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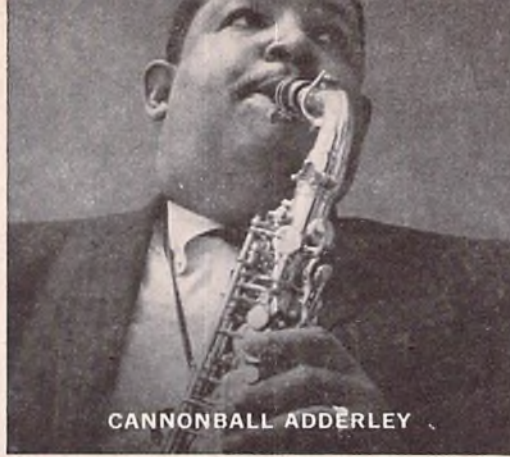
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THE READERS POLL RESULTS

The results of the 26th annual *Down Beat* Readers Poll begin on page 18 of this issue.

There were more than 3,000 names mentioned in the 21 categories by more than 9,500 voters. Many of the names, of course, were duplicated in several categories (for instance, the ubiquitous Ray Charles was listed in the male vocalist, combo, big jazz band, big dance band, piano, miscellaneous instrument,

and the hall of fame categories). But most of those named failed to get the necessary 50 votes needed to be listed in the results.

Two who are listed in more than one category, John Coltrane and Count Basie, are double winners.

Coltrane wins the miscellaneous instrument award for his soprano sax work (he was in 14th place with only 90 votes last year) as well as repeating

his last year victory among tenor saxophonists.

Basie not only wins the big jazz band division, as he has each year since 1955, but he displaces as top dance-band leader Les Brown, who had held the title since the category was established in 1953. (Duke Ellington, who came in second to Basie in the big jazz band grouping this year, won two band titles in 1946 when there was voting for "sweet" and what were then called "swing" bands.)

Another new winner this year is guitarist Wes Montgomery, taking over from Barney Kessel, who had won as No. 1 guitarist for five straight years. This year, Max Roach takes over the drum chair from perennial winner Shelly Manne, who had been voted to first position in 10 out of the last 13 polls. Roach won only once before, in 1955.

The other winners repeated their 1960 victories: Miles Davis, his fifth trumpet win in a row; J. J. Johnson, who garnered more votes than the next 12 trombonists; Cannonball Adderley, still being given a good race by previous alto winner Paul Desmond; Gerry Mulligan, who has won the baritone category nine years running and who received more votes than any other winner; Buddy DeFranco, making this his 13th clarinet win; Oscar Peterson, who won out over Thelonious Monk in a close race; Ray Brown, his ninth bass win; Herbie Mann, who has won the flute award each year since it was established except once; the Modern Jazz Quartet, its sixth first-place combo award; Lambert-Hendricks-Ross, the vocal group that has made it a habit to win ever since the group's formation; Frank Sinatra, though Ray Charles came closer than anyone has for several years to taking the male vocalist crown from him; and Ella Fitzgerald, who... well, what can you say?

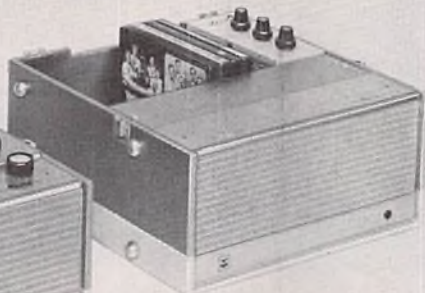
Many of the newer faces on the jazz scene made good showings, several of them appearing in the poll for the first time. There was strong competition from older faces, too, though many winners of earlier polls no longer receive enough votes to be listed.

All first-placers, very much including hall of fame winner, Billie Holiday, deserve the honors bestowed upon them by the readers. Each is a major contributor to jazz; each represents the best in jazz. In fact, all those listed in the various categories, with a few exceptions, represent the cream of the jazz crop.

Our congratulations to the first-placers for their wins; our congratulations to the readers for their excellent choices.

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Japanese Language Edition Published in Tokyo

DECEMBER 21, 1961

CONTENTS

- 13 Candid Throws in the Towel
- 13 Jazz Museum Opened in New Orleans
- 13 Tough Sledding for Slide
- 13 Trials and Tribulations
- 14 Echoes of the Past in Philadelphia
- 16 Jazz in a Nazi Concentration Camp, Part II
- 18 THE 1961 DOWN BEAT READERS POLL
 - 19 Hall of Fame
 - 20 Trumpet
 - 21 Trombone, Alto Sax, Tenor Sax
 - 22 Baritone Sax, Clarinet
 - 23 Piano, Guitar
 - 24 Bass, Drums
 - 25 Flute, Vibraharp
 - 26 Miscellaneous Instrument, Arranger/Composer
 - 27 Big Bands—Jazz and Dance
 - 28 Combo, Vocal Group
 - 29 Male and Female Vocalists
- 30 Japanese *Down Beat* Readers Poll Results

DEPARTMENTS

- | | |
|------------------------|-------------------------------|
| 4 The Editorial | 46 Caught in the Act |
| 10 Chords and Discords | 48 Book Review |
| 12 Strictly Ad Lib | 50 The Inner Ear |
| 32 Record Reviews | 52 <i>Up Beat</i> Arrangement |
| 45 The Blindfold Test | 66 Where & When |

ON THE COVER

Starting on page 18 are the results of the 26th annual *Down Beat* Readers Poll. Also, there are results of Japanese *DB's* poll on page 30. The cover is by Chicago artist Ray London.

IN THE NEXT ISSUE

The vibraharp is the only instrument, with the exception of the saxophone, that is used more in jazz than in other musics. In the Jan. 4 *Down Beat*, which goes on sale Dec. 21, Don DeMicheal traces the different styles of vibraharpists. Eric Vogel concludes his three-part series, *Jazz in a Nazi Concentration Camp*, in that issue also. In addition, John Tynan writes about one of the neglected talents in jazz: Gerald Wilson.

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charlie ★ byrd



He plays a concert of 17th century music . . . interprets Bartok on the guitar . . . charms his audience with folk melodies . . . and moves subtly into the imaginative idiom of jazz. He's the inimitable Charlie Byrd, classic and jazz guitarist, whose province is *all* music—without categories. He has studied with Segovia, toured with Woody Herman, and recently led his own trio (with bass and drums) through twelve weeks in South America under U. S. government auspices, playing to overflowing audiences.

■ Byrd devotees fortunate enough to hear him at home base—the Washington, D.C. *Showboat*—are continually entranced with his fresh melodic variations and subtle harmonies, with his rendering of the classics and jazz improvisations. (Charlie records, too, on the Washington and Off-Beat labels.) ■ He does it all with ten fingers (no pick) and six nylon strings. Charlie's instrument is a Gibson Classic Electric whose superb acoustical quality supports his lucid interpretations and enriches his warm, full tones.

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CHORDS AND DISCORDS

French Appreciation

I've no valuable reason to think my English is any good. Still, as I send my ballot for the annual readers poll, this is the occasion for me to say how much I appreciate *Down Beat* and all the articles in it.

I'd like to express my thanks and congratulations to the whole team which contributes to make *DB* what it is—I mean THE real jazz magazine.

I've often been brought to realize that jazz was one of the best ways of understanding between peoples. *Down Beat*, by all its fine work, does a great deal for better jazz knowledge, and doing it brings a wonderful help for that understanding.

May all we jazz fans around the world have the pleasure to read *DB* for many years.

Paris, France

J. Miller

P.S. Perhaps is my English not so bad.

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After all, it even allows me (sometimes) to catch some of George Crater's sense of humor.

Sour Fountainhead

Down Beat should be congratulated for printing articles on jazz history. However, Bill Coss' article *Jazz Piano: Three Fountainheads* (*DB*, Oct. 6) contains some factual errors, as well as some stylistic cataloging that I have to disagree with.

Coss counts Tatum as one of the three "fountainheads" of jazz piano. In fact, Tatum's influence on other pianists has been remarkably slight, considering his own giant achievements and the respect other pianists have had for him.

Sure, Powell and Peterson adopted some of his harmonic patterns, but not very many, after all. Some players, like Shearing, have at one time or another imitated his runs and ballad style, but only on the surface.

Tatum's genius was not in his technical facility or in the superficial elements of his style that survive in other players but in his extraordinary use of harmony, which encompassed every "style" and era. The chords of bop were usually more "extended" than Tatum's, but his over-all relationships were far more subtle and imaginative. No one since has played with such harmonic nuance or such a mastery of chord substitution, voicing, and alternate progressions, and so the essence of his playing seems to have died with him.

Coss says that Teddy Wilson "developed independently of Tatum." Perhaps at first, but, in fact, Wilson knew Tatum in his early Detroit years, and credits Tatum as one of his major influences and most important inspiration. Wilson was no more able to equal Tatum's harmonic scope than anyone else, but Tatum clearly seems to have left his mark on Wilson's sound, touch, and left hand.

Coss says that Wilson introduced left-hand use of 10ths. In fact, use of 10ths goes all the way back to Luckey Roberts, not to mention Johnson, Waller, and Willie the Lion. Some historian made this mistake years ago, and it's been cropping up ever since in spite of all the evidence on early records.

Coss describes the current funky school as having "no lessening of intensity, no softness of mood, nothing different from the crash program of this general swing back into hard swing." But in the list of players which follows he includes, to my astonishment, Tommy Flanagan, one of the gentlest and most lyrical of contemporary pianists. A man's associations are not always a measure of his playing.

I'm glad, though, that Coss had occasion to mention Gene Schroeder, even if he doesn't mention what a fine pianist this virtually unknown man is. Schroeder has been buried in Dixieland groups like Eddie Condon's most of his life, but he would fit beautifully on a record date with some of the more modern of the great mainstream musicians. Unfortunately, this doesn't seem to occur to a&r men.

And finally, Coss' profile of Cecil Taylor in the same issue is to his credit; it's about time *Down Beat* got around to this uneven but fascinating musician.

New York City

Mait Edey



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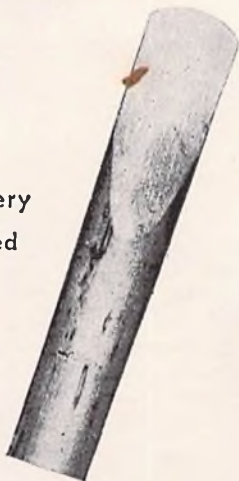
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NEW YORK

Jazz in Washington, as sponsored by the President's Music Committee (*DB*, Oct. 26), complete with programs for children, special showings of films, ballet, outdoor and indoor concerts, grows daily more exciting as artists and agents make themselves available to Mrs. Jouett Shouse, who is in charge of co-ordinating the event. Initial programming, in rough outline, reveals a series that will encompass jazz in practically every form known or, seemingly, to be. Certain to be included is **Leonard Bernstein**, early to offer his assistance, who will undoubtedly conduct some of the more complex works to be presented. The only real confusion so far revolves around the dates of the four-day festival. The outdoor concerts will be held in Washington's new baseball stadium. But the baseball magnates will not announce 1962's baseball schedule until the end of the year. As a consequence, it will not be known until then what weekend will be available for the festival.



Bernstein

Without a doubt the biggest international news in jazz this year has been the effecting of exchanges of jazz musicians between England and the United States, possible before only in some concert form or another. In late summer, **Ronnie Scott's** night club in London exchanged **Tubby Hayes** (he played New York's Half Note) for a **Zoot Sims'** engagement at Scott's with two other exchanges to follow. Now English bandleader **Vic Lewis** has arranged to bring **Pete Rugolo** and **Nelson Riddle** to England, each to lead English orchestras and to tour extensively, and a **Shelly Manne**-led group. In return, Manne will employ a British artist, possibly trumpeter **Jimmy Deuchar**, at Shelly's Manne-Hole in Hollywood. In addition, Lewis is negotiating with **Shorty Rogers**, **Bill Holman**, and **Frank Rosolino** for deals similar to the one offered Manne.



Manne

Charlie Mingus spoke sharply recently about the poor quality of most records, including his own. It was impossible, he said, for an artist to feel comfortable about anything he had to record because of the limited time for preparation usually allotted by record companies. Instead, he suggested to a major independent, why not sign an artist, "me in particular," to a three-year contract. During that time, the artist would be recorded, generally in jazz clubs. Then at the end of three years, the best of the recorded material would be chosen, issued at what length necessary at a premium price (say, \$25), with a guarantee that nothing else by this artist had been available for several years, and that these tracks were ones with which he himself was pleased. Management decision was not forthcoming, but Mingus had arrived at one possible, possibly radical, solution to the current recording dilemma.

By and large, all except the most accepted jazz musicians agreed that autumn in New York had been a bad one, with few changes expected as the year drew to a close. True, there were more jazz clubs, but there were fewer musicians working them, or, at least, a smaller variety, since most clubowners were more and more employing the established

(Continued on page 59)

CANDID THROWS IN THE TOWEL

In late November, Archie Bleyer, president of Cadence records, made official what had been rumored for some time in the industry: Candid, the jazz subsidiary of Cadence, was out of business.

According to informed sources, Candid had been given a specific amount of money and a certain length of time in which to become self-sustaining. Money and time ran out.

Nat Hentoff, who supervised the Candid dates, was more specific about the possible reasons for the failure. The money and time factors were more important than ordinarily, he said, "because we were trying to establish a line founded on durability, avoiding quick trends, and attempting to record the best possible of all the jazz styles."

The masters probably will be sold to someone else, but no information is yet available on that. Hentoff said he feels particularly concerned about four albums not yet released: one each by Steve Lacy, Ray Crawford (with Johnny Coles), and Buell Neidlinger, and a two-volume set of Texas folklore.

JAZZ MUSEUM OPENED IN NEW ORLEANS

The world's first jazz museum was opened recently in New Orleans.

A crowd of about 300 turned out despite bad weather for the opening ceremonies held in Beauregard (Congo) Square, where Mayor Victor Schiro lauded the New Orleans Jazz Club's long-time project and proclaimed the week of Nov. 12 Jazz Week in the Crescent City.

Trumpeter Sharkey Bonano's band played lustily at the prededication ceremonies, undaunted by a drizzle that began midway in the performance. The Eureka Brass Band led the crowd through the French Quarter to the museum after the Beauregard Square ceremonies.

The museum, which presently is too small to display the hundreds of artifacts that have been contributed, will rotate exhibits. The current exhibit features instruments and photographs of early New Orleans musicians, including those of Jack (Papa) Laine, Sidney Bechet, Tom Brown, Johnny Bayersdorffer, Tony Spargo, Alcide Pavageau, and Paul Marcs.

On permanent display will be two charts, one tracing the origin of jazz and

the other the artistic careers of important musicians. Also permanent is a "telephone" system that plays tapes of different styles of jazz for each number dialed.

TOUGH SLEDDING FOR SLIDE

New York jazz musicians suffered their own recession this fall, and the bigger the organized group, the more the financial hardship.

For one such group, the situation has arrived at such a point that its nominal manager, baritone saxophonist Jay Cameron, is considering taking trade magazine ads saying:

"The Slide Hampton Octet seeks financial backing. Are there still such



Hampton

things as patrons of the arts? Address comments and checks to 28 E. Second St., New York 3, N. Y."

There is nothing bizarre about the Cameron approach. The facts are simple and disheartening. Clubowners are not eager to hire eight musicians.

"They are only interested in the number of customers, not in the number of musicians," Cameron lamented. "But we can't cut the size of the group. We have something to offer this way. This instrumentation is what we must have to get the big-band sound with the small-band flexibility."

Cameron became manager and principal booker of the group out of necessity. "An agent's 10 percent commission on top of salaries for eight men and transportation costs priced us out of sight in many cities," he said.

Cameron and Hampton are sure that their trouble is not based on any lack of musical interest or financial waste. They've budgeted to the bone—and to some avail. In the group have played some of the more exceptional young

musicians now coming to the attention of the public. "We've been forced to so many personnel changes," Cameron added parenthetically, "some of the original guys are back in the band."

TRIALS AND TRIBULATIONS

"We didn't plan it that way, but we seem to be a nonprofit organization." So said Aubrey Mayhew and Doris Parker, borrowing a phrase while reflecting on two years of Charlie Parker estate searching, one year of Charlie Parker Record Co. operation, and the issuance of 16 albums.

The road thus far has been bumpy and hardly self-sustaining.

Early troubles began with the difficulty in identifying sidemen on privately recorded tapes. An example of that was the company's first LP by Parker. Sometimes Mrs. Parker was able to identify the soloists, and they were asked to appear at the offices to substantiate her beliefs. In no case did anyone come, and, as a consequence, several of the early albums had woefully incomplete personnel listings.

Once the albums came out, however, there was a rush on the office, with even more confusion developing, since several musicians took credit for the same solos. A new edition of the same records will have the complete personnel for each track. Then there was the obscurity audible on the original copies of a Lester Young LP. That version has been replaced.

Still, the several battles have not dimmed the excitement of the chase. In searching the Parker estate, much has been learned, leading to the forming of a music-publishing company. According to Mayhew, Parker wrote more than 90 tunes, only two of which, as far as he knows, were ever written on score paper.

As the record and publishing companies have progressed, Mayhew, formerly music adviser to Florence Kennedy, lawyer for both Parker and Billie Holiday estates, has seen the need to seek extra, competent assistance. Parker compositions are now transcribed by W. Dorsey Stuart, a young composer. John McKellen, copyright chief at Leeds Music, identifies titles.

The company's original intention remains intact—the securing of any and all Parker material, whatever it is. Aside from the Parker material on Verve records, Mayhew and Mrs. Parker said

they believe that they can reach that goal. They are continually approached by those who own privately recorded Parker performances. "Some," Mayhew said, "offer them free and easy, others want a great deal, and still others only suggest, frightened of suits brought against individuals by the estate."

"Everyone should understand the law involved," he said. "Anything an individual records belongs directly to him, since he has rights to the physical tape itself. But the artist has rights to his presence on that tape. That means that the individual may keep and enjoy the tape for his own use. He cannot use it for profit. We won't question his right to that enjoyment, but we do want a copy of that tape for ourselves, to register and legalize it, even if we never use it for commercial purposes. Actually, we have a tremendous backlog, and much of it will probably never be released for varieties of reasons. But we need and want everything Parker recorded. It—at least the performing rights—belongs to Doris Parker, and it—some version of it—should be in our hands, to protect it from falling into the wrong hands."

An example is the soon-to-be released, official edition of the three Parker albums previously—and Mayhew says illegally—issued on the Le Jazz Cool label. The Charlie Parker Record Co. is issuing "better sound," de luxe package editions, with complete personnel listings.

Plans call for the pursuit of other neglected, dead artists such as trumpeter Frankie Newton and guitarist Charlie Christian. As important, though, will be a constant attempt to be "completely scrupulous, dignified, and individual and to pass that along to the musicians," Mayhew said.

ECHOES OF THE PAST IN PHILADELPHIA

Philadelphia's WRCV-AM came up with some surprises in its first listeners' poll, taken to spur interest in its good-music programing. The station for almost two years has plugged a big-band policy with a minimum of vocals and combo music (*DB*, June 8).

A real shocker was trumpeter Bunny Berigan's fourth position in the solo instrumentalist category, behind Benny Goodman, Maynard Ferguson, and Harry James. Swing-era buffs can take heart in the fact that Berigan, dead some 20 years, nosed out Al Hirt. Glenn Miller, dead since 1944, won the best big-band division, and there is little question that more votes were cast for the original band than Ray McKinley's current crew. Goodman, Woody Herman, Stan Kenton, and Ferguson placed behind Miller.

Ella Fitzgerald and Frank Sinatra, both graduates of swing bands of 20

years ago, were voted the best vocalists. Ray Coniff, a onetime jazz arranger and trombonist, won the best vocal group category.

The best small combo was the Frank Moore Four, a Philadelphia group that spends much of its time in Las Vegas, Nev., lounges. The Dukes of Dixieland won in the traditional-jazz combo division.

One of the station's attempts to revive interest in big bands is a live remote



Berigan

each Saturday night from Sunnybrook Ballroom, near Philadelphia.

The McKinley-Miller orchestra began the series and was followed by James, Count Basie, Kenton, Ferguson, Armstrong, the Lee Castle-Jimmy Dorsey Band, Frankie Lester's Billy May group, and the area bands of Johnny Austin and Arlen Saylor. The remotes are done in the old "From Frank Dailey's Meadowbrook . . ." manner, with veteran Bill Bransome announcing.

'TOO MANY BAD RECORDS,' SAYS RECORD OFFICIAL

"A wasteland composed of unneeded, unwanted, unworthy discs."

This is not the complaint of a disgruntled record critic fed to the teeth with inferior product of the phonograph recording industry. It is the published opinion of one of the industry's top executives, Alan W. Livingston, vice president for creative services at Capitol records.

In an outspoken recently published article, Livingston charges that the record business—including his own company—currently is producing a flood of inferior albums, a substandard product that is not being bought by the public and that may well choke the industry to death.

Alluding to the oft-quoted statement of Newton Minow, chairman of the Federal Communications Commission, that television programing today has become a "vast wasteland," Livingston stated the description fits the record business as accurately.

"The chairman's remarks," Livingston declared, "can be applied almost without modification to the current output of the recording industry."

The source of the trouble, in Livingston's opinion, lies in the huge grosses the industry has been reaping in recent years. In 1956, he pointed out, the total take came to \$314,000,000; last year it had leaped to \$475,000,000. This, he said, means Big Business, "and that's where the trouble begins—with that word 'business.'"

Record companies, jumping onto the profitable bandwagon of producing an ever-increasing quantity of albums without due regard for their quality, are, in Livingston's opinion, solely responsible for the glut of shoddy recorded material on today's market.

He presented statistical evidence showing that in 1957 2,300 "pop" albums were produced; by 1958 the output was 3,100 and the following year it was 3,600. Last year's quantity came to 4,000, and he predicted that by the end of 1961 the figure will have risen to 4,100. Yet, of this constantly swelling yearly output, Livingston pointed out, fewer than 250 albums of the 5,400 "pop" and classical LPs pressed this year will show up on the trade-paper best-selling charts.

"The ratio of best-sellers to total output," he concluded, "is approximately one album in 22. The implication is clear: we are currently making many worthless albums."

Much of the blame for this, Livingston said, rests on the change in conception that has overtaken industry executives in recent years.

Instead of functioning from a creative premise, beginning with an entertainment or artistic idea from which to produce a recording, Livingston said today's common practice is guided by virtually irrevocable contractual commitments to the recording artist. Companies are committed "to produce so many albums per year, come hell or high water," he said.

The result of this, in Livingston's opinion, is that the customer feels cheated when he is lured into buying a record that turns out to be inferior when he plays it. "When you shortchange the public in this way," he declared, "you sooner or later pay the price, and that price is high. People turn to other forms of entertainment."

Acknowledging that record producers have an obligation to produce a quality product, Livingston admitted what he termed an "agonizing reappraisal" is now under way at Capitol.

"Quite frankly," he said, "we believe that we and the other members of our industry have been making too many records. Too many bad records."

Consequently, Livingston concluded, Capitol is now seeking not only to improve the quality of its album product but also "to cut back album production by a sizable percentage" in 1962.

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JAZZ IN A NAZI CONCENTRATION CAMP

PART 2

By ERIC VOGEL

AFTER A 24-hour trip in an overcrowded train, we arrived at our destination Ghetto Theresienstadt. We were greeted by the all-too-familiar commanding voices of the SS troopers: "Everybody out!" We had to leave the train at once, leaving our luggage behind. We then marched to the city under heavy escort.

Theresienstadt was an old fortress surrounded by deep ditches. It was a city with a population of about 3,000 and a garrison of a few thousand soldiers. There were barracks all over the city, and we had to spend our first few days in the stables of the so-called Kavalier Kaserne, an old, rotten building. No beds, only straw on the floor, 100 persons in a room, no heat, no water, no food.

Because I had brought pictures of jazz musicians with me, I soon was contacted by jazzmen from Prague, Czechoslovakia, already in the ghetto. There were no instruments this time in the ghetto, and the only music was vocal.

Soon the ghetto was overcrowded, and transports from all Europe arrived daily. The Aryan population of Theresienstadt was evacuated, and the ghetto was sealed by heavy guards. Hunger grew with the population. In a room of normal living-room size 30 to 40 persons were billeted—and they could be glad to be in a "living" room and not in the attic or basement.

The ghetto had the so-called *Juedische Selbstverwaltung* (Jewish Self-Government) a body of men which got daily orders from the German *Kommandatur* and had almost nothing to decide or to say. There was a steady coming and going of transports (usually 1,000 Jews) and a steady excitement and fear of being sent away to the "east" with one of the outgoing transports.

ONE DAY we found a very old piano in one of the attics, and some instruments were smuggled into the ghetto by incoming transports. We made music again. Muted music, naturally, because every form of entertainment was strictly forbidden. So we stood guard around the house, just in case.

Suddenly, the situation changed and the Germans not only permitted "entertainment" but ordered it. We didn't know why exactly, but at the same time there was also the so-called *Stadtverschönerung* (Improvement of the City) program being carried out. Soon a new department of the Jewish Self-Government body was established, the *Freizeitgestaltung* (this word, loosely translated, means entertainment in your free time).

WHAT HAS GONE BEFORE

In the first part of *Jazz in a Nazi Concentration Camp*, Eric Vogel wrote how he lost his job as a design engineer, because he was Jewish, soon after the Germans occupied his native Czechoslovakia in 1939. He was forced to rely on his arranging ability to gain a livelihood (he had been an amateur jazz trumpeter and arranger for some years previously).

Vogel later took a job with the Jewish community's technical bureau. The Germans ordered the formation of a *Unschulungskurse* (course for vocational retraining), and he was asked to teach a course in jazz. From among his students, Vogel formed a band, the Kille Dillers.

In 1942, he received his transport orders. Many Jews were transported to the east and to death, but to his surprise, he was sent west instead of east, not knowing what fate was in store for him.

The change in policy was, for many of us, a mystery. But soon we discovered the reason: Theresienstadt was destined to be the model ghetto, to be shown to a commission of the International Red Cross as proof that everything written in the enemy press about concentration camps, with gas chambers, forced labor, and killing, was a lie.

So the facades of all buildings were painted in shining colors, and everything not fit for the eyes of the expected commission—all the misery, the hunger, the filth, and the diseases—was hidden behind the fresh paint.

A few days before, music had been forbidden and dangerous, but now . . .

Instruments came into the ghetto, and soon some classical groups were organized. There were hundreds of wonderful musicians in the ghetto, the cream of Jewish musicians from all Europe, and despite the fact that the instruments were poor, the music was good.

I had long ago thought to organize a jazz band, and on Jan. 8, 1943, I wrote a letter to the *Freizeitgestaltung* about my intention to establish a jazz orchestra with the name Ghetto Swingers. After a few days, I got permission to do so. This was the birth of the band.

We intended to play for our pleasure and the pleasure of listeners, but soon our role became official. To our surprise, a coffee house was opened and a band shell erected on the main square of the ghetto. We had to play there every day for many hours.

DO NOT THINK the coffee house was freely accessible to all ghetto inmates. No. There were tickets distributed that gave the receiver the right to be there for two hours. Elderly people, often without any understanding of our music, had to listen to the band, but they accepted our performance with great gratitude as a welcome change from the daily chores, the misery and hunger. No food was served here, but the guest got a cup of imitation coffee.

Not having written music, it was necessary at first to play some kind of improvised jazz, with sketchy head arrangements.

The star of our band was a clarinet player, Fritz Weiss, who was, without any doubt, one of the best jazz musicians of the prewar era in Europe. He was also a terrific arranger, and soon we had a library of 20 or 30 pieces. There was no manuscript paper in the ghetto, so all the five lines had to be drawn singly and laboriously by hand. That is

until I, being a mechanical engineer, had the idea to tape five pencils together to save time.

I also arranged the theme song of the Ghetto Swingers, *I Got Rhythm*, but the bulk of our music was written by Weiss. Playing mostly written music now, I found it very difficult, being an amateur musician with limited reading ability, to follow the score. The band was augmented by three trumpets and one trombone, and I was politely asked by the other members of the band to take the third chair and not play too loudly.

One day a transport from Holland came, and screening the refugees for jazz musicians, I found Martin Roman, a piano player originally from Germany, where he had played with the famous Marek Weber Band. With the first few bars he played, he convinced me of his ability. He soon took over and became the leader of the band.

We now had plenty to rehearse and because all of us were also members of the 50-piece symphonic orchestra, under the direction of the Danish conductor Peter Deutsch, we had to play 10 or 12 hours a day.

The Ghetto Swingers was quite a good band. We were playing with swing and feeling, mostly in the style of Benny Goodman. Closing my eyes now, I can almost hear Benny Goodman emanating from Fritz Weiss' clarinet. I think he came close to the quality of his idol. He also wrote some wonderful arrangements, some overnight, and excelled in a trio with Martin Roman on piano and Koko Schuman on drums.

In the final weeks of the existence of the Ghetto Swingers, we were playing with a complete rhythm section, Nettel, piano; Schuman, drums; Goldschmidt, guitar; Lubensky, bass. In the reed section we had Weiss, clarinet; Vodnansky, alto saxophone; Donde, tenor saxophone; and in the brass section, Kohn, Chokkes, and myself on trumpets, and Tauszig on trombone.

The rumors about the visit by the Red Cross commission came true, and on June 23, 1944, the commission (two Danes and one Swiss) came to the ghetto.

They must have got the impression that everything was fine in Theresienstadt, so skillfully was the truth hidden. We had to play on the main square and in the coffee house to strengthen the picture of a happy community. None of the ghetto inmates was permitted to speak to the commission, and typical was the scene in which *Lagerkommandant* Rahm gave sardine sandwiches to some children (undernourished on a 900-calorie hunger diet), and the children had to say,

in an expression of gratitude, "*Onkel Rahm, schon wieder Sardinien!*" ("My, sardines again!")

A FEW DAYS later there was much excitement in the ghetto. The Nazis had decided to make a film of the ghetto to show the outside world how wonderful the life was in Theresienstadt.

Naturally, the Ghetto Swingers had to participate. We had to augment the band, to our sorrow, with three violin players not of the swinging type. We appeared several times in the movie.

The cameramen and other movie experts who came from Prague to film the ghetto were amazed by the quality of our band, and we were happy. The movie people stayed several weeks in the ghetto, and everything was filmed that would please the eye and ear—sporting events, symphonic concerts, theater, and vaudeville and all the shining facades of the buildings hiding the terrible truth about the misery, the hunger, the suicides, the diseases, the cramped "living" conditions, the daily beatings, the horror.

We, the musicians, did not feel that we were but a tool in the hands of our oppressors. We were so concerned and so happy to play our beloved jazz that we had tranquilized ourselves into the dream world produced by the Germans for reasons of propaganda. We felt safe and were prepared to stay in the ghetto until the end of the war and even made plans to keep the band together after the war.

But one day the party was over. Our mission as propaganda musicians had been fulfilled. The day the last movie man left the ghetto, had news struck like lightning from a blue sky: new transports are going to the east, and almost everybody had to go.

On Sept. 28, 1944, the first transport, with 2,500 men, left Theresienstadt, ostensibly for a new labor camp in Germany. In this transport were all the members of the Ghetto Swingers except me. But this transport went directly to the liquidation camp, Auschwitz, where during the war, more than 4,000,000 people were killed in the gas chambers.

When I left a few days later with the second transport, I did not know that some members of the Ghetto Swingers went directly from the train into the gas chambers, marked innocently as "showers," and there, within a few painful minutes, lost their lives. Among them was our beloved and wonderfully gifted Fritz Weiss, one of the best jazz musicians Europe ever had.

(To be concluded in the next issue.)



1. The above photos were taken from the motion picture filmed at Ghetto Theresienstadt in 1944. The author found the film after his release.

1. L. to r.: Donde, Weiss, Vodnansky, saxophones; Goldschmidt, guitar; Nettel, accordion; Ratner, violin; Roman, conductor.

2. Fritz Weiss, clarinetist and arranger for the Ghetto Swingers.

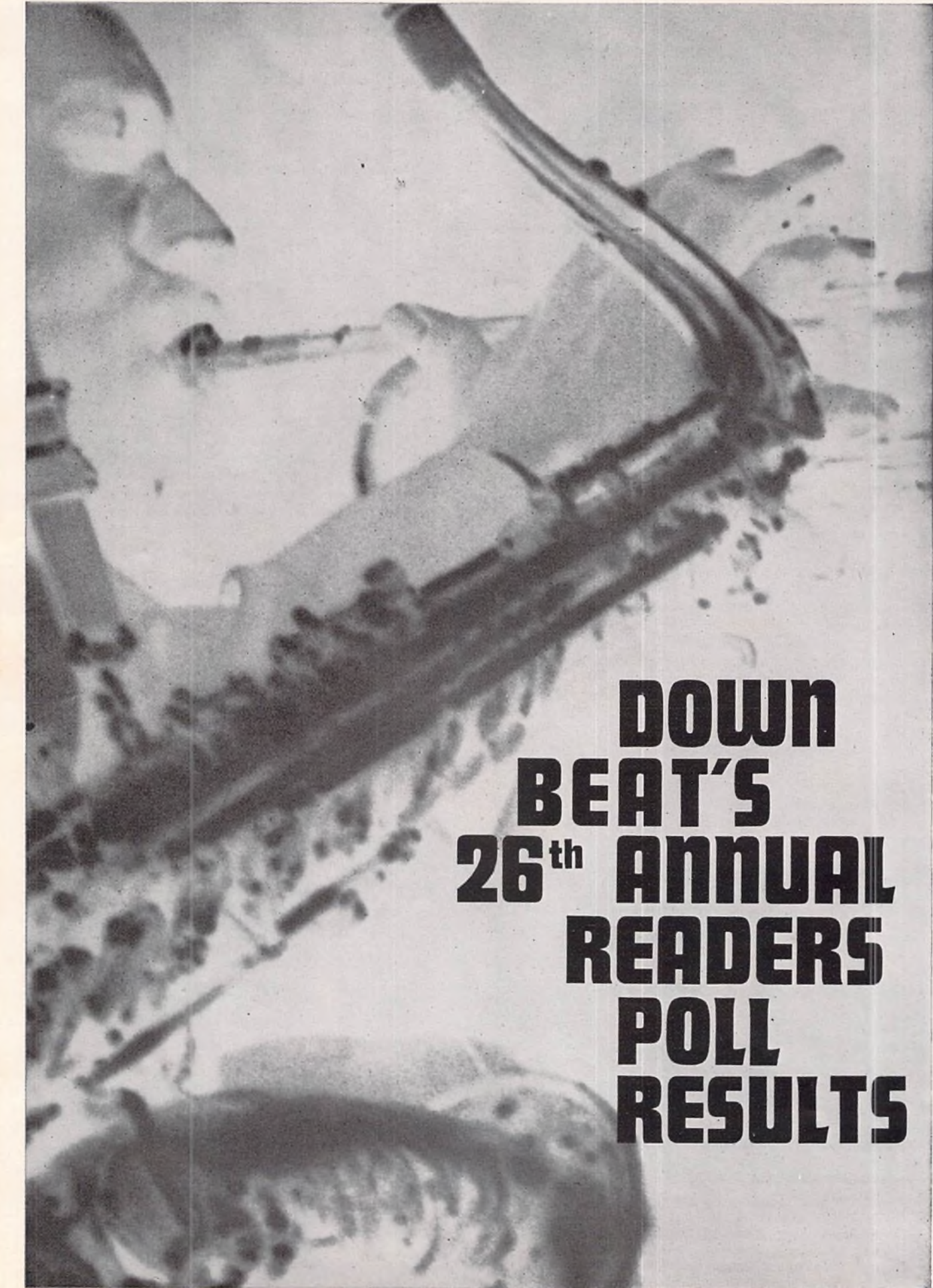
3. The Ghetto Swingers' trumpet section. L. to r.: Vogel, Kohn, Chokkes, and Tauszig.



2.



3.



**DOWN
BEAT'S
26th ANNUAL
READERS
POLL
RESULTS**

It is proper that the first vocalist and first woman to be voted to the Hall of Fame should be Billie Holiday. For in many ways, Lady Day represented the combination of joy and sorrow essential to all jazz.

Her manner of singing, derived from that of Bessie Smith and Louis Armstrong, has had wide influence among vocalists—male as well as female. But while many absorbed Lady Day's style, none captured the great feeling she brought to a song. When she died on July 17, 1959, at 44, jazz lost a distinctive artist.

The life she led was tragic, filled with suffering, much as were the lives of Lester Young, who at one time was very close to her, and Charlie Parker. All three gave jazz more than they received in return: each was named to the Hall of Fame posthumously.

But Billie did not fare as well in *Down Beat* Readers Polls as either Pres, who won the tenor category once, or Bird, who won the alto division several times. This is the first time she ever has won a position in the Readers Poll.

HALL OF FAME

1. Billie Holiday (2)	758
2. Miles Davis (3)	653
3. Clifford Brown (7)	639
4. Thelonious Monk (8)	321
5. Dave Brubeck (4)	265
6. Art Tatum (9)	238
7. Charlie Christian (15)	194
8. Gerry Mulligan (10)	156
9. Ella Fitzgerald (12)	145
10. John Lewis (11)	124
11. Bix Beiderbecke (16)	120
12. Woody Herman (5)	110
13. Gene Krupa (14)	99
14. Stan Getz (-)	80
15. Fletcher Henderson (-)	60
16. Tommy Dorsey (17)	58
16. Jelly Roll Morton (-)	58
17. Ray Charles (-)	54
17. John Coltrane (-)	54
17. Gil Evans (-)	54
18. Oscar Pettiford (6)	52

(None under 50 listed)



TED WILLIAMS



Davis



Gillespie



Ferguson



Farmer



Johnson



Brookmeyer



Fuller



Teagarden



Adderley



Desmond



Coltrane



Getz



Mulligan



DeFranco



Peterson



Montgomery



Brown



Roach



Mann



Jackson



Coltrane

ALL-STAR BAND

(Numbers in parentheses indicate 1960 poll positions.)



TRUMPET

1. Miles Davis (1)	3701	10. Clark Terry (-)	137
2. Dizzy Gillespie (2)	1623	11. Blue Mitchell (11)	134
3. Maynard Ferguson (3)	651	12. Harry James (10)	88
4. Art Farmer (4)	500	13. Conte Candoli (15)	64
5. Lee Morgan (5)	217	14. Freddie Hubbard (-)	62
6. Donald Byrd (7)	199	15. Kenny Dorham (12)	61
7. Al Hirt (-)	198	15. Roy Eldridge (-)	61
8. Nat Adderley (8)	181	15. Jack Sheldon (14)	61
9. Louis Armstrong (6)	178	16. Chet Baker (9)	55

(None under 50 listed)

TROMBONE

1. J. J. Johnson (1)	4071	10. Urbie Green (6)	155
2. Bob Brookmeyer (2)	1221	11. Benny Green (13)	115
3. Curtis Fuller (3)	861	12. Jimmy Cleveland (8)	108
4. Jack Teagarden (5)	369	13. Bill Harris (12)	66
5. Frank Rosolino (4)	292	13. Lawrence Brown (-)	66
6. Slide Hampton (10)	243	14. Julian Priester (16)	56
7. Kai Winding (7)	235	15. Carl Fontana (14)	55
8. Jimmy Knepper (9)	198	16. Vic Dickenson (15)	53
9. Al Grey (11)	166		

(None under 50 listed)



ALTO SAX

1. Cannonball Adderley (1)	2669	10. Lee Konitz (8)	166
2. Paul Desmond (2)	2373	11. Charlie Mariano (11)	126
3. Sonny Stitt (3)	496	12. Bud Shank (10)	95
4. Johnny Hodges (5)	479	13. Hank Crawford (-)	76
5. Jackie McLean (7)	337	14. Benny Carter (12)	72
6. Eric Dolphy (12)	271	15. Leo Wright (-)	65
7. Phil Woods (9)	260	16. Gene Quill (14)	51
8. Ornette Coleman (6)	257	16. John Handy (-)	51
9. Art Pepper (4)	170	17. Lou Donaldson (13)	50

(None under 50 listed)



TENOR SAX

1. John Coltrane (1)	3506	9. Johnny Griffin (10)	101
2. Stan Getz (2)	1627	10. Paul Gonsalves (11)	100
3. Zoot Sims (4)	454	11. Gene Ammons (-)	88
4. Coleman Hawkins (3)	411	12. Harold Land (12)	68
5. Sonny Rollins (6)	338	13. Bill Perkins (9)	59
6. Ben Webster (5)	267	14. David Newman (-)	56
7. Benny Golson (7)	188	15. Charlie Rouse (-)	51
8. Sonny Stitt (8)	144		

(None under 50 listed)





TED WILLIAMS

BARITONE SAX

1. Gerry Mulligan (1)	5683
2. Pepper Adams (2)	894
3. Harry Carney (3)	617
4. Sahib Shihab (6)	192
5. Cecil Payne (5)	143
6. Frank Hittner (4)	136
7. Jimmy Giuffre (8)	67
8. Ronnie Ross (7)	54

(None under 50 listed)



CLARINET

1. Buddy DeFranco (1)	1792
2. Jimmy Giuffre (2)	1434
3. Benny Goodman (4)	871
4. Tony Scott (3)	798
5. Pete Fountain (5)	781
6. Jimmy Hamilton (6)	294
7. Bill Smith (10)	203
8. Pee Wee Russell (11)	198
9. Edmond Hall (9)	130
10. Eric Dolphy (-)	113
11. Woody Herman (9)	104
12. Art Pepper (7)	100
13. Buddy Collette (12)	83
14. Paul Horn (13)	71
15. Rolf Kuhn (14)	55
16. Sam Most (8)	54

(None under 50 listed)

PIANO

1. Oscar Peterson (1)	1308
2. Thelonious Monk (2)	1169
3. Bill Evans (5)	816
4. Dave Brubeck (4)	739
5. Horace Silver (3)	719
6. Andre Previn (6)	386
7. Wynton Kelly (10)	366
8. Erroll Garner (7)	282
9. John Lewis (9)	269
10. Bobby Timmons (12)	220
11. Red Garland (8)	219
12. Ahmad Jamal (11)	191
13. Duke Ellington (18)	120
14. Junior Mance (21)	115
15. George Shearing (17)	112
16. Victor Feldman (-)	95
17. Les McCann (16)	89
18. Cecil Taylor (-)	80
19. Bud Powell (14)	79
19. Teddy Wilson (19)	79
20. Ramsey Lewis (20)	77
21. Count Basie (15)	66
22. Ray Bryant (13)	65
22. Tommy Flanagan (-)	65
23. Ray Charles (-)	58
24. Hank Jones (22)	55
25. McCoy Tyner (-)	51

(None under 50 listed)



GUITAR

1. Wes Montgomery (2)	2856
2. Barney Kessel (1)	1546
3. Charlie Byrd (4)	597
4. Kenny Burrell (3)	470
5. Johnny Smith (7)	441
6. Jim Hall (5)	430
7. Herb Ellis (6)	246
8. Freddy Green (8)	222
9. Jimmy Raney (13)	127
10. Tal Farlow (10)	110
11. Mundell Lowe (12)	87
12. Les Spann (14)	81
13. Sal Salvador (9)	73
14. Laurindo Almeida (11)	72
15. Chet Atkins (-)	68
16. Ray Crawford (-)	56

(None under 50 listed)



JIM TAYLOR



TED WILLIAMS

BASS

1. Ray Brown (1)	2709
2. Paul Chambers (2)	1669
3. Charlie Mingus (3)	1302
4. Percy Heath (5)	374
5. Red Mitchell (4)	349
6. Sam Jones (7)	308
7. Gene Wright (8)	184
8. Leroy Vinnegar (6)	161
9. Milton Hinton (10)	94
10. Israel Crosby (11)	73
11. Wilbur Ware (14)	70
12. El Dee Young (13)	63
13. Scott La Faro (12)	61
14. George Duvivier (-)	52

(None under 50 listed)



DRUMS

1. Max Roach (3)	1400
2. Joe Morello (2)	1334
3. Art Blakey (5)	974
4. Philly Joe Jones (4)	928
5. Shelly Manne (1)	883
6. Buddy Rich (6)	421
7. Edmund Thigpen (13)	253
8. Jo Jones (7)	213
9. Louis Hayes (10)	198
10. Mel Lewis (10)	177
11. Chico Hamilton (8)	172
12. Gene Krupa (9)	170
13. Elvin Jones (-)	132
14. Connie Kay (12)	130
15. Sonny Payne (10)	125
16. Rufus Jones (14)	121
17. Jimmy Cobb (15)	71
18. Arthur Taylor (11)	70
18. Sam Woodyard (16)	70
19. Charles Persip (-)	69
20. Dannie Richmond (-)	64
21. Roy Haynes (-)	62

(None under 50 listed)

FLUTE

1. Herbie Mann (1)	2631
2. Frank Wess (2)	1367
3. Bud Shank (3)	559
4. Eric Dolphy (6)	484
5. Yusef Lateef (5)	465
6. Sam Most (7)	352
6. James Moody (4)	352
7. Paul Horn (10)	249
8. Leo Wright (-)	234
9. Buddy Collette (7)	210
10. Les Spann (12)	198
11. Jerome Richardson (8)	171
12. Bobby Jaspar (11)	78

(None under 50 listed)



TED WILLIAMS

VIBRAHARP

1. Milt Jackson (1)	4920
2. Lionel Hampton (2)	772
3. Terry Gibbs (3)	605
4. Red Norvo (4)	367
5. Mike Mainieri (7)	315
6. Cal Tjader (5)	287
7. Vic Feldman (6)	241
8. Dave Pike (-)	63

(None under 50 listed)



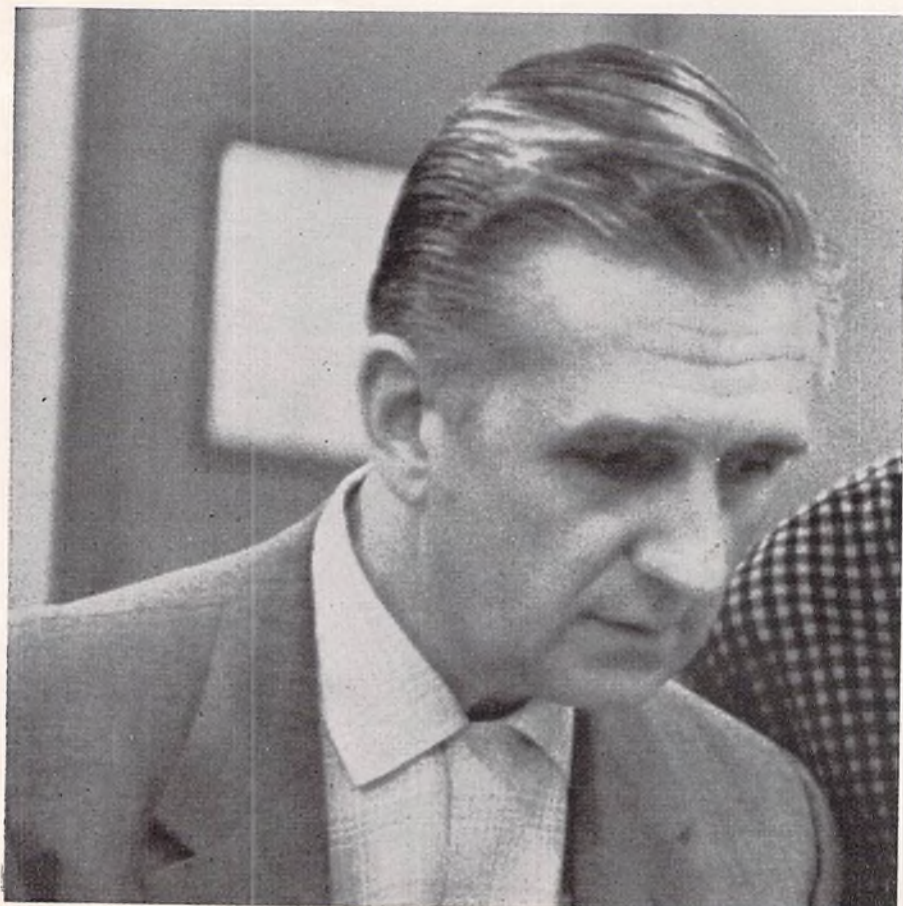


BILL ABERNATHY

MISCELLANEOUS INSTRUMENT

1. John Coltrane, soprano saxophone (14)	1329
2. Jimmy Smith, organ (2)	830
3. Don Elliott, mellophone (1)	506
4. Julius Watkins, French horn (4)	421
5. Miles Davis, fluegelhorn (3)	302
6. Eric Dolphy, bass clarinet (13)	263
7. Art Van Damme, accordion (-)	232
8. Clark Terry, fluegelhorn (17)	165
8. Ray Charles, organ (-)	165
9. Shirley Scott, organ (5)	156
10. Yusef Lateef, oboe (7)	149
11. Ray Brown, cello (-)	130
12. Steve Lacy, soprano saxophone (9)	123
13. Shorty Rogers, fluegelhorn (10)	118
14. Maynard Ferguson, baritone horn (8)	117
14. Roland Kirk, manzello (12)	117
15. Ray Nance, violin (16)	116
16. Jean Thielemans, harmonica (6)	109
17. Bob Cooper, oboe (15)	70
17. Stuff Smith, violin (-)	70
18. Gene Roland, mellophonium (-)	68
19. Olatunji, conga drums (-)	64

(None under 50 listed)



ARRANGER/COMPOSER

1. Gil Evans (1)	2134
2. Quincy Jones (2)	953
3. Duke Ellington (3)	944
4. John Lewis (4)	709
5. Benny Golson (5)	357
6. Charlie Mingus (12)	225
7. George Russell (-)	208
7. Thelonious Monk (8)	208
8. Ernie Wilkins (14)	196
9. Stan Kenton (15)	174
10. Andre Previn (6)	163
11. Gerry Mulligan (12)	140
12. Horace Silver (10)	111
13. Slide Hampton (18)	109
14. Bill Holman (13)	108
15. Pete Rugolo (11)	107
16. Johnny Richards (16)	102
17. Marty Paich (7)	96
18. Henry Mancini (9)	78
19. Neal Hefti (17)	63
20. Bill Russo (23)	60
21. Dave Brubeck (21)	55
22. Bobby Timmons (22)	51

(None under 50 listed)

BIG BAND: JAZZ

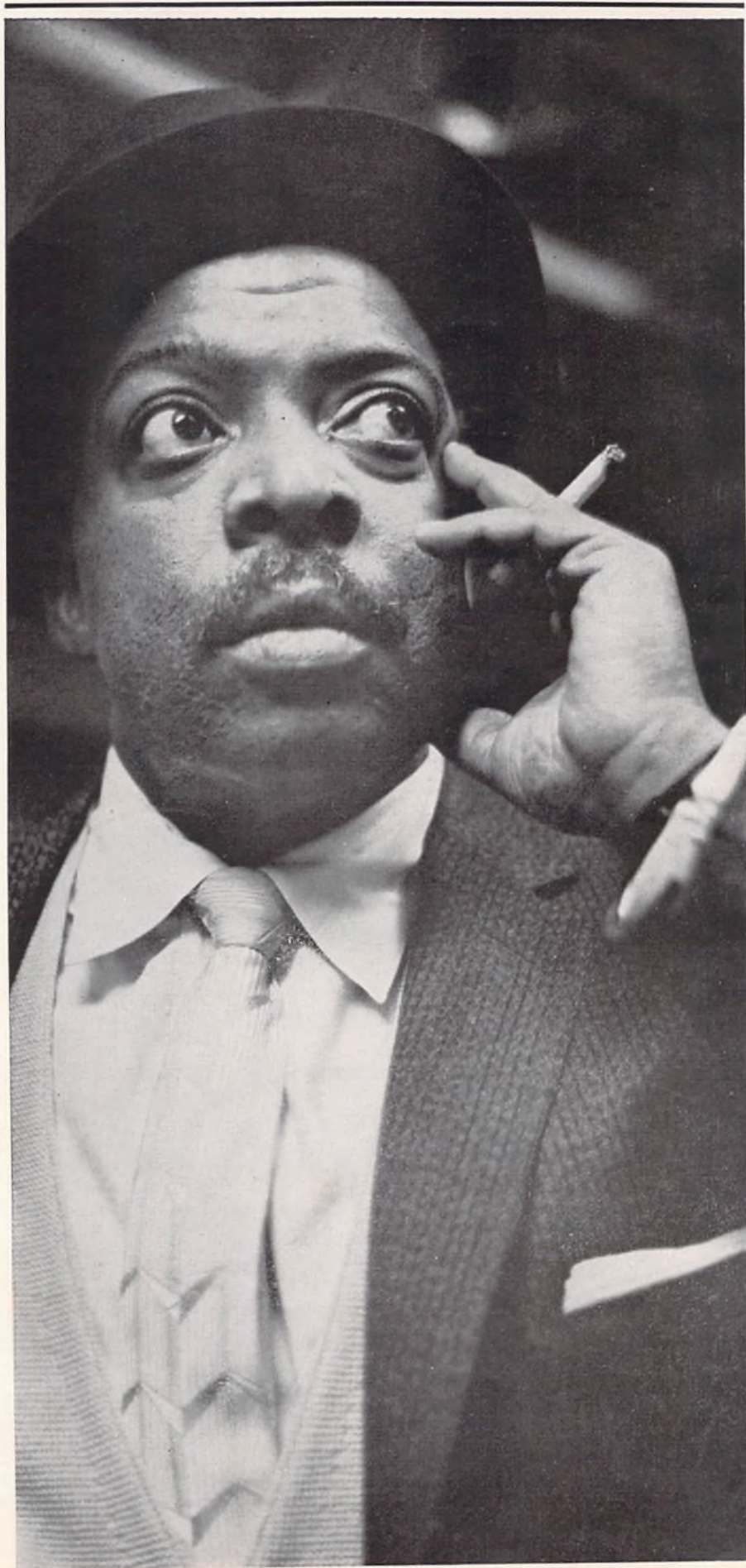
1. Count Basie (1)	1736
2. Duke Ellington (3)	1552
3. Gerry Mulligan (5)	1307
4. Maynard Ferguson (2)	1084
5. Stan Kenton (4)	948
6. Quincy Jones (6)	721
7. Gil Evans (7)	485
8. Terry Gibbs (-)	99
9. Dizzy Gillespie (10)	97
10. Ray Charles (-)	87
11. Woody Herman (8)	64
11. Harry James (12)	64

(None under 50 listed)

BIG BAND: DANCE

1. Count Basie (2)	1306
2. Les Brown (1)	1275
3. Maynard Ferguson (3)	697
4. Les Elgart (4)	537
5. Stan Kenton (5)	493
6. Duke Ellington (8)	444
7. Harry James (7)	271
8. Ray McKinley (9)	236
9. Si Zentner (6)	231
10. Quincy Jones (-)	132
11. Ray Charles (-)	103
12. Ted Heath (13)	93
13. Ray Anthony (11)	77
13. Billy May (14)	77
14. Woody Herman (10)	68
15. Henry Mancini (18)	53
15. Lawrence Welk (-)	53

(None under 50 listed)





COMBO

1. Modern Jazz Quartet (1)	1680
2. Dave Brubeck (2)	1378
3. Miles Davis (3)	901
4. Cannonball Adderley (5)	473
5. Horace Silver (6)	456
6. Farmer-Golson Jazztet (4)	348
7. Art Blakey's Jazz Messengers (8)	321
8. Oscar Peterson (7)	304
9. John Coltrane (-)	246
10. Charlie Mingus (9)	212
11. Dizzy Gillespie (12)	195
12. George Shearing (14)	103
13. Thelonious Monk (13)	94
14. Ramsey Lewis (16)	92
15. Shelly Manne (15)	84
16. Ornette Coleman (11)	75
17. Ahmad Jamal (10)	74
18. Ray Charles (-)	68
19. Bill Evans (-)	62
19. Slide Hampton (-)	62
20. Chico Hamilton (17)	56
21. Les McCann (-)	54

(None under 50 listed)



VOCAL GROUP

1. Lambert-Hendricks-Ross (1)	4558
2. Four Freshmen (2)	1264
3. Hi-Lo's (3)	796
4. Double Six of Paris (-)	287
5. Jackie Cain—Roy Kral (5)	204
6. Raylettes (-)	115
7. Kingston Trio (4)	109
8. Limelighters (-)	86
9. Mills Brothers (6)	74

(None under 50 listed)

MALE SINGER

1. Frank Sinatra (1)	2464
2. Ray Charles (4)	1977
3. Joe Williams (2)	650
4. Mel Torme (3)	629
5. Jon Hendricks (5)	304
6. Bill Henderson (8)	258
7. Jimmy Rushing (7)	212
8. Oscar Brown Jr. (-)	208
9. Mose Allison (10)	184
10. Johnny Mathis (6)	153
11. Billy Eckstine (14)	137
12. Nat Cole (9)	118
13. Buddy Greco (-)	89
13. Louis Armstrong (12)	89
14. Jimmy Witherspoon (13)	68
15. Lightnin' Hopkins (-)	66

(None under 50 listed)

DANIEL CZURAK



FEMALE SINGER

1. Ella Fitzgerald (1)	3519
2. Sarah Vaughan (2)	577
3. Anita O'Day (3)	472
4. Peggy Lee (6)	407
5. Gloria Lynne (14)	332
6. Nina Simone (4)	326
7. Annie Ross (5)	272
8. Carmen McRae (11)	267
9. June Christy (7)	252
10. Chris Connor (8)	213
11. Abbey Lincoln (-)	197
12. Aretha Franklin (-)	177
13. Nancy Wilson (-)	158
14. Dinah Washington (9)	132
15. Etta Jones (-)	118
16. Julie London (13)	93
17. Dakota Staton (10)	92
18. Mahalia Jackson (16)	52
19. Joanie Sommers (-)	51
20. Betty Carter (-)	50

(None under 50 listed)



ダウン ビート

If you are wondering what the Japanese characters to the left mean, they translate *Down Beat*. The Japanese edition of *Down Beat*, now in its second year, conducted a readers poll concurrently with U.S. *DB*. On this page are the results.

Most who won also won the U.S. poll. Eric Dolphy's flute win is the most surprising victory; in Japanese *DB's* poll last year, he had only 54 votes.

Japanese humility perhaps is reflected in the fact that there are no Japanese musicians listed—not even Toshiko Mariano.

(No musician receiving less than 10 votes is listed.)

HALL OF FAME		PIANO		Jimmy Smith (organ) 243	
Miles Davis	381	Horace Silver	297	Nat Adderley (cornet)	192
Clifford Brown	243	Thelonious Monk	228	Eric Dolphy (bass clarinet)	188
Billie Holiday	192	Oscar Peterson	203	Miles Davis (fluegelhorn)	171
Charlie Christian	178	Wynton Kelly	187	Julius Watkins (French horn)	66
Sonny Rollins	127	Tommy Flanagan	82	Shirley Scott (organ)	31
Coleman Hawkins	63	John Lewis	74	MALE SINGER	
Thelonious Monk	27	Red Garland	62	Frank Sinatra	316
TRUMPET		Bobby Timmons	47	Bill Henderson	281
Miles Davis	342	Junior Mance	31	Ray Charles	198
Donald Byrd	191	Bill Evans	19	Jon Hendricks	102
Dizzy Gillespie	186	BASS		Sammy Davis Jr.	51
Kenny Dorham	98	Paul Chambers	292	Louis Armstrong	22
Blue Mitchell	93	Ray Brown	231	FEMALE SINGER	
Lee Morgan	65	Percy Heath	208	Ella Fitzgerald	273
Freddie Hubbard	41	Charlie Mingus	176	Anita O'Day	199
Art Farmer	29	Sam Jones	97	Chris Connor	187
Nat Adderley	12	Red Mitchell	51	Sarah Vaughan	98
TROMBONE		Doug Watkins	36	Peggy Lee	65
J. J. Johnson	308	Wilbur Ware	18	Mahalia Jackson	43
Curtis Fuller	201	GUITAR		Helen Merrill	17
Bob Brookmeyer	182	Wes Montgomery	346	ARRANGER/COMPOSER	
Jack Teagarden	63	Barney Kessel	173	Horace Silver	297
Julian Priestler	49	Kenny Burrell	158	Benny Golson	294
Benny Green	42	Jim Hall	141	Gil Evans	186
Al Grey	37	Charlie Byrd	54	John Lewis	122
Jimmy Knepper	16	Freddy Green	58	Duke Ellington	85
ALTO SAXOPHONE		Herb Ellis	13	Quincy Jones	77
Cannonball Adderley	303	DRUMS		Thelonious Monk	61
Jackie McLean	179	Max Roach	287	Gerry Mulligan	40
Sonny Stitt	178	Philly Joe Jones	271	George Russell	19
Paul Desmond	91	Art Blakey	206	VOCAL GROUP	
Ornette Coleman	84	Shelly Manne	75	Lambert-Hendricks-Ross	416
Eric Dolphy	77	Chico Hamilton	63	Four Freshmen	131
Johnny Hodges	59	Louis Hayes	61	Golden Gate Quartet	126
Lou Donaldson	51	Jimmy Cobb	56	Hi-Lo's	121
Art Pepper	19	Roy Haynes	48	Mills Brothers	29
TENOR SAXOPHONE		Joe Morello	31	COMBO	
John Coltrane	294	Elvin Jones	20	Modern Jazz Quartet	283
Sonny Rollins	248	VIBRAHARP		Horace Silver	251
Benny Golson	179	Milt Jackson	501	Miles Davis	208
Stan Getz	97	Lionel Hampton	182	Jazz Messengers	152
Wayne Shorter	45	Lem Winchester	122	John Coltrane	118
Hank Mobley	31	Victor Feldman	118	Cannonball Adderley	94
Ben Webster	26	Mike Mainieri	53	Farmer/Golson Jazztet	72
Johnny Griffin	17	Terry Gibbs	31	Oscar Peterson	47
Zoot Sims	11	FLUTE		Dave Brubeck	25
BARITONE SAXOPHONE		Eric Dolphy	296	Charlie Mingus	17
Gerry Mulligan	581	Frank Wess	221	BIG BAND (JAZZ)	
Pepper Adams	125	Herbie Mann	198	Count Basie	298
Sahib Shihab	121	Bud Shank	116	Quincy Jones	277
Harry Carney	62	Leo Wright	95	Gerry Mulligan	232
Cecil Payne	19	Buddy Collette	84	Gil Evans	118
CLARINET		Bobby Jasper	52	Duke Ellington	83
Jimmy Giuffre	245	Yusef Lateef	34	Maynard Ferguson	31
Buddy DeFranco	182	Les Spann	21	BIG BAND (DANCE)	
Tony Scott	141	ACCORDION		Les Brown	217
Eric Dolphy	116	Art Van Damme	341	Count Basie	203
Edmond Hall	102	Tommy Gumina	193	Harry James	191
Benny Goodman	52	Pete Jolly	181	Benny Goodman	74
Pete Fountain	20	MISCELLANEOUS INSTRUMENT		Ted Heath	48
		John Coltrane (soprano sax)	281	Ray Anthony	21



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

CLASSICS



Beecham/Ormandy

EIN HELDENLEBEN BY RICHARD STRAUSS
—Capitol SG-7250: Memorial Edition for Sir Thomas Beecham.

Personnel: Royal Philharmonic Orchestra, Sir Thomas Beecham, conductor; Steven Staryk, violin.

Rating: ★ ★ ★

EIN HELDENLEBEN BY RICHARD STRAUSS
—Columbia MS-6249, ML-5649.

Personnel: Philadelphia Symphony Orchestra, Eugene Ormandy, conductor; Anshel Brusilow, violin.

Rating: ★ ★ ★

Two worthy *Heldenlebens* present a problem, but for most persons, the choice will be easy.

If one admired Sir Thomas, this reading of the windy old Strauss tone poem, recorded just prior to his death, ought to serve more than adequately to recall his entirely characteristic way with a familiar work. Rousing enough in the fustian passages, this recording is uncommonly good in the long, introspective stretches, which often can be dull as deadwood.

Ormandy's version is a red-blooded one, recorded with sumptuous orchestral sweep and gloss. It plays to the gallery gloriously, and inasmuch as that is exactly where Strauss aimed his works, Ormandy hits the mark. (D.H.)

Cliburn/Chopin

MY FAVORITE CHOPIN—RCA Victor LM/LSC-2576; *Polonaise No. 6 in A Flat, Op. 53 (Heroic)*; *Nocturne No. 17 in B, Op. 62, No. 1*; *Fantaisie in F Minor, Op. 49*; *Etude No. 23 in A Minor, Op. 25, No. 11 (Winter Wind)*; *Etude No. 3 in E, Op. 10, No. 3*; *Ballade No. 3 in A Flat, Op. 47*; *Waltz No. 7 in C-Sharp Minor, Op. 64, No. 2*; *Scherzo No. 3 in C-Sharp Minor, Op. 39*.

Personnel: Van Cliburn, piano.

Rating: ★ ★ ★

Finally we have a Cliburn solo album, his first to be released. Although he has played hundreds of recitals and concert engagements and has four concertos in the catalog, he and Victor have been extremely cautious about this initial solo release. How many tapes were rejected we may never know, but there certainly were many. What made its way onto this

disc, one is surprised to discover, is rather tame Chopin.

Cliburn ignores many of the road signs that Chopin staked out in the scores, playing rather blandly past places marked *stretto* and *con fuoco*.

Despite this generally staid approach, there are many extraordinary graceful phrases, and nothing can keep Cliburn from impressing one with his ability to carry the melodic line in long, unbroken arabesques where another pianist would be chopping it into bits, bar by bar.

Possibly spurred by annotating colleagues such as Glenn Gould and Charles Rosen, Cliburn has contributed an essay on Chopin, mystical thought, and the relation of the piano to the universe. Example: "It is not the facts of his [Chopin's] life that seem important to me but rather that his life exemplifies the mystical thought that the greater the struggle on the physical plane, the greater the mystical experience." Match that, Mr. Gould. (D.H.)

Celedonio Romero/Celin Romero

SPANISH GUITAR MUSIC—Contemporary M-6502: Side One—Celedonio Romero: *Serenata Espanola*, by Malats; *Mazurka*, by Tarrega; *Minuetto in D*, by Sor; *Leyenda*, by Albeniz; *Fantasia*, by Celedonio Romero; *Zapatado Clasico*, by Celedonio Romero; *Pavana, Danza*, by Gaspar Sanz; *Sarabanda, Bourree*, by Roberto de Visco. Side Two—Celin Romero: *Rumores de Caleta*, by Albeniz; *Minuetto in C*, by Sor; *Minuetto from the Grand Sonata in C*, by Sor; *Estudio in B Minor*, by Sor; *Preludio, Pavana*, by Tarrega; *El Noi de la Mare*; *El Testamento de Amelia*.

Personnel: Celedonio Romero, Celin Romero, guitars.

Rating: ★ ★ ★

The Romero family—Papa Celedonio and his 23-year-old eldest are represented here, and there are two teenagers coming along—makes a handsome package and one worth any guitarist's serious attention. The father, by the evidence of this record, is easily the better musician, and his readings of familiar pieces are both technically adroit and individual in the best sense.

Celin, too, is a talented fellow; there are few guitarists who can run a chromatic scale faster. But he is either musically naive or self-indulgent. His most glaring fault is a tendency to break his chords with a regularity that gives his playing a hiccupping effect.

Specifically, his performances of the Sor *B Minor Study* and the Tarrega prelude called *Lagrima* are the sort one hears from students. In both cases the score shows chordal notes as if broken because there is not room to do otherwise, but the notes must be played simultaneously or the time is altered intolerably. The young Romero, I suspect, mislearned these elementary pieces long ago and hasn't looked at them since. (D.H.)

JAZZ



Gene Ammons

GROOVIN' WITH JUG—Pacific Jazz 32: *Good Vibrations*; *Willow, Weep for Me*; *Juggin' Around*; *Groovin' with Jug*; *Hey, You, What's That?*

Personnel: Ammons, tenor saxophone; Richard Holmes, organ; Gene Edwards, guitar; Leroy Henderson, drums.

Rating: ★ ★ ½

The most interesting moments on this generally predictable disc are provided by guitarist Edwards, whose brief but ruggedly swinging solos on *Vibrations* and *Hey, You* suggest that another guitarist in the Wes Montgomery vein is arriving.

Otherwise, Ammons flows through lifting, building solos that almost always have a lively vitality even when he is only thumbing through familiar patterns.

Aside from the brief glimpses of Edwards, Ammons is pretty much on his own here, for Holmes' organ establishes an echoing, tubby background through which Ammons has to cut. Holmes also takes some solos that add nothing to the disc. (J.S.W.)

Louis Armstrong-Duke Ellington

LOUIS ARMSTRONG & DUKE ELLINGTON—Roulette 52074: *Duke's Place*; *I'm Just a Lucky So and So*; *Cotton Tail*; *Mood Indigo*; *Do Nothin' Till You Hear from Me*; *The Beautiful American*; *Black and Tan Fantasy*; *Drop Me off in Harlem*; *The Mooche*; *In a Mellow Tone*.

Personnel: Armstrong, trumpet, vocals; Trummy Young, trombone; Barney Bigard, clarinet; Ellington, piano; Mort Herbert, bass; Danny Barcelona, drums.

Rating: ★ ★ ★ ½

We have a&r man Bob Thiele and Roulette to thank for what is the most inspired Armstrong record performance since the W. C. Handy session for Columbia a few years ago. Most of the credit for quality of the date, however, must go to Ellington, whose presence evidently brought out the creative powers that Armstrong still possesses but doesn't display often enough these days.

True, Armstrong's trumpet tone and execution are not what they were when he was a young man, but the qualities that made, and make, him one of the really great jazzmen never left him—his gift for playing beautifully constructed

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melodies and, even more, his sensitiveness, that deep well of warmth and poignancy that can cause eyes to shine with tears.

Although some of his trumpet solos here are reworkings of earlier recorded performances, most are made up of fresh, singing lines that are nearly as classic as his flights in the late 1920s.

Armstrong's best trumpet tracks are *American*, on which he makes a dramatic delayed entrance; *Mood*, where, in the theme statement, he plays two heart-breaking asides; *Mellowtone* and *Cotton*, both of which find him relaxed and quite sure of himself. It's also interesting to hear Louis play the Bubber Miley breaks at the end of *Fantasy* leading to Chopin's *Funeral March* close.

His vocal abilities are very much in evidence, too; he sings on all but *American*, *Fantasy*, and *Mooch*. Two of his vocals are exceptional. *Lucky* and *Cotton*. On *Cotton*, he sings two scat choruses, the second (one of the best moments of the album) seemingly an afterthought to the first. His *Lucky* vocal is the epitome of jazz ballad singing—no tricks, just feeling and understanding.

Ellington's accompaniment to Louis' vocals is delightful, especially on *Lucky*, which also has an exquisite James P. Johnson-ish solo by him. In fact, Duke is in fine fettle throughout, playing lean, thoughtful solos on every track. His sense of humor gets the better of him in his out-of-tempo *Mooch* ending; the very last note comes out of left field, producing a sort of raised-eyebrow effect.

So much has been said about, and so much read into, the similarity of Ellington's piano playing and Thelonious Monk's that it is enough to say that if there is any doubt about it, such doubt is shattered by Duke's playing on this album.

Ellington is playing better now than he has ever before. Someone should record him solo—at length, the way Norman Granz recorded Art Tatum. Such a series of albums would be invaluable.

As inspired as Duke and Louis are, the enthusiasm doesn't rub off on Bigard, or, at least, very little of it does. Most of his solos are reruns of what he has played before. Young, on the other hand, is very good, his solos driving and heated, reminiscent, at times, of J. C. Higginbotham. Both Young and Bigard seem lost, however, on Ellington's *Beautiful* theme, dashed off at the studio and sounding it.

Herbert and Barcelona are competent, Herbert more than that on *Cotton*.

A successful album, a good turn that deserves another. (D.DeM.)

Bill Barron

THE TENOR STYLINGS OF BILL BARRON—Savoy 12160: *Blast Off*; *Ode to an Earth Girl*; *Fox Hunt*; *Oriental Impressions*; *Back Lash*; *Nebulae*.

Personnel: Barron, tenor saxophone; Ted Curson, trumpet; Kenny Barron, piano; Jimmy Garrison, bass; Frankie Dunlop, drums.

Rating: ★ ★ ½

Barron's first album as a leader is somewhat disappointing. His general area of influence is John Coltrane, but it is not because of imitation that he doesn't make it all the way here. On *Blast Off*, his solo has urgency and solid attack, with

reminders of one of his earlier influences, Dexter Gordon. On the other hand, *Back Lash*, which has a tired theme, contains an arid, mechanistic approach that I didn't find present when he was a member of Philly Joe Jones' group. Here, many times he plays a phrase and then seems committed to a rigid follow-up that embodies the completely expected.

His tone is not always what it should be, even granting him the confines of his particular style. Sometimes the poor recording is to blame. The engineer seemed to pay more attention to the rhythm section than the horns. On *Blast Off*, this makes Garrison sound particularly muddy.

As a writer, Barron is most impressive on *Earth Girl* and *Impressions*, both of which firmly establish effective moods.

In general, Curson is not up to the high level he set in his own *Old Town* release of several months ago. On *Earth Girl* he contributes a highly lyrical solo, but in many other places he is guilty of sloppy execution. One high spot, however, is the simultaneous solo duet between the two horns on *Nebulae*. It may be a little jarring at first audition, but it has its own logic and beauty.

Barron's younger brother, Kenny, shows much promise and, in some ways, is the most consistent soloist of the set.

An uneven album then but one that piques the interest and cannot be dismissed. (I.G.)

Coleman Hawkins

THE HAWK RELAXES—Prestige/Moodsville 15: *I'll Never Be the Same*; *When Day Is Done*; *Under a Blanket of Blue*; *More Than You Know*; *Moonglow*; *Just a Gigolo*; *Speak Low*.

Personnel: Hawkins, tenor saxophone; Kenny Burrell, guitar; Ronnell Bright, piano; Ron Carter, bass; Andrew Cyrille, drums.

Rating: ★ ★ ★ ★ ½

Here is the old master at work, showing anyone who might be interested that ballads have grace, fluidity, depth, vitality, beauty, and an innate propulsion. The concept, promulgated steadily over the last decade by a seemingly endless line of apparently totally insensitive soloists, that the essence of balladry is a flat, drab sound expressed sullenly at a tempo bordering on utter exhaustion receives the definitive refutation that it has been begging for in this set of Hawkins performances.

It would be laboring the obvious to point out that Hawkins is one of the rare and remarkable creators in the ballad idiom in jazz. There have been times, however, when he has been content simply to go through the motions on ballads. But this is not one of them. Here he works all his subtle magic, the warm-blooded singing of his playing gliding and soaring through one brilliant chorus after another.

More than that, he has found a superbly complementary musician in Burrell, who has a few solos and occasionally moves up into a fascinating duet relationship with Hawkins.

Like Hawkins, Burrell has always shown an appreciation and understanding of ballads, and, undoubtedly stimulated by this association with another great ballad man, he has rarely played with more becomingly sensitive imagination.

The essential mood of this set might

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be considered background music, but it is background music of such a compelling nature that the ear is drawn, caught, and never released. (J.S.W.)

Eddie Higgins

EDDIE HIGGINS—Vee Jay 3017: *Zarac, the Evil One; Falling in Love with Love; You Leave Me Breathless; A B's Blues; Blues for Big Scotia; Foot's Bag; Satin Doll*.
Personnel: Higgins, piano; Richard Evans or Jim Atlas, bass; Marshall Thompson, drums. Tracks 1, 3, 6—Frank Foster, tenor saxophone; Paul Serrano, trumpet, added.

Rating: ★ ★ ★ ½

If the trio tracks were up to the quintet numbers, this would rate another star.

Foster's tenor shines with its Basic wraps off, and Serrano reveals a talent not evident on his own recent Riverside release. Higgins becomes a different man, too, in comparison to his stylized trio offering. The latter are by no means bad. They are pleasant, in fact, but there is nothing distinguishing about them. Many of the ideas are completely innocuous.

The quintet tracks are something else again, especially the modal *Foot's Bag*. Foster acknowledges Coltrane but doesn't go overboard. Higgins retains the swing of his trio but adds expressive ideas, both rhythmic and harmonic. I hear some of Freddie Hubbard in Serrano's hard, brassy playing, especially on *Bag*.

Thompson (a former dancer) renders some expert softshoe via his brushwork and is generally fine throughout. Atlas is strong on the quintet tracks, Evans sensitive on the trios. Evans also has a nice solo on *Doll*. The notes indicate Atlas is on *How Long Has This Been Going On?* by the trio, but since this tune is not included in the album, I would assume he is on *Falling in Love*. There's a good bass solo there that doesn't sound like the same man who's on *Doll*.

This set seems to represent Higgins in two attitudes: at a jazz club and in the cocktail lounge. Let's have more of the former. (I.G.)

Carmell Jones

THE REMARKABLE CARMELL JONES — Pacific Jazz 29: *I'm Gonna Go Fishing; Come Rain or Come Shine; Night Tide; Sad March; Stellisa; Full Moon and Empty Arms*.

Personnel: Jones, trumpet; Harold Land, tenor saxophone; Frank Strazzeri, piano; Gary Peacock, bass; Leon Petties, drums.

Rating: ★ ★ ★

Jones has talent. There is no denying that. However, when it is compared against the work of men like Kenny Dorham or Donald Byrd, not even to mention Freddie Hubbard, who is more within Jones' experience category, the talent assumes less dimension than some people have been giving it.

This is not to put him down, for he does have warmth and enthusiasm among other basic attributes, but what he is playing we've heard before and better. He is still hung on Clifford Brown (a fine model), and it's too close for comfort. This is very evident on his feature *Come Rain*.

Full Moon finds him still with Brown, but he cooks convincingly until the end of his solo, when technical difficulties ensue.

A contrast between fledgling and pro can be observed by listening to Land alongside Jones. This is not necessarily Land's best recorded work, but he brings

an order and maturity to his solos. *Fishing* finds him quoting from Hank Mobley in a couple of spots, but essentially he is playing himself.

The rhythm section is good, with Petties tasty and Peacock an obviously attentive listener to what the horns are doing. Strazzeri has one of the best solos in the set on Jones' moody, pretty *Stellisa*. His reference to Bud Powell's *Parisienne Thoro fare* is artfully inserted. On *Fishing* he makes sense, too, occasionally reminding of Tommy Flanagan.

This is not a spectacular debut for Jones as a leader, but it is a good one. Sometimes it's better to start slowly.

(I.G.)

Gene Krupa

PERCUSSION KING—Verve 8414: *The Galloping Comedians; American Bolero; Espana Cani; Sabre Dance; Meadowland; Arab Dance; Valse Triste; Ritual Fire Dance; March from the Nutcracker Suite; Poet and Peasant Overture*.

Personnel: Doc Severinsen, Ernie Royal, Bernie Glow, Jimmy Maxwell, Joe Wilder, trumpets; Billy Byers, Tommy Mitchell, Jimmy Cleveland, Urbie Green, trombones; Eddie Wasserman, Danny Bank, Romeo Penque, Toots Mondello, Gerry Sanfino, saxophones; Hank Jones or Moe Wechsler, piano; Milt Hinton, bass; Krupa, Joe Venuto, Doug Allen, Mousey Alexander, percussion.

Rating: ★ ★ ★

Taking three show pieces from his old big-band book—*Triste, Comedians, and Sabre*—Krupa has had George Williams update the arrangements and write charts for several other numbers in a similar vein, all of them featuring a percussion quartet headed by Krupa. The result is material in the currently fashionable super-

high-fidelity percussion vein with jazz overtones.

These are lusty big-band scores, and Krupa has brought together a brilliant group of musicians to cut them. All of the pieces have excitement, color and brilliance, although, except for *Triste*, which really swings, jazz is represented more by implication than actuality.

But there is plenty of spirit in these performances, and the percussion quartet is rarely given the spotlight all by itself.

(J.S.W.)

Thelonious Monk

THELONIOUS MONK WITH JOHN COLTRANE—Jazzland 46: *Ruby, My Dear; Trinkle, Tinkle; Off Minor; Nutty; Epistrophy; Functional*.
Personnel: Monk, piano; Coltrane, tenor saxophone; Wilbur Ware, bass; Shadow Wilson or Art Blakey, drums. Tracks 3, 5 add Coleman Hawkins, tenor saxophone; Gigi Gryce, alto saxophone; Ray Copeland, trumpet.

Rating: ★ ★ ★ ★ ★

To spell out the contents for a bit, *Functional* is a remarkable, unaccompanied piano solo. It is an alternate version to the one included on *Thelonious Himself* (Riverside 235) and so different from the original that I think it should have been given a different title.

Off Minor and *Epistrophy* are alternate and briefer versions from the septet date that produced *Monk's Music* (Riverside 242). The former has very good solos by Hawkins, Copeland, and Monk, the latter solos by Coltrane and Copeland.

Nutty, Ruby, and Trinkle are by Monk, Coltrane, Ware, and Wilson—the quartet that had an almost legendary stay at the Five Spot in New York during the summer

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. Use this guide as a handy check list.

★ ★ ★ ★ ★

- The Greatest of Dizzy Gillespie*, (reissue) (RCA Victor 2398)
- A Study in Frustration—The Fletcher Henderson Story* (reissue) (Columbia C4L 19)
- Charlie Parker, (reissue) *The Early Bird* (Baronet 107)
- Robert Pete Williams, (vocal) *Free Again* (Prestige/Bluesville 1026)

★ ★ ★ ★ ½

- Ray Charles, *The Genius after Hours* (Atlantic 1369)
- Teddy Edwards-Howard McGhee, *Together Again!* (Contemporary 3588)
- Benny Golson, *Gettin' with It* (Prestige/New Jazz 8248)
- A Date with the Mastersounds* (Fantasy 3316)
- Charlie Mingus, *Pre-Bird* (Mercury 20627)
- Joe Newman, *Good 'n' Groovy* (Prestige/Swingville 2019)
- Charlie Parker-Dizzy Gillespie, (reissue) *A Handful of Modern Jazz* (Baronet 105)

★ ★ ★ ★

- Bob Brookmeyer, *7 X Wilder* (Verve 8413)
- Eddie (Lockjaw) Davis, *Afro-Jaws* (Riverside 373)
- Miles Davis in Person, *Friday and Saturday Nights* (Columbia 820)
- Ella Fitzgerald, *Get Happy* (Verve 4036)
- Dexter Gordon, *Doin' Allright* (Blue Note 4077)
- Grant Green, *Green Street* (Blue Note 4071)
- Percy Humphries, *Crescent City Joymakers* (Riverside 378)
- The Jazz Crusaders* (Pacific Jazz 27)
- The Jazztet and John Lewis* (Argo 684)
- Jack Teagarden, *Mis'ry and the Blues* (Verve 8416)
- Various Artists, *The Birdland Story* (Roulette RB-2)

**The Cannonball Adderley
Quintet Plus**

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Also on *Riverside* are these other hit LPs by the quintet: **CANNONBALL ADDERLEY QUINTET IN SAN FRANCISCO** (RLP 311; Stereo 1157) **CANNONBALL ADDERLEY QUINTET AT THE LIGHTHOUSE** (RLP 344; Stereo 9344) **THEM DIRTY BLUES** (RLP 322; Stereo 1170) And Cannonball's other sensational albums: **AFRICAN WALTZ**—by the 19-piece orchestra (RLP 377; Stereo 9377) **CANNONBALL AND THE POLL-WINNERS**—with Ray Brown, Wes Montgomery (RLP 355; Stereo 9355) **THINGS ARE GETTING BETTER**—with Milt Jackson (RLP 286; Stereo 1128) ...and 45-rpm singles: **AFRICAN WALTZ/KELLY BLUE** (45-457) **THE UPTOWN/SOMETHING DIFFERENT** (4501) **SACK O' WOE, Parts 1 and 2** (45-454) **THIS HERE, Parts 1 and 2** (45-432)

RIVERSIDE RECORDS

of 1957, a prelude to Monk's rediscovery as a major jazzman and to his current popularity and surely one of the most important (and exhilarating) events in jazz in recent years.

These three selections were recorded and the tapes were labeled "for posterity" and set aside until contractual conflicts had been resolved, permitting their release now. They are strong experiences, and if they are not as good as the performances one heard those summer nights at the Five Spot, they are nevertheless exceptional jazz.

Each member of that quartet played with great enthusiasm and at the peak of his own abilities, and through Monk's music each man was discovering and expanding his potential almost nightly.

Monk and Coltrane had exceptional emotional rapport. Technically, on the other hand, they were superb contrasts. Coltrane's techniques are obvious, Monk's more subtle. At the same time that Coltrane, with his showers of notes and his "sheets of sound," seemed to want to shatter jazz rhythms into an evenly spaced and constant array of short notes, Monk seemed to want to break them up subtly and phrase with a new freedom. Monk is a melodist; his playing is linear and horizontal. Coltrane is an arpeggio player; his approach is vertical. He is a kind of latter-day Coleman Hawkins.

But even Coltrane's earlier solo on *Epistrophy* shows that he found enormous harmonic stimulation in Monk's music—he seemed to know not only where Monk was but where he was headed, as very few players did. But again, as the quartet tracks show (particularly *Ruby*), Coltrane also knew that Monk's melodies are very strong and important and that it isn't enough merely to run their changes. Over and over again here, Monk's materials discipline Coltrane and order his explorations in a way that no material he has since dealt with seems to have done.

Ware is, like Monk, a melodist, and he also finds surprise twists even in the most traditional approach. Wilson, whose early work had the smooth evenness of a Jo Jones, responds to Monk's hints with enthusiastic and appropriate polyrhythmic patterns.

Monk also got a remarkable variety of textures from this group—by playing with Coltrane, by playing contrapuntally against Coltrane, by laying out and leaving Coltrane to Ware and Wilson, sometimes predominantly to one of them, sometimes to both equally.

Some details: On *Nutty*, after Coltrane has strayed further and further into elaborate harmonic implications of the piece, Monk enters for his solo with, as usual, a simple and eloquent re-establishment of the theme in paraphrase. He does the same on *Trinkle*, with an even more subtle recasting of that intricate melody.

Ruby is a knowingly embellished version of a lovely piece. The end of Coltrane's opening solo has a particularly beautiful (and Monkish) effect of suspension, and Monk's decision to begin his solo with lightly implied double-timing was a near-master-stroke of meaningful contrast.

The best quartet performance is *Trinkle*. The one flaw is that the line itself, unlike

most of Monk's melodies, is a bit pianistic in conception to be fully effective on saxophone. But the spontaneous interplay between Monk and Coltrane in *Trinkle* is quite wonderful, as is Monk's intuitive logic in knowing just when to stop it and let Coltrane stroll along against Ware and Wilson. Ware's solo is good (and I'm afraid makes one long for those evenings when he would spin several effortless choruses in each piece.)

As I said, this solo *Functional* is quite different from the previous version. On the earlier releases, Monk manages to play variations on one of the simplest and most percussive of all blues phrases in a nine-minute tour de force of cohesive imaginative invention. Here we hear nearly 10 minutes of Monk playing the blues in a dramatic yet lyric curve of melody.

Other delights: the interplay of Ware behind Monk on *Off Minor*. Copeland's solo on the same piece; in his way he knows the relationship of parts of Monk's music, of melody to harmony, as well as Coltrane does.

Nostalgia can corrupt memory, of course, but even allowing for that, I don't think these quartet performances are up to the level one heard at the Five Spot from this group. However, *Trinkle* very nearly is. The other two are fine performances. I think that in this way *Epistrophy* is excellent, too. And *Functional* is a near masterpiece. (M.W.)

Wild Bill Moore

BOTTOM GROOVE—Jazzland 54: *Sister Caroline*; *Bottom Groove*; *My Little Girl*; *Down with It*; *Sea Breezes*; *Caravan*.

Personnel: Moore, tenor saxophone; Johnny (Hammond) Smith, organ; Joe Benjamin, bass; Ben Riley, drums; Ray Barretto, conga.

Rating: ★ ★

Moore and Smith put their worst feet forward in the first two numbers on this disc and then gradually edge up toward evidences of acceptability as the tunes pass by.

Moore has a dark, full-bodied tone, and there are moments when he shows that he can cut into a note the way Coleman Hawkins does. But he is usually content to work around clichés, whether he is involved in the obvious down-home hokum of the first two numbers or moving into the fresher air of the second side, on which he shows a gentler side of his playing on a waltz and a ballad.

Smith's organ is not as shrilly objectionable as some organists have shown the instrument can be under these conditions, but it is scarcely memorable.

On *Caravan* the rhythm section cooks a fine, riding rhythm that encourages the two soloists somewhat but not enough.

This disc was apparently aimed at a fairly low common denominator, and, viewed on these terms, it could be considered successful. (J.S.W.)

Oliver Nelson

BLUES AND THE ABSTRACT TRUTH—Impulse 5: *Stolen Moments*; *Hoe-down*; *Cascades*; *Yearnin'*; *Butch and Butch*; *Teenie's Blues*.

Personnel: Nelson, tenor, alto saxophones; Freddie Hubbard, trumpet; Eric Dolphy, flute, alto saxophone; George Barrow, baritone saxophone; Bill Evans, piano; Paul Chambers, bass; Roy Haynes, drums.

Rating: ★ ★ ★ ★

A glance at the personnel of this al-

bum might lead one to believe this is another blowing session. It is not. Although there are good, sometimes excellent, solos on every track, Nelson's writing lifts this record out of the ordinary.

Using 12-bar blues and *I Got Rhythm* as points of departure, Nelson has put together six compositions that show him to be one of the important new writers. He uses various devices, depending on the mood he wishes to create.

In *Stolen Moments*, he uses close parallel voicing, to achieve a soothing, floating feeling, somewhat in the manner of Gil Evans. In *Hoe-down*, he contrasts a rustic effect, similar to that used by country fiddlers, in the first part of the composition with undulating modern lines in the second.

Cascades is built on a minor-key exercise Nelson composed when he was in school. The theme, 56-bars long, put me in mind of Lester Young's *Tickettote*. Instead of returning to the original theme after the solos, Nelson introduces a 12-bar theme that is related to *Stolen Moments*. *Yearning*, made up of two sections, one of 12 bars, the other of 16, is in a Basic mode and played behind the beat, so far behind, in fact, that it sets up an uncomfortable tension in the rhythm section. Nelson has written a boppish line, played by alto and trumpet, in *Butch*, with tenor and baritone together acting as foil and counterbalance. *Teenie's* is written for two altos; blues serve as the base, but Nelson adds spice by employing dissonance and half-step transpositions.

Nelson's playing is like his writing: thoughtful, unhackneyed, and well constructed. Though their styles of playing and writing are dissimilar, there is a parallel between Nelson and Benny Golson. Both play compositionally; each writes with an over-all effect in mind; neither restricts himself to standard meter constructions.

Hubbard steals the solo honors with some of his best playing on records. The young trumpeter seems to be giving more thought to the shape of his solos than was his wont previously. In several of his solos here he alternates to advantage a series of short, punching phrases with long, flowing ones. Hubbard still has the wonderful fire of youth in his playing, but there are now moments of soberness also.

Dolphy gets off some good solos, too, his most interesting one on *Yearnin'*. If we can visualize most solos as being a given area that is gradually filled in by the soloist, as, say, a circle is blacked in, Dolphy, on *Yearnin'*, seems to outline the solo area, blacking in, as it were, the space around the edge of the circle. Anyway you want to look at it, it's a hell of a solo.

Evans is a little disappointing. Except for short solos on *Butch* and *Teenie's*, his piano spots are no more than pleasant, and there's nothing more frustrating than an excellent musician being merely pleasant.

Special commendation must go to Barrow, Haynes, and Chambers for their ensemble playing. Haynes again shows that he is one of the most adaptable and



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JAZZLAND RECORDS
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understanding of drummers; his support is excellent throughout.

Now, how about a big-band date for Nelson? (D.DeM.)

Martial Solal

MARTIAL SOLAL—Capitol 10261: *Quin-Ouin; Theme a Tics; Bonsoir; Very Fatigue; Middle Jazz; Darn That Dream; Round About Midnight; Flamingo; Lover Man; Anything Goes; The Squirrel.*

Personnel: Solal, piano; Guy Pedersen, bass; Daniel Humair, drums.

Rating: ★ ★ ★ ★ ½

Though not at all "the debut on discs of Europe's greatest jazz pianist," as proclaimed across the cover (he has previously appeared on Contemporary and Epic labels, and this album was released by the Phillips label in Europe about a year ago), this set is most auspicious.

Solal is quite brilliant, driving and stimulating without pause in these 11 tracks. A French Algerian, he has been active in French jazz since 1950 but has not been given due exposure, until now, to U.S. jazz lovers.

His two idols of jazz piano are peerless—Art Tatum and Bud Powell—and if there be a reservation about his playing, it is the unconcealed homage he constantly pays both. Solal combines the blinding technique of Tatum with the boppish conception of Powell. The combination is most salutary.

The first five tracks are Solal originals, and they reveal a true independence of concept. In these, bassist Pedersen and drummer Humair display talent and a strength of jazz feeling that can stand with the better U.S. exponents. They lay out for the second side while Solal works over five standards and Tadd Dameron's *The Squirrel*. The exquisite taste of this pianist is evident in the ballads; on the blistering up tunes, his fire is constant.

Solal is a major piano artist and an important jazz voice—on either side of the pond. (J.A.T.)

The Trio

THE TRIO — Riverside 380: *Groove Yard; Smoke Gets in Your Eyes; The End of a Love Affair; Scramble; Out Front; Che-Low; For Heaven's Sake; D&D.*

Personnel: Billy Bean, guitar; Walter Norris, piano; Hal Gaylor, cello, bass.

Rating: ★ ★ ★

Those stars above should be larger. Three stars signifies "good"—this LP is certainly that.

Its weaknesses stem from the limitations inherent in the instrumentation, which does not permit a great variety of textures, dynamics, and such. Perhaps, if Bean, Norris, and Gaylor are serious about maintaining their group as more than a unit for recording purposes, they will wish to consider adding a horn.

These thoughts should not detract from the virtues of what we are presently offered.

The Trio generates a relaxed but by no means lethargic swing on the medium- and up-tempo tunes, on which they are at their pleasant, unassuming best; in this vein, I might single out for praise the blues *Che-Low* featuring Gaylor's well-fashioned (overdubbed) cello solo.

In all, a somewhat lightweight set done in thoroughly professional manner. (F.K.)

Various Artists

THE YOUNG LIONS—Vee Jay 3013: *Seeds of Sin; Scourn'; Fat Lady; Peaches and Cream; That's Right.*

Personnel: Lee Morgan, trumpet; Wayne Shorter, tenor saxophone; Frank Strozier, alto saxophone; Bobby Timmons, piano; Bob Cranshaw, bass; Louis Hayes or Albert Heath, drums.

Rating: ★ ★

This is just like many other non-descript dates that were too numerous in 1960 but which seem to be dropping off in frequency of appearance.

A blowing session must have some inspiration to set it apart as worthwhile, and this one lacks any concentrated fire. The cats just came in and went through the motions for the most part.

The lines are undistinguished except for Shorter's *Scourn'*. He and Timmons are the best soloists on the record, Morgan and Strozier the weakest. Morgan sounded far better with the Jazz Messengers. On *Scourn'* he sounds like early Donald Byrd on a bad day. Strozier was obviously having a bad day, too. His tone is weak, uncertain, and annoying, his time unsure in places.

The drummers are steady, and Cranshaw is excellent, but this is one to skip. (I.G.)

VOCAL



Ray Charles

THE GENIUS SINGS THE BLUES—Atlantic 8052: *Early in the Mornin'; Hard Times; The Midnight Hour; The Right Time; Feelin' Sad; Ray's Blues; I'm Movin' On; I Believe to My Soul; Nobody Cares; Mr. Charles' Blues; Some Day, Baby; I Wonder Who.*

Personnel: Charles, vocals, piano. Tracks 1, 4, 7, 8—Raylettes added; other personnel unidentified.

Rating: ★ ★ ★ ½

With this delightful collection, composed for the most part of tunes Atlantic had initially issued as singles, Charles is heard in a program of the blues and blues-ballads that began his astonishing success.

Charles since has moved to the greener pastures of the lush ballad interpretation, and as a result this disc forcibly reminds us of the great loss to the blues field this move has effected.

All the old ingredients are present here — the widely disparate elements that Charles first brought together into one of the most grippingly personal and widely influential of all modern urban blues stylings. The Gospel music gleanings are most vividly felt in those numbers featuring the vocal group, the Raylettes, for in the exciting antiphonal play between Charles' fervent, rasping exhortations and the answering

cries of the group there is an obvious parallel to the call-and-response pattern of preacher and congregation.

There are four such numbers, and with one of them, *I Believe to My Soul*, Charles has a powerful piece that convincingly echoes the bittersweet melancholy and moving intensity of his earlier *It's All Right*. This, however, is the only one of the four that projects any degree of believability. The others reflect too much formalization.

What I found especially interesting about this album was the presence of several selections in the older blues style (12-bar, A-A-B pattern) offered in versions having little of the stylization to which Charles usually subjects his borrowings from the past. They are straightforward, ungimmicked pieces of real power and feeling, to wit, the moving performance of the oft-recorded *Some Day* and, to a lesser extent, *Nobody Cares* and *I Wonder Who*.

There are a number of merely routine city blues—usually authored by other artists, I might mention—as well as Hank Snow's blues-based *I'm Movin' On*. Charles injects as much life and force into these as he is capable of doing, but they rarely have the urgency and conviction of his own pieces. (P.W.)

Billie Holiday

THE ESSENTIAL BILLIE HOLIDAY—Verve 8410: *Lady Sings the Blues; It Ain't Nobody's Business; Please Don't Talk About Me When I'm Gone; I'll Be Seeing You; I Love My Man; Body and Soul; Don't Explain; Yesterdays; My Man; I Cried for You; Fine and Mellow; I Cover the Waterfront; What a Little Moonlight Can Do.*

Personnel: Miss Holiday, vocals; Roy Eldridge or Buck Clayton, trumpet; Coleman Hawkins or Al Cohn and Tony Scott, reeds; Carl Drinkard, piano; Carson Smith, bass; Kenny Burrell, guitar; Chico Hamilton, drums.

Rating: ★ ★ ★ ★ ½

The concert at Carnegie Hall in November, 1956, that is the source of this disc occurred almost three years before Miss Holiday's death, but, certainly so far as recording is concerned, it can be considered her *ave atque vale*.

In a period when her vocal capabilities were extremely uncertain, she was in full control on this special evening as she sang back over her musical career while her life was reflected in another vein through portions of her autobiography, *Lady Sings the Blues*, read by Gilbert Millstein. Both aspects have been retained on the record, and, tightened by editing, the over-all effect is even better than it was at Carnegie.

There are times in these songs when you feel that she is consciously setting them down for all time, for her artistry is almost constantly at a high level of intensity.

You hear it in her strongly emotional projection of *Don't Explain*, in the throaty lyricism, the exquisite phrasing, and the mordant wit of *I Love My Man*, the buoyant lilt in *Nobody's Business*, and, on *Body and Soul*, that mixture of almost childish wistfulness and worldly heartbreak that was such a special Holiday quality.

The accompaniment, for the most part, is wonderfully sympathetic, with Eldridge and Clayton singing their muted threnodies behind her and Scott contributing one aptly wailing solo. But since there are two different groups working with her, it would have been helpful if there were some indication of which group plays on each number. (J.S.W.)

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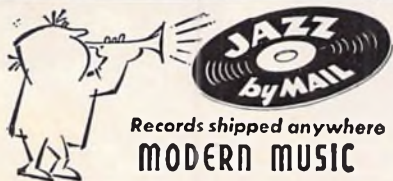


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Anita O'Day

TRAV'LIN' LIGHT—Verve 2157: *Trav'lin' Light; The Moon Looks Down and Laughs; Don't Explain; Remember?; Some Other Spring; What a Little Moonlight Can Do; Miss Brown to You; God Bless the Child; If the Moon Turns Green; I Hear Music; Lover, Come Back to Me; Crazy He Calls Me.*

Personnel: Miss O'Day, vocals. Tracks 1, 3, 9-12—Johnny Mandel, conductor; Al Porcino, Ray Triscari, John Anderson, Jack Sheldon, trumpets; Dick Nash, Stu Williamson, Lew McCreary, Frank Rosolino, trombones; Joe Maini, Chuck Gentry, saxophones; Al Viola, guitar; Russ Freeman, piano; Buddy Clark, bass; Mel Lewis, drums; Larry Bunker, vibes, percussion. Tracks 2, 4-8—Don Fagerquist, trumpet; Ben Webster, tenor; Jimmy Rowles, piano; Barney Kessel, guitar; Clark, bass; Lewis, drums.

Rating: ★ ★ ★ ★ ½

What is more fitting than a tribute to Billie Holiday by Anita O'Day, who stemmed directly from Billie in the line of jazz singing succession, and whose debt to the late Lady is beyond musical measure.

This is one of Miss O'Day's most successful sessions. The over-all mood is one of restraint, even on such up-tempo songs as *I Hear Music* and *Lover, Come Back*. There is nothing frantic or forced. At least half of the credit for this goes to arranger-conductor Mandel, whose charts for the larger ensemble are tasteful and intelligently conceived with spaces for solo blowing by Rosolino and Maini (the latter is particularly enlivening on *Lover* in which his alto is heard trading fours with the scating Anita.) Through the sextet tracks, the feeling of relaxation predominates and promotes the communication between singer and instrumentalist.

In the title song, Miss O'Day's inflections are appropriately Ladyish, and this turns out to be the good as she captures the inherent feeling of this song, so uniquely and forever Billie's. Fagerquist is heard to advantage on muted trumpet in an exchange of fours with the singer on *The Moon Looks Down* while pianist Rowles ruminates quietly in the background.

Let one get carried away by the idea of the Holiday material, listen to the final few measures of *Remember?* and hear some distinct and individual O'Day and recognize the clear and unmistakable sound of her own style.

Spring is mainly Anita and Rowles with the pianist painting an intimate chordal backdrop to the vocal. On *Moonlight*, Kessel plays straight rhythm guitar with the section, and then leaps to the fore for a solo that reminds us of his still-potent ability as a jazzman. An effort is made on this track to re-create something of the feeling of the original *Moonlight* disc cut by Miss Holiday and Teddy Wilson in the 1930's.

In this album Miss O'Day is in trim fettle. Her singing mellows and matures as the years pass. Today she remains one of the very few real practitioners of the vocal jazz art. And she makes it all sound so simple. (J.A.T.)

Billie, Dede Pierce

BLUES AND TONKS FROM THE DELTA—Riverside 394: *St. James Infirmary; Exactly Like You; Pinchback Blues; Milneberg Joys; In the Racket; Dippermouth Blues; Goin' Back to Florida; You Tell Me Your Dream; Racetrack Blues; Shoe Boogie; Baby, Won't You Please Come Home?*

Personnel: Billie Pierce, piano, vocals; Dede Pierce, cornet; Albert Jiles, drums.

Rating: ★ ★ ★

Veteran cornetist Pierce and his pianist-vocalist wife give a much broader indication of their ranges in this set than they did in their first Riverside disc, which focused on the blues.

The blues are, quite naturally, still present, since they're the heart of the repertory of any team such as this, but there is variety within their blues this time. There's the pop side of the blues in *St. James* a pair of blue blues (*Racket, Racetrack*), an easygoing boogie, and the traditional instrumentals *Dippermouth* and *Milneberg*.

In addition, the Pierces venture into pop standards—*Exactly, Dream, and Home*.

Dede stays in the background much of the time, playing lonesome, haunted accompaniments. When he does step out on his own, his work is uneven, sometimes sharp and cutting (*Exactly*) or showing great lusty vitality, as when he comes in at the end of *Boogie*, which is primarily a piano solo, but quite often there is a sense of fumbling and uncertainty in his playing.

On up-tempo pieces such as *Dippermouth*, Billie reveals a strong, stompingly urgent piano attack that is necessarily kept undercover on her blues ventures.

As a vocalist, she works on one level that, in its repetitiousness and lack of variants, drains her singing of its potential interest after the first couple of numbers.

(J.S.W.)

Ruth Price

RUTH PRICE WITH SHELLY MANNE AND HIS MEN AT THE MANNE-HOLE—Contemporary 3590: *I Love You; They Say It's Spring; Deeply Beloved; I Know Why; Shadrack; Crazy He Calls Me; Nobody Else but Me; Nobody's Heart; All I Do Is Dream of You; Who Am I?; Till the Clouds Roll By; Look for the Silver Lining.*

Personnel: Miss Price, vocals; Conte Candoli, trumpet; Richie Kamuca, tenor saxophone; Russ Freeman, piano; Chuck Berghofer, bass; Manne, drums.

Rating: ★ ★ ★ ★

Miss Price's singing in this set is, for the most part, not in a jazz vein. But as a sensitive interpreter of good pop material, she shows that she is moving to the front line of the girls who attempt this sort of thing.

At the same time, however, she is extremely erratic, so that one finds a number such as *Crazy He Calls Me*, on which the only real flaw is a lack of the subtleties of shading that seem called for in the approach she takes, and two tracks farther along, she does *Nobody's Heart* with excellent use of just those shading qualities that were missing in the other number.

There are still some vestiges of an earlier tendency to twist a song's lines for exaggerated effect, but when she is not forcing her voice, she has an attractively dark tone that she projects in a commendably open-throated manner.

Her accompaniment could scarcely be improved on. Freeman is superb, lending a brighteningly appropriate accent to everything she does, and Kamuca gets several solo opportunities, which he uses in a delightfully airy and flowing manner.

(J.S.W.)

THE BLINDFOLD TEST

BILLY ECKSTINE



By LEONARD FEATHER

Billy Eckstine was one of the first of a new generation of ballad singers whose qualifications include a keen understanding of, and affection for, modern jazz. As anyone will tell you who was on the scene in the mid-1940s, for years Eckstine made great financial sacrifices trying to keep together a band of bop stars that included at one time or another every great musician of that era, including Charlie Parker and Dizzy Gillespie.

Eckstine was playing valve trombone in those days. In recent years, working as a single in clubs and frequently in British and continental theaters, he has sustained his relationship with the jazz scene by playing occasional trumpet. Knowing him as an articulate and eager critic of all kinds of music, I alternated between instrumental and vocal records for his first *Down Beat Blindfold Test*.

The Records

1. Quincy Jones. *Air Mail Special* (from *The Great Wide World of Quincy Jones*, Mercury). Porter Kilbert, alto saxophone; Lee Morgan, trumpet. Al Cohn, arranger.

It's a wonderful arrangement of *Air Mail Special*. At first I thought it may be Ferry Gibbs' new big band, but on second thought, I frankly don't know who it could be. The fellows played it well.

To take a shot in the dark—it could be Ted Heath, because while Ted's is a very good band, you can't tell that the arrangements are distinctly Ted Heath arrangements. I don't know, but this being the first record, I'd like to be lenient and give it five stars.

2. Margaret Whiting-Mel Tormé. *Tall Hopes* (from *Broadway, Right Now!*, Verve). Miss Whiting, Tormé, vocals; Russell Garcia, arranger, conductor.

A brilliant, young musician, singer . . . one of the real great talents of our business—Mel Tormé. I couldn't identify the girl. It's a nice song, but I didn't especially like the arrangement.

I love Mel's work, his ideas, his great knowledge of things—his good taste. The girl did what she was supposed to do very well, so I will say it was Mel Tormé, assisted by a nice singer. I'd like to give it four stars for Mel, but collectively, I'll give it three.

3. Carmen Leggio. *Club 6* (Jazz Unlimited). Leggio, tenor saxophone.

That was real wild. The tempo was so fast, I couldn't pick out who it may be. In a tempo such as that, you hear a lot of the clichés you've been hearing all along on big, fast things. There really wasn't much chance for the guys to do anything.

Of course, the tenor player, at that tempo, ran through as much as he could on the same old *I Got Rhythm* chords. The musicianship was fair. It had a little bit of Dex (Gordon) in there, but you couldn't get the sound, and it didn't sound like Jug—Gene Ammons. I don't know who it could be. You just couldn't get any feeling out of it. Two stars.

4. Double Six of Paris. *Evening in Paris* (Capitol). Christianne Legrand, vocal.

I know the song. It's an original by Quincy Jones called *L'Amour C'est Lui*. I was with Quincy in Paris when he wrote this, and I recorded it in an album. *Mr. B à Paris*, all in French—on the Felsted label.

But back to this record. There was a girl who sang with the group who made *Lullaby of Birdland* . . . the Blue Stars

. . . she sounded like that and may have a conception of singing jazz like this—a la Jon Hendricks. That's my only wild stab.

For what this is, which I think is very, very good, I'll give it four stars.

5. Al Hirt. *Stompin' at the Savoy* (from *The Greatest Horn in the World*, RCA Victor). Hirt, trumpet, Henri René Orchestra.

That's Al Hirt. This guy is one of the most amazing things to come up in quite some time. His complete mastery and the things he does with his instrument . . . When I see Al play, he looks like he's taking advantage of the instrument. He's so big, and the things that are out of the question for most guys he can play so easily. He's a very brilliantly schooled musician, which a lot of people don't realize.

I've heard him play much better than this particular cut, which I think was done more or less tongue in cheek—it seems a little cute for the style of playing that Al can do. I didn't like the background. There were parts where the brass comes in on the ensemble things that are all out of range.

Whoever wrote the arrangement wrote it too high for the guys. If you'll notice the first part, it comes in with a screech. It's good to write high if you have guys that are going to play it pretty up in there—like Basie's band. So, four stars for Al; three, taking the background into consideration—and if it had been a quartet, just Al with a rhythm section behind him, it would probably have gotten five.

6. Nancy Wilson-George Shearing. *Green Dolphin Street* (from *The Swinger's Mutual*, Capitol). Miss Wilson, vocal; Shearing, piano.

I know the background was by my old buddy, George Shearing, and I think it's that little girl, Nancy Wilson, that I saw in Chicago not too long ago. Good intonation—and she's a cute little girl—a real up-and-coming talent.

This is something you don't see too much in a modern day, where, in order to make loot, you've got to "bang-be-bc-bang-bang, bang-bang-bang" and a few other things like that . . . You no longer have to be a singer; I think you have to be a carpenter in order to make these things go! Anyhow, for this, five stars.

7. Cecil Taylor. *Air* (from *The World of Cecil Taylor*, Candid). Taylor, piano; Archie Shepp, tenor.

(*Stopped by request after 95 seconds.*) I don't know who this is, and evidently

there's been a lot of study in somebody trying to come up with something new. But any time you have to hand a blueprint over to the audience to find out what you're doing, you're defeating your purpose.

This, to me, is not music. This is just a whole lot of noise. These guys are good musicians, especially this kid—whoever it was—playing the piano because you could hear the harmonic structures of what that banging was, if you'd listen intently, there is some harmonic structure there. Why, just for the sake of being different, try something like this? There's no feeling to this whatsoever. It sounds like somebody trying either to tune a piano—or to chop it up.


I've always liked modern jazz, and I've been a firm believer in it, and I've stuck by it all along through thick and thin, but, to me, this runs jazz down. It makes jazz retrogress, because a square will listen to this and say, "Aw, listen to this! This is what you like? Right?" And so, what are you going to say behind this? This defeats the purpose. This was awful! This makes Ornette Coleman sound good!

8. Oscar Brown Jr. *Dat Dere* (from *Sin & Soul*, Columbia). Brown, vocal, lyrics; Bobby Timmons, composer.

I think I know who this is—a fellow named Oscar Brown. And what he's done with this is put a lyric to an instrumental that Bobby Timmons wrote, called *That There*, and he also wrote another thing called *Dis Here*. The idea is real cute. He captures the jazz feeling of *That There*; he puts a little novelty switch in there. I like this. Four stars.

9. Memphis Slim. *Beer Drinking Woman* (from *Just Blues*, Prestige/Bluesville). Slim, piano, vocals.

That's jazz in its primitive stages. It is very truthful. You can't mistake this if you've any knowledge of the blues at all. That was Memphis Slim, one of the *real* blues singers. He does most of the folk blues, and it sounds just like it's supposed to be.

On his performance, and knowing what it is, I'd give it four stars. See, if Slim had a beautiful background—say, like Miles' type background—it wouldn't come off at all. You've got to have this perfect marriage with the bad chords, the cliché blues, and everything behind it in order for this to be Memphis Slim. And I think he carried it out perfectly. 

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LOUIS BELLSON-SHORTY ROGERS-
JAZZ SEXTET

Flamingo Hotel, Las Vegas, Nev.

Personnel: Bellson, drums, conductor; Rogers, solo fluegelhorn. Bellson band personnel—John Frosk, Arnie Chycoski, Charlie Walp, Wally Battagello, Bill Peterson, trumpets; Nick DiMaio, Mike Barone, Charles Loper, trombones; Ethel Merker, French horn; Don Hannah, tuba; Carrington Visor, Jack Montrose, Angie Basgas, Ronnie Reuben, George Perry, saxophones; Phil Raphael, piano; Bob Morgan, guitar; Jack Ryan, bass; Roger Rampton, Mark Barnet, boobams, tympani, various percussion instruments; Karl Kiffe, drums.

Jazz Sextet personnel: Buck Monari, cornet, fluegelhorn, valve trombone; Bob Enevoldsen, tenor saxophone, valve trombone; Carl Fontana, trombone; Don Overberg, guitar; Billy Christ, bass; Eddie Pucci, drums.

Pearl Bailey, emcee.

Leading a 57-piece orchestra that included his own 20-piece band assembled on the stage of the Flamingo Hotel's convention center, Bellson conducted the premiere of his *Symphony in Jazz* before an audience of more than 2,000.

The performance was the high spot of an afternoon concert of music provided free by Las Vegas Local 369 of the American Federation of Musicians, utilizing the federation's recording industries music performance trust funds.

The Jazz Sextet opened the program. The group proved to be as exciting musically as its instrumentation was imaginative. With Monari and Enevoldsen constantly doubling instruments, investing the front line with variety and depth of color, the group romped through six arrangements of shifting character and musical appeal.

The most effective soloists in the sextet were Fontana and Enevoldsen (on trombone), Overberg, and Monari (on cornet).

The Bellson band, led by Rogers and with Kiffe on drums in place of Bellson, did justice to several Rogers arrangements, considering there had been opportunity for but one rehearsal.

Rogers' fluegelhorn solos were in the main unexciting, but drummer Kiffe's

work was outstanding throughout and contributed most to what exuberance existed.

At the close of Rogers' set, Miss Bailey pulled off what surely must have been a first in jazz: she persuaded Shorty to play *Melancholy Baby* with the rhythm section. If his arrangements hadn't reached the audience, his solo on the old barroom standard did.

Bellson took over his band for the next set. Seven arrangements from his dance and show book were performed—*Bombs Away*, by Marty Paich; *Satin Doll*, arranged by Bob Florence; Bellson's own *The Hawk Talks*; *Sophisticated Lady*, arranged by Miss Merker to feature herself on French horn; a bit of Maynardian trumpet business by Battagello titled *Wally's Folly*; and two final show arrangements of Bellson's, *O Sole Mio* and *Les Toreadors*.

This is a crack band with several fine jazz soloists. Two, Visor and Montrose, handled tenor chores and tellingly; their styles contrast, Visor's being furious and multinoted, Montrose's more based in tenor jazz tradition. But it was Bellson's long drum solo on *Toreadors* that said the final word.

Bellson had been awaiting his debut as a serious composer for two years, the time he spent working on his *Symphony in Jazz*, assisted by "my teacher," as he put it later, Buddy Baker of the Walt Disney Studios.

The 23-minute symphony is a romantic work and rather conservative by contemporary standards. It is true that the jazz passages, as they alternated with the larger orchestral sections, were dynamic and invariably interesting both in solo and ensemble, yet one can hardly term such devices daring by today's practices in musical innovation.

Bellson's orchestration was skillful and effective. Much of the scoring was concentrated between strings and woodwinds; now the cellos carried the romantic theme, now the flute took the lead voice. One of the most compelling sections, however, constituted Visor's wild, preaching tenor solo as the strings joined him—a moment of high excitement.

Climaxing the finale was a riotous percussion section in which chimes, bells, xylophone, tympany, drums joined an all-out melee curiously reminiscent of Duke Ellington's *Manitoba*. The work closed on a final note of evident triumph and joy.

While one cannot in good conscience describe the *Symphony in Jazz* as a work of monumental proportions, it is soundly crafted and at times quite moving. As a first serious composition for Bellson, it is a significant work, bearing as it must the promise of better to come.

—Tynan

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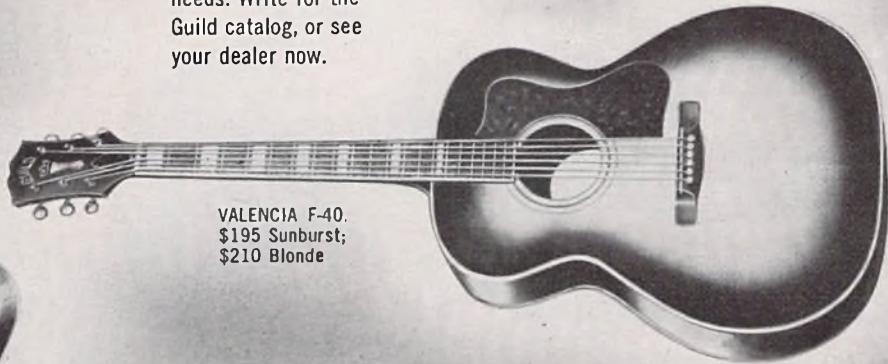


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BOOK REVIEW

Hah-Fi!, VOL. 1, by Patricia A. Sampson. Published by L.T. Slaughter & Co., 114 pp., \$2.

Humorous books about music, and musical comedies about fallout, seem to be about equally common. Writers in the former area deal with their subject as if it were no more a medium for levity than radioactivity. A small but amusing exception to this rule is *Hah-fi!*, a collection of so-called non-aurals.

Miss Sampson has used as a vehicle for humor that unlikely of subjects, the musical staff. The technique in practice doesn't differ too much from those funny-captions-to-babies'-photographs books that have enjoyed such a vogue lately, but its application is unusually ingenious.

It's almost impossible to convey, without reproducing the actual illustrations, what happens in this little collection, but I'll give a couple of instances at random: On one page, the caption reads: "And I say you've had one too *many*, Charlie Winterbottom." You do a double take and notice that the staff shows five quarter notes, with a 4/4 time signature. Another reads: "Beverly's always been the shy one in the family." Two bars of quarter notes, but one is half hidden behind the staff. "We don't see eye to eye on anything any more, Marvin," reads another, and you see a whole-note chord comprising middle C and C₂ in the staff.

For some of the gags, an understanding of music is preferable or even, in a few instances, mandatory. For the most part, though, the point will be clear even to the musically unlettered.

The gags are slightly departmentalized. One section comprises staff-visualized interpretations of opera titles, another deals with he-she relationships, and so on.

With the exception of one item, *Hiroshima*, that seemed to me to be in very poor taste (and there we are back on that subject again), this is an entertaining and enterprising little package. Perhaps its best recommendation lies in the fact that the Orville K. Snay Foundation, which gave the BunaB to the world, has awarded Miss Sampson's brainchild its Seal of Reasonable Quality.

Hah-fi! will make a good Christmas gift, possibly, from those who can't afford to give the *Encyclopedia Britannica* to those who don't deserve to receive it.

—Feather

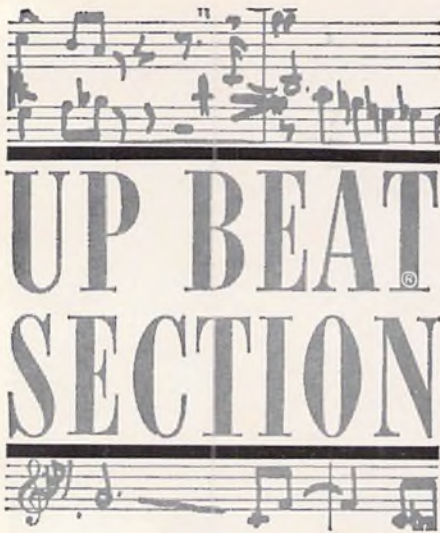
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By BILL MATHIEU

The last several columns have been very technical in approach. I was concerned that they would benefit a limited number of persons, but the mail has been so encouraging that I think it would be useful to discuss even further the complex problem of functional harmony and its practical application in jazz improvisation.

Before advancing to more difficult aspects, however, I would like, in way of summary, to give an extended example of what I've been writing about these last few months.

The chord changes to *All the Things You Are*—somewhat simplified but still colorful—will do nicely. I'll try to lay out a blueprint for an harmonic approach to improvisation over them:

Harmonic blueprint for 'All the Things You Are' showing chord progressions for parts A, A¹, B, and A².

The tune is in the form of A, A¹, B, A². The first three parts (A, A¹, and the bridge, B) are eight bars each, and the final part (A², a variation of the first two parts) is 12 bars.

The first four bars are without question in A_b major. The four chords in-

cluded have a very definite logic in that each is progressively more specific to the scale of A_b major. The first chord, Fmi7, is the V17 chord in A_b; but actually out of context it *could* be a functional part of at least two other keys (in E_b major as the II7 and in D_b major as the III7).

The addition of the second chord, B_bmi7 narrows down the possibilities. The group Fmi7 → B_bmi7 could only occur in two keys: either D_b or A_b. By the time the third chord, Eb7, is reached, it becomes evident that we have been leading up to a perfect cadence in A_b. There is no other key that these three chords fit. When we do reach the fourth chord, A_bmaj7, it is like hearing the end of a sentence we already had figured out. This only adds to the directness of the "sentence."

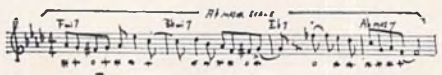
If we were to improvise over the first chord—Fmi7—as if it were a part of some other key (say, D_b) than it really is, the directness of the whole phrase, the cadence, would be obscured. It's possible that the improviser might desire this effect. But it *is* an effect. The natural bent of the harmony, and the most direct use of it, is as I have outlined.

Now it is no problem to name the most natural scale for the first four bars: simply an A_b major scale.

Over any given bar, then, the *chordal* tones will be most important, the left-over scale tones will be of secondary importance, the remaining five tones (those that are nondiatonic to A_b major) will be affective or coloristic—that is, in the nature of auxiliary tones or passing tones.

To be specific: the chordal tones f, a_b, c, and e_b are primary; the rest of the A_b scale tones, b_b, d_b, and g are secondary, and what is left, a², b², d², e², and g², are passing tones of one kind or another.

Here's a simple phrase, not quite the most profound of the century, but serviceable. The chordal tones are marked *. The remaining diatonic tones are marked +. The rest are marked °. (Anticipations over the bar belong to the bar ahead.)



The next four bars are more difficult. The first chord (D_b maj7) sounds like the IV chord in A_b, if for no other reason than its close relation to what has just occurred.

The next bar, however, presents a sudden chromatic alteration. All the D flats abruptly become D naturals, and the harmony swings over to the key (and scale) of C minor. This is not difficult to see. Dmi7b5 → G7b9 occurs only in C minor and no other scale. The harmonic shift is not very great, be-

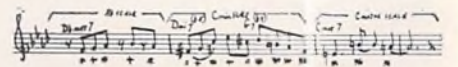
cause the scale of A_b major (which we have just come from) and the scale of C minor (which it seems like we are going to) differ by only one note (D_b becomes D²).

Next, however, there *is* an abrupt surprise. We resolve to C all right but not the kind of C we expect, because there is a willful change of mode (not key). We end up not in C minor, but in C major. We get our expected cadence (just as we did in the first four-bar phrase), but this time we are left with alterations that have purposefully *not* been prepared. They take us by surprise.

The tones e_b, a_b, and b_b, which have been integral to what has gone on before, suddenly become e², a², and b²—that is, integral to the C major scale. Their tonic (the tone C) stands as a result of a firmly logical cadential thought. So we have order on one hand, deliberate variation on the other.

In this four-bar phrase we had two shifts of gears. Between the fifth and sixth bars there was a change of key—the foundation changed. Between the sixth and seventh bars there was a change of mode—the foundation did not change, but the superstructure did. It is like hearing a sentence in which the ending came as expected but with an unexpected twist in the order of the words.

Here is a sample melody to go over this phrase, with the same code as before.



The next eight bars are exactly as the first but transposed a perfect fourth down.

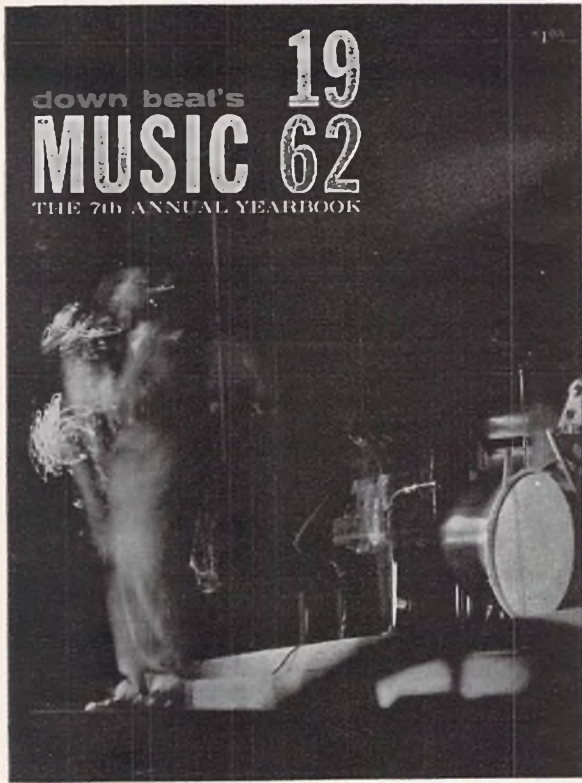
The bridge (the "B" part) is easy. The first four bars are just II7 → V7 → I in G major. The G major scale is used. The second four bars are the same but transposed to E major. The last bar of the bridge, however, does differ from anything yet discussed.

The next column will take up where this column leaves off, so put this issue in a safe place, like tightly rolled inside the bell of an E_b clarinet.



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Paul Horn, 31-year-old composer-flutist-altoist-clarinetist, is one of the most stimulating musicians on the West Coast. In 1956, Horn joined the Sauter-Finegan Band, leaving in the fall of that year to join the Chico Hamilton Quintet. He stayed with the drummer for almost two years. Since leaving Hamilton, Horn has lived in Los Angeles, leading his own quintet and freelancing in recordings, television, and movie studios.

About *Mirage for Miles*, which is included in his new Columbia album, *The Sound of Paul Horn*, he said:

"The composition is meant to convey Miles Davis' musical personality, which, in my opinion, consists of his wonderful lyricism plus hard swinging, with space utilized in the melodic structure to enable the rhythm section to come through easily.

"The alto flute part can be played on the C flute by transposing down a fourth.

"The lengthy introduction is rubato built on two chord changes. The tempo at [A] is medium with the bass carrying what little melody there is. The changes are modal in nature and consist of four minor sevenths moving down a minor third every eight bars.

"The coda or epilogue is a fragment of the introduction in augmentation."

Buddy Rich...

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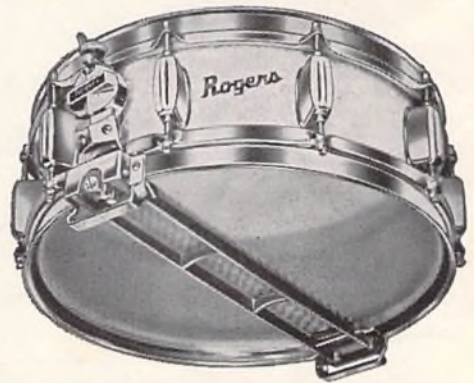
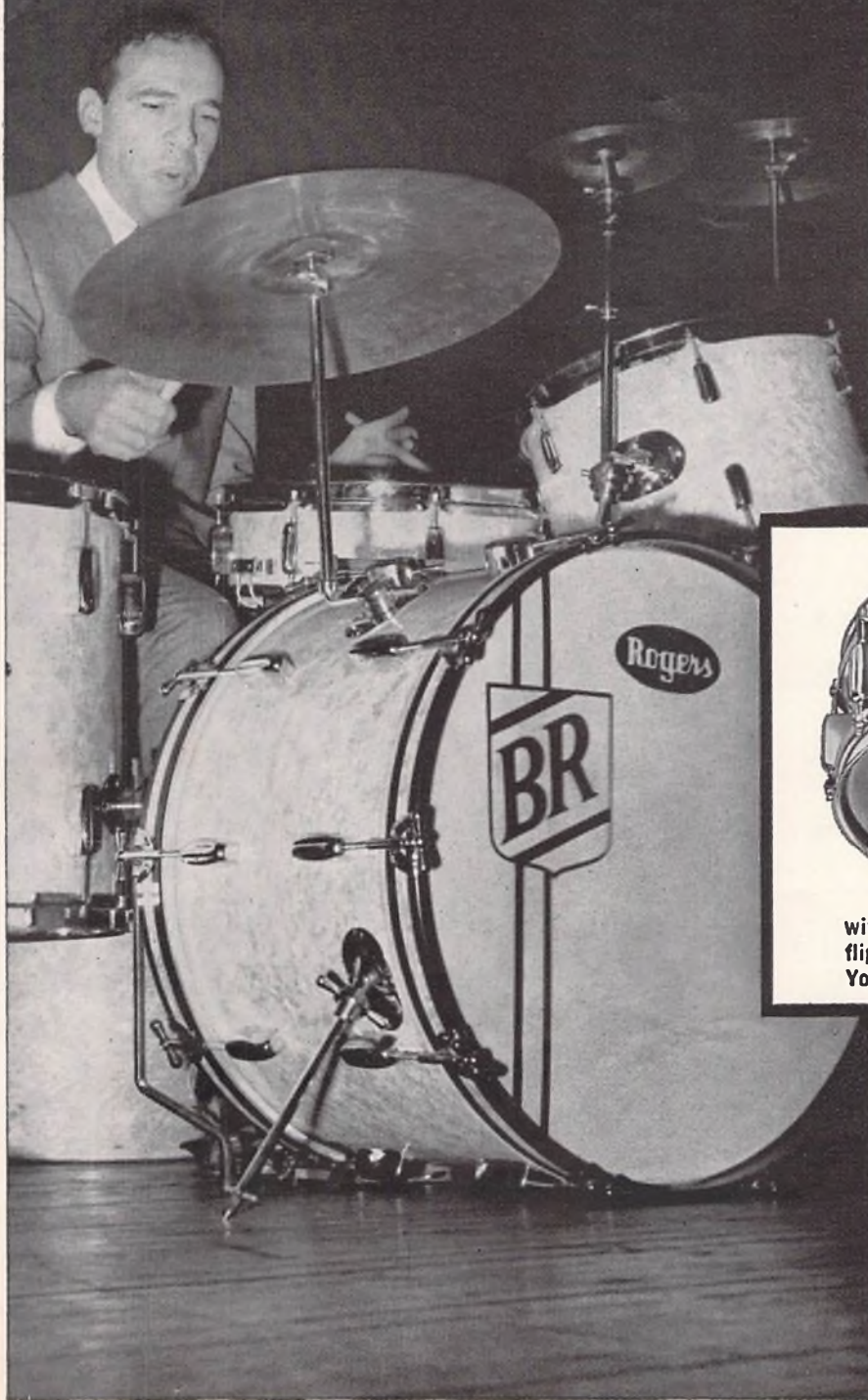
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A Tempo (mod)

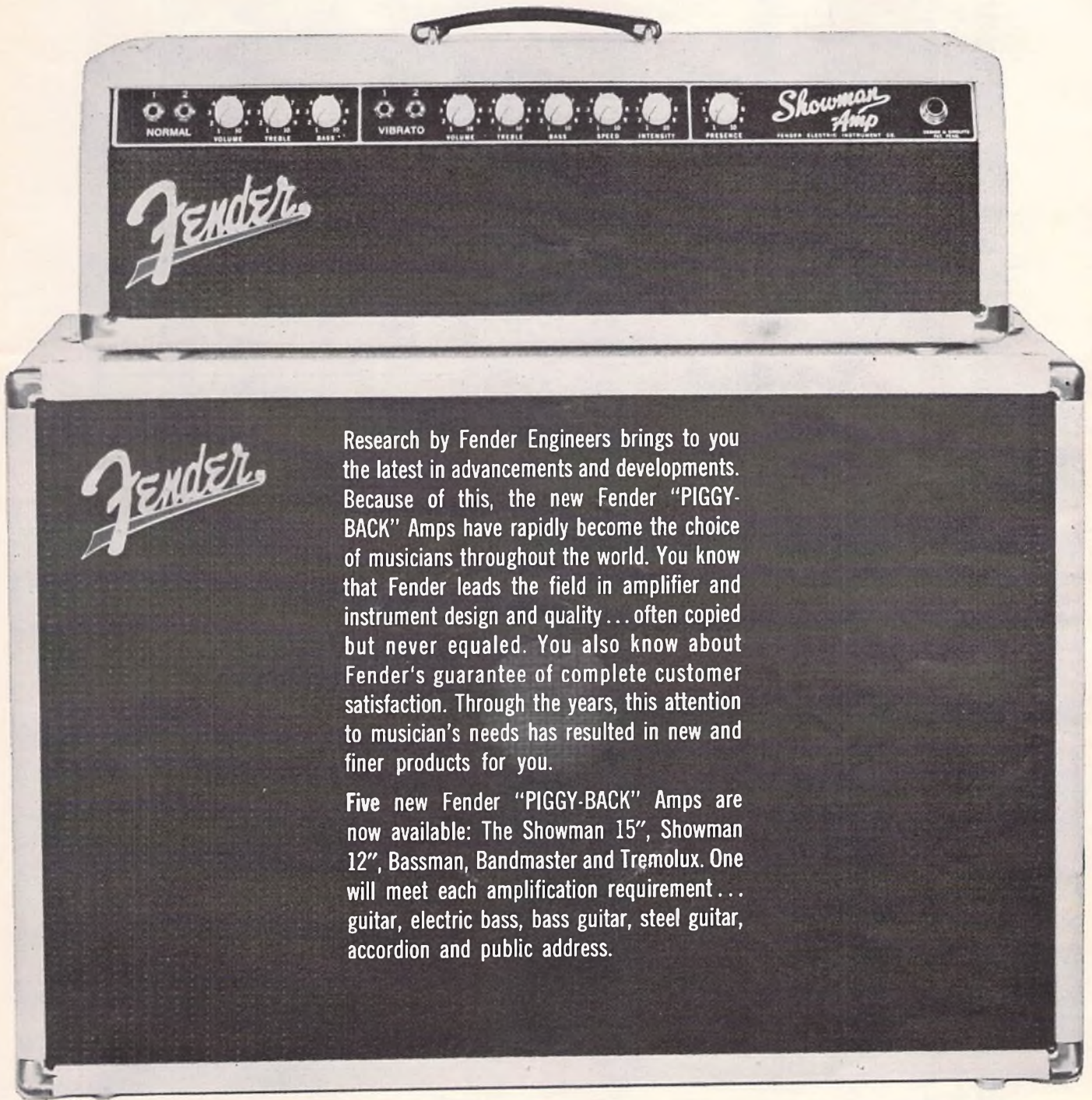
Handwritten musical score for Piano, Flute, Violin, Viola, Cello, and Drum. The score is written on six staves. The Piano part is marked with a bracket and includes dynamics like *ppp* and *pp*. The Flute part has *ppp* and *pizz* markings. The Violin and Viola parts have *ppp* and *pizz* markings. The Cello part has *ppp* and *pizz* markings. The Drum part has *pp* and *stick or Bell or Cymbal* markings. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for Piano, Flute, Violin, Viola, Bass, and Drum. The score is written on six staves. The Piano part is marked with a bracket and includes dynamics like *ppp* and *pp*. The Flute part has *ppp* and *pizz* markings. The Violin part has *ppp* and *pizz* markings. The Viola part has *ppp* and *pizz* markings. The Bass part has *ppp* and *pizz* markings. The Drum part has *pp* and *stick or Bell or Cymbal* markings. The score includes various musical notations such as notes, rests, and dynamic markings.

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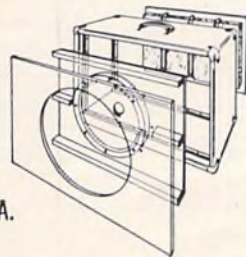
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Handwritten musical score for the first system. The score is written on five staves. From top to bottom, the staves are labeled: Piano, Alto flt, Vibes, Bass, and Drms. The Piano part consists of four measures of chords. The Alto flt part has notes with stems and beams. The Vibes part has notes with stems and beams. The Bass part has notes with stems and beams. The Drms part has a series of vertical lines representing drum hits.

Handwritten musical score for the second system. The score is written on five staves. From top to bottom, the staves are labeled: Piano, Alto flt, Vibes, Bass, and Drms. The Piano part consists of four measures of chords. The Alto flt part has notes with stems and beams. The Vibes part has notes with stems and beams. The Bass part has notes with stems and beams. The Drms part has a series of vertical lines representing drum hits.

Handwritten musical score for the third system. The score is written on five staves. From top to bottom, the staves are labeled: Piano, Alto flt, Vibes, Bass, and Drms. The Piano part consists of four measures of chords. The Alto flt part has notes with stems and beams. The Vibes part has notes with stems and beams. The Bass part has notes with stems and beams. The Drms part has a series of vertical lines representing drum hits.

Handwritten musical score for the fourth system. The score is written on five staves. From top to bottom, the staves are labeled: Piano, Alto flt, Vibes, Bass, and Drms. The Piano part consists of four measures of chords. The Alto flt part has notes with stems and beams. The Vibes part has notes with stems and beams. The Bass part has notes with stems and beams. The Drms part has a series of vertical lines representing drum hits.

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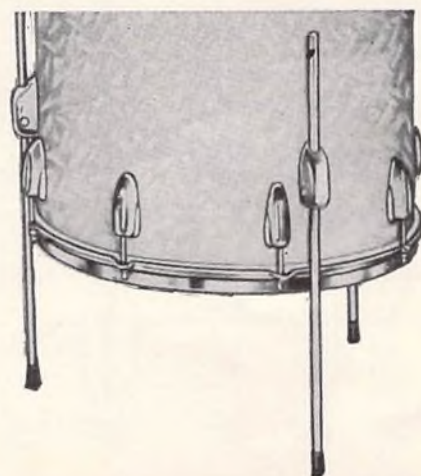
Dave is noted for constructing his "fill-ins" with exceptional regard for continuity. The critics and jazz enthusiasts have acclaimed Dave's newest album releases, "GETTIN INTO SOMETHIN'" and "ONE FOOT IN THE GUTTER," as A-1.

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Handwritten musical score for Piano, Alto Flute, Vibes, Bass, and Drums. The score includes a section titled "Changes" and "time". The Piano part features chords and melodic lines. The Alto Flute part has notes with slurs. The Vibes part has notes with slurs. The Bass part has notes with slurs. The Drums part has a rhythmic pattern. There are also some annotations like "off at change" and "off at change" written vertically.

Handwritten musical score for Piano, Alto Flute, Vibes, Bass, and Drums. The score includes a section titled "Keep time going" and "effects mp tempo". The Piano part features chords and melodic lines. The Alto Flute part has notes with slurs. The Vibes part has notes with slurs. The Bass part has notes with slurs. The Drums part has a rhythmic pattern.

Handwritten musical score for Piano, Alto Flute, Vibes, Bass, and Drums. The score includes a section titled "fade" and "improvise effects". The Piano part features chords and melodic lines. The Alto Flute part has notes with slurs. The Vibes part has notes with slurs. The Bass part has notes with slurs. The Drums part has a rhythmic pattern.

Handwritten musical score for Piano, Alto Flute, Vibes, Bass, and Drums. The score includes a section titled "continue effects". The Piano part features chords and melodic lines. The Alto Flute part has notes with slurs. The Vibes part has notes with slurs. The Bass part has notes with slurs. The Drums part has a rhythmic pattern.

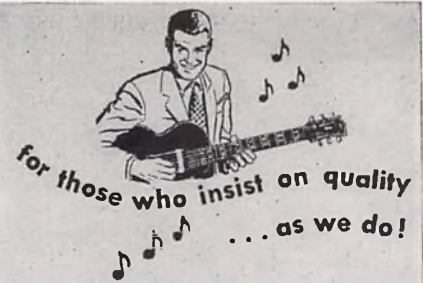
AD LIB *from page 12*

names. Perhaps some joy could be taken from the unofficial movement within Lincoln Center to form a jazz advisory committee. Everyone refuses to talk specifically, but it is definite that jazz will have a voice in the new establishment, with help from competent judges regarding what in jazz is qualified for the center's high aims in presentation.

Concerts continue apace. The Theodore and Jazz series, held Saturday nights at Judson Hall and usually poorly attended, have continued in the avowed purpose of presenting "excellent but underexposed jazz artists," with concerts by **Dave Pike, Walt Dickerson, Cecil Taylor, Sol Fisch, and Ted Curson** . . . **Cannonball Adderley** was one of the few featured jazz stars appearing during the three days of the African Carnival . . . Newest of the concert series is **Jazz and Coffee**, promoted by **Roy Silver** and presented on Sundays from 11:30 a.m. until 2 p.m., in the Charles Theater, 12th St. and Avenue B. Coffee is served before the performances and during intermission. Musicians performing have included **Pike, Roy Haynes, Jay Cameron, John Neves, Ray Barretto, and Lee Konitz**. **George Crater** speaks there as he has done at the Judson Hall concerts.

The Hotel Governor Clinton will open a jazz club in one of its cocktail rooms at the end of this year . . . **Phineas Newborn** is back in New York . . . **Duke Ellington** played a Town Hall concert late last month, followed by a week at the Apollo. The Ellington band opened Dec. 6 at Basin Street East. Meanwhile, Duke could be found autographing records in the theater lobby during the premiere of *Paris Blues* (a **Sol Yaged** group produced lobby music). He also proved himself a competent magician, sleight-of-hand style, during a break in a Columbia record session.

Tours abound. **Eric Dolphy** went with **John Coltrane** to England. **Jeri Southern** is set for Germany in March. To Japan: **Horace Silver** and **June Christy**, though separately; the **Mills Brothers** in the spring; **Count Basie** from March 3-25, before he and his orchestra join **Lambert-Hendricks-Ross** for Europe, arriving in Great Britain on March 31 . . . Clarinetist-composer **Jimmy Giuffre**, whose stateside appearances are often short on audience, finds Germany quite different. In answer to questions about the difference, he suggested three possibilities: "The people have a long history and association with chamber music, as well as a love of music in general; secondly, they have a great love of jazz and of avant-garde art forms in general;



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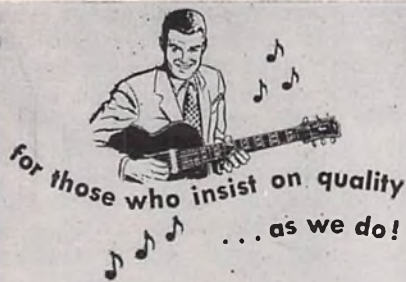
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thirdly, a promoter, **Horst Lippman**, has patiently organized the whole circuit."

Also in Germany, what seems to have been the first international All-Star Jazz Orchestra was formed to play concerts, radio, television, and to make records. Under the directorship of jazz expert **Joachim Berendt**, the orchestra included **Erik Amundsen** (Norway), bass; **Arne Domnerus** (Sweden), alto saxophone; **Ronnie Ross** (Great Britain), baritone saxophone; **Albert Mangelsdorf** (Germany), trombone; **Hans Koller** (Austria), tenor saxophone; **Fats Sadi** (Belgium), vibraharp; **Martial Solal** (France), piano; **William Schioppfe** (Denmark), drums; **Dusko Gojkovic** (Yugoslavia), trumpet; **Franco Cerri** (Italy), guitar; **Mally Falay** (Turkey), trumpet; **Monica Zetterlund** (Sweden), vocalist . . . The King of Thailand, jazz fan and musician, wants to import American jazz musicians for a Newport-styled festival . . . **Venus Rey**, president of the Federal District Musicians Union, Mexico City, led his assembly to a belated acceptance of rock-and-roll musicians. Long banned as musical exiles, the noisy ones will now be accepted as "meritorious" associates of the union. There is a catch though: for each rock and roller hired, a bona fide union musician must be engaged.

John LaPorta, long a special favorite of in-group jazz fans in New York, transfers person, alto saxophone, clarinet, and family to Boston in June, when he will join the staff of the Berklee School of Music . . . **Thelonious Monk**, in for a month at the Village Vanguard, shared his first two weeks with the **Bob Brookmeyer-Clark Terry Quintet**, the next two weeks with **Clara Ward's Gospel Singers** . . . **Mercer Ellington** will be music director of the **Cootie Williams Band** for several concerts.

Three new jazz books have been published: **George Simons' *The Feeling of Jazz*** (Simon and Schuster) and **Johnny Dodds**, by **G. E. Lambert**, and **Miles Davis**, by **Michael James** (additions to the A. S. Barnes & Co. paperback series, *Kings of Jazz*).

Erroll Garner, in the midst of several negotiations, is apparently set for Argentina in August of next year, Europe some time during 1962, and definitely for a week of concerts in July at the Seattle World's Fair.

Verve records hurried a record into being in late November, hot on the heels of the *Du Pont Show of the Week, Chicago and All That Jazz* (Nov. 26, NBC-TV). The album features **Joe Sullivan**, **Jack Teagarden**, **Pee Wee Russell**, **Jimmy McPartland**, **Gene Krupa**, **Bob Haggart**, **Bud Freeman**, and **Eddie Condon**—all of whom appeared on the TV show.

Radio Station WNEW has come to an agreement with AFM Local 802 so that

it can occasionally program live music, seldom heard on independent radio broadcasts today. The one-year contract calls for the station to hire a minimum of 12 musicians a month for half an hour of air time. WNEW hopes to get leaders such as **Benny Goodman** and **Count Basie** to front music programs that will draw audiences large enough to increase the station's promotion of live music.

George Gruntz, a member of the 1958 Newport International Band, has composed a 40-minute jazz score for the German film *Mental Cruelty*. Playing the score are **Barney Wilen**, tenor and soprano saxophones; **Marcel Peeters**, alto saxophone, flute; **Raymond Court**, trombone; Gruntz, piano; **Michael Geier**, bass; **Kenny Clarke**, drums.

TORONTO

Mitch Miller and **Oscar Peterson** were among the judges who chose the winning band in the Toronto Musicians Association's second annual Best New Dance Band contest. The **Don Thompson Band** won.

Louis Armstrong's concert at Massey Hall attracted an audience smaller than expected (1,700) but stimulated great interest, particularly when Armstrong's new singer, **Jewel Brown**, moved out front . . . Gospel singer **Mahalia Jackson** packed the place a week later.

The First Floor club held its second Blues Ball with singer **Tommy Ambrose** and the **Don Thompson Band** entertaining. Thompson is using some of the same men in an octet on a CBC-TV show to be called *House of the Rising Sun*. Built around the blues, it also will feature vocalist **Don Francks** and **Eve Smith** . . . The Fifth Peg, new folk-music emporium, brought in **Brownie McGhee** and **Sonny Terry** for two successful weekend dates.

Recent Town Tavern attractions were **Henry (Red) Allen**, **Joe Williams** and **Harry Edison**, **Oscar Peterson**, and **Buck Clayton** . . . At the Colonial were the **Four Saints** and **Muggsy Spanier** . . . Clayton returned to town late last month with **Eddie Condon's** band, which is now at the Colonial. Clarinetist **Peanuts Hucko** and drummer **Buzzy Drootin** are also in the Condon group. It is the first time in a decade that Condon has played here.

CHICAGO

The dance floor was packed at the University of Nebraska's annual homecoming dance. Dewy-eyed couples glided dreamily to the lightly swinging music of the **Les Elgart Band**. It seemed everybody in Lincoln, Neb., where the university is located, was at the dance. Everybody, that is, except the lool gendarmes; they were busy searching the hotel rooms of the band members.

The police found marijuana in the rooms of Elgart and six sidemen. All except Elgart pleaded guilty to a charge of possessing marijuana. Upon conviction the fine can be up to \$3,000, and in addition, there can be a prison term of two to five years. Elgart, who pleaded not guilty, was scheduled for a Nov. 22 preliminary hearing. The police allowed the band to finish playing the dance before questioning the musicians. . . . **Ray Charles** was arrested recently in Indianapolis, Ind., on a narcotics charge.

Hank Schwab, president of the Lake Meadows Art and Jazz Society, Inc., is a man who believes in direct action. Not content to limit meetings of the club to discussions and record playing, Schwab now presents local groups at club meetings. One of the first was a group made up of **Eddie King**, trombone; **Rubin Cooper**, tenor saxophone; **Richard Abrams**, piano; **Reginald Willis**, bass; **Harold Jones**, drums. At another meeting blues expert **Bob Koester** lectured; there were demonstrations by blues singers **Big Joe Williams** and **Curtis Jones**.

The Congress of Racial Equality (CORE) sponsored a Freedom Riders Night recently. A \$2 ticket entitled the purchaser to admittance to Birdhouse, the Gate of Horn, the Sutherland Lounge, and Basin Street . . . Information from an important American Federation of Musicians official indicates that the long-awaited merger of the two Chicago AFM locals is being negotiated. There was no confirmation forthcoming from either Local 10 or 208, however.

A figure from the old days in Kansas City showed up in Chicago's suburbia recently. Pianist **Bus Moten**, brother of the late **Bennie Moten**, played an engagement in Park Forest. Bus played accordion and piano in brother Bennie's band, the first important band to come out of Kansas City. **Count Basie** took Bus' place with the band in the early 1930s.

DALLAS

United Audience Service now has a complete talent lineup for its five-event jazz subscription series in Fort Worth. **Jack Teagarden**, **George Shearing**, **Dave Brubeck**, and **Woody Herman** round out the series that began on a once-a-month basis with **Stan Kenton** recently.

The Dallas Jazz Society, which sponsored the first United Audience Service jazz series last year in this city, is in the midst of electing a new executive committee and chose not to sponsor another series. However, an independent promoter is planning a series. Teagarden and Shearing are possible signers.

Dallas jazz artists have been featured prominently on shows videotaped in Dallas by *PM East*—*PM West*.

The **Cliff Brewton** Southwest Jazz Band appeared on one of the *PM East* programs. The band's trumpeter, **Don Albert**, is something of a rediscovery; he led his own group in San Antonio during the late '20s. Recently he started playing again after a 20-year layoff.

The *PM West* show presented Fort Worth's **Harvey Anderson** Quartet and Dallas singer **Jane Ames**. The **North Texas Lab Band** also appeared on this show.

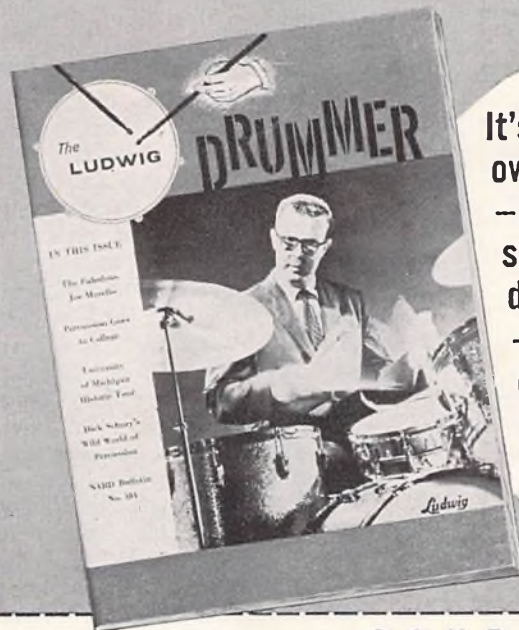
LOS ANGELES

Though virtually unheralded due to lack of publicity or advertising, AFM Local 47's Best New Dance Band contest of 1961 went off as scheduled Nov. 5 at Pacific Ocean Park's Aragon Ballroom. The musicians all but outnumbered the audience, but the gen-

eral level of music performed was high. The contest's winner was the band led by 19-year-old **Johnna Halvas**, a pulchritudinous accordionist-trumpeter. The best moments of her band's performance came during **Jay Corre's** tenor saxophone solos. Second and third places were won by the bands of **Onzy Matthews** and **Dave Wells**, respectively. Up the coast in San Francisco, nine bands participated in that city's contest. West Coast regional finals were to be held later in the month either in Los Angeles or Las Vegas, Nev.

Capitol records is reported attempting to spring **Al Hirt** free from RCA Victor for a one-shot date with **Judy Garland**. Lot's o' luck, there. Hirt, meanwhile, has been signed by Warner

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Bros. to appear in the movie *Lovers Must Learn*. The studio publicity bill says the trumpeter "will not only play the trumpet, but also engage in a brawl sequence." Well, he's got the edge in weight.

Jack Lewerke, who in 1960 forsook his post as head of California Record Distributors jazz house to take over Europe's Interdisc, returned to the coast and recently opened a new jazz distributorship. Merit Distributing Corp. Labels handled by the new outfit include Atco, Atlantic, Riverside, Good Time Jazz, Contemporary, and the Prestige subsidiaries Bluesville and Swingville.

Drummer Jack Sperling is splitting the Hollywood music scene to move to New Orleans and a permanent berth with the **Pete Fountain** group at the clarinetist's Bourbon St. night club. . . . **Gerry Purcell**, manager of Al Hirt, signed pianist **Ronnie Brown** as a new client. . . . The **Victor Feldmans** are celebrating the birth of a son, **Joshua**. . . . **Lord Edward Montague**, organizer of Britain's renowned and disastrous Beaulieu jazz festivals, visited here briefly as a representative of the British Motor Museum Horseless Carriage Club.

An album recorded by the late pianist **Richard Twardzik** in 1956 is being reissued by Pacific Jazz. Twardzik, working with the **Chet Baker** group in France at the time of his death that year, recorded the set in Paris shortly before he died. The new package will be titled *The Last Set* . . . **Ron Jefferson**, drummer with **Les McCann**, cut his first album on Pacific Jazz. Bassist **Leroy Vinnegar** is featured . . . **Jimmy Witherspoon's** new single on Reprise, *Hey, Mrs. Jones* and *Warm Your Heart* is taking off to Hitsville. The sides were arranged by **H. P. Barnum**; tenorist **Harold Land** is featured on the *Jones* side . . . **Don Randi's** trio is now at the Winners, formerly known as the Losers. And *Le Bistro*, formerly known as the Regency, now becomes the Losers. Still with us? . . . **Calvin Jackson's** Carnegie Hall concert was postponed till the end of January. The pianist is scheduled to do a concert tour for Congress of Racial Equality (CORE) first . . . Photographer-record collector **Ray Avery** and **Barbara Sage** merged the former's Rare records with the latter's Bob White Music to form *Tempo*, featuring rare sheet music and current and rare records.

Kenton Notes: **Buddy Arnold** replaced **Sam Donahue** on tenor saxophone; **Lennie Neihaus** wrote an album of Broadway show tunes for the band; **Gene Roland** also recorded a Kenton LP of his original material (both albums were cut in New York); the Kenton band bus is now wired for sound:

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speakers spotted about the interior of the vehicle broadcast taped jazz to the passengers when the band is on the move. Ah, technology!

SAN FRANCISCO

Dave Brubeck's concert in the 3,300-seat Berkeley Community Theater was one of the most successful the pianist's quartet ever has played in the bay area. Attendance was nearly 1,700, gross receipts around \$3,700 and the net upwards of \$1,000, according to the pianist's local representative, **Jim Bancroft**.

Competition between San Francisco's two major modern jazz clubs—the Black Hawk and the Jazz Workshop—is stirring. During the last several years the Workshop's bookings have included groups previously identified with the Black Hawk (**Dizzy Gillespie**, **Cannonball Adderley**, and the Jazztet, for example). The Black Hawk countered recently by bringing in the **Horace Silver Quintet**, whose two previous appearances have been at the Workshop. In retaliation, the Workshop booked the **Charlie Mingus Sextet** as opposition to Silver. While no storm signals yet are flying, veteran observers are keeping a wary eye on the sky.

The **Montgomery Brothers Quartet**—guitarist **Wes**, pianist **Buddy**, and bassist **Monk**, plus drummer **Eddie Moore**—will add a horn and become a quintet before starting an eastern tour in January. Meanwhile, the combo is rehearsing and playing local gigs, the most recent being at the Left Bank in Oakland. . . A new fountain of live jazz is spouting weekends at Gigi, a restaurant in San Francisco's Broadway St. entertainment sector, where a quintet led by clarinetist **Frank (Big Boy) Goudie** has begun an indefinite run. Others in the group are trumpeter **Jack Minger**, trombonist **Jon Sagen**, pianist **Fred Gennert**, and drummer **Max Levitt**.

Nine bay area dance bands, whose stylings reflected overtones of **Stan Kenton**, **Count Basie**, **Lionel Hampton**, **Jimmie Lunceford**, and **Gil Evans**—among others—vied in the contest sponsored by AFM Local 6 as part of the Best New Dance Bands of 1961 project. Competing bands were led by **Herb Barman**, **Julius Courtney**, **Sid Hoff**, **Grover Mitchell**, **Stephen Paul**, **C.C. Pinkston**, **Leon Radsliff**, **Rudy Salvini**, and **Richard Smith**. . . Promoter **Lou Robin** of Concerts, Inc., booked the **Harry James Orchestra** into the Fairmont Hotel Grand Ballroom for a one-nighter as a follow-up to the smash success scored there last month by **Tex Beneke**, the **Modernaires**, and **Ray Eberle**. . . Owner-manager **Art Auerbach** of the Jazz Workshop said he did not file a complaint with American Guild of Variety Artists following comic **Lenny**

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☞ THE VIBRAHARP IN JAZZ ☜

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PART III

★★★★ FACING CHALLENGES—GERALD WILSON ★★★★★

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Bruce's failure to appear for his closing night at the club, as was reported (*DB*, Nov. 23). "I accepted his explanation of being exhausted," Auerbach said. . . Bay area musicians played a benefit concert for drummer **Bill Young**, who is recuperating after lengthy hospitalization for bleeding ulcers.

Marty Paich wrote singer **Jaye P. Morgan's** arrangements for her recent engagement at the Fairmont Hotel. The music was played by a nonet (three saxo-

phones, two trumpets, trombone, three rhythm) that included the vocalist's husband, pianist **Artie Kane**. . . Another local debut was that of **Mose Allison**, the pianist-cornetist-singer, who made his local bow at Sugar Hill. Incidentally, the club's owner, **Norma Aston**, has taken over complete operation, and **Barbara Dane**, who had done the booking as well as much of the singing at the club, is no longer associated with its management. **ES**

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

Basin St. East: **Duke Ellington**.
Birdland: **Count Basie**, **Jimmy Drew**, 12/7-1/3.
Harold Corbin, 12/15-29.
Charles Theater: **Collee and Jazz**, Sun.
Coronet (Brooklyn): **Wild Bill Davis** to 12/10.
Roy Eldridge, **Coleman Hawkins**, 12/12-24.
Condon's: **Max Kaminsky**, *tfn*.
Count Basie's: **Joe Bucci**, *tfn*.
Embers: **Jonah Jones**, **Joe Bushkin**, *tfn*.
Five Spot: *unk*.
Half Note: **Herbie Mann** to 12/24. **Al Cohn-Zoot Sims**, 12/26-1/24.
Hickory House: **Don Shirley**, *tfn*.
Jazz Gallery: *unk*.
Metropole: **Lionel Hampton** to 12/17. **Gene Krupa** opens 12/22.
Nick's: **Johnny Windurst**, *tfn*.
Nobel's Place: **Harold Austin**, *tfn*.
Persian Room: **Diahann Carroll**, *tfn*.
Purple Manor: **George Braithwaite**, *tfn*.
Ryan's: **Wilbur DeParis**, **Don Fry**, *tfn*.
Sherwood Inn (Long Island): **Billy Bauer**, wknds.
Versailles: *unk*.
Village Gate: **Les McCann**, **Olatunji**, **Miriam Makeba**, to 12/31.
Village Vanguard: **Carmen McRae** to 12/17. **Lambert-Hendricks-Ross**, 12/19-31.
Wells: **Mary Lou Williams**, *tfn*.
White Whale: **Sessions**, wknds.

NEW ORLEANS

Cosimo's: **Nat Perrillat**, wknds.
Dan's Pier 600: **Al Hirt**, *tfn*.
Dream Room: **Santo Pecora**, *hb*.
Famous Door: **Sharkey Bonano**, **Murphy Campo**.
French Quarter Inn: **Last Straws** to 12/22.
Joe Burton's: **Joe Burton**, *tfn*.
Joy Tavern: **Alvin Tyler**, wknds.
Lee Roy's: **Dave Williams**, **Earl Williams**, *tfn*.
Paddock Lounge: **Octave Crosby**, *tfn*.
Prince Conti Motel: **Armand Hug**, *tfn*.
Playboy: **Al Belletto**, **Ellis Marsalis**, **Cooper Twins**, *hbs*.
Preservation Hall: various traditional groups.

DETROIT

Au Sable: **Jack Brokensha**, *tfn*.
Baker's Keyboard: **George Shearing** to 12/16.
Checker Bar-B-Q: **Ronnie Phillips**, *tfn*.
Drome: **Bill Bodin**, *tfn*.
52nd Show Bar: **Ronnie Phillips**, *tfn*.
Hobby Bar: **Terry Pollard**, *tfn*.
Kevin House: **Bill Richards**, *tfn*.
Mermaid's Cave: **Eddie Bartel**, *tfn*.
Minor Key: **Miles Davis** to 12/10. **Lambert-Hendricks-Ross**, 12/12-17.
Roostertail: **George Primo**, *hb*.
Stoney's: **Alex Kallao**, *tfn*.
Topper Lounge: **Bobby Laurel**, *tfn*.
Trent's: **Danny Stevenson**, *tfn*.
20 Grand: workshop sessions, Mon.

CHICAGO

Alhambra: **Ahmad Jamal**, *tfn*.
Basin Street: **Salt City Six** to 12/22. **Sessions**, Sun.
Birdhouse: **Stan Getz** to 12/17. **Ramsey Lewis**, **Oscar Brown Jr.**, 12/19-31. **Carmen McRae**, 1/2-14. **Lambert-Hendricks-Ross**, 1/16-28.
Bourbon Street: **Bob Scobey**, **Art Hodes**, *tfn*.

Jazz Ltd.: **Bill Reinhardt**, **Blanche Thomas**, *tfn*.
Franz Jackson, Thurs.
J. B.'s Grapevine: **Lee Lind**, *tfn*.
London House: **Jonah Jones** to 12/17. **Don Shirley** opens 12/19. **Eddie Higgins**, **Larry Novak**, *hbs*.
McKie's: **Gene Ammons-Sonny Stitt-Benny Green**, to 1/9.
Mister Kelly's: **Marty Rubenstein**, **Dick Marx-John Frigo**, *hbs*.
Red Arrow: **Al Wynn**, wknds.
Sutherland: **Horace Silver**, 12/6-17. **Dizzy Gillespie**, 12/20-31.
Wonder Inn: **Jack DeJonette**, *tfn*.

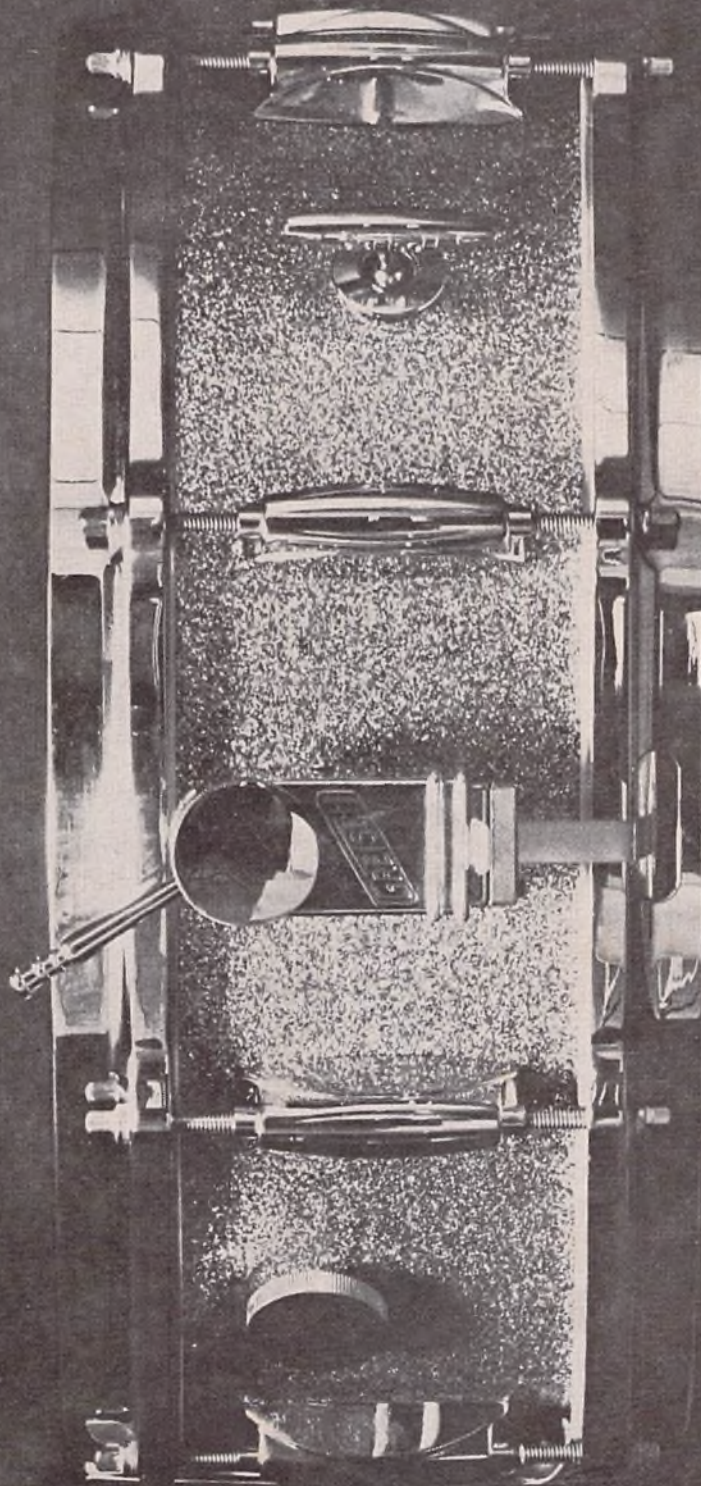
LOS ANGELES

Alexandria Hotel: **Russ Morgan**, *hb*.
Ash Grove: **Martha Schlamme** to 12/24. **Brownie McGhee**, **Sonny Terry**, **Mike McClellan**, 12/26-1/21. **Miriam Makeba**, **Rose Heredia**, 1/23-2/18. **Rachel Hadass** opens 2/20. Children's concerts, Sat.
Beverly Tavern: **Kid Ory**, *tfn*.
Bit: various jazz groups.
Cascades (Belmont Shore, Long Beach): **Frank Rosolino**, **Beverly Kelly**, *tfn*.
Crescendo: **Mary Kaye**, **Norman Kaye**, **Frankie Ross**, *tfn*.
Charlemagne Room: **The Unpredictables**, *tfn*.
Coachman Steak House: **Edgar Hayes**, *tfn*.
Gigolo (Pasadena): **Keith Shaw**, **Bob Molina**, **Gary Coleman**, **Dick Dorothy**, *tfn*.
Hollywood Palladium: **Lawrence Welk**, wknds.
Hermosa Inn: **The Saints**, wknds.
Kent Room: **Wini Beatty**, **Bob Bates**, *tfn*.
Lighthouse: **Howard Rumsey**, *hb*. Name groups, Sun.
Mel-O-Dee (Glendale): **Bob Harrington**, **Jim Crutcher**, **Jack Lynde**, **Beverly Joy**, *tfn*.
Nickelodeon: **Sunset Jazz Band**, wknds.
PJ's: **Eddie Cano**, *tfn*. **Joyce Collins**, **Buddy Clark**, Tues.
Porpoise Room (Marineland): **Red Nichols** to 12/24.
Renaissance: **Charlie Mingus** to 12/10. **Les McCann**, 1/30.
Roaring '20s: **Pud Brown**, **Warren Smith**, **Ray Bauduc**, *tfn*.
Rubaiyat Room (Watkins Hotel): **Kenny Dennis**, **Marvin Jenkins**, **Bob Martin**, *tfn*. **Sessions**, Mon.
Shelly's Manne-Hole: **Shelly Manne**, wknds. **Harold Land-Red Mitchell**, **Mon. Jack Sheldon**. Tues. **Paul Horn**, Wed. **Barney Kessel**, Thurs. **Sheraton West**: **Frankie Remley**. **Red Nichols** opens 12/27.
Sherry's: **D. Vaughan Pershing**, *tfn*.
Summit: **Treniers** to 12/30. **Dizzy Gillespie** opens 1/3.
Windy's Windjammer (Sunset Beach): **John Alfano**, **Earl Treichel**, **Rick Mattox**, wknds. **Sessions**, Sun.
Winners: **Don Randi**, *tfn*.
Zebra Lounge: **Nesbert Hooper**, **Jazz Crusaders**, *tfn*.
23 Skidoo: **Excelsior Banjo Five**, *tfn*.

SAN FRANCISCO

Blackhawk: **Mongo Santamaría** to 12/17. **Cal Tjader** opens 12/27.
Black Sheep: **Earl Hines**, *tfn*.
Bop City: **Flip Nunes**, *hb*.
Earthquake McGoon's: **Turk Murphy**, **Pat Yankee**, *tfn*.
Fairmont Hotel: **Les Paul-Mary Ford**, 12/7-27. **Tony Bennett**, 12/28-1/17. **Louis Armstrong**, 1/18-2/7. **Nat Cole**, 2/8-20. **Frankie Laine**, 3/1-22.
Gigi: **Frank (Big Boy) Goudie**, wknds.
Jazz Workshop: **Three Sounds** to 12/10.
On the Levee: **Joe Sullivan**, wknds.
Pier 23: **Burt Bales**, *tfn*.
Stereo Club: **Horace Benjamin**, *hb*.
Sugar Hill: **Lightnin' Hopkins** to 12/16. **Sonny Terry-Brownie McGhee**, 12/18-30.
Colonel's Ranch Wagon (Marin County): **Ralph Sutton**, *tfn*.
Trident (Sausalito): **Vince Guaraldi**, *tfn*.
Zack's (Sausalito): **Johnny True**, wknds.
Trois Couleur (Berkeley): **Jack Taylor**, wknds.
Tsubo (Berkeley): **The Group**, *tfn*. **ES**

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