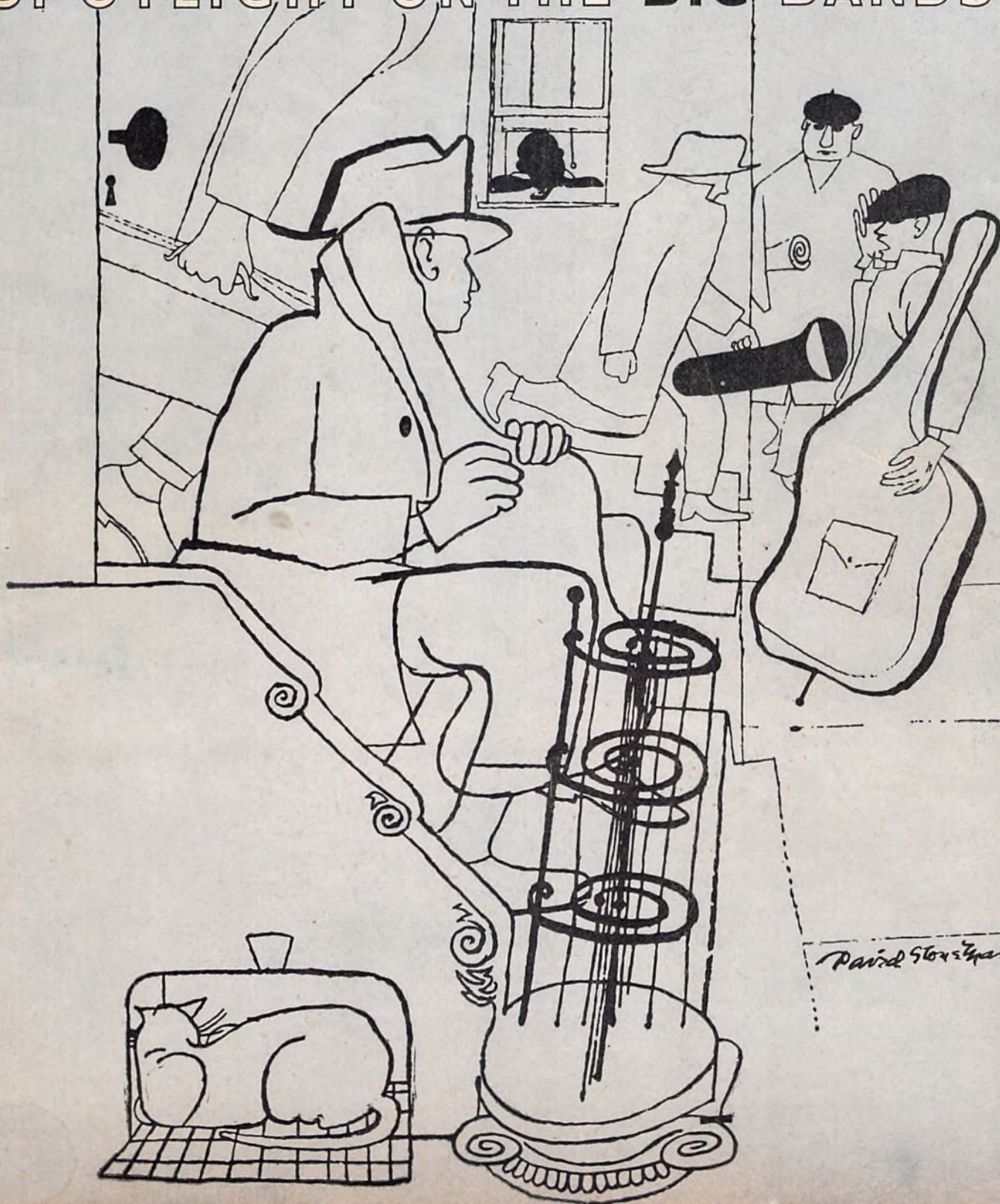


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So wrote Marian McPartland, long-time musical associate of Joe Morello, in an appreciative appraisal.

Joe was born and brought up in Springfield, Massachusetts. He had won a reputation as a "musician's musician" almost before he was out of his teens.

With Brubeck since October, 1956, Morello's talent (and the quartet's) has continued to flower and expand. A spectacular instance is to be heard in "Watusi Drums," on the quartet's recent Columbia LP, "Dave Brubeck in Europe."

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AN EDITORIAL

On the evening of Saturday, March 18, something mildly amazing and, we think, significant, took place in Chicago. A concert billed as Jazz Opens McCormick, was held in the handsome concert hall of the new exhibition building known as McCormick Place.

The headliners were Anita O'Day, the Woody Herman band, and the Ahmad Jamal Trio. As Woody Herman noted (see page 24), it was not the strongest package, in terms of current name appeal, that has played Chicago recently. And yet the vast

(5,081 seats) hall was completely sold out, with an unknown number of would-be patrons turned away.

In view of the recession and the much-bemoaned impact it has had on jazz patronage throughout the country, we think we do not exaggerate in calling this amazing.

Why did it happen? Who was the show business genius who did what almost no one has been able to do in the jazz world lately?

The concert was, in fact, sponsored by a group of amateurs, for the benefit

of the building fund of North Shore Congregation Israel. They came to *Down Beat* for advice some months before the concert, claiming to know little about jazz or the presentation of it. We suggested performers who would not demand such exorbitant prices that the congregation would end up subsidizing jazz, instead of adding to the building fund. We also told them to go to professionals for the production of the show and for the publicizing of it.

They followed this advice to the letter. Even we were surprised at the efficacy of it.

For producer, they hired Johnny King, a professional entrepreneur. For publicity, they went to a professional public relations firm.

The p.r. firm went to work six weeks in advance. Eschewing the penny-ante approach of most jazz club and concert promotions, they attacked their task with efficiency and the same assured professionalism they might apply to publicizing a new brand of soup.

Meantime, posters were going up all over the city.

On the weekend before the concert, the p.r. firm achieved 14 news breaks among the city's four large dailies. The concert was being mentioned in gossip columns, entertainment columns—even on the society pages.

Nor did they sit back and feel smug when a name columnist dropped a mention of the concert, the way amateurs in the tough field of publicity are wont to do. They went after the small suburban weeklies, too, and sent a steady barrage of releases to high school papers through the Chicago area.

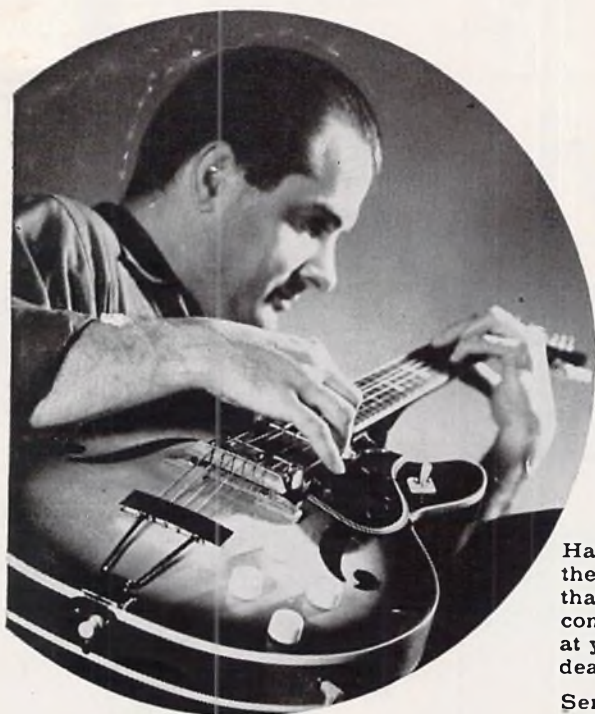
There were, to be sure, mitigating circumstances: not all the success of the concert could be attributed to the skill of the p.r. firm. Since the concert was for purposes of charity, the p.r. people found it easier to get newspaper attention than they would had it been a purely commercial venture. The sponsoring congregation itself helped: its members moved tickets, and no doubt many in the audience had been pressured into going, as is often the case in such events. And Ahmad Jamal, who lives in Chicago, has some of his staunchest following in that city. Chances are that the congregation would have done as well with a style show, had they gone about it in that way. But that's precisely the point: almost any product can be sold if energy and know-how enough are turned to the job.

Jazz club owners and concert promoters should ponder the lesson of Jazz Opens McCormick.

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Vol. 28, No. 9

Readers in 86 Countries
Japanese Language Edition Published in Tokyo

April 27, 1961

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ON THE COVER

With spring upon us, this David Stone Martin drawing indicates that it isn't only the leaves that come out at this time. Everybody appears to be late for his gig except the one cat in the foreground, who isn't hurrying. This is one of a series of Martin designs.

THINGS TO COME

Among trombonists, the man who year after year keeps walking off with the award in the *Down Beat* Readers and International Jazz Critics polls is J. J. Johnson, one of the most influential stylists jazz has known in the past two decades. In the next issue, Ira Gitler examines the career and music of the remarkable J. J.

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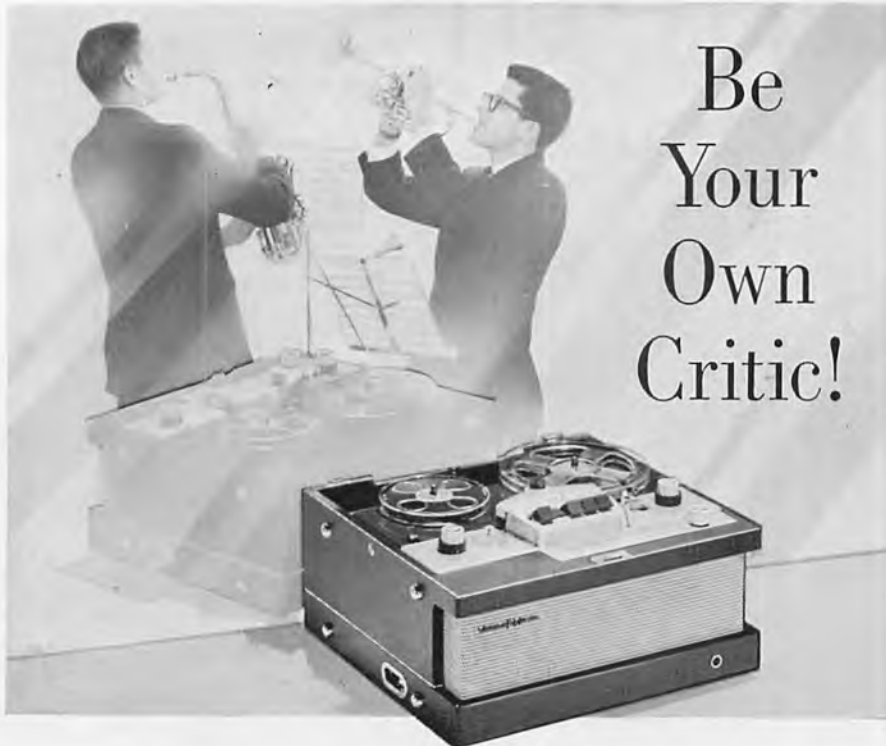
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CHORDS & DISCORDS

Bring Back the Bands!

All you do is review small groups and soloists. Why the prejudice against big bands? *Down Beat* has slipped and I'll bet the circulation does too. Most of the critics are very poor. I demand a wider view of music, not the opinions of the so-called "in" few.

Bring back the big bands. Bring back the west-coast sounds. Bring back melody. Bring back music in which racial issues are not the issue. Bring back decency and conservatism. And just for once print a letter that disagrees with your left-wing policy.

Show some appreciation of the many talented arrangers and composers. To hell with the egotistical soloist who blows and bores all night. Cover the dance bands as you used to. Forget about narcotics, and stop ripping good records apart. Stop pretending jazz is a serious art; it isn't. It's a happy form of entertainment ruined by the jokers who write about it and by the silly disc jockeys. Bridgeport, Conn.

Robert S. Hollingsworth

Holman Protest

There is in this area a renewed interest in jazz, particularly the big-band idiom.

Most of us read *Down Beat* and generally are quite pleased with the reviews, although we are not actually fans of these "blowing session" type of records by small groups. We think that the best LP of the past year was the *Gerry Mulligan Concert Band*, and we were quite happy that you gave it five stars, although the star system of rating is subject to argument.

However, something happened in a recent issue that has caused quite a bit of discussion among fans around here. We disagree with a recent review of *Bill Holman's Great Big Band* on Capitol. Many of us are thrilled by this LP.

Based on the second side of this LP, I would say it is strictly five stars. . . *Old Man River*, *Lush Life*, *Spinette*, *Speak Low* and *Gentleman Is a Dope* are played in a row and I am terribly grateful to Mr. Holman for the most enjoyable 20 minutes of music I have ever listened to. The first side is, I admit, not quite as exciting. Is it possible (and this is not an accusation) that the reviewer, John S. Wilson, might have just listened to the first side?

Willow Grove, Pa. Frank L. Silloway Jr.
No, it's not.

Jamalisms

Thank you for the wholly charming article by Marc Crawford (*DB*, March 16) on Chicago's Ahmad Jamal, jazz-dom's own Roger Williams. I fully expect to see reprints appearing in the *Ladies Home Journal* or *Woman's Home Companion*. Further, I feel that the article merits some kind of award. May I suggest a life-time membership in the North American Basket Weavers Association for Mr. Crawford?

Seriously, gentlemen, why the gross

(Continued on page 10)

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CHORDS

(Continued from page 8)

waste of time and ingenuity on such people as Jamal, who talented as they may be, have managed miraculously to disguise their abilities behind a cloak of childish commercialism? Especially when such genuinely great contributing talent such as that personified by Detroit's Barry Harris is almost totally unheralded . . . St. Thomas, Ont., Canada

Jacob L. Dabbed

It was the sound of Ahmad Jamal playing *Poinciana* that served as my introduction to the music I always had flatly rejected — jazz. I was happy to see Jamal on the March 16 issue, and I read Marc Crawford's story about him with great interest.

Crawford said that Jamal has changed but he has not changed. Jamal asserted, "I have no time for people who do not make the best of themselves."

Since becoming a Jamal fan, I have faced the arguments that: (1) Jamal does not play jazz; (2) Jamal does not even play the piano well; (3) Jamal's sound has become "stagnant," "monotonous"; (4) Jamal leans too heavily on the keys, creating all his effect, and if it weren't for drummer Vernel Fournier and bassist Israel Crosby, Jamal would be nowhere.

For a musician who still reflects "humility," Jamal sounds like a smug man, nowadays. Most disturbing was the absence of any mention by Jamal that he still is seeking improvement of tech-

nique and newer sounds. Has he actually absorbed all there is to know?

I am not a musician but a music lover. What is pleasing to my ear I call good. Insignificant as that might be, I have not time for those who "have no time for people who do not make the best of themselves." Once on top, that statement rolls off the tongue easily, and the "star" forgets that nobody reaches the top without help from somebody else.

On the debit side, enter "Success." On the credit side, enter "Cost of Success." Balance for Jamal.
Pittsburgh, Pa. Audrey Tilford

Due North

Alex North's parallel between contemporary "serious" music and bebop (*DB*, March 16) smacks of the kind of unenlightened comments we used to hear from classical composers back in the '40s. North stated that bop's innovators were "afraid of emotion . . . afraid of emoting." I'd just like to know how Mr. North applies this to Charlie Parker and Dizzy Gillespie. Or does he think bop was founded by Stan Kenton, Babs Gonzales, and Harry (the Hipster) Gibson? What was Moussorsky doing on Bald Mountain anyway?

New York City Raymond X. Hatter Jr.

Jazz and Religion

Leonard Feather's column *Feather's Nest* in the March 16 issue has brought pen to hand since it has touched on a topic I have felt deeply for many years should be given wider dissemination.

Mr. Feather, whose writing I have admired many times in the past, has failed, I feel, to pinpoint the one and only reason that jazz could and should be integrated into a religious service of any kind, be it Roman Catholic, southern Baptist or Church of Religious Science. The whole concept of a worship service is to bring man a little closer to God even for a few moments out of the week. The various elements that go to comprise the service, i.e., sermon ("address"), music, prayer, and so forth, should work toward achieving this one brief moment. As this service that Mr. Feather reported on shows, the aspect of jazz was used for its own end and not to further the goal it was to have or should have attained. To quote the article, "the applause was that of a theater audience." Applause has no more place in the church than violence or profanity. One destroys the spirit of worship as much as the other. But before being condemned as a Holy Joe or Holier-than-thou Bible-pounder, let me state that I believe jazz should be used in the church service as well as the music of Bach or Handel. But it must fit as a *part* of the service, not as a separate element to detract from the whole.

The Gospel music of the southern churches has brought the Negro a little closer to God. Why the jazz of today, performed by Negro or white, cannot add to the act of worshiping God is something I fail to grasp.

Norfolk, Va.

Craig L. Heabler

db



26 BIG ISSUES

FULL YEAR OF DOWN BEAT

Every other Thursday, you can have the latest news of the jazz world delivered to your door. For record collectors, more than 600 disc reviews appear in *Down Beat* each year, along with lengthy features on the most significant of established jazz artists and the up-and-coming younger talents, Caught-in-the-Act reviews of 'live' performances, the famous Blindfold Test conducted by Leonard Feather, musical arrangements, and the countless other features that make *Down Beat* America's leading music magazine. A \$9.10 single copy value.

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

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

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

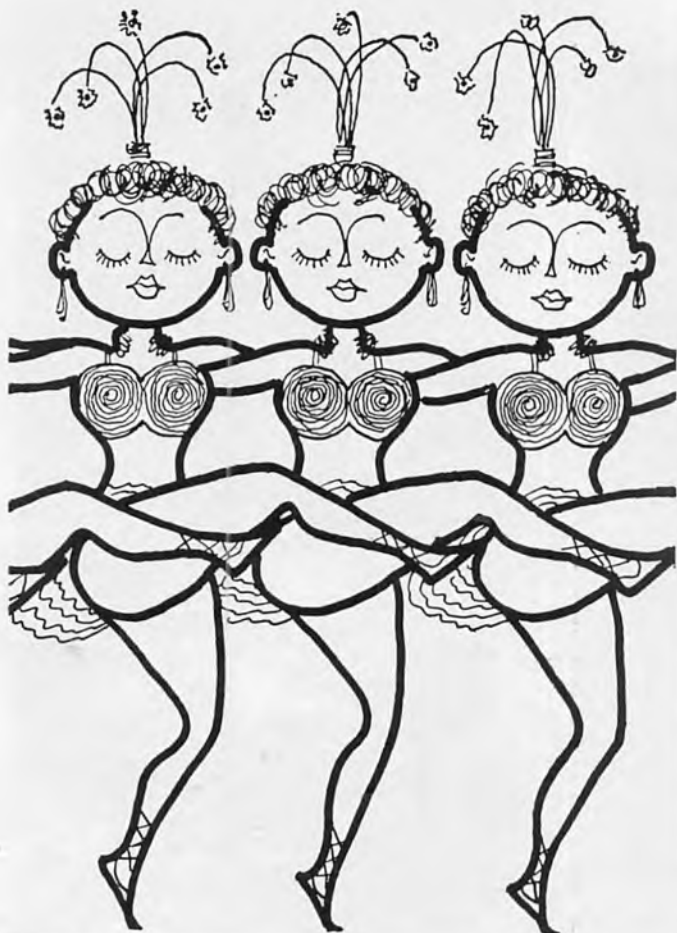
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STRICTLY AD LIB

NEW YORK

It's a wild scene: entertainers far and near are fighting back. **Nina Simone** wouldn't sing at the Roundtable because the audience was too noisy. For three nights, she played piano in her trio, heckled the crowd, and refused to sing a note. Finally, her agents and the club's owners reached an agreement of some sort and her engagement was ended. **Mel Torme**, a noted audience-castigator from 'way back, also had trouble with the Roundtable crowd, but behaved with admirable restraint, limiting himself to an occasional tart comment directed at the worst offenders or, sometimes, halting a tune until a semblance of quiet had been achieved.

Inevitably, **Miles Davis** was a prominent member of the fight-back group. Miles viewed inclement weather, the Lenten season, and the small audiences at the Vanguard and found them reason enough not to appear on two nights, though his group played. And the elfish, normally gentle **Blossom Dearie** told off an unusually loud gathering at the Versailles, as she had done on occasion at Chicago's Happy Medium. Singer **Johnny Mathis** bolted off a stage in Puerto Rico and never returned. Opera star **Rise Stevens** stopped a Kentucky concert and said she wouldn't go on until the young man with the transistor radio turned it off and the two "giggling young ladies who are driving me mad" stopped their tittering or took off for home.

Back in New York, at the Half Note, saxophonist **Sonny Stitt** found fault with everything in that unusually sensitive club, including the odors of the Italian cooking, normally thought of as a wonderful and revealing and seductive part of the atmosphere. Meanwhile, at Long Island's Copy City, **Charlie Mingus**, who has consistently and vocally stuck up for his rights against the wrongs of audiences, was basking in appreciativeness and recommending the food—"real jazz cooking," he said—of that club.

In all this rash of performer self-defense, a moral no doubt exists; there is little doubt that a trend is being set.

Festivals are still very much with us. As previously reported, **Sammy Price's** huge bash, with everyone who is anyone, will be held April 28-30 at the 143rd St. Armory . . . In May, Georgetown University's Intercollegiate Jazz Festival will bring its finalists face to face with both audience and a panel of music business judges. June 8 and 9 are the dates for the second New York *Daily News* indoor jazz festival at Madison Square Garden, supervised by **William R. Fritzinger**, **Thomas J. Martin, Jr.**, and **George Simon**. **Buddy Rich**, **George Shearing**, **Nina Simone**, **Jonah Jones**, and **Duke Ellington** are scheduled for June 8. **Cannonball Adderley**, **Chris Connor**, **Louis Armstrong**, **Dave Brubeck**, and **Maynard Ferguson** appear June 9 . . . June 23-25 is the time for the Evansville, Ind., show, masterminded by **Hal Lobree**. No talent has yet been signed . . . The same problem confronts Virginia Beach's festival, to be held July 14-15, where clarinetist-promoter **Tom Gwaltney**, who anticipates turn-away crowds again, expects to present many of the usual festival personnel, plus new big-leaguers

(Continued on page 68)



SIMONE



ELLINGTON

down beat

Down Beat

April 27, 1961

Vol. 28, No. 9

GARNER GETS ALLIES IN FIGHT

In the two-year fight between Erroll Garner and Columbia records over the release of material which, Garner claims, was unauthorized, the pianist unexpectedly has acquired an ally—in fact, two of them.

The two-piano team of Ferrante and Teicher are protesting the release of an album of material they recorded for Columbia several years ago.

Now under contract to United Artists records, the team had hit big in the popular singles field in the past year with *The Theme from the Apartment* and *The Theme from Exodus*.

When Columbia released a *Broadway-Hollywood* album by the pair, the team filed a complaint through the American Federation of Musicians, saying that the Columbia album is not representative of their work now and would be detrimental to the success of the work they are doing for UA.

The AFM in turn served notice to Columbia saying the firm, by releasing the album, was violating the artists' contract. Columbia retorted that it had received approval from a Local 802 representative to dub in an orchestral background for the pianists.

Columbia attorneys were attempting to reach an amicable agreement with the piano team.

Meanwhile, the Garner-Columbia case continues, and a further court hearing in the complex litigation is due shortly.

BACK TO THE LAND AT UCLA

At first glance, John Greenway might be taken for anything but the erudite anthropologist and folklorist he is.

Ruddy-faced and solid of build, the youthful professor would seem to be more at home in a logging camp or a U. S. forest ranger's cabin than in a classroom at the University of Southern California at Los Angeles. There he is currently conducting an extension course of nine lectures titled *The Making of American Folk and Popular Song*, in conjunction with a series of five concerts featuring blues shouter John Lee Hooker; folk singers Jean Ritchie, Joan Baez, and Jimmie Driftwood; and folk-blues singer Odetta.

Presiding at a press conference on campus before the course opened, Dr.



'SPOON SIGNS ON THE LINE

Frank Sinatra's latest acquisition for his new Reprise record company is renowned blues singer Jimmy Witherspoon, shown here (center) signing a contract with the label white a&r man Dave Axelrod (left) and Reprise's general manager Moe Ostin beam approvingly. 'Spoon's first album for the Sinatra company is already in the planning stage.

Greenway said his ultimate purpose is to "straighten out some of the misconceptions that exist about folk music."

Quickly warming to the subject, he declared, "Throughout the world, American folk song and its derivatives—blues, jazz, and rhythmic popular song—are driving out their native counterparts. In many parts of Africa, Louis Armstrong is the only known American. Russia finds Elvis Presley records atop international smuggling lists. In remote Pacific islands, the natives sing adaptations of American hillbilly music."

TO JAZZ CLUBS

Down Beat is anxious to compile a list of jazz clubs, for printing at a future date.

If you are a member of a jazz club, please send notification addressed: *Jazz Clubs, Down Beat, 205 W. Monroe, Chicago 6, Ill.*

In your notification, include the full name of the club, the name of its chief officer, its mailing address, and the number of members.

The list, when printed, will facilitate contact between the various jazz clubs throughout America.

His premise thus clarified, the professor elaborated on his remarks by playing tape recordings of Polynesians in Puka-Puka singing their bilingual adaptation of *You Are My Sunshine*. This was followed by a tape of American plains Indians, chanting in dialect a ritual song with a switch ending to each chorus in English, "When the dance is over, sweetheart, I will take you home in my one-eye Ford." The folklorist confessed he was at a complete loss for an explanation of this tersely sentimental declaration.

Greenway allowed the tape to run through a take of a band of Hopi Indians, spiritedly singing *Dixie*. "Southern Hopis, I guess," he added drily.

In American Negro folk music, Greenway pointed out, there is no evidence of drumming, an unusual circumstance in face of the fact that the drum is primitive Africa's most highly developed instrument. This absence of drumming, he said was due to the policy of southern slave owners who, fearing drums would be used to transmit messages among the slaves, banned all percussion instruments.

Dancing also was forbidden, the anthropologist went on, but the slaves circumvented this restriction by stamping

feet and swaying bodies, in time to rhythm, at religious services and other celebrations. To illustrate, the professor played another tape recording of a Louisiana Negro ring-shout of the Gospel song, *Run Old Jeremiah*, a performance reverberating with thunderously stamping feet, mass hand-clapping, and overpowering African influence.

The difference between folk and non-folk music, according to Greenway, lies in the degree of sophistication the mode contains. He explained the popularity of the Kingston Trio with collegians: "They (the Kingstons) extract all the common denominators from the various forms of folk music. And," he added, "they do it so much better than other groups."

Is authentic folk music still being written? Said Dr. Greenway thoughtfully: "If you can find members of the folk, and they are still active, then what they write is folk music."

LIKE, STAY STRAIGHT —GIVE UP DANCING

The phenomenon of the non-dancer is not a new one: most musicians are non-dancers; when other kids were learning to dance, they were busy playing.

But anti-dancers are something else.

Out at Ashland College, in Ashland, Ohio, anti-dancing apparently has strong advocates, despite the presence of a few fleet-footed members of the opposition on the campus.

Recently, the college newspaper, the *Ashland Collegian*, published an article under the prominent front-page headline, "As He Sees It . . ." The article was excerpted from a book by Charles F. Weigle called *Listen, Girls*.

The dance, Weigle says in the *Collegian* article, "has always been conducive to soul-wreckage. Even pagan moralists like Cicero called it voluptuous and unclean. The modern dance is far worse than the dance of ancient times.

"The dance has always been the favorite amusement of the vile everywhere, and the worst places in our cities are called 'dance-halls'.

"There is an intoxication about the dance that leads to moral ruin. Many girls and young women have become so wild at the dance as to yield easily to the seduction of the social sin. You cannot go to the dance and place yourself in the embrace of the average young man who will dance with you and come away with as much modesty as you had when you arrived there . . .

"The dance orchestra with its seductive, immoral strains is another destructive element in connection with the dance floor. An investigator for the League of Nations listed jazz music as

one of the five major causes of juvenile crime in the United States."

Within the music business, there were simmerings of excitement about Weigle's views. Those who had read excerpts believed that if the book is read widely enough, it would set the long-anemic dance-band business *ahead* several years.

RECORD TRADE REPORTS SLUMP

When the Record Industry Association of America held its annual meeting recently, it reported recession figures. Final figures are still unavailable, but second- and third-quarter sales during 1960 fell below the 1959 level, and most experts felt that the fourth quarter would be below that.

But bright spots appeared during the business meeting. Twenty-six percent of all records sold last year were stereo, six percent more than the previous year, and much hope was held out for the advent of the seven-inch, 33 $\frac{1}{3}$ rpm record, which most industry members hoped would stabilize the business into a one-speed market.

The one sales pitch in the midst of retrenchment and rebuilding came from Bill Berns, vice-president in charge of communications and public relations for the 1964 World's Fair. Berns pointed out that the record industry began at the Philadelphia World's Fair in 1876, when Thomas Edison unveiled his talking machine. In 1909, the St. Louis World's Fair gave birth to the song *Meet Me in St. Louis, Louis*. The 1939 fair in New York had some unfortunate titles, such as *I'll Be Your Trylon*. *If You'll Be My Perisphere*. No one is looking forward this time, to the very possible *I'll Meet You, Dear, under the Unisphere*.

This April 22, three years before its opening date, the 1964 fair will announce its entertainment features. But director Robert Moses has already said that there would be no carnivalesque midway. He believes that manufacturers with their own buildings, will present major entertainment at the fair, as they do on television. Nor does he want to duplicate or compete with regular attractions in New York City. Instead, he wants to spotlight such projects as the artistic presentations at Lincoln Center, and hopes to help the center to program wisely during the months of the fair.

From the record business, Moses hopes to get a pavillion, perhaps with live recording, first-edition sales of records, and such—a fascinating idea on several counts. But the reaction in the industry was one of interested disinterest.

HELP FROM AN UNEXPECTED SOURCE

When Art Pepper was arrested for possession of narcotics and faced the possibility of a life sentence as a three-time loser (ultimately, he was sentenced to from two to 20 years), *Down Beat* reported the case and commented on the matter as we saw it.

Ever since then, the repercussions of a non-lurid treatment of the facts of a narcotics conviction have been growing. The story led directly to an article on Santa Monica's remarkable Synanon Foundation (*DB*, Feb 2); this in turn led Local 47 of the AFM into action on addiction among musicians. In cooperation with *Down Beat*, Local 47 is sponsoring a concert April 9 for the benefit of Synanon.

Not everyone agreed with our view of the situation, as evidenced by some of the letters printed in *Chords and Discords*. Most readers evidently did.

Meantime, on another front, pressure to begin efficacious handling of the narcotics addiction problem was rising, and a National Association for the Prevention of Addiction to Narcotics has been set up, with some prominent legislators, such as Senator Jacob Javits and Anna Kross, commissioner of corrections in New York City, involved.

And *Down Beat's* New York editor, Bill Coss, reported that he was being besieged by calls for help from addicts astonished to find one area where the possibility of it existed. Some got it, some were turned away as would-be freeloaders not really serious about cure.

One young woman, in New York's Bellevue hospital, heard about Synanon from a *Down Beat* reader. She put in a desperate call to Synanon for help. But Synanon had no funds to transport her to California.

It was just at this point that *Down Beat* was in the process of turning over to Synanon \$460 collected from readers to put a marker on the grave of Billie Holiday. Her estate blocked the move to put up a marker. Immediately, Synanon used part of the money to buy the Bellevue patient a plane ticket.

Though she was in no way involved in the music business, the young woman was escorted personally to Los Angeles by John Maher, owner and president of *Down Beat*.

A few days later, Coss heard from another young woman who had heard about Synanon through *Down Beat*. Again, there was the problem of transportation costs. And again, though she had nothing to do with the music business, music business people stood ready to help. Coss called Orrin Keepnews, of Riverside records. Keepnews stood by to donate the plane fare, if neces-

sary. At the last minute, the girl's family provided it.

Late last month, those who want to see a revision in U.S. narcotics laws got support from an unexpected source—England. A total of 28 British jazz musicians and critics sent a letter to the U.S. State Department. It read as follows:

"We, the undersigned, have watched with growing concern the events surrounding the arrest of the musician Art Pepper in the State of California on Oct. 25, 1960, for narcotics addiction. The facts leading to this arrest and the subsequent court proceedings have been fully reported in recent issues of *Down Beat* magazine. Pepper is one of the leading musicians playing a form of music which is not only wholly American in origin but has been used in recent years by the State Department to foster international good will.

"That this is Pepper's third arrest on a similar charge convinces us that such cases should be regarded as medical cases as they are in the United Kingdom, rather than as criminal cases. May we express a hope that the new administration will regard such cases with more sympathetic consideration than previous ones."

The signatures were: Charles Fox, Alun Morgan, Chris Whent, Alan Bates, Graham Boatfield, Johnny Dankworth, Bob Dawbarn, Doug Dobell, Al Fairweather, Wally Fawkes, Benny Green, Tony Hall, Raymond Horricks, Harold Jackson, Michael James, Max Jones, Tony Kinsey, Alexis Korner, Bill Le

Sage, Ken Lindsay, David Lindup, John Martin, Ed Michell, Don Rendell, Michael G. Shera, Tony Standish, Derrick Stewart-Baxter, and Sinclair Traill.

END OF A HASSEL

Even though the jazz world long has recognized the truth of the slogan "you can't fight city hall," the Black Hawk went to court and won its case when Mayor George Christopher tried to close the San Francisco jazz club last winter (*DB*, March 30).

The club had been operating a special teenagers section in which no alcohol was served, separated from the main room of the club and with different entrance, exits, and other facilities. The mayor, in a public campaign that gave the Black Hawk more publicity than any local club has ever had, attempted to close the club as a moral menace to teenagers.

Petitions, statements, public demonstrations, as well as newspaper editorials, raged for weeks, and the whole affair ended in an anticlimax as the chief of police, Thomas Cahill, and the district attorney, Thomas Lynch, dropped the charges in court because they had found a "lost" letter from the Alcoholic Beverage Control board authorizing the Black Hawk to operate its teenage section. Since there was authorization, there was no violation.

The Black Hawk had served notice that it would subpoena newspaper columnists, critics, disc jockeys, several

prominent civic leaders, a bank vice president, and two priests as character witnesses in behalf of the club.

The night the teenage section reopened, the club served its underage patrons free cartons of milk, from the Christopher Dairy—owned and operated by Mayor Christopher.

JAZZ BRIDGE TO RUSSIA

Now that jazz appears to have secured official Soviet approval and it's becoming established that hot improvisation came up the Dniester from Odessa long before Buddy Bolden was heard from, a group of New Mexico students is taking steps to build a jazz bridge to Russia.

Encouraged by Dr. Hugh Graham, professor of modern and classical languages at the University of New Mexico in Albuquerque, Las Campanas, a junior women's honor student organization, is set on getting the jazz message across the Iron Curtain.

Graham, who recently visited the Soviet Union, told the girls of the hunger for U. S. jazz among Russian students. He said the only jazz they hear comes over *Voice of America* broadcasts. He said LP albums could do much to better international relations.

The girls took the good-will message to heart and immediately began a collection of jazz recordings for dispatch to the USSR. They'd better watch out for liner-note remarks about how jazz came up the river. Ole' Miss, that is.

THE STUDY OF JAZZ

This is the time of year when graduating high school students think about the college they will attend in the fall. Today, more than ever before, the would-be jazz musician can obtain formal schooling as he would for any other form of music. More and more colleges and universities are including jazz in their curricula.

In addition, there are a number of music schools devoted all or in part to teaching the necessary skills for the performance of jazz.


These are institutions that offer courses in jazz playing and composition, with the names of the directors of jazz music listed in parentheses:

North Texas State College (Leon Breeden), Denton, Texas; Michigan State University (Dr. Eugene Hall), East Lansing, Mich.; Indiana University (Edwin Baker), Bloomington, Ind.; Olympic College (Ralph Mutchler), Bremerton, Wash.; Monterey Peninsula College (Bruce Hubbard), Monterey, Calif.; Los Angeles Valley Junior College (Ray McDonald), Van Nuys, Calif.; West Texas State College (Ted Crager), Canyon, Texas; Texas Western College (Norbert Carnovale), El Paso, Texas; Carroll College, Waukesha, Wis.

Many other colleges and universities, while not including jazz as part of their curricula, have strong extra-curricular jazz activities as adjuncts to regular studies. These include

Northwestern University, Evanston, Ill.; Ohio State, Columbus, Ohio; Southern Illinois University, Carbondale, Ill.; Oberlin College, Oberlin, Ohio; Sam Houston State Teachers College, Huntsville, Texas; DePauw University, Greencastle, Ind.; the University of Cincinnati, Cincinnati, Ohio; and State University of New York, Fredonia, N. Y.

In addition, there are two all-jazz schools—the Berklee School in Boston and Westlake in Los Angeles. Some classical-oriented schools, including Juilliard in New York, offer courses in jazz. In addition, there are summer courses at the National Band Camp, to be held at three universities this summer (Indiana, Southern Methodist, and Michigan State Universities); at the School of Jazz in Lenox, Mass.; and at the Eastman School of Music, Rochester, N. Y., where Ray Wright teaches jazz arranging.

In addition, a unique place of study is the Advanced School of Contemporary Music, 23 Park Road, Toronto, Canada, headed by pianist Oscar Peterson. The faculty includes bassist Ray Brown, drummer Ed Thigpen, and clarinetist-arranger Phil Nimmons. The course, while not yet extending to a full academic year, will probably run five months or more next fall and winter. All of these programs are part of the growing academic recognition of jazz as a music with a necessary and important place in school curricula. 



mulligan - - the first year of the Band

By BILL COSS

The Gerry Mulligan Concert Jazz Band was setting up backstage at New York City's Royal theater late last month. As its members readied themselves to appear in the jazz stage show *Impulse*, they quietly celebrated the first anniversary of the band, surely one of the most unique big jazz bands of all time.

In the hectic rush of afternoon and evening performances at the theater, personal appearances, and the many business appointments he must keep, Gerry Mulligan has little time to himself. But what little time he does have is spent in quiet reflection on the band's success. One of these quiet, thoughtful periods occurred recently.

Seated in his suite at the Algonquin—"Everybody tells me I should get an apartment, but I like to be where I can pick up the telephone and order things," he said—seated there, after calling room service, Mulligan talked about the past year with the rare humor and insight that are fast making him as much a major show business personality as he is an artist.

Commenting on the band business, he said, "Perhaps you can't build a band nowadays the way you used to. You certainly can't play one-nighters for 50 weeks and expect to keep a band's quality and enthusiasm up where it belongs. You know, everything can be going just right, then . . . I remember driving in the bus through South Dakota, and, suddenly, everything seemed unreal or unimportant. You let down, the low point happens, and you and the band lose the spark.

"I remember on our last trip. We had toured by bus along the west coast, then we flew to Chicago, then to Philadelphia. We had a school date to play somewhere else in Pennsylvania, and the only plane we could get to take us there was one of those old semipressurized ones. By the time we landed, half of us couldn't hear.

"Then we had to take an old school bus the rest of the way. We were hungry and cold, completely miserable. As we rode along, we could look into the lighted windows of the houses along the roads, see the kids running up and down the stairs, the husbands reading the newspaper, the wife out in the kitchen. Somebody in the back of the bus, I'm not sure who it was, saw our whole scene for what it was, 'Look at the squares,' he said."

When Mulligan formed his band a year ago, he dubbed it a *concert jazz band*, but he said, "We really aren't that yet. Right now we are a good jazz band. It's amazing what has happened in just one year. We've had only five personnel changes in that time. With that kind of stability, we've gotten to the point where everyone knows his function in the band; everybody knows how to make it swing right. Sure, I know that some of the guys want to solo more, maybe that will come later, but we're sticking mainly to the formula we had at the beginning—mostly solos by baritone, trombone, tenor, and trumpet. It's easier for the audience that


way, and most of us are adult enough to accept that as our main concern once we've arrived at real musical quality.

"Let's face it," he continued, "no matter how much we talk and believe about art, we're still very much in the entertainment business. We know that. You *can* have both. One of the reasons why we can is because this band is a fulfillment of a childhood dream for most of us. We work at making it successful. We get defensive about it with other people. I've heard our guys say, 'We paid our dues, now we have the dream.' But we know the dream has to be sustained. We won't sacrifice quality, but we do remember what business we're in.

"We've been lucky. Nightclubs are not recital stages, but we've tried to create that atmosphere, and there are places, like the Village Vanguard, that want that from us. But it's more than just the hard work, the understanding, and the luck. There's a tremendous dedication within the band. And I've changed. I've accepted all the responsibilities of being a leader.

"That hasn't been easy. Talking with the business people, making decisions, doing personal appearances, even talking as we are now—all of that takes time away from me. I get frustrated because I can't write when I have all those things to do. Then the band's dedication fires me up, and it's worth it, and I want to write. But I still don't have the time. That's why we take such a long vacation; to sit down and think and reassess and write.

"The band will get better because all of us will. We'll extend ourselves. We are already. I want more arrangements. We have a small book now, relatively speaking. I want more new arrangements, three- or five-minute compositions. A score should be able to say what it has to in that time. Inform me of no new forms. I haven't time for that. We haven't even begun to exhaust the old forms. And something has to be awfully good to go beyond five minutes. You can convince me in less than five minutes. I'm the one you have to convince. If you do, I'll play it.

"Generally, for us, the future is wide open. I said that the band will get better. We'll play more kinds of things, too, the way we're playing for *Impulse*. I'd like to get us into radio and television, of course, but only on our own terms. Not arty necessarily. We know we're part of a business, but you don't have to compromise the way so many have to be a going part of that business. We're the only ones who can take away the quality we've maintained. We won't, and we'll still make money. We know we will. We already have." 



By TOM SCANLAN

One of the very best bands is seldom heard by civilians. This is the U. S. Air Force Dance Orchestra led by Senior Master Sgt. Johnny Osiecki and billed as the Airmen of Note. The band cannot make commercial recordings and cannot compete in any way with civilian bands. Therefore, only a comparative handful of civilians know of its existence.

The 16-piece band raps out arrangements by such writers as Ralph Burns, Manny Albam, Frank Comstock, Nat Pierce, George Roumanis, and Neal Hefti with

the airmen of note

rare precision, polish, and bite.

It boasts several able soloists—such as trombonist Jack Schnupp, trumpeter Vince Somma, and alto saxophonist Gene Ventresca—but it is most of all a band primarily concerned with orchestral sound. As leader Osiecki (pronounced O-see-kee) explains, "The main thing is we have to play together. You can't have 16 all-stars and have a band."

Osiecki, now 32 and a prominent air force musician from the time he entered the service at the age of 18, has a view of the dance-band business that is unusual for today: "We play primarily for an age group running from 25 to 45, so, to us, the big-band era has never faded." And the manager of the band, Chief Warrant Officer Bob Dunn, added, "We're not concerned with making money. We feel that this band is helping to keep big-band music alive."

The band carries some 400 arrangements on the road, according to Osiecki, and the "road" for this band is somewhat different from the one traveled in the States by other bands. The Airmen of Note average 27 hours a month in airplanes; have performed in Europe on four separate six-week tours since 1955, and have also played Hawaii, Alaska, Canada, Newfoundland, Africa, Saudi Arabia and Puerto Rico. Also, of course, the band performs at air force bases across the nation, with home for the band being Bolling air force base in Washington, D.C.

The air force orchestra was selected by the State Department to represent the United States at the International Music festival at Bergen, Norway, two years ago and wowed the usually reserved Bergen audience. The festival had been exclusively classical until that time, with the Philadelphia Symphony Orchestra the preceding representative of the United States.

But despite this kind of recognition overseas—where it can perform for civilians as well as the military—the band cannot get much recognition in this country, since it cannot be in the "public domain." As highly skilled lead altoist Ventresca said between sets recently, "Who knows of the band aside from other musicians?"

Ventresca, who will be completing his tour of service

this year (the band has a 60 percent turnover every four years), also pointed out that the band was "the ideal situation as far as experience is concerned." He intends to return to Pittsburgh, Pa. and start his own band.

Osiecki led a high school band in Erie, Pa., before becoming accordion soloist with the air force concert band, under the direction of Col. George S. Howard, chief of air force bands and music. Osiecki later formed a jazz sextet known as the Crew Chiefs. With the backing of Col. Howard, the



group appeared on television shows and toured overseas with Bob Hope and others.

The Air Force Dance Orchestra was formed in 1950 by Chief Warrant Officer Fred Kepner to carry on in the fashion of the wartime band led by Maj. Glenn Miller. When Senior Master Sgt. Sam Nestico, the leader and chief arranger, became full-time arranger for the Air Force Symphony Orchestra, Osiecki became leader of the dance band. Osiecki does not play accordion with the band but, on some tunes, plays piano or tenor saxophone.

"Musically," Osiecki said, "it's the best job I'll ever hold. The musicians I have to work with have the desire to play, and we have a good book."

Some of the band's own arrangements, by Nestico and others, are used by prominent name civilian bands. For example, Les Brown is now using several by George West, bass trombonist with the Kai Winding Septet after leaving the air force band (he is now with Guy Lombardo, of all people). On the other hand, prominent arrangers, such as Hefti, have written pieces especially for the air force band.

Band members range in age from 21 to 41. All are sergeants, with rank ranging from staff sergeant to master sergeant. The personnel, with ages, follows:

Reeds—Gene Ventresca (27), Don Grossi (30), Rick Torcaso (24), Tony Osiecki (21), and Frank Denton (29).

Trombones—John Shuman (41), Jack Schnupp (31), Jim Buchanan (26), and Houghton Peterson (24).

Trumpets—Ken Grasley (33), Jim Fuller (25), Scott Waller (31), and Vince Somma (26).

Piano—Kenny Sampson (25). Bass—Don Dempsey (24). Drums—Charles McIlroy (38). Vocals—Duff Thomas (26).

Because this is one of the best bands anyone interested in big band jazz or good dance music can hope to hear today, those more concerned with music than union rules are hoping that some arrangement with the union can be made to permit the band to be recorded, for charity if necessary.





THE STRUGGLES OF SI

By JOHN TYNAN

"It took us three years to get across the Rockies, but we finally made it, and now I believe we're on our way."

Si Zentner, blue eyes red-rimmed from lack of sleep, grinned confidently and puffed a cigaret. In the morning he and his band would hit the road for a repeat engagement at the Cotillion ballroom in Wichita, Kan. It would be the band's first road trip of 1961, and Zentner viewed the four-weeker at the Cotillion as a good omen for the coming year.

"We'll be back on the coast by the end of March," he said. "Then we kick off a tour starting April 8 that'll take us into the northwest. We'll be gone until the end of May."

Zentner has been bucking a sluggish band business for the last three years. Complicating this was his outspoken attitude toward band bookers and their agencies. He has switched agencies several times because of rows with their representatives and still views bookers with a slightly jaundiced eye although he has accepted the fact that they are here to stay and that he might as well learn to live with them. Of his previous blasts at the agencies, he now says

simply, "Nothing is changed. Everything I've said before about 'em still stands."

Zentner might be said to be stubborn and persistent. If he is, this accounts for his unremitting efforts since 1957 to expose his band east of the Rockies. Last October, he finally broke through. The band played one-night stands as far east as Detroit, Mich., and if the tour was less than sensational financially, the leader feels the exposure was invaluable.

He is quick to cite a historical note: Zentner's is the only California dance band since Stan Kenton's first organization in 1941 to break into eastern territory and stay together. Two bands in 20 years . . . hardly an encouraging statistic, but it reveals what Zentner was up against.

During his years as first-call trombonist in Hollywood studios, Zentner rose to the \$30,000-a-year wage bracket. Obviously, he lived comfortably with his wife and two children, and his bank account ballooned over the years. To date, however, his total investment in the band is more than \$40,000, he said. And last year alone, the band cost him \$18,000. This year, he figures, he may *make* some money for a change.

The aspiring bandleader today need not have such a reserve to prime the pump—but it helps.

Much of Zentner's investment, he said, went into the promotion and creation of a public image of the Si Zentner Orchestra and into building its popularity. In addition to money, this takes time. Since the band's inception, Zentner has operated a one-woman promotion-publicity office staffed by his wife, Frances, whose work has been supplemented from time to time by the record promotion of Liberty Records, the label to which the leader is contracted. Today, Zentner said, he feels his name is identified with the quality of his product, the band.

During the heyday of big bands, the routine of getting started in the dance business hinged on a stable location for the new band, a club or ballroom from which the band could broadcast regularly. This "remote wire" was the key.

"Unlike the old days," Zentner explained, "bands now must get recorded before an agency will touch them. And, of course, in the majority of cases you can't get recorded unless you have a name. Now, records are vitally important in building a name for a bandleader. So, it's a vicious circle. No name—no record; no record—no bookings. Yet, a band will have longevity if it works cities around the country in person. This not only gets it the exposure, but it helps record sales, too. We've proved this.

"Before our first northwest tour in May of last year," he went on, "Liberty's San Francisco distributor, Chatton, was getting 3 percent of the national market for the label. After our tour, Si Zentner albums were reaching 19 percent of the national market. And the same increase was shown after our middlewest and eastern tours. Our records have sold out in every town we've played."

Since he forsook the "decay," as he puts it, of studio work, Zentner understandably has trumpeted the cause of big bands. He still does, only today his proselytizing is tempered by hard knocks. He refuses to relinquish the Grail, however, and his enthusiasm remains undimmed.

"Everybody," he remarked with a touch of exasperation, "talks about giving the band business a hand. Well, a hand has five fingers, and as I see it, the fingers of this business are the artist, the booking agency, the ballroom operator or potential buyer, the record company and, finally, the interested publications.

"None of these can work independently of one another, and yet there is no co-ordination in the business. The record company is not fulfilling its part by not promoting the artist once the band is recorded. Then the operator takes the next step. He buys the band. If he's realistic, he realizes that he probably won't make money with a new band the first time

around. But if he takes the long view, like Tom Archer in Iowa did with us, he'll find that the second time around he *will* make a profit.

Zentner is convinced—and he makes no bones about expressing the conviction—that the average lay person today likes and wants big bands in local ballrooms. "The lay person," he emphasized, "is a lot hipper than before. When we were on the road, the first question invariably asked was, 'Is this a pickup band?' or 'Where are you all from?' When I tell them this is the same band that made our records, the permanent band, it makes a big impression and creates a desire for repeat bookings."

During the last five years, Zentner said he feels, "If there is any single factor that has hurt the band business more than any other, it's the pickup band. This results in an inferior product and sells the patron short. The band business will not come back in a rehearsal hall or in a recording studio.

"A lot of the ills in the business have been created by the business itself. Tommy Dorsey once said, 'They paid \$1.75 to get in; let's give 'em \$3.50 worth.' Now, the bandleader has got to create the public's interest in the band to start with. A bored leader makes a bored sideman—which makes for a bored patron. So, the leader's attitude is transmitted to the band.

"Rather than have the uniform fit, the sideman should fit musically. And if the leader digs the sidemen, the audience will, too. Don't sell the audience short; they are hip today."

In the trombonist's opinion, a market exists for the big band today.

"Even the kids," he declared, "are a market for big bands. They dig what they hear, and they're dancing—to our band, at least. The only reason the kids have not bought or accepted big bands in the recent past is that they've not been exposed to them. If the record companies would spend a fourth of their outlay that goes to promote rock-and-roll performers in promoting big bands, it would make a very big difference in winning a greater audience among the kids. As it stands, disc jockeys go along with those records the companies push in the trade papers. The DJ plays it safe; he doesn't want to back a loser so he'll jump onto the artist the record companies spend money in promoting, figuring him to be a winner."


Zentner long ago burned his bridges behind him. Today he is committed more than ever to the career of heading his own band, come weal or woe.

Although he views the future with what sometimes appears to be desperate optimism, the irritation that continues to rankle is the role of the booking agency in what there is of today's band business. He deplores the agencies' attitude of cutting to the bone, or eliminating entirely, their one-nighter departments and the closing of regional one-nighter offices. He says the bookers are lazy.

"Today," he declared in a final swat at his favorite gnat, "the agencies claim they have no manpower to sell bands. Well, here's my challenge to them: Any time they want, I'll devote three weeks of my time to getting a bunch of aluminum siding salesmen together and in that three-week period I'll educate 'em to become *band* salesmen. The era of order-taking without effort is long past."

Zentner is no mere order-taker when it comes to selling his band, as he has done personally in the past. Whether or not he represents a new breed of burgeoning bandleader is open to speculation, for he is but one individual with a unique grain of tenacity and drive that compels him to keep trying.

"I'll just say one thing," he concluded in earnest. "If any of the newer bands are going to make it, it'll be mine. We're already on our way. Just try and stop us." (45)



this is phil Woods

By IRA GITLER

If jazz enjoyed the same popularity that rock and roll does among the country's youth, Phil Woods probably would be one of the malt shop set's dream boys. Described variously as resembling actors from Alan Ladd to Dean Stockwell, Woods, the son of a Springfield Mass., fire chief, is a clean-cut-looking All-American boy who would rather live in Europe.

"You feel pride in your work there—here you feel like a saloon player," he says bluntly.

This is not idle talk by Woods. He has had first-hand experience on which to base his opinion. As a member of the Quincy Jones Band he spent a year on the continent from the end of 1959 to the fall of 1960. In addition to extensive touring, he and his family had a chance to live in Europe. He liked the atmosphere created by the interest in jazz and what seemed to him to be a more relaxed pace of life.

Woods is still one of the most hotly expressive players in jazz, although he feels that he has "mellowed through the years." Even in 1954, when, at 22, he made his first record date for Prestige, he demonstrated that he could play with great fire on up-tempos and with the same passion, leavened with tenderness, on the ballads. Bandleader Jones said, "Phil is able to feel many different grooves. He's logical and warm, too—and he's got a sense of humor. It's nice to hear someone who can smile through his horn."

"In the last few years, I've become more aware of the possibilities of the instrument," Woods said. "Playing lead on the majority of numbers in Quincy's book has been good experience."

On the subject of experience, Jones said, "Phil's got the equivalent of the so-called 'studio musician' without having been in the studio. You can take the technical for granted with him."

Woods never misuses his prodigious technique. It is completely integrated into his over-all expression and permits him to fly unimpeded. It's been said that "Phil plays because he must." The high emotional content of his playing, a direct arrow to the marrow of even the more obtuse listeners, bears this out.

Left an alto sax in an uncle's will, Phil started studying at 12, and began fooling around with jazz a few years later after hearing the original Jazz at the Philharmonic recording of *How High the Moon*. The real impact was made by Charlie Parker's record of *Ko Ko*. "I played it for the kid band I was working with," he remembered, "and they thought I was crazy."

From then on, Parker was his man. He didn't try to copy him note for note but was well within Parker's realm of influence. Today as a mature, personal player, he can capture Parker's soaring quality as few modern altoists can. As a reviewer once pointed out, "The fact that Woods, incidentally, is now married to Parker's widow and is teaching the alto saxophone to Parker's young son makes for a situation that

most novelists would reject as improbable, however challenging material for a trilogy."

Phil and Chan met by chance in September, 1955, some six months after Parker's death. Soon after, when Woods was in Philadelphia, playing with Dizzy Gillespie, Chan came up from her New Hope, Pa., home and took Phil to meet her family. They were married in May, 1956. "There was some animosity at first," Woods said, referring to those who thought he was trying to take Parker's place, "but it didn't last long."

Phil recalled a Father's Day thrill: Kim and Baird, who had called him Phil, addressed him as "Pop." Now the Woodses have another child, Gar, who is a year and a half, and expect another child this month. Baird is no longer playing the saxophone (it was too big for him to hold), but he has taken up trumpet in school.

Woods is teaching saxophone on a limited basis in New Hope. "A couple of guys from Trenton come over," he said. "It's more than saxophone lessons—actually more like a workshop. I teach them keyboard harmony. I had saxophone lessons when I was young, but I didn't learn about music.

"Music is a profession, not a gig," he continued. "Today, there is a lack of sensitivity about music on the part of a lot of the younger guys. There is no respect for tradition."

Appropos of this was Woods' answer when asked about his influences since Parker. "Hawk (Coleman Hawkins) and Ben (Webster), not so much from a musical standpoint but from their dedication—to be playing that long and still enjoy it. They've learned to live with music. A lot of the young cats are still fighting it."

Woods, although possessing a more extensive classical background than most of his contemporaries, added that he does not believe in the validity of the so-called "Third Stream" music.

"Discipline, feeling of form and control are the greatest things 'legitimate' music can give a jazz musician," he said. "The discipline of an education like Juilliard's always stays with you."

At Juilliard, Phil majored in clarinet and studied composition. "Peter Mennin, my composition teacher, opened my ears," he said. "He told me, 'Write what you want but always be aware of what you're doing as far as form is concerned.'"

From his first record date with guitarist Jimmy Raney, Woods has been represented by his compositions. Most of these, however attractive, have been just lines, for the majority of his recordings have been in quartet or quintet format.

The first date (taped in January) under his new affiliation with Candid, is his own five-track suite, all based on the same thematic material under the collective title *The Rites of Swing*. From the Quincy Jones Band he recruited trumpeter Benny Bailey, trombonist Curtis Fuller, baritone saxophonist Sahib Shihab, French hornist Julius Watkins, and bassist Buddy Catlett. Pianist Tommy Flanagan and drummer Osie Johnson were added to complete the octet.

Like most jazz musicians, Woods doesn't like many of his older records. He does like the sideman dates he made with Michael LeGrand (Columbia), Bill Potts (*Porgy and Bess* on UA) and *Monk at Town Hall* (Riverside), all released in the last two years or so. As a leader, he likes the *Phil Talks with Quill* on Epic. He is very happy with the Candid date and expects to make writing one of his main future endeavors. He said he considers working with Quincy, among other positive factors, "an investment, because he's teaching me how to handle the instrument in writing an arrangement—how it works acoustically. And I'm getting a chance to hear my things played."

At present there are three Woods compositions in the book: *House of Chan*, expanded from a quintet arrange-

ment; *Sceaux*, pronounced "so," a suburb of Paris where the Woodses lived; and *Ballad for Monsieur de Beur*, a showcase for the trombone of Quentin (Butter) Jackson.

Woods has played with a variety of big bands, including Charlie Barnet's and Neal Hefti's, but the most significant have been Dizzy Gillespie's and Jones'. During the time between his working with these two large organizations, Phil tried his hand at small groups. He and his kindred-spirit alto, Gene Quill, co-led a quintet in 1958 but could never really get it off the ground. "It's very hard to keep a rhythm section together," Phil said. "You can't blame them for taking other jobs if you have nothing immediate to offer them."

His comments on the Gillespie and Jones band are worth comparing. In 1957, he said of Gillespie's, "I left because I felt a slight loss of my own identity. For a big band I got a chance to play quite a lot. I had maybe five tunes to blow on. But it's basically get up, get hot for eight bars, and turn it off.

"And you're always dealing with 15 other individuals. If one or two don't feel as good as you feel at one time, your work is affected by it. It's hard to get 16 men happy all at the same time."

Although he appreciated hearing Gillespie every night ("Dizzy himself always surprises me; he sounds fresh to me every time he plays—he doesn't set his solos, and sometimes he comes up with some off-the-wall things"), he said he feels Quincy's band is much more interesting because of its diversified book and different instrumentation. Julius Watkins is on French horn, several of the saxophonists and guitarist Les Spann double flute, Woods himself doubles bass clarinet.

Like playing in any big band, there are the drawbacks for the soloist. "I've been playing solos on *The Gypsy* and *The Midnight Sun Never Sets* for over a year, and I can't get 'up' for every performance," he said, "but I do enjoy playing with this saxophone section" (Joe Lopes, alto; Jerome Richardson and Oliver Nelson, tenors, and Sahib Shihab, baritone).

"Jazz is a group effort," he said. "Not enough cats are appreciative of what other guys are trying to play. When 18 cats swing together, it is the most exciting thing in the world."

On March 1, Woods returned to Europe with the Jones band. Despite his desire to set up residence on the other side of the Atlantic, it is safe to say he will be returning when their three-week tour of Switzerland, Germany, and France is finished. He is wrapped up in the band, which he says he considers the best he has ever played with. Then, too, he has a strong association with Quincy. When Jones was asked to assemble the Gillespie band, he called on Woods, and they have been allied, in one way or another, since. "We are musically compatible," Jones says.

An example of Woods' regard for the leader is illustrated by a remark he once made to an interviewer: "I'd follow that man to Antarctica for a one-nighter, if he said it was cool."

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STAN KENTON A NEW STRIVING

By JOHN TYNAN

Stan Kenton, the gray eminence of jazz, is in his 20th year as leader of what has probably been the most praised, most damned, and certainly most talked-about jazz organization of the past two decades.

He has been charged with charlatany as often as he has been lauded as pioneer. The term, "progressive" is inextricably linked to his name by the lay public, and through the years his name and music have been synonymous with excitement. From the chugging *Eager Beaver* of 1941, with its staccato drive and almost hypnotic pulse, to the late Bob Graettinger's surrealist composition, *City of Glass*, the music of the Kenton band has for the most part borne the stamp of marked individuality. It has conveyed a fierce, almost compulsive feeling of discontent with things as they are, a sense of striving to burst into new areas of musical experience, areas that at times have mocked the label, *Jazz*. If the writing of Pete Rugolo from 1945 to '49 vested the band with a distinctive character during those years, the influence of Graettinger from 1947 on molded the Kenton musical image into a more radical form and culminated in an ambitious 1950 tour under the apt slogan *Innovations in Modern Music*, with a 40-piece concert orchestra, including a symphonic string section.

The music played by what has become known as "the *Innovations* band" revealed more than an obvious break with accepted jazz forms. It mirrored once more Kenton's continuing discontent and his persistent exploration of the unknown. The *Innovations* period may not have produced music of enduring significance, either jazz or quasi-classical,

but it served as a testing ground for new musical ideas and concepts arising out of contemporary society that, perforce, were rooted in the spirit of jazz.

It has been advanced that there are three distinct Kenton personalities—the exploratory; the frankly pop approach (*September Song*, *Ain't About Ronnie*, *Tampico*), and the uncompromising jazz side encompassing arrangements by musicians such as Gerry Mulligan, Bill Holman, Shorty Rogers, and, lately, Gene Roland. In recent years, the first personality has been all but submerged. There have been no new *Thermopylaes* and the band's most notable sorties into the realm of the unconventional were written by Johnny Richards for the album *Cuban Fire*. These, scalding eruptions of Afro-Cuban passion, concentrated more on total effect than on compositional unity or individual expression.

Today there is a new stirring in the Kenton camp. There is a new band and, presumably, a new era ahead. When historians record the whole saga, they may dub this period the Mellophonium Era.

A four-piece mellophonium section, now ensconced with trumpets, trombones, reeds, rhythm, and tuba, makes—purely from a visual standpoint—an impressive showing. Variouslly dubbed ellahorn or elephant horn, the new instrument appears to be a cross of French horn, mellophone, and trumpet. The French horn bell flares some three feet from the mouthpiece; in between is the circular tubing of the mellophone topped off by trumpet-style valves. An odd-looking instrument, to be sure.

Kenton explained the reason for the mellophoniums. "I've long felt," he said, "that the brass section needed a new

voice. There's been no alto voice in the brass—trumpets are the tenor voice, trombones are the baritone. In the past, we tried French horns but they weren't satisfactory. We've experimented with alto trumpets, too, but we didn't get what we wanted from those either."

Getting musicians to play the mellophoniums, Kenton said, gave rise to difficulties. Because of embouchure formation, only trumpet players take to the new mouthpiece with ease, although there is one French horn player, Dwight Carver, in the section.

"At first," said Kenton, "there were lots of complaints from the guys. They found everything wrong and nothing right with the horn. Now, though, we've got most of the problems straightened out. Once the public hears them played well, people will be fascinated and will want to play them, too."

The public is getting a taste of the new Kenton instrumentation at Las Vegas' Riviera hotel, where the band is currently playing a four-week engagement prior to two months of one-night stands. The trip will be the band's first under the aegis of Associated Booking Corp., a fact worth noting after Kenton's many years with General Artists, since the new association would appear further to enhance the image of a "new," reinvigorated Stan Kenton.

If the leader does in fact feel moved by some adventurous, blithe muse, he does not convey unusual excitement at the prospect of blazing new trails. Matter-of-factly, he declares that everyone working in modern music has responsibility to "come up with new things." People, he says, are entitled to new sounds in music and, these days, they are simply not getting fresh musical ideas from those whose responsibility it should be to offer them.

"A lot of us," Kenton declared, "are to blame for this lack of creativity." Many, he continued, have done well financially in jazz and have tended to become conservative instead of expanding the art form. Today, he said, in such savagely competitive society, the forward-looking musical innovator has no choice but to meet head on the competition from other art forms and mass media, notably television. "If jazz is to survive and grow," he said, "it's got to be presented with new ideas."

"Very little jazz," Kenton continued, "is new and fresh today. Maybe this, and maybe the jazz musician today, reflects the American public as a whole. These days it seems like individuality is something you have to read about in the history books."

In this connection he referred to "the critical shortage of new arrangers" in jazz. He said he has been searching for truly original arranging talent but found that innovators are few and far between. "Everybody," he remarked with disdain, "writes arrangements, but very few can write."

Citing once more the sparsity of fresh ideas in today's jazz arranging, he recalled an era almost two decades past when good big bands caught America's ear and set in motion the feet of the nation's youth in a dance pattern that revitalized the entertainment industry. "If something came along (then)," he said, "unique and truly different, it would really get going."

This, in a nutshell, is what Kenton is seeking. Certainly, he has an effective instrument in the new band, not only in the unorthodox instrumentation but in the arrangements of staff men Richards and Roland and in his own charts.

Kenton recently arranged an album of ballads in which he utilized the new brass voicing. At the session, recorded in one of the cavernous soundstages at Hollywood's Goldwyn studios, things went far from smoothly. The mellophoniums encountered problems of intonation and execution that repeatedly caused halts in the recording. On one tune, for example, it took no fewer than 38 takes, some partial,

some complete, before a satisfactory product was achieved.

Kenton's writing, however, clearly conveyed the exciting potential of the mellophoniums. In ensemble, the instruments would appear to sound most effective in the high register, and in some passages they achieve a collective tonal effect bearing amazing similarity to a chorus of human voices. They are capable of tonal effects that can only be described as quite weird, at times hair-raising. If four banshees could be persuaded to turn their eerie bent to jazz, no doubt they'd duplicate the sound of Kenton's mellophoniums.

Despite the concessions to necessary commercial appeal from time to time and, in recent years, an apparent softness in the underbelly of the band, Kenton has never lost the deep-rooted compulsion to move forward in music. To know the man is to recognize why.

Kenton has borne the responsibilities of leading an expensive musical organization since his 27th year. He has weathered times fat and lean, and the accumulated strain took its toll.

At the height of his popularity, he quit cold and retired to the University of California to study psychiatry, unwittingly giving rise in the music business to many a witticism on the efficacy of such a move. In the fall of 1957, he invested quite heavily in the complete refurbishing of the crumbling ballroom at Balboa beach, where he had begun his career as a bandleader, in the hope of securing, as he put it, "a permanent home for the band." The venture was a dismal failure and Kenton sustained heavy financial loss.

Yet, despite setback after setback, he has refused to give up his band and his career. Why? Recently he spoke reflectively of his present state of mind and of the reasons for continuing not only to keep the band together but also for the experimentation that has become his hallmark.

About the prospect before him, he said he felt optimistic and happy. "Three or four months ago," he said, "I came out of two years of fear and confusion. I didn't know what direction to move in—or even if there was a direction."

"I'd been asked many times during that period to write for television and pictures. I never accepted. But when I was thinking seriously about such work, I talked to some of the composers active in this field. I then realized that if I were to get into it, I'd have to go the usual route. So I said to myself, 'Be free. Don't become an employe of one of these people who dictate.' I realized I'd better remain Stan Kenton the bandleader-composer-arranger; I'd better retain my own identity."

It is a fact of today's music business that there are few permanently organized big jazz organizations, such as Count Basie's, Duke Ellington's, and Kenton's. The persistent reports of disquiet in the Basie band are now being borne out by events as some of the old retainers leave. Ellington's music in recent years has not revealed any profound development or evidence of further artistic growth; the *Suite Thursday* and the adaptations of the works of classical composers, arresting though they are, would appear to bear this out. Of the Big Three, then, only Kenton evidences further development, only he appears to be continuing the great adventure.

Whether the new Kenton band, conceived and baptized in this his 20th year as leader, achieves any significant level of popularity and commercial success may not, after all, be crucial to Kenton's personal future. In fact, as one surveys the past two decades of jazz and the role Kenton played as an integral element in the activity they harbored, and as one considers the man and the musician, the more obvious it becomes that Stan Kenton is destined to personify music news and musical innovation as long as he chooses to mount a bandstand. [25]



It's
25 Years
Since He
Went Out
With His
First Band

By GENE LEES

Anita O'Day was rehearsing with the Woody Herman band on the vast stage of the concert hall in Chicago's newly-built McCormick Place. Or rather, she was rehearsing the band. They were to back her that night in the hall's first concert, and, with high-heeled foot tapping and music in one hand, she was directing the band with the other

WOODY HERMAN

hand, like the assured musician she is.

There was not, for the nonce, much for Herman himself to do, and so he stood in the wings, chatting with friends. He looked tired. "Man, I *am* tired," he said. "I drove from Bowling Green, Ky., last night. I've got one of those idiot cars—a sports car. It's a fuel-injected Corvette. I got here about 5:30 this morning.

"We've been out on the road 14 straight months."

How had he done it? How had he managed to keep the band working at a time when, under the impact of the general economic recession, even small groups were finding the going tough, much less big bands.

"That's a pretty good question," Herman grinned. "It's Abe's doing." He referred to Abe Turchin, his manager since the Pleistocene age or thereabouts, and a minor legend in the music business. "He can find jobs where no one can. He knows places the other guys don't even know exist.

"The backbone of it is the schools, the colleges. But we've played Elks Clubs and private clubs and private parties. We even played after a basketball game in St. Louis.

"Sometimes a job will fill a hole in your itinerary and cover your transportation costs, and that's all. But it's better than losing money, and we've kept the band busy."

Indeed they have. Drummer Jimmy Campbell said that in the 14 months, only twice—once in Atlantic City and once for a date at Chicago's Birdhouse—had the band had a chance to stay in one place for three days in a row.

Campbell today seems more than the band's drummer. He seems to fill a position as Herman's personal friend

and confident, probably because, compared with the youngsters in the band, he seems closer to Herman's own age—though he is in fact 32 while Herman is 47.

When Herman was out of earshot, Campbell said, with an almost touching solicitude, "Woody needs encouragement. You know, once he had it all set up to let the band go, and for him and me and a few others to go into Las Vegas with a small group. Then, at the last minute, he said, 'No, the hell with it, we'll keep going.'"

Why does Herman keep going, instead of staying home with the wife he married 25 years ago—the same year when, at the age of 22, he took his first band into Brooklyn Roseland?

Though he would probably not put it into words, it appears as if Herman has assigned to himself the task of doing all he can to keep the sound of live music from big bands before the public. And he has, obviously, a sense of responsibility toward the young, particularly young musicians. In this he is like Stan Kenton, of which more in a moment.

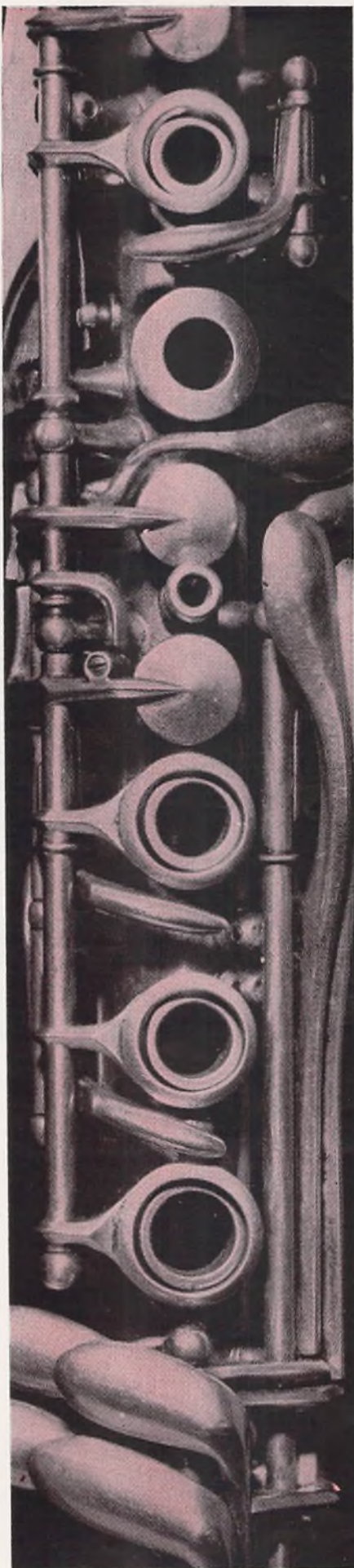
Asked directly about his reasons for tolerating the hardships involved in traveling with a big band today, he said, "First, I can still make a comfortable living from it, as bad as the business can get.

"And second . . . Well, it sounds ludicrous to say it's because I love it so much, but that's really it. After I put this band together, I became so enthusiastic about the kids in it that I wanted to go on.

"But I don't know how long I can continue. We'll stay out until the beginning of the summer. After that, I don't know. Summer is too uncertain now; the summer joints are gone. We were supposed to go to Australia for 10 weeks starting in May, but it's been postponed until September. So I don't know."

The band Herman has today is a good one. Making any kind of judgment on it beyond that is difficult, since the brevity of its stay in any one place obviates the minimal three or four nights of listening that are requisite to reaching a responsible conclusion about a jazz group's merit. Nor is the band represented on records as yet. Herman has a contract with the Riverside label, but has not yet done a scheduled album with charts by the gifted young Chicago arranger Norman Simmons. And finally, thanks to an act of inconsideration by pianist Ahmad Jamal, it was impossible to hear the band at all fully during the Chicago date.

The personnel includes Bill Chase, John Bennett, Don Rader, Harold



Espernoza, Jerry Lame, trumpets; Jimmy Guinn, John Whorman, Willie Dennis, trombones; Gordon Brisker, Andy Pino, Larry Cavelli, tenor saxophones; Jimmy Mosher, baritone; Tony Prentice, piano; Ray Oliveri, bass, and, of course, Campbell, drums.

Chase, who plays what appears to be a somewhat conservative version of Dizzy Gillespie's northbound horn, is a fine, big-toned soloist, as well as a strong lead man; Guinn plays warm ballad trombone of a kind one doesn't encounter often nowadays. The section work is good, and the trumpets are particularly crisp and bright.

Herman apparently hasn't lost his knack for finding gifted younger musicians—a knack that in past has brought Zoot Sims and Stan Getz, among countless others, to general public attention.

"Thank God for those music schools," Herman said. "That's where a lot of the kids today are coming up. North Texas State College is excellent, and they're doing a fine job at the Berkeley School in Boston too.

"This is my secret ambition—some day to have a music school. I'd like to do it with Stan Kenton. I've discussed it with him. I don't think he feels he's ready for it yet. But I am. Stan's been doing a lot of good work with these summer camps. Maybe in time he'll want to devote himself more to it.

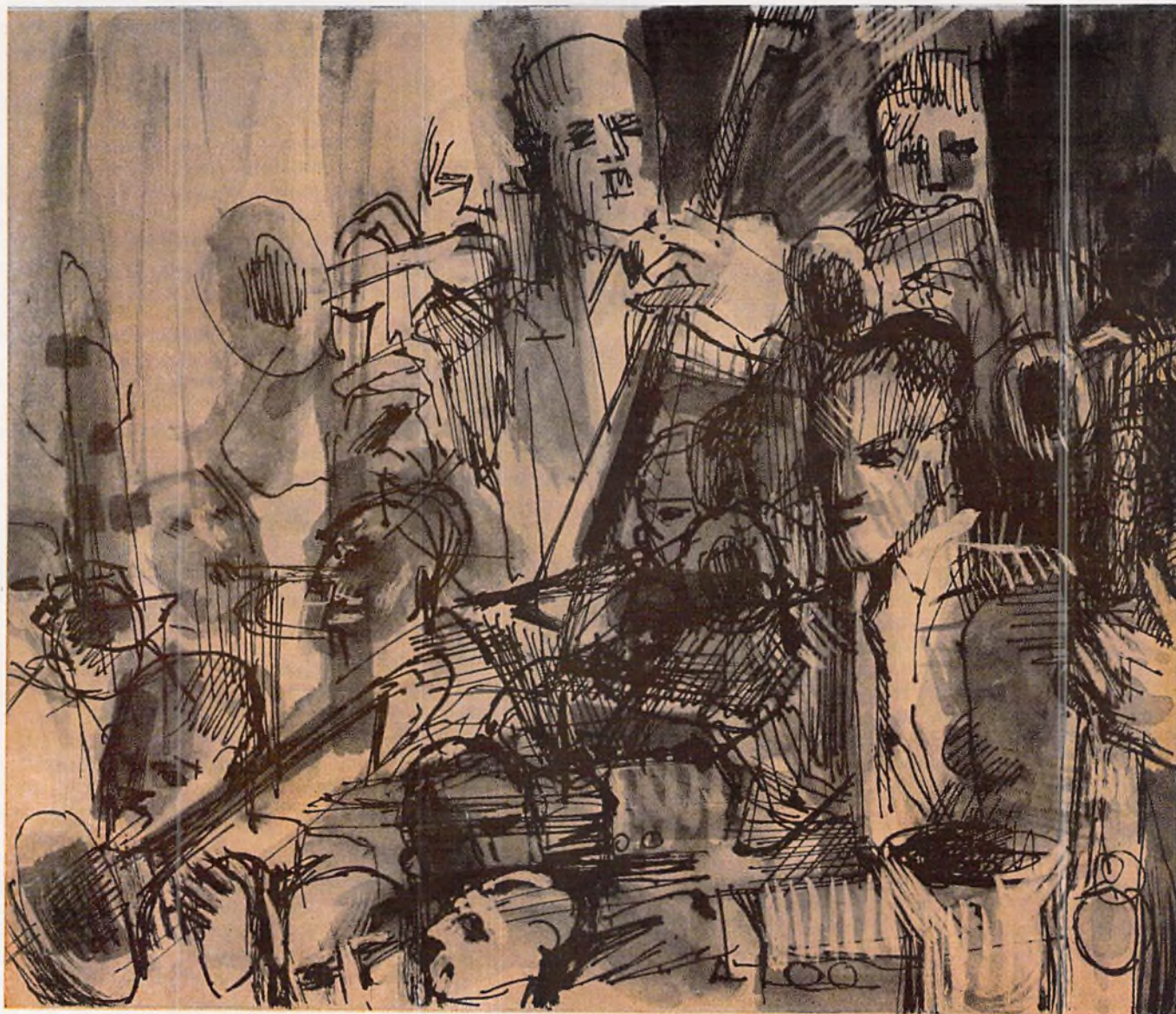
"I think it would be very good. Not only for our own comfort, but to help the young people coming up. Regardless of whether I can talk Stan into it, I'm going to do it. I feel there is a need for the kind of setup where a youngster can learn the shortcuts it took us years to learn.

"A lot of young guys want to play in big bands, but they have no place to play. There are more rehearsal bands than ever in the history of music."

That night, Herman, Miss O'Day, and the Ahmad Jamal Trio gave the first concert ever held in the McCormick Place concert hall. Also on the program were two student bands—the Rev. George Wiskirchen's Notre Dame High School band, and the Northwestern University Jazz Lab Band. It was a long program to squeeze into less than four hours.

The new hall is magnificent. Experience may prove that it is acoustically one of the finest in the world, comparable to London's Royal Festival Hall. It has soft, comfortable chairs, excellent sightlines from any point on its vast ground floor or its steep-sloping balcony (the balcony is cantilevered, so that no supporting posts are necessary), a fore-stage that rises

(Continued on page 56)



BIG BAND DIRECTORY

The following list of dance bands is meant to help ballrooms, colleges, universities, and other organizations or individuals who might wish to engage a band.

After each leader's name, the band's booking agency affiliation is noted. Ind. means independent—that the band has no booking agency and the leader or manager should be contacted direct. MCA means Music Corp. of America, GAC means General Artists Corp., WA means Willard Alexander, ABC means Associated Booking Corp., Wood. means Woodrow Music, and Orch. means Orchestras, Inc.

A selection of representative recordings is included.

TOMMY ALEXANDER (Ind.)

Bright dance band, with soloists from the west coast, the area in which it usually works. Everest 5019, *Tommy*

Alexander Presents His Golden Trombones.

CHARLIE BARNET (MCA)

Barnet plays alto, soprano, and tenor, leads small and large bands as required, and has a dance book that includes jazz arrangements. Everest 5008, *Cherokee*; Capitol 1403, *Jazz Oasis.*

COUNT BASIE (WA)

Personnel changes, including new singer Ocie Johnson, did no real damage to the basic power of this jazz band that can play well for dancing. Roulette 52032, *Chairman of the Board*; Roulette 52028, *Breakfast Dance and Barbecue*; Roulette 42024, *Basie One More Time*

LOUIS BELLSON (Ind.)

Drummer Bellson spends much time accompanying Pearl Bailey shows, but his is a powerful dance band, capable of some excellent jazz. Verve 8258, *Let's Call it Swing*; Verve 2131, *Louie*

Bellson Swings Jule Styne.

TEX BENEKE (MCA)

A college prom favorite, tenor saxophonist Beneke is one of several leaders following the Glenn Miller trail. Camden 491, *Moonlight Serenade*; Camden 316, *Star Dust.*

LES BROWN (ABC)

The soloists come and go, but this is still the same crisp, modern dance band it always has been. Capitol 886, *Composer's Holiday*; Columbia 1497, *Bandland.*

RUSS CARLYLE (Orch.)

Carlyle sings while the band plays on at medium tempos with conservative charts. ABC-Paramount 253, *Russ Carlyle at Roseland Dance City.*

LEE CASTLE (MCA)

Trumpeter Castle leads the old Jimmy Dorsey band and has made it into

(Continued on page 52)

WURLITZER CONGRATULATES THE AFM ON ITS PROGRESSIVE RULING ON THE WURLITZER “SIDE MAN”!

“Each local will retain autonomy to legislate regarding the use of the ‘Side Man’ in its jurisdiction PROVIDED that such local rules:

1. Do not absolutely prohibit the use of the ‘Side Man’ by members.
2. The ‘Side Man’ is not used by members in show performances of any kind where normally a percussion instrument is used.
3. The ‘Side Man’ is not used by members where dancing takes place.
4. The use of the ‘Side Man’ by members does not displace a live performer.

Within this framework, locals may impose appropriate scales and other working conditions relating to the use of the ‘Side Man’.”

*Wurlitzer created the “Side Man”
for the solo performer, organist or pianist*

The concept of the “Side Man” is that of an instrument designed to augment the performance of a solo performer. It does not—in fact, it cannot—replace a live performer. But what it does do is put a pleasing variety of percussion effects and rhythms at the fingertips of a solo musician. It permits an individual to offer a superior performance. As a practice instrument, it aids amateurs and professionals in attaining and maintaining proficiency.



WURLITZER

World's Largest Builder of Pianos and Organs

De Kalb, Illinois

OUT OF MY HEAD



By ED SHERMAN

I've decided. The world has waited long enough for the great American jazz novel. With every day we wait, there's the chance that jazz will pass on into that forgotten world of parakeets, hamsters, pyramid clubs, and six-day bicycle races. No, we can't wait another day, the great jazz novel must be written *now*. And to show you what a nice cat I am, I'll write it.

After much thought, I've decided to call the great American jazz novel *Horn with a Young Man*. The central characters are: Brad Fairleigh, a young trumpet-player with many, many problems; Karen Charles, a social worker and Brad's girl; Simon Victor, the world's leading jazz critic and the man who can make you or break you; Pete Matthews, an IBM operator and an old army buddy of Brad's; Mack Franklin, Brad's personal manager; "Reeds" Foster, a saxophone player; Lydia Woolworth, an heiress and a girl who knows what she wants, and Rocco Panza, a good-hearted nightclub owner.

In case there's a motion picture producer in our readership, I'll list my casting choices for the screen version:

Brad Fairleigh: Bobby Darin.

Karen Charles: Diana Lynn.

Simon Victor: Vincent Price.

Pete Matthews: Dane Clark.

Mack Franklin: Dean Jagger.

Reeds Foster: Gerry Mulligan.

Lydia Woolworth: Diana Merrill.

Rocco Panza: Luther Adler.

Horn with a Young Man is a simple story. Brad Fairleigh is a young ex-GI who, at the end of the war, finds himself working as a night watchman at a transistor radio factory. To pass the long, drab hours at the factory, Brad buys himself an old, beat-up trumpet and practices by playing along with one of the radios.

One night, as Brad is sitting on a shipping crate practicing with a Shelly Manne record, Pete Matthews, his old army buddy, comes to the factory to visit him. Pete tries to get Brad to give up his career as a night watchman and become a professional trumpet player.

After hours of useless pleading, Pete, tired and frustrated, leaves the seemingly uninterested Brad. Actually, Pete's words are racing back and forth in Brad's mind, haunting him, confusing him, tempting him. When Brad goes out for his lunch break, he decides to walk past Rocco's, a jazz club. The sounds coming from the club have a hypnotic effect on him and Brad finds himself in the alley near the club's service entrance, leaning against the wall, clutching his trumpet.

The kindly, good-hearted voice of Rocco Panza breaks through the darkness of the alley: "Come on in, kid. I hate

to see a musician out in the cold!" Before Brad can say a word, he finds himself inside the club, sitting in a booth with Rocco and Reeds Foster. Reeds looks at Brad and says, "Can you play that thing, kid?" Brad answers, "A little . . ." Reeds motions towards the bandstand and says, "Come on." Brad looks at Rocco. Rocco nods. Slowly, Brad follows Reeds to the stand.

Thirty days later, after Brad and his quintet come back from the State Department tour and finish recording their 26th best-selling album, we find Brad and his new manager, Mack Franklin, walking up Broadway to the *Ed Sullivan Show* rehearsals. As they reach 52nd St., Brad comes face to face with Karen Charles, the girl he left behind.

After exchanging hellos and small talk, Karen tells Brad of the bad luck that has all but closed Rocco's. Brad pulls Mack aside and, after some argument, gets him to cancel the group's appearance on the Sullivan show. They get into Brad's Italian sports car and drive downtown to Rocco's.

Rocco tries to hide his problems behind a big smile and a warm welcome as he invites the trio to sit down with him before a bottle of wine. Brad offers to bring in his group until the club gets back on its feet. Rocco rejects this backward step for Brad. But remembering the debt he owes to Rocco, Brad says firmly: "We open tomorrow!"

The next night, the Brad Fairleigh name packs the club. Seated at ringside, as Brad kicks off the first tune, is Lydia Woolworth, the heiress, and her current fiance, Simon Victor, the powerful jazz critic. From the look on her face, it is apparent that Brad Fairleigh will be Lydia's next conquest. And from the look on *Simon Victor's* face, it's apparent that Brad Fairleigh will be getting some pretty bad record reviews!

During the weeks following, Brad, dazzled by Lydia's beauty and the society whirl, avoids Karen and his other friends. Simon Victor, one of Brad's first champions, becomes his severest critic, almost to the point of insane mumbling! Because of this, business at Rocco's—and Brad's career—begin to suffer. Pete Matthews, wanting to help his friend, visits the insanely jealous Victor, and is beaten senseless by thugs. Despite the attack on his friend, Brad continues his torrid romance with Lydia.

The dramatic last chapter is short. The deranged Simon Victor enters Rocco's just before the first set on a Saturday night. In a screaming rage, he shoots Rocco, Reeds, Mack, Pete, Karen, Lydia, the headwaiter, two bartenders and a bus-boy. As Brad enters the club, he's stunned by the horrible scene before his eyes. He puts his trumpet case down on a table. Slowly he walks to the telephone booth. He dials, waits silently for someone to answer. If you look closely, you can see a tear in the eye of Brad Fairleigh. The other end of the phone comes alive. Brad speaks. "*Mr. Sullivan?*"



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essence of the composer's genius—brevity and understatement—is as obvious in it as in the 1928. The shortest of these pieces lasts a minute, the longest barely more than three minutes.

The Schoenberg, given its first recording here, is a 12-tone work based on no actual movie scenes, but simply written around the themes of "Threatening Danger, Fear, and Catastrophe," the titles of the score's three sections. Craft handles all this music in his usual painstaking fashion, and the sound (stereo is definitely recommended) is well defined, with a dynamic range wide enough to capture the most tenuous bars of the Webern as well as the lushest of the Berg. (D.H.)

Jaime Laredo

JAIME LAREDO: RCA Victor LM-2472: *Concerto No. 1 in G Minor*, by Bruch; *Concerto No. 3 in G Major, K.216*, by Mozart.

Personnel: Laredo, violin; National Symphony Orchestra, conducted by Howard Mitchell.

Rating: ★ ★ ★

For a violinist of Laredo's years (19), this cannot be considered anything but a good record, especially since he plays the Mozart with great facility and understanding. However, his performance of the lovely Bruch *G Minor* points up what I have noticed both in concert and on other discs: a reluctance or inability to commit himself to the heart-on-sleeve lyricism of the romantic violin literature. Like many another excellent young musician these days, he obviously feels more at ease with Mozart, Vivaldi, and Bach than with Bruch, Brahms, and Sibelius.

If one were to believe the labels on this release, both sides contain works by Max Bruch. Don't. (D.H.)

Poulenc/Francaix/Milhaud

POULENC/FRANCAIX/MILHAUD — Columbia ML-5613 and MS-6213: *Sextuor*, by Poulenc; *La Chemine du Roi Rene*, by Milhaud; *Diversissement for Oboe, Clarinet and Bassoon*, by Francaix.

Personnel: The Philadelphia Woodwind Ensemble, with Francis Poulenc, pianist (in the *Sextuor*).

Rating: ★ ★ ★ ★

This release fills a hole in the record catalog big enough to drive a sextet through. Not only does it restore to circulation Poulenc's jaunty masterpiece (missing since Capitol dropped its version with the Fine Arts Wind Players), but it gives us authoritatively Gallic performance with the composer himself at the piano. Excellent wind work and stereo sound in all three works on the record. The Milhaud quintet is a fairly popular item, but the frankly lightweight Francaix is a newcomer to the catalog. (D.H.)

JAZZ

Nat Adderley

THAT'S RIGHT!: NAT ADDERLEY AND THE BIG SAX SECTION—Riverside 330: *The Old Country*; *Chordnation*; *The Folks Who Live on the Hill*; *Tadd*; *You Leave Me Breathless*; *Night after Night*; *E.S.P.*; *That's Right!*

Personnel: Adderley, cornet; Julian (Cannonball) Adderley, alto saxophone; Jimmy Heath, Charlie Rouse, tenor saxophone; Yusef Lateef, tenor saxophone, flute, oboe; Tate Houston, baritone saxophone; Wynton Kelly, piano; Jim Hall or Les Spann, guitar; Sam Jones, bass; Jimmy Cobb, drums.

Rating: ★ ★ ★

Credit must be given to Riverside for attempting new instrumental formats even

though sometimes it seems as if their main objective is to take a leader who plays one type of horn and back him with four or more horns from a different category.

The wedding of Nat Adderley and sax section is a good one insofar as contrast and complement of sounds are concerned. There are some out-of-tune moments from the section and some of the principal soloists. The end of the otherwise beautiful *Hill* is marred by this. Lateef is out of tune in his *That's Right!* solo, Heath on his *Tadd* effort, and leader Adderley sounds quavery in portions of *Hill* and *Night after Night*, the two ballads of the date.

There is a healthy variety in this set. *The Old Country*, based on an Israeli folk song, has melodic solos by Lateef (on tenor), Nat, and Kelly. Heath's *Chordnation* has very good solos from Heath (the notes incorrectly give Hall credit) and Rouse. This, and Barry Harris' two contributions, *Tadd* and *E.S.P.*, reflect the influence of Tadd Dameron. Kelly is in especially good form on the last.

Breathless is lightly swung and contains Cannonball's only solo of the album. It is very lilting and up to his best standard. Hall has a bridge here which goes uncredited in the notes.

The title is a jam blues and the longest track in the album. All the tenors and Houston solo, in addition to leader Nat.

Judged on the basis of conception, this set would rate higher. Heath's writing is functional and not without color (Jimmy Jones skillfully arranged *Night*, and Norman Simmons sketched *Right*), but the execution leaves something to be desired. More rehearsal would have done the ensemble no harm.

From a combination of influences including Dizzy Gillespie, Miles Davis, and Clark Terry, Adderley has formed his own recognizable personality, full of wit and warmth. These characteristics are present here but the quality of his ideas is not consistent from track to track. (I.G.)

Walter Benton

OUT OF THIS WORLD—Jazzland 28: *Out of This World*; *Walter's Altar*; *Iris*; *Night Movement*; *A Blues Mood*; *Azil*; *Lover Man*.

Personnel: Benton, tenor saxophone; Freddie Hubbard, trumpet; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb or Al Heath, drums.

Rating: ★ ★ ★ ★

Benton is a big man physically, and he plays his horn with a strength befitting his size. This is his first date as a leader and, as such, is a successful, unaffected blowing session.

Hubbard, who solos on all tracks except 3, 4, 7, plays with the drive and fire that his previous work has led us to expect. His flow here is remarkable, surpassing some of the work he has done on his own albums.

Kelly is such a fine pianist that some-

JAZZ RECORD BUYER'S GUIDE

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

★ ★ ★ ★ ★

Blind Lemon Jefferson, Vol. 2 (vocal) (Riverside 136)

Max Roach, *We Insist! Freedom Now Suite* (Candid 9002)

★ ★ ★ ★ ½

John Coltrane, *Coltrane Jazz* (Atlantic 1354)

Lightnin' Hopkins, (vocal) *The Rooster Crowed in England* ("77" Records 77LA 12-1)

Franz Jackson, *A Night at the Red Arrow* (Pinnacle 103)

Yusef Lateef, *The Centaur and the Phoenix* (Riverside 337)

Robert Peter Williams/Hogman Macey/Guitar Welch, (vocal) *Angola Prisoners' Blues* (Folk Lyric A-3)

★ ★ ★ ★

Al Cohn-Zoot Sims, *You'n Me* (Mercury 20606)

Buddy DeFranco-Tony Gumina, *Pacific Standard (Swingin'!) Time* (Decca 4031)

Toni Harper, (vocal) *Night Mood* (RCA Victor 2253)

Coleman Hawkins (Crown 206)

Lightnin' Hopkins, (vocal) *Lightning Strikes Again* (Dart 8000)

The Ballad Artistry of Milt Jackson (Atlantic 1342)

The Many Angles of John Letman (Bethlehem 6053)

The Soulful Piano of Junior Mance (Jazzland 9305)

Charles Mingus Presents Charles Mingus (Candid 8005)

Oliver Nelson, *Screamin' the Blues* (Prestige/New Jazz 8243)

New Orleans Rhythm Kings, (reissue) *Tin Roof Blues* (Riverside 146)

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

Buddy Rich, *Playtime* (Argo 876)

Jimmy Rushing-Dave Brubeck, (vocal) *Brubeck and Rushing* (Columbia 1553)

Zoot Sims, *Down Home* (Bethlehem 6051)

The Ira Sullivan Quintet (Delmar 402)

Sunnyland Slim, (vocal) *Slim's Shout* (Prestige/Bluesville 1016)

Otis Spann IS the Blues (vocal) (Candid 8001)

Sonny Stitt, *Saxophone Supremacy* (Verve 8377)

The World of Cecil Taylor (Candid 8006)

Various Artists, *Jazz of the Forties* (Folkways 2841)

Various Artists, (vocal) *Southern Folk Heritage Series* (Atlantic HS 1)

George Wein, *Jazz at the Modern* (Bethlehem 6050)

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San Francisco Examiner

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times he is taken for granted. His playing here is a reminder of his stature in today's jazz picture. He is impeccable, yes, but with guts and imagination, too. His Miles Davis mates, Chambers and Cobb, help to form a perfect rhythm section. When Heath replaces Cobb on four tracks, the group does not suffer. Chambers also gives a bonus of some excellent solos.

As the notes point out, Benton joined Max Roach in 1960 at the "comparatively mature age of 30." This maturity shows in his playing. He comes from the Charlie Parker area, but his debt to an older school, descending from Coleman Hawkins, is evident, especially in his sound. He is a sensitive balladeer as well as a virile swinger. It is a pleasure to listen to a man who knows what it is all about. Even when he gets hung at the end of his first solo on *Night Movement*, he works out of it and returns, after Kelly's chorus, to wait again.

One of Benton's originals, *Walter's Altar*, a minor blues, is a good example of why this session makes it. It is not an earth-shaking melody, but it has a certain flavor that remains with you after it has been played. It is not so much what it is, as how it is done. The general atmosphere created by the whole date is an extension of that feeling. (I.G.)

Charlie Byrd

CHARLIE'S CHOICE—Offbeat 3007: *Taking a Chance on Love; Moonlight in Vermont; Speak Low; Nuages; Everything I Got Belongs to You; Makin' Whoopee; Django; Nice Work If You Can Get It; The House of the Rising Sun; Ring Them Harmonics; Taboo; To Ginny.*

Personnel: Byrd, guitar; Keter Betts, bass; Buddy Depenschmidt, drums.

Rating: ★ ★ ★ ★

A Charlie Byrd record is like a breath of fresh air. His uncluttered ideas and the variety of his approaches to jazz may not, on first hearing, strike the listener as being out of the ordinary, but the subtlety and *rightness* of his playing and approach are of the marrow of jazz excellence.

It is rare to hear the fragility of his unaccompanied *Django* or the lovely *Nuages*. His playing is rich but not fudgy, delicate but not faggoty. Byrd also can play with fervor, as he does on *Harmonics*, without becoming obnoxious. He varies not only his approach but the sound of his guitar, depending on the mood of the piece he is playing. His sound is almost "archaic" on *Nice Work*, dark as mahogany on *House*, and Segovia-like on *Taboo*, his solos a mixture of chords and single-string, his lines flowing and sensuous.

The trio is a close-knit one; the empathy evident between Betts and Byrd is outstanding. At times, the lead or soloing passes from one to the other so quietly and logically that a bar might go by without your realizing it.

Betts plays extremely well in the Byrd context, whether soloing—he has a fine solo on his own *Harmonics*—or accompanying the guitarist. He does not merely back Byrd but becomes like another hand, or in this case, another finger. Depenschmidt also fits in well, although some of his solos lack imagination.

The first side of the record is made up of an abundance of tracks—eight. While this provides a good showcase for the

group's versatility, it is frustrating when you think what might have happened had there been just one more chorus. On the other hand, perhaps the second side could have been cut a bit; *Taboo* begins to pall before it ends.

But in Byrd's case, we must take what we can get; he records so little.

Strongly recommended. (D.DeM.)

Conte Candoli

LITTLE BAND—BIG JAZZ—Crown 5162: *Muggin' the Minor; Mambo Diane; Countin' the Blues; Zizanie; Macedonia; Little David.*

Personnel: Candoli, trumpet; Buddy Collette, tenor saxophone; Vince Guaraldi, piano; Leroy Vinnegar, bass; Stan Levey, drums.

Rating: ★ ★ ★ ★

Over and above its artists' merits, this record demonstrates one fact incontestably: regional differences between the jazz of either coast are now virtually nonexistent. The music here is as thoroughly idiomatic as anything produced in New York, Detroit, Chicago, and points between.

Should it be concluded that this is nothing but a copy of that which could be done, and done better, in the east, let me state emphatically that such is not the case. Certainly these musicians have listened to the great innovators of the last few years—who has not?—but the various influences have been assimilated without any sacrifice of originality or individuality in the process.

That controlled, slightly acidulous trumpet tone, for example—could it possibly belong to anyone other than Candoli? Or, take Collette. Undoubtedly the same musician who made his debut with the original Chico Hamilton group a few years ago, there are nonetheless differences apparent: a bigger and more virile tone, a greater sense of urgency in his playing. As for Guaraldi, I can only say that it is a disappointment that he fails to record more often.

No matter how enthusiastic this review may wax, the album still is burdened with the double stigmata of obscure label and west coast personnel—although, as I have attempted to indicate, the latter designation is now meaningless, whatever validity it once may have possessed. On the favorable side, the album has going for it the bargain price of \$1.49 and is sold in supermarkets and drug stores. I don't know where one can get as much music for as little money. (F.K.)

Eddie (Lockjaw) Davis-Johnny Griffin

THE TENOR SCENE—Prestige 7191: *Light and Lovely; Straight, No Chaser; Woody'n You; Bingo Domingo; I'll Remember April.*

Personnel: Davis, Griffin, tenor saxophones; Junior Mance, piano; Larry Gales, bass; Ben Riley, drums.

Rating: ★ ★ ½

This set, recorded live at Minton's Playhouse, is just a little below the quality of



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The people whose pictures are on this page are the prime representatives of one of the most important and neglected areas in jazz. On the left, from top to bottom, are tenormen Willis Jackson and Arnett Cobb, and organist Jack McDuff. On the right is organist Shirley Scott, and tenormen Eddie "Lockjaw" Davis and Gene Ammons. They play some of the most vital music being heard in America today. They personify, if we may say so, the *true* mainstream of jazz. It is not music that is created for critics, but music that is created by people, a direct expression of the social situation from which it comes. It is not music in the abstract, but music that is a reflection of its time and place—music that people have lived to. By that we do not mean that it is pale, diluted mood music — it is anything but that. It is direct, forceful, virile music, music that communicates directly to the emotions. It blazes no new paths and points no new directions — we do not claim that. But because the music these people play is not *avant garde* or intellectual, it has been unaccountably overlooked by jazz writers, and, in too many cases, by jazz fans. These six people have made too many albums to permit us to list them individually, but we believe sincerely in the power and force of what they have created, and respectfully direct your attention to their music.



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the recent Riverside album by this fiery group. Like other in-person dates, this one suffers from repetition and too-muchness. Nevertheless, the *joie de vivre* with which these men play comes through strongly, especially in the playing of Davis.

While Griffin gives in somewhat to wildness and clichés, and Mance takes a few too many choruses, Jaws consistently builds well-constructed solos. His playing is relaxed, yet surging and strong. He holds himself in restraint — a quality sometimes lacking in his work—and gives in to stomping only on *Straight*. The extrovertishness of even this solo does not seem out of place, and he walks right through a key change in the middle of it.

Straight also has an exchange between the two tenor men that shows how closely they listen to each other; one takes off where the other ends, or repeats the preceding phrase in slightly altered form.

Although he sounds sometimes as if he is playing to stir the audience, Griffin has good moments. He starts his solo on *Light*, a blues, building humorously on *Just Squeeze Me*. His *Woody'n You* solo is excellent, his best work of the album. It's interesting to hear a few Davisisms creep into his playing now and then.

The rhythm section fans the flames of the Davis and Griffin horns. Gales is quite impressive in his section work, especially on *Light*. He is featured on *Bingo* and displays fine solo ideas coupled with a big tone. Riley is better working with the section than soloing. Mance, usually highly rewarding listening, does not come through too well in the album. His solos have the dancing quality notable in his playing, but he seems to be unable to get anything going and depends on some obvious tricks.

The group shows the effects of working together over a period of time: the ensembles are clean, and everyone seems to know what the others are doing and where they're going. If all members had been up to Davis' level of performance, this would have been a higher-rated effort. Even with its shortcomings, it is still worth the price of admission. (D.DeM.)

Jimmy Forrest

FORREST FIRE—New Jazz 8250: *Remember; Dexter's Deck; Jim's Jams; Bags' Groove; When Your Lover Has Gone; Help!*
Personnel: Forrest, tenor saxophone; Larry Young, organ; Thorne Schwartz, guitar; Jimmy Smith, drums.

Rating ★ ½

The clop-smop-clop of the back beat that plods monotonously through this disc establishes the hackneyed level on which most of the performances are carried out. Forrest leans heavily on clichés to pad out his long solos while Young's organ mopes along drearily. The mere fact that *Dexter's Deck* is taken at a moderately fast tempo brightens things briefly, for the back beat is dispensed with and it seems as though Forrest is actually going to play something. But soon everyone is back in the old rut and the grooves spin relentlessly on their deadly way. (J.S.W.)

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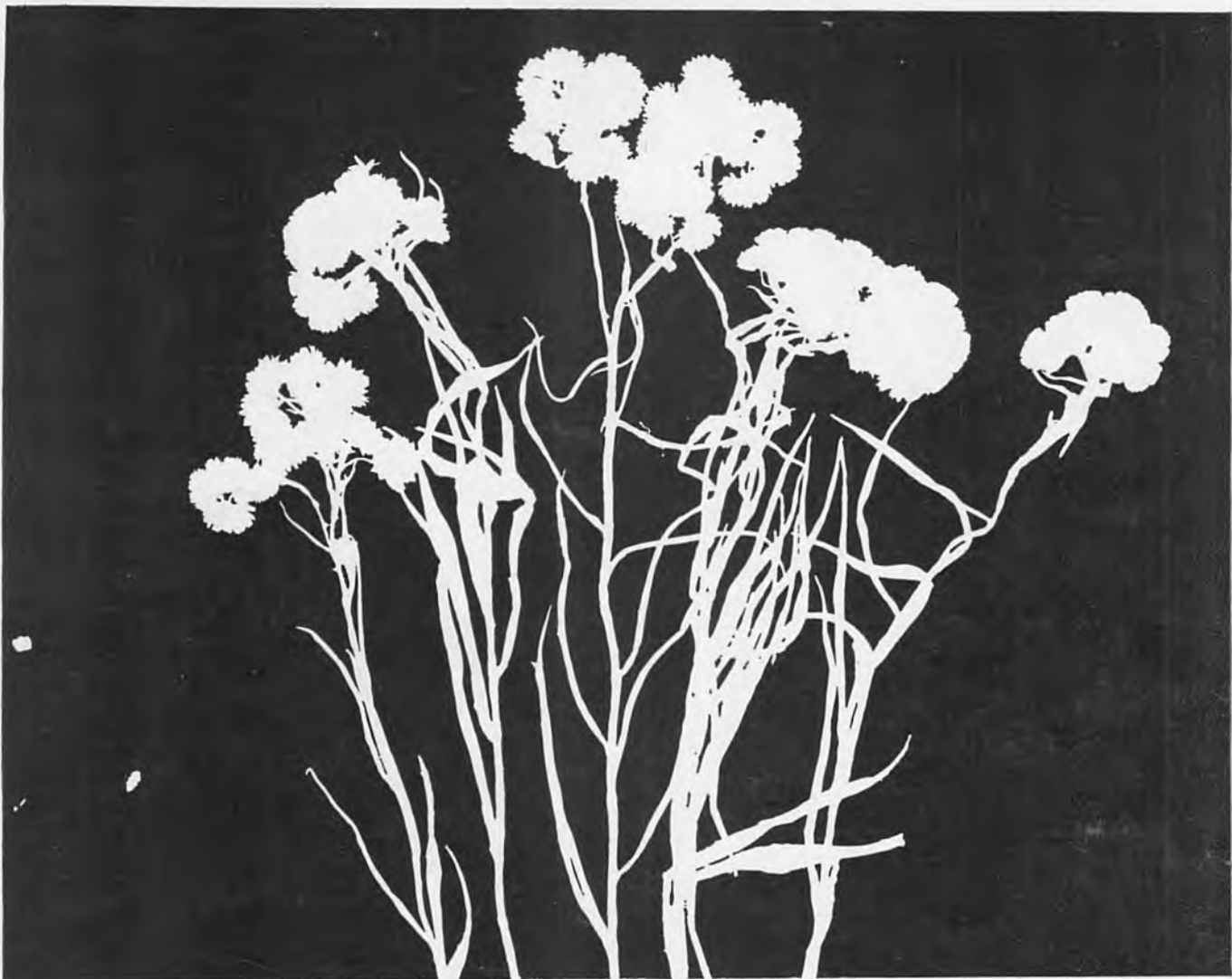
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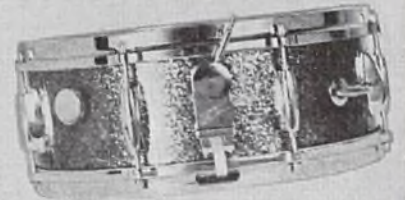
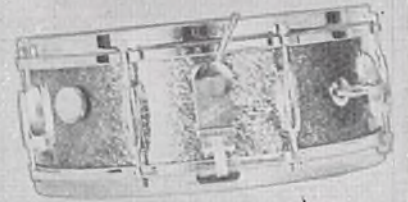


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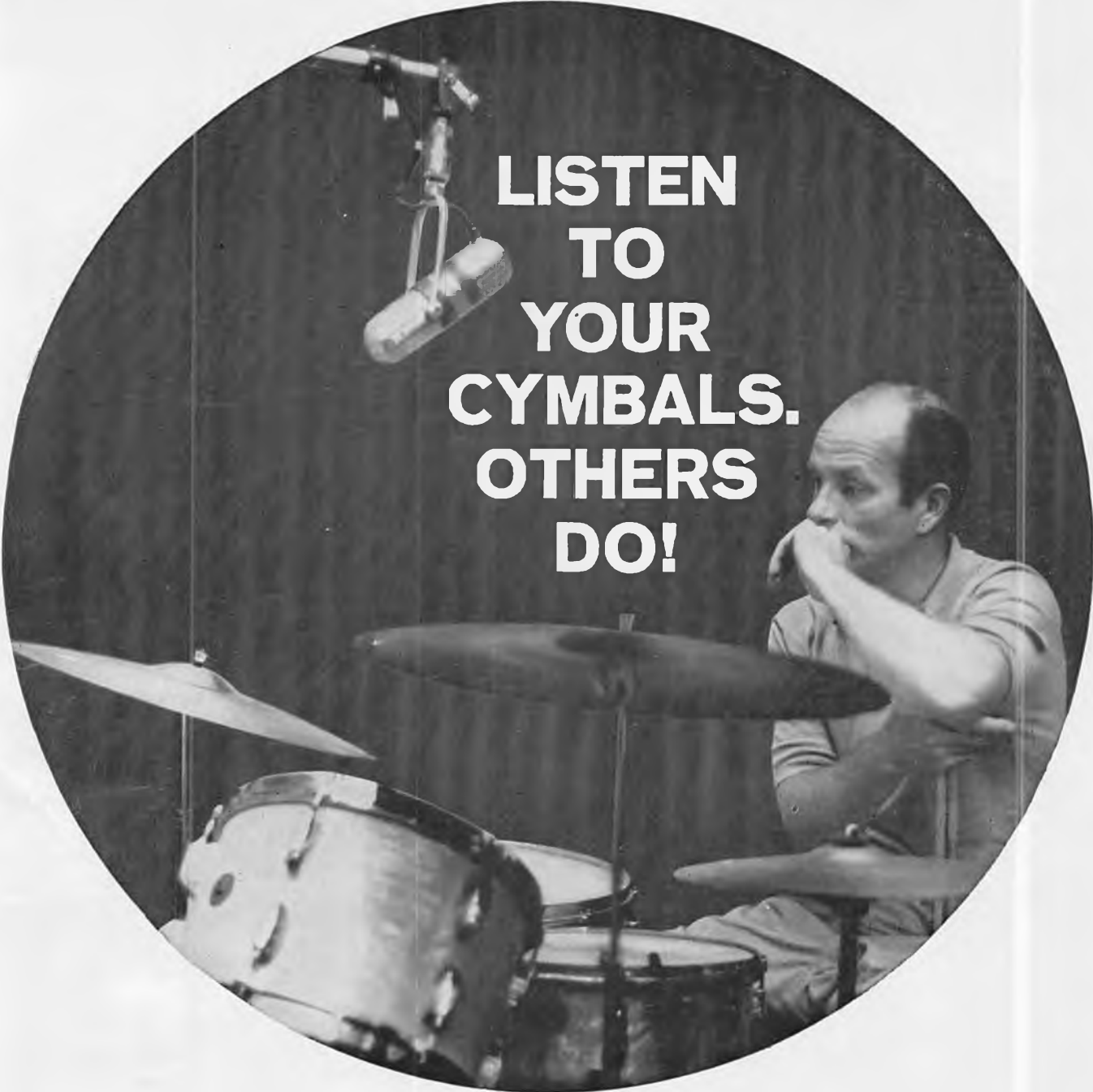
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Ray Crawford, guitar; Israel Crosby, bass; Vernel Fournier, drums.

Rating: ★ ★ ★

Though admittedly not a partisan of the Jamal approach, I must concede that the pianist is capable of playing a workman-like brand of jazz—when he wishes.

The inclusion of the two-man string section was apparently enough of a stimulus to pull Jamal at least partially out of the contrived groove in which he usually operates. There are, as a result, some genuinely pleasing moments on this LP.

But there is also a surfeit of those stereotyped Jamal mannerisms, which ultimately causes the album to pall in spots. Still, it could serve as just the ticket for those occasions that some writers delight in conjuring—you know, the chick, the wine, the soft lights, etc., etc. (F.K.)

J. J. Johnson-Kai Winding

THE GREAT KAI & J. J.—Impulse A-1: *This Could Be the Start of Something; Georgia on My Mind; Blue Monk; Judy; Alone Together; Side by Side; I Concentrate on You; Theme from Picnic; Tristis; Going, Going, Gong!*; *Just for a Thrill*.

Personnel: Johnson, Winding, trombones; Bill Evans, piano; Paul Chambers or Tommy Williams, bass; Roy Haynes or Art Taylor, drums.

Rating ★ ★ ★ ½

The reunion of Kai and J. J. is full of the rich, burnished sound that they can both produce, particularly in an ensemble. But it also has some of the rather desperate trading of fours while switching mutes that they were reduced to when they were jointly leading their own group several years ago.

The amount of variety that can be produced by two trombones is limited, and quite obviously something has to be done to sustain two sides of an LP. To that end, there is some good material here, several light, unprepossessing spots of Bill Evans' piano and a lot of polished blowing by both Winding and Johnson. But since both men are stylistically quite similar, the constant tromboniness can become oppressive. If you can't get too much tromboning, add another star to the rating, for these are well played, thoughtfully conceived performances. (J.S.W.)

Jo Jones-Milt Hinton

PERCUSSION AND BASS—Everest 1110: *Tam; Me and You; Coffee Dan; Live Nest; H.O.T.; Shoes on the Ruff; The Walls Fall; Blue Skies; Late in the Evenin'; Ocho Puertas; Tin Top Alley Blues; Little Honey*.

Personnel: Jones, drums; Hinton, bass.

Rating: ★

It is symbolic of the stage jazz recording has reached that an entire album of 34 minutes can be put out by just a bass player and a drummer, supposedly for general listening.

Both musicians are long-time favorites of mine, but even a superbly inventive drummer like Jones and a magnificently equipped bassist like Hinton can't sustain an idea like this, for 34 minutes, though there are clever and exciting moments.

The album is highly recommended to all bassists and drummers and to pianists who may use it as an add-a-part LP to give themselves a crazy rhythm section and to stereo nuts (as opposed to serious stereo students). For these groups, four stars; the one-star rating is based on the concept of continuous listening for the average jazz fan. (L.G.F.)

Stanley Turrentine

BLUE HOUR

4057

Donald Byrd

BYRD IN FLIGHT

4048

Horace Silver

HORACE SCOPE

4042

Jimmy Smith

HOME COOKIN'

4050

Art Blakey

A NIGHT IN TUNISIA

4049

The 3 Sounds

MOODS

4044

Outstanding!

Lou Donaldson

SUNNY SIDE UP

4036

Hank Mobley

SOUL STATION

4031

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MJT + 3

MJT + 3—Vee Jay 3014: *Branching Out; Lil' Abner; Don't Ever Throw My Love Away; Rag-gity Man; To Sheila; Love for Sale.*

Personnel: Frank Strozier, alto saxophone; Willie Thomas, trumpet; Harold Mabern, piano; Bob Cranshaw, bass; Walter Perkins, drums.

Rating: ★ ★ ★ ½

Perhaps we should first resolve the confusion over this group's name: the MJT stands for Modern Jazz Two, and refers to bassist Cranshaw and drummer Perkins; the Three, therefore, are Strozier, Thomas, and Mabern. But no matter what these five musicians choose to call themselves, it cannot obscure the fact that theirs is one of the best groups to be formed recently. Especially outstanding is Strozier, whose playing draws on two of the modern saxophone giants, Parker and Coltrane. In this he puts me somewhat in mind of another exciting young alto man, John Handy.

By virtue of being a functioning unit rather than five men assembled for a pick-up date, the MJT + 3 are able to project considerable empathy for each other's playing, most notably in the way the rhythm section works together to support each soloist. They have also taken advantage of the opportunity that regular playing together offers to develop a first-rate repertoire of originals and off-beat numbers.

On the whole, this album is just a shade less rewarding than the quintet's previous attempt (*Make Everybody Happy*). Thomas' tone seems a bit ragged here, and I thought the charts on the latter LP somewhat more interesting. But either would make a good introduction to what is already a superior group of young musicians. (F.K.)

Modern Jazz Quartet

EUROPEAN CONCERT — Atlantic 2-603: *Django; Bluesology; I Should Care; La Ronde; I Remember Clifford; Festival Sketch; Vendome; Odds against Tomorrow; Pyramid; It Don't Mean a Thing; Skating in Central Park; The Cylinder; 'Round Midnight; Bags' Groove; I'll Remember April.*

Personnel: John Lewis, piano; Milt Jackson, vibraharp; Percy Heath, bass; Connie Kay, drums.

Rating: ★ ★ ★ ★ ★

THE MODERN JAZZ QUARTET AND ORCHESTRA — Atlantic 1359: *Around the Blues; Divertimento; England's Carol; Concertino for Jazz Quartet and Orchestra.*

Personnel: The Modern Jazz Quartet (as above) plus symphony orchestra.

Rating: ★ ★ ★

These albums show two aspects of John Lewis in very different stages of development. The two-disc Quartet set is the full fruit of the steady honing process that he has applied to this group over the past eight years. The MJQ with orchestra disc reflects his fascination with the potential of symphonic instrumentation which, as of this recording, is still in the cocoon stage.

The Quartet collection was recorded in concerts in Scandinavia during April, 1959, and represents the MJQ at what must be a peak of creative distillation and polish. The program is made up almost entirely of familiar MJQ works, pieces that they have recorded before at various stages in their career. Some go back to their early days—*Vendome* and *La Ronde*. Lewis' venture into film writing is represented by the two pieces from *Odds against Tomorrow*. And there are such relatively recent additions to the group's basic repertory as *Pyramid*, *It Don't Mean a Thing*, and *Festival Sketch*. Without exception, these are the

most finished versions (if a Lewis piece can ever be declared finished, since, like Duke Ellington, he constantly rethinks and reworks his writings) of key MJQ pieces that have been put on record. The album is a brilliant summation of the quartet to date, one of the most completely realized sets of jazz performances ever recorded.

The orchestra disc, on the other hand, is an unsatisfying effort that seems to hold little promise for further efforts in this direction. One side is devoted to three short pieces by André Hodeir, Werner Heider and Lewis, the other to Gunther Schuller's *Concertino for Jazz Quartet and Orchestra*.

One consistent element throughout the disc is the fact that the symphony orchestra constantly gets in the way of the quartet (that is, it seems evident that the quartet could have done each piece much better if it had not had to contend with the orchestra) while at the same time the orchestra contributes very little of value of its own. All of these pieces are more strongly directed toward the jazz side of the "Third Stream" fence than these hybrids customarily are, and this may be why one is so conscious of the pointless intrusion of the orchestra.

In any event, considered simply as music written today and not as either conventional jazz or conventional "classical" music (as Schuller suggests in his notes that they should be viewed), it seems to lack a sense of direction and to stumble over its feet. Within all this, there are some fine performances by the members of the quartet although Kay's drums are badly out of balance in Hodeir's *Around the Blues*. (J.S.W.)

Montgomery Brothers

THE MONTGOMERY BROTHERS—Fantasy 3308: *Montrety Blues; June in January; Bud's Tune; Lower Man; Jingles.*

Personnel: Wes Montgomery, guitar; Buddy Montgomery, piano; Monk Montgomery, bass; Lawrence Marable, drums.

Rating: ★ ★ ★

Wes Montgomery is the focal point of this collection, which develops into a pleasant but scarcely memorable display of the lighter side of his guitar work. *Jingles*, an original by Wes, builds slowly to give a fairly rounded view of his approach to the guitar, but none of the pieces suggests the strong, whip-lashing intensity that he can convey with the instrument. Some of this might have helped because Buddy Montgomery's piano interludes are sleek and suave and provide little contrast to Wes' guitar.

If amiability is enough, this is it.

(J.S.W.)

Phil Nimmons

NIMMONS 'N' NINE—Verve 8376: *Kicks; Swing Softly; Open Country; My Old Flame; In a Minor Mode; Blue Lou; Just Me; Fascinating Rhythm; Who Walks?; Little Poppy; Kicks.*

Personnel: Nimmons, clarinet; Erich Traugott, trumpet; Ross Culley, trombone; Jerry Toth, alto saxophone; Roy Smith, tenor saxophone; Eddie Karam, baritone saxophone; Vic Centro, accordion; Ed Bickert, guitar; Murray Lauder, bass; Jack McQuade, drums.

Rating: ★ ★ ½

Most of the musicians in this detet, which grew from its humble origins as a rehearsal group, are involved with playing for the Canadian Broadcasting Corp. What they play here is far superior to the brand of jazz usually associated with studio

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musicians, but it doesn't carry the weight that meaningful jazz must have. It is certainly more than pleasant, and Nimmons' arrangements are skillful. The best shouting is done, however, in Karam's chart on Bob Brookmeyer's *Open Country*. Throughout the entire album, the band gives the impression of a much larger organization.

As a clarinetist, Nimmons is the weakest of the soloists. On *Minor Mode* he tries to go the old, quiet-cook, Jimmy Giuffre way but doesn't carry it off. On *Blue Lou* he comes on like an asthmatic Woody Herman and continues to phrase woodenly. He never develops his solo on *Fascinating Rhythm*; it becomes just a series of notes. *Who Walks?* is another matter; he gets right in with the minor mood and plays his best solo of the set.

Toth combines elements of Art Pepper and Lee Konitz. On *Just You* he sounds like the former; his beautiful solo on *Flame*, with some excruciatingly haunting peaks, puts you in mind of Konitz' early work. Bickert is a first-class soloist, but he is so underrecorded (except for *Fascinating*) that his performances are marred. Centro's solo on *Little Poppy* swings, but on *Open Country* he phrases stiffly. Perhaps it is one of the mechanical hang-ups of the instrument but the only ones to move me have been Pete Jolly, and George Shearing on his record of *Good to the Last Bop*. Lauder is a good, strong bassist, but McQuade fits the derogatory aspects of the term "studio musician."

As you would expect, the band plays all the selections with great cleanness. *Kicks*, heard twice, is a brief version of Nimmons' radio theme. This is the kind of album that would groove you if you picked it up while driving along in your car. At home, there are so many more things to listen to. (I.G.)

Jimmy Smith

HOME COOKIN'—Blue Note 4050: See *See Rider*; *Sugar Hill*; *I Got a Woman*; *Messin' Around*; *Gracie*; *Come on, Baby*; *Makin' Along*. Personnel: Smith, organ; Percy France, tenor saxophone; Kenny Burrell, guitar; Donald Bailey, drums.

Rating: ★ ★ ★ ★

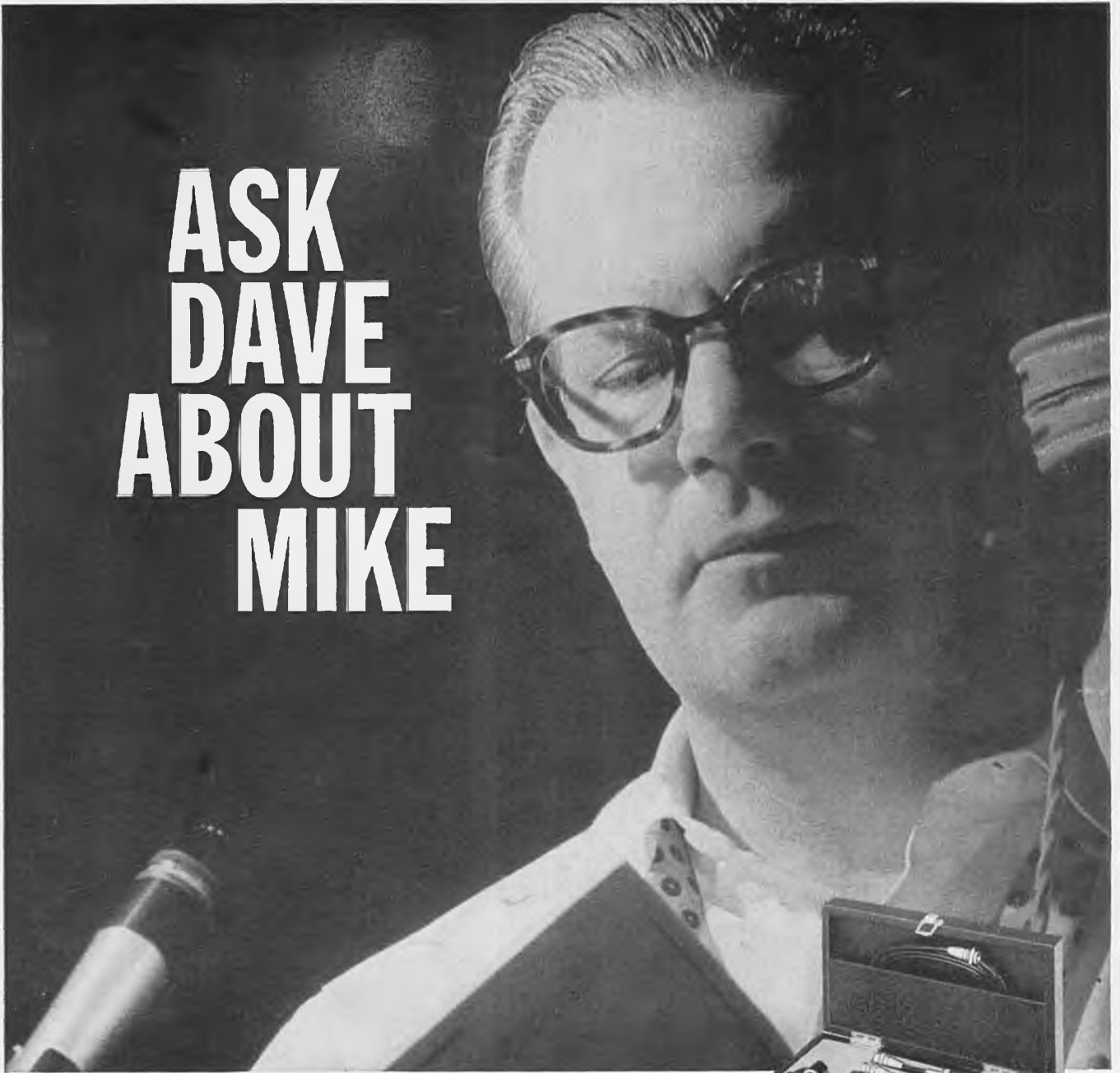
Ostensibly, this album, particularly its title and all-blues format, is intended as a panegyric to the culinary arts of Kate Bishop, who operates a restaurant in the vicinity of Harlem's Apollo theater. A less charitable observer might reasonably infer that the commercial success of a number of similar organ-and-tenor releases could also have been a factor in the genesis of this one.

But whatever the motivation behind its production, one must admit that the album is a cooker (no pun intended) from start to finish. By recognizing that there are a variety of blues, each capable of conveying a distinct mood, it easily avoids the monotony to which such dates have often been heir.

As accompanist, Smith constantly forces the soloist to dig in and wail, building tension with keyboard riffs while maintaining a firm bass line with the foot pedals. In his own statements, he is capable of generating tremendous excitement, principally by superimposing a series of rhythmic figures.

Burrell is also impressive here. His

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unostentatious good taste puts me in mind of his fellow Detroiter, pianist Tommy Flanagan. France may not win any polls, but he certainly gets right down into this groove. (F.K.)

Various Artists

STASCH — Prestige/Swingville 2013; *Stasch; Trust in Me; Roll 'Em; Skrouk; Since I Fell for You; My Bale.*

Personnel: Idrees Sulieman, trumpet; Coleman Hawkins, tenor saxophone; Jerome Richardson, alto saxophone, flute; Pepper Adams, baritone saxophone; Ray Bryant, piano; Wendell Marshall, bass; Walter Bolden, drums.

Rating: ★ ★

After an earlier set of Jerry Valentine arrangements played by the Prestige Blues-Swingers, this further collection is quite disappointing. The arrangements are minimal, the playing is heavy-handed, often sloppy and frequently desultory. Bryant is the only soloist who is consistently able to shake loose from the depressing atmosphere, and although his solos are nothing great by his standards, they are refreshing oases in these tawdry surroundings. Even Hawkins is content to go much of the distance in such an anonymous fashion that it is hard to believe that it is really Hawk.

The only piece that comes off at all well is a slow ballad, *Since I Fell for You*, which is carried by a soaring alto solo by Richardson. Hawkins gets his dander up on the set's second ballad, a heavy, dragging version of *Trust in Me*, and comes in snorting and snarling, but it's too late to do anything for the piece by then.

(J.S.W.)

VOCALS

Mildred Anderson

NO MORE IN LIFE—Prestige/Bluesville 1017; *Everybody's Got Somebody but Me; I Ain't Mad at You; Hardtimes; No More in Life; Roll 'Em, Pete; What More Can a Woman Do?; That Ole Devil Called Love; Mistreater; I'm Lost.*

Personnel: Miss Anderson, vocals; Al Sears, tenor saxophone; Robert Banks, organ; Lord Westbrook, guitar; Leonard Gaskin, bass; Bobby Donaldson, drums.

Rating: ★ ★ ★

Miss Anderson has a dark, throaty voice with a hoarse, shouting delivery that can be forcefully moving in an honestly treated blues. But she seems to have little idea of what she does well and what she does badly. She tries them all on this disc. She opens strongly with an urgently projected blues, *Everybody's Got Somebody but Me*, in which she makes skillful use of her voice, given its limitations, with well-placed phrasing. There is a leathery quality in her voice that is superbly suited to such pieces as this and to *Hardtimes* and *Mistreater*.

But there is a shallow side to her work with the blues, too, exemplified by her version of *Roll 'Em, Pete* for which she has had the poor judgment to take Joe Williams as her model rather than Joe Turner. Then she compounds this error by proving that she can do an even more superficial job on this tune than Williams does. But even this is relatively good compared with her treatment of the set's title tune, *No More in Life*, which she turns into a hoarsely bellowed bit of pathos. She has a good accompanying group and is particularly fortunate in hav-

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ing the astute Al Sears on hand to pick up the pieces on some of her more disastrous forays.

Miss Anderson gives every indication of being a powerful and effective blues singer. But she ought to stay far, far away from ballads. (J.S.W.)

Betty Carter

THE MODERN SOUND OF BETTY CARTER: ABC-Paramount 363—*What a Little Moonlight Can Do; There's No You; I Don't Want to Set the World on Fire; Remember; My Reverie; Mean to Me; Don't Weep for the Lady; Jazz Ain't Nothin' but Soul; For You; Stormy Weather; At Sundown; On The Alamo.*
Personnel: Miss Carter, vocals, with unidentified orchestra.

Rating: ★★★★★ ½

She used to be known as Betty Bebop Carter, but lived to live it down. I've dug her from way back, and on this, her first entire solo LP to my knowledge, she shows why.

At first hearing I was disappointed. Her occasional trouble with intonation distracted me from more central issues. I am not among those who say, "Better a great artist who's out of tune than an impeccable performer with nothing to say." Technical imperfections do bug me, and there may be one or two tracks here that Betty wishes she could make over. More important, though, is what goes right on these sides, and there's plenty.

Betty has her own sound, an intangibly and fascinatingly hip sound. Like Sarah

Vaughan, she displays a dual timbre and a big range, from the full, resonant low E on *Don't Weep* to the light, cool F two octaves above it that ends *Moonlight*. She can get a straightforward swinging quality, or a gasping sound, or an almost mooring one, and now and then, she can remind you of her old nickname, as in the wordless chorus on *Alamo*. But her most endearing attribute is the ability to evoke the message conveyed by one of the songs in this set: *Jazz Ain't Nothin' but Soul*.

An important element is the backing, conducted and arranged with great skill by Richard Wess, whose personnel unfortunately is unidentified. Some of the tracks use strings, but not in the quasi-pop vein affected by so many leading jazz singers. Wess also knows the value of simplicity, leaving the opening of *Mean to Me* to Betty and the bass player. There are several first-rate solos or obbligatos by men whose names should have been listed.

Don't Weep for The Lady is a beautiful performance. I approached with misgivings the idea of a singer's tribute to a dead singer, feeling the taste was questionable. But the song, by Darshan Singh, and the interpretation by Betty, moved me deeply, as it will move anyone who knew Billie. There have been innumerable songs dedicated to Lady, but the concept should be abandoned right now, with this as the definitive statement.

Five stars for Betty's ideas, four for the execution thereof, therefore the rating. And more power and glory to her for throwing away the mold. (L.G.F.)

Mance Lipscomb

MANCE LIPSCOMB—Arhoolie 1001: *Freddie; Sugar Babe, It's All over Now; Going Down Slow; Baby, Please Don't Go; Rock Me All Night Long; Ain't Gonna Rain No Mo'; Jack O' Diamonds Is a Hard Card to Play; Shake, Shake, Mama; Ella Speed; One Thin Dime; Goin' to Louisiana; Mama Don't Allow; Ain't It Hard?; 'Bout a Spoonful.*
Personnel: Lipscomb, vocals, guitar.

Rating: ★★★★★

This is the first release of Chris Strachwitz' International Blues Record Club. The album contains the exciting and valuable work of Lipscomb, a Texas sharecropper and songster discovered in the Brazos Valley region by Houston folklorist Mack McCormick and jointly recorded by him and Strachwitz on the latter's field trip through the rural south in the summer of 1960. The collection is a worthwhile addition to the body of recorded American song.

In the years before the emergence of the solitary "blues singer"—which took place around 1927—every southern community had its songster who provided it with the music for all its social gatherings, for dances, parties, meetings, picnics. He was the community's heart and voice; it was he who kept alive the great fructifying traditions of Negro song, and the blues was only one part of his repertoire.

He was expected to be able to play and sing all the traditional types: ballads, reels, breakdowns, jigs, jubilees, and regional country dance pieces. Lipscomb is one of the last remaining of all-around songsters.

This is the significance of the discovery of Lipscomb. Here is a performer in this day and age who can still sing and play all the archaic pieces, and his vast repertoire spans a period of nearly 50 years of U. S. Negro song. At 65 he is yet a powerful and compelling performer, capable of generating a good deal of excitement, vigor, and solid propulsive drive.

In this collection Lipscomb offers stirring performances of old ballads *Freddie* and *Ella Speed*, gambling songs, narrative and field blues, country dance pieces, and a number of original pieces composed in the older styles. The disc is accompanied by a booklet containing McCormick's exhaustive notes on the performances and complete texts of the songs.

The album is obtainable from the International Blues Record Club, P. O. Box 671, Los Gatos, Calif. (P.W.)

Anita O'Day

WAITER, MAKE MINE BLUES—Verve 2145: *That Old Feeling; Angel Eyes; The Thrill Is Gone; Detour Ahead; Yesterdays; Waiter, Make Mine Blues; Whatever Happened to You?; When Sonny Gets Blue; Stella by Starlight; Mad About the Boy; A Blues Serenade; Good-Bye.*
Personnel: Miss O'Day, vocals, unidentified orchestra under the direction of Russ Garcia.

Rating: ★★★★★

New blood, schmew blood — thank heavens for the thoroughly seasoned, commanding pro.

Miss O'Day is superb in the art of phrasing. She exhibits excellent comprehension of the lyric as well as the melody without becoming a slave to either. Few singers can do this and remain comfortably within their own physical and tech-

(Continued on page 50)

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SKREETZ

By LEONARD FEATHER

Shorty Rogers is best known on the international jazz scene as a symbol of West Coast jazz. This is a very incomplete picture, for his work today extends far beyond the rather limited concept originally denoted by that term.

In the last few years his work around Hollywood has included a series of major studio assignments, orchestrating and playing; a broad variety of recording ventures, ranging from his own dates to Eartha Kitt backgrounds, and occasional gigs, including one trip east last summer with a combo featuring Harold Land and a cooking rhythm section.

Currently, Rogers is working on his most ambitious project to date, a symphony. It will be scored for some 60 musicians and will have its premiere shortly in San Diego. In addition, he's continuing to serve in an a&r capacity at RCA Victor and is as busy as ever at the television, movie, and recording studios.

For his latest *Blindfold Test I* included a track from Duke Ellington's *Nutcracker Suite*, since Ellington and Rogers albums based on the Tchaikowsky work were released simultaneously a few months ago. He was given no information about the records.

THE BLINDFOLD TEST • SHORTY ROGERS

The Records

1. Maynard Ferguson. *The Party's Over* (from *Let's Face the Music and Dance*, Roulette). Willie Maiden, Tenor saxophone, arranger.

That was very interesting . . . I liked the introduction, with the low pedal thing. The rest was good but nothing outstanding, I'd say. Sounded like Maynard featured with Kenton's band. I thought it would be Maynard's own band, but from some of the reed voicings I'm pretty sure it was Stan.

A good arrangement, very adequate, but not exceptionally creative. I'll give it three. I like the composition, by the way.

2. Max Roach. *Moon Faced Starry Eyed* (from *Moon Faced Starry Eyed*, Mercury). Ray Bryant, piano.

That sounded like a few guys, but I'll just say I don't know who it is and not waste words. Again I liked the composition. I don't recall the tune.

Well, you know, I love to hear more done, you know, composition-wise, arranging-wise, and from that angle there wasn't enough going on here. In spite of some excellent moments, it sounded to me like "I'll meet you in the studio." One of those things. It wasn't the result of a lot of work, which I think everything should have, so on that point I'm a little dissatisfied.

But there was some good blowing on it, and I liked the tone the piano player got. Very pretty sound and touch. I'll give it three.

3. J. J. Johnson. *Portrait of Jennie* (from *Trombone and Voices*, Columbia).

Very, very pretty. Human voices are certainly a very beautiful instrument and were used very well here.

The trombone player was very good; maybe it was Kai Winding or Bennie Green. I wish it had a little bit less of the flavor of "let's play it straight; maybe it'll sell more," because I felt that the trombone solo especially could have abandoned that feeling and played more freely, but for me that's the only missing element; I loved it anyway. Four stars.

4. Oliver Nelson. *March On, March On* (from *Screamin' the Blues*, Prestige). Nelson, tenor saxophone; Eric Dolphy, alto saxophone;

George Duvivier, bass; Richard Williams, trumpet; Esmond Edwards, composer.

The bass figure at the beginning and the cat playing it were both excellent. I heard a little attempt at composition, a little work, that I thought came off very well.

That interesting quarter-note pattern is something I may have heard before but very rarely. I'm not sure, but I think Cannonball is on alto, and I kinda think Nat Adderley might be on trumpet. The tenor player, I kinda feel like saying Benny Golson, but it's just a guess—maybe I should have kept my mouth shut!

The alto really stood out, and the trumpet was marvelous. This may have been a group that was assembled just for the date, but in spite of that, everyone had an insight into each other's work, not just a thrown-together-into-the-studio feeling. Four stars.

5. Quincy Jones. *G'Wan Train* (from *I Dig Dancers*, Mercury). Julius Watkins, French horn. Patti Bown, composer.

I liked that a lot. I'll take one wild guess as far as personnel goes—I thought I heard Don Elliott in there. This was either an organized band or a very well-rehearsed one.

The whole thing came off, and there was some very interesting writing. I thought I heard a baritone and guitar in unison . . . It sounded wilder at the beginning; when they did it at the end, the engineer changed the balance a little.

The sound they got at the start was fantastic—as if they'd discovered a new instrument! A lot of good writing—some parallel fourths or fifths, a long sequence with some very good sounds, and whoever did it has my compliments. He was trying to do something, and it came off. Four stars.

6. Miles Davis. *Stella by Starlight* (from *Jazz Track*, Columbia). John Coltrane, tenor saxophone; Bill Evans, piano.

I have the record, and it's a thrill every time I hear it. I don't know what to say. As far as my comments on other records concerning preparation and arrangement,

if I have to contradict myself I don't care, because that doesn't enter my mind at this point.

Every man, individually and collectively, is a very gifted and marvelous musician. Five stars isn't enough for this—it's on a different level of creativity from anything else I've heard so far today.

I was aware of Miles from the first record he ever made with Bird, in fact Teddy Reig gave it to me before it even came out. And I've admired and studied and followed him and tried to hear everything he did. And he has grown into something magnificent today . . . This is just a masterpiece.

7. Count Basie. *Jackson County Jubilee* (from *Kansas City Suite*, Roulette). Thad Jones, trumpet; Benny Carter, composer.

Sounded like Basie to me, but maybe I'm still in a daze from Miles' record, so I'm a little unsatisfied.

That trombone unison on the gliss from the second up to the fifth—to me that's kind of an irritating sound. Maybe that ruined it for me, but by-passing that, there were some good things—nothing new or outstanding creatively. Trumpet was very good.

As I said, I think I'm still under the spell of Miles; maybe you chose a bad spot for this record. If I'd heard it earlier, I might have enjoyed it more. Three stars.

8. Duke Ellington. *Sugar Rum Cherry* (from *Nutcracker Suite*, Columbia). Billy Strayhorn, arranger.


I hate to admit this, Leonard, but that's the first time I've heard this version of the *Sugar Plum Fairy*. Gee, it was fabulous.

Everything I've mentioned before about composition and preparation is certainly here, plus the beautiful intangible element that the Ellington organization is able to present whenever it's called on.

I want to get this album; it's very interesting, because for instance I had the *Sugar Plum Fairy* in my album, and I approached it quite differently. Duke is in a class with Miles for me; whether Sweet Pea or Duke wrote this interpretation, it was at a very high creative level. Five stars.

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nical limitations. This vocalist handles the lyrics and changes with that very difficult deceptive looseness and freedom. Actually that melodic and rhythmic license is a result of great conceptual and technical control. These liberties may, at points, be in question. This listener believes that the vocalist is usually in full command of the line and alters it deliberately. She sings 24 swinging bars of *Old Feeling* before the piano enters. When it does, she is right there, in tune.

Miss O'Day possesses a wide and level range. That is to say she sings smoothly without panic or strain at either extreme of her range and remains consistently impressive in projection, phrasing, and flexibility.

She also has the knack of pictorial expression. Not only is the mood and story of the song unconsciously brought to mind, but the mood and the circumstance of the singer is usually telegraphed through her method of expression. In a word, she is completely believable, and the song takes on personal significance.

These qualities are present throughout the album. For specific points of interest, refer to *Whatever Happened* and *Sonny* for some exceptional phrasing done as only Miss O'Day and Billie Holiday would dare. For Miss O'Day at her best in bending and molding a syllable or word into a meaningful musical experience, hear *Good Bye* or *Angel Eyes*. *Stella* by *Starlight*, *That Old Feeling*, and *Yesterdays* display the capricious Anita completely individualizing the tunes by altering an introduction, a tempo, or a mood. For a dip into the blues bag, there's *A Blues Serenade*.

There is Miss O'Day's characteristic technique of rushing the time. This practice is certainly open to question. Perhaps it indicates her complete self-reliance and independence from the rhythm section. I would feel much less of a horse-race quality, however, if I didn't have to worry about the group catching up. She always simmers down and everybody comes under the wire together, but there can be a few tense moments. (B.G.)

Anita O'Day-Billy May
ANITA O'DAY AND BILLY MAY SWING
RODGERS AND HART—Verve 2141: *Johnny*
One Note; *Little Girl Blue*; *Falling in Love with*
Love; *Bewitched*; *I Could Write a Book*; *Have*
you Met Miss Jones?; *Lover*; *It Never Entered*
My Mind; *Ten Cents a Dance*; *I've Got Five*
Dollars; *To Keep My Love Alive*; *Spring Is Here*.
Personnel unlisted.

Rating: ★ ★ ★

This album reminds me of an old axiom—the last person you should get to review records is a record reviewer. The very nature of the job makes for the kind of familiarity that breeds, if not contempt, an unhealthy degree of ennui. Thus, for most critics, at least half the songs in this set have been sung and played and recorded to death in the 20-30 years since they were written. To most fans, on the other hand, these songs may retain enough freshness to give them more meaning than they can now have for the jaded journalist.

In other words, if I didn't get a five-star reaction to these sides, the fault is certainly not that of Anita, who treats the songs in her compellingly personal manner, nor of Billy May, whose charts, though not the

most imaginative he has ever devised, are never less than competent. Fortunately several of the tracks deal with material that hasn't been overdone. *Ten Cents a Dance* and *To Keep My Love Alive* (with Anita going in for a spot of recitative in the second chorus) stand out for this reason. And don't get me wrong, even the most hackneyed of these standards is still lyrically and melodically valid (except *Johnny One Note*, which remains a boring trifle). I can't say I have become accustomed yet to the transvestite treatment known as *Have You Met Sir Jones*, possibly because I'm uncomfortably aware that the title Sir should be followed by a first name, not a last name.

This is good, staple O'Day, but it would gas me to hear her singing unfamiliar material for two full sides, with a challengingly unconventional or swingingly intimate background. She's too good for the 4,978th go-round of *Spring Is Here*. (L.G.F.)

Jimmy Reed

NOW APPEARING—Vee Jay 1025: *Close Together*; *Got Me Chasing You*; *Wanta Be with You*; *Jimmy's Rock*; *Tell the World I Do*; *You Know You're Looking Good*; *I've Got the Blues*; *Laughing at the Blues*; *Down the Road, Ain't Gonna Cry No More*; *You're My Baby*.

Personnel: Reed, vocals, guitar, harmonica; unidentified rhythm section.

Rating: ★ ★

This, Reed's fourth Vee Jay collection, vividly points up the fact that his work has become increasingly cliché-riddled. Now it's reached the point where he's almost unable to break out of the stylistic stasis he's allowed himself to settle in (and it has been a commercially successful rut, it must be admitted—for he is one of the most popular performers catering to the southern Negro blues market).

There's little of any originality in these 11 selections, all of which sound as though they had been cast in the same mold. The accompaniments are unvarying from track to track—only the tempos change. Moreover, Reed's usually interesting harmonica work has lost its bite here, and has been kept to a minimum. His high, toneless voice and his chantlike delivery still retain their charm; however, it's unfortunate to see them wasted on fripperies like these tunes. Even the two instrumentals, *Jimmy's Rock* and *Laughing*, are hopelessly, stultifyingly dismal. About the only track on which Reed comes across with anything approximating his real power is *You're My Baby*, but this one track can hardly redeem the other 10. (P.W.)

Al Smith

MIDNIGHT SPECIAL—Prestige/Bluesville 1013: *I've Been Mistreated*; *You're a Sweetheart*; *Don't Worry 'Bout Me*; *Ride on, Midnight Special*; *The Bells*; *Going to Alabama*; *I'll Never Let You Go*; *I Can't Make It by Myself*.

Personnel: Smith, vocals; Robert Banks, organ; King Curtis, tenor saxophone; Jimmy Lee, guitar; Leonard Gaskin, bass; Bobby Donaldson, drums.

Rating: ★ ★ ½

This album is a good rhythm-and-blues record. Any attempt to regard it as a jazz album or a true blues album would be a rationalization. It is an r&b date,

Smith is fortunate to have such driving support as Curtis, Banks, and Lee, who seem to be steeped to the gills with that powerful rhythmic push so vital to good r&b. Curtis, recording here in his element, is much more convincing and re-

laxed than on his recent jazz date. Banks is a fabulous organist in this medium. He supports the vocalist as well as the basic rhythm. He alternates his support so naturally and subtly that the exact moment when he emerges from his rhythmic role to an underlying front-line instrument is often unnoticed. Lee is a fine guitarist and a pulsating addition to the group.

Smith shows all the potential of becoming an impressive blues shouter. Despite the heavy Ray Charles emphasis on the up-tempo tunes, *Don't Worry 'Bout Me* and *Midnight Special* are vivid examples of his ability to build excitement and pitch. His ballads tend to fall into the same general mold cast by the better borderline vocalists who have their roots in Gospel-tinged expression. He reminds me alternately of Brook Benton, Sam Cooke, and Charles.

That rhythm and blues has a grating, unrelenting beat and has been corrupted and exploited by inadequate musicians and poor lyrics sometimes obscures the fact that this can be a stimulating and highly emotional art form when handled with understanding and competent musicians. Almost any track from the album could make a lasting impression of toe-tapping entertainment. Strung together, one after the other, the eight tunes become a little too much to swallow in one dose. The emphasis here is on rhythm with little regard for blues. The date remains, however, a good outing certainly worth hearing, at least once. (B.G.)

Various Artists

COUNTRY NEGRO JAM SESSIONS — Folk-Lyric FL 111: *44 Blues*; *Mississippi Heavy Water Blues*; *Smokes Like Lightnin'*; *Who Broke the Lock?*; *You Don't Love Me, Baby*; *It's the Sign of the Judgment*; *Foxhunt*; *Your Dice Won't Pass*; *Jelly Roll*; *I've Got Religion*; *Going Downtown Booby*; *Stack O' Dollars*; *Brown Skin Woman*; *I Won't Be Your Lowdown Dog No Mo'*.

Personnel: Tracks 1, 4, 6, 9, 13: James (Butch) Cage, vocals, fiddle; Willie B. Thomas, vocals, guitar. Track 2: Robert Pete Williams, vocal, guitar; Robert (Guitar) Welch, guitar. Tracks 3, 5, 12: Clarence Edwards, vocals, guitar; Cornelius Edwards, guitar; Cage, fiddle. Track 7: Ben Douglas, vocal, with pop bottle. Track 8: Sally Dotson, vocal; Robert (Smoky Babe) Brown, vocal, guitar; Hillary Blunt, guitar. Track 10: Rebecca Smith, Tom Miller, Ruth Miller, vocals. Track 11: Smoky Babe, vocal, guitar. Track 14: Leon Strickland, vocal, guitar; Lucius Bridges, washboard; Leslie Anders, guitar.

Rating: ★ ★ ★ ★ ★

This is a magnificent and heartwarming collection, for it comes at a time when many of us had all but written off the rural blues traditions as a dead or at least a fast-dying art. Now in the face of this Harry Oster brings out a disc wholly composed of field recordings made in the backwoods and bayous of Louisiana, vividly demonstrating the astonishing and continuing richness, fertility, and vigor of these traditions.

Most of the performers on this disc are amateur music makers, and few of them have a celebrity beyond their particular communities. The exceptions are Williams and Welch, both of whom have been presented in a number of Oster's previous Folk-Lyric albums (the one cut they share in this set, *Mississippi Heavy Water Blues*, was recorded at the state prison at Angola), and the team of fiddler Cage and guitarist Thomas, two impressive country artists who were the hit of the Newport

festivals, both jazz and folk, last year.

Cage and Thomas are featured on five tracks, and there is an exciting, ragged antiphony set up between their rough, gasping voices which is picked up and echoed by the whining, insinuating fiddle (a logical antecedent of the harmonica) and guitar lines. They are at best on *44 Blues* and *Brown Skin Woman*.

The urgent, impassioned singing of Edwards especially impressed me: his three tracks are powerful, fully realized performances which evince a sensitivity, attention to details, and a cumulative intensity which are thoroughly professional, in the best sense of the word. He takes as his model the Chicago blues singer Howlin' Wolf.

These are comparatively the smoothest tracks on the disc. Equally impressive is vocalist-guitarist Smoky Babe in his two numbers, the first of which, *Your Dice Won't Pass*, shared with Sally Dotson, is a fine example of a question-and-answer blues.

In the face of rapidly increasing acculturation, this disc is particularly gratifying. Oster says that this collection represents the cream of more than 50 hours of field recording. I'd love to hear the other 49.

Since Folk-Lyric does not have a very extensive distribution setup, it's best to order the discs directly from Oster, at 3323 Morning Glory Ave., Baton Rouge, La. (P.W.)

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(Continued from page 26)

a favorite at colleges. Epic 3681, *Goodies but Gassers*.

BOBBY CHRISTIAN (Orch.)

Midwest band, big in colleges, playing its leader's arrangements. Audio Fidelity 3005, *Percussive Big Band Jazz*.

JIMMY COOK (MCA)

Tenor saxophonist and leader Cook and his band won the 1960 best new dance band contest sponsored by the American Federation of Musicians. Essentially dance-oriented, it has bright, fresh scores and some fine soloists. An RCA Victor album was one of the

prizes in the contest. It has been recorded but is not yet released.

RAY CONNIFF (Ind.)

Conniff does more with his "stereo concerts" than with music for dancing, but he can do that, too, and well. Columbia 1489, *Young at Heart*; Columbia 1490, *Say It with Music*.

WARREN COVINGTON (WA)

Trombonist Covington leads the old Tommy Dorsey Band, which continues to be popular, especially in colleges. Decca 8904, *Dance and Romance*; Decca 8943, *More Tea for Two*.

XAVIER CUGAT (Ind.)

One of the oldest bands in the Latin American field, this one also balances

the merengue with plain old lemon pie. Harmony 7242, *Dance Beat*; RCA Victor 2173, *Cugat in France*.

LARRY ELGART (Wood)

The bearded Elgart brother plays a wide variety of music, all very danceable. RCA Victor 2166, *Saratoga*; RCA Victor 2045, *New Sounds*.

LES ELGART (Wood)

This Elgart plays trumpet, has a band with musical scores of interest and a strong dance beat. Columbia 1450, *Band with That Sound*; Columbia 1500, *Designs for Dancing*.

DUKE ELLINGTON (ABC)

Despite personnel changes, Duke's band remains uniquely his, playing mostly his music, and none can produce a musical evening quite so seductive. Columbia 1323, *Ellington Jazz Party*; Columbia 1282, *At the Bal Masque*; Columbia 8098, *Blues in Orbit*.

MAYNARD FERGUSON (ABC)

Trumpeter, trombonist, baritone hornist, French hornist, and player of heaven knows how many other instruments, Ferguson has a dance and jazz band of wild and exciting strength, made even stronger by his own high-gear, big-band personality. Roulette 52012, *Message from Newport*; Roulette 52038, *Jazz for Dancing*; Roulette 52064, *Maynard '61*.

SHEP FIELDS (GAC)

Rippling Rhythm still has its own following around the country. Dot 3348, *Rippling Rhythm*.

RALPH FLANAGAN (MCA)

Another Miller-styled band, concentrating mostly on dreamy ballads, this band also plays novelties in that genre. Camden 387, *Dancing in the Dark*.

TERRY GIBBS (Ind.)

On-again-off-again band capable of exciting jazz while you dance to arrangements by some of the best writers. Mercury 20440, *Launching a New Band*.

URBIE GREEN (WA)

Busy trombonist can be coaxed away from the city with a large and good band composed of outstanding New York musicians. RCA Victor 1969, *Best of New Broadway*.

LIONEL HAMPTON (ABC)

Vibrist-drummer Hampton has everything going on, but at no time is there a lack of vitality. Audio Fidelity 1913, *Hamp's Big Band*; Audio Fidelity 1849, *Lionel*.

WOODY HERMAN (Wood)

Woody always has exciting bands. This one lacks depth, but follows his well-known style. Everest 5003, *Herd Rides Again*; Atco 1328, *Monterey Jazz Festival*.

EDDY HOWARD (MCA)

Vocalist Howard is still a favorite in the midwest, with a "sweet" type band.

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July 12 Electric Park, Waterloo, Iowa	July 26 Edgewater Hotel, Madison, Wis.
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July 14 Interlachen Country Club, Minneapolis, Minnesota	July 29 Cedar Point Ballroom, Sandusky, Ohio
July 15 Valaire Ballroom, Des Moines, Iowa	Aug. 1 Pier Ballroom, Toronto, Ontario
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HARRY JAMES (MCA)

Trumpet with Basie. That's one way to describe this powerhouse band, which can do anything required of it. MGM 3778, *New Swingin' Band*.

QUINCY JONES (WA)

Arranger-composer-leader Jones has great talent and a band capable of anything, from powerful jazz to soft, danceable ballads. Mercury 20561, *The Great Wide World of Quincy Jones*.

SAMMY KAYE (ABC)

The same old no-jazz, artfully done in a smiley kind of way. Columbia 1467, *Song and Dance Movie Hits*.

STAN KENTON (ABC)

Any Kenton band is usually brass bound, but anything can happen in this band and probably will (see page 22, this issue). Capitol T-1460, *Stan Kenton at the Tropicana*.

GUY LOMBARDO (MCA)

It sounds like one of those novels: twin pianos, sax section, and businessman's bounce. Capitol T-1453, *Bells Are Ringing*.

JOHNNY LONG (GAC)

Long plays violin, the band sings, the arrangements are conservative but crisp. Tops 1575, *Johnny Long Plays*.

MACHITO (Alpha)

This band plays everything, includ-

ing jazz, but its forte (played triple, like fff) is the Latin. Tico 1002, *Afro-Cubans Cha-Cha-Cha*.

RICHARD MALTBY (ABC)

The Maltby band looks for musical color while playing a danceable beat, which can make it listenable even when it is at its most popular with colleges. Camden 600, *Mr. Lucky*.

RALPH MARGERIE (MCA)

Solo trumpet in this band makes it seem like the good old times, especially with easy tempos and full scores, but you shouldn't expect too much jazz. Mercury 12185, *Soft Tender Trumpet*.

FREDDY MARTIN (MCA)

Since 1932, this man has been doing magic with dancers. How can you knock that? Capitol T-1486, *Seems Like Old Times*.

RAY McKINLEY (WA)

Drummer McKinley does as much of the Glenn Miller bit as he has to and is successful as a result, but his own charm, some scores from such as Eddie Sauter, and some musicians above and beyond dance-band level will, on occasion, make this band what it could be all the time. RCA Victor 2270, *Authentic Sound*.

ART MOONEY (GAC)

Production, novelty, showmanship, and danceability, combined with a minimum of serious musical moments.

Lion 70062, *Those Happy Banjos*.

RUSS MORGAN (GAC)

Russ plays that muted trombone over a light, lilting set of arrangements wherein you can always recognize the tune. Everest 5055, *Russ Morgan*.

BUDDY MORROW (WA)

Fourteen-piece band, trombonist leader, and the big beat make this ideal for college dances. RCA Victor 1280, *Double Impact*.

GERRY MULLIGAN (ABC)

Though it is called the Gerry Mulligan Concert Jazz Band and plays more for concerts than for dancing, this shouldn't deter you from the rich experience of dancing, if you get the chance, to this eminently musical band, crowded with excellent soloists. Verve 8388, *The Gerry Mulligan Concert Jazz Band*.

NEWPORT YOUTH BAND (WA)

Under the leadership of Marshall Brown, this teenage band has two books, one for dancing and one for jazz. Coral 57350, *Dance Tonight*.

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WILLIAM RUSSO (Ind.)

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SAL SALVADOR (MCA)

Unusual instrumental color, fine soloists, and strong rhythm make this band a pleasure to dance along with. Decca 4026, *Beat for This Generation.*

CHARLIE SPIVAK (MCA)

The music is varied, the rhythm firm, but the highlight of this band is its leader's beautiful, clear, controlled solo trumpet. Design 1020, *Country Club Dance.*

DAN TERRY (Ind.)

Record company affiliation and a booking agency are about to happen for the new Dan Terry Band, arrangements by Ernie Wilkins and Peter Anson, which aims specifically for the college market with a new sound and big merchandising ideas.

CLAUDE THORNHILL (GAC)

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LAWRENCE WELK (Ind.)

It's a wunnaful-ah. Dot 3274, *Strictly for Dancing.*

GEORGE WILLIAMS (Ind.)

A versatile dance band that can perform in nearly any style. United Artists 3076, *Put on Your Dancing Shoes.*

SI ZENTNER (GAC)

Si is a former Les Brown soloist and his band is roughly in the same groove, with danceable rhythms, bright, modern arrangements, and a youthful flair. Liberty 3166, *Swingin' Eye.* 

HERMAN

(Continued from page 25)

out of a pit to permit rapid changes of acts, and an elaborate microphone and audio set-up.

The concert had been promoted with rare professionalism and diligence, and had been off the financial hook 10 days in advance. When Herman looked out at the audience at concert time, there were 5,081 persons in the hall's 5,081 seats. Others had been turned away.


"And let's face it," he said, "this isn't the strongest package of names, probably, that has played Chicago lately. I'll bet there have been hotter packages that haven't done this well. It goes to show what proper promotion can do for this business."

Jamal went on some time about 10:30. He stayed on . . . and on . . . and on. He smiled at the audience. There was great applause, though a few of the customers were beginning to go home. Johnny King, producer of the show, worried backstage. The emcee, disc jockey Dan Sorkin, was trying to get Jamal off. A couple of times he started from the wings. But before he could get to a microphone, Jamal would be tinkling his way into another tune. He played for an hour or more.

The hall was contracted until midnight. To go past the midnight mark would involve severe complications—overtime pay for stage hands, botched transportation for others. When Jamal finally got off, he had left the Herman band and Anita O'Day, who were to be the climax of the show, just about 20 minutes to do it all.

The climax, which Miss O'Day had so carefully rehearsed, had to be largely junked. Her appearance with the band had to be limited to two tunes, and the band itself had time to do only a perfunctory run-down of only four tunes. It didn't get a chance even to warm up. Herman told the audience he knew they were tired, and dutifully, he met the midnight deadline.

One of the gentlest and best-liked musicians in the business, he made no complaint afterwards. He was almost apologetic for Jamal. "The younger fellows don't know as much about pacing. In the old days, when bands worked shows a lot, there was somebody who told you when to go on and what to do, and you learned about these things from them. You thought about making the show, as a whole, good. Me, I'm an old pro." He laughed. "I should be. I've been around for 100 years."

The next day he was gone—first to Indianapolis, then to Columbus, Ohio, still on the road. 



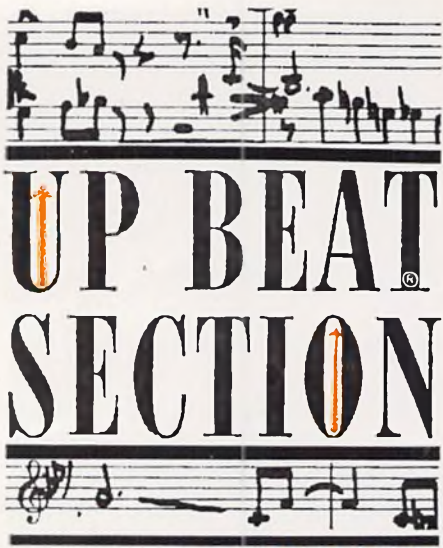
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By BILL MATHIEU

In last month's column I tried to explain the nature of tonality and its relationship to jazz. Before continuing with a discussion of atonality, let's attempt some clear definitions:

1. *Tonality* is a system wherein one tone, called the tonic, is predominant over the rest. All other tones derive their meaning and function from their relation to the tonic.

2. *Tonal harmony* is a system wherein the chord built on the tonic predominates. All other chords derive their meaning and function from their relation to the tonic chord.

Tonal harmony provides a curiously dual method of thought. Because some of these chordal relationships can be made to be stronger and others weaker, many chords can be placed one after another, giving the impression of a moving stream of lights and shadows. But chords also may be thought of as moving in series of vertical columns. It is this impression of vertical columns of sound that is ordinarily labeled *vertical movement*.

(It has proved convenient to divide music into the two categories of *vertical* and *linear*. But this separation is tricky

at best, because these terms are a lame substitute for a description of what actually occurs. Most music is both linear and vertical at the same time. That's what makes it so intriguing. But in verbalizing about a nonverbal art such as music we have to start somewhere. Remember only that "vertical" and "linear" are merely ways of thinking about music rather than terms that accurately describe the music itself.)

Tonality in jazz is a great boon, naturally. But it can also be a great hindrance. Whenever tonality is used to its best linear advantage (as it is by good improvisers), it helps to push the music forward with drive and vitality. Sometimes, however, the vertical quality of the harmonic framework can slow the music down.

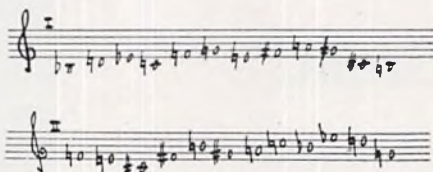
The main point of last month's column was that jazz *thinking* is most often vertical, even though the music may *sound* linear. This is because in jazz, the chords always follow one another in strict rhythm, like soldiers, from the beginning to the end of the piece. During improvisation, these chords are the given framework; melodies are created over them. Even though the melodies themselves are linear, they had to come into existence partly by means of a vertical approach.

Now that we understand how tonality in jazz is often a vertical approach to a linear idiom, atonality can be discussed.

Atonality means in essence that each note in the 12-tone scale is functionally just as important as every other note. This sounds like an invitation to anarchy, and, in fact, it sometimes is. Since all the tones have equal weight, the atonal improviser must resort to some device outside tonal gravity to give his music interest and order.

Over the last 50 years, atonal music has developed certain means of achieving this that are not necessary (or desirable) in tonal music. Here are a couple of them:

1. The tone-row. We have 12 tones at our disposal. If we arrange them in a line, being careful to avoid any major or minor triads between any three consecutive tones, we will have an atonal 12-tone row. Here are two examples:



The idea, when employing the row, is to use up all 12 tones before starting again at the beginning.

Different time values are applied to the different tones. The row can be played backwards. It can be played up-

side down (mirror inversion). Or it can be transposed so that it begins on any desired pitch.

Any combination of these devices can be used in atonal music so long as the order you have selected remains constant from the first tone to the 12th tone each time the row is played through. One of these 12-tone rows is sufficient to construct a lengthy and complex piece.

2. Constructing a piece around a few chords. Many composers have found it profitable to figure out two or three or four interesting chords (no "system"—just by ear), making sure that there is no built-in tonal relationship between them. Their entire compositions then are made to revolve around these chords. They can be used as cement (in holding together sections of the piece) or as a foundation (over which the piece sits) or as decoration (a kind of external motif) or as all three. Melodies and even rhythms can be extracted from them. The difficulty lies in finding three chords that are interesting enough to carry the weight of a whole piece. (Try it some time.)

These techniques, plus many others, differ from most tonal techniques in one very important way. The linear-vertical peculiarity of tonal music is absent. In its place the atonal composer or improviser must employ a new kind of thought wherein the combination of tones in vertical columns of chords does not predetermine the order of the tones in melodic lines.

The atonal improviser of the future will not be able to finish his solo by sliding back to the tonic, because there will be no tonic. He will not be able to rip up and down the pre-established chord changes because they won't be there. In short, he will have to construct his music according to a consistent inner logic, because the superimposed logic of tonality will be missing.

It is difficult for some, at first, to understand tonality as an outside force that somehow compels music to conform to it. Yet the atonal composer insists that freedom can be achieved only by shedding this outside force, allowing the life of the music to come from within.

Atonality is possible in jazz but only when jazzmen have become familiar by practice and exposure with these new methods of musical thought. When the new music comes, if it does, it will not be simply a far-out version of the old. It will be a new kind of thing altogether, although it certainly will pay tribute to what came before it. Schoenberg's music is different in species from that directly preceding it. But Schoenberg could not have written had it not been for Wagner.

SCHOOL JAZZ

Composer-arranger George Russell has been added to the panel of judges for the Collegiate Jazz Festival at Notre Dame. The other judges will include two of his colleagues-of-the-pen, Quincy Jones and Johnny Richards.


The first *Down Beat* scholarship winners for the Stan Kenton Clinics of the National Band Camps have been chosen. They include Ken Krintz, trumpet, of Bremerton, Wash.; Don Arch, bass, Western Springs, Ill.; Jack Wilmeth, trumpet, Ionia, Iowa; Rod Zaknisen, clarinet, Yuma, Ariz.; John Bragg, trumpet, Raytown, Va.; William Dern, drums, Ridgewood, N. J.; and Peter Plonsky, guitar, Fairlawn, N. J.

Student scholarships are being awarded to Mike Gardner, trumpet, Belle, W. Va.; Jerrold David, saxophone, Naples, Texas; Stan Pomeroy, saxophone, Columbus, Ohio; Vaughan Wiester, trombone, Mt. Vernon, Ohio; Ronnie Eggemeyer, saxophone, Willisville, Ill.; and Kevin Peterman, bass, Wawatosa, Wis.

Band director scholarships are being awarded to Fred Schroeder, Parkersburg, W. Va.; Wendall Evanson, Henderson, Ark.; and Chester Hughes, Wood River, Ill.

The winners will be able to choose which of the three National Band Camps they will attend — Southern Methodist, Michigan State, or Indiana University.

Thirty-five bands from all parts of Texas took part in the 10th annual Stage Band Festival at Brownwood, Texas. The two-day event was sponsored by the King music stores of Brownwood and San Angelo. The A division winner was the Archer City band; AA, Sinton; AAA, Snyder; AAAA, Houston Lamar. Tenor saxophonist Jimmy Oliphant, from Ft. Worth Polytechnic, was chosen outstanding musician of the festival and given a *Down Beat* scholarship to the National Band Camp, while Melvin Montgomery, faculty director of the Snyder band, was given a *Down Beat* director's scholarship to the camp.

Brookfield, Wis., High School beat out Mary D. Bradford High School, of Kenosha, Wis., for top honors in the third annual stage band festival sponsored by the Milwaukee Boys Club and the Beihoff Music store. After the event, plans got under way to expand the festival next year, with the aid of the Milwaukee Jazz Society. 



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By Benny Golson

Where Am I ?

Arranged by Paul Kelly

Recently the Berklee School of Music released Vol. 4 of its *Jazz in the Classroom* series. Vol. 4 is a departure from previous LPs in this series, since it honors the music of one composer—Benny Golson.

The album features arrangements by Berklee students, most of them big band charts, of Golson tunes.

“I was very pleased,” Golson said, “and after hearing the treatment the students gave my compositions, I can only say that all the arrangements are imaginative and inspiring.”

So pleased was the composer-tenor saxophonist that he asked that all money from sales of the albums and the charts (a book of the arrangements is available for study with the LP) be used to set up a scholarship fund at Berklee in his name.

The following is Paul Kelly’s big-band arrangement of Golson’s ballad *Where Am I*. The Golson tune is copyright Andante Music.

Composition WHERE AM I (BENNY GOLSON) Arranger PAUL KELLY Page 1

Slow Ballad

Alto I

Alto II

Tenor I

Tenor II

Bass

Tpt I

Tpt II

Tpt III

Tpt IV

Tpt V

Tbn I

Tbn II

Tbn III

Piano

Drums

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Alto I Aa

Alto II

Tenor I

Tenor II

Bari

Tpt I

Tpt II

Tpt III

Tpt IV

Tpt V

Tbn I

Tbn II

Tbn III

Bass

Piano

Drums

Alto I Am

Alto II

Tenor I

Tenor II

Bari

Tpt I

Tpt II

Tpt III

Tpt IV

Tpt V

Tbn I (Solo)

Tbn II

Tbn III

Bass

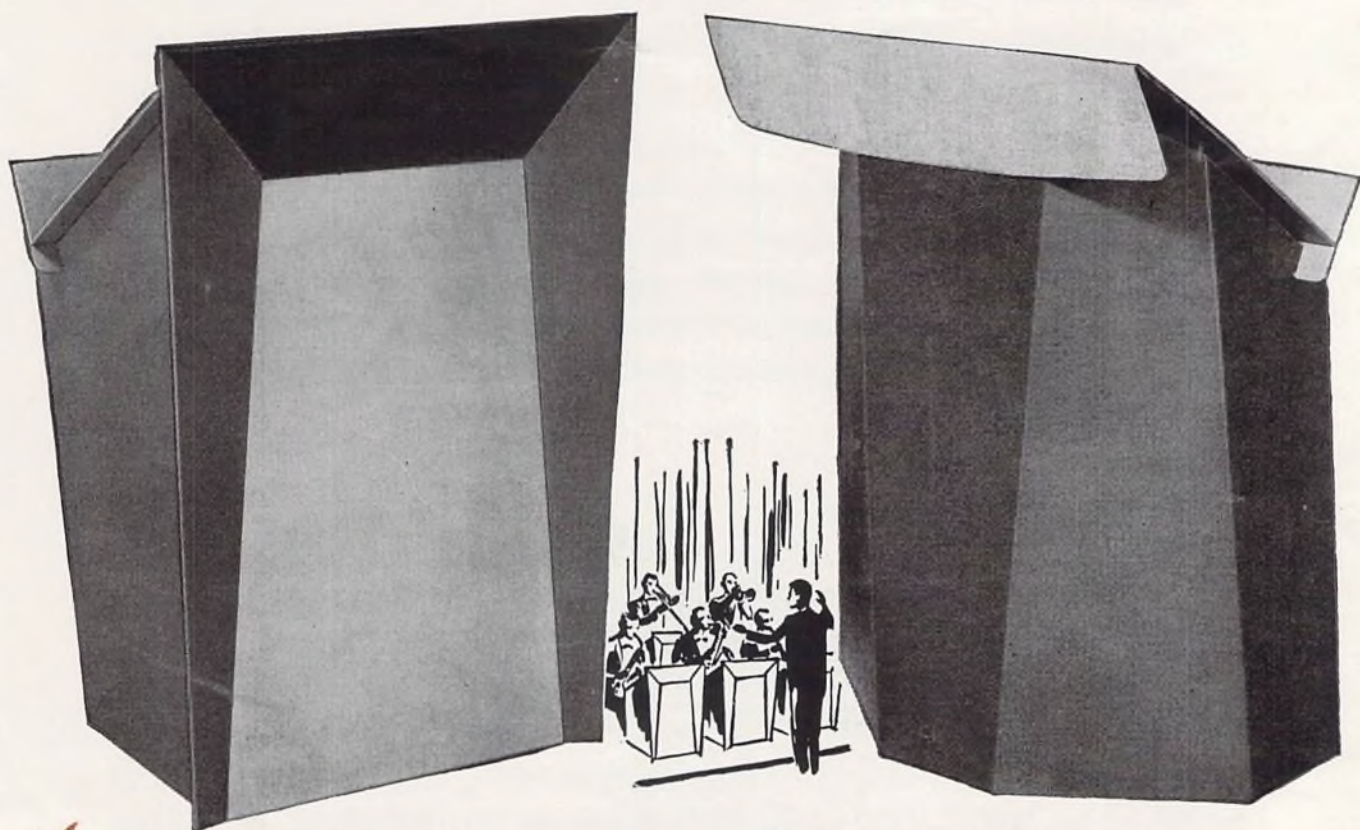
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Score for Page 4 of "WHERE AM I". The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Bari, Tpt I, Tpt II, Tpt III, Tpt IV, Tpt V, Tbn I, Tbn II, Tbn III, Bass, Piano, and Drums. The music is in 4/4 time. The key signature has one flat (Bb). The score features a melodic line for Alto I with a "Solo" and "Alto" section. The piano part includes a bass line and chords. The drums play a steady rhythm.

Score for Page 5 of "WHERE AM I". The score continues from Page 4, including parts for Alto I, Alto II, Tenor I, Tenor II, Bari, Tpt I, Tpt II, Tpt III, Tpt IV, Tpt V, Tbn I, Tbn II, Tbn III, Bass, Piano, and Drums. The music is in 4/4 time. The key signature has one flat (Bb). The score features a melodic line for Alto I with a "Solo" and "Alto" section. The piano part includes a bass line and chords. The drums play a steady rhythm.

Alto I *Bb⁷ E⁷ A⁷ Ab^(11b) Db⁹ C^(10b) F^(11b) Bb⁷ E⁷ Eb⁷ Ab^(11b) Bb⁷ A⁷ Bb⁷ G⁷ F⁷*

Alto II

Tenor I

Tenor II

Bari

Tpt I

Tpt II

Tpt III

Tpt IV

Tpt V

Tbn I

Tbn II

Tbn III

Bass *Bb⁷ E⁷ A⁷ Ab⁷ Db⁹ C^(10b) F^(11b) Bb⁷ E⁷ Eb⁷ Ab⁷ Bb⁷ A⁷ Bb⁷ G⁷ F⁷*

Piano *Bb⁷ E⁷ A⁷ Ab^(11b) Db⁹ C^(10b) F^(11b) Bb⁷ E⁷ Eb⁷ Ab^(11b) Bb⁷ A⁷ Bb⁷ G⁷ F⁷*

Drums

Alto I *Bb⁷ E⁷ A⁷ Ab^(11b) Db⁹ C^(10b) F^(11b) Eb⁷ - - - - -*

Alto II

Tenor I

Tenor II

Bari

Tpt I

Tpt II

Tpt III

Tpt IV

Tpt V

Tbn I

Tbn II

Tbn III

Bass *Bb⁷ E⁷ A⁷ Ab⁷ Db⁹ C^(10b) B⁷ E⁷ Bb⁷ A⁷ G⁷ F⁷ Eb⁷ A⁷ Bb⁷ G⁷ F⁷*

Piano *Bb⁷ E⁷ A⁷ Ab^(11b) Db⁹ C^(10b) B⁷ E⁷ Bb⁷ A⁷ G⁷ F⁷ Eb⁷ A⁷ Bb⁷ G⁷ F⁷*

Drums

PERSPECTIVES

By RALPH J. GLEASON

One of the most fascinating things about jazz to those who listen to it but don't play it is that partially because of its roots in the folk and perhaps more because of the high order of sheer spontaneous creativity in it, it is, in a very real sense, a direct reflection of the society in which it functions.

It is a microcosm of society, if you care to look at it that way, with all the forces, all the stereotypes, all the categories, and all the personality types that function in the non-musical society from the Organization Man to the pure creative artist and the charismatic prophet-figure. One man in his time, if you will excuse the allusion, can play many parts—Miles, for instance.

Today the winds of change are blowing the world over, from the Tokyo students to Fidel Castro and the veterans of the Sierra Maestra to those who are beginning the good fight against the Dark Ages view of social illness as evinced in the Harrison Act as well as the House Un-American Activities Committee. From the Sharps-

ville episode, the cops hauling the non-violent demonstrators down the San Francisco City Hall steps, from the incredibly inspiring beauty of the student sit-ins and the Chessman pickets to the courage of an Allen Ginsburg, a John Coltrane, and a London civil servant in the Aldermaston march or a Connecticut housewife parading against the atomic submarine, things are moving.

These are the important currents of our time. The protagonists are the courageous whose willingness to lay it on the line may yet end up in saving Broadway and Main, as well as Broadway and Columbus and Broadway and 42nd St., from disintegration.


The only defense of an artist in the face of the destructive forces of a decaying society, Kenneth Rexroth once remarked, is the creative act. Dylan Thomas knew this well as Joyce Cary, and Bird as well as Nkruma.

And all the creative artists alive know it even if they have never articulated it; they have no need to. It is implicit in everything they do, from Benny Bufano's statue of St. Francis to *All Blues* and *Howl*.

This is why the jazz musician, and all

those who line up with him, whether because of lack of anywhere else to go or because of a natural, explicit affinity, must inevitably be for the forces of change. The dynamic of society and the dynamic of art dictates this. The problem is in the course of change not to by-pass or forget what is already good and beautiful and lasting.

We were in danger of that during the period of the 1950s, the era that produced what Frank Getelin calls "iconography," or art wherein the criteria was sincerity alone. We are not in danger of it any more. The artist is safe today, at least for a little while, if the rest of us will get busy and see that he is let alone. If the combination of all the winds of change can huff and puff and blow down the house of special privilege, of ignorance, of exploitation, of slavery, if you will (and it takes many forms), we have hope.

This is what we have to look forward to in the coming decade, if we're here at all. And the increasing involvement of the jazz musician, after decades of isolation, in the problems and worries and work of the rest of the world, is a solid sign of it. 



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Bar

Musical score for page 8, measures 1-4. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpets I-V, Trombones I-III, Bass, Piano, and Drums. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines across the instruments.

Musical score for page 9, measures 5-8. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpets I-V, Trombones I-III, Bass, Piano, and Drums. The music continues from the previous page, with various instrumental textures and vocal lines.

FINE

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(Continued from page 12)

and "new artists from nearby states" . . . Newport still seems unlikely, but George Wein's PAMA organization, "working more loosely and independently this year," will produce festivals in Detroit and Buffalo and possibly in Boston.

The concert front is more active and growing. Sal Salvador's band played an Easter Sunday concert at the U. S. Naval Academy . . . The Arnett Cobb benefit concert in Englewood, N. J., with Al Hibbler and tenor saxophonist Al Morrell, did well for a worthy cause . . . On April 21, at Carnegie Recital Hall, as part of *The Young Masters* series, there will be a performance of Judith Dvorkin's work, *The Children*, a song cycle for bass and chamber group, based on poems by Nat Hentoff . . . Carnegie Hall has a tentatively held date, May 19, all very hush, which would be a jazz stunner . . . May 12 holds a definite first, at Hunter College, where Dizzy Gillespie's sixteen-piece band will play Gillespie classics, including *Manteca*, *Kush*, *Emanon*, and "a new blues," while Lenny Dale's dancers perform to the Gillespie music . . . During the summer, George Wein will present weekend concerts at Castle Hill, Ipswich, Mass. This tenth season of Castle Hill programs—always heavily

on the classical side, always discovering that its own jazz program was the most profitable event of the summer—will be much more flexible. Already set for the July 14-15 weekend are Dave Brubeck, the Modern Jazz Quartet, Duke Ellington, and George Shearing, a folk weekend, July 28-29, with Odetta, Josh White, the Weavers and the Limelighters; and a Carlos Montoya evening on Aug. 1.

Wein is in Europe, touring with Ruby Braff, Pee Wee Russell, Vic Dickinson, Jimmy Woode, and Buzzy Drootin, from an April 8 concert in Berlin through an April 22 concert in Paris . . . Midway in the tour he found time to present Thelonious Monk in Essen, Germany (where Arthur Taylor and Jackie McLean have been concerting). It was the first date on a one-month Monk tour of Europe, which ends May 20 in Holland. He'll appear with Art Blakey April 29 at London's Royal Festival Hall . . . In Europe, the jazz festivals have hardly begun to exhaust their possibilities, hip as our cousins are to what a festival should really be. In Italy, for example, San Remo's International Jazz Festival, now in its sixth year, had an opening evening of films involved with jazz, such as *The Gene Krupa Story* and *Satchmo the Great*. On subsequent nights, the performers were contest participants as well as entertainers. Dealers and

record companies from ten countries judged entries from six countries, though no prizes were awarded. The American "participants" were Helen Merrill and Buddy Collette. France sent the Martial Solal Trio. From Germany came Oskar's Trio and the Kurt Edelhagen big band, from Belgium the Jacques Pilzer Quartet and the Dutch Swing College. Yugoslavia's entry was the Duska Gojkovic Octet. The five Italian groups were the Basso-Valdambri Quartet, the Roman New Orleans Jazz Band, the Modern Jazz Gang, the Gil Cuppini Combo and the Amadeo Tomasi Trio. The Naples Festival intends to use the same system, but its polling will take place at least a month after the actual performances.

Further to the subject of internationalism, Attila Zoller, guitar; Bobby Jasper, tenor and flute; Eddie De Haas, bass, and G. T. Hogan, drums have formed an International Jazz Quartet, which played in early April at the Village Vanguard . . . Jackie McLean and Arthur Taylor recorded together in Sweden, where, according to Taylor, contradicting other visitors, "there are plenty of fine drummers." Taylor and McLean then appeared on a French television show with Kenny Clarke . . . The Four Freshmen and June Christy visited Germany, but strangely enough played no concerts in that concert-con-

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scious country . . . **Lionel Hampton** covered almost every major European capitol in his recent tour . . . **Mahalia Jackson's** European tour has included concerts in London, Paris, and Hamburg; coming up are April concerts in Berlin (16), Copenhagen (18), Stockholm (20), Amsterdam (22), Essen (23), and Munich (30) . . . The **Ella Fitzgerald-Oscar Peterson** concert at Amsterdam was a sellout . . . Spain is having a jazz revival because of unexpected but long-awaited record releases of **Benny Carter, Harry James, Sydney Bechet, Pee Wee Erwin, and Quincy Jones**, all of which helped to cause Madrid and Barcelona to open new jazz clubs . . . **Sammy Davis** will be in London for two weeks in August, then for two weeks will tour the provinces . . . **Jonah Jones** returns to Monte Carlo in August, where he has performed before for the Prince and Princess . . . **Nat Cole** will be in Tokyo in May. The Modern Jazz Quartet will be there at the end of this month . . . **Peggy Lee** and **Chris Connor** are supposed to tour there in late 1961.

Buck Clayton is back after a European tour with **Emmett Berry, Buddy Tate, Earl Warren, Dickie Wells, Sir Charles Thompson, Gene Ramey, and Oliver Jackson**. One of the reasons for Buck's return was a date with **Joe Bushkin** at the Embers. The club opened ten years ago, and its opening night featured a Bushkin group that included Clayton . . . Another trumpeter, **Al Hirt**, a New Orleans powerhouse who is much more modern than he appears to be on television or on his first Victor album, will find May Day just the start of the big parade for him. Starting then, he plays at Basin Street East, will be on several network shows (**Dinah Shore** and **Ed Sullivan**), will be the subject of several national newspaper and magazine pieces, and who knows what else. The big push is on, and the 300-pounder is very apt to become the biggest of the new commercial jazz stars . . . **Lionel Hampton** hit Las Vegas in mid-April (**The Flamingo**), stays there for six weeks, then returns to the Metropole for a month . . . The new **Jim Hall Quartet** includes **Dick Katz**, piano; **Hal Gaylor**, bass, and **Al Levitt**, drums . . . **Lee Young**, drums, and **John Collins**, guitar, accompanied **Nat Cole** during his Copacabana date . . . **Sonny Stitt's** Half Note group consisted of **Walter Bishop**, piano; **Carl Pruitt**, bass, and **Wesley Landers**, drums . . . **Dick Haymes** and **Fran Jeffries** will be at the Copa during two weeks in August . . . The regular **Eddie Condon Commandos** will be **Max Kaminsky, Bob Wilbur, Vic Dickinson, Red Richards, and Mickey Sheen** . . . The lady drummer with **Benny Goodman, Dotty Dodgion**, is the wife of tenor

saxophonist **Jerry Dodgion**, also with that band . . . **Marshall Stearns**, a member of an ASCAP committee, announced that his group voted to give the **Lester Young** estate an unspecified amount of money because "Lester influenced later composing" . . . **Mildred Fields** left the **Monte Kay** enterprising offices, and will now do personal management for **Ornette Coleman** and **George Russell** . . . **Dan Terry** had his whole library microfilmed at Boston's Berklee School.

PHILADELPHIA

Lenny Bruce took time off from his joke-telling to show two films at a Sunday matinee during his Red Hill

Inn date. One of the movies featured a group of jazzmen . . . **Tracy Torme**, Mel's 22-month-old son, heard his singing father do a swinging matinee during Torme's 10-day Red Hill engagement. Pianist **Jimmy Wisner** and his trio backed Torme.

A **Gene Ammons-Sonny Stitt** reunion fell through at the Show Boat when Gene became ill in Chicago. Sonny played the date with a Philly rhythm section. **Stan Getz** played the Show Boat with **Roy Haynes, Steve Kuhn, and Jimmy Garrison** . . . A 50-minute version of Argentine pianist **Lalo Schifrin's Gillespiana** was a feature of **Dizzy**



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LOS ANGELES

Latest report on Capitol's big new jazz drive is that a new subsidiary company will be involved. It will be headed by Dave Cavanaugh. As previously reported (*DB*, April 13), Ed Yellin will handle jazz a&r chores . . . M-G-M's forthcoming TV series, *Asphalt Jungle*, will have an original score by Calvin Jackson.

Rosemary Clooney was hit by the U.S. Government with an income tax claim in the amount of \$52,522. Uncle Sam says the singer owes \$8,659 for 1957; \$26,688 for 1958; \$17,175 for 1959 . . . *Hollywood Record Room*, the 30-minute color tape music show recently produced by Capitol Records' Fred Rice for KRCA-TV and starring Bobby Troup, was signed for a 13-week run on the local big tube.

Bing Crosby has been huddling in Palm Springs with songwriters Sammy Cahn and Jimmy Van Heusen for a rundown on their songs for the upcoming Crosby-Bob Hope picture, *Road to Hong Kong*. The film starts shooting this may in England . . . Regardless of how the Oscar results come out, Andre Previn can claim three firsts in the nominations, marking the first time anybody in the music field has been nominated in all three categories. Previn (with wife Dory Langdon) is up for the best song (*Faraway Part of Town*), the best dramatic score (*Elmer Gantry*), and the best musical picture score (*Bells Are Ringing*). It's a first nomination for Mrs. Previn and also the first time a man-and-wife team has been nominated in the music category. "And," adds Previn, "it'll be the first time I've had the opportunity to lose in all three categories."

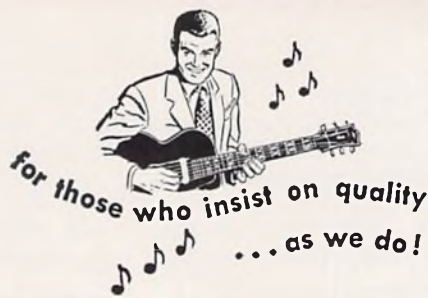
Pianist Kellie Greene (who used to be known in L.A. jazz circles as Lorrie Bobert) is back on the mainland after a nine-month gig at Honolulu's Park Surf hotel with Barre Phillips, bass; Darryl Aguilera, conga; Jimmy McKeen, drums. She's forming a new group . . . Mike Davenport, who used to promote his own jazz concerts while in high school and, later, at Harvey Mudd College in Claremont, is now associated with Ben Shapiro and the Renaissance. Incidentally, plans are under way for a new, bigger location for that club.

Following the proven success of his "blues groove" policy. Pacific Jazz' Richard Bock just released two new ones, *Groovin' Blue*, with Curtis Amy and Frank Butler, and *New Groove*, by the Bud Shank Quintet featuring young trumpeter Carmell Jones . . . Ray Conniff kicks off a west-coast tour at Santa Monica May 4, winding up in Seattle May 21 . . . Freddie Martin may replace Lawrence Welk at the Aragon.

SAN FRANCISCO

Fred Otis, former Woody Herman pianist, is now musical director for the Crosby Brothers . . . Cannonball Adderley was booked into Sambo's Circus Room in San Jose for a one-nighter March 27 during his two weeks at the Jazz Workshop . . . King Pleasure followed Adderley into the club with the Vince Guaraldi Trio backing him. Horace Silver and John Coltrane are next in line, with Dizzy Gillespie set for three weeks starting June 13 . . . Dave Brubeck cut another LP for Fantasy with Bill Smith on clarinet instead of Paul Desmond on alto . . . Pianist Richie Crabtree took a trio into the Black Hawk in March to play opposite Anita O'Day . . . Joe Williams did first-class business during his March gig at Neve. The Harry Edison Quintet backed him. The group included Tommy Potter, bass, and Jimmy Forrest, tenor . . . The Virgil Gonsalves Sextet, Muggsy Spanier, and Turk Murphy played the HiFiShow at the Cow Palace . . . Ralph Sutton took a quartet into Earthquake McGoon's while Turk Murphy was in the northwest . . . Drummer Herb Barman, now musical director of the Actor's Workshop, is rehearsing a big band with charts by Al Cohn, Nat Pierce, Jay Hill, and others.

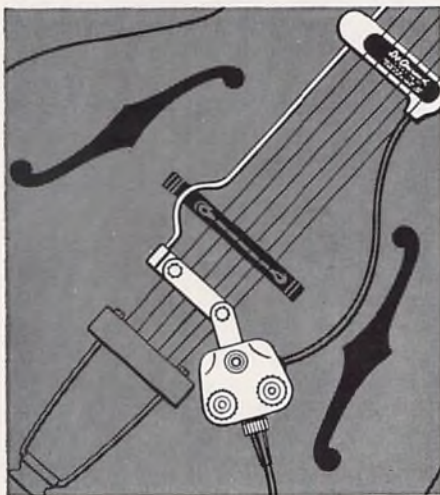
The Copocabana is wailing on weekends with Latin jazz sessions . . . Judy Tristano is gigging again after her accident . . . Bill Weisjahns closed the Jazz Cellar in January . . . Pony Poin-dexter and Atlee Chapman are at the Stereo Room . . . John Lewis was in town for the premiere of his ballet score, *Original Sin*, by the San Francisco Ballet . . . The Montgomery Brothers (Monk, Buddy, and Wes) are working the Left Bank (a beer-and-wine club) in Oakland . . . Stan Getz makes his first appearance in this area in almost four years when he opens at the Black Hawk May 4 . . . Earl Hines is back in town briefly; he's touring currently until the Hangover reopens, probably later this spring . . . Kid Ory is playing weekends at On-the-Levee, and Burt Bales is still going strong across the Embarcadero at Pier 23 . . . Joe Sullivan is in town resting on his royalties and waiting for the Hangover to open again . . . Jimmy McCrackin, Lowell Fulson, and T-Bone Walker gigged in the Bay Area last month . . . Oscar Brown Jr. is due into the hungry i in April . . . Lenny Bruce does concerts here the first week in May; so do the Limelitters. Shelley Berman opened April 10 for six days at the Curran theater; the Weavers play a concert in Berkeley March 28, and Brownie McGhee and Sonny Terry played one there March 10. (DB)



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WHERE & WHEN

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LEGEND: *hb*—house band; *tfn*—till further notice; *unk*—unknown at press time; *wknds*—weekends.

NEW YORK

Basin Street East: Ella Fitzgerald to 4/29.
Birdland: *unk*.
Copa City: Charles Mingus, *tfn*.
Embers: Teddy Wilson Trio to 4/22. Erskine Hawkins, 4/24-5/22.
Five Spot: Gigi Gryce to 4/30.
Half Note: Mangione Brothers, 4/18-23.
Jazz Gallery: Abbey Lincoln to 4/28. Joined then by Max Roach, Mal Waldron, and dancers.
Metropole: Cozy Cole, Sol Yaged, *tfn*.
Metropole Upstairs: Gene Krupa, Mickey Sheen, *wknds.*, 3/31-4/23.
Roundtable: Joe Williams, Harry Edison, Cy Coleman, 4/10-5/20.
Versailles: Blossom Dearie, *tfn*.
Village Gate: Herbie Mann, *tfn*.
Village Vanguard: Art Blakey, The International Jazz Quartet, to 4/16. Irwin Corey, Nancy Wilson, 4/18-23. Jack Teagarden, Junior Mance, 4/25-5/7.


PHILADELPHIA

Pep's: Lambert-Hendricks-Ross, 4/17-22. Etta Jones, 4/24-29.
Red Hill: Slide Hampton, 4/7-9. Joe Williams-Harry Edison, 4/14-16. Cal Tjader, 4/21-23.
Sahara: Jimmy Heath, *tfn*.
Show Boat: *unk*.
Alvino's (Levittown, Pa.): Tony Spall 4, *tfn*.
Penn Lounge (Camden, N. J.): Ben Ventura, *tfn*.

CHICAGO

Birdhouse: Oscar Brown Jr. to 4/23. Fred Kaz, Andy and Bey Sisters, 4/26-5/11.
Black Eyed Pea: Steve Behr, *tfn*. Dixie sessions, Sun.
Bourbon St.: Boh Scobey, *tfn*.
Cafe Continental: Dave Remington, *tfn*.
Jazz, Ltd.: Bill Reinhardt, Jo Henderson, Tut Soper, *tfn*. Franz Jackson, Thurs.
London House: Jack Teagarden to 4/16. Audrey Morris, Eddie Higgins, *hbs*.
Mister Kelley's: Smothers Bros. to 4/16. Marty Rubenstein, Dick Marx-John Frigo, *hbs*.
Orchard Lounge: Muddy Waters, *wknds*.
Playboy: Bobby Short to 4/18.
Red Arrow: Franz Jackson, *wknds*.
Roberts': Dinah Washington, *tfn*.
Scotch Mist: Tom Ponce, *tfn*.
Sutherland: Buddy DeFranco-Tommy Gumina, 4/26-5/7.
Swing Easy: Gene Esposito, *tfn*.

LOS ANGELES

Beverly Cavern: Teddy Buckner, *tfn*.
Black Bull: Marvin Ash, *tfn*.
Black Orchid: Gloria Smythe, *tfn*. Mon. aftn. sessions.
Digger: Name grps., *wknds*.
El Sombrero: Dutch Pons, *tfn*.
Excusez Moi: Betty Bennett, *wknds.*, *tfn*.
Frascati Chalet: Jess Stacy, *tfn*.
Geno's Bit: Les McCann, Ltd., *tfn*.
Gilded Rafters: Joe Durensbourg, Nappy Lamare, *tfn*.
Green Bull: Johnny St. Cyr, Johnny Lucas, *wknds*.
Harbor Inn: Delta Rhythm Kings to 4/23.
Honeybucket: South Frisco Jazz Band, *tfn*.
Hermosa Inn: The Saints, *wknds*.
Jimmie Diamond's (San Bernardino): Edgar Hayes, *tfn*.
Lighthouse: Howard Rumsey, *tfn*. Name grps., Sundays.
Nickelodeon: Sunset Jazz Band, *wknds*.
Raffles (Long Beach): Vince Wallace, *tfn*.
Renaissance: Stan Getz, 4/4-4/16. Bessie Griffin, Gospel Pearls, Sun., *tfn*.
Rosie's Red Banjo: Art Levin, *tfn*.
Rumble Seat: Dr. Jack Langles, *wknds*.
Shaps (Pasadena): Loren Dexter, *tfn*.
Sherry's: Pete Jolly-Ralph Penna, *tfn*.
Shelly's Manne Hole: Shelly Manne, *wknds*. Red Mitchell, Mon., Tues. Russ Freeman-Richie Kamuca, Wed. Joe Maini, Thurs.
Sherry's Barn: Vince Wallace, aft. hrs. sessions.
Summit: *unk*.
Vieux Carre: VI Redd, Ernest Crawford, Richie Goldberg, *tfn*.
Zebra Lounge: *unk*. 



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- 1 SOUTHERN METHODIST UNIVERSITY (JULY 23-29)
- 2 MICHIGAN STATE UNIVERSITY (JULY 30-AUG. 5)
- 3 INDIANA UNIVERSITY (AUG. 6-12)

THE STAN KENTON CLINICS HAS GREAT NEWS! PRACTICALLY ALL OF THE FINE TEACHING STAFF WE HAD WITH US LAST SUMMER WILL BE WITH US AGAIN. ALSO, DON JACOBY, WHOM EVERYONE LOVES, WILL BE THERE. BUDDY DeFRANCO HAS JUST BEEN SIGNED FOR BOTH MICHIGAN STATE AND INDIANA UNIVERSITY. ALL IN ALL, IT'S GOING TO BE A SWING CAMP. THE STAFF TO DATE: STAN KENTON, DR. EUGENE HALL, MATT BETTON, BUDDY BAKER, LEON BREEDEN, BUDDY DeFRANCO, CLEM DeROSA, SAM DONAHUE, BUD DOTY, RUSS GARCIA, DON JACOBY, JOHN La PORTA, JIM MAXWELL, RALPH MUTCHLER, CHARLIE PERRY, JACK PETERSON, JOHNNY RICHARDS, PHIL RIZZO, EDDIE SAFRANSKI, AND RAY SANTISI. BUDDY MORROW HAS PROMISED TO HELP SOME THIS SUMMER, AND WE EXPECT TO HAVE SOME OTHER BIG NAMES PRESENT. FILL OUT AND MAIL THE COUPON BELOW FOR COMPLETE INFORMATION UNDER NO OBLIGATION.

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74 • DOWN BEAT

Afterthoughts

By GENE LEES

The other day I fell to remembering how it was that I first became interested in jazz. I suppose the process, though differing in details, is similar for a great many people.

Not that the first music to which I listened was jazz. It was the popular music that came over the radio. The first singer I paid any attention to was Gene Austin. I thought he was something else. I was about 5 years old.

The music on the Hit Parade was that of Gershwin and Rodgers and Hart and men of comparable caliber.

My Uncle Harry (Flatman) at that time was playing trombone with various bands. One of my most vivid childhood memories is of a red jacket that was part of his band uniform, and of the distinctive smell of slide and valve oil. The band he was with used to come to our house to rehearse.

My father, meantime, was playing violin with a string quartet, the cellist of which was so passionately intent that he ran his left hand under cold water until it was numb, then slit with a razor blade the flesh between his thumb and forefinger. He wanted a bigger reach on the fingerboard. I was shocked into an early realization of the fanatical devotion of some musicians.

By now I was studying piano. Several years later, my Uncle Harry gave me a trombone, a few lessons, a Count Basie record, and a copy of *Down Beat*. That was the start.

I used to be fascinated to see him plunking out chords on the piano, and making notes on manuscript paper. He taught me the first things I learned about harmony. In retrospect, I realize he was writing charts for the band; he did quite a bit of writing. The piano, a big old light-brown upright with chipped keys, was covered with the black scars of his forgotten cigars.

(My uncle's cigars left their mark on a family telephone, too. Some things about the music business apparently never change, and chicks really dug my uncle. They'd talk to him so long, while a cigaret dangled from his mouth, that the telephone mouthpiece would grow soft with the heat, and after several years of this, it drooped weirdly.)

By now I had added a few more Basie records to that Decca side he gave me. Mind you, I still liked Kay Kayser and Richard Himber and triple-tonguing trumpet sections, but some sort of taste was developing, and I was beginning to be able to sort out the fundamental from the superficial. When I was 12, I saw my first real big jazz band, and that did it.

The band was Jimmie Lunceford's, and he was playing a Saturday night at the Arena in Niagara Falls, Ont. I "hooked in," in the vernacular of that era and area, through an unlocked exit door. I was inexplicably moved by what I heard. The next Saturday I went back, to hear Sonny Dunham. And then Tommy Dorsey and then Duke Ellington.

I became an autograph pest. One autograph I collected was that of Gene Krupa. I was so gassed by the way he wrote "Gene" that I began writing it that way too, which is the reason nobody can read it today.

At the age of 15, I fell madly in love with an Older Woman. Her name was Lois Martin, and she was all of 17. I might add that to this day, I have never met a woman with as much insight into and love for jazz as she had. She was *genuinely* hip, not a phony. The night Fats Waller died, she cried.

I had a friend named Rodney North, who played drums—pretty well, too, as I recall; at least he was working steady. Lois and Rod and I became inseparable, and used to travel great distances to see bands. It was a happy summer.

Ah, but then tragedy struck: Rod confided to me that he was mad about her, too, which came as a great shock to me: I thought that outside of music, the only thing he cared about was football.

We reached a solution that must have been derived from some corny movie of the period. Asserting that nothing must be allowed to stand in the way of our friendship, we *both* gave her up.

I think we expected her to take it terribly hard—die of a broken heart, or at least become a nun or something. Instead, not too long afterwards, she started going with a grown-up piano player and finally married him, which I thought was terribly ungrateful of her, after the nobility of our gesture, and a large drag.

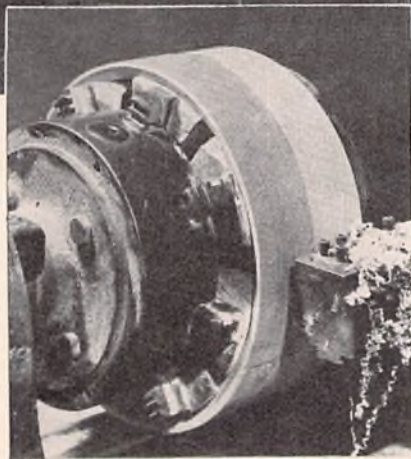
Then I moved to another high school, and started hanging out with a kid who played trumpet, named Ken Wheeler. Today, he's with Johnny Dankworth, and is considered by many musicians to be one of the best jazz trumpeters in England. He's still a good friend.

A few miles away from where we lived, across the border in Buffalo, N.Y., there was a boy who traveled in the same general circles we did, seeing bands at the same places, including the Crystal Beach ballroom. But our trails never crossed. I wonder if Ken or I would have recognized his talent, had we met him, or if he would have recognized Ken's. His name is Mel Lewis.

And all of that seems very long ago and far away.



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