

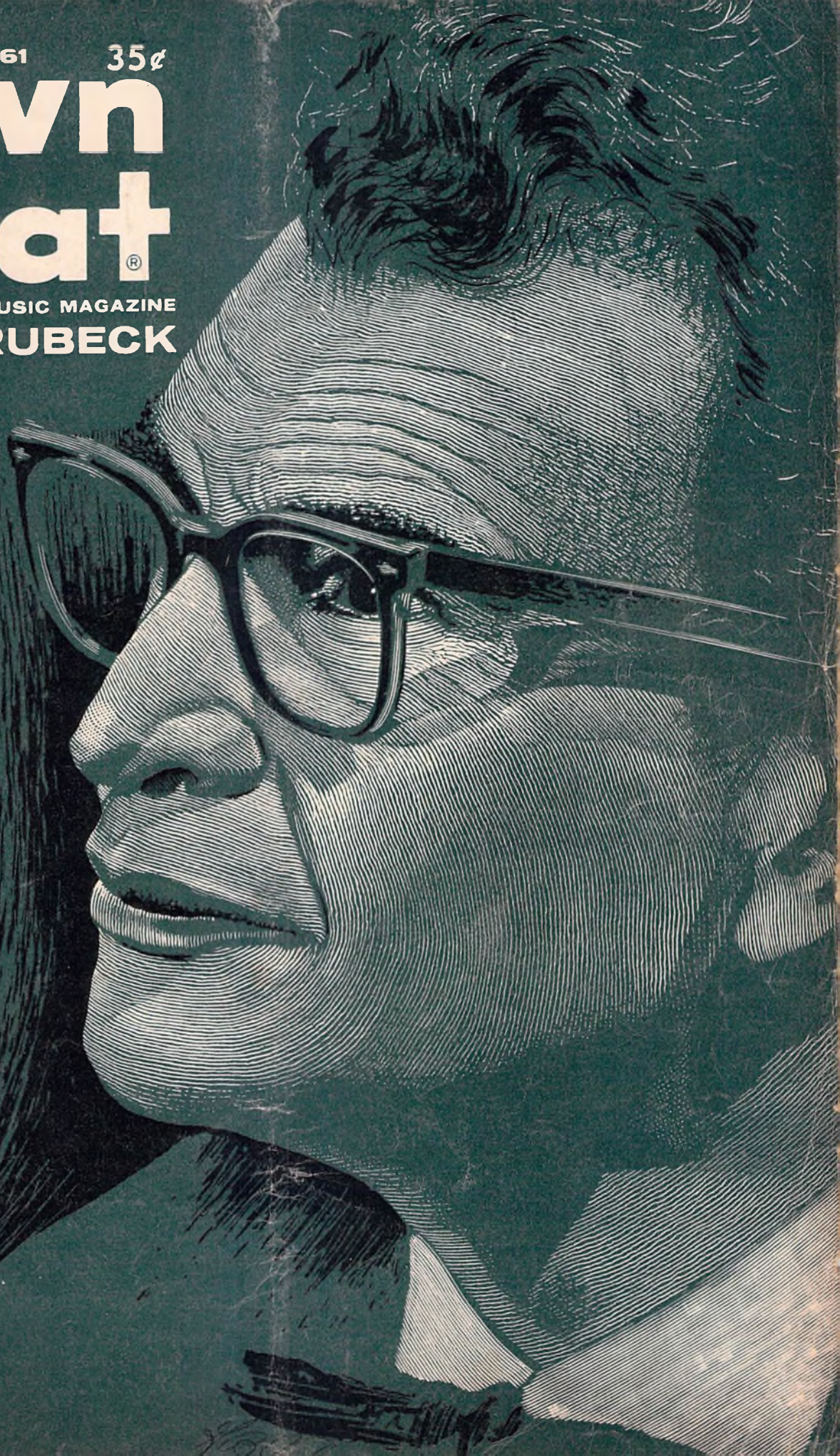
JUNE 22, 1961

35¢

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THE BI-WEEKLY MUSIC MAGAZINE

DAVE BRUBECK





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THE EDITORIAL

Free enterprise and open-market competition have been among the economic principles of this nation since its inception—at least we like to think they have. But is free enterprise and open competition as widespread as we would like to believe? This is the age of big government, like it or not, and the age of government subsidies, like it or not.

Subsidies take many forms: tax benefits to certain industries, price supports, matching funds, outright gifts. Federal aid is given to practically every important field of endeavour, any endeavour deemed necessary to the na-

tion's health and welfare. Underscore practically, because there is one glaring exception—the arts.

American Federation of Musicians' President Herman D. Kenin intends to do something about it. In two recent speeches, one before the Association of Women's Committees for Symphony Orchestras at that organization's 13th biennial conference held at Cleveland, Ohio, the other before the Select Committee on Education of the House Committee on Education and Labor at Washington, Kenin pointed out the great need for federal aid to symphony orchestras and opera companies. He

cited cogent precedents, ranging from the Homestead Act of the last century to the relatively recent depletion allowances granted the oil, gas, sulphur, and mining industries, indicating that without this federal aid the country would not be as strong materially as it is.

In his speech before the House committee, Kenin said, "In the field of commerce, subsidy is accepted as sound fundamental government policy. But, in the cultural field, it is somehow transmuted into something evil." A point well taken, we might add.


Both Kenin's speeches were intelligent and excellent airings of the problem facing symphonies and opera companies. Few will argue with his conclusion that "serious music is doomed in the United States unless the federal and state governments help."

Nor can many argue that the AFM has bent over backward to help "serious music." Special favors have been granted symphony orchestras — favors that include special pay scales and the more-or-less free importation of players in some locals. It has been the tradition of the AFM that "serious music" comes first; other forms of music come second. And it is here that we take issue with Kenin and the union.

Why is it that jazzmen—and dance band musicians too—have been shoved into a secondary position? These men, players of what the AFM might call "nonserious music," are the backbone of the union. Just as they have been placed traditionally in a secondary position, so, by tradition, they have been pushed around by the AFM. When will the AFM realize that the jazzman is just as serious about his music as the concert musician?

Which brings us to the point: why has Mr. Kenin restricted his plea for government support to "serious music"? Is it that jazz is a stepchild that must make its living in the open market and not enter the hallowed shelter given "serious music"? We do not think this is Mr. Kenin's intent. At least, we hope it is not.

Jazz needs support—sponsors, if you want. Whether it comes from governmental or private sources is immaterial. There have been many fine jazz groups — the big bands of Dizzy Gillespie come immediately to mind—that were too valuable to whither on the commercial vine.

If it comes to pass that Kenin and the AFM win the fight for government aid to music, we fervently hope that jazz is included in the final plan. 





down beat

VOL. 28, NO. 13

Readers in 86 Countries
Japanese Language Edition Published in Tokyo

June 22, 1961

CONTENTS

- 13 Pettiford Children Receive Benefits
- 13 Garner Forms Record Company
- 14 Folk Singers Return
- 14 Jazz Disc Jockey Poll Results
- 15 *Down Beat* Hall of Fame Scholarship Awards
- 16 Inside the Cannonball Adderley Quintet—Part 2
- 19 Combo Directory
- 20 Jaws and Johnny
- 22 About This Man Brubeck . . .

DEPARTMENTS

- 4 The Editorial
- 6 Chords and Discords
- 10 Strictly Ad Lib
- 26 Record Reviews
- 39 The Blindfold Test
- 47 The Inner Ear
- 48 Toshiko-Mariano Arrangements
- 49 Clinician's Corner

ON THE COVER

It would seem that if a musician or group in jazz becomes popular with a great number of people, the man or group is automatically frowned upon by those who like to think of themselves as being in the know. Dave Brubeck is one of the not-struggling-anymore musicians who have borne the brunt of hippy derision. The first part of a two-part Brubeck study-in-depth by Gene Lees attempts to answer Brubeck's sometimes harsh critics. The article begins on page 22. The cover portrait, especially commissioned by *Down Beat*, is an original woodcut by Glenn Jeskey.

THINGS TO COME

Milt Jackson without doubt is one of the important jazzmen. Although most writers, musicians, and listeners are in agreement about Jackson's stature as an artist, the vibraharpist has been ignored almost completely by those who write about jazz and its players. Writer-vibraharpist Don DeMicheal corrects the appalling situation in the next issue of *Down Beat*. Be sure to get your copy, on sale June 22.

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

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

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



MAHER PUBLICATIONS; DOWN BEAT; MUSIC 1961; JAZZ RECORD REVIEWS; N.A.M.M. DAILY; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTROS.

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CHORDS AND DISCORDS

The Storm Rages

The review (*DB*, May 11) of the new Ornette Coleman album, *This Is Our Music*, by Don DeMicheal was a black mark against an occasionally worthwhile magazine like *Down Beat*. DeMicheal's comments were one-sided, grossly unfair, and full of the standard criticisms of Coleman's music.

DeMicheal questions Ornette's technique, but several years ago, Stan Kenton, a man who demands much in the way of technical brilliance, wanted Coleman for his band.

DeMicheal says that if he says he doesn't understand Coleman, then Coleman's defenders will say it's his fault, not Coleman's. I say that if DeMicheal is not moved in some way by the brilliant playing and naked beauty of things like *Humpty Dumpty* and *Beauty Is a Rare Thing*, then he is most certainly a very twisted and cold man musically . . . Philadelphia, Pa. Bill Danks

Thanks to Don DeMicheal for his timely and topical review of Ornette Coleman's *This Is Our Music*. Everything in the review is distinctive for its originality of insight and depth of penetration, but I was particularly impressed with his distinction between obscurity and profundity.

This is, I feel, the kind of thing we need a lot more of in jazz writing—philosophy. It is a healthy and refreshing thing to run into a person with a solid grounding in philosophy . . . After all, art and philosophy are on the deepest level, the same thing, because they are both products of the mind.

Art, real art, can only be performed by a real artist. DeMicheal makes this point clear in the review. It can be called art but not real art if it is performed by those who are not real artists. In other words, unless a performance is real, it does not have the quality of true art . . . Philadelphia, Pa. Joe Burke

Our Man in Tokyo

This is an open letter to the U. S. ambassador to Japan, stimulated after reading Don DeMicheal's article in *DB*, May 11, about Art Blakey's tour of Japan. Dear Mr. Ambassador to Japan:

Is the word "jazz" synonymous with something wild or uninhibited in your vocabulary?

In your busy world as an ambassador, are you so completely regimented that you cannot understand a person or group who speaks an individualistic, noncommercial language that you do not understand or could not bear to spend a few hours

listening to, even if it meant showing the world that we Americans appreciate, or at the least tolerate, the only true American art?

Well, whatever your reason for not attending the concert in Tokyo to which you and 17 other ambassadors were invited, you helped the U. S. to lose some much needed points in the never ending race for prestige in the world.

Fayetteville, N. C. Joe Jupin

Additional Information

In reading Ira Gitler's review of the recent Charlie Parker releases on *Le Jazz Cool* (*DB*, May 25), I noticed he mentioned that *Big Foot* was recorded on Dial as *Drifting on a Reed*. The same number is on Roost 2210 and is titled *Air Conditioning*.

Another case of various names for the same composition is found on some Miles Davis records. The album *Collectors Items*, Prestige 7044, has *Vierd Blues* and is credited to Davis. This same number is called *John Paul Jones on Chamber's Music*, Score 4033, and credited to John Coltrane. It is found once more on *Workin' with the Miles Davis Quintet*, Prestige 7166, being called *Trane's Blues* and also credited to Coltrane.

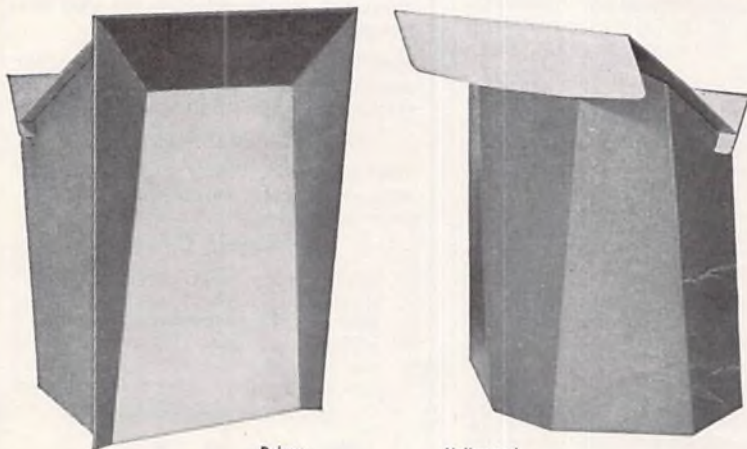
I Didn't on The Musings of Miles, Prestige 7007, is the same as *The Leap on Miles Davis*, Blue Note 1502. This time at least both are credited to Davis . . . Detroit, Mich. Peter S. Friedman

The Airmen of Note

Only a small part of the problem of obtaining more public performances of all

(Continued on page 8)

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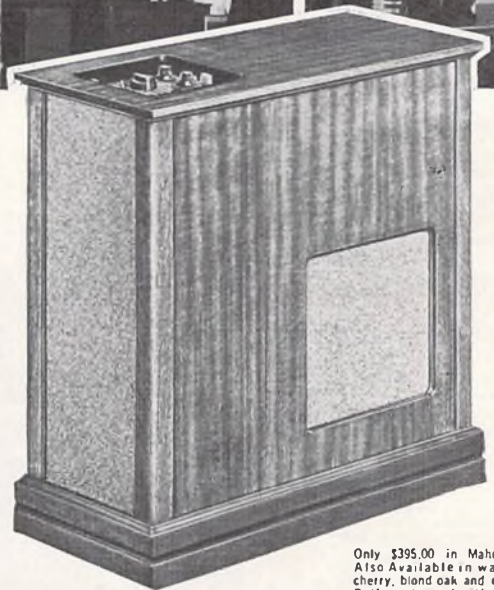


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CHORDS

(Continued from page 6)

kinds by U. S. service bands is underscored by Tom Scanlan's article on the Airmen of Note in *DB*, April 27.

The U. S. taxpayer maintains many excellent service bands and orchestras and yet is ever more rarely privileged to hear them in public performance, despite the fact that their primary military missions are recruiting as well as troop entertainment.

The leader of one such unit complains that the unit is so circumscribed with respect to public appearances that it is having difficulty in recruiting replacements for its own ranks. Since this unit, which plays good music of all kinds—from jazz to the classics—is having difficulty in inspiring promising young musicians to join its own ranks, it must follow that it must also be limited in its larger military mission of recruitment for its own branch of service.

Scanlan speaks of the hope of hearing recordings of the Airmen of Note. Under present policy, his hopes are dim indeed! Just try to buy a recording of any U. S. military band! (You can buy British, French, Canadian, German . . . even Russian . . . military music, but none by our services.)

Scanlan points out, somewhat sotto voce, the reason for this inability to hear the product of U. S. tax dollars. It is the result of a knuckling-under by the military to the usual intransigence of the musical labor cartel, which puts a dollar-oriented, overweening, and somewhat outdated sense of protectiveness of its members ahead of making good music—and seemingly, in this case, ahead of the public interest.

Meriden, Conn. Harold M. Cook Jr.

More on Zoot

A long-awaited and much overdue article on the great Zoot Sims has finally appeared within your covers, and I feel that Ira Gitler is to be congratulated for a superlative portrait of a superb and still underrated musician.

The prolific Mr. Gitler has succeeded in accurately capturing the musical and personal spirit of Zoot in his moving study. I'm sure that this etching will win Zoot many new admirers.

New York City Stanley Sands
Star Value

From time to time readers of your magazine have taken umbrage at the opinions expressed by your record reviewers. Such instances of displeasure usually have been written off with the statement "to each his own." I fully understand your position, but I think the issue is a little more complex. Although I can't prove statistically, I do believe that your reviews have a great deal to do with the salability of certain records and that they influence taste.

At the same time your reviews are often guilty of inconsistencies. In Leonard Feather's review of the Gerry Mulligan-Johnny Hodges album he comments on the music as being "casual, unostentatious music that belongs irrevocably to the past, present, and future of jazz." Without dabbling in semantic difficulties I wonder why such music is not worth five stars? Just what is the quantitative value of a "star"? Boston, Mass. Robert M. Dephore

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NEW YORK

The social forces of good and evil played pretty much a standoff during the last month. Among the good were these items: Broadcaster **Bill Stern** pledged his "absolute support in time and money" for the cause of the Synanon foundation, the California institution for rehabilitating narcotics addicts . . . Lawyer **Maxwell Cohen**, long a champion of musicians' efforts (as well as those of all entertainers) to get rid of the city's cabaret-card system, offered the support of a company for which he is board chairman in establishing the proposed east-coast branch of Synanon. The company, Astralite, which makes light bulbs, has pledged 1 cent from the sale of each bulb to any area of the entertainment business, including restaurants, night clubs, theaters, hotels. The estimated revenue will do much to help the beleaguered foundation.



GILLESPIE

Also on the sunnier side: citizens met with the New York City Council on the subject of the transfer of cabaret cards from police department jurisdiction to the department of licenses. Although there still would be cabaret cards, the battle that was won is important. At that meeting, rights were preached and forces were banded together. Representatives were there from the Restaurant association, restaurant owners and assorted unions. This had not happened before. These allies unanimously opposed the cabaret-card licensing. Maxwell Cohen asked for new laws. Councilman **Stanley Isaacs** suggested the elimination of all licenses.

On the unfortunate side: Bassist **Peter Ind**, complaining to a New York patrolman on what he thought was inhuman treatment of a Bowery resident, was arrested. The charge later was dismissed . . . **Dizzy Gillespie** was ready for the *Ed Sullivan Show*, three numbers on hand. As each rehearsal took place, one number disappeared. With even that last selection cut in half, Gillespie was overheard telling the director that he'd prefer to forget the whole thing. (Incidentally, **Al Hirt's** contract for the Sullivan show required three numbers or the contract was void, which shows how important a manager can be.) Sullivan reportedly came to placate Gillespie, saying he had "heard the number. It's great. Why don't you have the other guys play soft—you play loud. Then it will be like a long solo." This was not a put-down but an assessment of vaudeville values and valid on those terms. So it was that night with John Birks.



HIRT

Gillespie had better luck in a somewhat less commercial area. The Jazz Arts society chose him as its new director of consulting musicians. His appointment came on the heels of the resignation of former staff chief, alto saxophonist **John Handy**, who claimed that the society did not accept its obligations.

Pianist **Bobby Stevenson**, for some time a respected if not famed Detroit musician, now can be heard in piano duct with **Henri Rose** on Capitol records . . . United Artists Service of New York has organized a jazz club in Boston, Mass., as it has in Dallas and Fort Worth, Texas, and Spring-

(Continued on page 51)



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Down Beat

June 22, 1961

Vol. 28, No. 13

PETTIFORD CHILDREN RECEIVE BENEFITS

When bassist Oscar Pettiford died last September, it was his last wish that his three children, Cello, 2, and the twins Celeste and Celline, 1, should be brought up in Denmark, the country where he lived the last year of his life.

He didn't want his children to go to the United States for various reasons. One was that he never forgot some of his discriminatory experiences. Another was that he loved Europe.

Twelve days after his death, a committee was set up in Copenhagen to create a fund and collect money through benefit concerts and other possibilities to fulfill Pettiford's last wish. The fund was called the Oscar Pettiford Memorial Fund. Erick Wiedemann, the Danish jazz critic, became its director.

Ten days after the founding of the committee, the first benefit concert took place in the Falkonercentret in Copenhagen. The list of artists participating was impressive: the Stan Getz Quartet with Bengt Hallberg on piano, the Svend Asmussen group from Denmark with Swedish singer Alice Babs, the Danish All-Stars, the Erik Moseholm Trio, the Max Bruel Quartet, and many others.

Other benefit concerts followed. In Germany, activities to raise money for the Pettiford children started slowly, but finally the German Jazz Federation set up the Oscar Pettiford Memorial lottery.

Each ticket cost 20 German marks, and each 20th ticket won for its holder a concert to be given by one of the three best-known German jazz combos—Hans Koller, Albert Mangelsdorff, or Michael Naura—at any place in Germany the winner wanted.

This lottery was addressed especially to the German jazz clubs, and the smaller and poorer clubs in small cities participated strongly in it. The first winner was one of the smallest jazz clubs in Germany.

Meanwhile, in Denmark, all the money collected was transferred to the public trustee's office in Copenhagen. Up to now, the money collected amounts to a little less than \$6,000.

Even the radio networks have given money to the fund. From the Danish state radio in Copenhagen and the

southwestern German radio network in Baden-Baden came about \$700.

Since the purpose of the money is chiefly to educate the Pettiford children, the highest guardianship court in Copenhagen has to decide what sums are to be paid each child and has to be satisfied that the children and no one else is receiving the benefits.

GARNER FORMS RECORD COMPANY

Erroll Garner has not recorded for three years. Those records that have been released during these years have been leftovers, and, under his contract, he maintains, records which should not have been released because he didn't approve their issue. Garner had a right-of-consent clause, as well as a return-of-inventory clause in his Columbia contract.

The major interest of most Garner fans and much of the music business has been with whom and when he would record again.

Garner, guided by manager Martha Glaser, has formed his own recording company, Octave, on which he has recorded his latest LP, *Dreamland*, now on sale. Am-Par is only the distributor of the wares, despite trade press rumors to the contrary.

In addition, Garner will sign to Octave those musicians and singers who meet his own qualifications. Distribution rights for their records will be available to Am-Par.

Garner said he expects these moves to give him the opportunity to scout the talent he wants.

FOLKLORIST AWARDED GUGGENHEIM FELLOWSHIP

Until recently only three Guggenheim fellowships had been awarded for jazz or Afro-American music studies. Dr. Marshall W. Stearns was granted one to complete his book, *The Story of Jazz*. Frederic Ramsey Jr. got a 1954 Guggenheim fellowship for investigation and documentation of Negro folk-music forms in southern states, especially forms influential in shaping jazz. The third grant was to folklorist-author Alan Lomax for research in the general area of U.S. folk music.

The number of Guggenheim awards for jazz-folk studies is now four. Dr. Harry Oster, professor of English at Louisiana State University and owner-



RELAXING AT ROULETTE

Louis Armstrong, a&r man Bob Thiele, and Duke Ellington (l. to r. above) take a breather during a recent recording session at Roulette records. Armstrong recorded a group of Ellington tunes with Duke sitting in on piano.

director of Folk-Lyric Recording Co., has been awarded a fellowship to complete a book, *A Study of the Negro Folk Music of Louisiana*.

The award provides for three months' field work in Louisiana, six months' research work at such places as the Library of Congress and Harvard's Widener Library, and six months in France to investigate the French backgrounds of Louisiana's Cajun (Acadian) music. Oster intends to start the project in June.

Several significant blues performers have been discovered in the course of Oster's field recording for his Folk-Lyric label: Robert Pete Williams, Butch Cage, Willie B. Thomas, Smoky Babe, Guitar Welch, and Hogman Maxey. Particularly valuable, according to folklorists, are the discs taped at the Louisiana state prison at Angola.

HELP MAY BE ON THE WAY

Things are looking up for members of the music profession if recent activity on Capitol hill is any indication. Five bills have been introduced in Congress this spring, which, if passed, could be highly beneficial to musicians and composers. At present, all the bills are in committee.

Rep. Emanuel Celler (D-N. Y.) in-

JAZZ DISC JOCKEY POLL RESULTS

If the results of the Jazz Disc Jockey Poll conducted by *Down Beat* is an indication, Art Farmer and Benny Golson might well wonder how long it will take for their co-led Jazztet to be considered other than "new" or "promising."

The group won two *DB*-conducted polls last year—the International Jazz Critics and the Jazz Disc Jockey—as best "new star/talent" combo. This was fine—last year. But the two leaders might pause to contemplate the significance of their winning as "most promising" combo again this year in the Disc Jockey Poll. The Jazztet, though, was given a hard run for the winner's spot by the MJT+3, a group temporarily disbanded.

Quincy Jones might well wonder also when his big band leaves the junior division and will be considered something other than "promising." The Jones band won as the best new band in 1960's Disc Jockey Poll, and this year was a fairly close second to the Gerry Mulligan Concert Jazz Band in the Most Promising division.

Aside from the Jazztet's repeat and Jones' almost repeat, this year's poll results contained several surprises in the Most Promising division: Bill Henderson and Oscar Brown Jr. tied for best new male vocalist; Nancy Wilson and Aretha Franklin, neither of whom were mentioned in last year's results, came in first and second, respectively; Clare Fisher, relatively unknown until his excellent arrangements for Dizzy Gillespie's *Portrait of Duke* album were brought to light in this magazine, won the new-star arranger category handily—no one else was even close; the Double Six of Paris wasn't listed in last year's results but won the Most Promising vocal group laurels with little difficulty.

The first-place winners in the Established talent division all repeated from last year: Count Basie, the Modern Jazz Quartet, Frank Sinatra, Ella Fitzgerald, Lambert - Hendricks - Ross, and Gil Evans.

As best jazz album of the year the disc jockeys named Miles Davis' and Gil Evans' *Sketches of Spain*. This was the second win for a Davis-Evans col-

roduced a bill to provide criminal penalties for counterfeiting phonograph records and civil remedies for infringement of mechanical rights in copyrighted music. The bill was referred to the House judiciary committee. Earlier, Celler introduced a bill to require jukebox operators to pay royalty fees for the use of the musical property of composers, authors, and copyright owners. This bill also is in the House judiciary committee.

Rep. Hale Boggs (D-La.) introduced a bill to remove the excise tax on music instruments. It was referred to the House ways and means committee.

Two bills, one introduced in the House and one in the Senate, are aimed at easing the taxes assessed against establishments that employ entertainers. Both bills, if passed, would amend the Internal Revenue Code of 1954.

The first was introduced by Rep. Charles S. Gubser (R-Calif.). It would amend the code to provide the food and nonalcoholic beverages served at a roof garden, cabaret, or other similar place shall not be subject to the cabaret tax.

Sen. Jacob Javits (R-N. Y.) introduced a bill to amend the code to provide that the tax on admissions shall not apply to admissions to any live dramatic (including musical) performance. It was referred to the Senate finance committee.

KENTON CLINICIANS SET FOR SUMMER

With the school academic year and school festival-clinic season drawing to a close, attention is turning to summer activities planned for school dance bands and young jazz musicians.

Important information comes from the National Band Camps, operating the Stan Kenton Clinics. Expanding their activities this year, the clinics will be held on three college campuses, Southern Methodist at Dallas, Texas, July 23-29; Michigan State University at East Lansing, July 30-Aug. 5; Indiana University at Bloomington, Aug. 6-12.

Down Beat poll winner and veteran clarinetist Buddy DeFranco has been added to the faculty for Lansing and Bloomington, as has trumpeter Donald Byrd, leader of one of the up-and-coming combos. Johnny Smith, the jazz guitarist, will temporarily forsake his new guitar studio in Colorado Springs, Colo., to join the camp faculty during its last two weeks.

For the Lansing session, famed vocal coach and arranger Phil Moore has been added to the faculty for a special course in jazz vocal interpretation. Also at Lansing it has been decided to televise a one-hour concert from the camp over a local station. It is likely

that video tapes will be made of these concerts for viewing on various educational TV channels in the future. All the members of the North Texas State Teachers College big band that won first place at the recent Collegiate Jazz Festival at the University of Notre Dame will serve as counselors during each of the three-week sessions.

Three complete high-school stage bands will attend the camps as units. The Notre Dame High School band from Niles, Ill., will be at the Lansing camp. The Texarkana, Texas, high-school band and a group from a high school in El Dorado, Ark., are scheduled at the Dallas event.

Ken Morris, director of the camps, announced that advance registrations indicate a minimum registration of 200 students and music educators at each of the camps.

THE RETURN OF THE FOLK SINGERS

Put one adage to rest.

It is possible to fight city hall, and it is possible to win. Witness the April folk-singer incident in New York City, when singers and friends were banned by Park Commissioner Newbold Morris from their 17-year-old Sunday afternoon stand in Washington Square (*DB*, May 25). Anger resulted in a committee being formed. It fought city hall. And it won. On May 14, the folk-singers returned.

Mayor Robert Wagner so decreed, stipulating that it should be "on a controlled basis," that is, an area roped off in the square, around a wading pool and off the grass.

Singers saluted the mayor. He was not able to accept their invitation to attend, but he sent word that he "participated joyfully in the spirit of the rally."

The singers commented in song and verse and sympathizers in telegrams. One committee member, Kelsey Marechal, sent his troops into the roped-off area with two rules: "Stay in tune and keep your beards combed."

THEY'RE OFF!

From a report on the Arizona Downs \$2,500 Grand Canyon State handicap at Turf Paradise in the Phoenix *Arizona Republic*:

"*Beat the Drums* rattled along at a fine pace with jockey Mel Lewis applying a few touches of the whip when *Drummer Pete* loomed up at the head of the stretch. *Beat the Drums* . . . never left the issue in doubt by scoring by $2\frac{1}{4}$ lengths over *Drummer Pete*. *Beat the Drums*, the 7-10 choice, returned \$3.40, \$2.80, and \$2.60."

Heck, Mel, that's better than scale.

laboration. Their *Porgy and Bess* album was chosen last year. Gerry Mulligan's *Concert Jazz Band* album was chosen second, and Evans' *Out of the Cool* took third place.

The disc jockeys participating in the poll are a representative cross section of the men who conduct jazz programs across the country.

Although the ballots received contained many names, most of the DJs were in agreement about the top three winners in each category (big band, combo, male singer, female singer, vocal

group, and arranger. Here is a list of the first three names in each category and division:

ESTABLISHED

Big band: Count Basie, Duke Ellington, Maynard Ferguson.
 Combo: Modern Jazz Quartet, Cannonball Adderley, Dave Brubeck.
 Male vocalist: Frank Sinatra, Mel Tormé, Ray Charles (tie).
 Female vocalist: Ella Fitzgerald, Anita O'Day, Sarah Vaughan.
 Vocal group: Lambert-Hendricks-Ross, Four Freshman, Hi-Lo's.

Arranger: Gil Evans, Quincy Jones, Nelson Riddle.

MOST PROMISING

Big Band: Gerry Mulligan, Quincy Jones, Si Zentner.
 Combo: Jazztet, MJT+3, Montgomery Brothers.
 Male Vocalist: Bill Henderson, Oscar Brown Jr. (tie), Frank D'Rone.
 Female Vocalist: Nancy Wilson, Aretha Franklin, Mavis Rivers.
 Vocal Group: Double Six of Paris, John LaSalle Quartet, Limeliter.
 Arranger: Clare Fisher.



DOWN BEAT HALL OF FAME SCHOLARSHIPS—1961

After processing hundreds of applications and tapes, the judges for the 1961 *Down Beat* Hall of Fame scholarships have chosen 12 music students for awards totaling \$4,500. All the scholarships have been awarded for study at the Berklee School of Music in Boston, Mass.

For the first time in the five years that *Down Beat* has been awarding the scholarships, applicants were assigned to two age divisions—junior, 19 years and younger, and senior, 20 years and older.

Five of the six junior-division winners have had stage-band experience as part of their high-school music training, indicating that school stage bands offer a student an outlet for developing his talent.

Virtually all the winners have had classical training and at least some experience in concert bands or symphony orchestras.

Only two of this year's group of winners are from countries other than the United States. In the last four years the number of winning foreign students outnumbered those from this country.

The announcement of these winners concludes the 1961 *DB* Hall of Fame scholarship program. Additional scholarships to Berklee will be awarded this year, but these later selections will be made from among students at the three National Band Camps. Application forms for the sixth annual Hall of Fame scholarships will be published in the January, 1962, issue of *Down Beat*. The deadline for applications to be completed and tapes forwarded to *DB* will be Feb. 28, 1962.

The names of the winning applicants are listed below according to division.

JUNIOR DIVISION

\$850 Scholarship

Anton J. Scodwell Jr., Beloit, Wis. Major instrument—trumpet; minor instruments—valve trombone, baritone saxophone. History of musical activity: four years of high-school band, three

years of high-school stage band; three years of small-group experience.

\$400 Scholarships

Bennett Friedman, Berkeley, Calif. Major instruments—clarinet and tenor saxophone; minor instrument—guitar. History of musical activity: school concert band, orchestra, and leader of stage band; honor orchestra and band; semi-professional work with own quintet.

Richard Kidd, Massapequa Park, N. Y. Major instrument—guitar. History of musical activity: school stage band for two years; played jazz with own combo for several years.

\$200 Scholarships

Art Kreinberg, Scranton, Pa. Major instrument—trombone. History of musical activity: Lee Vincent dance band 1½ years; Scranton Philharmonic Orchestra; Wilkes-Barre Philharmonic Orchestra; Scranton Recreation (dance) Band (nonprofessional).

Michael Rendish, Allentown, Pa. Major instrument—piano. History of musical activity: professional with local combos, private study in jazz and theory.

Bruce Fisher, Tulsa, Okla. Major instrument—trombone; minor instrument—piano. History of musical activity: first trombone in high-school concert band, orchestra, and stage band for three years; member of Oklahoma All-State Band for three years; member of Oklahoma All-State Orchestra for two years; member of Tulsa All-City Orchestra for two years; member of Tulsa Oil Capital Concert Band; organized and wrote high-school musical comedies for three years; played in several local professional dance bands; received "superior performance" award at Swing Band Clinic in Dallas, Texas, 1961; original stage-band composition performed at Concert in Jazz at Municipal theater in Tulsa, 1961.

SENIOR DIVISION

\$850 Scholarship

Joseph Koo, Hong Kong. Major instrument—piano. History of musical activity: studied classically for six years; developed interest and facility in jazz by

listening to American recordings; currently playing in Hong Kong with "semi-Westernized" Oriental group.

\$450 Scholarships

Reed D. Gilchrist, 595th Air Force Band (Guam), home, McKeesport, Pa. Major instrument—string bass; minor instruments—guitar, piano, tuba. History of musical activity: started guitar at 11; string bass self-taught for high school orchestra; chosen by competition for string bass position with Pittsburgh Symphony Orchestra; numerous dance bands, own combo, varied experience in air force bands.

Thomas David Mason, Milwaukee, Wis. Major instruments—alto and tenor saxophones; minor instruments—flute, clarinet, bass clarinet, trumpet. History of musical activity: first clarinet and alto saxophone in high school bands and Milwaukee Elks Youth Band; professionally with Dixieland bands, regional dance bands, and combos; local Milwaukee television and radio; sang lead in jazz vocal group.

\$200 Scholarships

Refugio Lopez, Hanford, Calif. Major instrument—tenor saxophone; minor instrument—clarinet. History of musical activity: school bands and orchestras; semiprofessionally with jazz groups and Latin bands.

Michael Anthony Nock, Sydney, Australia. Major instrument—piano; minor instrument—saxophone. History of musical activity: started on piano at 11 in New Zealand; at 14 had own dance band; since 16 has been full-time professional; worked way to Australia via ship's band; worked with own jazz groups in clubs, concerts, radio, and television; tour of Holland pending for latter part of 1961.

William F. Schaeffgen, Milwaukee, Wis. Major instrument—trombone; minor instruments—string bass, piano. History of musical activity: first-chair experience with University of Wisconsin (Milwaukee division) Symphonic Band and Brass Ensemble and Orchestra; several local jazz concerts and dance jobs.



PART 2

In the first part of this conversation (DB, June 8), each member of the Cannonball Adderley Quintet discussed the influence of his early environment on his musical thinking. They discussed the question of inherited ability, as well. The first part ended with a discussion of Jim Crow and Crow Jim in jazz. This second and final part continues with the same subject.

(The men participating in the conversation are Nat Adderley (Nat), Vic Feldman (Vic), Sam Jones (Sam), Louis Hayes (Louis), and Don DeMicheal (DeM).)

Nat: When you get these die-hard prejudiced people—Negro people, I'm talking about—they'll let Victor go. Because they say he hasn't been over here long enough to absorb all this bull from these people. "I don't really hate European people, because they like jazz over there, Negro musicians, and all like that. These people are cool. Victor's cool." So this might be the reason they'll jump on Bill Evans faster. And they'll get right off of Victor, because they say he's from England, and he hasn't got all these things these other cats have got. The hate is at a particular element. It's not hate at everybody. All you got to do is be from some place else, and you're all right.

DeM: Victor, have you run into much Crow Jim, especially since you've been with Cannonball?

Vic: Especially *not* since I've worked for Cannon. I had a funny thing in New York when I first came over here. I don't know if it was from people who didn't know I was European or not. I was a bit confused. Coming to America from England is pretty confusing for any person. New York, you know. I might have just been mixed up anyhow, and it isn't even anything I can explain, except I had a feeling that I was sort of being looked down upon . . . in certain places. Because of being white, you know. But it's nothing tangible, nothing I can prove. The only thing I know is that there was a funny feeling about it.

DeM: Do you fellows think that, as Roy Eldridge once claimed he could do, that you can tell the difference between a Negro's and a white guy's playing?

Nat: You know something? Cannon made that same statement.

DeM: He also made a statement in a *Blindfold Test*.

INSIDE THE CANNONBALL ADDERLEY QUINTET



Nat: That's right. And he also *goofed* in a *Blindfold Test*. He was making a generalization. I don't know in Roy's case, but in Cannon's case, I can say truthfully that he's about . . . he's about 90 percent right.

DeM: I think in Roy's case, he got about seven out of 10 wrong.

Nat: That's a drag. But then, too, they probably rigged it for him. But the whole thing in Cannon's case . . . and I found this out because we called him on this thing, we called him down and played records for him. And you know what could confuse Cannon? If the band was mixed, especially for some reason, if the drummer was colored, he'd get confused. If the band was really all mixed up and everybody was in there playing together, he'd miss more often. But if the band was all white, he'd come through about nine out of 10 times. Which is about as far as you're going with a generalization.

Vic: A generalization or dogmatic statement is usually wrong. If Cannon says, "I can tell *most* musicians if they're white," then I'll say he's right. I've had arguments with white musicians over here—not in England; maybe once in England. Out of all my discussions over here, the majority of white musicians think that it isn't so that the best jazz musicians have been Negro. They say there's been some white musicians . . . they always mention Benny Goodman and some others that I can't think of right now. They seem to think it's wrong to think that. But people in Europe and I feel, in so far as jazz in its evolution is concerned, each time a step is made, each time the music is brought forward, harmonically or however, the time the jazz feeling is retained, it's usually done by colored musicians.

For instance, Miles. I could take a white musician who's playing modern things, but there's something missing from it as far as jazz goes. There's some earthiness or feeling that we discussed earlier—Nat discussed it when he was telling about walking to school—that they haven't had those experiences or they don't have the capacity

to absorb them. It doesn't mean that it isn't good music, but I'm talking about the jazz quality that is lacking.

DeM: Do you think there might be two ways of looking at jazz, depending on your environment, how you were brought up? A lot of white musicians are concerned with technique—the mechanics of music—a lot of changes and things like this.

Nat: I feel that the most important element in playing jazz is, first of all, you got to be able to play it with a feeling of pulsation, a rhythmic wave. If you're able to do a lot of things that don't have any rhythm to them, then, as far as I'm concerned, it has less jazz merit. The jazz merit itself has got to be concerned with the rhythm involved. The rhythm of jazz, to me, is more important. You can do everything else in the world with harmony, changes, but when it ceases to have a rhythmic pulsation, then, to me, it ceases to have jazz.

Vic: I think it's an inflection of sound, too. The way somebody plays an instrument.

Nat: I think we're talking about the same thing, using different words.

Vic: The rhythmical attack of an instrument is the thing . . .

Nat: Right. The feeling. In other words, what it boils down to is, if you chart it, it would have . . . if you chart what Charlie Parker played—you could do it on a machine like a seismograph—it would have regular rises and falls.

DeM: I don't think it would have *regular* rises and falls in the case of Parker. I would think so of older jazz. Modern jazz would be less symmetrical, more asymmetrical.

Nat: Naw. Here's what I'm trying to say. Of course, the beat was stronger in the Dixieland bands. The rhythm section was restricted to playing just rhythm. The drummer didn't make any accents, except in some rare instances, and these were very outstanding men. My main complaint about Dixieland music . . . well, not a complaint really, because it was a part of the evolution

. . . was that it was so strict. Now in Bird's playing, what he was playing was so strong rhythmically that if you were charting it, the rise and fall would still be there because he had implied it so strongly.

DeM: Oh, I see. I was talking about his whole solo being asymmetrical, but you mean the regular rise and fall of the beat.

Nat: Yeah. It would be like if he were playing without the rhythm section, you would still get the feeling of the time being there. While other musicians—I won't mention any names—but if you charted it, it would come out in a straight line. There'd be no rises and falls in the music, no pulsation to it. Pulsation is the word I like to use.

What this boils down to is that some people have the ability to play with a pulsating beat. The drag of the whole thing is that it's mostly Negroes. Most of the Negro musicians—and I'm making another generalization, but I'll back it—most of the Negro musicians who are recognized as being good musicians will have a pulsation to their playing. Some not as strong as others. But the best white musicians will have the pulsation. But you'll find more white musicians who are *supposed* to be good playing with a less strong pulsating beat. And this is part of the complaint that same little guy up in Harlem has got, that "they don't care nothing about I'm swinging. They review my record, and they don't care nothing about I'm swinging. They just rate me on them cats down there playing that classical."

DeM: Do you think most critics feel this way, though? I don't think they do.

Vic: It all depends on that musician in Harlem. If he's just swinging and not doing anything else musically . . .

Nat: That's right!

Vic: . . . The guy's entitled to criticize.

Nat: That's right! This is the whole thing. We're not disagreeing with criticism.

DeM: No, and I don't want to get into that. But I think his implication in that most critics are white . . .

Nat: No, this little guy, with his lack of musical knowledge of harmonics and changes, he really doesn't know when

somebody is doing something with a chord. He's just not that far musically advanced. All he knows is that he can swing and there's somebody winning the poll who's white who plays with less pulsation than he does. He feels like "I can swing, and they ought to get off my back."

DeM: To get away from the racial thing and into more musical things, just exactly what do we mean when we use the verb "to swing"?

Nat: As far as I'm concerned, it's play-with-a pulsation.

Louis: I thing it's like what my cousin told me when I first started playing: "If you're playing and you don't see nobody patting their foot in the audience, then it ain't nothin'." You can't play, no matter what you're playing, if the people can't pat their feet to it, then . . . can't use it.

DeM: It's more than this, though.

Louis: It's just an inward feeling. It all depends on individuals; they all got a different way of swinging, a different way of expressing themselves. I think Art Blakey, for swing, is one of the top. He has a way . . . He just thinks that way, that he wants to swing. It just comes out that way. Somebody else—Max or Philly Joe—they hear it a little different way. So I think you can't pinpoint it; it's all in what *you* want to hear.

Sam: The way I see it. It's just a thing like you say, when you peep out there in the audience, if you don't see nobody moving, then you ain't into nothing. It's just one of those self-thought things. You can be playing and you think that the band is into something, but when you peek out there in the audience and there isn't nobody moving—nobody out there getting a message . . .

Swing, I feel, is one of those things—it's like a glove. Compact. The rhythm section is together, and the bass and drums are pulsating like a heart-beat. The piano player is giving support to this thing. You get that feeling, and when you see somebody out there begins popping their fingers and moving their head and shaking their shoulders, then you can say, "There it is." You know you're into something.

Vic: If you're not swinging and the audience isn't feeling anything, there really isn't too much feeling to what you're playing. Of course, there are times when something's not supposed to swing, particularly in modern jazz and Dixieland—most parts of the music have a heavy 4/4 beat. But we're talking about what swing is. I think it's kind of like a ball bouncing, and that's when you're *trying* to swing. But when it gets its own momentum and starts bouncing on its own, that's when it's really swinging. It becomes more than the individuals. If you give it that first bounce and it starts swinging, then it's a good feeling; it's "natural."

For instance, a rhythm section, when three people feel like . . . say, Louis is the drummer; he's the most powerful instrument in the rhythm section; if he's laying the kind of time down that Sam can get with, and then I can get in between . . . A swinging two is an eighth-note feeling. When you can put eighth notes in between that 4/4 real easy and just kind of play the eighth notes in between very naturally, then that's when it's swinging. Not straight eighth notes. I wouldn't want to say what kind of eighth notes, but when you can get in between and break the thing up and just play around with it, you got, you know, a kind of an under-control kind of thing.

Nat: The rhythm section can be poppin' fire and getting away and the circumstances ideal, but if the horn players are playing, like, blah, then it doesn't mean anything. It can take all the fire out of the rhythm section.

DeM: To me, there's a difference between swinging and driving.

Louis: Not to me. If you're swinging, you drive automatically. A drummer can just play the cymbal beat, don't have to use no left hand, drop any bombs, or nothing—just swing. And the thing will have a feeling . . . like it's driving right there; you don't have to hit a lick or nothing.

DeM: When I think of driving, I think of rock-and-roll groups. They can get this same audience reaction we've been talking about.

Vic: They seem to be saying, "We're going to play something and we're really going to *drive* it. We're going to over-



NAT



SAM



VIC

drive it. We're going to drive it at 200 miles an hour, and ram it to the people. Really, like, get hysterical." That's what that sounds like to me.

Louis: Just like if you play the same thing over and over again, you get a pattern going, like they do in rock-and-roll music and church music, and that pattern is really driving, into something, you keep doing it, it becomes . . .

DeM: Hypnotic?

Louis: Just like we went to hear Dinah Washington the other night. She was really singing the real blues. And the way she was singing it, it makes people go into a frenzy.

Vic: You can go back into that thing, about people getting in trances. They used to do that in New Orleans, according to Marshall Stearns' book.

Nat: The night Louis is talking about, Dinah was singing and really had it going. The feeling was there; all things were right; everything was equal. She was just beautiful.

At the same time, the rhythm section was playing like—the piano player was just playing along; the drummer wasn't playing anything heavy. In fact, he was playing brushes. The bass player was walking along. They were even changing up the chords. And Dinah was changing with the chords, but she had that *thing*. Understand? The rhythm section was right together. What I'm trying to point out is that they had no heavy thing going. There was no 200 miles an hour or nothing like that.

Vic: Things are contrived sometimes in rock and roll.

Nat: Yeah! They figure out things from the very beginning. You can't contrive swing, because it's a feeling. You can't figure out how to get it. If you could figure out how you were going to get it, then you could get it all the time.

Sam: I remember when I used to work with Tiny Bradshaw. We had tunes that we used to play in dance halls, and the drummer used to play brushes. They'd drive. We used to play tunes like *Soft*, and we used to swing thousands of people in the ballroom, and the drummer was just playing brushes.

Vic: There are certain rhythmical patterns that will swing more than others. A piece of music, the way it's constructed rhythmically, can swing more than other pieces that are constructed a certain way. For instance, this may sound funny, but it's true—Nat will agree with me—the *Woodchopper's Ball* has a rhythmical quality about the way it's constructed that it not only swings but it's one of the tunes I've played that seems to retain the same tempo from beginning to end. Just because of the first chorus, the way it comes on four.

Louis: Some pieces are just different. *Work Song* is a song that we play. To me, it's like one of those . . . crowd getters. But still when you get through the melody and start the blowing choruses, it has the thing where it just automatically fits. Then we can play other tunes that are harder to make swing, like *Sack of Woe*.

DeM: There's been a lot of talk about personality and jazz, about the man's personality coming out in his playing. It's like the religious thing in jazz—not Gospel—that there's something beyond us that guides our hands. I don't believe in it. I don't mean I don't believe in religion, but I can't see inspiration coming down from on high to the accompaniment of thunder and lightning.

Vic: I wonder if Duke Ellington believes that? There've been a lot of great musicians, giants, who have been very religious.

DeM: I mean, is there something—call it inspiration, God, Art, with a capital A, or what have you—something that is outside the artist?

Louis: I can believe in that, in a way. Say, faith. People do things . . . like they really believe in a thing. They can actually believe in something, and it



LOUIS

happens. You can want something and you say a prayer, and it happens. That's faith. I believe those kind of things work.

Nat: That's right. I believe in that. You know, there's a sign in a restaurant out in L.A. that says, "If you really want your prayers answered, get up off your knees and hustle." The significance of this thing, to me, is this: you can be sitting around saying, "I sure would like to play." I don't believe some divine guidance is going to come down and make you be the greatest instrumentalist in the world. No. And I do not believe that if I say that I want to make the greatest record ever made, that divine guidance is going to come down and lead me out of the room and into recording studio and I'm going to make the greatest record ever made. But I do believe that you must have faith, and you must pray—you must have faith in some deity—and then *practice*, really practice your instrument, and then go out and try. You will have success.

Vic: It amounts to having the natural talent and then putting the work into it.

DeM: Now, is this faith—or whatever you want to call it—tied to what you called "natural" ability, inherited ability?

Nat: When you start talking about this sort of thing, inherited ability, to make the best observation that I can, I might be sitting here and say I want to be the greatest professional basketball player who has ever lived. I don't believe that some divine being is going to make me seven feet tall, with all the grace and ability to go out and play basketball. Because this ain't my line. But I still believe inherent ability is involved. I don't think that Pee Wee Marquette is going suddenly to get a lot of faith and grow. He ain't gonna grow! He's gonna stay a midget.

DeM: That isn't quite what I meant. But when you're playing, you sort of get outside yourself, and it's not all *you* doing this.

Louis: You can do things, and you can't explain it, and you couldn't even do it again.

Nat: This happens. This actually happens. It has happened to me. I've played things and wasn't conscious of playing it. You think about it after it's gone by, and you can't even figure how it happened, what it was, or how it went down. It happened to me once on a record date.

Vic: You could call it intuition.

Nat: Maybe Coltrane plays in this world all the time; maybe he never knows what he's going to do next. But most of the time when *I'm* playing, I have to think about what I'm going to play. And usually I play what I thought of. But sometimes this thing . . . you *don't* think about what you're going to play, and you play it, and it's beautiful. What happened? You don't know anything at all about it. But this is very rare.

Sam: Yeah. I've done things that I couldn't do again. I don't know too much about that, but I do know about faith. I believe in faith. Anything after that, I don't know.

DeM: Some people think it's a form of self-hypnosis.

Louis: I can understand that. You can put yourself in different grooves, and make yourself do different things. I used to sit up and watch different drummers play. I'll watch them play and see, like, what they're thinking about. You watch, and they're in a thing all by themselves. When you can do that, I think it helps. When you can pay strict attention to what you're doing and not think of other things. But I think it

(Continued on page 41)

The heyday of the small jazz combo is upon us. Last year, to assist the reader—and the combo buyer—*Down Beat* published a combo directory for the first time. It proved to be of such value that we have compiled another, more thorough, directory for this, our annual combo issue. We think you will find the list complete and informative.

The booking agency handling each group is indicated as follows: Willard Alexander, Inc.—WA; Associated Booking Corp.—ABC; General Artists Corp.—GAC; Hurok Attractions, Inc.—Hurok; International Talent Associates — ITA; Music Corp. of America—MCA; Lou Posey—Posey; Shaw Artists Corp.—SAC; Woodrow Music Management—Woodrow, Ind. indicates the leader handles the booking himself.

CANNONBALL ADDERLEY (ABC)

Alto saxophonist Julian and his brother, cornetist Nat, combine visual showmanship with a hard, swinging a la mode jazz, producing a quintet that is one of the most popular in jazz. Riverside 322, *Them Dirty Blues*.

HENRY (RED) ALLEN (Ind.)

Veteran trumpeter Allen leads a quintet that avoids being ordinary if only because of his exceptional abilities. It can be dull enough, though, as has been evident during the 10 years it has been playing at New York's Metropole. Verve 1018, *Red Allen Meets Kid Ory*.

MOSE ALLISON (SAC)

Allison is a composer of blues remarkably like those evolved early in the southeast, a pianist who ranges between primitive and modern, and a singer of unique style and sound. He often works with Al Cohn and Zoot Sims. Columbia 1444, *Transfiguration of Hiram Brown*.

CAT ANDERSON (WA)

This high-note trumpeter, long with Duke Ellington, plays all the registers with his own quintet, featuring some Ellingtonia along with more general modern swing. No records yet.

PETER APPELYARD (ITA)

English vibraharpist Appleyard has become a standard alternate group in more fashionable jazz spots. He usually works with a quartet and plays in a modern swing fashion. Audio Fidelity 1901, *The Vibe Sound of Peter Appleyard*.

LOUIS ARMSTRONG (ABC)

The Armstrong All-Stars, in existence with varying personnel since 1948, remains the biggest act in jazz as well as a top vaudeville attraction out of jazz. The Armstrong voice is better than ever; the playing still has incredible moments of brilliance. Verve 4012, *Louis and the Stars*.

PAUL BARBARIN (Ind.)

A former drummer with Armstrong, Barbarin keeps his traditional group in New Orleans most of the time. Atlantic 1215, *New Orleans Jazz*.

RAY BAUDUC (ABC)

The famous Bob Crosby Bobcat drummer, Bauduc usually leads a Dixieland sextet on the west coast. Capitol 1198, *Two-Beat Generation*.

AL BELLETTO (Posey)

Belletto is from New Orleans and a Stan Kenton discovery. The sextet's presentation is filled with entertainment; its music is conservative modern. King 716, *The Big Sound*.

ART BLAKEY (SAC)

Drummer Blakey's Jazz Messengers are less in protest than others who followed a format he began. The music is most often hard and bop, unsentimental, uncluttered, and swinging. Blue Note 4029, *The Big Beat*.

SHARKEY BONANO (ITA)

Trumpeter Bonano leads five other New Orleans musicians through revival meetings of that kind of music. Southland 222, *Kings of Dixieland*.

RUBY BRAFF-MARSHALL BROWN (WA)

Valve trombonist Brown, leader of the now defunct Newport Youth Band, and Braff, an iconoclastic trumpeter who cuts across the eras of jazz, have a noncompromisingly swinging sextet that plays many standards, many times muted. No records yet.

DAVE BRUBECK (ABC)

Brubeck, with alto saxophonist Paul Desmond, bassist Gene Wright, and drummer Joe Morello, have consistently carved into a special jazz niche. Sometimes damned with faint praise for its immense popularity, sometimes praised with

DOWN BEAT'S COMBO DIRECTORY



faint damns for the supposed vacillations of its music, the quartet grows always with more money and better music. Columbia 1397, *Time Out*.

GEORG BRUNIS (ABC)

With or without the "e" on his first name, Brunis tries mightily to live up to his New Orleans reputation as "the father of the tailgate trombone"—and does. Disneyland 3009, *Heart of Dixieland*.

RAY BRYANT (WA)

Pianist Bryant has caught some teenage fancy because his forte is modern swing piano, which may often include a musical anthology of the best of those who play it that way. Columbia 1449, *Little Susie*.

MILT BUCKNER (SAC)

A onetime Lionel Hampton pianist, Buckner switched to organ when he left Hamp. He has power, yet enough delicacy to be a favorite in lounges, with trio or alone. Argo 670, *Please, Mr. Organ Player*.

TEDDY BUCKNER (Ind.)

A California-based sextet, led by trumpeter Buckner, the music is Dixieland. DJ 510, *On Sunset Strip*.

KENNY BURRELL (MCA)

This exceptional guitarist is mostly busy playing as an alternate act to headline jazz groups. Blue Note 4021, *At the Five Spot*.

CHARLIE BYRD (Woodrow)

Byrd runs from jazz (mostly amplified) to classical guitars (unamplified), with two sensitive accompanists, resulting in a performance that is obviously many-dimensional, exciting for its virtuosity. Offbeat 3006, *Jazz at the Showboat, Vol. 3*.

DONALD BYRD (SAC)

A newly working group, two old friends from Detroit—trumpeter Byrd and baritone saxophonist Pepper Adams—find savagry and sensitivity in a melding of their horns and with the rest of the group. It is exceptional. Both young men have come into a first maturity. Warwick 2040, *Out of This World*.

JOE CASTRO (Ind.)

Formerly of the Teddy Edwards group and accompanist to June Christy, Castro currently leads a deep-grooved trio (piano-bass-drums) at PJ's in Hollywood, where he dispenses a healthy brand of modern piano jazz. Atlantic 1324, *Groove, Funk, Saul*.

BARBARA CARROLL (ITA)

She has shown that she can do better, but her main attraction is still the supper club. Kapp 1113, *Flower Drum Song*.

TEDDY CHARLES (Ind.)

Vibraharpist Charles has had his own groups, and they have been exceptional. He can be hired on that basis. But he is most often sold with a co-operative group, the Jazz Fours, including Mal Waldron, piano; Addison Farmer, bass; Ed Shaughnessy, drums. Its conception and action is artistry. Warwick is recording.

BUCK CLARKE (Ind.)

An unusual, quietly exotic quintet, which plays sensitive music in and around jazz. Offbeat 3005, *Cool Hands*.

BUCK CLAYTON (MCA)

This former Count Basie star plays every kind of trumpet within the swing groove, always in front of a swinging group, usually a quartet. Columbia 1320, *Songs for Swingers*.

COZY COLE (ABC)

Often with a quintet, drummer Cole plays king and swing music, in a way calculated. Felsted 7002, *Cozy's Caravan*.

AL COHN-ZOOT SIMS (Woodrow)

The free booters, twice tenor saxophone and clarinet with three rhythm, are always concerned

with the way jazz should feel. United Artists 3048, *A Night at the Half Note*.

CY COLEMAN (Ind.)

A unique young man at the piano, co-ordinator of fine songs, he plays mostly cocktail music in person, but with a beat close to jazz. Everest 5092, *Playboy's Penthouse*.

ORNETTE COLEMAN (ABC)

A strange bird in flight, now seemingly out of season, alto saxophonist Coleman and quartet howl and shriek in the manner of contemporary subconscious. It is highly provocative music, demanding compassion, concession, or calculation from the audience. Atlantic 1327, *Change of the Century*.

BUDDY COLLETTE (Ind.)

Multi-instrumentalist Collette (all the saxophones and flutes) continues to lead his popular quintet at jobs in the Los Angeles area. Composed of Gerald Wilson, trumpet; Al Viola, guitar; Jimmy Bond, bass; Earl Palmer, drums, the group purveys a consistently high and swinging level of small-group jazz with strong solo work by the members. Specialty 5002, *Jazz Loves Paris*.

JOHN COLTRANE (SAC)

Coltrane plays tenor and soprano saxophones today, with a strong rhythm, but lyrical pianist. The repertoire is varied; the musicianship is excellent, from bop in both directions. Atlantic 1361, *My Favorite Things*.

EDDIE CONDON (Ind.)

Condon, described as an excellent rehearsal guitarist, is definitely an excellent host (he owns his own club) and recruiter of men who run his Commandoes, the Condon Irregulars, from stage, or from some table. The sound adds up to a brash, exciting form of Dixieland. Warner Bros. 1315, *That Toddlin' Town*.

EDDIE (LOCKJAW) DAVIS-

JOHNNY GRIFFIN (WA)

Two tenor saxophonists, ranging from jump (and blues) through bop, making for a kind of music whose heat is more cooking than warming. Prestige 7191, *The Tenor Scene*.

MILES DAVIS (SAC)

A quintet led by trumpeter Davis, this one has every bit of fame, but its strength lies in the genius of Davis, who can lift an ordinary group into an extraordinary groove. Columbia 1355, *Kind of Blue*.

WILL BILL DAVIS (SAC)

Driving organ music, with or without trio. Epic 3308, *Evening Concerto*.

WILD BILL DAVISON (Ind.)

Cornetist Davison, of the old school, can drive the paint off the wall, the phony off an old ballad. Life, being as it is, he works most on the wall. Savoy 12055, *Ringside at Condon's*.

BUDDY DeFRANCO-TOMMY GUMINA (ABC)

DeFranco can do almost anything that can be done on a clarinet, and the same applies to his new partner-in-jazz, accordionist Gumina, with whom he is co-leader of a clarinet-accordion-bass-drums quartet that combines extreme versatility with high musicality. The group can work rooms ranging from uncompromising jazz lounges to cocktail lounges and fit well in either. Decca 4031, *Pacific Standard (Swingin') Time*.

WILBUR DePARIS (Ind.)

His is New Orleans music, perhaps separated from the fountainhead by the 10 years that this group has spent at New York's Jimmy Ryan's. Atlantic 1318, *That's Aplenty*.

BILL DOGGETT (ABC)

A sextet that stands, rocks, rolls, swings, occasionally plays jazz. King 633, *High and Wide*.

(Continued on page 42)

By PETE WELDING

In the hotel where Eddie (Lockjaw) Davis and Johnny Griffin were staying, Griffin was in bed, watching with unfeigned interest the umpteenth rerun of one of the old *Millionaire* television shows. He grinned sheepishly and waved toward the TV set. "This thing breaks me up," he explained. "You know—that cat, J. Beresford Tipton, or whatever his name is, giving away all that bread. It's just too much! Now why couldn't I run into a guy like that?"

While he was gleefully enumerating how he'd dispose of such a windfall, Davis walked in from the next room.

"Man, aren't you up yet?" he thundered at his co-leader in mock surprise and indignation. "How do you like that!" he exclaimed. "He's our early riser. Every day he gets up at the crack of dawn—you know, around 9 o'clock or so—and makes all kinds of noise to

wake the rest of us up. And then, when we're all up and dressed, he sneaks back in here and goes back to sleep."

Guffawing, Davis beat a retreat to his own room before Griffin could get off a suitable retort.

This good-natured kidding had been noticeable the night before as well, during several delightful hours spent listening to the Davis-Griffin Quintet, certainly one of the most unusual outfits on the present jazz scene.

The quintet had made its way drivingly, blisteringly, through a program of tunes that ranged from *Robbin's Nest* through a searing *I'll Remember April* to *Epistrophy*, a range of material that showed pretty well the orientation of the two leaders: Davis' style is essentially updated from the swing era, and the younger Griffin's later approach has been shaped through his

associations with Lionel Hampton, Arnett Cobb, the Jazz Messengers, and Thelonious Monk.

Almost as obvious as the superb musicianship of the two tenorists was their intense enjoyment of what they were doing. They got as big a kick out of playing as the audience got from listening, probably even more.

The excitement and fervor they generated was a palpable thing and was no put-on. One felt immediately that all five men were happiest when engaged in the fantastic game of musical one-up-manship that is one of the quintet's characteristics. They egged one another on with shouts of approbation and encouragement, laughed in appreciation of a well-turned phrase or idea, and joked all the time they were on the stand. The men cooked and thoroughly enjoyed themselves.

This evident spirit of enjoyment was

JAWS & JOHNNY



COURTESY RIVERSIDE RECORDS

confirmed in conversation with Davis, the very real leader of the group, on-stage and off, and at 39 a veteran of 22 years' jazz experience.

"Each night it's a real pleasure to play," he said, "because it's such a challenge all the time. No matter how well you think you know Johnny and the way he plays, he continually comes up with stuff that surprises you. You've got to keep on your toes with him; you can't relax for a moment."

He paused and then added, "Another thing—we all enjoy playing together. It's a *happy* group, and that's its secret. It's not just a job. Larry and Ben [bassist Larry Gales and drummer Ben Riley] have been with us for a long time now—you know, we're almost a year old now—and they've come along remarkably well.

"We have a new pianist, Lloyd Mayers, who's been with us better than a month now. And he's worked out very well. He had some trouble at first, getting used to small-group work. Before he joined us, he was the pianist in a theater pit band—the Reuben Phillips Band—played for stage shows and so on. You're much more exposed with a small group, so it took Lloyd a while to make the switch. He solos well and feeds you nice meaty chords when you're playing."

The rhythm section is a well-integrated machine, to use Davis' term, that develops a strong, relentless pulse over which the slashing, urgent, and powerful tenors of Davis and Griffin surge like two wailing banshees.

Gales is an accomplished bassist, who several times during the previous evening had demonstrated considerable taste and inventiveness in his solos, especially in *Bingo Domingo*, in which his three solo segments were framed by the repeated thematic figure stated by the horns.

Riley's drumming is beyond reproach, deft, sure, and sensitive.

Pianist Mayers has the task of separating the solos of Davis and Griffin. He usually follows the first tenor solo in a number, and being sandwiched between them must be something like being in the eye of a hurricane. He is a capable, if somewhat imitative, soloist who could develop into a strong, assertive pianist once he finds his own voice.

How did the group come about? Davis said, "Johnny and I both liked the idea of a two-tenor group because, first of all, it hadn't been tried in a long while except on some record dates, and, secondly, there were a lot of attractive and dramatic possibilities in the idea of presenting two contrasting tenor styles. It's funny, because just a couple of weeks before we got

together, Johnny had discussed the idea with Sonny Stitt. And then I met Johnny, and he told me about it.

"Well, I had been thinking of it, too—so I suggested that we get together and see how it would work out. Let's see, this was in May of last year. Johnny had just finished working a single, and I was scheduled to go into Birdland for two weeks at the end of that month. I had my trio then. So I went over to talk with Oscar Goodstein of Birdland about the possibility of my bringing Johnny in with me, and he okayed it. So that's how we started. We opened at Birdland on May 24."

The group worked for the two weeks with Davis' previous rhythm section, during which time Davis and Griffin discovered that this trio didn't work well with their approach.

Gradually, the trio was replaced by instrumentalists who would fit into the group's format. Riley was added in June and Gales in September. Then pianist Norman Simmons joined the outfit but soon left to go with Riverside records as one of its house arrangers. Junior Mance succeeded him, remaining for six months, when he left to head his own trio.

"That was the understanding Junior had with us," Davis said. "He joined us on a temporary basis only, because in the back of his mind was the idea of eventually forming a trio and trying it on his own. He played with us until he thought the time was right, and then he left." Mance has been followed by Mayers.

Davis and Griffin insist that what they are offering is not merely a tenor duel in the Coleman Hawkins-Don Byas or Wardell Gray-Sonny Stitt traditions.

"No," Davis said, "it's not really a battle at all. What we are doing is presenting, side by side, two different styles of playing tenor—a contrast, not a contest. The idea is to stimulate creation, not hinder it. And that's what a tenor duel would eventually do. Besides, how long can a battle last?"

About the criticism that they offer too much of one thing—up-tempo tunes—and no ballads, Davis admitted, "I'm afraid that's true. We very rarely play slower ballads. It's not that we have anything against them. It's just that they don't seem to fit into our approach. People get bored with them."

After hearing the quintet roar through such numbers as its fiercely up-tempo version of *Woody'n You*, what he said seemed to make sense. Asking for a ballad would have been like asking the owner of a Jaguar XK-E to drive at 15 miles an hour.

Once, the night before, when they had played one number at a medium pace instead of a fast clip, the dis-

appointment experienced was almost that of being cheated. Davis remarked, "Yeah, that's happened a number of times. The patrons don't really want us to slow down. That's why we don't play ballads much."

The group's arrangements are primarily head ones, evolved by the two leaders in practice sessions.

"Johnny and I get together every so often to work out new tunes," Davis said. "Then after we have them down, we call in the rest of the group and develop their parts. Everybody contributes. Right now we have about 35 tunes in the book, but it's growing all the time. The choice of tunes is determined by what sounds good on tenor. You just can't play *any* tune. Some songs have a range that makes them come across best on tenor; others sound more natural on alto or something else. You just have to try them."

"I'd like to keep the group together as long as I can" he said. "Both Johnny and I are pleased with the way the group has developed and the way it's been accepted by the public. We're getting fairly steady work now, and I'd like to see us stay together and grow as a unit. There's a lot more that we can do.

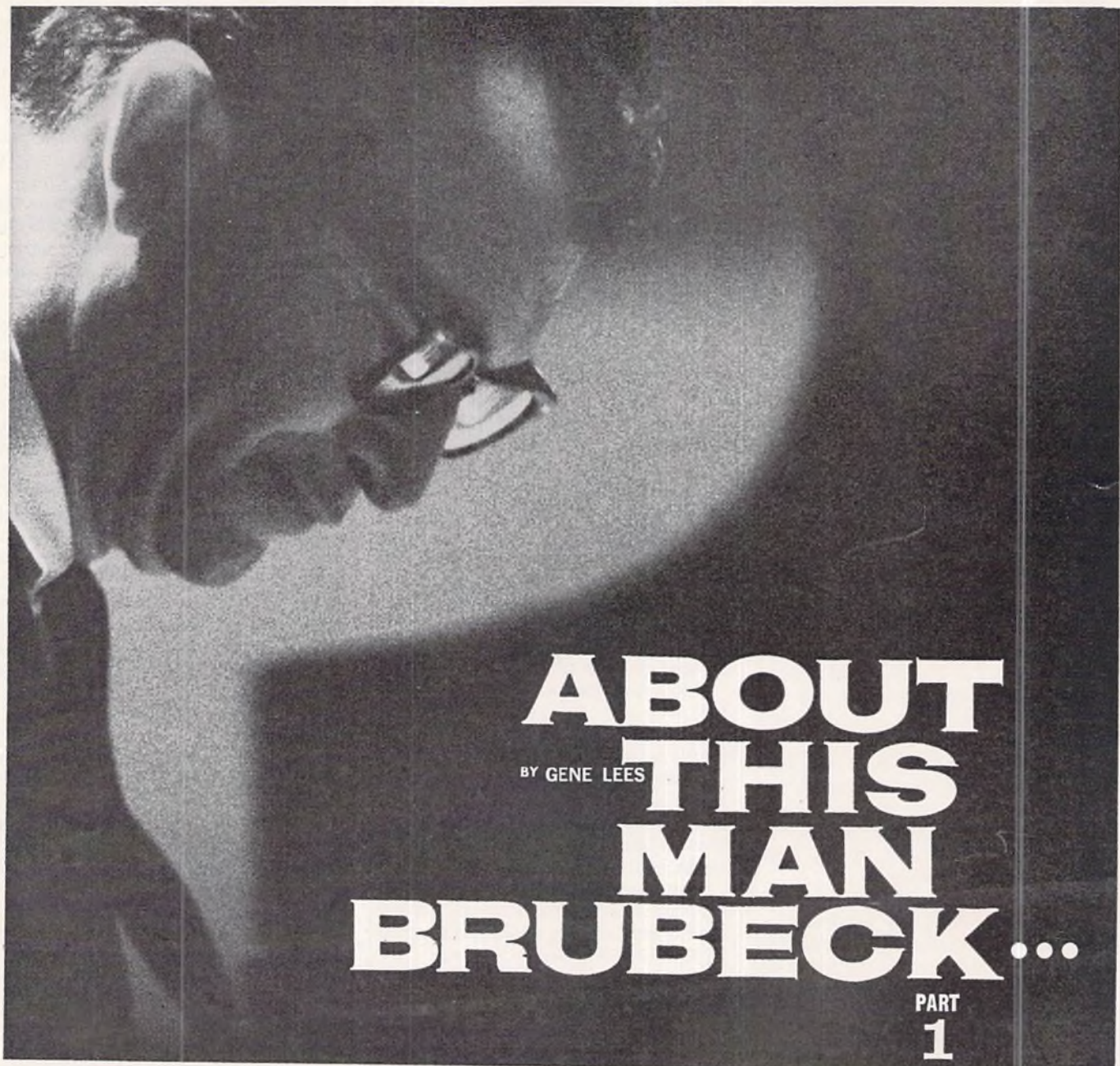
"At first we had some difficulty finding engagements—probably because of the image a lot of people had of me as a honking, loud rhythm-and-blues performer.

"In fact, one guy came up to me and said that he was a club owner and had had three opportunities to book us into his place but turned them down because he thought that I was strictly an r&b tenor. After hearing the quintet, he said he was happy to admit he was wrong and wanted to book us on the spot."

Davis said he has only one "big worry" at the moment: Count Basie.

"He's been after me to rejoin the band for some time now," Davis said. "But now he's beginning to make it rough. You know, I've been with him three times. He told me that any time I wanted my job back, I was welcome to it—but, then again, any time he was in trouble he was to feel free to call on me to bail him out. He wants me to come back with him, but now I can't do it. I just can't give up this group now that we're finally beginning to achieve something. Another thing—how can I just quit these guys when they've made sacrifices to stay with me? Johnny hasn't been home to Chicago to see his wife and children in four months, and Larry and Ben have turned down good offers from other people—but we all wanted to stick together to make a go of it. How can I pull out now?"





ABOUT THIS MAN BRUBECK...

BY GENE LEES

PART
1

TED WILLIAMS

A common complaint of jazzmen is that they are subject to a constant attempt to put them into categories—to pigeonhole their music.

"Judge a musician on his own merit," Nat Adderley has asserted.

"Is it good or is it bad?" J. J. Johnson has said. "Do you like it or don't you? Do you get something out of it or don't you?"

In other words, judge a piece of music in terms of what it is trying to do, not in terms of what you think it ought to be trying to do.

This is a truism of criticism that is honored more in the breach than in the observance, and, ironically, musicians themselves are among those who violate it most often. Probably no man is more consistently wronged by the violation than Dave Brubeck.

Brubeck has been subject to an enormous amount of criticism in recent years. In the early days, when he was fronting a highly experimental octet, or in the first years of his quartet, Brubeck received widespread in-group admiration. Then he sinned: he became commercially successful,

in fact, one of the most successful leaders in the history of jazz.

It is an axiom of the in-group that what makes money—that is, is liked by a large audience—cannot be good.

A shrewd observer of human nature has noted that a man usually has two reasons for doing everything: the real reason and a good reason. I have become convinced that a subsurface jealousy of Brubeck on the part of many musicians, coupled with the in-group's inevitable rejection of that which has wide appeal, is the real reason for the harsh criticism of Brubeck. What, then, is the "good" reason—i.e., the rationalization that justifies the real reason? Supposedly, Brubeck "can't swing."

Extensive listening during the last year has led me to reject this contention. There are occasions when Brubeck *doesn't* swing. But there is an important distinction between *doesn't* and *can't*.

I heard the group swinging as hard as any in my experience (backstage, the musicians were head-nodding and finger-popping and listening with rapt attention) during a festival last summer. For record listeners, one example of

the group swinging can be found in *Gone with the Wind* in the album of the same name.

But *that* doesn't swing! some dissident voice may cry.

What he means is that it doesn't swing *him*.

Every individual with any rhythmic sensitivity has a certain time conception. If you put together in a rhythm section three musicians with conflicting time conceptions, the group won't swing. This phenomenon is familiar to every jazz musician; violent arguments will occur within groups over time conception. More than one group has broken up over it.

But when the rhythm section is together and the horns are with it, and the time conceptions draw so close that the group seems to be thinking and feeling as a single mind-heart, that is when a group swings hardest.

If you are a layman and don't know what is meant by time conception, imagine that you and a friend are listening to a group. You are tapping your feet, and your foot touches the floor a split-second ahead of his. Your time conception is different from his; you think and feel a shade more on top of the beat than he does. Now, if the group plays closer to the way you feel time than to the way your friend feels it, then you are going to be swung harder than he is. And you may conceivably get into a dispute over whether the group swung or not, failing to recognize that you are discussing a subjective reaction in yourselves, not an objective reality.

One night in a club, I said to Miles Davis, "So-and-so said Hank Mobley was really playing well last night." Miles smiled that odd little smile and said, "Maybe so-and-so was listening well." Whereupon the conversation drifted to the importance of listening attitude in the enjoyment of a musician's work.

Ears are remarkable filters: I usually fail to hear Dizzy Gillespie's deviations from proper intonation because, deeply admiring his work, subconsciously I don't want to hear them. And the more I have come to admire the work of Davis, the less I hear his flaws of intonation, though if you wanted to turn listening to Miles into a clam hunt, you could fail to get from him the great emotional enrichment he is offering.

The same thing works in reverse: if you are prejudiced against a musician's work, it is possible to filter out his virtues and hear only his flaws. It is also possible deliberately to hear his work in terms of what it isn't trying to do while ignoring what it is attempting.

The problem of Dave Brubeck lies, I think, in the impression that "swinging" is a jazz absolute and in persistent attempts to concentrate on what he isn't necessarily trying to do while ignoring what he is trying.

The man who is in a position to know best what Brubeck is trying to do is alto saxophonist Paul Desmond.

As featured member of the quartet, and as Brubeck's friend of long standing, he probably knows the pianist better than anyone except Brubeck's wife, Lola, and his brother, composer Howard.

In an article appearing in *Down Beat* Sept. 15, 1960, Desmond said:

"Dave is amazing harmonically, and he can be a fantastic accompanist. You can play the wrongest note possible in any chord, and he can make it sound like the only right one.

"I still feel more kinship musically with Dave than with anyone else, although it may not always be evident. But when he's at his best, it's really something to hear. A lot of people don't know this, because in addition to the kind of fluctuating level of performance that most jazz musicians give, Dave has a real aversion to working things out, and a tendency to take the things he can do for granted and spend most of his time trying to do other things.

"This is okay for people who have heard him play at his best, but sometimes mystifying to those who haven't.

However, once in a while somebody who had no use for Dave previously comes in and catches a really good set and leaves looking kind of dazed."

Brubeck's own view supports Desmond's interpretation.

"The problem," Brubeck said recently, "is to swing and create. The piano men who swing the most are usually the ones who don't play creatively, compose, experiment, or try to understand the scope of jazz. In their self-imposed technical trap they crystallize, and, on the altar of swing, sacrifice their future creative ability in order to gain a perfection of performance. I admire this type of instrumentalist, but he isn't my idea of the complete musician.

"The way I want to swing is the most difficult—to superimpose over what the bass and drums are doing. And the polyrhythmic qualities that should be inherent in jazz are only going to be attained through the idea that the bass and drums are playing together and the pianist is a superimposition over this—which is very African as an approach, which most jazz unfortunately isn't.

"Closer to my ideal is when the bass is playing one thing, the drummer another, the piano still another, and it's still swinging.

"This is what is going to be the essence of the future jazz. This is what is going to excite audiences. This is one aspect in which our group excites audiences. Because audiences are going to become bored with just rhythm instruments doing this. It must be done harmonically, too.

"That's why bass players are going to double and triple stops, because they want to have their rhythmic and melodic ideas also to become harmonic ideas. Notice that Wes Montgomery breaks up the audience usually during a chorded passage. His playing then is melodic and rhythmic and harmonic—and sometimes polytonal."

If Brubeck is trying to swing the hard way, it must be observed that doing things the hard way seems to be in the nature of the man. He is one of those persons who seems to like to set himself a problem with a series of formal restrictions on how he can solve it—and then forge ahead. This is true commercially as well as esthetically.

Brubeck set for himself a series of rules early in his career.

Rule 1—everybody in his group had to be from San Francisco "in order to prove the west coast could produce a good group and that a group of unknowns could make it."

Rule 2—no press agent.

Rule 3—never talk over the microphone or announce tunes.

"I objected to the vaudeville approach of groups in night clubs. When I'd hear a certain bandleader tell the same jokes over and over, it hurt me, because I respected him so much as a musician. I didn't believe in doing it this way. I thought that all you needed was the music. And I proved it. The group had won a *Down Beat* poll before I ever said a word over the microphone."

With such stiff stipulations, Brubeck's climb wasn't easy.

"My first record—for Fantasy—was made with my own money," he said. "Nobody would record me. And then I read somewhere that I've never paid my dues . . . I wish I knew who'd paid more.

"Once, in Philadelphia, one nutty musician was handing out a paper outside our concert putting down the group. They were trying to start a jazz magazine. The editor came backstage and told me about it and said they thought the easiest way to get going was to attack the most prominent figure they could find. A long time later, the musician who handed out the sheet came and told me how sorry he was he'd written it.

"You know, the funny thing was, at the beginning, all I wanted to do was make scale and play. I didn't want to go on the road.

"I had a \$50-a-month flat in San Francisco, and I went to Los Angeles to play a two-week gig, planning to come home to a new house, costing \$15,000, on which Iola and I had made the down payment. I just wanted to settle down.

"But then, when I got back, I found the property had been rezoned as commercial land. The owner gave me back the down payment. But we had no place to live!

"So I went on the road with the trio. And that's how I started being an itinerant musician. I was almost forced into it.

"I took the family to Honolulu, where the group had a gig. But then I had a swimming accident that nearly finished me. It did finish the trio. When I went back to work, it was with a quartet.

"The first quartet records got great reviews in the magazines. There was the usual excitement about a new group. And then, as we made it, the usual put-downs."

Did Brubeck's group change as it became more successful? Was there some subtle shift within it that made its music less valid as it made more money?

In the process of preparing this article, I went back to try to determine for myself what has happened to the Brubeck group in success. I listened to every record it had made since it first hit big. The only conclusion I could possibly come to is that it, and Brubeck and Desmond as individuals, have grown and improved enormously since those days.

There was a time when my voice was among those putting down Brubeck. It was a solo piano LP, *Brubeck Plays Brubeck*, that first piqued my interest in the man and his music. He got to me with a ballad that has since been recognized as one of the most lovely instrumental ballads jazz has yet produced—*In Your Own Sweet Way*.

In making an evaluation of Brubeck's growth, that LP is requisite listening.

The opening of the first track, *Swing Bells*, has an eerie atmospheric quality a little like that of Bach's *D Minor Toccato and Fugue*. This is an example of jazz expressing emotions beyond the simple range of happiness or I-lost-my-girl sadness that is still almost as limiting a factor as the 32-bar pop tune structure. Note how, in this track, Brubeck sets up a quiet but virile swing. Listen, too, to how he moves the voices within the chords.

Teddy Wilson once said, in compliment to Ray Bryant, "He can play without a rhythm section." *Brubeck Plays Brubeck* establishes that Brubeck can, too. He is, in fact, one of the few jazz pianists since Art Tatum who has understood and been attracted to the recital aspect of piano. It establishes also that, by the time that LP was made (about five years ago), Brubeck was on his way to becoming one of our most lyrical ballad pianists.

Has the promise been fulfilled? Listen to the opening chorus of his tune, *Strange Meadowlark*, on last year's *Time Out* album. The tune and the performance are exquisite. Only Bill Evans and a few other jazzmen are

capable of extracting this kind of bittersweet lyricism, coupled with excellent tone quality, from a piano.

Brubeck's playing on this track, in fact, poses an interesting puzzler: how did he develop the kind of pianistic approach he has today? For Brubeck is not a studied, classically trained pianist, contrary to general belief. Though his mother was a classical pianist, he rejected her influence early in order to go in search of jazz. At one period, he was rejected by at least one conservatory because, from the classical standpoint, his playing was just too rough and ready. The period of studying with composer Darius Milhaud came later: Milhaud encouraged Brubeck to be what he was.

It is quite possible, even probable, that, because of his mother, Brubeck always had an awareness of what is possible with a piano. Because of this, he would, logically, be dissatisfied with simple chord comping in the left hand over a right-hand single-note line; he would know about the infinite possibilities for dynamics and for moving voices within chords. He almost certainly would have heard Ravel's *Concerto for the Left Hand* and realized that one hand can sound like two if the pianist is fully enough evolved.

Whence then his playing?

Brubeck himself is no help in answering the question.

"The reason I can't tell anybody how I do certain things on the piano is that I do so many things wrong," he said, sounding like the veriest down-home saloon player. "What usually happens is that I'll tense all the way down my back and try something and somehow it'll come out, and usually I couldn't do it again to save my life.

"My group is run with the idea that it can be bad and it can be superb. Therefore, I can understand some of the bad criticism. There are nights when we *are* bad. No doubt that is inevitable with an improvised art.

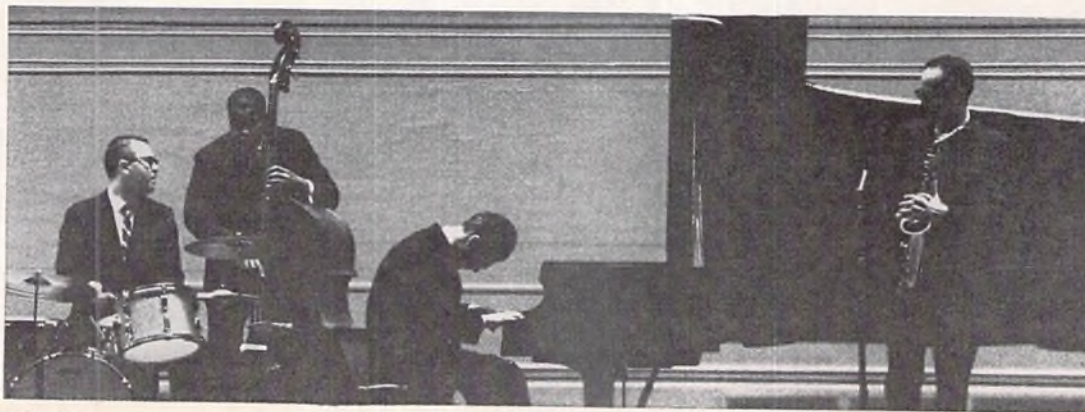
"And jazz is an improvisational art. As soon as you write, you are throwing in your lot with Stravinsky and Milhaud. The very greatness of jazz lies in the fact that it is improvised. Most of the innovations have come from the soloists, not the arrangers."

Thus, Brubeck makes it clear which side of the jazz fence he is on.

This does not mean that he thinks written, classical music should have no influence on jazz. Quite the contrary. Brubeck, who was talking of a musical Third Stream 10 years before the term was coined, is convinced that more and more blending of musical forms is inevitable—and necessary. And his experimentalism is rooted in the attempt to bring this about.

If, on the one hand, he is on the side of the blowers, he is also on the side of the synthesizers, rather than the innovators. Brubeck, rather surprisingly, seems to be in accord with Gerry Mulligan, who said recently, "Inform me of no new forms."

Brubeck's views on the future of jazz are unusually cogent. But they will have to wait until the next issue.



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in review

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

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ira Gitler, Barbara Gardner, Ralph J. Gleason, Don Henahan, Frank Kofsky, Bill Mathieu, Marshall Stearns, John A. Tynan, Pete Welding, and John S. Wilson. Reviews are initiated by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

CLASSICS

Cecil Leeson

TWO QUINTETS FOR SAXOPHONE AND STRINGS—Echante Records: *Quintet for Saxophone and String Quartet*, by Leon Stein; *Quintet for Saxophone and Strings, Op. 99*, by Edvard Moritz.

Personnel: Leeson, alto saxophone; Lyric Arts Quartet.

Rating: ★ ★ ★

Leeson, who holds a Ph.D. in musicology and has been on the music faculty at Northwestern University as a saxophone instructor, might be called the apostle of the stiff embouchure.

Collectors of saxophone records, possibly, and certainly performers on what has been slanderously called "a clarinet with water on the knee" will be interested in Leeson's purity of tone production and other technical fine points. Fanciers of the flabby lipped growl and the Bronx cheer of indeterminate pitch that many saxophonists favor are likely to wonder what instrument is being used here.

The two works Leeson has recorded have in common a lyrical bent, but there the similarity ends. The Moritz is an impossibly secondhand piece, uninventive and derivative. The opening movement seems modeled directly on the first movement of the Mendelssohn *Octet*, and the finale is nothing but a pop tune with pretensions.

Stein's *Quintet*, however, is an expertly made affair, reminiscent of Milhaud but not objectionably so. Its use of the five instruments is homogeneous, not a mere pasting of the clarinet part onto the strings.

(D.H.)

Moffo/Verdi

LA TRAVIATA, by Giuseppe Verdi—RCA Victor LM-6154; complete opera in three acts; three-disc set with libretto.

Personnel: Anna Moffo, soprano; Richard Tucker, tenor; Robert Merrill, baritone; Anna Reynolds, mezzo-soprano; Piero de Palma, tenor; Franco Calabrese, baritone; Vito Suseu, bass; Franco Ventriglia, bass; Adelio Zagannara, tenor; Liliana Poli, soprano; Sergio Livihella, baritone; Rome Opera House Orchestra and chorus, conducted by Fernando Previtali.

Rating: ★ ★ ★

In certain ways, this is the best *Traviata* available. In depth, its casting is superior to the recent De los Angeles version on Capitol, for example. And the weak-kneed part of Alfredo does not often attract to it a tenor of the caliber of Tucker. The Elder Germont also is strongly cast, with Merrill, though his interpretation of *Di provenza il mar* is not as good as his singing of it.

Previtali whips the band up into some fevered moments but overdoes the rubato elsewhere. Compare his sticky prelude to Act I with the famous Toscanini version for taste and dramatic tension-building.

Miss Moffo, the glamorous young American who sang this part with the Metropolitan Opera company this season, does lovely things, especially when coloratura is called for. But she is not yet a Violetta of much depth or staying power. De los Angeles and Tebaldi both have it over her on records.

The ideal *La Traviata* is not yet in the catalog, but Victor's is a first-class effort. (D.H.)

André Previn

ANDRE PREVIN—Columbia ML-5639 and MS-6239 *Sonata No. 3 for Piano* by Paul Hindemith; *Four Excursions, Op. 20*, by Samuel Barber; *Prelude No. 7*, by Frank Martin.

Personnel: Previn, piano.

Rating: ★ ★ ★

Previn chose wisely in this dip into the contemporary piano repertory.

The Hindemith sonata, which turns up on every pianist's debut recital, responds to a wide variety of stylistic approaches, and is difficult to play poorly, given a strong technique, which Previn has.

The Barber *Excursions* are not very good pieces, but they make good background music when tackled by someone with an understanding of their jazz and popular appeal.

The Martin prelude is a respectable piece of post-Debussy impressionism, nicely played.

The Hindemith sonata, granted Previn's right to take a subdued view of it, comes across as much too relaxed and (if one may use the term in this context) Dave Brubecky. More impetus, a wider dynamic range, and a less *affettuoso* approach throughout would bring this performance into stronger contention. (D.H.)

JAZZ

Gene Ammons

JUG—Prestige 7192: *Of Man River; Easy to Love; Seed Shack; Let It Be You; Exactly Like You; Miss Lucy; Namely You; Tangerine*.

Personnel: Ammons, tenor saxophone; Richard Wyands, piano, or Clarence (Sleepy) Anderson, piano, organ; Doug Watkins, bass; Ray Barretto, conga drum; J. C. Heard, drums.

Rating: ★ ★ ½

This is a pleasant enough album with Ammons' full-toned tenor loping through four standards, a brace of blues, and two rather undistinguished ballads, one an original by Anderson.

Although Wyands seems not quite up to par, the other men on the date play their supporting roles well. Still, nothing out of the ordinary happens. Nor, I guess, should we expect the extraordinary from a tenor-rhythm session such as this—it achieves its purpose of providing jazz of interest even though of no great significance. It's enough that Ammons, as strong and sure of him-

self as ever, gives pleasure with his unhurried, uncluttered playing. And it's always pleasurable to hear him build his solos to definite climaxes, never stacking phrase on phrase but giving them space to breathe and come alive.

In sessions such as this, the heard-before usually creeps in. This one is no exception. Most noticeable is the up-a-half step endings of *Namely* and *Tangerine*. Nevertheless, most music in the album is straightforward and honest, though not of heel-rocking proportions. (D.DeM.)

Dave Bailey

GETTIN' INTO SOMETHIN'—Epic 16011: *Stop Jah; Little Old Mongoose; Evad Smurd; Blues for JP*.

Personnel: Bailey, drums; Clark Terry, trumpet, flugelhorn; Curtis Fuller, trombone; Charlie Rouse, tenor saxophone; Horace Parlan, piano; Peck Morrison, bass.

Rating: ★ ★ ★

This is the second in a series of dates by Bailey. Like the first, *One Foot in the Gutter*, it is a blowing session with the emphasis on the soloists rather than depth of themes. As such, it is a successful record but not extraordinary. All the soloists play well, without straining. Fuller plays a typically well-controlled spot on *Smurd*, which does not contain any over-long drum solo as the title might imply.

For the most part, Bailey swings in the most relaxed manner I have heard from him. Only in portions of *Blues for JP* (for instance, behind Terry) does stiffness set in, in the form of the over-heavy afterbeat.

Rouse communicates with his personal brand of restrained heat, and Terry projects his customary skill and humor.

The first side is definitely the better. *Blues for JP*, which makes up the entire face of the second side, bogs down in its own length, beginning with Parlan's solo, an effort that never gets off the treadmill.

By no means a bad record, this is not an essential one, either. (I.G.)

Charles Bell

THE CHARLES BELL CONTEMPORARY JAZZ QUARTET—Columbia 1582: *Latin Festival; The Gospel; Stage 13; The Last Sermon; Counterpoint Study No. 2; Variation 3; Happy Funky*.

Personnel: Bell, piano; Bill Smith, guitar; Frank Trafficante, bass; Allen Blairman, drums.

Rating: ★ ★ ★ ★

One of the most fascinating things about writing of jazz and jazzmen is the similarity that exists between that specialized branch of journalism and general-assignment reporting of everything under the sun. The similarity is evident in that the unexpected and the new are constant factors and hence constant challenges to the writer.

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under the jazz sun. This is their first recording (so far as can be ascertained), and their treatment of theme, variation, and rhythmic pulse is, as well, something different. They are not alone in their experimental probings, heavens knows, for the continuous seeking of fresh avenues of expression within the jazz context seems to be synonymous with the music itself.

Bell, an undergraduate of the Carnegie Institute of Technology in Pittsburgh, Pa., has written works for chamber orchestra and string quartet. He formed this group in 1958 and made a large critical impression with it in 1960 at Georgetown University Intercollegiate Jazz Festival, at which it was judged the winner by a panel consisting of Dave Brubeck, Paul Desmond, Jack Pleis, and John Hammond. Hammond contributed the liner commentary for this set.

He is constrained to draw parallels between the CJQ and the MJQ. Personally, I'm more inclined to feel a parallel between Bell's combo and the Lennie Tristano-Billy Bauer-Lee Konitz group of the late 1940s. Certainly, the cerebral rather than the emotional dominates Bell's music, much of which shares more in common with contemporary "classical" concepts than it does with what we have become accustomed to regard as jazz.

Most reminiscent of the Tristano approach is *Happy Funky*, which is devoted mostly to piano and guitar having some fun with a boppish line that is actually a departure in thematic concept from the balance of the album.

The set is rich in professional competency—all know their axes and exploit their potentialities to the limit. Bell is classically trained; Smith is a guitarist of considerable technical prowess; Trafficante is an adequate time bassist and a soloist whose abilities are well displayed in the opening *Festival*; Blairman is an excellent drummer, equipped with the taste and intelligence to participate integrally in the complex and constantly altering figurations that stamp the group with its mark of individuality.

If one were to tie down a single characteristic or trademark of this group, it would have to be the singular contrapuntal interplay between piano and guitar. Their relationship—the sensitive and lightning-like rapport between them—is basic to the quartet's music. It is futile to single out any one example of this twin-thinking: the set is replete with it. This is not to understate the drummer's role. Blairman is accenting the developing lines with subtlety and imagination when he is not laying down firm time on the top cymbal or hi-hat.

As to the individual tracks, *The Gospel* is not according to Ray Charles, Bobby Timmons, or Les McCann; it's a delicate mood piece at the outset that evolves into blues-flavored jazz improvisation, grooving along at medium tempo. Blairman erupts with very fast-tempoed cymbal work, an interlude of passion before piano and guitar return to re-establish the opening mood of contemplation.

Neither is *The Last Sermon* fashionable funk. It begins with more contemplation, even introspection, until it is suddenly

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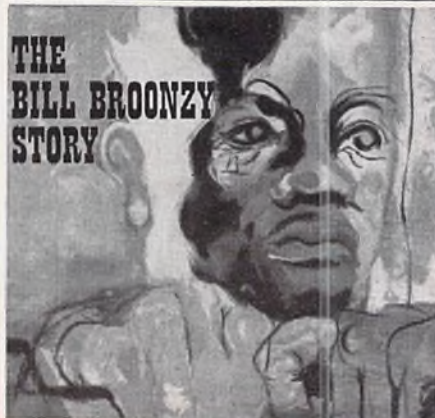
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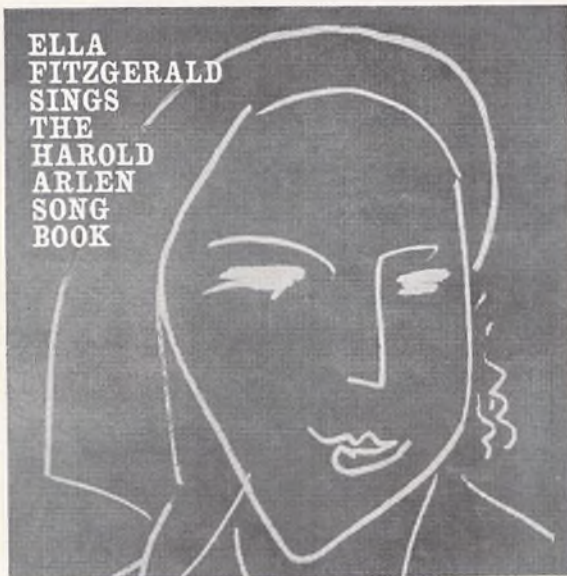
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Study No. 2 is mainly dialog between piano and guitar, while *Variation 3* is taken fast and jazz-spirited with individual contributions tossed back and forth while the drummer is ever aware of meter, pulse, and changing ideas.

Perhaps this group will not catch on with the fashionably hip; perhaps it is too experimental for the Cannonball Adderley fans. I don't think so for one reason—Bell's music avoids the coldness that condemned the offerings of Tristano. It's intellectual, but it's got heart. (J.A.T.)

John Coltrane

MY FAVORITE THINGS—Atlantic 1361; *My Favorite Things*; *Everytime We Say Goodbye*; *Summertime*; *But Not for Me*.

Personnel: Coltrane, soprano and tenor saxophones; McCoy Tyner, piano; Steve Davis, bass; Elvin Jones, drums.

Rating: ★ ★ ★ ★ ★

This collection is nothing short of magnificent. These four assured and powerful tracks are the statements of a mature (and major) stylist who has evolved a cogent and gripping approach of real individuality. There are no loose ends here; all the disparate elements of his style have fallen into place for Coltrane, and a synthesis has been effected.

It's been a long road for Coltrane. Ever since he left the Miles Davis Quintet in August, 1959, he has been subjecting himself to a rigorous artistic discipline in an attempt to bring all the wayward elements of his style under complete control.

The restless, tortured convolutions of his early work and the resultant harsh brusqueness have here given way to a sure technical mastery, a sweeping grace, and an expressive lyricism in which there is no diminution of the power and urgency one always felt in his playing (just listen to *Summertime*). No, here he is completely in control all the time, and, for the first time, one senses that Coltrane is able to shape the direction of each piece in its entirety. Quite often in the past Coltrane seemed not always to be complete master of his improvisations; frequently they seemed to get away from him. Not so here, however, for each of the four pieces has a rightness and inevitability about it that comes of steady sure guidance and a purposeful knowledge of where one wants to go.

There are two major pieces here, one on each of Coltrane's instruments, tenor and soprano.

The first of these — the title piece, played on the smaller horn—is set to a delightfully "sprung" waltz rhythm effortlessly generated by Jones, whose drumming throughout is both sensitive and propulsive.

Coltrane sets the mood and character of the piece in his initial solo, which consists primarily of a straightforward exposition of the theme, with little embellishment. A definite Middle Eastern flavor is established through his sensitive use of slight arabesques and shrill cries. This is picked up and amplified in his second solo, which is developed through a series of long lines that can be described only as sinuous and serpentine. At times there is employment of a pinched, high-pitched,

near-human cry of anguish that is most effective, and at one point near the end of this surging, extended improvisation, he uses a device that sent chills along my spine: he seems to be playing a slithering, coruscating melody line over a constant drone note!

Pianist Tyner's spare, percussive solo separates the two horn segments. He seems to see the futility of trying to compete with Coltrane on any sort of linear basis and contributes an almost entirely chordal solo that sustains the mood of the piece beautifully.

The second soprano number, *Everytime*, is pretty much a standard ballad interpretation — lush, direct, and greatly romantic. It's played fairly straight, with little improvisational development, the intense emotionality of the number being generated by the great feeling with which it is executed.

Coltrane has been playing soprano for slightly more than a year now and has mastered it. He gets a dry, airy (almost hard) tone on it, which is at the opposite pole from that of the late Sidney Bechet's warm, glutinous, sensuousness on the same

instrument. One is tempted to say that Coltrane is already the second significant innovator on this instrument and let it go at that.

The second major number in the album is *Summertime*, which is a brilliant tour de force on tenor. As on *My Favorite Things*, Coltrane has two solo segments, broken by Tyner's discreet piano. Both of Coltrane's lengthy extemporizations on this piece are brooding, blistering examples of the rapid, multinote approach that has been labeled his sheets-of-sound technique. In fact, the use of this device is so sustained that each of the two solo segments might be considered a solid sheet of sound, for each consists of a relentless, powerful cascade of notes delivered with such amazing speed and force that an astonishing harmonic density results. It's quite unlike any previous usage he's made of his technique.

But Not for Me is developed along these same lines, but to a lesser degree, and the use of the device is neither so extensive nor so sustained.

Coltrane's previous albums have emphasized various aspects of the style that is

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.

★ ★ ★ ★ ★

- John Coltrane, *Lush Life* (Prestige 7188)
- Hank Crawford, *More Soul* (Atlantic 1356)
- Gil Evans, *Out of the Cool* (Impulse 4)
- Art Farmer, *Art* (Argo 678)
- Mance Lipscomb (vocal) (Arhoolie 1001)
- Modern Jazz Quartet, *European Concert* (Atlantic 2-603)
- Charlie Parker, *Historical Recordings, Vols. 1-3* (Le Jazz Cool 101-3)
- Various Artists, (vocal) *Country Negro Jam Sessions* (Folk Lyric 111)
- Lem Winchester, *Another Opus* (Prestige/New Jazz 8244)

★ ★ ★ ★ ½

- Louis Armstrong, (reissue) *A Rare Batch of Satch* (RCA Victor 2322)
- The Bix Beiderbecke Legend* (reissue) (RCA Victor 2323)
- The Modern Sound of Betty Carter* (vocal) (ABC-Paramount 363)
- Dizzy Gillespie, *A Portrait of Duke Ellington* (Verve 8386)
- Jon Hendricks, (vocal) *Evolution of the Blues Song* (Columbia 8393 and 1583)
- Lightnin' Hopkins, (vocal) *Lightnin' in New York* (Candid 8010)
- George Russell, *Jazz in the Space Age* (Decca 9219)

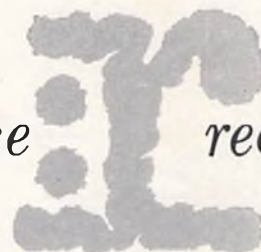
★ ★ ★ ★

- Benny Bailey, *Big Brass* (Candid 8001)
- Walter Benton, *Out of This World* (Jazzland 28)
- Charlie Byrd, *Charlie's Choice* (Offbeat 3007)
- Donald Byrd, *Byrd in Flight* (Blue Note 4048)
- Conte Candoli, *Little Band—Big Jazz* (Crown 5162)
- Teddy Edwards, *Sunset Eyes* (Pacific Jazz 14)
- Bill Evans, *Explorations* (Riverside 351)
- The Bud Freeman All-Stars* (Prestige/Swingville 2012)
- Tommy Gwaltney, *Goin' to Kansas City* (Riverside 353)
- Lightnin' Hopkins, (vocal) *Lightning Strikes Again* (Dart 8000)
- Helen Humes, (vocal) *Songs I Like to Sing* (Contemporary 3852)
- Harold Land in New York* (Jazzland 33)
- James Moody with Strings* (Argo 679)
- Anita O'Day, (vocal) *Waiter, Make Mine Blues* (Verve 2145)
- George Russell Sextet at the Five Spot* (Decca 9220)
- Jimmy Smith, *Home Cookin'* (Blue Note 4050)
- Roosevelt Sykes, (vocal) *The Honeydripper* (Prestige/Bluesville 1014)
- Buddy Tate, *Tate-a-Tate* (Prestige/Swingville 2014)
- Various Artists, (vocal) *The Newport Folk Festival 1960, Vol. 1* (Vanguard 2087)
- Mal Waldron, *Impressions* (Prestige/New Jazz 8242)
- Leo Wright, *Blues Shout* (Atlantic 1358)

THANKS AGAIN...

Frank Sinatra

reprise



records

TO PLAY AND PLAY AGAIN



fully and finally crystallized in this impassioned, fully realized collection. If these four numbers are his "favorite things," it's easy to see why. (P.W.)

Bobby Donaldson

THE BOBBY DONALDSON GROUP—Jazz Unlimited 1003: *Bash Dance; Yah, Yah; Flighty; Biggie; String of Strings; Blue Pastel; The Message; Blues for D; Whiffenpoof Song; Suzanne; Three Little Words; I Hadn't Anyone Till You.*

Personnel: Apparently: Irv Stokes, trumpet; Elmer Crumbley, trombone; Seldon Powell, tenor saxophone; Haywood Henry, baritone saxophone; Wally Richardson, guitar; Don Abney or Al Williams, piano; Leonard Gaskin, bass; Donaldson, drums.

Rating: ★ ★

There are a few good things in this set, but most of it is a frightfully dismal mishmash, viewed from any angle.

One piece, however, makes it all worthwhile—*Yah, Yah* which contains a plunger-muted, wah-wah trombone solo by Crumbley that completely captures what, until now, has appeared to be the inimitable intonation and phrasing of Tricky Sam Nanton. Maybe Nanton isn't completely inimitable, but certainly Crumbley, once a Jimmie Lunceford trombinist, is the only musician I have heard who has absorbed the style successfully. He plays a wonderful, exhilarating solo, but (and here's one of the idiocies of this disc) this is the only time Crumbley is heard from in the set. And where has he been all these years? By all means, let's hear more from him—and under more intelligent auspices than those that prevailed when this collection was put together.

Further on the credit side, there is a crisply swinging version of *Three Little Words* built around a crackling muted trumpet solo by Stokes and a lusty tenor saxophone appearance by Powell. Powell also boots *The Whiffenpoof Song* into amusing rhythm-and-blues shape, and a baritone saxophonist listed as Fred Henry does much the same for *Biggie*. I say "listed as" because this is presumably Haywood Henry.

The liner notes are incredibly sloppy in matters of identification. Not only are names garbled but a good flutist is completely unidentified as well, and there is no indication which of two pianists, John (i.e., Don) Abney or Al Williams, who is identified on the front cover as a clarinetist, takes which solos.

Aside from the selections noted, the disc is made up of half-baked bits and pieces that add up to practically nothing. But don't miss that wonderful Crumbley performance. (J.S.W.)

Curtis Fuller

THE MAGNIFICENT TROMBONE OF CURTIS FULLER—Epic 16013: *I'll Be Around; Dream; Mixed Emotions; Playpen; Sometimes I Feel Like a Motherless Child; Two Different Worlds; Teabags; I Loves You, Porgy.*

Personnel: Fuller, trombone; Walter Bishop Jr., piano; Jimmy Garrison or Buddy Catlett, bass; Les Spann, guitar; Stu Martin, drums.

Rating: ★ ★ ★ ½

BOSS OF THE SOUL-STREAM TROMBONE—Warwick 2038: *Chantized; Flutie; If I were a Bell; But Beautiful; Do I Love You?; The Court, Mr. L.*

Personnel: Fuller; Bishop; Catlett; Martin; Yusuf Lateef, tenor saxophone, flute; Freddie Hubbard, trumpet.

Rating: ★ ★ ★ ★

J. J. Johnson has been such a pervading influence on young trombonists that few—if any—have been able to emerge from his shadow. Until very recently, that is.

Leaving aside Bob Brookmeyer, who never was completely in the Johnson shadow, Fuller is one of the few trombonists to come along since Johnson to rest in the shadow, take what he needed, and step forth as a trombonist, out of but not in the likeness of his predecessor.

In the last year or so, he has revealed more and more of his originality and individuality. With the release of these two albums, Fuller is seen for what he is: the most important jazz trombone voice since Johnson.

There are negating factors in both albums, but they do not alter the importance of Fuller. The Warwick is slightly more satisfying than the Epic, not because there are other horns but because Fuller is in better form.

Even though it is not quite up to the Warwick, the Epic contains the best track of the two albums, *Motherless Child*, a poignant, mournful, preaching realization of Fuller's great talent. The other tracks in the Epic vary in quality. *I'll Be Around* and *Porgy* have jaunty trombone, emotional without getting sticky. Fuller shows his melodic touch to good advantage on *Two Different Worlds* as he develops his solo as if it were an extension of the melody. (As fine as this track is, *But Beautiful*, on Warwick, is an even better example of Fuller's linearism.) Although it attempts a sentimental, balladic mood, *Dream* becomes moribund, and Bishop, who plays well on the other tracks, falls into pretentiousness in his solo. Spann does little to enhance the album, sounding quite weak and ineffectual in his few solos.

The Warwick album is a happy one, even if somebody couldn't think of the name of *'Deed I Do*, which is listed as *Do I Love You?* on the liner and label.

Fuller and Hubbard both are humorous and vibrant with Lateef and Bishop charging right behind them. Hubbard is shaping into a trumpeter to be reckoned with. He seems to be gaining more confidence and showing greater authority in his work lately, as his solos on *Chantized*, *Flutie*, and *Mr. L* point out.

Lateef, heard mostly on tenor, turns in his best effort on *Flutie*, the only track on which he plays flute. His "re-entry" phrases have retardation that is extremely effective. And Lateef has one of the best tones among jazz flutists.

Despite a slight tempo drop on *Bell*, the rhythm section, on both albums, is fine, particularly the Catlett and Bishop one. In the few solos allotted to him, Catlett is impressive, displaying a big tone and ideas reminiscent of Jimmy Blanton. Bishop abounds with life, his rough-edged work being delightful, but his ideas seem to skitter about, darting but not too directed.

But, as in the Epic set, Fuller is the main attraction. His several virtues are highlighted on the different tracks: happiness, sadness, jocularity, a taste for satire (those accents on *Bell* can be nothing else), and, before all else, a rare gift for melodic improvisation. And his time conception is nonpareil. There's little else to be desired in a jazzman. (D.DeM.)

John Glasel

THE JOHN GLASEL BRASSTET—Jazz Unlimited 1002: *Time for One More; Vikki; It Don't Mean a Thing; More Than You Know; Stabilemates; Walt's with 'Em; Koll Angkor Wat; Stella by Starlight; Fugue for Jazz Orchestra; Daydream.*

Personnel: Glasel, Louis Mucci, trumpets; William Elton, trombone; Dick Cary, alto horn, piano, or James Buffington, French horn; Harvey Phillips, tuba; John Drew, bass; Ed Shaughnessy, drums.

Rating: ★ ★ ★ ½

The brass and rhythm group led by Glasel on this disc is an outgrowth of a rehearsal band that Cary organized in 1959.

Cary wrote the arrangements for the first five titles, all the pieces on which he plays, while the rest of the writing was done by Johnny Carisi, Bill Russo, and Glasel. Cary's writing is more strongly jazz oriented than that of the others. His concepts are consistently more conducive to swinging performances. His arrangements rate four stars, the others' three, so the set splits the difference.

Glasel's playing is clean, lustrously brassy and lyrical, and, on the Cary arrangements, there are interesting but brief appearances by Phillips and Cary, on alto horn. Shaughnessy's perceptive drumming is consistently helpful, particularly on the sinuous ballad *Vikki*.

Glasel's writing (on *Walt's*, *Stella*, and *Daydream*) is thinner and less closely woven than Cary's. Carisi's *Koll Angkor Wat* is reminiscent of his writing for the Miles Davis nonet in his use of tuba and French horn, while Russo's *Fugue for Jazz Orchestra* gets the horns trapped in some stiff figures that are never unraveled satisfactorily. It is interesting to find that Cary has given Glasel more provocative opportunities than the trumpeter gives himself in his own arrangements.

This is a clean, precise group that can swing out when it is given the opportunity to do so in Cary's arrangements. (J.S.W.)

Paul Gonsalves

GETTIN' TOGETHER—Jazzland 36: *I Surrender, Dear; I Cover the Waterfront; Walkin'; Yesterdays; J. and B. Blues; Hard Groove; Low Gravy; Gettin' Together.*

Personnel: Gonsalves, tenor saxophone; Nat Adlerley, cornet; Wynton Kelly, piano; Sam Jones, bass; Jimmy Cobb, drums.

Rating: ★ ★ ★

Like the long drum solos that Duke Ellington seems to think are a necessary part of his band's performances, Gonsalves' extended up-tempo solos have always struck me as one of the inexplicable lapses from the standards one expects of Ellington. Since the *Crescendo and Diminuendo in Blue* furor at Newport, it seems inevitable that Gonsalves must go on grinding his way through these lengthy excursions, but that does not make them any more palatable or interesting.

The fact is, as Gonsalves shows time and again on this disc, that his soloing ideas at middle and up-tempo almost invariably consist of an endless series of whirling loops in naggingly repetitive patterns.

What he also demonstrates in this set is that he has a warm and effective way with ballads. His tone, which is flat and formless in his looping solos, has a soft, dark quality on ballads framed in a breathiness that is not quite as extreme as Ben Webster's. His ballads, *I Surrender* and *I*

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Cover, are developed in a style that falls somewhere between Coleman Hawkins and Webster but that has an attractive lightness that neither of the older men uses. This appears to be Gonsalves' real metier, and it is unfortunate that Ellington sees fit to waste so much of his time on those long, arid journeys to nowhere.

The set is brightened by the presence of the practically infallible Kelly and by some Adderley solos that have both style and momentum. (J.S.W.)

Toshiko Mariano

TOSHIKO MARIANO QUARTET—Candid 8012: *When You Meet Her; Little T; Toshiko's Elegy; Deep River; Long Yellow Road.*

Personnel: Mrs. Mariano, piano; Charlie Mariano, alto saxophone; Gene Cherico, bass; Eddie Marshall, drums.

Rating: ★ ★ ★

This quartet, in alliance some seven months previous to this record date, demonstrates a high degree of group unity, as might be expected, in the album.

The musical conception in the varying tracks is uniformly intelligent and thoughtful, carefully crafted as a whole, and rich in the dual lyricism of altoist and pianist.

Mariano, it seems, has finally emerged in the image of himself; he's not in the Charlie Parker bag now. Toshiko, too, appears to have shed those evident early swatches of Bud Powellism and here reveals herself as an important pianist, stating her case with fire and personal conviction beholden to superstructural influences only in the most constructive sense.

In the first two tracks, comprising the first side of the album, emphasis is laid on the mood melancholy. Yet, the further the

musicians probe into *Meet Her*, the less moodily restrained the playing becomes.

In *Little T*, dedicated to and titled for his wife by Mariano (he and Toshiko were married in November, 1959), bassist Cherico is featured in an excellent and penetrating solo. He is also heard in the faster *Elegy*, which opens the second side. To one accustomed to thinking of an elegy as connoting reflection and passive contemplation, this little outing will come as more than something of a surprise.

Deep River is something of a letdown. The treatment is rather plodding, and Mariano becomes a mite shrill at times. Still, he finds ample time for some rather basic preaching in the course of his solo. And, let it be noted, the shadow of Parker is still around.

The construction and content of *Yellow Road* merits more than usual interest.

"(It) began in part," according to the notes, "as a memory of her childhood in Manchuria, where the roads seemed to stretch into an endless distance. The song also is concerned with her feelings about 'our people,' and the long road she herself has taken." Two stretches of eight measures broken by a 10-bar bridge and concluding with a final eight comprise the structure; melodically, it is based in D minor but suggests more the key of F. It is a compelling piece and permits the pianist to stretch in long-lined improvisations.

The T.M. quartet has much to offer in fresh approach and in individual jazz-saying. (J.A.T.)

Lenny McBrowne

EASTERN LIGHTS—Riverside 346: *Sandi; No Consideration; I Don't Know the Melody; Like Someone in Love; Eastern Lights; Even Dozen; Tryin' and Cryin'; Chicago Preferred.*

Personnel: Donald Sleet, trumpet; Daniel Jackson, tenor saxophone; Terry Trotter, piano; Jimmy Bond, bass; McBrowne, drums.

Rating: ★ ★ ★

The Four Souls that McBrowne leads is basically attractive and, with experience, may be able to capitalize on its fundamentally sound characteristics. At the time of this session, however, it still had a murky musical personality. Fortunately, its good points are important ones while its weaker ones should not be too difficult to improve. Among its most valuable merits now are the resilient and sensitive rhythm section and the writing of Jackson.

Jackson composed seven of these eight pieces and arranged all of them. His writing is quite attractive, for he creates thematic lines that are just sufficiently away from the expected to sustain interest, and the group plays his ensemble passages crisply and with feeling.

It is in the work of the soloists that the group falls down. Both Sleet and Jackson are rather tentative soloists, working a safe and unadventurous middle area as though they had nothing much of their own to say. Jackson, however, gives indications of some potential in a balladic piece, *Tryin' and Cryin'*. His best vein seems to be melodic, and his playing becomes empty as he moves away from the melody. Trotter is an occasionally impressive pianist, with a firm, punching attack that is a welcome change from the meandering solos of Sleet and Jackson, but he

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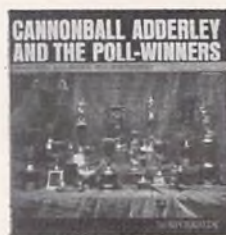
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does not yet seem to have much scope.

So the set falls into a twilight zone. It suggests a promise for the future but does not deliver much for the present. (J.S.W.)

Sonny Red

BREEZING—Jazzland 32: *All I Do Is Dream of You; Ditty; A Handful of Stars; If There Is Someone Lovelier Than You; Brother B.; The New Blues; Teef; Breezing.*

Personnel: Red, alto saxophone; Barry Harris, piano; Bob Cranshaw, bass; Albert Heath, drums. Tracks 5-8: add Yusuf Lateef, tenor saxophone; Blue Mitchell, trumpet.

Rating: ★ ★

Sonny Red, which is the working name that Junior Kyner seems to have settled on, is surrounded by an able crew of professional jazzmen on four pieces in this set, but evidently nobody was very interested in playing. They sound like a group grinding its way through a night's work before a small, apathetic audience.

Red is a thin-toned altoist who produces a gentle, liquid sound at slow and medium tempos and is quite fluent but not at all forceful on the faster pieces.

He seems most at ease and is certainly most effective on two ballads with only the rhythm section accompanying him. *Handful* comes off well. It is the only completely realized performance in the set. But although his playing on *All I Do* is light and singing, it is expressed in such a cool, uninvolved manner that he manages to negate the attractive lyrical side of his performance. (J.S.W.)

Sal Salvador

SAL SALVADOR QUARTET—Jazz Unlimited 1001: *They Got Happy; Happy Is as Happy Does; The Happy Beaver; Happy Days Are Here Again; My Happiness; It's a Hap, Hap, Happy Day; Then I'll Be Happy; I Wanna Be Happy; Sometimes I'm Happy; Happiness Is Just a Thing Called Joe; Mr. Happy; Happy You're Here.*

Personnel: Salvador, guitar; Ray Starling, piano, fluegelhorn; Fred Calabrese, bass; Mousie Alexander, drums.

Rating: ★

Now here's a happy idea—a whole set made up of pieces that contain the word "happy" in the title, even if you have to make up five of them. Then arrange a setup on several of the pieces that gets Alexander's drums out front good and loud so he can drown out everybody else. Next, build the whole thing around Salvador, who seems to have the rigid concept of jazz that one might expect of Lawrence Welk. Salvador pours out one hard, unshaded solo after another with the glittering monotony of a musical Univac.

In these depressing surroundings, Starling's usually pungent fluegelhorn seems forlorn, although when he shifts to piano, he uses a pleasantly swarming attack that brings a needed touch of warmth to the chilly proceedings. (J.S.W.)

VOCAL

June Christy-Bob Cooper

DO RE MI—Capitol 1586: *Cry Like the Wind; Adventure; Make Someone Happy; Ambition; All You Need Is a Quarter; All of My Life; I Know About Love; Fireworks; Asking for You; It's Legitimate.*

Personnel: Tracks 1, 3, 5, 7, 9: Miss Christy, vocals; Cooper, tenor saxophone, bass clarinet; Buddy Collette, tenor saxophone, bass clarinet; Bud Shank, alto flute; Vince DeRosa, French horn; Norm Benno, oboe; Joe Gordon, trumpet; Kathryn Julye, harp; Monty Budwig or Buddy Clark, bass; Al Viola, guitar; Shelly Manne, drums. Tracks 2, 4, 6, 8, 10: Cooper, tenor saxophone; Collette or Jack Nimitz, baritone saxophone; Shank, alto flute, alto saxophone; Conte Candoli, trumpet; Frank Rosolino, trom-

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bone; DeRosa or Bill Hinshaw, French horn; Pete Jolly, piano; Joe Mondragon, bass; Al Viola, guitar; Mel Lewis, drums.

Rating: ★ ★ ★

This varied and sprightly package belongs equally to Christy and Coop, but the instrumental tracks seem to be overshadowed by the singer's.

Miss Christy is in top form here, singing with a voice rich, deep in feeling and communicating a warmth that enhances the excellent song material of Jule Styne, Betty Comden, and Adolph Green. The vocalist's husband, Cooper, has fashioned lushly textured backgrounds out of the numerically limited instrumentation and has left generous spaces for jazz blowing, mainly by trumpeter Gordon, who makes the most of the opportunities. As a matter of fact, there is better jazz on June's tracks than on the instrumentals.

Cooper's tracks with the jazz group are more notable for the excellent rhythm teamwork of drummer Lewis and bassist Mondragon than for broader jazz values. The instrumentals are, for the most part, bland and very west coastish.

Shank has a rugged alto solo in *Ambition*, and Cooper plays well in several tenor solos. For the rest, however, the band tracks amount to no more than polite interludes between Miss Christy's vocals.

This small-jazz-group setting proves ideal for her, and Gordon's trumpet backgrounds are a satisfying bonus. The rating, then, is for her singing. (J.A.T.)

Lightnin' Hopkins

"LIGHTNIN'" — Prestige/Bluesville 1019: *Automobile Blues; You Better Watch Yourself; Mean Old Frisco; Shinin' Moon; Come Back, Baby; Thinkin' 'Bout an Old Friend; The Walkin' Blues; Back to New Orleans; Katie Mae; Down There, Baby.*

Personnel: Hopkins, vocals, guitar; Leonard Gaskin, bass; Belton Evans, drums.

Rating: ★ ★ ★ ★

Hopkins performs on these tracks with dominating power, making and breaking his own rules in meter and harmony, and he binds the listener as another old Texas moaner must have bound Clarence Williams. Hopkins has such authority that his freedom with the structure of the blues type of song will bother no one, although it amusingly has Evans and Gaskins hung up at times.

Hopkins is brisk and entertaining on *New Orleans* and *Frisco*, but he is most effective in the down-and-out *Old Friend*, where his voice sinks in shaking misery, and in *Walkin' Blues*, where a simple riff is pushed along almost joyously. *Watch Yourself* has warnings and ominous threats, and even when words dissolve into hoarse bubbles of sound, the sense of impending danger is only increased. This is mastery of a high order. (G.M.E.)

Aretha Franklin

ARETHA—Columbia 1612 and 8412: *Won't Be Long; Over the Rainbow; Love Is the Only Thing; Sweet Lover; All Night Long; Who Needs You?; Right Now; Are You Sure?; Maybe I'm a Fool; It Ain't Necessarily So; By Myself; Today I Sing the Blues.*

Personnel: Miss Franklin, vocals, piano; Ray Bryant, piano, all tracks except 6, 8, 9; Tyree Glenn, Quentin Jackson, trombones; Al Sears, Warren Luckey, tenor saxophones; Skeeter Best or Lord Westbrook, guitar; Bill Lee or Milt Hinton, bass; Osie Johnson or Sticks Evans or Belton Evans, drums.

Rating: ★ ★ ★ ★

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female vocalist to come along in some years.

While this is written with much consideration for the young woman's singular talents, she is of concern to me primarily because she embodies much of what has happened to female vocalists since Dinah Washington chose to place the "queen" title up for grabs when she moved into pops and r&b fields several years ago. Miss Washington continued to hold the crown in spite of her pop excursions simply because there was not a single vocalist around who had either the equipment or the heart to touch her performance when she really sang the blues.

She is about to be challenged. Miss Franklin has the pipes and the soul, to put it in the vernacular. While several vocalists have skirted the field in recent years, none has come out and committed herself as a blues singer.

One of the best of those I felt at one time was Nancy Wilson. Miss Wilson possesses the vocal equipment. She has that indescribable vocal quality so vital to good blues singing that renders it believable and captivating. She moved in another direction, and the blues lost a beautiful spokesman to the supper set. Since Miss Wilson's supper-club alignment, there has not been another new convincing blues singer on the scene until Aretha Franklin's arrival.

While the 18-year-old miss was still singing in her father's choir, two powerful front runners were paving the road for her entry. First, and most important, Ray Charles gained popularity and brought to the forefront the church-rooted and Gospel-tinged blues.

About this same time, Miss Washington deserted the ranks. Result: a screaming void.

Miss Franklin is the welcome sound of most of the good things one remembers about other artists combined with youth and vitality. There is no denying her strong resemblance to Miss Washington; yet, in honesty, Miss Washington, in her prime, was the symbol.

In this album, the tone quality and the phrasing are often very close to Miss Washington's. *Right Now*, for example, contains moments when Miss Franklin sounds like Dinah of the *Evil Gal Blues* days. On the other hand, *Who Needs You?* is Dinah now!

The line of descent is not always so direct. Miss Wilson is really out of the Washington mold when she pulls out the stops. Listen to Miss Franklin's *Are You Sure*. She runs the gamut. In the lower register, she does exactly what I would expect Miss Wilson to do with the tune. As she builds the tune, more and more Washington emerges.

In tunes such as *Fool, Today*, and *Sweet Lover*, she manages to draw from both Miss Washington and Ray Charles, a formidable twosome, and she makes the tunes her own. And so it goes throughout the album. She sings with understanding and passion.

The album is by no means perfect. I personally would prefer that she leave the piano to more capable hands. Her Gospel chords are repetitious and no real com-

(Continued on page 40)

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THE BLINDFOLD TEST



CHUCK STEWARD

BENNY GOLSON

By LEONARD FEATHER

The last time Benny Golson was interviewed in this department, he had just left the Jazz Messengers and was freelancing in New York. Shortly thereafter in the fall of 1959, he joined with Art Farmer to form the Jazztet.

Aside from the establishment of this highly successful affiliation, much has happened to Golson in terms of creative development. Today, at 32, he seems to have passed through the John Coltrane tenor-saxophone phase that touched him a couple of years ago and has now emerged with his own authoritative voice. As a writer, he ranks with Randy Weston and a handful of others in his ability to create fresh and enduring melodies.

For this recent *Blindfold* broadcast I included examples of recent work by five of the most important figures on today's scene, as well as another track from the Michel LeGrand album, one item from which was played in the previous test (his reaction to LeGrand's treatment of *In a Mist* was a somewhat reserved three stars).

The Records

1. Duke Ellington. *Chinoiserie* (from *The Nutcracker Suite*, Columbia). Jimmy Hamilton, clarinet; Paul Gonsalves, tenor saxophone; Billy Strayhorn, arranger.

Sounds like it might be Duke Ellington. It's my personal opinion that Duke Ellington was ahead of his time for many years, and we're just beginning to catch up with him. He's an untiring artist, and he just keeps going on and on. Like a rock rolling down a hill, and you can't stop it.

Now, about the harmonies that he employs—a lot of us think nowadays that Gil Evans has come up with something entirely new. But Duke Ellington did this when I was a baby! He is my favorite composer and arranger—he's written so many beautiful tunes, with strong melodies that you don't easily forget. And his arrangements are so distinctive that as soon as you hear one, you know right away that it's Duke Ellington. His music seems ageless, and as a result, *he* has become ageless.

I never heard this new album that he made, *The Nutcracker*, but it sounds like it might have something from that. The two soloists were very good—very congruous with the ideas that he had set out. Five stars.

2. Ornette Coleman. *Bird Food* (from *Change of the Century*, Atlantic). Coleman, alto saxophone; Don Cherry, trumpet.

It sounds like Ornette Coleman, and I assume that's Don Cherry. It's pretty hard to describe my reaction—I get sort of a feeling of surrealism. Since none of us know what the future holds, you might say this could be the music of the future.

Whatever it is right now, I don't think I could quite label it, and I don't think it's gotten a strong foothold, yet; I'm not saying that it won't.

The idea behind this conception that Ornette has, about not following any progression of chords after the statement of the theme, is a musically valid one. I think there is a lot of polishing to be done, though, with this. Some of the melodies he creates are very good and are very polished. But to me, the execution after the statement is on a lower level. It

sounds like he, or both of them, may still be searching.

But if they stick with it long enough, they might eventually evolve something from this if their convictions are strong enough. I never throw cold water on anybody; and if this is what he believes in, then this is what he must do. Three stars.

3. John Coltrane. *Syedda's Song Flute* (from *Giant Steps*, Atlantic). Coltrane, tenor saxophone, composer; Tommy Flanagan, piano; Paul Chambers, bass; Art Taylor, drums.

That's my very good friend John Coltrane. John is a trail-blazer, a restless sort of person. This is good, because being restless can make for a brighter tomorrow. He's written a lot of good originals. This reminds me of what I said about Duke Ellington: he always seems to be going ahead. Never stops off to rest—just one continuous surge.

I know McCoy Tyner's playing with him now, but that sounded more like Tommy Flanagan. The bass player may be someone I haven't heard before. It didn't sound like Paul. And the drummer might be Elvin Jones . . . Four stars for the performance.

4. Thelonious Monk. *Crepuscle with Nellie* (from *Town Hall Concert*, Riverside). Monk, piano, composer; Phil Woods, alto saxophone; Charlie Rouse, tenor saxophone; Donald Byrd, trumpet; Hall Overton, arranger.

Count Basie at Town Hall! . . . No, I'm only kidding; of course, it was Thelonious Monk. There's been a lot of pro and con talk about Thelonious through the years, but from the beginning I was pro. I was fascinated, and I wondered how he arrived at these things. Eventually I found out, by studying and analyzing them.

Now, he is not a virtuoso pianist, but there is real thought behind what he is composing. It's all very well laid out. He was ahead of his time also; I first became aware of him back in the mid-40s, and he was doing things similar to what he's doing now. But to most musicians and laymen, too, it doesn't sound quite as far out to us now as it did then. Because we're gradually catching up, it's rubbing off on other people. It's not as isolated

as it once was.

I think this performance was very good. The horns blend very well with him, and they interpret the way he plays when he plays it alone on the piano. I assume it was Phil Woods on alto, Charlie Rouse on tenor, Donald Byrd on trumpet. But somehow I don't remember this track—not even the name of the tune. But I like it. Four stars.

5. Michel LeGrand. *Wild Man Blues* (from *Le Grand Jazz*, Columbia). Miles Davis, trumpet; John Coltrane, tenor saxophone; Le Grand, arranger.


Oh, boy, I'm really confused this time! Some of the writing sounds like George Russell, and in places it reminded me of Gil Evans.

I heard a tenor player who reminded me of Coltrane, and if the trumpet player wasn't Miles, he had been listening to Miles very closely.

The writing was crazy; I dug it. I'll have to say it was a George Russell arrangement, but that doesn't seem to belong with Miles and Coltrane. Some of the harmony suggested Gil Evans in certain spots, but the combination piano and bass line doing the syncopated thing sounded more reminiscent of George Russell. Four stars.

6. John Lewis. *Piazza Navona* (from *Music for Brass and Piano*, Atlantic). Lewis, piano, composer; George Duvivier, bass.

Good bass player; I like Percy Heath. I don't know the name of the composition, but it's John Lewis, and he's a past master at these kind of things.

I heard about four French horns; it sounded like all brass, in what they call now the Third Stream, though I don't bother labeling things—I think all that is very silly. The music sounded good, that's what counts, and it was wonderfully put together. Four stars. 

Ed. note: In Art Farmer's Blindfold Test, published in the June 8 issue, reference was made in the introduction to a Quincy Jones record which did not appear in the test as printed. Space considerations dictated that part of Farmer's comments would have to be cut.

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plement to her singing. She is still unsettled and without definite direction as to personal styling and the finer nuances of professional singing. Sometimes her voice becomes irritatingly thin and frantic when she moves up to execute the cries and yells.

Miss Franklin has many of the virtues and vices of most vocalists who have attempted to sing the blues. Fortunately, the virtues outweigh the vices. (B.G.)

Teri Thornton

DEVIL MAY CARE—Riverside 352: *Lullaby of the Leaves; Devil May Care; Detour Ahead; The Song Is You; My Old Flame; What's Your Story, Morning Glory?; Dancing in the Dark; Left Alone; Blue Champagne; I Feel a Song Comin' On; What's New?; Blue Skies.*

Personnel: Miss Thornton, vocals; Norman Simmons, conductor; Earl Warren, alto saxophone; Selden Powell, tenor saxophone; Clark Terry, trumpet; Britt Woodman, trombone; Wynton Kelly, piano; Freddie Green or Sam Herman, guitar; Sam Jones, bass; Jimmy Cobb, drums.

Rating: ★ ★ ★

Since 1956, Miss Thornton, a native Detroit, has been pursuing success as a night-club singer throughout the midwest. Up to the time of this album's release, career success seems to have eluded her; now, on the basis of a contralto-rich, distinctive vocal quality and decided individuality of delivery, Miss Thornton ought to be launched at last in an enduring groove.

This new singer's foremost attribute is a sound unlike that possessed by any other singer today. In fact, there is more sound than style to her singing, but this, in and of itself, is insufficient to establish her permanently in the upper echelon of today's jazz-based vocalists. Nevertheless, her sound is compelling, dramatic and, for show purposes, should prove a sure-fire audience trap if combined with Diahann Carroll-like theatrics.

The selection of the songs here is sagacious, with such off-beat but welcome offerings as Bob Dorough's *Devil May Care* and the melancholy *Left Alone* with its lyric by the late Billie Holiday. *Detour Ahead*, also, is good, solid material handled well by Miss Thornton with sensitive feeling for the words.

Despite an increasing sensation of sameness with repeated listening, Miss Thornton is a pleasant, but hardly remarkable singer. Backing by the all-star group is tastefully handled and written by Simmons. (J.A.T.)

Sarah Vaughan-Count Basie

SARAH VAUGHAN AND COUNT BASIE—Roulette 52061: *Perdido; Lover Man; I Cried for You; Alone; There Are Such Things; Mean to Me; The Gentleman Is a Dope; You Go to My Head; Until I Met You (Corner Pocket); You Turned the Tables on Me; Little Man, You've Had a Busy Day.*

Personnel: Miss Vaughan, vocals; Basie, piano; Marshall Royal, Frank Wess, Frank Foster, Billy Mitchell, Charlie Fowlkes, reeds; Thad Jones, Joe Newman, Snooky Young, George Cotten, trumpets; Al Grey, Henry Coker, Benny Powell, trombones; Freddie Greene, guitar; Ed Jones, bass; Sonny Payne, drums.

Rating: ★ ★ ★

No doubt this set, with its double bill, will attract much attention from jazz buyers. One guesses, however, that the initial attention will not long endure.

This is a slick, commercial "pop" package with the Basie band played down for the most part and Miss Vaughan's singing played to the hilt. In point of fact, any studio band from Local 802 could have

served just as well, for all that the Basie men are present.

Mitchell has one short solo in *I Cried*, and Newman blows a good muted 16 bars in *Mean to Me*. Then there is the ever-present Uncle Bill casually tinkling in the background, always tasteful, never obtruding, just coasting along and keeping cool.

As for Miss Vaughan, she waxes mediocre (*Lover Man*) to good (*Mean to Me, You Go to My Head*). On *Perdido* she scats with the ensemble; *Gentlemen* finds her in lively form, doing justice to the Oscar Hammerstein lyric despite a plodding feeling in the band; *Turned the Tables* is hers all the way and, toward the end, serves to remind one of this singer's remarkable and malleable timbre. *Until I Met You*, a lyricization of the instrumental *Corner Pocket*, is handled good-naturedly by the singer who tosses in some tongue-in-cheek vibrato for put-on effect in the right places.

Three stars for Miss Vaughan; she's done much better and is not really in her element here anyway. Her best groove always has been with a small group.

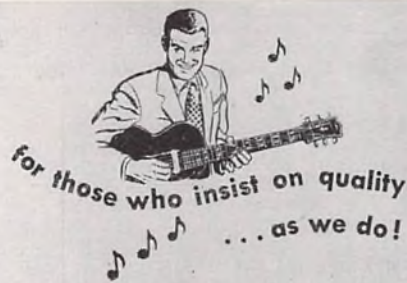
As for the band, one supposes it was just thrown in for name appeal, for it hardly justifies itself. An exception, though, is the straight pop ballad *Little Man*, which is blessed with a fine arrangement by an uncredited writer. (J.A.T.)

RECENT JAZZ RELEASES

The following is a list of last-minute jazz releases intended to help readers maintain closer contact with the flow of new jazz on records.

- Red Allen Plays King Oliver* (Verve 1025)
- Bunny Berigan, *Bunny* (Camden 550)
- The Big Bill Broonzy Story* (Verve 3000-5)
- Ralph Burns, *Where There's Burns, There's Fire* (Warwick 5001)
- Donald Byrd, *Out of This World* (Warwick 2041)
- Chris Connor-Maynard Ferguson, *Double Exposure* (Atlantic 8049)
- Pete Fountain, *On Tour* (Coral 757357)
- The Carmen Leggio Group* (Jazz Unlimited 1000)
- Sabu Martinez and His Jazz Espagnole* (Alegre 802)
- Herbie Mann, *Flute, Brass, Vibes, and Percussion* (Verve 8392)
- Big Miller, *Revelations and the Blues* (Columbia 1611)
- The Contemporary Jazz Classics of Paul Moer* (Del-Fi 1212)
- Lee Morgan, *Lee-Way* (Blue Note 4034)
- Gerry Mulligan *at the Village Vanguard* (Verve 8396)
- Oliver Nelson-Lem Winchester, *Nocturne* (Prestige/Moodsville 13)
- Katie Bell Nubin, *Soul, Soul Searching* (Verve 3004)
- Robert Pete Williams, *Free Again* (Prestige 1026)
- Nat Wright, *The Biggest Voice in Jazz* (Warwick 2040)
- Ben Webster, *The Warm Moods* (Reprise 2001)
- Randy Weston, *Uhuru Africa* (Tico 65001)





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(Continued from page 18)

comes in time, to be able to do things like that.

DeM: Could this be why we have the tradition of marijuana in jazz?

Louis: I don't believe there's nothing you can take that's going to help you play. Nothing you can smoke or drink is going to . . . it might give you a little lift . . . but it's only going to harm you. If you don't have it, getting high is not going to make any difference.

DeM: Do you think booze or pot or anything else might serve to make you lose some of the inhibitions you might have when you play, like, I shouldn't play this because this is so-and-so chord?

Vic: It could do it. I've spoken to writers and orchestrators, and they say they don't smoke pot when they orchestrate because of the mathematical processes involved. But if their trying to . . . they're just doodling at the piano and there's no time limit involved—they don't have to come up with anything at a certain time—and they just want to relax and think of some tune or enjoy playing, they'll smoke pot. It will help them. It depends on the person. Some people can drink and play and read music and lead a whole band and really be drunk, and other people can't. If I have two drinks, I can't play.

Nat: You've got to think of that from an individual viewpoint. Me, if I get two drinks, then I'm through. I can't make it work, can't make the horn go.

Sam: I've seen Oscar Pettiford drink a whole fifth of Scotch and play. Bring it to work and sit down beside him. The more he'd play the more he'd drink. The drunker he got, the more he played. He used to amaze me.


Louis: But I've heard stories about guys that juice or use other stuff and they'd get where they couldn't play. Drugs or juice or anything else will get you before you get it if you keep messing with it.

Sam: You don't need nothing to play except a clear mind. But a lot of people say they smoke pot and their minds are relaxed. They feel like they're concentrating on nothing but what they're doing. They don't think about nothing else. They think they can play better, they can think better, because their minds are relaxed.

Vic: Their imagination is stimulated.

Nat: And a lot of times they just think they're playing good, too.

Sam: I don't think you need nothing but some talent. I take a drink sometimes when I'm exhausted, a little brandy or something, just something to get me through the night, but I don't need that drink. If I'm going to need whisky or dope to play, then what am I working for?

Nat: You're working for the whisky and the dope. 



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(Continued from page 19)

LOU DONALDSON (SAC)

Veteran alto saxophonist Donaldson is nearly unique in modern jazz—he swings from before Hodges and up to Parker. An evening with Lou is rewarding. Blue Note 4036, *Sunny Side Up*.

DOROTHY DONEGAN (ABC)

She attacks the piano. She may conquer it but seldom jazz. Entertainment of her kind gets too much in the way. Capitol 1226, *Donneybrook with Donegan*.

KENNY DORHAM (SAC)

An exceptional trumpeter, working hard to produce eclectic, musical arrangements and groups, all of which must gain from his personal excellence. Time 52004, *Jazz Contemporary*.

DUKES OF DIXIELAND (ABC)

Usually heavy-handed traditional playing and tunes, done with an open-handed concept of what the public wants. In recent years, the group has become looser, more listenable, with the addition of several swing-oriented musicians. Audio Fidelity 1928, *Piano Ragtime*.

HARRY EDISON (WA)

Trumpet-with-mute blues is the forte of this former Basicite. The group can play anywhere, and play well. Roulette 52041, *Patented by Edison*.

TEDDY EDWARDS (Ind.)

Tenor saxophonist Edwards has played long on the west coast. He knows, and he plays that knowledge. Pacific Jazz 6, *It's About Time*.

ROY ELDRIDGE (SAC)

There are few who so often can come so close to the perfection of swinging trumpet. Verve 8389, *Swingin' on the Town*.

DON ELLIOTT (MCA)

A bright young man in jazz, Elliott, a man of many instruments, is a Nutty Squirrel, the composer of music for the *Thurber Carnival*, still a jazzman of width and wit. Columbia 2024, *Thurber Carnival*.

DON ELLIS (Ind.)

Trumpeter Ellis is an experimentalist with firm, rich roots. He plays with trio and quintet, and both are at their most musical when the improvisation is free and collective. Candid 8004, *How Time Passes*.

BOOKER ERVIN (Ind.)

Tenor saxophonist Ervin often has led his own groups, featuring his own version of the Texas stomp, but modern, style. Now he is part of a co-operative quartet, the Playhouse Four. Bethlehem 6048, *Book Cooks*.

PEE WEE ERWIN (Ind.)

A perennial favorite in New York (often at Nick's) is any group led by former big-band trumpeter Erwin, who swings hard for Mason, Dixon and Linc. United Artists 3071, *Down by the Riverside*.

BILL EVANS (ITA)

A trio is led by this pianist who has no special pretension but does have special gifts that give him easy rank among top jazz improvisors. Riverside 315, *Portrait in Jazz*.

DOC EVANS (MCA)

Cornetist Evans leads seven through seldom-heard Dixieland songs and is one of the last of that special breed of midwest jazz musicians of old and good repute. Audiophile 63, *Spirituals & Blues*.

PETE FOUNTAIN (Ind.)

The most successful new jazz artist, New Orleans based, clarinetist Fountain plays up through swing, owns his own night club, is an engaging musician and entertainer. Coral 57134, *Fountain at the Bateau Lounge*.

BUD FREEMAN (Ind.)

Freeman is long and highly identified with Chicago jazz and big bands, but he is a searcher, as capable of the new as of the old. Dot 3254, *Midnight Session*.

FOUR FRESHMEN (GAC)

They play, but mostly they sing, and in both it resembles a kind of minor-league Stan Kenton combo. Capitol 1485, *Freshmen Year*.

RED GARLAND (SAC)

Pianist Garland plays on all sides of the musical fence, impresses most people with his strong rhythmic sense and acknowledgement of antecedents. Prestige 7181, *Soul Junction*.

ERROLL GARNER (Hurock)

Two successful songs by pianist Garner have added even more luster to a career that defies description, defies criticism, and denies nothing of itself to an audience. He, bass, and drums play few night clubs but concentrate on concerts during the winter, music tents and such during the summer. Columbia 883, *Concert by the Sea*.

STAN GETZ (ABC)

Back in this country for the first time in several years, Getz displays a tenor sound only slightly harder than it was and the same magic with a melody that he always has weaved. Verve 8379, *Cool Velvet*.

DIZZY GILLESPIE (ABC)

Trumpeter Gillespie has filled his quintet with sidemen of rich talent, complementing his immense stature as musician and showman. Verve 8325, *Greatest Trumpet of Them All*.

JIMMY GIUFFRÉ (Ind.)

Giuffrè concentrates on clarinet and tenor nowadays, and his trio of bass and piano improvises freely and collectively with extraordinary empathy. Verve 6130, *Ad Lib*.

TYREE GLENN (Ind.)

Vibraharpist-trombonist Glenn leads piano, bass, and drums on well-worn, but warmly swinging musical paths, in a manner that has made him a favorite in the plush jazz clubs. Roulette 25050, *Glenn at the Roundtable*.

AL GREY-BILLY MITCHELL (WA)

Trombonist Grey and tenor saxophonist Mitchell, both lately of the Count Basie Orchestra, play mainstream jazz with a modern touch, in company with four others of similar bent. No records yet.

BUDDY GRECO (ABC)

The former Benny Goodman pianist has been enjoying much success of late as a hot-selling club and recording vocalist along: Bobby Darin lines. He leads a trio, usually in the higher-rated night spots for semijazz buffs. Epic 3771, *Buddy's Back in Town*.

GIGI GRyce (Ind.)

This quintet has a large range of instrumental colors despite its size. Much doubling occurs. Gryce, for example, plays alto and baritone saxophones and flute. Consequently, it has commercial as well as artistic worth. New Jazz 8230, *Saying Somethin'*.

BOBBY HACKETT (ABC)

Currently working with a quartet, trumpeter Hackett continues as the master of the lyrical and simple. Capitol 1172, *Easy Beat*.

CHICO HAMILTON (ABC)

Drummer Hamilton's quintet changes personnel, keeps the same instrumentation, but now espouses the school of hard knocking, rather than the subtlety of its early days. Warner Bros. 1344, *Three Faces of Chico*.

SLIDE HAMPTON (Ind.)

The octet led by trombonist Hampton has played for dancing this year, but it is essentially a hard-swinging small jazz group with big-band sound. Atlantic 1339, *Sister Salvation*.

JOHN HANDY (Ind.)

Altoist Handy is a master of his horn and of all its possibilities. As a result, his quartet or quintet plays a wide range of music, all of it modern, running from a la mode through experimental. Roulette 52088, *No Coast Jazz*.

ROLAND HANNA (SAC)

Hanna drew acclaim as a pianist with several very varied groups. Now he has his own trio, and its work emphasizes his knowledge of jazz, past and present, especially of the tender, loving care that ballads require. Atco 121, *Easy to Love*.

EDDIE HARRIS (SAC)

Tenor saxophonist Harris, riding high on his recent hit single, *Exodus*, leads a singularly musical quintet. Although the group is Chicago-based, it has been working in the east lately. Vee Jay 3016, *Exodus to Jazz*.

COLEMAN HAWKINS (Woodrow)

Father of the tenor saxophone, Hawkins has groups of any size, and will travel, though normally with a quartet. He is one of the unique jazz masters. His a la mode is a la king. Prestige 7156, *Hawk Eyes*.

ERSKINE HAWKINS (SAC)

Another big-league trumpeter caught in the web of plush clubs and muted horns. He does as well as most. A Decca LP is due.

J. C. HEARD (MCA)

Drummer Heard returned to the road last year with a quintet that plays swinging swing that is rough but ready. Argo 633, *This Is Me — J. C.*

EDDIE HEYWOOD (Ind.)

Pianist Heywood plays *Begin the Beguine* and *Canadian Sunset* as if they belonged to him. They do, and so does that part of the jazz business that mixes cocktails with pleasure. He arrives singly or with trio. Mercury 20445, *Breezin' Along with the Breeze*.

EARL HINES (ABC)

The two sides of pianist Hines are available,

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AL HIRT (ABC)

Hirt and his quintet are from New Orleans and give first impression of that only, complete with dance steps and grimaces. But all of them are capable of more advanced forms of music, and Hirt is a trumpeter of fabled abilities. Audio Fidelity 1926, *Swingin' Dixie*.

ART HODES (Ind.)

Hodes, a fine blues pianist, seldom leaves Chicago where he leads a sextet which is Chicago and traditionally minded. Mercury 20185, *Jazz Chicago Style*.

ELMO HOPE (Ind.)

One of the fathers of modern jazz piano. Hope now lives in Los Angeles where he works invariably with bass and drums accompaniment in sundry night spots. He's a prolific composer and brilliant jazz improviser. Hifijazz 616, *Elmo Hope*.

PAUL HORN (Ind.)

Horn, who plays alto saxophone and flute, stays on the west coast, where his quartet may range from accompanying blues shouters to playing hard, swinging modern jazz and gentle, impressionistic jazz. Hifijazz 615, *Something Blue*.

PEE WEE HUNT (GAC)

With or without the Casa Loma Orchestra, Hunt mixes Dixieland trombone with humor and showmanship. Capitol 1362, *Dance Party*.

CHUBBY JACKSON (Woodrow)

Bassist Jackson runs a children's television show in New York, which features live and recorded jazz, but he occasionally comes out to play with a quartet. No records of quartet.

FRANZ JACKSON (Ind.)

The Original Jass All-Stars, fronted by clarinetist Jackson, makes its home in Chicago, but the group plays concerts in the midwest. One of the most heated and authentic of traditional jazz bands, the members average age is above the 60-year mark. Pinnacle 103, *A Night at Red Arrow*.

ILLINOIS JACQUET (ABC)

The veteran tenor saxophonist has a jump-style band that sometimes may seem too pat until Jacquet plays his own brand of long-limbed ballad style. Roulette 52035, *Jacquet Flies Again*.

AHMAD JAMAL (WA)

The mystical side of jazz in this quiet-time trio music somehow is a tremendously successful part of jazz business. Argo 673, *Listen*.

CONRAD JANIS (Ind.)

One of the interminable groups that plays traditional music out of context. Jubilee 1010, *Tailgate Five*.

JAZZTET (SAC)

Art Farmer, trumpet; Benny Golson, tenor saxophone, lead four others in a collective jazz presentation that combines jazz values with the best of the commercially oriented jazz that used to be on 52nd St. Argo 664, *Meet the Jazztet*.

J. J. JOHNSON (ABC)

Johnson long has been an outstanding modern trombonist. He may lead a quintet this year or join some other. His facilities are extraordinary, as will be any playing he does, with any size group. Columbia 1383, *Really Living*.

PETE JOLLY-RALPH PENA (Ind.)

This closely knit and exciting jazz duo works mostly on the west coast; however, last year they extensively toured New Zealand. Jolly's piano and Pena's bass combine for that style of intimate collaboration and interplay beloved of the hip, but financially limited, saloon operator. M-G-M 1014, *Impossible*.

JONAH JONES (Ind.)

Trumpeter Jones plays and sings in a manner that pleases those who go to the plusher jazz clubs. The style is swing. The manner is ordinary. Capitol 1532, *The Unsinkable Molly Brown*.

MAX KAMINSKY (ABC)

Trumpeter Kaminsky plays college dances with his sextet but mostly plays Boston Dixieland for listeners. Commodore 30013, *Dixieland Horn*.

JACK KELLY (ABC)

Kelly is a pianist who can accompany singers or fill gaps in a program with modern cocktail music. Jubilee 1009, *Most Beautiful Girl*.

BARNEY KESSEL (Ind.)

Guitarist Kessel practically never leaves the west coast, but his playing would be a delight in any area. Contemporary 385, *Workin' Out*.

GENE KRUPA (ABC)

Krupa plays drums with one horn and two rhythm and spotlights, all of which aim at re-

capturing or continuing his reputation as the top showman of jazz. Verve 8310, *Big Noise from Winnetka*.

LAMBERT-HENDRICKS-ROSS (WA)

This is really a sextet, rhythm section and the three singers, who mostly sing like instruments. Dave Lambert, Jon Hendricks, and Annie Ross sing jazz classics, with most lyrics by Hendricks. Columbia 1510, *L-H-R Sing Ellington*.

LEE KONITZ (SAC)

Alto saxophonist Konitz leads two, three, or four through a music that has rich blood at its most diatetic. Verve 8281, *Tranquility*.

HAROLD LAND (Ind.)

On the west coast, tenor saxophonist Land leads a tightly knit modern group. Hifijazz 612, *The Fox*.

YUSEF LATEEF (SAC)

Lateef plays everything from tenor and baritone saxophones and flute, to 7-Up bottles and balloons. As he goes, so goes his group, usually a quintet, most often playing music combining jazz with a decided Middle East flavor. Savoy 12140, *The Fabric of Jazz*.

RAMSEY LEWIS (ABC)

A piano-led trio performing as a unified group, not just as piano and rhythm. It currently plays jazz that is part of the soil and roots of the early music. Argo 645, *An Hour with the Ramsey Lewis Trio*.

BOOKER LITTLE-ERIC DOLPHY (Ind.)

Little, as one of the most promising trumpeters of recent years, and Dolphy, as a man of many reeds and much experimental music, make their new group a combination of much interest. A Candid album is due.

JOE LOCO (ABC)

One of the pioneers of Afro-Cuban jazz, Loco is one of the busiest of his kind, working rooms either with trio or quintet, depending on the booking, from Manila to Main St. The musical fare is torrid and rocking along Latin lines. Fantasy 3303, *The Best of Joe Loco*.

MJT PLUS 3 (SAC)

A sextet from Chicago that does not at all sound like what its name might imply but is a normal, hard-swinging group. Argo 621, *MJT + III*.

MANGIONE BROTHERS (WA)

Two youngsters with three friends, determined to play jazz that is modern, but moderate, without sacrificing the advances in the eras of jazz. Riverside 335, *Jazz Brothers*.

HERBIE MANN (ITA)

Mann plays tenor and flute accompanied by vibraharp and regular rhythm section and a battery of African drummers. Excitement is the major factor. The drums mostly do away with the possibility of much that may otherwise be musical. United Artists 4042, *African Suite*.

SHELLY MANNE (MCA)

Drummer Manne leads a modern quintet that often can exhibit a kind of empathy that confounds and astounds. Its major advantage will always be the leader's exceptional sense of melodic percussion. Contemporary 3577, *At the Blackhawk, Vol. 1*.

WINGY MANONE (Ind.)

Wingy (he has only one arm) plays trumpet and sings in front of a traditional sextet. Audio Lab 1558, *Mr. New Orleans Himself*.

DOUG MARSH (Ind.)

Erstwhile drummer with the Airmen of Note, USAF dance band, Marsh is equally at home on vibraharp or with arranger's pen, and he puts both to good use with his vibes-guitar-bass-drums quartet in the Los Angeles area to which he repaired for lebensraum following his discharge last year from the service. It's modern, moderately hard-swinging and intelligently conceived jazz. No records yet.

BILLY MANTED (Posey)

A piano-led Nicksieland sextet that puts the power before the glory in a careful way. Cadence 1013, *Dixieland, Manhattan Style*.

LENNY MCBROWNE (Ind.)

Drummer McBrowne with trumpet, tenor saxophone, piano, and bass, all from the west coast have had a year of playing soulful jazz. Pacific Jazz 1, *Lenny McBrowne and the Four Souls*.

LES McCANN (WA)

A remarkably successful trio last year, McCann plays piano overcome with soul and replete with the cool and the hip as those can exist in Zenland. Pacific Jazz 7, *The Shout*.

CLYDE MCCOY (GAC)

Sugar and blues from a long-time trumpeter leading a Dixieland group. Capitol 311, *Sugar Blues*.



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LOU McGARITY (Ind.)

One of the most individual of swing trombonists leads a group, usually an octet, composed of musicians who most often play in the New York studios. Argo 654, *Blue Lou*.

JIMMY McPARTLAND (SAC)

Trumpeter McPartland must tire of being compared to Bix Beiderbecke, but it is meant as a compliment, and that sound and style complements his Chicagoland sextet. Camden 549, *That Happy Dixieland Jazz*.

MARIAN McPARTLAND (ABC)

Mrs. McPartland, with bass and drums, destroys the bromide that women can't play jazz. She provides a swinging seltzer for any disposition. Time 52013, *Music of Leonard Bernstein*.

LEON MERRIAN (GAC)

Merrian bills himself as a king among trumpeters, and he is, with band or quartet. With the latter, he plays simple versions of standards. Seco 447, *This Time the Swing's on Me*.

CHARLES MINGUS (SAC)

Bassist Mingus' personnel may change, the total may change from four through seven, but the music is always provocative, and Mingus is among the most exceptional of today's musicians. Candid 8005, *Mingus Presents Mingus*.

MITCHELL-RUFF (ABC)

Mitchell plays piano; Ruff plays bass and French horn. Together they can play jazz, but their major impact is in sensitive investigation of the best of pop music. Roulette 52034, *Mission to Moscow*.

MODERN JAZZ QUARTET (SAC)

The most renowned of jazz chamber groups will play clubs occasionally but most often deals with concerts here and abroad, sometimes changing methods in third stream. Atlantic 1325, *Pyramid*.

THELONIOUS MONK (ABC)

A living but, usually, late legend, Monk wields the piano with angular grace in and out of his quartet, his compositions, and the world that Liberace never made nor meant. Riverside 312, *Thelonious Alone in San Francisco*.

ROSE MURPHY (Ind.)

The chi-chi gal plays piano and is an admirable foil for the genius and drollness of bassist Slam Stewart. There is just enough real music to flabber and gas. Verve 2070, *Not Cha-Cha, But Chi-Chi*.

TURK MURPHY (ABC)

Pre-1930 music by comparatively young men who work hard at being primitive. Roulette 25076, *Turk Murphy at the Roundtable*.

PHIL NAPOLEON (Ind.)

The veteran trumpeter plays an insistent and entertaining brand of Nicksieland jazz with four others who share his conviction. Capitol 1535, *Tenderloin Dixieland*.

JOE NEWMAN (WA)

Latest of the ex-Basic musicians, trumpeter Newman leads a quintet featuring his never-at-a-loss soloing, all the music on a modern swing kick. Prestige 2011, *Live at Five*.

RED NICHOLS (ABC)

Nichols is both musician and entertainer, and his Five Pennies play an individual and updated brand of Dixieland. Capitol 1297, *Dixieland Dinner Dance*.

RED NORVO (ABC)

Vibraharpist Norvo's quintet usually forms the nucleus of groups that Benny Goodman leads. Alone, it is a modern-oriented, swinging group that runs from swing to modern jazz. Victor 1711, *Red Norvo in Hi-Fi*.

BERNARD PEIFFER (Woodrow)

Pianist Peiffer is a technical virtuoso, so much so that the virtuosos often do not hear the jazz that goes hot hand in hand with the pyrotechnics. Laurie 1006, *Modern Jazz for People Who Like Original Music*.

CHARLIE PERSIP (Ind.)

Drummer Persip leads his Jazz Statesman, a quintet that plays driving, modern jazz. Bethlehem 6046, *Charles Persip and the Jazz Statesmen*.

OSCAR PETERSON (SAC)

Pianist Peterson presents always-swinging jazz that is filled with cohesion, excitement, and integrity. Verve 2060, *The Harold Arlen Song Book*.

ANDRE PREVIN (MCA)

Only an oversight prevents Previn from becoming a special jazz legend. He can do everything and do it better than most. With a trio generally, this pianist plays with a grace and elegance and swing that can be overwhelming. Columbia 1564, *Camelot*.

RAM RAMIREZ (Ind.)

The writer of the famous *Lover Man* is an

organist of special stature. Usually, he works only with drum accompaniment. No records.

DON RANDI (Ind.)

Randi leads a well-integrated trio (piano, bass, and drums) based in Hollywood and is, according to Leonard Feather, "capable of swinging furiously, (he) has a death-defying technique and manages to combine his frantic excursions with an element of passionate communication that gives them much more than technical value." World Pacific 1297, *Feel'n' Like Blues*.

FREDDIE REDD (Ind.)

Pianist Redd wrote the music for *The Connection*. He leads a quartet or quintet. The music is most often hard and bop. Blue Note 4027, *The Connection*.

DIZZY REECE (Ind.)

Reece plays a relaxed, modern trumpet that is a happy circumstance both in today's jazz and in his own quartet. Blue Note 4033, *Soundin' Off*.

BUDDY RICH (ABC)

Rich's sidemen vary, but what is generally a sextet is always swung by a quality of drumming seldom matched. He can play Mr. Show-business, but he can also play drums the way no one else can. Argo 876, *Playtime*.

JEROME RICHARDSON (Ind.)

Richardson plays flute, tenor saxophone, and baritone saxophone, and, when he is not traveling with the Quincy Jones Band, he leads a modern quartet. New Jazz 8226, *Roamin' with Jerome*.

MAX ROACH (ABC)

Drummer Roach continues as one of the giants of modern jazz, more musical than most drummers. His quintet leans toward hard bop and is strong on the ethnic we-protest movement. Candid 8002, *We Insist*.

GEORGE RUSSELL (WA)

Pianist-composer Russell's highly individual style of writing marks his sextet with great originality and assures much musical interest. Riverside 341, *Stratusphunk*.

SALT CITY SIX (ABC)

A standard Dixieland group but with a difference. It plays tight and musical arrangements that make it sound more up to date than the style will usually allow. Roulette 25080, *Dixieland at the Roundtable*.

SAL SALVADOR (MCA)

Guitarist Salvador has a big band and a quartet. Both feature his facile technique and big sound. Record due.

BOB SCOBAY (Ind.)

The trumpeter leads a sometimes-exciting group of Dixielanders, who can strut when the chips are down, which is not as often as some would like. RCA Victor 1889, *Something's Always Happening on the River*.

SHIRLEY SCOTT (SAC)

Miss Scott plays soulful organ with a trio much in her corner. Prestige 7182, *Mucho, Mucho*.

BUD SHANK (Ind.)

He alternates on alto saxophone and flute, occasionally playing tenor saxophone, too. The quartet is usually on the west coast and always plays in a light and swinging manner. Pacific Jazz 4, *Bud Shank Plays Tenor*.

CHARLIE SHAVERS (Ind.)

The current night-club rage seems to be the mating of veteran trumpeters. Shavers is no one to buck the trend, and he leads a quiet quartet. M-G-M 3765, *Charlie Digs Chicks*.

GEORGE SHEARING (ABC)

Pianist Shearing's quintet may often approach the pop level in its slickness, but it does swing, and Shearing occasionally shows his personal excellence. Capitol 1472, *The Shearing Touch*.

DON SHIRLEY (ABC)

With duo or trio, pianist Shirley brings considerable technique to bear on the classics and jazz. The body is clearly willing, but the spirit is weak. Audio Fidelity 1897, *Don Shirley*.

HORACE SILVER (SAC)

Silver's composing, arranging, and piano have led his quintet into the top ranks of those who give body to soul. Unlike some others, he is capable of a variety of music. Blue Note 4042, *Horace-Scope*.

JIMMY SMITH (SAC)

Organist Smith is an exciting leader of a hard-swinging trio. Blue Note 4030, *Crazy!*

JOHNNY SMITH (Ind.)

Smith brings sweetness and lyricism to the guitar, brightening the best of ballads. He works with a trio. Roost 2239, *My Dear Little Sweetheart*.

REX STEWART (SAC)

The former Duke Ellington trumpet star, now on the West Coast, generally leads a quintet and combines showmanship and music without doing an injustice to either. Prestige 2006, *Happy Jazz*.

SONNY STITT (SAC)

Stitt is a flying Bird no matter how you cut it, whether on alto or tenor saxophone. Most often he appears as a single, with local musicians to accompany him. Roost 2245, *Sonny Side Up*.

BILLY TAYLOR (Ind.)

Pianist Taylor makes *Sweet Georgia Brown* with *Love and Marriage*, which should indicate his unique abilities as a trio leader. Riverside 309, *Billy Taylor Uptown*.

CECIL TAYLOR (Ind.)

Taylor sits, thinks, broods over his piano and his experimental quartet these days. He can play highly provocative music. Candid 8006, *The World of Cecil Taylor*.

JACK TEAGARDEN (ABC)

Time will tell that this was perhaps the greatest of trombonists and the bridge for that instrument into the new jazz, but time, nor sleet, nor rain, can diminish what he now does and sings, even in front of the usual Dixieland sextet. Roulette 25119, *Jack Teagarden, Jazz Maverick*.

THREE SOUNDS (SAC)

A New York parallel to Chicago's Ramsey Lewis—a piano-and-rhythm group that searches for sounds, anticipates to a startling degree, and always swings. Blue Note 4044, *Moods*.

CAL TJADER (ABC)

Tjader's vibraharp is placed verily in a quintet that bongoes all over the compass and plays jazz and all of them kind of exotic things. He plays mostly on the west coast, but his Cuban is close to authenticity. Fantasy 3295, *Concert by the Sea*.

TOSHICO-MARIANO (Ind.)

Husband Charlie Mariano plays alto saxophone, his wife, Toshiko, piano. The two are striking examples of East meeting West and of one version of Parker meeting one version of Powell. Good bop occurs. Candid 8012, *Toshiko-Mariano*.

LENNIE TRISTANO (Ind.)

This most excellent pianist is fast becoming the granddaddy of experimenters. He is an artist of incomparable worth. Atlantic 1224, *Lennie Tristano*.

MAL WALDRON (Ind.)

Another fine pianist and composer. Waldron works with a trio and quartet (or with Teddy Charles). His playing, in or out of groups, seems to have a dancing grace that in no way detracts from the excellence of the jazz. Bethlehem 6045, *Dedication to Billie Holiday*.

RANDY WESTON (WA)

Generally trio-styled, pianist Weston brings charm and the sense of innocence to jazz without sacrificing anything of any value. Tico 65001, *Uhuru Africa*.

GERALD WIGGINS (Ind.)

Aided and abetted by bassist Curtis Counce and drummer Roy Roten, veteran jazz pianist Wiggins is at home on electric organ as well as the piano. When not away from his home base of Los Angeles as accompanist to such singers as Kay Starr, Wiggins leads his hard-swinging and rugged jazz group in local night clubs. HiFiJazz 618, *Wiggin' Out*.

COOTIE WILLIAMS (ABC)

Williams does the muted-trumpet thing, too, but he roars quietly within his quintet. Victor 1718, *Cootie*.

MARY LOU WILLIAMS (Ind.)

With an eclectic trio, pianist Williams destroys the femme fatale jazz belief, remains a musician of uncommon talents. No trio records.

JOE WILLIAMS (WA)

Singer Williams works with a quartet that pushes but can't really surround and bolster the big, ex-Basic voice. Record due on Roulette.

TEDDY WILSON (ABC)

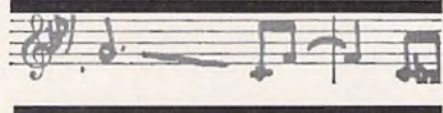
Mr. Wilson, as he is called, is a dean of pianists, capable of just-roll-them-down-the-alley piano or jazz of high sophistication. A gentleman, as well as an artist, he does what he feels is most required at the moment. Columbia 1442, *And Then They Wrote*.

KAI WINDING (WA)

Trombonist Winding plays dance dates as well as jazz clubs with his septet. An excellent musician, he aims, with slide, to please. Columbia 1329, *Dance to the City Beat*.



UP BEAT SECTION



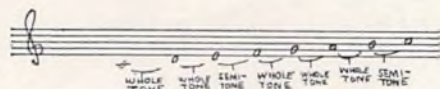
By BILL MATHIEU

What is a musical mode?

Within the limits of the octave, there are, in most familiar systems of musical thought, 12 divisions, each called a semitone. Except in atonal music, these tones are not used with uniform emphasis. Tonal music requires that certain tones be given greater importance and others used sparingly.

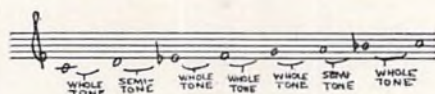
In the major mode (that comes to mind when one "sings a scale") five of these 12 tones are discarded, and only seven are used. This is a very special seven-tone series that to our ears seems to "work" well. But there is no magic in these seven chosen tones. We easily could replace any of them with one of the five discarded tones, thereby altering the pattern of the intervals, or the "mode."

The characteristic factor of a mode is the musical distance between its successive tones. Here is a major scale with the distances marked (two semitones equal one whole tone):



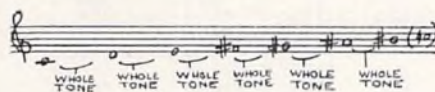
This pattern of big and little ascending skips is so familiar that it immediately is recognized as a major scale. But there are other patterns that are

just as interesting. Let's add some flats, for instance:



The old pattern is altered. Now the littlest skips (semitones) come in different places, and the mode sounds a little foreign.

Here is a favorite of Debussy, a mode where all the skips are the same size, and there are only six tones in all:

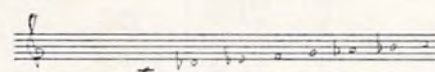


Through history men have been fascinated by the different qualities of the different modes. The Greeks believed that specific modes had specific affects. In his *Republic* Plato writes that a certain mode will incite courage in a youth whereas another will instill laziness. Since Plato was constructing a blueprint for an ideal state, he insisted that the laziness mode be banned and that the composers of his city be encouraged to write music in the courage mode.

The idea that specific modes have specific inherent affects remains today. We think that the major mode makes us happy and the minor mode makes us sad. But generally the complicated modal thinking of antiquity has been abandoned.

Yet the modes still exist, and many of them have a stunning appeal if used well. But before looking at a few, let's ask the preliminary question: do modes really have affective power? For instance, is the minor mode inherently sad?

The answer is as deep and complex as music itself. My personal opinion is that modal affects are chiefly learned, not inherent. There are certain musical cultures where the minor mode is the happy one. Of course, there might be inherently sad cultures. But I'll bet that if we heard, say, the Phrygian mode



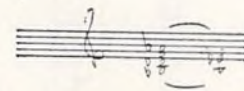
as much as we have heard our own major mode, it would seem just as natural, just as versatile, just as useful as the one we are so familiar with. It is quite true that certain intervals (especially the fourth, fifth, and octave) fall extremely well on our ears, and there is probably an inherent biophysical reason that has yet to be discovered. Beyond this, however, I think a lot can be said for the argument that there is little "right" about a mode except what you make right through constant usage.

There is one peculiar technical aspect of modes that has great theoretic interest

as well as beautiful practical application.

In the common major and minor modes, the "dominant" (or fifth degree of the scale) is the potent "returning force," the power that in every case directly or indirectly drives the music back toward the keynote, or tonic.

The strange thing about modes is that in some of them, what appears to function as the dominant is not the fifth degree of the scale but some other degree. In the Phrygian mode the seventh degree seems to act as a dominant, and the cadence

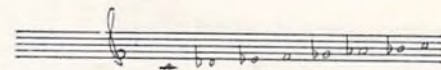


takes on a very compelling kind of motion, quite similar to this cadence

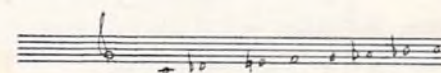


to which we are so accustomed in the major mode.

The potential for modes in jazz is enormous, though I am not familiar with much experimentation along these lines. My own favorite choices are Phrygian, Dorian (the second example above) and Locrian, which is very strange:



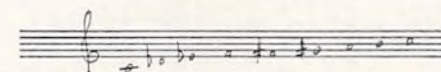
There are some great modes that have been largely ignored in jazz. Experimenting with some of them may be a pleasure. Here is a mode used in much Spanish folk music (I don't know the name for it):



An intriguing nine-tone mode used extensively by atonal composers who have run out of ideas:



An intriguing eight-note mode:



An obvious-looking mode that I haven't heard much of but which is very beautiful:



Remember, though, when experimenting with modes, that none of them contains a magic secret. The secret lies in their use.



TOSHIKO-MARIANO

Husband-and-wife teams have not been unknown in jazz—Louis and Lil Armstrong in the earlier days, Jimmy and Marian McPartland more recently. The newest husband-wife team is Charlie Mariano, of Boston, Mass., and Toshiko Akiyoshi, originally of Dairen, Manchuria. Together they head the Toshiko-Mariano Quartet; their current record is reviewed in this issue's record review section.

We feel their lead lines on this page and page 50 will be of great interest.

The original melody is written with stems up; counter melodies are written with stems down. Note the time signature change in *Sonambule*, the use of modes in *Blue Walls*, and the phrasing instructions for that composition.

Transpositions:

Piano, flute, etc., (all concert instruments) play as written.

B \flat trumpet, B \flat clarinet—up one whole step.

B \flat tenor sax—up one whole step plus an octave.

E \flat alto sax—up a major sixth.

E \flat baritone sax—up a major sixth plus an octave.

SILHOUETTE

by Toshiko

recorded on
Berkeley Records
"Jazz in the Classroom"
(BLP-1)
E \flat -7 A \flat 7(b9)

Musical notation for the first staff of 'Silhouette'. The key signature has two flats (B \flat major). The melody is written with stems up. Chord symbols above the staff are G-7, C7, F \sharp -7, B7, F-7, B \flat 7, and A \flat 7(b9). The staff ends with a fermata over the final note.

Musical notation for the second staff of 'Silhouette'. The key signature has two flats. The melody is written with stems up. Chord symbols above the staff are D \flat -7, A \flat 7(b9), E \flat 7(b9), and F-7. The staff ends with a fermata over the final note.

Musical notation for the third staff of 'Silhouette'. The key signature has two flats. The melody is written with stems up. Chord symbols above the staff are A-7, D7, G-7, C7, F-7, B \flat 7(b9), and E \flat 7. The staff ends with a fermata over the final note.

Musical notation for the fourth staff of 'Silhouette'. The key signature has two flats. The melody is written with stems up. Chord symbols above the staff are A \flat -7, D \flat 7, G \sharp M7, F-7, B \flat 7, A \flat 7, G-7, C7, F \sharp 7(b9), and B7. The staff ends with a fermata over the final note.

Musical notation for the fifth staff of 'Silhouette'. The key signature has two flats. The melody is written with stems up. Chord symbols above the staff are F-7, B \flat 7, E \flat -7, A \flat 7(b9), D \flat -7, B \flat -7(b9), and E \flat 7(b9). The staff ends with a fermata over the final note.

Musical notation for the sixth staff of 'Silhouette'. The key signature has two flats. The melody is written with stems up. Chord symbols above the staff are A \flat M7, G \sharp M7, F-7, B \flat 7(b9), and E \flat 7(b9). The staff ends with a fermata over the final note.

Musical notation for the seventh staff of 'Silhouette'. The key signature has two flats. The melody is written with stems up. Chord symbols above the staff are A \flat M7, G \sharp M7, F-7, B \flat 7(b9), and E \flat 7(b9). The staff ends with a fermata over the final note.



KYO-SHU (NOSTALGIA)

by Toshiko

The musical score for "KYO-SHU (NOSTALGIA)" by Toshiko is written on ten staves. The notation includes various chords and melodic lines. The chords are marked as follows:

- Staff 1: $F\sharp M\sharp 7$, $G-$, $A\flat 7$
- Staff 2: $G\sharp M\sharp 7$, $B\flat 7$, $A\sharp 7$, $B 7$, $G-7$, $C 7(b9)$, $B 7$
- Staff 3: $F\sharp M\sharp 9$, $E\flat 9-$, $A\flat 7$
- Staff 4: $G\sharp M\sharp 7$, $B\flat 7$, $A\sharp 7(b9)$, D , $E-7$, $F\sharp 9$, D
- Staff 5: $F\sharp M\sharp 7$, $E\sharp 6$, $A\flat 7$, $D\sharp M\sharp 7$, $G\flat 7(b9)(b11)$
- Staff 6: $G\flat$, E , D , $A\sharp 7(b9)$, $D\flat 7$, $G\flat 7$
- Staff 7: $F\sharp M\sharp 9$, $E\flat 9-$, $D\flat 7$
- Staff 8: $G\sharp M\sharp 7$, $A\sharp 7(b9)$, $B\flat M\sharp 7$, $E\flat M\sharp 7$, $D\sharp M\sharp 7$

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This is the second in a four-part series adapted from a 25-lesson correspondence course offered by the Berklee School of Music. The first part (*DB*, May 25) is essential to the full understanding of this part.

C. CHORD PATTERNS

A detailed analysis of the chord changes to many hundreds of popular and standard tunes have revealed the existence of certain recurring harmonic patterns. Since these patterns do occur so frequently, it is certainly advantageous to be able to identify them and apply them in all keys.

The value of a thorough knowledge of these patterns cannot be stressed too strongly. Sufficient familiarity with them will enable you to transpose or memorize the chord changes to most tunes virtually at sight.

Furthermore, since you are dealing with those same elements that go to make up the chord changes to most tunes, you should have no difficulty in composing original chord progressions in the same style.

PATTERN No. 1

	I	VIm7	IIIm7	V7
Key of C:	C	Am7	Dm7	G7
Key of Ab:	Ab	Fm7	Bbm7	Eb7

PATTERN No. 2

	I	♯Idim	IIIm7	V7
Key of C:	C	C♯dim	Dm7	G7
Key of Ab:	Ab	Adim	Bbm7	Eb7

PATTERN No. 3

	I	bIIIdim	IIIm7	V7
Key of C:	C	Ebdim	Dm7	G7
Key of Ab:	Ab	Bdim	Bbm7	Eb7

PATTERN No. 4

	V7 of V	IIIm7	V7	I
Key of C:	D7	Dm7	G7	C
Key of Ab:	Bb7	Bbm7	Eb7	Ab

PATTERN No. 5

	V7 of II(b9)	IIIm7	V7	I
Key of C:	A7(b9)	Dm7	G7	C
Key of Ab:	F7(b9)	Bbm7	Eb7	Ab

PATTERN No. 6

	I	V7 of IV	IV	IVm	I
Key of C:	C	C7	F	Fm	C
Key of Ab:	Ab	Ab7	D _b	D _b m	Ab

Using only those techniques that have been discussed up to this point, it is possible to create an infinite number of musical and practical (though still very simple) chord progressions.

One further principle, however, must be applied: *Anything may follow the "I" chord.*

Following are some logical eight-bar chord progressions, along with an explanation of the function of each chord:

a. Key of C:

PATTERN #1: I VIm7 IIIm7 V7 | I ♯Idim IIIm7 V7 |
C Am7 Dm7 G7 | C C♯dim Dm7 G7

PATTERN #2: I ♯Idim IIIm7 V7 | I V7 of V IIIm7 V7 |
C C♯dim Dm7 G7 | C D7 Dm7 G7 C

PATTERN #6: I V7 of IV IV IVm I | V7 of V IIIm7 V7 I |
C C7 F Fm C | C D7 Dm7 G7 C

b. Key of C:

I IIIm7 V7 of II | IIIm7 V7 of II | IIIm7 V7 |
*C F♯m7 B7 | Em7 A7 | Dm7 G7

PATTERN #4: I V7 of V IIIm7 V7 I |
C D7 Dm7 G7 C

c. Key of Eb:

PATTERN #3: IIIm7 V7 | I bIIIdim |
Fm7 Bb7 | Eb Ebdim Gbdim

IIIm7 V7 | I V7 of V | V7 of II | IIIm7 |
Fm7 Bb7 | Eb G7 C7 | Dm7 Fm7

d. Key of G:

PATTERN #2: I ♯Idim IIIm7 V7 | I V7 of IV IV IVm |
G G♯dim Am7 D7 | G C Cm Cm

PATTERN #3: I bIIIdim IIIm7 V7 | I V7 of II IIIm7 V7 I |
G bBdim Am7 D7 | G E7(b9) Am7 D7 | G

Note: It is possible in the course of a progression to establish a key other than the one indicated in the key signature. The following chord changes to *What's New?* effectively illustrate this point.

e. *What's New?*—Key of C.

Key of Ab: I IIIm7 V7 | I *Ab |
Bbm7 Eb7 | *Ab

Key of Cm: IIIm7(b9) V7 |
Dm7(b9) G7

V7 *I | IIIm7(b9) V7 | I V7 of V | V7 | I |
G7 C | Dm7(b9) Dm7(b9) G7 | C D7 D7 G7 | C

(* Anything may follow the I chord.)

ASSIGNMENT

1. Work out patterns No. 1, No. 2, No. 3, No. 4, No. 5, No. 6 in all keys.
2. Compose one eight-bar progression in every key using only those materials covered in this and the preceding lesson. Explain the function of each chord as illustrated in the foregoing examples.

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BLUE WALLS

by Charlie Mariano

A C- G7(b9) C- E-7(b9) A7(b9) D-7 G-7

B G⁶ LYDIAN G-MAJ7(b9) G-7(b9) E-7(b9) A7(b9) A7(b9) D7(b9)

D7(b9) G-7(b9) G-MAJ7(b9) A-7 D7(b9) G-7(b9) D7(b9) C-

E-7(b9) A7(b9) D-7 G7 G-7(b9) C- G-7(b9) C- G^b LYDIAN G-MAJ7(b9) F-7 F-7

E-7(b9) A7(b9) E-7(b9) A7(b9) D7(b9) G7(b9) G7(b9)

G7(b9) A7(b9) D7(b9) G7(b9)

BASS LINE FOR 1ST 6 BARS

A THEME SHOULD BE PHRASED AS FOLLOWS: 1ST 6 BARS IN 2 - THE NEXT 6 BARS ARE 3/4 NO - BAR PHRASES IN DOUBLED UP LATIN BEAT - LAST 6 IN 4

B THEME IN 4

SONAMBULE

by Charlie Mariano

E^b-
 A^b
 E^b-
 A^b
 A^b-
 D^b
 A^b-
 A^b-
 $G-7(b9)$
 $G-7(b9)$
 A^b-7
 A^b-7
 $F-7$
 $F\#7$
 $F-7$
 $E^b7(b9)$



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AD LIB

(Continued from page 10)

field, Mass., part of the function of which is to support a minimum of five jazz concerts booked by that organization each year . . . **Art Mooney** is leading the **Glenn Miller Orchestra** while **Ray McKinley** is recovering from illness . . . Musicians returning from southwest tours are talking about **Blind Orange Adams**, a unique blues singer and guitarist, whose primary characteristic, outside of original quality, seems to be that he prefers to avoid the stop watch and the spotlight . . . Pianist **Bernard Peiffer** appears Thursday through Saturday evenings at Berne's Woodland inn in Abington, Pa.

J. Robert Mantler has several jazz discographies in the works. One is of recorded jazz from 1897 to 1930, with subsequent volumes planned. Two others are a biography-discography of **Bix Beiderbecke** and one of **Jelly-Roll Morton**.

Accordionist **Leon Sash** broke up the audience at the Town Hall American Accordion Association concert . . . **Blossom Dearie** has returned to France, where she scored her first triumph . . . **Dexter Gordon**, here for the first time in 11 years, is to record for Blue Note. After a week, he returned to the west coast, but three jazz clubs in New York are ready to engage him soon . . .

Leonard Starr's cartoon strip *On Stage* is running a thinly disguised story about vocal coach **Phil Moore** (called Mr. Philmore), complete with drawings of Carnegie Hall, some product names disguised, and an almost exact replica of Moore's studio in the rooms over the hall. Its dialog is more than you can reasonably expect from such strips.

Music at Newport is becoming more extensive than previously was imagined. The four-day festival has definitely booked **Judy Garland** for the afternoon of July 3. She will do a one-woman show. Promoters are expecting **Sid Caesar** to appear on one of the other afternoons . . . **Erroll Garner**, who started the music-tent scene a few years ago, plays his first this year at Westbury on July 3 . . . The Stony Brook Music festival plans to present **Ray McKinley** on July 8 and a battle of drums (**Gene Krupa**, **Buddy Rich**, and **Mickey Sheen**) on Aug. 12 . . . At the Virginia Beach Jazz festival July 14-15, the personnel has changed: The **Ruby Braff-Marshall Brown Sextet** will appear instead of the **Bourbon Street Six**. **Gerry Mulligan** will not appear, and a replacement is being sought . . . For the third time in as many years, **Comblain La Tour**, in the province of Liege in Belgium, will have its jazz festival on July 29-30, complete with many European instrumentalists but featuring **Count Basie**,

Art Taylor, **Jackie McLean**, **Kenny Clarke**, and **Bud Powell** as well. Admission price is \$1.

Jerome Robbins' Ballets, U.S.A. is going on its third European tour. This year, it will feature two compositions by **Bob Prince** (choreographed by Robbins): *New York Export*, *Opus Jazz* (premiered last year) and a new work, *Events* . . . **Carmen DeLavallade** danced the *Portrait of Billie Holiday* at last month's Kaufman auditorium concert . . . **Calvin Jackson** (he writes the music for television's *Asphalt Jungle*) will tour Europe soon on his first series of concerts overseas.

PHILADELPHIA

The Red Hill, in a last-minute booking, brought in **Julie Wilson** in what was billed as her first jazz-room date. **Ellis Larkin** backed her on piano. **Joe DeLuca**, Red Hill owner, also had **Duke Ellington** in for a weekend with trombonist **Murray McEachern** sitting in. **Cat Anderson**, now living in Philadelphia, was another recent attraction at Jazz in Jersey . . . **Pep's** featured a trio of girl singers in recent weeks: **Dinah Washington**, **Dakota Staton** and newcomer **Pat Thomas** . . . **Gloria Lynne**, backed by the **Earl May Trio**, and tenorist **Eddie Harris** were in for one-week engagements at the *Show Boat* . . . **Red Rodney** and **Jimmy Heath** had dates at one of the newer

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Bernard Peiffer has started an "unlimited engagement" Thursday through Saturday nights at Berne's Woodland Inn in suburban Abington. Owner **Bernie Krakovitz** hopes to keep the gifted French pianist in Philadelphia, where he has lived since coming to this country . . . Peiffer was featured, along with the **Billy Root 4**, at a recent **Jimmy DePriest** Contemporary Guild concert emceed by **WHAT's Ted Arnold** (Arnie Minter when he was on WTOA in Trenton).

WASHINGTON

Easily one of the best groups in town is made up of pianist **John Malachi**, drummer **Vince Fabrizio**, and bassist **Keith Hodgson**. The tasteful, swinging trio works at the Cafe Lounge, an attractive, relaxed club on Connecticut Ave. Malachi, a Washingtonian and a musician's musician, is probably best known nationally for his work as regular accompanist for a number of top singers, including **Sarah Vaughan** . . . Abart's frequently brings in names. After **Cannonball Adderley** May 16, **Art Blakey** arrived May 30, and **John Coltrane** comes in June 30. The club recently featured **Leo Parker**, the hometown baritone saxophone player who received national attention in the 1940s when he worked with **Billy Eckstine** and **Dizzy Gillespie** and was a featured soloist on a number of jazz records.

Teddy Wilson did such good business at the Showboat that he was brought back for two weeks, May 22-June 3. **Jimmy Guiffre** preceded him May 15-20. Others who have appeared at the Showboat during guitarist **Charlie Byrd's** absence have been **Mose Allison**, **Zoot Sims**, **Matt Dennis**, and **Bill Evans**. Allison proved a big draw, particularly with the younger generation, and Dennis also packed them in. Dennis said he works night-club dates only six to eight weeks a year . . . Meanwhile, a post card from Peru from **Ginny Byrd**, Charlie's wife, said they were delighted with their reception in South America. "There have been Communist demonstrations, but our music wins hands down—they can't get enough of it," she wrote.

NEW ORLEANS

Three years have elapsed since Tulane University received a \$75,000 grant from the Ford Foundation to establish an archive of New Orleans jazz. With **Bill Russell** and **Dick Allen** directing the project, an impressive body of data has been gathered, including some 8,000 records, 789 tape recordings, 698 piece of sheet music, 25 piano rolls, and thousands of books, periodicals, photographs, posters, and clippings. Among the tapes are valuable interviews with many figures whose

memories of jazz' past would have been lost forever had the Tulane researchers not recorded them before their deaths. Interviews with **Lawrence Marrero**, **Tom Brown**, **Sunny Henry**, **Alphonse Picou**, **Nick LaRocca**, and **Alice Zeno** (George Lewis' mother) are in the collection, which will be made available to researchers through the Tulane library when the project is completed in 1963.

A highly publicized group, the **Daliet-Jeanjaques Atonalists**, has made its debut at the Crescendo. Leader **Jeanjacques**, a graduate of Xavier University, has reportedly worked for three years on a library of 12-tone compositions, adapting the tone-row concept to the jazz idiom. Although the five-piece group is presently playing the 12-tone compositions at the end of conventional dance sets, promoters appear eager to take the group on tour, with the possibility of igniting an **Ornette Coleman** type of controversy.

The **Counts of Basin Street**, a recently organized Dixieland band, is off on a tour of Hawaii and the Far East. The group, composed of **Sharkey Bonano**, trumpet; **Joe Rotis**, trombone; **Mike Costa**, clarinet; **Roy Zimmerman**, piano; **Lucien Jourdan**, bass; **Frank Caimi**, drums, was welcomed at the Tokyo airport by two enthusiastic local bands. The group is reportedly being wooed by a studio which wants to include the Dixie stalwarts in a Japanese movie.

DETROIT

Dave Falster is planning to open a new jazz spot, Falster's House of Jazz, at the old Birdland location, on Woodward Ave. . . . The Empire, another new jazz room, is featuring Dixieland. **Muggsy Spanier** drew big crowds every night of his recent two-week stay . . . The University of Detroit booked **Count Basie** for a one-nighter in early May. It rained, but the big State Fair Coliseum was packed.

Pier 500, in suburban Wyandotte, hopes to book the **Four Freshmen** this summer. In the meantime, the **Bourbon Street Paraders** are keeping the customers' feet tapping with happy Dixie.

CHICAGO

One of the most sought-after pianists in the burgeoning days of hop was **Dodo Marmarosa**. He recorded with **Charlie Parker**, among others, and played with many of the first-class bands and groups of that halcyon period. But Marmarosa dropped from sight some 10 years ago. Much of that time was spent in his native Pittsburgh, and recently he was in the San Francisco area. Last month he came to Chicago. Argo's **Jack Tracy** found him, signed him, and recorded him with bassist **Richard Evans** and drummer

Marshall Thompson. It was the pianist's first LP.

Last month, **Muddy Waters**, sometimes as hard to find as **Ira Sullivan** can be, enplaned for New York, along with his half-brother pianist **Otis Spann** and the other members of his band. The blues singer and men were featured at a concert at Carnegie Hall. It's ironic that when Muddy is in his home town, he works the jointiest of joints. Maybe that's the meaning of the blues.

U.S. Attorney General **Robert Kennedy**, in town briefly, made a quick tour of near north-side bistros. One of the spots he visited was the Pigalle, where **Lurlean Hunter** sings her lovely way through the many tunes in her repertory. Lurlean-admirer **Frank Sinatra** advised the young official to be sure to hear Miss Hunter when the opportunity arose.

Sonny Stitt and **Gene Ammons** teamed up again for the two weeks late in May at McKie's south-side spa . . . The much-delayed opening of **Ahmad Jamal's** restaurant-Jamaljazz room, Al-Hambra, came about last month. The pianist's group will be in residence most of the time. The menu will feature exotic dishes but no strong alcoholic beverages.

LOS ANGELES

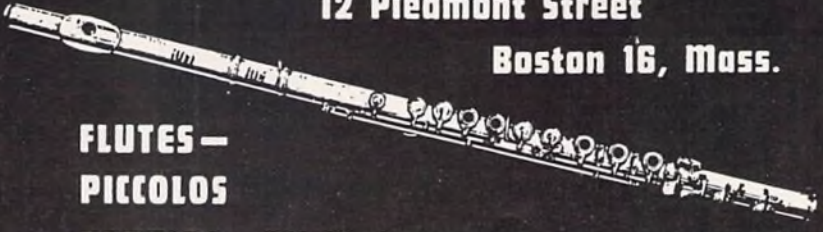
Music Corp. of America would appear to be following the pattern set elsewhere by General Artists Corp. with respect to its dance band one-nighter offices. On the heels of **Bob Wilding's** recent resignation from MCA's Beverly Hills office (*DB*, June 8), all one-nighter band booking for the western area is now being handled out of the Chicago office. The perspective of distance, as it were.

Drummer **Bill Richmond**, long-time musical associate of and lately screen-writer for **Jerry Lewis**, signed a \$25,000-a-year personal contract with the comedian . . . Malibu's Drift Inn, long the roosting place of the **Bud Shank** Quintet, is to be transferred into a Polynesian hideaway—with nary a note of jazz. The Shank group went on to five days in Honolulu . . . Veteran band manager **Ernie Venuto** took on the **Claude Gordon** crew . . . **Benny Goodman** is at Disneyland, playing five dance dates, which began May 27 and will conclude June 15, with a graduation prom made up of students from 30 high schools in southern California.

Si Zentner did it again. The trombonist-bandleader broke with the GAC agency and is now being represented by ABC on nonexclusive basis. His band played its first Hollywood club date May 23 at the Summit. had its LP, *Great Band with Great Voices*, released June 1 and cut a new album for Liberty, which is due out the first of July . . .

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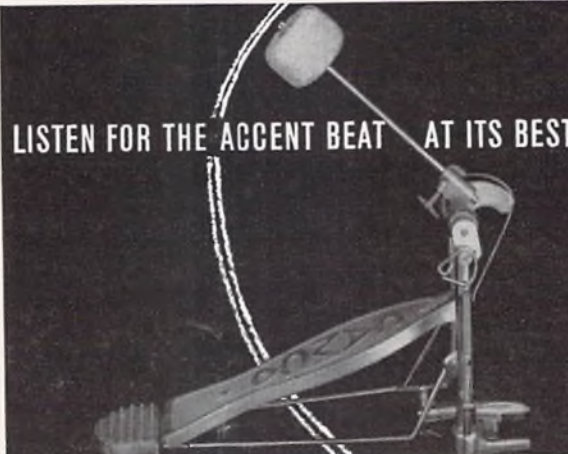
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CHECK IF MUSIC EDUCATOR

Following the release of his *Revelations and the Blues*, heavyweight **Big Miller's** next recording will be a single aimed at the kiddies. For the statistically minded, the towering blues singer weighs in at 362¾ pounds and stands 6 feet, 3¼ inches, according to results of a Columbia records recent coast contest titled *How Big Is Miller?*

A&R man **Dave Axelrod's** next date for Reprise will be a single with new vocalist **April Ferris**. "She's not a jazz singer; not a pop singer," according to Axelrod. "This girl is a *good* singer." Other new Reprise artists include pianist-composer **Calvin Jackson** and singer **Al Hibbler** . . . **Benny Carter**, who took a small group into **Ben Shapiro's** Renaissance for several week-

ends, has been signed to score the new teleseries *The Investigators*, now in production at Revue Studios . . . **Harry Klusmeyer's** Promotional Productions is set for a hot June 15. On that date the promotion office is presenting **June Christy** at San Francisco's Mark Hopkins hotel, **The Firehouse Five Plus Two** and **The Eligibles** vocal group at a dance-show in Redlands, and an all-night dance and show for the Long Beach schools in that city's municipal auditorium. The Long Beach event will spotlight the **Dave Pell Octet**, **Doris Drew**, the **Les Brown Band**, the rock-and-rolling **Champs** group, folk singers **Bud Dashiell** and the **Kinsmen**, and pop singer **Gogi Grant**. All in a night's work.



WHERE & WHEN

The following is a listing by urban area of jazz performers, where and when they are appearing. The listing is subject to change without notice. Send information to *Down Beat*, 205 W. Monroe, Chicago 6, Ill., six weeks prior to cover date.

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

NEW YORK

Apollo: **Eartha Kitt**, 6/9-15. **Ray Charles**, 6/16-22.
Basin Street East: **Mort Sahl**, **The Limelinters**, to 7/1.
Birdland: **Maynard Ferguson**, **Sarah McLawler**, to 6/14. **Count Basie**, **Junior Mance**, 6/15-28.
Copa City: **Thelonious Monk** tentatively to 6/30.
Coronet (Brooklyn): **Ted Curson** to 6/15.
Embers: **Jonah Jones**, **Lee Evans**, to 6/10.
Jonah Jones, **Frank Di Fabio**, 6/12-24.
Five Spot: *unk*.
Half Note: **Zoot Sims-Al Cohn** to 6/11; 6/20-7/2.
Jazz Gallery: *unk*.
International (restaurant): **Doc Cheatham**, *tfn*.
Metropole: **Cozy Cole**, **Sol Yaged**, *tfn*.
Metropole Upstairs: *unk*.
Roundtable: *unk*.
Versailles: *unk*.
Village Gate: **Josh White** to 6/11. **Cal Tjader**, 6/13-7/2.
Village Vanguard: **Stan Getz**, **Ronnell Bright**, to 6/11. **Lambert-Hendricks-Ross**, **Bill Evans**, 6/13-25.

WASHINGTON

Abart's: **Les McCann** 6/8-10. **John Coltrane** 6/13-22.
Cafe Lounge: **Malachi-Fabrizio-Hodgson**, *tfn*.
Charles hotel lounge: **Booker Coleman**, Thurs. thru Sun.
Mayfair: **Johnny Eaton**, *tfn*. **Wally Garner**, Sundays.
Showboat: **Charlie Byrd**, *tfn*.
Underground: **Bill Harris** (guitar), *tfn*.

NEW ORLEANS

Cosimo's: **Jazz Disciples**, wknds.
Dan's Pier 600: **Al Hirt**, *tfn*.
Dream Room: **Santo Pecora**, *hb*.
Famous Door: **Murphy Cammo**, **Mike Lala**, *tfn*.
French Quarter Inn: **Last Straws**, 6/15-23; **Pete Fountain**, opens 6/24.
Jazz Room: **Ellis Marsalis**, wknds.
Jazz Woodshed: **Buddy Prima**, wknds.
Joe Burton's: **Joe Burton**, *tfn*.
Joy Tavern: **Alvin Tyler**, wknds.
Paddock: **Octave Crosby**, *tfn*.
Prince Conti (motel): **Armand Hug**, *tfn*.
River Queen: **Last Straws**, Sat. midnight sessions, *tfn*. **Albert French**, Sun. sessions.
Spotty's: **Ditmus**, wknds.
Vernon's: **Melvin Laste**, wknds.

CHICAGO

Al Hembra: **Ahmad Jamal**, *tfn*.
Black Eyed Pea: **Pat Manago**, *tfn*.
Bourbon St.: **Bob Scobey**, **Art Hodes**, *tfn*.
Cafe Continental: **Dave Remington**, *tfn*.
Easy St.: **Rick Frigo**, *tfn*.
Gate of Horn: **Bob Gibson**, **Grantson Singers**, to 6/18. **Odetta**, 6/20-7/9.

Jazz. Ltd.: **Bill Reinhardt**, **Jo Henderson**, **Tut Soper**, *tfn*. **Franz Jackson**, Thurs.
London House: **Red Allen**, to 6/18. **Audrey Morris**, **Eddie Higgins**, *hbs*.
Mister Kelly's: **Shelley Berman**, **Judy Lee**, to 6/18.
Marty Rubenstein, **Dick Marx-John Frigo**, *hbs*.
Pigalle: **Lurlean Hunter**, *tfn*.
Red Arrow: **Franz Jackson**, wknds.
Roberts: **Dinah Washington**, *tfn*.
Scotch Mist: **Tom Ponce**, *tfn*.
Sutherland: **Ira Sullivan**, Tues.
Walton Walk: **Steve Behr**, *tfn*.

DETROIT

Au Sable: **Jack Brokensha**, *tfn*.
Bakers: **Ramsey Lewis** to 6/11. **Jackie Cain & Roy Kral**, 6/12-25.
Drome: **Dorothy Ashby**, wknds.
Empire: **Saints & Sinners** to 6/11. **Jimmy McPartland**, 6/12-25.
Minor Key: **Eddie Harris** to 6/11.

LOS ANGELES

Beverly Cavern: **Teddy Buckner**, *tfn*.
Black Bull: **Gus Bivona**, *tfn*.
Crescendo: **Erroll Garner** opens 6/8.
Digger: Name groups, wknds.
Excusez Moi: **Betty Bennett**, *tfn*.
Geno's Bit: **Richard Holmes**, *tfn*.
Gilded Rafters: **Joe Darensbourg**, **Nappy Lamare**, *tfn*.
Green Bull: **Johnny St. Cyr**, **Johnny Lucas**, wknds.
Holiday House (Malibu): **Betty Bryant**, wknds.
Honeybucket: **South Frisco Jazz Band**, *tfn*.
Hermosa Inn: **The Saints**, wknds.
Jimmy Diamond's (San Bernardino): **Edgar Hayes**, *tfn*.
Knotty Pine: **The Associates**, wknds.
Le Bistro: **Jack Fontaine**, *tfn*.
Le Crazy Horse: **Pia Beck**, *tfn*.
Le Grand Comedy (theater): Sunday morning after-hour sessions.
Lighthouse: **Howard Rumsey**, *hb*; **Dizzy Gillespie**, Sunday 6/11.
Melody Room: **Joe Looco**, **Dick Sparks**, **Tito Rivera**, *tfn*.
Nickelodeon: **Sunset Jazz Band**, wknds.
Parisian Room: **Jess Stacy**, *tfn*.
PJ's: **Joe Castro**, *tfn*.
Raffles: **Vince Wallace**, *tfn*.
Renaissance: **Benny Carter**, wknds. **Bessie Griffin**, **Gospel Pearls**, Sundays.
Rosie's Red Banjo: **Art Levin**, *tfn*.
Rumble Seat: **Dr. Jack Langles**, *tfn*.
Shaps (Pasadena): **Loren Dexter**, *tfn*.
Sherry's: **Frank Strazzeri**, **Red Mitchell**, *tfn*.
Sherry's Barn: **Vince Wallace**, after-hours sessions, *tfn*.
Shelly's Manne-Hole: **Shelly Manne**, *hb*, wknds.
Frank Rosolino, Mon., Tues. **Russ Freeman-Richie Kamuca**, Wed. **Joe Maini**, Thurs.
Summit: **Dizzy Gillespie**, 5/29-6/11.
Town Hill: Monday sessions.
Zebra Lounge: **Jay Migloire**, Sunday morning sessions.

SAN FRANCISCO

Black Hawk: **J. J. Johnson** opens 6/13.
Neve: **Mel Torme** opens 6/20.
Jazz Workshop: **Dizzy Gillespie** opens 6/16.
Black Sheep: **Earl Hines**, *tfn*.
On-the-Levee: **Kid Ory**, wknds.
Pier 23: **Burt Bales**, *tfn*.
Earthquake McGoon's: **Turk Murphy**, **Pat Yankee**, *tfn*.
Fairmont (hotel): **Four Freshmen** opened 6/1.
New Fack's: **Buddy Greco** opened 6/7.
Jazz Room: **Junius Simmons**, *tfn*.
Stereo Club: **Atlee Chapman**, **Pony Polndexter**, *tfn*.



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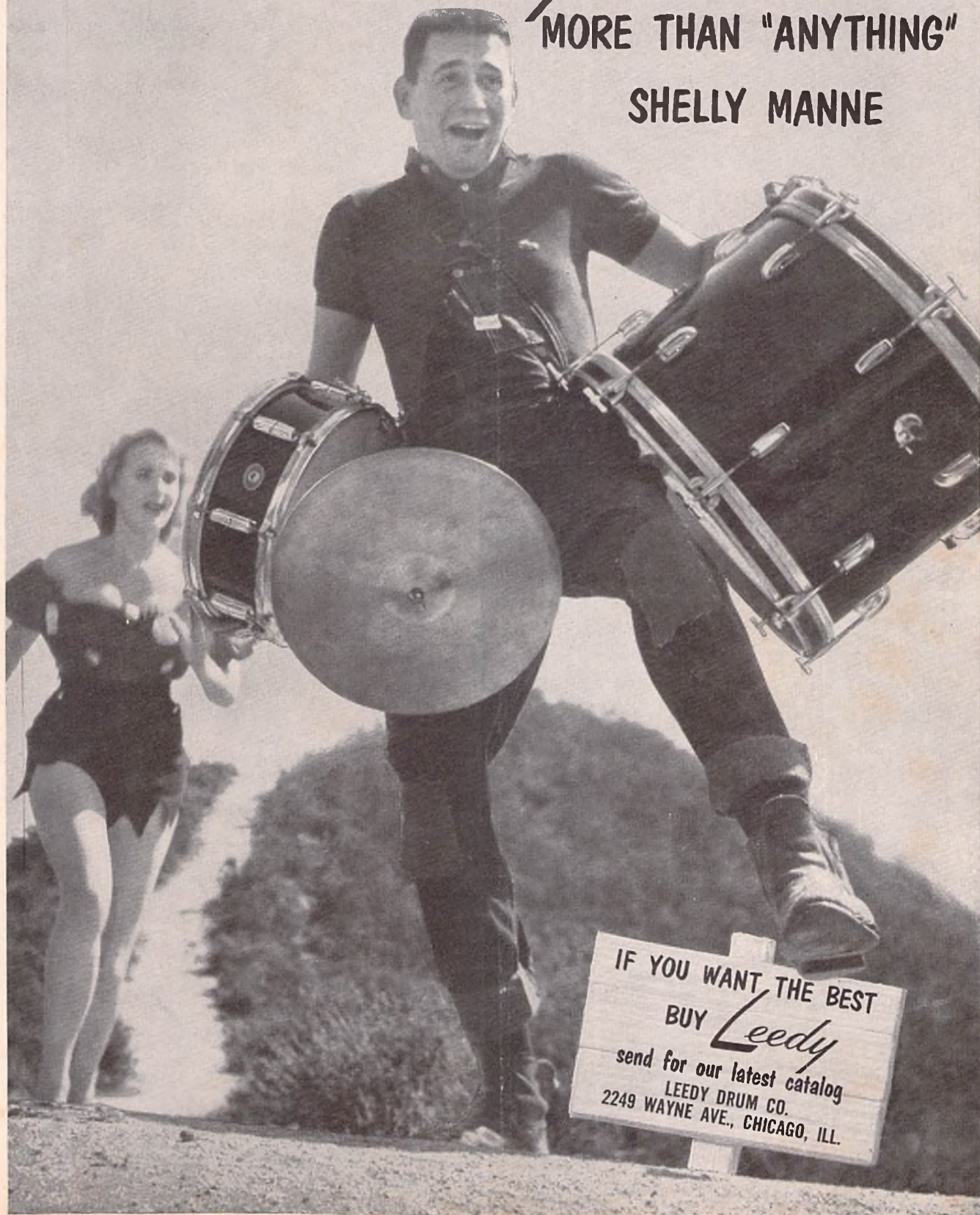


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