eriksson, Bengt-Arne Wallin, Weine Renliden, Arnold Johansson, Benny Bailey, trumpets; Ake Persson, Andreas Skjold, George Vernon, Gordon Ohlsson, trombones; Bengt Hallberg, piano; Rolf Berg, guitar; Simon Brehm or George Reidel, bass; Egil Johansen or Arne Milefors, drums; Anders Burman, maracas.

Rating: ★ ★ ★

This is a pleasant big-band session by that gang of happy, swinging Swedes led by Harry Arnold.

The writing is wholly derivative of

U.S. arranging trends all the way back to Fletcher Henderson (*Wrappin' It Up*) and up to the more latter-day stylings of Ernie Wilkins (*Valley Stream* and *Dedicated*).

Execution of the arrangements is, on the whole, professionally competent. Once in a while the lead trumpeter gets carried away and tends to overblow. It is in the rhythm section, however, that the main weakness lies. Because of the timidity of the drummer (Johansen, plays on all tracks except the first), a weak-sounding section does little to drive the band.

There are some fair-to-good solos by altoist Domnerus (who also gets off an unenthusiastic clarinet solo on *Dedicated*); trombonist Persson, and various trumpeters. Hallberg, in the few spots given him to step out, reveals himself a jazz pianist of impeccable taste and built-in swing.

With so many superior big jazz band albums available on the U.S. market, the competition facing Arnold's album is a bit heavy. But if you wish to study the laudable efforts of these fine European musicians in big-band context, get this LP. (J.A.T.)

Red Garland

SOUL JUNCTION—Prestige 7181: *Soul Junction*; *Woody'n You?*; *Birks' Works*; *I've Got It Bad*; *Hallelujah*.

Personnel: Garland, piano; Donald Byrd, trumpet; John Coltrane, tenor saxophone; George Joyner, bass; Arthur Taylor, drums.

Rating: ★★☆☆

Usually blowing sessions—and this is certainly such a session—degenerate into musical meanderings with the principals groping and hoping for something of substance. Such sessions appeal to jazzmen; they're easy to play. But rarely does such a recording date produce much of any lasting value. This one does.

The primary reason for the superiority of the date is that the men involved are not just blowers. They are men who, if they hadn't attained musical maturity at the time of this session, were fast approaching it. Coltrane and Byrd especially have succeeded in getting their musical selves together in the last two years. Both have learned to sustain solo direction and not fritter away their talent chasing extraneous, tangential aspects to main ideas. Both have survived the run-every-change period that most modernists go through (and few are able to leave). They have retained the harmonic knowledge that such a period develops in a musician, but they have seen the beauty of melodic playing. As a result, Coltrane's and Byrd's work today has linear development as well as harmonic richness.

Their playing on the slow blues title tune serves as an example of this maturity that was abounding. Coltrane's solo has a fascinating beauty about it, beauty akin to an abstract painting or a piece of modern sculpture. Both horn men sustain the spirit of the old-time blues, but this blues-feel is extracted (or abstracted, if you prefer) from the old, reformed and interpreted through present-day living and thinking.

Garland shows several facets in this album. The one that has become most closely associated with him—the full-bodied, two-handed one—is heard on *I Got It Bad*; his after-hours, sometimes-

tinkling, deeply blues-rooted solo on *Soul Junction* is another; a third comes to the surface on the up-tempo *Hallelujah*—clean, articulate, single-fingering. His *Hallelujah* solo is his best work of the date.

The excellence of the soloists shouldn't distract the listener from the fine work of Joyner and Taylor. Joyner's bass playing especially adds to the proceedings, outstandingly on *Hallelujah*, when Garland and Taylor periodically lay out behind Byrd and Coltrane (who attacks his solo savagely, ripping and tearing at the musical flesh).

Oh, if all blowing dates would come off like this one . . . (D.DeM.)

Benny Golson

GONE WITH GOLSON—Prestige/New Jazz 8235: *Staccato Swing*; *Autumn Leaves*; *Soul Me*; *Blues after Dark*; *Jam for Bobbie*.

Personnel: Golson, tenor saxophone; Curtis Fuller, trombone; Ray Bryant, piano; Tom Bryant, bass; Al Harewood, drums.

Rating: ★★☆☆

For those who already are acquainted with the arrangement stylings of Golson, this album will offer no further insight into Golson, the arranger-composer. It does present his characteristic efforts in a more free and less confining setting than his current co-led group, the Jazztet, affords.

On the other hand, the evidence of growth and development in his playing reveal an increasingly expanding tenor man. The boldness and intrepidity with

which he begins his attack and manipulates his horn is in direct contrast with the gentleness and suavity of his charts.

Staccato Swing is a lightly floating tune that sets an impressive swinging mood for the album. Both Fuller and Golson play good, coherent solos. Fuller flies through an extended pattern of phrases, each serving as springboard for another. Golson bares his big tone and probing technique by constructing a more simple, powerful line.

The Golson revealed on *Autumn Leaves* is a tenor man of contrasting moods. His solo here is slightly spotted by his brief dip into the unnecessary cliché bag. The remainder of the solo is a building, compelling line that makes Fuller's weak entry anticlimactic. In his attempt to rise to the Golson solo, Fuller utilizes his characteristic multinote technique. In this tune, one first becomes aware on this album, that although he is extremely fast, Fuller is not always clean.

Despite Golson's fine solo, I found *Soul Me* the weakest tune on the album.

Golson has a strong solo on *Blues* that begins unhurriedly in the bottom of his horn and gathers momentum, climaxing in the upper middle register. Fuller's solo here should be heard by those who are interested in a plain, unadorned conception by this man.

Jam for Bobbie suffers from tempo and blues clichés. The rhythm section is at

JAZZ RECORD BUYER'S GUIDE

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

★★★★★

Cannonball Adderley Quintet in Chicago (Mercury MG 20449 or 60134)

Elmo Hope (Hifjazz J616)

John Lewis, *The Golden Striker* (Atlantic 1334)

Gerry Mulligan, *The Concert Jazz Band* (Verve MG V-8388)

Various Artists, (vocal) *A Treasury of Field Recordings* ("77" Records 77LA12-2)

★★★★½

Furry Lewis (vocal) (Folkways FA 2823)

Modern Jazz Quartet, *Third Stream Music* (Atlantic 1345)

Various Artists, (vocal) *The Rural Blues* (Record, Book, and Film Sales, Inc. RF 202)

★★★★

Cannonball Adderley, *Them Dirty Blues* (Riverside RLP 12-322)

Sidney Bechet, (reissue) *In Memoriam* (Riverside RLP 138/139)

Charlie Byrd, *Jazz at the Showboat, Vol. 3* (Offbeat 3006)

Paul Chambers, *Chambers Jazz: A Jazz Delegation from the East* (Score SLP-4033)

Paul Chambers, *First Bassman* (Vee Jay 3012)

Johnny Dodds and Kid Ory, (reissue) (Epic 16004)

Marge Dodson, (vocal) *New Voice in Town* (Columbia CL 1458)

Barry Harris at the Jazz Workshop (Riverside RLP 326)

Lightnin' Hopkins, (vocal) *Lightning Strikes Again* (Dart D8000) 4

Yusef Lateef, *Cry! Tender* (Prestige/New Jazz 8234)

Shelly Manne and His Men at the Black Hawk, Vol. 1 (Contemporary M3577)

Hank Mobley, *Soul Station* (Blue Note 4031)

Oliver Nelson, *Taking Care of Business* (New Jazz 8233)

Anita O'Day, (vocal) *Cool Heat* (Verve MG VS-6046)

André Previn, *Like Previn!* (Contemporary 3575)

Ma Rainey, (vocal) *Broken-Hearted Blues* (Riverside RLP 12-137)

Shirley Scott, *Soul Searching* (Prestige 7173)

Various Artists, *Jazz Scene 1* (Epic 16000)

Bob Wilber, *New Clarinet in Town* (Classic Editions CJ 8)

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its weakest, and the soloists sputter through their parts, doing little more than running the changes.

About the rhythm section: Tom Bryant is a consistent strong bassist whose best work is not in his solo but rather in the section, particularly on *Blues and Staccato Swing*. Ray Bryant plays here as the fine jazz pianist he is; Harewood is a tasteful drummer.

A better-than-average date, with two growing, top-notch jazzmen spotlighted, this album is recommended. (B.G.)

Slide Hampton

☐ **SISTER SALVATION**—Atlantic 1339: *Sister Salvation; Just Squeeze Me; Hi-Fli; Asseveration; Conversation Piece; A Little Night Music*. Personnel: Hampton, trombone; Freddie Hubbard, Bob Zottola, Ernie Royal or Richard Williams, trumpets; Bernard McKinney, euphonium; Bill Barber, tuba; George Coleman, tenor saxophone; Jay Cameron, baritone saxophone; Nabil Totah, bass; Pete LaRoca, drums.

Rating: ★ ★ ★

Hampton's Octet Plus One (a third trumpeter was added for the recording) makes a recording debut that catches the ear but suggests that Hampton still has considerable work to do in assembling a repertory.

This is a lusty, bull-voiced group with brilliantly exciting soloists in Hampton and Hubbard. Coleman, who shares the solo space with them, is a capable tenor man, but he is overshadowed in this company. On the other hand, Jay Cameron, who has limited solo opportunities, indicates that he could be another shouting voice. Hampton's arrangements are written for a wide range, from a strong, heavy bottom to brilliant, piercing brass, and the octet bites into them with flamboyant gusto.

The choice of material runs a bit too close to what seems to be currently expected. *Sister Salvation* is in the Gospel-blues vein. *Asseveration* is a variant of same done as a blues march, and *Hi-Fli* is still more of it in a lighter texture. Within this area, Hampton has the inventiveness and taste to stay away from the obvious clichés, the panic-buttons for dullards. But still there is so much more that this group could explore (*Night Music* is the change of pace in this set) that it is disappointing to find a sameness of sound dominating the LP. (J.S.W.)

Gerry Mulligan

☐ **THE GENIUS OF GERRY MULLIGAN**—Pacific Jazz 8: *Get Happy; She Didn't Say Yes; Bernie's Tune; Darn That Dream; Five Brothers; I Can't Believe That You're in Love with Me; Gold Rush; Blues for Tiny; Polka Dots and Moonbeams; Blue at the Roots; The Lady's in Love with You*.

Personnel: Track 1: Mulligan, baritone saxophone; Red Mitchell, bass; Chico Hamilton, drums. Track 2: Mulligan; Chet Baker, trumpet; Jimmy Rowles, piano; Joe Mondragon, bass. Track 3: Mulligan; Baker; Hamilton; Bob Whitlock, bass. Tracks 4, 5: Mulligan; Baker; Carson Smith, bass; Larry Bunker, drums. Track 6: Mulligan; Baker; Bunker; Joe Mondragon, bass; Lee Konitz, alto saxophone. Track 7: Mulligan; Bob Brookmeyer, valve trombone; Mitchell; Frank Isola, drums. Track 8: Mulligan; Mitchell; Jon Eardley, trumpet; Hamilton. Track 9: Add Brookmeyer, piano; Bunker replaces Hamilton. Track 10: Mulligan, piano; Brookmeyer, valve trombone; Bill Crow, bass; Dave Bailey, drums. Track 11: Mulligan, baritone saxophone; Bailey; Henry Grimes, bass; Annie Ross, vocal.

Rating: ★ ★ ★ ★

Mulligan's career as a leader (except for his sextet, the last version of his quartet, and his current big band) is covered extremely well in this set. It ranges from

a 1952 living-room recording by a trio that proved to be the starting point of the subsequent Mulligan Quartet to a 1957 session with Miss Ross. Of the 11 numbers, only two fall below the generally high standard of Mulligan's usual work—the piece with Miss Ross and a 1953 effort in which Konitz is added to the Mulligan Quartet.

One of the most impressive aspects of this sort of review of Mulligan over the years is the remarkable consistency of the various groups he has led and of his own playing. Most of his playing here is done with his typically gruff fluency, but there is also a glimpse of a more agitated manner (*Gold Rush*) and some of his amiably rough-hewn piano (*Blue at the Roots*). In addition, Eardley's crisp trumpet bristles through *Blues for Tiny*. Baker has an unusual and good solo, dark and brooding, on *Darn That Dream*, and Brookmeyer gets completely in the Mulligan blues spirit on *Roots*.

Both historically and musically, this is an interesting and valuable summation.

(J.S.W.)

LeRoy (Sam) Parkins

☐ **YAZOO RIVER JAZZ BAND**—Bethlehem BCP 6047: *Louisiana; Tishomingo Blues; Love; Oh Careless Love; Limehouse Blues; Baddest Man in Texas; Struttin' with Some Barbecue; Royal Garden Blues; Ham and Eggs; Liza, Little Liza Jane*.

Personnel: Parkins, clarinet, tenor saxophone; John Letman, trumpet; Dick Rath, trombone; Danny Barker, guitar, banjo; Richard Wellstood, piano; Ahmad Abdul-Malik, bass; Manzie Johnson, drums.

Rating: ★ ★

Many of these tunes are played in the manner which, for a number of years now, has been for many the coalescent description of the entire "Dixieland" school: a heavy beat and plenty of loud noise from the horns. It would, I think, be reasonable to expect that a group as capable and talented as this would bring to their performances higher degrees of sensibility, a better regard for the structure and flow of melody, and the nuances of expression, which are just as important in this style as in any style of jazz.

But this album, apparently intended for the shallow, rhythm-happy listener or the quick and easy market of the new jazz fan, has many of the raucous qualities of weaker Dixieland bands.

To get an idea of the shabby patchwork that went into many of these tracks, play anything on Side B, then play Jess Stacy's *Breeze-Blues* (Varsity 8121, recorded in 1939), a "Dixieland" item made with a pickup group (Billy Butterfield, Irving Fazola, Les Jenkins, Sid Weiss, Eddie Miller, and Don Carter) under circumstances which, probably, were much the same as with this album. The solos on *Breeze* are developed with much skill and beauty, and the listener is brought gradually to the splendid pounding excitement of the final ensemble, which is done with much subtlety and without high, fortissimo brass and banging rhythm. The performances in this album do not approach this kind of artistry and craftsmanship.

Reedman Parkins and trombonist Rath have good solo moments on *Struttin'* before the fog of chaos descends, but much of the rest of Side B is of interest only



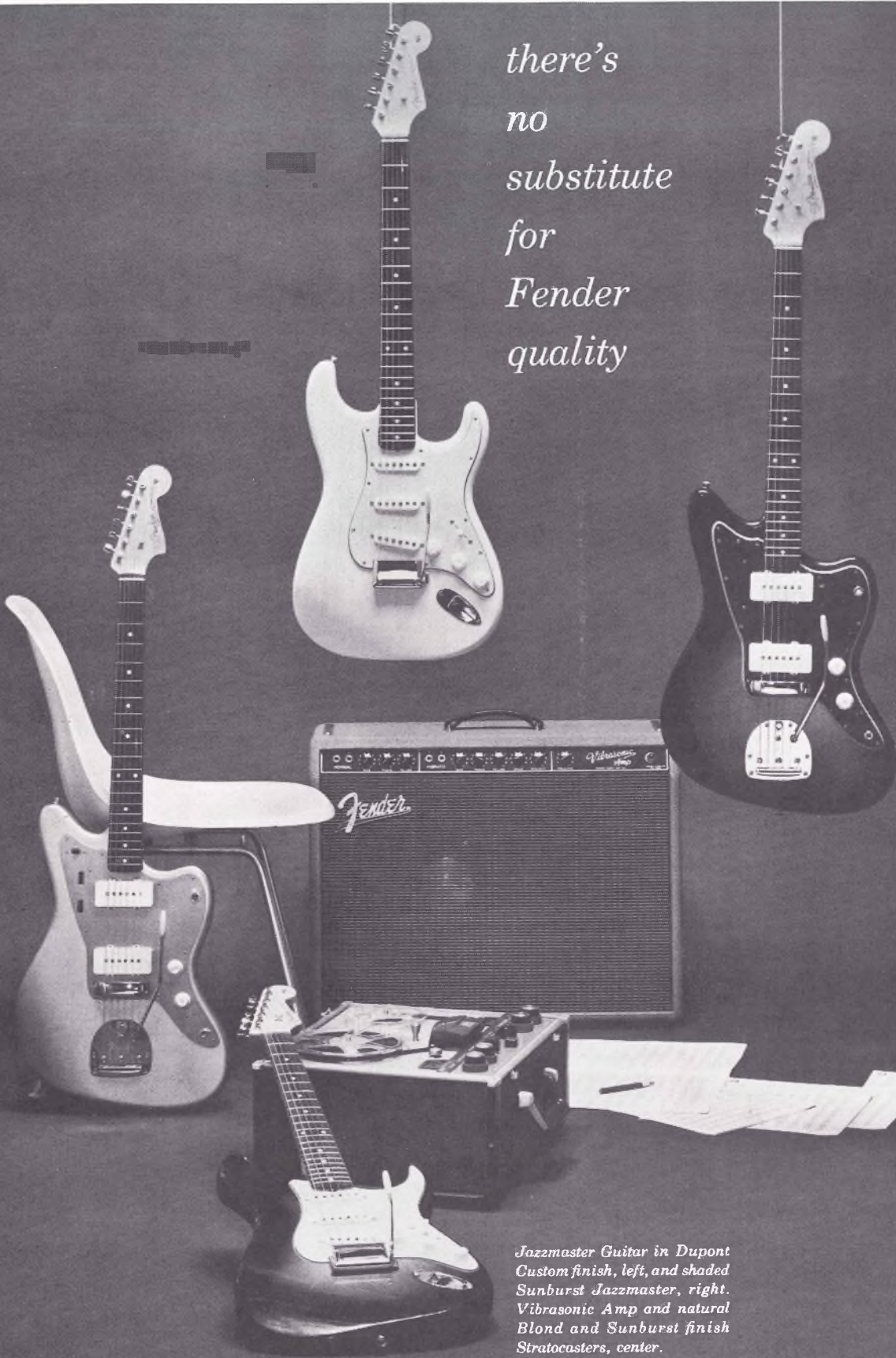
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to rhythm-happy fans. Side A is decidedly better. Barker's pleasant banjo strumming on *Tishomingo* is given sympathetic accompaniment by the rest of the band.

(G.M.E.)

Oscar Peterson

THE JAZZ SOUL OF OSCAR PETERSON—Verve MG V-8351: *Liza*; *Con Alma*; *Close Your Eyes*; *Maidens of Cadiz*; *My Heart Stood Still*; *Woody'n You?*

Personnel: Peterson, piano; Ray Brown, bass; Ed Thigpen, drums.

Rating: ★★☆☆

Peterson has been one of my favorite pianists for some time, but, frankly, I must admit that while I have been impressed by his marvelous facility and his ability to excite, I sometimes despaired of his being able to evoke any deeper emotions than frenzy and aimless happiness. This album convinces me I was wrong—dead wrong.

One track in particular resolved my reservations: *Maidens of Cadiz*. Few pianists have touched me as Peterson does as he tenderly and lovingly embraces this piece; few have spiraled my emotions, then resolved them, as he does in the climax of his performance.

No other track offers the emotional experience of *Maidens*, but *Con Alma* comes close. Here Peterson alternates light and dark, taut and languid passages, within his improvisations. Much of the mood of this piece is due to Brown's arco bass and Thigpen's mallets, but most the credit goes to Peterson.

There are so many aspects and qualities in Peterson's work that there are bound to be some that repel. One that kind of gets under my skin is his use of funk. I get the feeling that he's throwing in spadesful of earth merely because it's fashionable. A second bothersome mannerism is his tendency to clobber the listener with an overwhelming display of his admittedly prodigious technique. But then I guess if you have it, it must be a great temptation to use it. Usually he uses it well; witness his Tatumesque breaks before Brown's solo and in the last chorus of *My Heart*. But, at other times, he seems to use it for spectacular effect only, as in *Liza*. This leads to overdramatization; Peterson doesn't need it.

Even with the aforementioned objections, this is still one of the best Peterson albums issued.

(D.DeM.)

Julian Priester

SPIRITSVILLE—Jazzland JLP25: *Chi-Chi*; *Blue Stride*; *It Might as Well Be Spring*; *Excursion*; *Spiritsville*; *My Romance*; *Donna's Waltz*.

Personnel: Priester, trombone; Walter Benton, tenor saxophone; Charlie Davis, baritone saxophone; McCoy Tyner, piano; Sam Jones, bass; Art Taylor, drums.

Rating: ★★☆☆

Despite the title, there is not much spirit in evidence here. Moreover, the writing is sparsely functional and uninspired; at times, in fact, it becomes downright boring. But a major defect lies in the actual recording. There is too much presence on bass and drums and consequently when the horn men solo, it sounds as if they stood too far from their mikes. Benton, in particular, sounds weak and far away.

Of the soloists, Priester is boss here.



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It Might As Well is all his as he solos with rhythm section alone. He shows a light, sure tone, sound technical command of his instrument, and interesting ideas. Pianist Tyner, too, is heard to good advantage. His approach is fresh and alert, and he can be as compelling when he comps behind a soloist as when he plays solo himself. He is, however, given to fast, boppish right-hand runs that try to substitute flash for originality of thought.

Davis and Benton are disappointing. Davis doesn't sound as though he had his heart in his playing; Benton, who can do very much better, plays as though he couldn't care less about the entire business.

Overall, this is a rather plodding set. (J.A.T.)

Wayne Shorter

INTRODUCING WAYNE SHORTER—Vee Jay 3006: *Blues a la Carte*; *Harry's Last Stand*; *Down in the Depths*; *Pug Nose*; *Black Diamond*; *Mack the Knife*.

Personnel: Shorter, tenor saxophone; Lee Morgan, trumpet; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums.

Rating: ★ ★

Shorter's debut as a leader is unimpressive. He has put together a loose, rambling, colorless set that covers a limited and obvious range. The five originals by Shorter are simply routine riffs and blues which are rarely developed with any imagination. Shorter's dry, choppy playing has a certain amount of vigor and inner vitality. But his tone is unattractive, and his ideas are not particularly compelling. Morgan and Kelly add little but monotony to a monotonous set although Morgan has

some good muted passages on *Blues a la Carte*. (J.S.W.)

Horace Silver

HORACE-SCOPE—Blue Note 4042: *Strollin'*; *Where You At?*; *Without You*; *Horace-Scope*; *Yeah*; *Me and My Baby*; *Nica's Dream*.

Personnel: Silver, piano; Blue Mitchell, trumpet; Junior Cook, tenor saxophone; Gene Taylor, bass; Roy Brooks, drums.

Rating: ★ ★ ★ ★

While much is made in the liner notes of the astrological aspects of Silver's character, this set is far from being lost in the stars. It is, in fact, a superior, hard-accented session, with all concerned taking care of business in an uncompromising and forthright manner.

Mitchell and Cook make for a strong and assertive front line as they lay down the lines with command and conviction. In solo, Mitchell is superior, playing with a wide-open, look-me-straight-in-the-eye-man sound and solidly constructed improvisational ideas. He carries the load all the way as if he knows exactly where he—and the band—are going.

Cook is somewhat less impressive. His sound is fashionably hard, and he fares best in the ideas department on the opener, *Strollin'*, in which he takes his time building a sound solo. On other, faster tracks, however, he tends to slide into the sort of expressionism of which John Coltrane is today's primary exponent.

Silver is his usual, level-headed, economical self, generating jazz excitement by dint of strong, simple, and well-executed ideas.

The rhythm team of Taylor and Brooks,

while driving and exuberantly enthusiastic throughout, never seems to jell into a unit. It is as if each were playing for himself rather than for the group. Then, too, Brooks' drums are somewhat overrecorded, making for a frequently overpowering percussive effect.

All in all, though, this a thoroughly stimulating set and "New York" through and through. (J.A.T.)

Stanley Turrentine

LOOK OUT!—Blue Note 4039: *Look Out*; *Journey into Melody*; *Return Engagement*; *Little Sheri*; *Tiny Capers*; *Minor Chant*.

Personnel: Turrentine, tenor saxophone; Horace Parlan, piano; George Tucker, bass; Al Harewood, drums.

Rating: ★ ★ ★

A three-star record is at a disadvantage. I suspect that readers seeing a "good" rating tend to dismiss the record as only of mild interest, not as extraordinary as a five starer, nor as controversial as some lower-rated albums have turned out to be. No, three-stars, I'm afraid, is too often taken to mean limbo. Nothing could be further from the truth. A "good" record is recommended, although it's not of the caliber of higher-rated albums.

This release should not be looked on as insignificant, for it presents two talents which should be given close attention—Turrentine's and Tucker's.

The leader is of that growing group of tenor men (Oliver Nelson is another) who, while cognizant of the advances of John Coltrane, play more directly and with a fuller tone—warmer is another way to put it. Turrentine's playing is passionate, too much so sometimes; I get the feeling I'm

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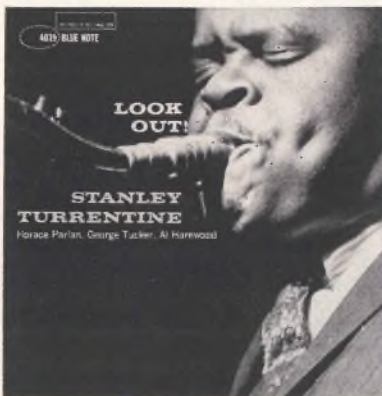


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being preached at, even though at the same time I'm reveling in the man's wonderful time conception. (In fact, one of the attributes of this album is its time—no, not time, *beat*, much of it thanks to Harewood.)

Tucker is one of the best new bass men whom I've heard come to the big leagues in some time. "New" is not a good term to use, since Tucker has been around some time. But he has been heard relatively little. He becomes almost completely involved in what the soloists play. He does not merely provide adequate cushioning for the others but wraps his bass lines around the soloists as a vine laces a trellis.

The drawback of this release is that there is a similarity to most of the tracks. The only ballad is Robert Farnon's *Journey into Melody*. Some of this sameness stems from Turrentine's preaching proclivities, but more of it is due to Parlan's in-the-mode playing. His piano is good but rarely leaves the Gospel-Garland style that he employs throughout the album. His best work is an intense and strongly rhythmical solo on *Sheri*, the most satisfying track in the album.

Another horn might have added the contrast and variety that this LP lacks. Recommended nonetheless. (D.DeM.)

Julius Watkins-Charlie Rouse

THE JAZZ MODES—Atlantic 1306: *The Oblong*; *1-2-3-4-0 Syncopation*; *Blue Flame*; *Mood in Motion*; *Knittin'*; *This 'n' That*; *Glad That I Found You*; *Princess*.

Personnel: Watkins, French horn; Rouse, tenor saxophone; Sahib Shihab, baritone saxophone; Gildo Mahones, piano; Martin Rivera, bass; Ron Jefferson or Jimmy Wormworth, drums; Chino Pozo, bongos; Eileen Gilbert, vocals.

Rating: ★ ★ ★ 1/2

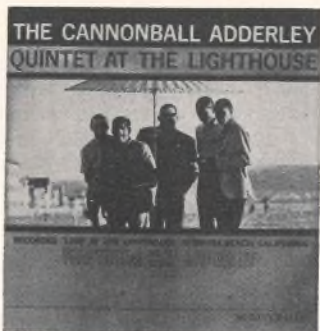
There are three obvious qualities that put this album outside the routine jazz releases. The first is the elevation of the French horn to a co-leader position, the second is the wide variety of tempos, instrumentation, and material; the third is the inclusion of a female voice as a part of the basic instrumentation of the group.

On this album, Watkins has been more than mildly successful in coaxing beauty, expression, and melody from his pet horn. The tone is not always perfect, and the limitations of the horn remain. Yet the importance of the horn is felt throughout the album.

The variety contained herein is at once good and bad. The inclusion of the baritone adds body and depth to the sound, and the one solo by Shihab on *This 'n' That* justifies his presence. The bongos, on the other hand, add nothing substantial for this listener. Experimentation in syncopation in *1-2-3-4-0* was basically unrewarding. The material is weak, and the tune never jells.

Of the material presented, *The Oblong* and *Mood in Motion* are the most appealing. Watkins has some moments of striking beauty and good taste on *Mood*. Although it is a laborious tune, the voicing and blend are good.

The inclusion of Miss Gilbert has yet to be justified to me, although she is an above-average soprano. The idea alone is not novel. Perhaps the most historic example of the jazz composer's attempt to integrate the human voice into the



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jazz orchestra is Duke Ellington's experiments dating from the late 1920s.

In *Blue Flame*, Miss Gilbert's lines are neither original nor imaginative. On *Glad*, the vocal line is apparently attempting a countermelody while Rouse takes the dominant theme. It is difficult to tell, because the balance doesn't place either really out front. *Princess* is a set, rigid little tune with all the qualities of the soft-shoe dance.

Rouse is again recorded as a startlingly electrifying tenor man. His solos on the primarily weak *Knittin'*, on *Mood in Motion*, and on *The Oblong* are especially well conceived. Here is a man who deserves to be placed well out front among modern tenor men.

This was a fine group, and the album shows a good deal of preparation and planning. It is unfortunate that it contains moments of pretentiousness, for it could have been a more memorable milestone in the careers of Watkins and Rouse. (B.G.)

OLD WINE NEW BOTTLES

Benny Goodman

THE KINGDOM OF SWING—Victor LPM 2247: *Japanese Sandman; Get Rhythm in Your Feet; Dear Old Southland; Sandman; Goodnight, My Love; Did You Mean It?; Take Another Guess; He Ain't Got Rhythm; It's the Dreamer in Me; The Kingdom of Swing; Nobody's Sweetheart; Vibraphone Blues.*

Personnel: Track 1: Goodman, clarinet; Pee Wee Erwin, Nate Kazebier, Jerry Neary, trumpets; Jack Teagarden, Joe Harris, trombones; Toots Mondello, Hymie Schertzer, Arthur Rollini, Dick Clark, saxophones; Frank Froeba, piano; Allan Reuss, guitar; Harry Goodman, bass; Gene Krupa, drums. Tracks 2, 3: Bunny Berigan replaces Erwin; Red Ballard, Jack Lacey replace Teagarden, Harris; George Van Eps replaces Reuss; Helen Ward, vocal, added. Track 4: Ralph Muzillo, Harry Geller replace Berigan, Neary; Joe Harris replaces Lacey; Bill De Pew replaces Mondello; Jess Stacy replaces Froeba; Allen Reuss replaces Van Eps. Tracks 5, 6, 7: Zeke Zarchey, Ziggy Elman, Chris Griffin replace Kazebier, Muzillo, Geller; Murray McEachern replaces Harris; Vido Musso replaces Clark; Ella Fitzgerald, vocal, added. Track 8: Irving Goodman replaces Zarchey; Jimmy Rushing, vocal, added. Track 9: Harry James replaces Irving Goodman; Vernon Brown replaces McEachern; Dave Matthews, Milt Yaner, Bud Freeman replace Schertzer, DePew, Musso; Ben Heller replaces Reuss; Dave Tough replaces Krupa; Martha Tilton, vocal, added. Track 10: Irving Goodman replaces James; Hymie Schertzer, Noni Bernardi, Jerry Jerome replace Matthews, Yaner, Freeman; Buddy Schutz replaces Tough. Track 11: Goodman, clarinet; Teddy Wilson, piano; Krupa, drums. Track 12: *Vibraphone Blues*: Lionel Hampton, vibraphone and vocal, added.

Rating: ★ ★ ★ ★

There's a slightly different view of Goodman on this set than usually turns up on an LP. Instead of the overly familiar hit arrangements, this is a fairly representative collection of lesser-known work of the Goodman band just as it was about to hit it big and in the subsequent first flush of success. As a piquant sauce, there are three pieces with Ella Fitzgerald vocals which have never before had wide circulation (they were withdrawn immediately after they were issued because of a conflict with Ella's Decca contract), one with Jimmy Rushing, and a pair of excellent small-group selections.

It is interesting to find, in retrospect, how much more vital and solid the Goodman band was in 1935 and 1936, when it

was just getting going, than it was in 1938 and 1939 (one tune from each of the latter years is included). By that time, its attack had acquired a taken-for-granted, mechanical sound while the earlier band was rougher, stronger, and more bitingly swinging. Ella's vocals (recorded in 1936) are light and skillfully phrased interpretations of routine pop tunes. Rushing has same range trouble on *He Ain't Got Rhythm*, but he swings out gloriously on the bridge. *Vibraphone Blues* is one of the earliest and guttiest of all the Goodman Quartet sides and the trio's *Nobody's Sweetheart* is taken at a wild gallop leading to a fiery solo by Wilson. (J.S.W.)

VOCAL

Odetta

ODETTA AT CARNEGIE HALL—Vanguard VSD-2072: *If I Had a Hammer; I'm Going Back to the Red Clay Country; When I Was a Young Girl; Gallows Pole; God's A-Gonna Cut You Down; John Riley; John Henry; Joshua Fought the Battle of Jericho; All the Pretty Little Horses; Prettiest Train; Meeting at the Building; No More Auction Block for Me; Hold On; Sometimes I Feel Like a Motherless Child; Ain't No Grave Can Hold My Body Down.*

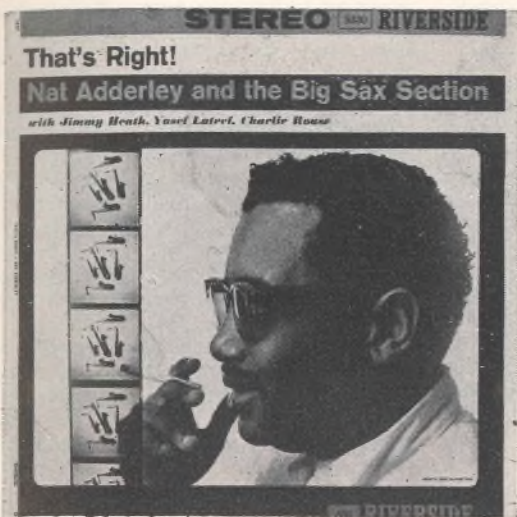
Personnel: Tracks 1-4, 6-9: Odetta Felious Gordon, vocals, guitar; Bill Lee, string bass. Tracks 12-15: choir of the Church of the Master added. Tracks 5, 10: Odetta unaccompanied vocal.

Rating: ★ ★ ★ ★ ½

This is one of the most impressive albums by a folk singer I've heard in some time. Odetta's singing on it possesses just about everything you could ask of it: warmth, drive, conviction, exuberance, spontaneity, passion, and an engagement with her material which communicates itself to and absorbs her audience completely. Hearing her in person is a gripping emotional experience, and this recording is one which comes close to capturing the fervor and excitement she generates.

Over the past few years, as her experience and ability have grown, Odetta has rapidly become one of our most consistently rewarding folk artists. As this collection vividly demonstrates, she possesses both the technical equipment and the artistic intelligence to use it wisely to permit her to work effectively within a number of folk traditions: Negro blues, spirituals, and work songs; Anglo-American ballads, cowboy songs, etc. She is not one of those artists with one set style into which all material is forced; rather each song dictates her vocal and instrumental approach to it. Indeed, even her voice quality follows the tone and contents of the material: it takes on, for example, a rough, jagged quality on such tunes as the unaccompanied work song *Prettiest Train* and the "preaching spiritual" *God's A-Gonna Cut You Down*; it rises clear and plaintive on the ballads *When I Was a Young Girl* and *John Riley*; it becomes exultant on the spirituals. Her guitar accompaniments also vary with each number, ranging from the "classical" approach of the ballads to the dark excitement of the blues and spirituals.

This is an attractive and well-balanced collection of folk songs lovingly and exquisitely performed. My only reservations would be with the four tracks on which Odetta is joined by the choir, for these sound a bit labored and unconvincing be-



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side her other work on the disc. Too, on these tracks she has a bit of trouble with high notes, especially on *Ain't No Grave*. Still, they are attractive enough arrangements. (P.W.)

Dakota Staton

Ⓜ Ⓢ SOFTLY—Capitol ST 1427: *You're Mine, You; Dedicated to You; Close Your Eyes; Solitude; My Wish; The Very Thought of You; Be Anything; Congratulations to Someone; Whispering Grass; Old Folks; Body and Soul; I Can't Get Started with You.*

Personnel: Miss Staton, vocals, accompanied by unidentified orchestra.

Rating: ★ ★

A vocalist whose experience has included depth and expression can survive the lengthy dip into push arrangements and cushiony strings. This depth and expression have not been in evidence heretofore from Miss Staton, and this album offers no great reform.

Miss Staton remains very close to the commercial singer she always has been. She continues to employ many of the artificial devices that rocketed her momentarily to a high level among vocalists. She alternates between blurring out every available stop plosive and completely eclipsing entire syllables. She is still a choppy, metric vocalist who sings line for line, comma for comma, without impressing me that she really understands that there is a complete thought in a good lyric.

Solitude is transformed into an outright blues tune and in that idiom is fairly well presented. Here, as on other tracks, *Whispering Grass*, for example, the pianist is trying to lift the tune from its lush gutter.

Perhaps Miss Staton is the best judge of whether she is faking expression or not, but when she begins whispering on *Whispering Grass*, I begin to have serious question. *Close Your Eyes* suffers from this same breathy approach.

Aside from being an example of her metric singing, *Dedicated to You* discloses her problems with intonation. If that one doesn't hit you, hear the trouble she runs into on *Body and Soul*.

The remaining tunes are no better or no less than these. There are really few highlights or examples of utter rot on this album. The over-all effect is merely flat. (B.G.)

Various Artists

Ⓜ Ⓢ DOWN SOUTH SUMMIT MEETING—World Pacific WP-1296: *Ain't Nothin' Like Whisky; Penitentiary Blues; If You Steal My Chickens, You Can't Make 'Em Lay; First Meeting; How Long Have It Been Since You Been Home?; Wimmmin from Coast to Coast.*

Personnel: Brownie McGhee, Sam (Lightnin') Hopkins, Big Joe Williams, vocals, guitars; Sonny Terry, vocal, harmonica; Jimmy Bond, bass.

Rating: ★ ★ ★

Word that World Pacific had recorded, at one session, these four leading blues artists had been circulated through the blues-collecting grapevine for some time before the disc was made available.

The session took place in early July: McGhee and Terry had just finished up a six-week engagement at Los Angeles' Ash Grove; Williams (not the Count Basie vocalist of the same name), who was slated to succeed them at the coffee house, had come in from St. Louis, and Hopkins, the Texas blues singer, had flown in from

Houston for an appearance at the University of California's annual folk festival. The four met at a house party given by folk artist and teacher Bess Hawes, at which World Pacific's Ed Michel was present. The singing and playing of the four so impressed Michel that he arranged a recording session for the next day.

The session promised to be an exciting and significant event, not only because it would present four of the country's most prominent blues artists but also because of the opportunity for comparison and contrast that the side-by-side format would afford.

Unfortunately, the album doesn't live up to its expectations. It fails on several counts. The question of comparison goes out the window, for from the first chord it is apparent that both Hopkins and Williams have put aside their own distinctive and highly individual approaches, submerging themselves in the accustomed (and highly predictable) sound of McGhee-Terry. The over-all feeling is that of McGhee's "dressed-up" blues (as Big Bill Broonzy described it), with its strict, unvarying rhythmic and harmonic foundation.

But aside from these objections, the music disappoints for another, more important reason. Since most of the vocal choruses are improvised in a loose, give-and-take manner, they never attain emotional intensity or involvement to any degree. The whole session, in fact, resolves itself into an exchange of good-natured badinage over their prowess with women between McGhee and Hopkins, which is pleasant enough, but not very eventful or significant. This, however, is to be expected in the "open-end" devices upon which the freely extemporised choruses are superimposed.

Five of the six tracks are of this type, the most successful of which is *Penitentiary Blues*. This side is begun by Hopkins (contrary to the notes, which list Williams as the first performer) for several moving choruses; these are followed by an instrumental passage, the most satisfactory in the album for the electric excitement generated by the busy interplay of the three guitars and harmonica.

Hopkins' *How Long Have It Been?* is easily the best of the six tracks, inasmuch as it is a cohesive, fully integrated performance, bearing the unmistakable stamp of a creative artist. One immediately senses in it a depth, feeling, and power lacking in the other five cuts. It's the only sample of the real Hopkins (and one is tempted to add "the real blues") on the disc. (P.W.)

ALL JAZZ RECORD REVIEWS (CLASSICS, VOCALS, AND REISSUES, TOO) FOR THE CALENDAR YEAR 1960 ARE INCLUDED IN DOWN BEAT'S JAZZ RECORD REVIEWS, VOL. V, NOW ON SALE.

By Leonard Feather

The history of child prodigies in jazz has not been especially noteworthy. Though a few of today's major figures started professionally at a tender age, the tendency, even among the



THE BLINDFOLD TEST ■ VICTOR FELDMAN

The Records

1. *Couriers of Jazz. My Funny Valentine* (Carlton). Ronnie Scott, tenor saxophone; Tubby Hayes, tenor saxophone, vibes; Terry Shannon, piano; Jeff Clyne, bass.

Well, to begin with it seemed to me that the intro didn't enhance the tune at all—it seemed out of character. I think the vibraphone player is good—it might be Lem Winchester. I personally would rather hear a deeper sound in vibes than a metallic sound. I don't know who the tenors are . . . I think they're good players, but I don't think it's anything exceptional.

The piano player is good, but the record as a whole I found rather dull . . . I didn't think there was enough bass on the balance—on the pizzicato part—but the recording balance was good, and I'll give it two stars.

2. *Barry Harris Trio. Allen's Alley* (Argo). Harris, piano; William Austin, bass; Frank Gant, drums.

A very good record—four stars. The piano player might be Barry Harris, but if it isn't him, whoever it was is influenced by Bud Powell . . . Of course, it might be Bud Powell, but I don't think so. The bass player and the drummer were good and so was the recording.

I must say I get a bit tired of single-note piano playing. At that tempo, it's hard to do anything else, but there are a lot of piano players nowadays who are starting to play more than just single-note right-hand lines with their left hand comping behind them. I like to hear that, but I like to hear other things, too, in a piano player, and that's the thing I find lacking in a side like this.

But what is done and the way it's done is very good.

3. *Les Brown. King Phillip Stomp* (from *Jazz Song Book, Coral*). Buddy DeFranco, clarinet, composer; Tony Rizzi, guitar; J. Hill, arranger. Recorded in 1960.

I think that's Buddy DeFranco, and I think that's his band that he had some years back . . . He played very good for that time. I think he's playing even better now; he's my favorite clarinet player.

The band was good, but I don't care for guitars in rhythm sections. I know this is unusual, but I just don't like the

more precocious youngsters has been to wait until at least the middle teens for a debut.

Buddy Rich was a notable exception to this rule. Another is Victor Feldman, who startled the English music world by playing his first professional gig, as a drummer, in 1941, when he was 7. By the time he had doubled that age, he was a proficient pianist and vibraphonist, had studied at the London College of Music and guest-starred with Glenn Miller's service band.

That Vic was no freak performer soon became clear to U.S. audiences after his emigration here in the fall of 1955. A brilliant all-around musician, he has worked with equal success in the studio world of *Peter Gunn*, the touring band of Woody Herman, the Lighthouse All-Stars, and dozens of combos in the Los Angeles area, where he has lived since 1957.

At the time of this *Blindfold Test*, his first, Feldman had just returned from a honeymoon-plus-business trip to Europe and had joined the Cannonball Adderley Quintet. He was given no information about the records played.

sound of a rhythm section that goes chung-chung-chung. It's not necessarily because it sounds dated. Naturally there are a number of old things that I love, but this just seems to bog down the time.

For instance, I hear that Buddy seems to have his time there and the rhythm section has another—they don't seem to be pulsating together. But I'd give that three stars; the balance was good—it probably was redubbed, or something like that.

4. *Les Brown. Apple Honey* (from *Jazz Song Book, Coral*). Terry Gibbs, vibraphone; Bill Holman, arranger.

That was Terry Gibbs' big band. I've heard Terry play much better than that—I think he was just trying to be very excitable, but there wasn't much thought behind what he was doing.

I've heard the band play out on the coast, and I've enjoyed it very much on occasions, although I do think that a lot of the arrangements like this are going a step backwards instead of forwards. I know you're supposed to go "phew!" after hearing something like this. I don't like to use the word "crowd-rouser," but it seems to be contrived to create excitement, you know, leaving behind harmony and the more beautiful aspects of jazz writing, which I know Bill Holman is very capable of, and this is obviously an assignment for him.

Bill Holman is one of my very favorite writers—some of the arrangements I heard of this band weren't like this, they were modern, swinging, and very good—but I did feel when I heard the band in person that they were emphasizing excitement for excitement's sake a bit too much.

Can I say that Gerry Mulligan's Band is almost the same size but it has a new conception, it emphasizes harmony and rhythm and dynamics and improvisation. It's everything I'd have liked to see Terry try to do a bit more. I felt good listening to Terry's band, but I wasn't satisfied musically.

5. *John Lewis. 2° E 3° W* (from *Grand Encounter, Atlantic*). Bill Perkins, tenor saxophone; Jim Hall, guitar; Lewis, piano, composer.

Who's that, that blond west coast tenor player that was with Woody and Stan? . . . Bill Perkins, that's it. And I think that's John Lewis on piano, Jim Hall on

guitar.

The tenor is very Prez-like; could be Paul Quinichette, but I think it's Perkins. It's a very good composition, for five pieces; utilizes the group well, and I like the way the theme continues behind the bass solo.

I think that's from an album called *Grand Encounter*, and I'd give it four stars.

6. *Ted Heath. Time's Awastin' (Things Ain't What They Used to Be)* (from *Showcase, London*). Reg Owen, arranger.

I think that was Harry James' Band. The best thing on the record, for me, was the trumpet unison figure into the change of key—had kind of a modern touch to it.

I don't think it's an Ernie Wilkins arrangement. The arrangement didn't say too much to me; I've heard Harry James' band sound much better than that. Fair; make it two stars.

7. *George Russell. Waltz from Outer Space* (from *Jazz in the Space Age, Decca*). Bill Evans, piano; Milt Hinton, bass; Dave Young, tenor saxophone; Russell, composer.

As I've never heard George Russell play the piano, I don't know whether it was him on piano, or whether it was Bill Evans; it sounded quite a bit like Bill. I think it's George's composition, anyway. The bass introduction could have been Wilbur Ware, if it was improvised.

I like the over-all searching quality in this composition. Whoever wrote it certainly isn't standing still but is exploring different mediums in music. It's the type of record I'd like to hear over and over again; I think I could benefit by listening to that.

The tenor sax sounded a little like Coltrane; I'm not sure if it is him . . . At times I had the impression there were two time signatures; it almost sounded as if the horns were in 4/4 against the 3/4 of the rhythm section.

Rhythmically, I thought it could have been a bit more pulsating; on first hearing I don't know for sure whether or not it would have fitted this type of thing to have more of a swinging 3/4. It was a little stilted to me. But for the composition and the other qualities I've mentioned that I like, I'd definitely give that four stars.



Caught in the Act

LUCAS FOSS
Simpson Theater, Chicago
Natural History Museum

Lucas Foss, a young concert pianist and composer, has been fascinated for some years with the problem of improvisation in classical music. Off-the-top-of-the-head playing in public died out among classical artists in the 19th century for reasons that ought to interest anyone concerned with contemporary jazz — increasing emphasis on fidelity to the composer's text, the demand for standard performance as concerts increasingly became big business, and so on.

What did it sound like? Gibberish, mostly. Whether because of some factor inherent in the method itself or (more likely) because Foss and his ex-students cannot escape their time, the music that emerged had all the trap-

pings of post-Webern serialism without the compensating logic and mathematical precision of such music.

Foss' group, it seemed, was attempting to find a middle ground between the rigidity of outright serialism and the "indeterminancy" of John Cage, who makes no bones about the fact that his compositions are the result of pure chance.

Foss and four of his former students in composition who call themselves the Improvisation Chamber Ensemble gave a recent concert demonstration in Simpson theater of the Chicago Natural History museum. Assisted by the Festival String Quartet, three of whom are Chicago Symphony Orchestra first-desk men, they presented four works by Foss in which ad-libbing figured.

Because this is group improvisation rather than the take-your-turn type more often heard in jazz, Foss has evolved an elaborate system to keep things from degenerating into chaos. Each of the Foss musicians (French horn, clarinet, piano, percussion, cello) referred regularly to small file cards or sheets of paper on which the general path of the music was laid out, not in detail, but in a way that Foss hoped would give his men freedom within predetermined limits. He calls it "controlled chance."

The most powerful impression car-

ried away from the Foss concert was an unexpected one: the factor that Foss hopes to put back into contemporary music — spontaneity — was embarrassingly absent. Except for the ebullient Foss himself, all the performers wore hunted looks, as if constantly in fear of losing their place in a score that did not exist.

Foss has said he got the idea for ensemble improvisation from hearing a Modern Jazz Quartet broadcast a few years ago.

Jazz musicians, however, can make sense because they are embroidering with a familiar original in mind. Foss is improvising from scratch, so to speak, without any model to deviate from, and within a tradition (serialism) that is not yet firmly enough established with the public to form a sound basis for improvisation.

—Don Henahan



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PERSPECTIVES

By RALPH GLEASON

The Jazz Cellar is a night club in San Francisco that was started by jazz musicians for jazz musicians.

Pianist Bill Wiesjahn, drummer Sonny Wayne, and trumpeter Jack Minger were the original operators. Wayne and Minger have departed, and now only Wiesjahn is left.

Last summer, the Jazz Cellar (which among other things was the first club to present jazz and poetry, a distinction of more historic than esthetic value) suffered a fire. It was one of those cigarets-on-the-floor things that burst into flame hours later. It didn't do as much damage as it might have. Wiesjahn was able to repair the club, but the city inspectors insisted he install a sprinkler system at a cost of about \$4,000.

With this order to comply with, it looked for a bit as if the Jazz Cellar would never reopen.

Then the Rev. Bob Alexander ("I don't think I believe in God, but I'm a minister"), who once had been manager of the Jazz Workshop and more recently headed a mission in southern California, returned to San Francisco and became Bill's manager.

The Rev. Bob organized a giant benefit for the Jazz Cellar, which was

given by a rival club, the Coffee Gallery. Various club owners, including Enrico Banducci and Henri Lenoir, served as bartenders and waiters. Musicians donated their services, and the press and radio co-operation was astonishing.

The result was some great musical moments (Jimmy Rushing singing with the Pony Poindexter group with Sam Woodyard on drums, for instance), some personal tributes (Lennie McBrowne's group drove from Los Angeles to play the benefit and then drove right back), and enough bread to make a sprinkler system down payment.

In mid-October the club opened. A new, enlarged Jazz Cellar, which, if it had made itself over in the image of the club seen in the movie *The Subterraneans*, was still an authentic jazz club, sympathetic to musicians.

The Teddy Edwards Quartet, with Leroy Vinnegar, bass; Joe Castro, piano, and Chuck Carter, drums, held forth. Various musicians sat in, and the crowd was there early and stayed late. The club broadcast over KHIP, the all-jazz FM station in San Francisco, and the whole thing looked like the beginning of a new era for the Jazz Cellar.

It may well be. As this is being written, the Jazz Cellar looks like it will make it. Jimmy Witherspoon and Ben Webster were booked in for mid-

November, and there is a chance that the club will get financing enough to continue the name policy. There are plans to have big bands, local rehearsal units especially, play on Sundays or on Monday nights.

It may seem overly sentimental, but just for the record, we should note that the first sounds to come over the Jazz Cellar's public address system were the words of a prayer read by the Rev. Pierre deLattre, the missionary to the beat generation. Here is his prayer:

May the Cellar be a place of insight, illumination, communication, and peace.

May the sounds heard here be real, reflecting the profound dimensions of suffering and of joy.

May the musicians achieve levels of communication with themselves and their audience that will dissolve the barriers dividing us from what is authentic within ourselves, from all that alienates us from other men, and from that which is ultimate and holy.

May this be a place of honest moods and responses, naturalness, uninhibited freedom, and exhilaration.

May this dark cellar kindle the light within us.

All the hipsters, flipsters, and finger-poppin' daddies kept very still while that prayer was read.

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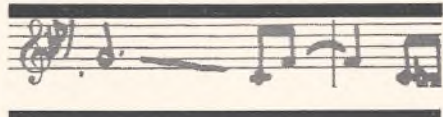
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UP BEAT SECTION



By **BILL MATHIEU**

There have been many gratifying letters in the mail, and I'd like to answer some of them in print. Here is one on my pet subject:

"Having read a July issue of *Down Beat*, I've thought that maybe I should address you in order to end, and win, an argument I have with one of my fellow musicians. In your opinion: Does a modern jazz player need to have better technique and more musical ideas than a classical musician has? Must he be a better musician?"

Montevideo, Uruguay Paul Llovet

There are really three questions here. As for technique: the average symphonic musician can outplay the average jazz musician in respect to purity of tone, intonation, reading ability, and over-all accuracy.

Some admired jazzmen are actually mediocre technicians—though the exceptions are outstanding. Frank Rosolino probably can outtongue most symphony trombonists. Many jazz trumpet players have developed the art of playing in the extreme high register, an area generally ignored in classical music. But the technique requirements of the two fields are quite diverse.

As for "musical ideas," I would say that the improvising jazzman must have, if he is to survive, a continuous stream of creative thought. This is not true of contemporary classical musicians, though it was true during the baroque period, especially middle baroque (c.

1650-1720), when classical improvisation was at its peak. In that the ability to interpret the music of others is in itself a creative process, however, the contemporary classical musician must be musically creative.

As for which must be the better musician, comparison is invidious because the definitions of "better" and "musician" fluctuate from one idiom to the other.

Generally, though, the classical musician above all must know his instrument; the jazz musician above all must be a creative thinker. In every case, a justly proportioned balance between craft and inspiration will succeed. So, reader Llovet wins and loses his argument.

* * *

"I would appreciate any information you could give me as to the correct construction for the chord of the minor ninth."

New York City

Sol Wexler

Wexler goes on to say there is confusion in the various printed guides to chord construction.

In the Nov. 24, 1960, *Down Beat*, there is an excellent discussion of chord construction by the Rev. George Wiskirchen, C.S.C. I would like to add a word about the written jazz symbols, the shorthand notation by which chords are designated. This shorthand is a mess of inconsistency. But it can be learned. Here are some rules of thumb:

A capital letter standing alone indicates a major triad. ("C"=c-e-g)

The numeral "7" means add the minor seventh. ("C7"=c-e-g-bb)

The symbol "m" or "mi" or "min" following a letter means "minor," and it always refers to the triad, not to the addition ("Cmi7"=Cmi+7=c-e-b-g-bb).

Here's the rub: the symbol "M" or "Maj" following a letter means "major," and it always refers to the addition, never to the triad ("CMaj7"=C+Maj7=c-e-g-b).

The figure "9" is difficult. Here is the best way to remember how to use it. Pretend it reads "7" and build the chord accordingly. Then, in all cases where the "9" isn't doctored by some other sign, like # or b, add the major ninth.

Take, for example, Ami9. First pretend this reads Ami7, which will give you an A minor (a-c-e), plus the minor seventh (g). Now add the major ninth (b). Voila: a-c-e-g-b.

Another example: A Maj9. First pretend it reads "A Maj7." This means A (a-c#-e), plus the major seventh (g#). Now add the major ninth (b). You have a-c#-e-g#-b.



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Clinician's Corner

By REV. GEORGE
WISKIRCHEN, C.S.C.

In the last *Clinician's Corner* on im-
provisation, we discussed the various
chords, their symbols, and their exten-
sions. This issue we'll outline exercises
designed to improve the student's im-
provisational skill.

He should practice the progressions
or changes between chords as they ap-
pear in solo chord charts. Any good
sounding arpeggiated running of the
chord may be used. These progressions
should be practiced following the cycle
of keys (C to F to B \flat to E \flat , etc.) or
chromatically (C, C \sharp , D, D \sharp , E, etc.).
The following examples are merely pat-
terns that may be used or adapted:

Practice changes from the minor
seventh to the dominant seventh
chord (Cm7 to F7, etc.).

Practice changes from the minor
ninth to the dominant ninth chord
(Cm9 to F9).

Practice running the dominant
seventh augmented 11th (C7+11).

Practice running the incomplete
dominant seventh with a flatted
ninth (C7-9). (In this chord no
root is used. It sounds like a
diminished seventh chord built on
a third of the dominant chord.)

Practice changes from the minor
seventh to the dominant seventh
chord with the flatted fifth in each
chord (Cm7 \flat 5 to F7 \flat 5).

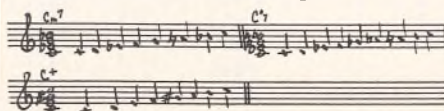
Practice running all dominant seventh
chords with augmented ninths
(C7+11).

Practice running all dominant seventh
chords with augmented fifths
(C7+5).

Practice running all dominant seventh
chords with augmented fifths and
augmented ninths (C7+9).



The student should also practice the
aforementioned chord changes with
scalic passages instead of arpeggios. In
order to do this he should become
familiar with the scales based on the
various chords. For example:



The student should become familiar
(Continued on page 55)



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CORNER

(Continued from page 53)

with blues progressions. These progressions should be memorized, especially in the keys most commonly used (C, F, Bb, Eb, Ab, G). Three sets of progressions are given below for the key of C. Each is progressively more complicated, but they are all basically the same.

|C///|///|///|///|F///|///|C///|
|///|G///|///|C///|///|

Cmaj6///	F9///	Cmaj6///	C9///	
F7///	///	Em7///	A7///	DM7///
G7///	Cmaj7/C#dim7/	Cm7/G7/		

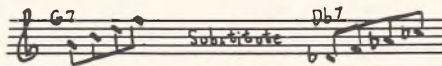
Cmaj7///	Bm7/	E7/	Am7/	D7/
Gm7/	C7/	Fmaj7///	Fm7///	Em7/
A7/	Eb7/	Ab7/	Dm7///	Abm7/
Db7/	Cmaj7/Am7/	Dm7/G7/		

The student should know the basic rules for chord substitution:

An augmented 11th chord can be substituted for any dominant seventh built on the same root.

Any augmented chord can be substituted for any dominant seventh chord built on the same root.

A substitute dominant seventh chord (any form of it) can be found by building a dominant seventh on a tone a flatted fifth away from the chord to be replaced by the substitution. For example:



In applying the various techniques discussed to the common standard tunes, the student should make use of such additional techniques as rhythmic variation, rests, sequence of patterns, repetition and modified repetition of patterns.

These two *Clinician's Corners* and John LaPorta's which preceded them, contain the basic material needed by the young student who is serious about learning to improvise properly. The ideas and creative content of the solo can come only from experience and exposure to improvisation.

(Editor's note: *Father Wiskirchen's* two-part discussion on improvisation was adapted from his master's thesis. The work will be published in January by Berklee School of Music, Boston, Mass.)



POLL WINNERS' COMPOSITIONS

Starting on page 54 (to your left) are examples of music being written by top-notch jazzmen—all of whom are victors in this year's *Down Beat* Readers poll (see pages 17-26).

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SCHOOL JAZZ

Edwin (Buddy) Baker, a former trombonist with Stan Kenton, has been teaching at Indiana university at Bloomington, Ind., for several years. This school year he was placed in charge of the university's new jazz program by Wilfred Bain, dean of the music school. As a starter, Baker has instituted two new courses—both appearing in the music school catalog and offered for academic credit—jazz ensembles (two, each from 13 to 17 pieces), and a course in jazz writing. Within two or three years, Baker plans to expand the program to include jazz history, jazz appreciation for the non-music student, jazz improvisation at two or three levels, jazz keyboard harmony, and danceband arranging through advanced jazz writing to include larger forms.

It is interesting to note why Indiana university plans no jazz major degree. Baker says that the university "does not wish to attract the kind of instrumentalist who, although he may be talented and may be a fine jazz improviser, is not interested in learning disciplined playing and is not interested in the operatic or symphonic side of music." Baker goes on to note "that with the correct training, a jazz band can play in tune, play a wide range of dynamic levels, play with a high degree of sensitivity to the next man and the next section, play even difficult compositions, and *still swing*."

The final *Down Beat* scholarship of 1960 has been awarded to Edward A. Sears, pianist, a student at the National Stage Band Camp this past summer. The scholarship, valued at \$200, is to the Berklee School in Boston, and will be used by Sears immediately after his graduation from high school next month.

The Airmen of Note, the official dance band of the Air Force, have accepted *Down Beat's* invitation to perform at the second annual Stage Band festival at Oak Lawn, Ill., on Feb. 4. This festival is part of *Down Beat's* national school festival program and is done with the local cooperation of Lyon-Healy music stores.

The Jazz Workshop band of Northwestern university wants to play some off-campus dates this winter as a tune-up for the Collegiate Jazz festival at Notre Dame on April 21-22.

Next issue: Applications for the 1961 *Down Beat* scholarships.



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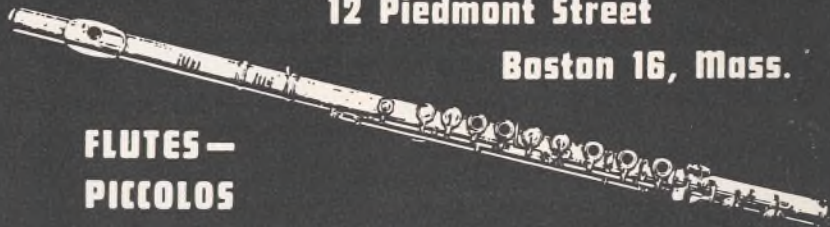
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A LA MODE

By Art Van Damme
and Ralph Muechler

Handwritten musical score for "A LA MODE". The score is written on ten staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of a single melodic line with various ornaments and slurs. The second staff is a bass clef with a key signature of one flat and a 3/4 time signature, featuring a complex rhythmic accompaniment with many sixteenth notes and slurs. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with slurs and ornaments. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature, featuring a rhythmic accompaniment with slurs and ornaments. The fifth staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with slurs and ornaments. The sixth staff is a bass clef with a key signature of one flat and a 3/4 time signature, featuring a rhythmic accompaniment with slurs and ornaments. The seventh staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with slurs and ornaments. The eighth staff is a bass clef with a key signature of one flat and a 3/4 time signature, featuring a rhythmic accompaniment with slurs and ornaments. The ninth staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with slurs and ornaments. The tenth staff is a bass clef with a key signature of one flat and a 3/4 time signature, featuring a rhythmic accompaniment with slurs and ornaments. The score includes various musical notations such as slurs, ornaments, and dynamic markings.

Published
Robbins Music

JAY BIRD

By J. J. Johnson

Musical notation for the first system of 'Jay Bird'. The staff contains a melody with a triplet of eighth notes in the first measure. Chords are indicated above the staff: $Bb m7$, $E b7$, and $A b$.

Musical notation for the second system of 'Jay Bird'. The staff contains a melody with a triplet of eighth notes in the first measure. Chords are indicated above the staff: $E b7(b9)$, $A b$, $Bb m7$, $A b \flat$, and $Bb m7 A7 A b$.

Musical notation for the third system of 'Jay Bird'. The staff contains a melody with a triplet of eighth notes in the first measure. Chords are indicated above the staff: $E b7(b9)$, $A b$, $B \flat$, $B b7$, $E b7$, $C m7$, and $B m7$.

Musical notation for the fourth system of 'Jay Bird'. The staff contains a melody with a triplet of eighth notes in the first measure. Chords are indicated above the staff: $Bb m7$, $E b7$, $A b$, $D \flat m$, $A b$, $G m7$, $C7$, and $F7$.

Musical notation for the fifth system of 'Jay Bird'. The staff contains a melody with a triplet of eighth notes in the first measure. Chords are indicated above the staff: $F7$, $F m7$, $B \flat7$, and $E b7$.

Musical notation for the sixth system of 'Jay Bird'. The staff contains a melody with a triplet of eighth notes in the first measure. Chords are indicated above the staff: $Bb m7$, $A7$, $A b$, $Bb m7$, $E b7$, and $A b$.

Musical notation for the seventh system of 'Jay Bird'. The staff contains a melody with a triplet of eighth notes in the first measure. Chords are indicated above the staff: $E b7(b9)$, $A b$, $Bb m7$, $A b \flat$, and $Bb m7 A7 A b$.

Four empty musical staves at the bottom of the page, intended for a bass line or accompaniment.

AD LIB

(Continued from page 12)

produce a **Jack Benny** full-hour special on NBC-TV early next year . . . Jazz composer-arranger **Eddie Sauter** has joined the music staff of ABC-TV's series *Winston Churchill—The Valiant Years*.

Al (Jazzbo) Collins has left WINS in New York to join KSFO in San Francisco . . . Pianist **Ramsey Lewis** recorded a talking segment for the new CBS Radio series *Money and Me*. The show deals with the attitudes of famous people toward money . . . **Richard Wess**, jazz pianist and conductor-arranger, succeeded **Richard Hayman** as musical director for *The Schaefer Circle*, featuring **Lonnie Sattin** and **Sallie Blair**, on WABC-TV.

Vibraharpist **Teddy Charles** left his a&r post at Bethlehem Records to take over similar chores at Warwick . . . **Henry Glover**, former trumpeter and arranger for the **Lucky Millinder** and **Tiny Bradshaw** bands, moved his rhythm and blues a&r activities from King to Roulette.

Gigi Gryce's combo has been signed by Mercury's jazz director, **Hal Mooney** . . . Capitol flew bandleader **Phil Napoleon** from Miami to New York to record a jazz album of tunes from the new musical, *Tenderloin* . . . **Andre Previn** will record a jazz version of *Camelot*, another new Broadway musical, for Columbia . . . **Claes Dahlgren**, U.S. representative for several Swedish jazz record labels, announces Multitone has pulled several **Quincy Jones** originals from the Silhouette publishing company (U.S.) catalogue to be made into popular hits with Swedish lyrics . . . Clarinetist **Rolf Kuhn** has signed to record for Panorama Records . . . Drummer **Kenny Clarke** and guitarist **Jimmy Gourley** recorded with Hammond organist **Lou Bennett** for a German label.

The route of the recently completed **Norman Granz JATP** tour with **Cannonball Adderley**, **Coleman Hawkins**, **Benny Carter**, **Dizzy Gillespie**, **Roy Eldridge**, and **J. J. Johnson** was Amsterdam, Holland; Berlin; Stockholm and Gothenberg, Sweden; Dusseldorf, Germany; Paris, and several dates in England . . . **Charles Delaunay** recorded a benefit concert that was staged in Paris for the late **Oscar Pettiford's** family by **Larry Douglas**, Pettiford's manager. Performers included pianist **Bud Powell**, tenor saxophonist **Lucky Thompson**, and drummer **Kenny Clarke** . . . In London recently, a group of traditional jazz musicians, including trumpeter **Ken Colyer**, played a benefit session for **Mary Collins**, widow of New Orleans trumpeter **Lee Collins**, who died in Chicago last summer.

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John Wilson is doing a series of weekly write-ups on jazz clubs for the *New York Times*. It is the first time the paper has reviewed night clubs in many years.

IN PERSON

Apollo Theater—**LOUIS JORDAN** Tympany Five until Dec. 15. Gospel Show, Dec. 16-22. **COUNT BASIE** opens Jan. 6.
Basin Street East—**LENNY BRUCE** until Dec. 15. **BENNY GOODMAN**, Dec. 22-Jan. 12.
Birdland—**COUNT BASIE** until Jan. 4.
Central Plaza—**HERMAN AUTREY**, **PANAMA FRANCIS**, **CONRAD JANIS**, and others, Friday and Saturday night jam sessions.
Condon's—**RALPH SUTTON** Quintet featuring **PEANUTS HUCKO**.
Copa City (Jamaica, Long Island)—**KENNY DORHAM** Quartet until Dec. 17.
Embers—**JONAH JONES** Quartet, **YUGENE SMITH** Trio until Dec. 17. **ERSKINE HAW-**

KINS Quartet, **HAROLD QUINN** Trio, Dec. 19-Jan. 7.
Gatsby's—**DON DRUMM** Duo.
Half Note—**HERBIE MANN'S** Afro-Jazz Group with **OLATUNJI** until Dec. 25. **ZOOT SIMS-AL COHN** Quintet, Dec. 27-Jan. 15.
Jazz Gallery—**DAVE BRUBECK** Quartet until Dec. 18. **THELONIOUS MONK**, **DIZZY GILLESPIE**, Dec. 20-Jan. 1.
Metropole—**LIONEL HAMPTON** Band until Dec. 13.
Prelude—**KENNY BURRELL** until Dec. 29.
Roosevelt Grill—**WARREN COVINGTON** and the **TOMMY DORSEY** Orchestra until Dec. 12.
Ryan's—**WILBUR DE PARIS** Band.
Sherwood Inn (New Hyde Park, Long Island)—**BILLY BAUER** All-Stars, Fridays and Saturdays.
Small's Paradise—**SARAH McLAWLER** until Dec. 11. **KING CURTIS**, Dec. 13-25.
Village Gate—**CANNONBALL ADDERLEY** Quintet, **NINA SIMONE** until Dec. 24. **NINA SIMONE**, Dec. 29-31.
Village Vanguard—**GERRY MULLIGAN** Concert Jazz Band until Dec. 11. **LAMBERT-HENDRICKS-ROSS**, **RAY BRYANT** Trio, Dec. 13-Jan. 1.

CHICAGO

Counterpoint inaugurated folk music sessions on Monday nights. **John Lee Hooker** was the first folk artist to appear. **Lurlean Hunter** filled in three nights at the intimate jazz-supper club before the **Donald Byrd** Quintet's opening. The spot has several top-drawer vocal attractions lined up: **Bill Henderson** is in for three weeks in December, and African singer **Miriam Makeba** is set for a February run. **Kenny Dorham**, the first Counterpoint attraction, had **Kenny Drew** on piano, **Pete LaRoca** on drums, and bassist **Jimmy Garrison**.

Art Blakey's Jazz Messengers made a quick Chicago return visit (they played the Cloister in October). The group played five days in late November at Birdhouse. **Herbie Mann**, while playing the no-alcohol club, worked on his musical score for *Angel, Angel, Down We Go*, a Broadway show to be produced by **Leland Hayward** and to star **Janice Rule**. **John Coltrane's** group did excellent business during its Birdhouse stay. Trane's thinking about writing a book on harmony.

Ira Sullivan and the Cloister parted company. While Cannonball Adderley was playing the near-north side bistro, he recorded Chicago trumpeter **Paul Serrano** and altoist **Bunky Green** for Riverside . . . **Count Basie**, **Sarah Vaughan**, and **Joe Williams** were the headliners at Roberts two weeks in November. **Harry Edison's** group played the club's upstairs room during the same two-week period . . . **Ahmad Jamal** will open his own club in December.

IN PERSON

Archway—**JOHNNY HARTMAN**, Dec. 14-Jan. 2
Birdhouse—**HORACE SILVER** Quintet until Dec. 18. **QUINCY JONES** Band, Dec. 21-Jan. 1.
The Cloister—**MODERN JAZZ QUARTET** until Dec. 11. **MAX ROACH** Quintet, Dec. 12-25.
Counterpoint—**BILL HENDERSON**, Dec. 13-21.
Folk music Monday nights.
Jazz, Ltd.—**BILL REINHARDT** Band. **TUT SOPER**, intermission piano.
London House—**BARNEY KESSEL** Quartet until Dec. 11. **KAI WINDING** Septet, Dec. 13-Jan. 1. **EDDIE HIGGINS** Trio and **AUDREY MORRIS** Trio, house bands.
Red Arrow—**FRANZ JACKSON'S** Original Jazz All-Stars, weekends.
Sutherland—**EDDIE (LOCKJAW) DAVIS- JOHNNY GRIFFIN** Quintet until Dec. 11. **RAMSEY LEWIS** Trio, Dec. 14-Jan. 1. **MAYNARD FERGUSON** Band opens Jan. 4.
Swing Easy—**GENE ESPOSITO** Trio.

LOS ANGELES

It's -30- for the Sanbah room. The sole surviving whiskey-selling, all-week jazz spot in Hollywood did an el foldo last month so far as a jazz policy is concerned. Now the marquee reads, "Dancing nitely." Operators of the room point the finger at the man they claim spelled the end—**Ornette Coleman**. Said a club spokesman, "He drove the people away." Meanwhile, Coleman put in a claim at AFM Local 47 for over \$2,000 he says the club owes him. The controversial saxist and his group did not finish the engagement. But Geno's Bit coffee house and **Ben Shapiro's** Ren-

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aissance still swing with jazz throughout the week. The southside Zebra lounge is thriving, also. So jazz is by no means dead either in Hollywood or greater Los Angeles. Smaller establishments such as the Troubadour coffee houses (there are two of them) also keep going on a modern jazz policy.

Shelly Manne finally opened his Manne-Hole—with a wailing press and disc jockey party at which Manne's Men, **Helen Humes**, **Red Mitchell** (cellist), and **Jim Hall** performed. In addition to Shelly's group (**Jack Sheldon**, trumpet; **Russ Freeman**, piano; **Chuck Berghofer**, bass; **Richie Kamuca**, tenor saxophone) playing the beer-and-wine restaurant weekends, the blues voice of **Big Miller** rumbles out over Cahuenga Blvd. The place also has been picking up a brisk luncheon business while jazz (naturally) emanates from the hi-fi . . . Trumpeter **Joe Gordon** left the Manne group to work at the Lighthouse . . . Looks like **Lionel Hampton's** blues singer, **Pinocchio James**, will take **Joe William's** place on the Count Basie Band . . . For his first Columbia session, Big Miller used the **Ike Issacs Trio** and a Red Mitchell-led group. Witnesses described the date as a gas . . . **Stan Kenton** is leaving the General Artist Corp. He will join Associated Booking come January.

Promoter **Ray Rovin**, who organized the recent disastrous Basie-Kenton tour, which bombed all the way, has this comment: "I found that Basie is not a Negro draw and not a concert draw. The white-Negro proportion at the concerts was about 80 percent white to only 20 percent Negro." As to the terrible business, he added, "Generally, I think this country is in trouble. Unemployment hits the Negro people first, and this could also account for the light turnout."

French hornist **Dave Amram** wrote what he describes as "a partial jazz score" for **Harold Hecht's** film, *A Matter of Conviction*, during his recent month in Hollywood. The soundtrack will feature a quartet comprising **Harold Land**, tenor saxophone; **George Morrow**, bass; **Leon Petties**, drums, and Amram on piano. The rest of the soundtrack was recorded by a 36-piece studio orchestra conducted by Amram. His next picture will be **Elia Kazan's** *Splendour in the Grass*, for which he'll pen a Dixieland score. Nothing like variety . . . A new workshop big band has been organized by **Howard Lucraft** and studio clarinetist **Abe Most** to play the new compositions and arrangements of known and unknown Hollywood writers. Concerts will be performed, featuring top jazz soloists (**Harold Land**, **Bud Shank**, etc.) under auspices of the

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IN PERSON

Basin Street — **GARNER CLARK'S** Bearcats. Monday sessions.
Ben Pollack's — **JOE GRAVES** Quartet; **BOB McCracken** group, weekends.
Beverly Cavern — **TEDDY BUCKNER** Band, nightly except Mondays.
Cascades (Belmont Shore, L.B.) — **JACK LYNDE** Trio.
Compton Bowl — The Jazz Generals, weekends.
Digger — **JACK NIMITZ** Quartet, Dec. 9-10.
El Sombrero (Belmont Shore, L.B.) — **CLYDE CONRAD** Quintet.
Excusez Moi — **BETTY BENNETT**, weekends.
Figer-8 — **DELTA RHYTHM KINGS**. Sunday sessions.
Friendship cafe (Santa Monica) — **SMOG CITY STOMPERS**. Sunday afternoons.
Geno's Bit — **LES McCANN**, Ltd.
Green Bull (Hermosa Beach) — **SOUTH BAY JAZZ BAND** with **MONETTE MOORE**, Fridays and Saturdays.
Handiebar — **DR. JACK LANGLES** and **THE SAINTS**, weekends.
Hermosa inn (Hermosa Beach) — **CHUCK DEEKS** Band, Fridays and Saturdays.
Honeybucket (Costa Mesa) — **COL. HENDERSON'S REBELS**, Wednesdays through Saturdays.
Jimmie Diamond's lounge (San Bernardino) — **EDGAR HAYES**, piano.
Lighthouse (Hermosa Beach) — **HOWARD RUMSEY'S All-Stars**; name jazz groups Sundays.
Masque — **WILD BILL DAVIS** Trio. **MILT BUCKNER** Trio opens Dec. 22.
Renaissance — **SHORTY ROGERS** and his Giants with **HAROLD LAND**, Fridays and Saturdays; **FRANK BUTLER** Trio with **Frank STRAZIERI**, piano, and **JIMMY BOND**, bass, Wednesdays and Thursdays; **BESSIE GRIFFIN** and the **GOSPEL PEARLS**, Sundays only.
Rounders — Sunday sessions.
Sherry's — **PETE JOLLY**, piano; **RALPH PENA**, bass.
Shelly's Manne-Hole — **SHELLY MANNE** and his Men, **BIG MILLER**, weekends.
Summit — **CAL TJADER** Quintet until Dec. 11; **CURTIS AMY-PAUL BRYANT** Quartet, Dec. 13-22.
Tin-Pan Alley — **GENE RUSSELL** Trio and guests, Saturdays.
Zebra lounge — **BUD POWELL**. **JIMMY SMITH** Trio opens Dec. 22.

SAN FRANCISCO

Nat Cole's stage debut in the musical *I'm With You* was roundly panned by local critics and underwent a full-scale revision prior to departing for its road tour to Broadway. **Paul Gregory** split as producer.

The new, revised Jazz Cellar opened in October with **Teddy Edwards**, tenor; **Chuck Carter**, drums; **Joey Castro**, piano; **Leroy Vinnegar**, bass. They were followed by the **Jimmy Witherspoon-Ben Webster** group with **Merril Hoover** on piano and **Smiley Winters** on drums. The Jazz Cellar is spotlighting other talent, too, including singer **Mary Stallings**, and the club broadcasters over **KHIP**.

Red Norvo's Quintet sounded great at the Neve. **Ray Anthony's** Las Vegas-type show played opposite him for a while in early November. **Helen Humes**, **Miriam Makeba**, **Maynard Ferguson**, **Woody Herman**, and **Sarah Vaughan** are among those being booked for the spot this winter. The Neve's house band, which includes **Brew Moore**, **Bob Collins**, and **John Mosher**, is playing Sunday matinees.

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Vince Guaraldi's Trio, at Outside-at-the-Inside in Palo Alto, has Monte Budwig on bass and Don Joham on drums . . . Pony Poindexter's group at the Coffee Gallery now has Beverly Kelly on vocals (she and Pony cut an LP there for Riverside last month), John Allen, bass; Tony Johnstone, drums; Flip Nunez, piano . . . The Montgomery Brothers cut an LP for Fantasy and have signed with John Levy . . . Cannonball Adderley has signed with the Jazz Workshop to open March 21 for three weeks to be followed by Horace Silver for two weeks . . . Tenor saxophonist Dave van Kreidt (ex-Stan Kenton and Dave Brubeck) has bought the Wildest, a jazz club in Vallejo, and is now playing there with a quartet on weekends with Al Randall, drums; Ole Calmeyer, piano; Dalt Williams, bass. The rest of the week it's just Kreidt and Calmeyer.

Lee Crosby's traditional jazz show has switched to KHIP . . . Red Wooten has joined the Red Norvo Quintet on bass . . . The Virgil Gonsalves Sextet has been held over at the Other Room at the hungry i. Group lineup is: Gonsalves, baritone; Danny Pateris, tenor; Stan Foster, trumpet; Kenny Elmore, piano; Carl Brown, bass.

James Moody's band was a surprise draw at the Jazz Workshop in November. Moody had Dizzy Reece, trumpet; Pat Patrick, baritone; Bernard McKinney, trombone; Ernest Outlaw, bass; Clarence Johnson, drums; Gene Kay, piano and peck horn; Eddie Jefferson, vocals . . . Lou Levy, Herb Ellis, Wilfred Middlebrooks, and Gus Johnson made up the accompaniment for Ella Fitzgerald at the Fairmont in November . . . The lineup of the Lionel Hampton band as of mid-November was Wayne Robinson, drums; Calvin Newborn, guitar; Lawrence Bergman, bass; Andrew Wood, Virgil Jones, Floyd Jones, David Gonsalves, trumpets; Haleem Rasheed, Grover Mitchell, trombones; Bobby Plater, Elwood Pazant, altos; Andrew McGhee, John Neely, tenors; Lonnie Shaw, baritone; Bertice Reading, Pinocchio James, vocals.

Ray Charles is due in December for a couple of one-nighters . . . Cal Tjader cut an LP of *The West Side Story* . . . Bunny Peters, who played drums for years in San Francisco bands, is now in Copenhagen as a permanent resident . . . The Benny Barth Trio (Johnny True, piano; Max Hartstine, bass) at the Boule Noire . . . Turk Murphy has almost completely remodeled the old Sail 'N and is now installed as master of the ship under the new name of Earthquake McGoon's . . . Muggsy Spanier is off on an Eastern tour . . . Joe Sullivan is still in town but not working . . . The Hangover closed until 1961.



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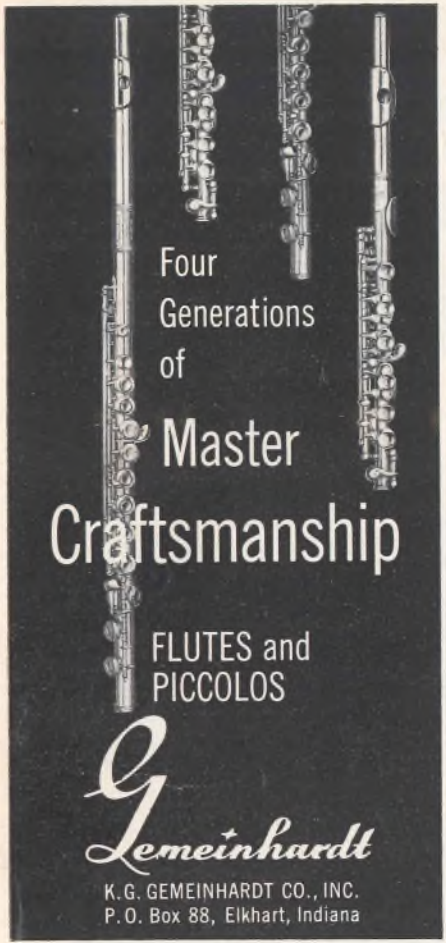
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Afterthoughts

By GENE LEES

I grow weary of much of the talk about the religious significance of jazz—not because jazz is without religious significance, but because all art is demonstrably religious, and those who proclaim it for jazz alone reveal nothing but their insularity.

There is not space enough for full development of this idea here, but it is speech that lifts man above the animal. When some primitive primate first learned to apply syllables to images, he became a different *kind* of creature. For speech made ideas possible; made memory possible; made imagination possible; made it possible for one creature to penetrate into the experience of another and draw on it; made it possible to travel a little in time—backwards through memory, forwards by the projection of probabilities. Man is the only animal that knows he is going to die.

Man is, to me, God in the process of emerging. God is in the very stones, in the gasses of the nebulae, in the vacuum of space. God is that potential that is inherent in the universe. Out of inorganic matter came life, which means that life was potential in the inorganic matter; for there can be no logical break in a teleological chain.

Similarly, there is no break in the chain between animal and man, only a change of *kind* brought about by the occurrence of speech. Speech makes possible the communication of one heart-soul-mind-imagination (call it what you want) with another. Speech is that which glorifies and makes man different. In the upward struggle of the life-force that is God, speech is that which frees His spirit. Man is the highest *known* manifestation (or handiwork) of God, though there may be others, and speech is his distinguishing and enabling characteristic.

Thus, even ordinary speech has an awesome religious significance. The man who can use words, as a great poet like William Blake did, in a way that lessens our separation (our exile) from the eternal, is performing a sacred function. To me, an artist is a priest, celebrating God. Words are the means by which the mind finds order; literature is an even more orderly order.

All art is speech of one sort or another. Painting is, to me, a lesser art because it stops short of speech, does not utilize the full intellect, is most nearly chained to the superficial “realities.” Music, on the other hand, is a higher art, because it is even more free of the “realities” (which are very unreal) than literature.

But I repeat: all art is sacred, and he who functions as an artist is performing

an act of worship; he who listens to it *and understands* it is receiving something eternal—in Blake's sense.

One of the things I have in common with Bill Evans is an intense interest in the thought of Blake. Sometimes I encounter jazz artists—and jazz critics—who have acquired a superficial knowledge of the religiosity of jazz. They come on as if they had invented it, or at very least were the first to discover it, when in point of fact it is an old and universal truth, and they reveal themselves as being only a little less naive than the lay public. They sound like the preadolescent who has just discovered where babies come from, and is running around proclaiming it to all his friends in an excited in-group whisper.

It's all there in Blake—about the truth, about getting yourself together, about imagination, about seeing it as it is and telling it as it is. Only it is so much more gloriously expressed in Blake.

I am re-reading Northrop Frye's monumental study of Blake. *Fearful Symmetry* (Princeton University Press, 1959). When I've finished, I'll recommend it to Evans, who will be knocked out by it. I wish all jazzmen and critics and intelligent admirers of the art would read it.

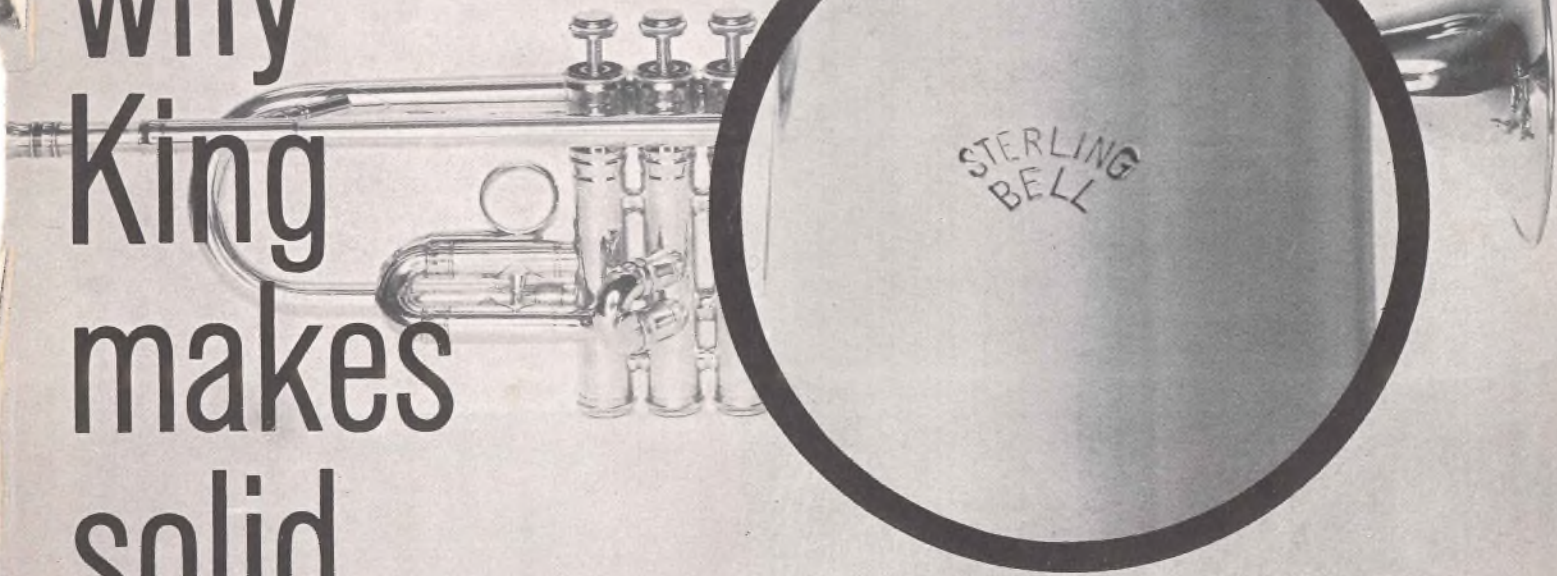
It makes so much of the current talk about “soul” look as cheap and shallow as it is. It makes so much Gospelized playing look false. It makes so much of the current jazz esthetic look as precious and pretentious as it is.

And it opens up such magnificent vistas of meaning, and clarifies so much about the relationship of man to art to God.

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