

OCTOBER 11, 1962

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THE BI-WEEKLY MUSIC MAGAZINE

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BALLOT INSIDE

Take Five with Paul Desmond

Jazz in Germany



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OCTOBER 11, 1962

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PUBLISHER	
JOHN J. MAHER	
EDITOR	
DON DeMICHEAL	
ASSISTANT EDITOR	
PETE WELDING	
ASSOCIATE EDITORS	
BILL COSS	
JOHN A. TYNAN	
CONTRIBUTING EDITOR	
LEONARD FEATHER	
ADVERTISING SALES MANAGER	
PAUL E. GELFMAN	
ADVERTISING PRODUCTION	
GLORIA BALDWIN	
BUSINESS MANAGER	
WILLIAM J. O'BRIEN	

**THINGS TO COME** The Oct. 25 *Down Beat*, which goes on sale at newsstands Thursday, Oct. 11, will be the Annual Keyboard Issue. Included will be articles on pianists Erroll Garner and George Shearing, New Star vibraharpist Walt Dickerson, and popular organist Shirley Scott, plus *Down Beat's* many other interesting features.

**CORRESPONDENTS:** John Gottlieb, Boston; David B. Hittan, Philadelphia; Tom Scanlan, Washington, D.C.; Bob Archer, Detroit; Dick Schaefer, Cincinnati; Douglas Ramsey, Cleveland; Don Gazzaway, Dallas; Charles Suhor, New Orleans; Jack Eglash, Las Vegas; Russ Wilson, San Francisco; Helen McNamara, Toronto; Jack Lind, Denmark; Roy Carr, London.

**OFFICES:** 205 West Monroe St., Chicago 6, Ill., Financial 6-7811, Paul Gelfman, Advertising Sales, 1776 Broadway, New York 19, N. Y., PLaza 7-5111, Mel Mandel, Advertising Sales, 6269 Selma Boulevard, Los Angeles 28, Calif., HOLlywood 3-3288, Raymond Ginter, Advertising Sales.

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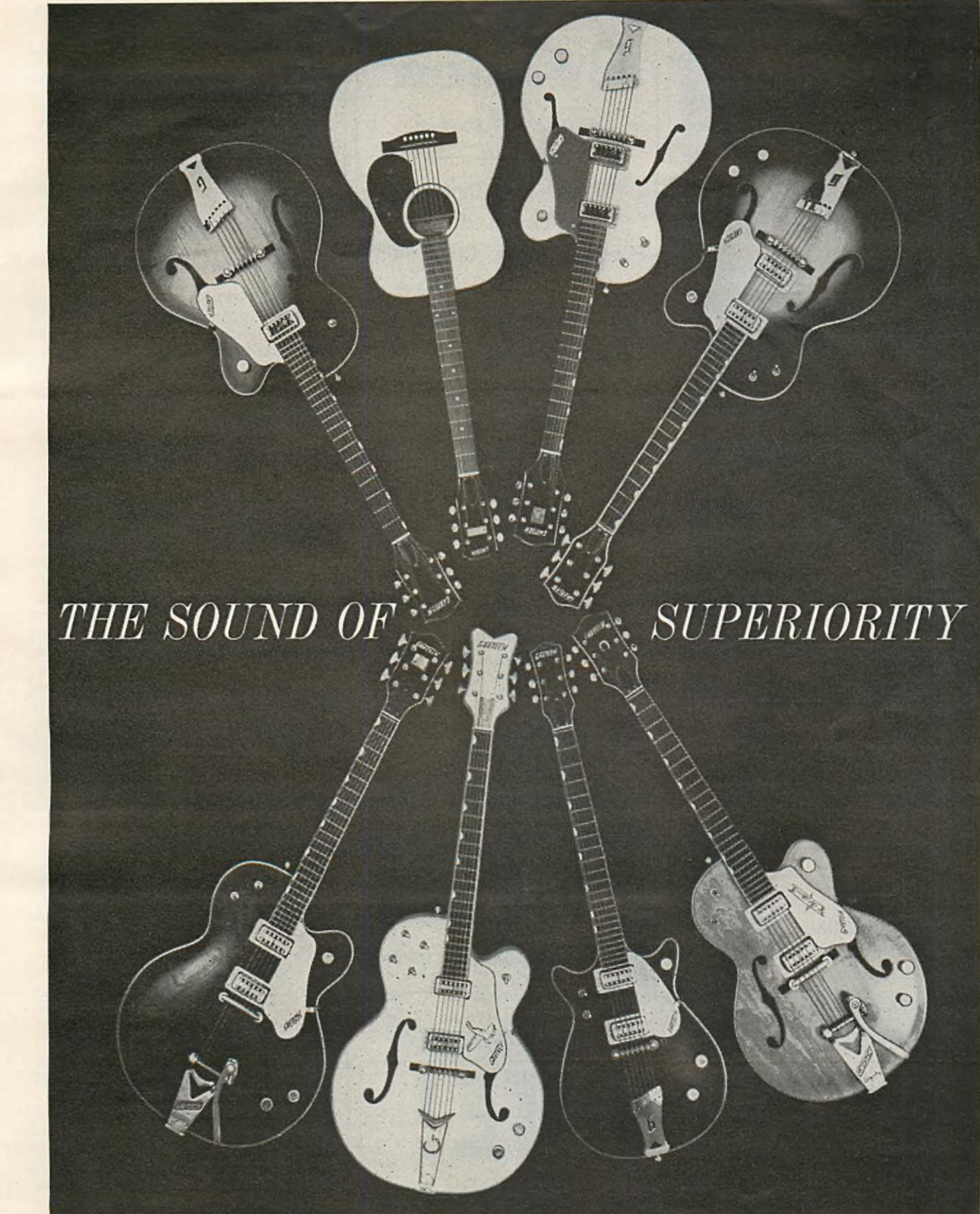
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# Chords & Discords

## Thanks from Beiderbecke Family

I want you to know how pleased I was after reading the Aug. 2 issue of *Down Beat*, in which my late brother Bix was elected to the Hall of Fame.

I also want you to know how much I appreciate the other nice things that have been said in many previous issues of the magazine.

Davenport, Iowa

C. B. Beiderbecke

## Art Appreciation

Thank you for *Sittin' In* by Art Hodes. It is just like talking with Art about jazz and jazzmen to read his interesting and informative column in your fine magazine, and this brings me to the point of this letter.

Just as there can be no appreciation of any of the modern arts without a knowledge of the past and those who created it, I contend that only through men like Hodes—who played and created in the recent past and who are still playing and creating today—can our young people learn to appreciate jazz at its best. These dedicated men give of their time and talent to the education of young musicians and fans through concerts in high schools, jam sessions for young musicians, and by other means available to broaden the youngsters' horizons by showing them how the present derives from the past, and teaching them to appreciate not only the styles of their current idols but also the styles from which the present ones came. Without men like Art Hodes these young people know not whence they came, nor have they a clear picture of the road ahead.

I want to thank you again for letting Art speak his piece.

Mattoon, Ill.

Pete George

## Impressed by Fischer Then and Now

It was gratifying to read Leonard Feather's review in the Sept. 13 issue of Clare Fischer's album *First Time Out*. Having played tenor saxophone in Clare's nine-piece combo at Michigan State during 1949-52, I can attest that his skill as an arranger and pianist was every bit as evident then as it is now through the medium of records.

Two of the tunes in this new release, *Toddler* and *Afterfact*, were written during the aforementioned period.

It is to be hoped that Fischer will be recorded with greater frequency in the future, so that more jazz fans can hear this marvelous musical mind at work.

Highland Park, Mich.

Dave Jones

## Winter Delight

I would like to offer a few public words of thanks to the U.S. government for sending the Paul Winter Sextet to British Guiana. It was one of the most thrilling musical moments we have ever had in this country. The visit is still being talked about.

Americans should be proud of jazz; it has no match to offer the world. You

(Continued on page 11)

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secretive family  
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Maybe an hour before anyone else shows up, Sonny Rollins is there. The sax comes out of its case, he wets the reed, adjusts the mouthpiece and blows a couple of notes. Then he begins to walk around the studio, aimlessly, but playing all the while. He rambles. You might catch a phrase here and there but he doesn't stay on it long. And he never falters. That's what you notice. He never falters.

Later, the others will be along. Jim Hall with his guitar. Bob Cranshaw, bass. Ben Riley on drums. And Candido will sit in on a few with conga and bongos. They'll work over the "Bossa-Nova," a Latin beat imported from Brazil. It never made out as a dance craze here, and maybe

## THE BRIDGE TO BRAZIL



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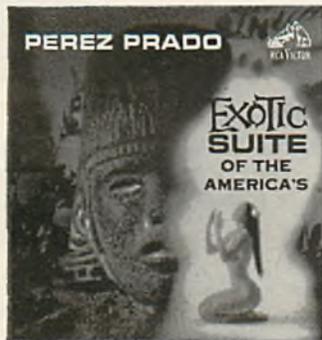
that's as it should be, because it fits so well in the jazz idiom. They'll use it around "Bluesongo" and "If Ever I Would Leave You" and they'll just see what happens. They'll have some fine ideas about "Jungoso," too. Maybe they'll finish up with "Brownskin Girl" to synthesize the old and new. It's a fresh attitude, that's what's nice about it... and free as a bird. They'll probably cut enough for a half-dozen sides, but they'll pick the best for two great sides. It will be a fine set. Just fine.

Then, suddenly, Sonny is aware that the others are there. And as they unpack and set up, he smiles a welcome and asks artfully "What's new?" And they sit down together and build an answer... a jazz bridge, connecting the Americas!

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HEAR!

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should have seen the spellbinding effect the music had on the people of this country who attended the Winter concert. We are anxious to have artists like John Coltrane, Stan Getz, Shelly Manne, and Dave Brubeck visit us. We are even inquisitive about Ornette Coleman.

Werkerhurst, British Guiana

Roddy Fraser

Feather Replies

One final word on the Goodman affair: although I was critical of Goodman, I did not neglect to emphasize, in *Down Beat* or in my Associated Press dispatches, the very fact that Hal Davis (*Chords*, Aug. 30) tried to imply I had neglected: that the tour was a great success and had opened the route for other such events. A newspaper in Seattle that carried one of my reports headlined it: "Goodman Tour Two-Fold Success." Does that sound as though I put it down?

My reports were completely impartial. If Davis or any other Goodman associates or fans feel that I had any prejudices, they have only to look up my newspaper column of last March 17 (*Benny Goodman Pioneers Again*), in which I praised him and defended his selection. I had a personal note from Goodman thanking me for the column. Of course, after hearing what I heard in Moscow, I wrote some columns for which I don't expect similar thanks.

Though backstage bickering was of no moment to the U.S. State Department or the Soviet public and officials, surely it was the right and the duty of reporters covering the scene to quote the views of both the enthusiastic majority and the small but musically knowledgeable and influential minority.

A typical reaction by a member of that minority reached me the other day in a letter from Valeri Myssovsky of Lenin-grad:

"The Goodman band sounded exactly as you told me to expect. Still, the musicians—and Benny of course also—scored a great success, I think even the greatest ever in the Soviet Union. I attended all of the concerts and found the procedure rather tedious, not to say boring, especially as Benny seemed to have a brainwave at the first concert, when he decided to play Dixieland for about 40 minutes—it was not even Dixieland, you know.

"But the audience loved it, and after this BG spoiled all the remaining concerts, diluting his already tepid program with things like *Bei Mir Bist Du Schoen*. The musicians in the audience (and not only the jazz-oriented ones) were fairly disappointed, since it was evident that BG was goofing. But the rest of the people—oh, they just roared!"

And there you have the latest manifestation of the age-old problem—where must art end and popular appeal begin? How can both be combined? And if the Goodman tour was a great success on all levels (as Davis put it), why do so many intelligent men like Myssovsky disagree?

I repeat, it is wonderful that Benny broke the ice. But the more I think about it, the more I wish Duke Ellington would conquer his fear of flying.

North Hollywood, Calif. Leonard Feather

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# STRICTLY AD LIB

## NEW YORK

ON THE ANGER FRONT: Singer **Della Reese** is furious because **Bobby Darin** spent so much time singing with **Lionel Hampton's** band at the Flamingo in Las Vegas, Nev., that she had no time for her act. She called it the "worst breach of etiquette I've ever seen in show business."

**Herbie Mann** was awarded \$500 in damages from music distributor **Charles Colin**. The New York Supreme Court held that Colin had unfairly published a book, *Salute to Jazz—Herbie Mann*, with Mann's picture, without receiving permission from the flutist for such use, or for the use of some of the music therein transcribed from some of his records . . . Prestige records and Chess Producing Corp., settled their differences out of court. Through some misunderstanding, Chess had recorded and issued on its Argo label performances by tenorist **Gene Ammons**, who is signed to an exclusive contract with Prestige. According to the settlement, Prestige will own, and will eventually control, the masters but will currently permit Argo to issue some (including the current *Just Jug*) with a royalty payment going to Prestige.



MANN

Swedish clarinetist **Putte Wickman** has canceled his USSR tour, originally set to begin Sept. 17. It had been arranged within a cultural exchange agreement between

Sweden and the USSR—a troupe of Russian artists were to be exchanged for Wickman and orchestra. But Wickman called it off when he had difficulty finding out when and where he would play in Russia and, more importantly, discovered that any money he earned in the country had to be spent there before he left.

**Duke Ellington** and orchestra will tour Great Britain for 10 days in April . . . **Ella Fitzgerald** and **Oscar Peterson** will be in England for two weeks, beginning in February . . . New York's Five Spot will reopen in October on Third Ave. at Eighth St.

**Vic Lowmes, III**, formerly with *Playboy*, has offered to buy half of Associated Booking Corp., for \$2,000,000. **Joe Glaser**, president of the firm, said he has no intention of selling any part of the agency.



HAWKINS

Impulse held a top-secret recording session, starring **Coleman Hawkins**, supported spectacularly by **Duke Ellington**, **Aaron Bell**, **Sam Woodyard**, **Johnny Hodges**, **Harry Carney**, **Lawrence Brown**, and **Ray Nance**. Only a week before Verve had recorded Hawkins at the Village Gate with Hodges and **Roy Eldridge** as guest stars.

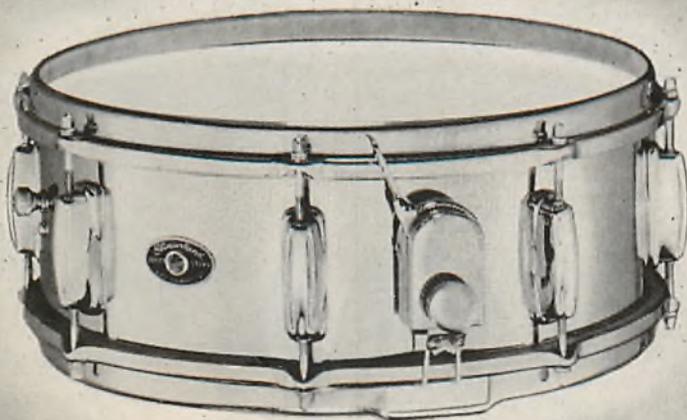
Tenor saxophonist **Charlie Ventura** has rejoined **Gene Krupa's** group, which now also includes pianist **John Bunch** and bassist **Bill Takas** . . . **Gloria Lynne** sang several times with **Miles Davis'** group during the trumpeter's recent engagement at the Village Vanguard . . . **Bobby Timmons** substituted for **Thelonious Monk** one night at the Village Gate when Monk's swollen hand prevented him from playing.

Rumors persist that **Frank Sinatra** will record with **Count Basie** for Reprise . . . **Bill Evans** recorded with **Jim Hall**,

(Continued on page 44)

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Oct. 11, 1962 / Vol. 29, No. 26



HACKETT THOMAS  
\$500,000 of common language

## GOODYEAR ALL OUT ALL OVER THE WORLD FOR JAZZ

Major industrial companies have seldom been close to jazz. It remained for a watch company, Timex, which produced television jazz spectaculars, and Studebaker, which helped finance jazz festivals, to get into the jazz business, from which they subsequently left.

It is a surprise, then, to have a rubber company, the Goodyear International Corp., actively producing jazz records and films and, only momentarily, a surprise to discover that all the shows, and the whole Goodyear jazz program, is designed only for overseas production, promotion, and distribution.

The program is extensive (it will include records, tapes, and color films), expensive (an initial \$500,000 has been allotted), and intensive (although it is supposed to last for several years, no time is being lost in producing and distributing records and films).

The concept developed as Goodyear executives, long seeking a merchandising-public relations idea that would be meaningful for its 67 plants and 100,000 dealers throughout the world, 40,000 of the latter outside the United States and Canada, felt that jazz had the proper universality of appeal that could overcome such things as language barriers.

Once the concept was accepted, Goodyear noticed its history and that of jazz neatly coincided over a period of the last 60 years.

Richard V. Thomas, Goodyear president, said, "We noticed about the only jazz in many foreign countries was that played by touring American musicians

in concert, and the prices which expenses forced them to charge was out of the range of far too many jazz enthusiasts. . . . We began to wonder why Goodyear couldn't help satisfy the musical appetites of jazz fans in scores of nations outside the North American continent and, at the same time, boost our worldwide marketing program?

"We asked ourselves this question: If, for example, people in France will travel hundreds of miles to Paris to hear Bobby Hackett, Duke Ellington, and Benny Goodman, enduring crowds, standing in line, and paying premium prices, then why shouldn't the people in Marseilles, Toulouse, and Strasbourg, where the stars seldom go, be just as eager for this music if someone made it possible through records, radio, television, and motion pictures?

"We think the answer is that they are just as eager, and we are betting an initial \$500,000 to find out.

"We believe jazz is the closest thing to a common language for the free world. Jazz and Goodyear seemed a natural combination to help us make greater penetration in the development of our markets."

In general, the program will offer at least 13 records (monaural or stereo—and tapes, too, will be available) and 13 15-minute color films, to be distributed as normal short subjects by United Artist. The combination, and they will be distributed almost in tandem, will reach most countries and will be tied in with local concerts, including local jazz musicians, public-service tapes for radio stations, and a great deal of supplementary advertising and public relations.

Goodyear reported that it already has received orders from the field for 300,000 records, which will be sold by company dealers at about one-third the cost of a comparable album in the United States and Canada, the only two countries in the free world where neither the records nor the films will be available.

The only exception to this rule is a special series of 10 shows done for German television, utilizing the films but with attached interviews by German jazz critic Joachim E. Berendt.

Berendt did five of his special shows in August in New York City and will be back in January for the remaining. Of the 26 headliners who will comprise the Berendt series of films and records, and they will include such as Count Basie, Dizzy Gillespie, Roy Eldridge, and the Modern Jazz Quartet, following are the ones already filmed and recorded: Duke Ellington and Bobby Hackett, Eddie Condon, Mike Bryan (he was a Benny Goodman guitarist and is a director of this program), Louis Armstrong, and Dave Brubeck.

## CONFERENCE OF JAZZ GOES INTO ACTION

At a Newport Jazz Festival panel discussion last July, Sid Bernstein of General Artists Corp. suggested that a group of music executives be formed to seek ways to better the life of jazz and its musicians.

The group, called the Conference of Jazz, held its first meeting in July (*DB*, Aug. 30) and immediately began formulating its areas of interest—a code of ethics, a better public image, work in radio and television, government sponsorship, better union relations, etc.—in total, a public relations job for jazz that would have a practical, economic side to it.

Its members are Bernstein, John Hammond, George Avakian, Maxwell T. Cohen, Bob Maltz, George T. Simon, Arnold Shaw, Bill Simon, Russ Wilson, George Wein, and Joe Delaney. The group has met a total of four times and now has an agenda prepared for a general conference on jazz that will include representatives of all facets of the music and its business.

Sponsors and participants have expressed the conviction that the group can bring much-needed changes to the world of jazz if only because of the wide amount of experience and real power represented among the members. One of its intentions is to form other committees to investigate each separate problem for final action.

Perhaps the first action will be an attempt to convince either the new Hilton or Americana hotels in New York City to open jazz clubs. All members agreed that, following the custom of British clubs, such a move, made mostly for the young fan, would encourage other hotels and chains to do similarly.

## EASTERN GROUPS TOO EXPENSIVE FOR SF CLUB

West Coast engagements for eastern jazz groups, already none too plentiful, face further diminution. The Black Hawk in San Francisco has begun a new policy that—while providing expanded and more varied music programming and giving a break to local talent—will at least for the time being curtail employment of out-of-town combos.

With the installation of the trio led by onetime Woody Herman and Cal Tjader pianist Vince Guaraldi as its house band, the Black Hawk began presenting two attractions nightly and operating seven nights a week instead of six. It retains its Sunday matinees. An intermission pianist fills in on Monday and Tuesday nights when one or the other combo is off, according to union rule.

When Guaraldi started the engagement, which will extend at least through

December, the Ramsey Lewis Trio, booked months ago, was the second half of the double attraction. The Lewis unit was succeeded by a quartet headed by altoist John Handy III, former Charlie Mingus and Randy Weston associate, who is in San Francisco to finish work on his music degree at San Francisco State College. Indications are that another bay-based group, perhaps Tjader's, will follow Handy's.

While the Black Hawk will continue to book proved outside combos, such as those of Miles Davis, George Shearing, Oscar Peterson, and Dizzy Gillespie, it is forgoing lesser groups because of economic circumstances, for instance, the travel expenses involved, co-owner Guido Caccianti said.

As of the present, San Francisco's other first-run modern jazz club, the Jazz Workshop, has indicated no change in its policy of booking outside talent, which comes principally from the east but includes some from Los Angeles.

## ARRANGER'S WORKSHOP A SUCCESS AT EASTMAN

In August the three-week fourth annual arranger's workshop came to its close at the Eastman School of Music in Rochester, N. Y., with a public concert attended by nearly 3,000 persons.

The music they heard was written by the 18 members of the workshop who wrote and rehearsed some 70 scores before final choices were made for the program.

The workshop, an idea of Raymond Wright, chief arranger for New York's Radio City Music Hall, and supported by Dr. A. I. McHose, director of the summer session at the school, has become a success beyond what either man thought possible.

Wright is his usual modest self about the success. He is high in his praise of Dr. McHose, overwhelmed, he said, by the industry of his students, and "excited and gratified by the faculty and public acceptance of what we began to do. They have almost insisted—and we only expected they *might* accept—our



OLATUNJI

Both part of jazz language

WRIGHT

emphasis on the switch to jazz."

Wright had long seen the need for young arrangers to expand their arranging skills through working experience. His own experience made him realize that the average arranger learned to write only for one kind of group or one kind of music—perhaps with some variations in size and style. He believed an intensive course could be offered, coupled with live performances of work in progress, that would actually give enough material to allow the student source-work for a year of solitary study.

Four years ago he began the workshop, fortunate to have Eastman students to perform his students' works. Since then, the seminar has grown from two weeks to three, consists of a basic and an advanced group, and has gained staff assistants: trumpeter-arranger Fred Karlin, who has been a student there from the beginning, and Don Hunsberger from the U. S. Marine Band.

In talking to Wright and Karlin, a major point becomes clear—there is an artistic understanding among all of them that music is for an audience but there is no need to cheapen it as a consequence.

And, as a consequence, the final program was geared to professionals and laymen.

From Hunsberger, there was *Prelude to a Holiday*, written in a style mindful of both a motion picture score and a concert overture. Then followed a lengthy collection of renditions of *Swanee River*, collaborated on by all the students, treating the song in 10 different ways, from Haydn to bop, with an organ selection by Dr. McHose, improvised in the Mendelssohn manner. Wright's *African Drum Fantasy* came after intermission. Drummer Olatunji contributed the next piece, *The Talking Drums*, on which he was featured. He also was a part of Karlin's *The Language of Jazz*, the concluding number of the program.

## ENGLISH TRAD APPEARS TO BE DYING

What modern British jazz musicians have always felt to be square has come full circle after 10 years and now seems unpopular.

Trad, as it became known (a quick identification for something approximating traditional New Orleans music), was almost solely introduced to London jazz circles by Humphrey Lyttelton, who quite long since has gone on to more modern sides of jazz. It and associated brands of the earlier jazz became quite popular, although only 10 or so bands were successful, and only three—Chris Barber, Kenny Ball, and Acker Bilk—really hit the big time.

Now it seems to be over. Bilk is now touring the United States without his



BARBER

More modern now

band. Barber plays considerably more modern than he did even a short time ago and plays abroad for almost half of each year. Ball seems to be the only one still on the straight and narrow.

For those who appreciated Trad qualities, there is low-burning resentment toward the many mediocre groups that lowered the standards and helped produce the saturation and for the record executives and promoters who encouraged the better bands to play too much the same.

Whatever reason is advanced, it would seem that the strongest jazz form in British pop music is beating a retreat, and it remains to be seen what will be salvaged.

## AFM DECREES MEMBERS MUST PAY MCA FEES

In an "Honor Thy Ex-Agent" commandment the American Federation of Musicians recently ruled that members represented by the lately expired MCA Artists, Ltd. (*DB*, Sept. 13) must continue to pay commissions on engagements secured for them by the agency before it was dissolved July 23 by order of the U. S. justice department.

The ruling is contrary to policy adopted by other entertainment unions—American Guild of Variety Artists, American Federation of Television and Radio Artists, and Actors Equity—which notified members they would not be required to pay commissions as of July 23.

In an official notification to John Tranchitella, president of Los Angeles' AFM Local 47, federation head Herman D. Kenin said:

"It is the federation's position that the members are required to pay MCA full commissions for all such engagements. The consent decree [to dissolve the agency] expressly provides that nothing therein shall require MCA, Inc., to release its rights to be compensated for 'past services'. When MCA booked a member for an engagement, its services were completed, and it has a right to be paid for them. . . ."

# THE WAILING WEEKEND

**T**HE LAST weekend in August was a busy one for jazz, with festivals going full tilt in Cincinnati, Detroit, and Montreal.\*

The most successful one, at least financially, was the Ohio Valley Jazz Festival held in Cincinnati Aug. 24-26. Produced by George Wein with the backing and assistance of several Queen City residents, the event attracted approximately 17,000 persons to Carthage Fairgrounds and grossed about \$62,500, which practically guarantees another festival in 1963. A large part of the festival's financial success was the result of the intensive six-week three-state promotional activities of Wein and helpers.

Opening night, however, came close to fiasco. The Dave Brubeck Quartet, the Louis Armstrong All-Stars, and the Duke Ellington Band were billed. But at curtain time only some of the Ellington men were on hand. The Queen City Jazz Band, an excellent traditional group from Cincinnati, got things under way, while Wein paced and cursed, waiting for the featured performers to arrive. Ellington, who was scheduled to go on later in the evening but who arrived early, graciously went on ahead of schedule. The band, which had just completed a grueling, all-day bus trip, was in peak condition, and Ellington, obviously enjoying the vigor of his men, stayed on nearly an hour and a half, with the brightest moments provided by the band's easy drive on *I'm Gonna Go Fishin'*, Ray Nance's violin on the enchanting *Guitar Amour*, and Johnny Hodges' effortless altoing on *Passion Flower*.

The Armstrong group, with Ellington bassist Aaron Bell subbing for Armstrong's absent bass man, went through its usual routine, with little or no deviation in solos, vocals, jokes, or patter. Still, most of Armstrong's solos are gems—it's just that they've been displayed so often.

Brubeck arrived near the end of Armstrong's set (Paul Desmond, Gene Wright, and Joe Morello had been present for some time). The pianist, usually the most reliable of jazz musicians, had gone to the wrong airport in New York City for his flight to Cincinnati; when he got to the right airport two Cincinnati flights in a row were canceled. He dashed into the fairgrounds sans tie and glasses, which he had broken on the flight.

Onstand, he and his confreres were none the worse for the hassle: Brubeck

showed he is a better blues pianist than he is usually given credit for being; Wright was like a rock; Morello once again left drummers—and audience—in awe of his technique; and Desmond blithely wended his way through several solos of remarkable lyricism and construction.

Saturday night had none of the backstage interest of Friday, but musically it was quite satisfying. Featured were Horace Silver's quintet, a tight little band with two outstanding soloists, trumpeter Blue Mitchell and the pianist-leader, and a drummer whose taste rarely falters, Roy Brooks; singer Joe Williams, who with the Junior Mance Trio's sensitive backing broke up the crowd with Ray Charles' *Come Back, Baby* and the inevitable *Every Day*; the Gerry Mulligan Quartet, which began tepidly but came alive when Coleman



STITT

Strong substitute: cutting alto, leaping tenor Hawkins joined them for *Body and Soul*, on which Hawkins played with the fire of a man 30 years younger than his 58, and a lusty *Lady Be Good*, on which the guest played chorus upon chorus of electrifying tenor. The Newport All-Stars, featuring Wein, piano; Ruby Braff, cornet; Marshall Brown, valve trombone; and Pee Wee Russell, clarinet, were barely into *Keepin' out of Mischief Now* when rain began to fall and audience and musicians scurried for shelter.

On Sunday night local talent was spotlighted during the first part of the concert; Curtis Peagler's Modern Jazz Disciples and tenorist Jim McGarrity and pianist Frank Vincent with the Dee Felice Quartet were the most impressive of the Cincinnatians.

Wein's group returned for the closing night's performance. Braff, constructing some of his solos in a Lester Young vein, seemed more at home on the Dixieland chestnuts the group played. Russell was excellent on a slow blues and a fiery *Indiana*. Later in the eve-

ning Russell and Braff sat in with the Jack Teagarden Sextet, but what could have been a stimulating set was cut short.

Sonny Stitt, who was a last-minute substitution for the Sonny Rollins group strode on stage and proceeded to capture the audience—and musicians milling about backstage—with a cutting version of *Stardust*, played on alto, and a leaping blues, on tenor.

The Jimmy Smith Trio closed the festival with a program made up predominantly of blues, one of which featured the organist playing a held note with his nose. The crowd loved it, which should prove there's no business like nose business.

**M**ORE THAN 14,000 persons attended Ed Sarkesian's third American Festival of Music at Detroit's vast Cobo Arena on Aug. 25 and 26.

Local vibist Jack Brokensha opened the Saturday night concert with a flag-waving *Hip 'Bones*, an original by trombonist Dave Van DePitt. The band stayed onstage to accompany Jackie Paris, who subbed for ailing Buddy Greco. Although Paris' reception was only lukewarm, the crowd gave an ovation to the following two groups, Pete Fountain's and Dave Brubeck's, both of which responded with tasty and flawless performances.

But it was the Jimmy Smith Trio that moved the audience most; the organist's group soon had the audience clapping hands in time to the rhythm section, or at least attempting to.

The climax to the first night's activities was singer Keely Smith's appearance, her first at a festival. She seemed nervous on the first couple of tunes but regained her confidence on the third, and backed by the Brokensha band, augmented with strings, she delighted the audience with a 22-song performance, the most effective of which was an a cappella version of *God Bless the Child*.

The Rev. Joseph Dustin, the banjo-playing Roman Catholic priest formerly of Detroit and now located in Chicago, led off Saturday night's concert. He was accompanied by the Windjammers, a teenage Dixieland band from the Chicago area. Joe Williams followed with a short, to-the-point set that left the audience, or at least his fans, wanting more. The George Shearing Quintet provided 45 minutes of entertainment after Williams left the stand.

Gerry Mulligan, with Bob Brookmeyer, valve trombone; Bill Crow, bass; Gus Johnson, drums, turned in the best small-group performance of the festival. Mulligan seemed especially inspired this evening and even turned in a creditable job playing piano on two tunes, *Spring Is Sprung* and *Darn That* (Continued on page 44)

\*The busy weekend was covered by Don DeMicheal at Cincinnati, Bob Archer at Detroit, and Henry F. Whiston at Montreal.

# Take Five With Paul Desmond, Or An Intermission Spent At Wit's End

By DOUG RAMSEY

During much of the summer, Dave Brubeck keeps his cheerful band of music makers on the cross-country trail from outdoor concert to tent show to county fair, helping satisfy suburban America's newly found, fashionable need for jazz.

The crowd at the summer jazz concert, which is not to be mistaken for the larger and more confusing jazz festival, is composed of college students who would much rather hear Johnny Mathis but are too cool to admit it, local distributors for Columbia records, drummers who come to watch Joe Morrello's feet, and actors who will do a "Broadway" musical in the tent that night and have nowhere to go after afternoon rehearsal.

Not long ago at a performance in the Musicarnival tent in Cleveland, Brubeck broke into what for him was a frenzy of good-natured chatter:

"We were at the Hollywood Bowl last night, San Francisco the night before, at the Aqua Theater in Seattle the previous three evenings. . . . That's a vacation, three nights in the same town. . . . New Jersey on Monday, and a week ago on the *Ed Sullivan Show*.

"Sullivan brought us on for three minutes at the end of the show. That gave us a chance to watch the acrobats. You have to be there to appreciate it. Sullivan likes to run them through their act five or six times to decide if he'll use them or cut the bit out altogether. It's kind of exhausting. There was a fella there who did backflips with a set of drums. I didn't think he'd make it when the show went live.

"Well, enough of this. On with the music."

At intermission, altoist Paul Desmond expressed mild amazement at his friend's oratory:

"Really quite garrulous. Came on like Mort Sahl. Dave's punchy—no sleep."

An attractive blonde approached. The interest in Desmond's eyes turned to curiosity when she asked what kind of horn and mouthpiece he uses.

"The horn is a Selmer and the mouthpiece is a Gregory," he answered. "It was invented by Pope Gregory. Do you play alto?"

The girl said no, giggled, and edged away into the crowd. A pair of young brothers arrived, out of breath, programs in hand, and asked Desmond the whereabouts of Gene Wright. They wore identical striped blazers and were around 5 and 7 years old. Desmond didn't know but said he thought the bassist might be in the dressing room. The young fans ran, yelling, at top

speed toward the low building housing the dressing room, 10 feet away.

Desmond and an old friend were about to reminisce, but one of the Musicarnival actresses had a question.

"I don't want to show my ignorance," she chirped, "but do you know what you're going to play before you sit down, or do you just sort of make it up as you go along?"

Desmond gave her a long look to be sure he wasn't the victim of a put-on, decided he wasn't, and explained:

"First of all, I never sit down. But I do try to follow a general plan, which we've all discussed on the plane. Chords and things."

"Oh, you mean sort of like harmony."

"Yeah, something like that."

As Desmond turned to resume his conversation, up shuffled a man easily identifiable as a hippy even before he opened his mouth—he slouched, his eyes were downcast, his dress conservatively ostentatious.

"Hey, man," he whined. "What about Art? Like is Art in for good after this last bust? I mean Art's too much, and they shouldn't keep him in there."

Desmond explained that he wasn't too familiar with Art Pepper's legal problems but had always admired his playing.

The hippy apparently felt he hadn't made his point, removed his extremely dark glasses, and moved closer to whisper in Desmond's ear. Desmond nodded gravely and thoughtfully watched the hippy slip away toward a hot-dog stand.

A Marine Corps private reached out to shake hands. Desmond saluted and introduced him as a youngster who had been attending Brubeck concerts in Cleveland since 1956, "always came back after the show," decided to become a jazz player, and purchased an alto. Desmond told him the uniform was becoming, but:

"Why did you do it?"

"My folks didn't understand jazz, so I joined the corps to get away. Three more years. There's a pretty good band at Camp LeJeune."

The blonde was back. She asked Desmond what his mouthpiece was made of. He asked if she were collecting the information for Cannonball. The name didn't register, and she pointed to a man a few yards away, who stood grinning and waving. Desmond told her the mouthpiece was made of hard rubber; she trotted off dutifully with the answer.

The young autograph hounds returned, reported proudly that they had Wright's autograph, and asked Paul for his. They got it, and Paul used his own name. A few years ago it was his cus-

tom to sign all autographs, "Good luck. Chet Baker."

A couple of 20 or so appeared and were introduced by the marine, who explained he had been trying to get them to a Brubeck concert for months.

The newcomer said the music was "just great, no kidding." Desmond thanked him very much.

Who was the bass player, the newcomer wanted to know, on the *Jazz at Storyville* album?

"Which one, Fantasy or Columbia?"

"Fantasy."

"There wasn't any."

"Oh."

Embarrassed silence, interrupted after a few seconds by Desmond.

"Bull Reuther was supposed to be there, but he was upstairs asleep in the shower. Later they made it a 12-inch LP and added a track or two from an air check. I guess Ron Crotty was on them, but I really don't remember."

More silence. The young man decided to try again.

"Well, *Sunday Afternoon in Boston* was about the best thing you've done, wasn't it?"

"No, not really."

Intense silence. Equally intense thought by the young man.

"Well, on the back it said you were just warming up for the evening when they recorded that."

"That was just Ralph Gleason warming up for the liner notes."

With that the fellow said it was nice meeting Desmond, took his girl's arm, and retreated, his show of jazz knowledge a failure.

The blonde messenger returned.

"My boy friend would like to know is that hard-rubber mouthpiece specially made, and what is its number?"

Desmond told her the number and said it was not a special model but was no longer available. She looked disappointed, walked away, and doubled back. She had forgotten the number. Desmond repeated it. She returned to her companion, who waved to Desmond. Desmond waved back. The messenger said something to her boy friend and pointed at Desmond. Desmond pointed back. They walked away.

Others walked up to the altoist and asked about the size of his mouthpiece and the inevitable "Where do you go from here." After answering the questions about his instrument and accessories and repeatedly explaining where the group was to play next, Desmond excused himself.

"See you next time," he announced.

He backed into the dressing room, smiling, and disappeared. 

Critic Harvey Pekar discusses the revolutionary impact, the means, and the major figures in

# THE DEVELOPMENT OF MODERN BASS

**W**ITHIN THE last four decades the jazz bassist has evolved from a human metronome to a source of inspiration.

His role in the 1920s and '30s was roughly analogous to, though slightly more complex than, that of a mechanical timekeeper. He merely stated the beat by playing two or four notes a bar and laid down harmonically simple lines in the rhythm section. (This was primarily because most pre-modern jazz compositions were based on elementary chord progressions.) He rarely soloed, getting by with a fair amount of drive and good time-keeping.

The Great Emancipator of the bass was certainly Jimmy Blanton. Since the revolution, which he initiated in 1940 with Duke Ellington's band, the bass player has been free to continue enlarging his function.

Blanton varied the relentless four-quarter-note-a-bar pattern in the section in several ways: under the figure that introduces the solos of Barney Bigard and Harry Carney on *Jack the Bear* he played melody notes and then returned to a walking line; on *Are You Sticking?* he mixed two- and four-beat playing, infusing the performance with a wonderfully springy feeling.

Blanton also fragmented his lines with rests and employed dotted-eighth-and-16th-note figures. Although he was not the first bassist to use these last two devices, he employed them more often and with better effect than had preceding bassists.

On duets with Ellington—*Mr. JB Blues* and *Pitter Panther Patter*—he gave the greatest demonstration of pizzicato playing heard to that time (1939). His complex, hornlike phrases are liberally sprinkled with eighth and 16th notes, which were rarely, if ever, used by other bassists.

The solos are remarkable creations—and not just because they were played on bass.

No matter how involved his playing, his tone remained full and firm, and he projected a relaxed, good-natured mood. He used space adroitly in the tension-release process



THE LATE OSCAR PETTIFORD

and was probably the first bassist to swing in any but the crudest fashion.

On *Mr. JB Blues*, *Sophisticated Lady*, and *Body and Soul* his bowed solos, though leaving something to be desired technically, illustrate the possibilities of arco playing.

Only 21 when he died in 1942, Blanton nevertheless left an indelible impression. His innovations laid the groundwork for the bass players who followed him.

During the bop period the responsibility of the bassist was greatly increased. Since the drummers no longer marked off a steady pulse with the bass drum, the time-keeping duties fell heavily on the bassist. He became more aggressive—taking charge in the rhythm section—for his playing was now the foundation of the performance. In addition, the chord progressions of bop were further advanced and more tightly packed than those used by earlier jazzmen, so that bop lines were of a greater harmonic complexity than were those of their antecedents.

Oscar Pettiford, co-leader with Dizzy Gillespie of a bop group in 1943, is generally honored as the first modern jazz bassist. He gained his experience in the bands of Charlie Barnet and Roy Eldridge and as a participant in the many sessions held in New York City during the early '40s.

Pettiford was a complete musician. He had abundant drive and excellent knowledge of harmony. He demonstrated the latter in his fine playing with Thelonious Monk, whose chord progressions some jazzmen find difficult to work with.

Pettiford also had the ability to adjust to musicians of widely varying conceptions. In the 1940s he played with the emotional Gillespie and Coleman Hawkins. Yet some of the best recorded examples of his work are on a Lee Konitz-Warne Marsh album (Atlantic 1217). He supports the soloists tastefully, and his own solos are melodically rich and logically developed. Everything he plays is enhanced by as mellow a sonority as any jazz bassist has produced.

Ray Brown was another outstanding bassist to emerge in the bop period. Brown developed extremely fast; in 1946, two years after graduating from high school, he joined Gillespie's sextet.

Brown is the classic bassist, the possessor of a fine technique and huge tone. He has participated in innumerable record sessions, but one on which his playing was particularly outstanding is the *Ben Webster and Associates* LP (Verve 8318). The front-line horn men for this date included Webster, Hawkins, Budd Johnson, and Eldridge. Brown accompanied these swing-era giants magnificently; his style was modern, but the relaxation and unself-conscious strength of his playing drove them to creative heights.

His entry in the extreme low register during the opening bars of Webster's solo on *In a Mellow Tone* complemented the tenor man's husky improvising perfectly. He also took a superb solo on this track, though some of his double-timing was not very clean.

**U**NTIL 1950, almost all the great bassists were characterized by a big sound and a powerful manner. Percy Heath doesn't fit this image in all respects, but for the last decade he has been one of the top five men on his instrument.

His playing can be forceful, but his touch is generally lighter than that of many contemporary bass men. He has an extraordinary ear and cuts into the heart of the chord to play lines of great melodic interest.

Heath's unique gifts make him particularly valuable in a small group like the Modern Jazz Quartet, with which he has played for years. Unfortunately, the achievements of Milt Jackson and John Lewis have diverted attention from his playing, and he has not received the praise he deserves.

The early 1950s saw the rise of many excellent bassists but none better than Charlie Mingus. Actually Mingus, older than either Brown or Heath, had been working with top-flight groups since the early '50s but did not receive much publicity until about 1951, when he played with Red Norvo.

His accompaniments of horn men and pianists are sometimes so complex and so ingeniously conceived as to function also as countermelodies. In the rhythm section he uses ostinato figures, pedal points, and double stops to stimulate the soloist and to add general interest to the music. On *Original Faubus Fables* (Candid 8005) he abruptly speeds up the tempo several times under Eric Dolphy.

As a soloist, Mingus is almost incredible. Up to medium-fast tempos his great technical facility allows him to play lines as complex as most guitarists'. He ranges all over the bass, jumping wide intervals and often reaching tremendous climaxes in the upper register.

The construction of his solos is unique and varied. He double-times beautifully and contrasts long lyrical lines with percussive short phrases and isolated single tones.

Throughout his career, Mingus has been concerned with new methods of expression. Today, when most of his contemporaries are regarded as mainstream modernists, he is still in the advance guard. We can look for him to be an influence on bass players for at least several more years.

In the later years of the decade after World War II the standards of bass playing rose sharply. The bassist of 1956 or '57 was better equipped technically and had a more comprehensive knowledge of music than the basist of, say, a decade earlier.

Two men who exemplify the complete metamorphosis of the bass player from a metronome to an all-around musician are Paul Chambers and Red Mitchell.

Of Chambers' work in the section, Miles Davis said, "Whew! He really drives a band. He never stops." Chambers displays the same qualities in his pizzicato solos (e.g. *Dear Old Stockholm* with Davis), playing long, constantly

building lines and employing relatively short rests.

Chambers also has recorded many arco solos and should be commended for experimenting with this seldom-heard jazz technique, although his bowed solos are sometimes rhythmically cumbersome and suffer from an undistinguished tone.

Mitchell has the dexterity to feature himself in the front line playing in unison with a tenor saxophone. He did this in 1956 with a group that included James Clay and more recently with Harold Land. The sound of Mitchell and Clay playing the *Scrapple from the Apple* theme at a fairly fast tempo is agreeably novel.

Like Mingus, Mitchell is interested in new forms of music: some of his best recorded work is on an Ornette Coleman album *Tomorrow Is the Question* (Contemporary 3569).

His solo on that album's *Turnaround* is a good example of the "thematic" approach to improvisation. It seems to have two distinct sections. In the first, Mitchell plays simply, mixing graceful melodic lines with bluesy licks. The second contains double-time passages of varying lengths. Here Mitchell plays with more intensity, several times accenting the first note of the phrase and following with descending 16th notes. He resolves the solo beautifully, making a



BLANTON



BROWN

smooth transition to a walking line underneath the horns.

Diametrically opposed to the hornlike styles of Mitchell and Chambers is Wilbur Ware's conception. Ware plays like a drummer. His solo on *Trinkle Tinkle* with Thelonious Monk is more an ingenious juxtaposition of rhythmic figures than a series of melodic lines. He often uses doublestops and has a heavy stroke. In soloing he doesn't go beyond the basic trend or use eighth and 16th notes to the extent of most modern bassists, and in his solos on *Epistrophy* and *Well, You Needn't* (Riverside 12-242) there are stretches in his solos where he is content to walk.

In the section, Ware generates an easy rolling swing that bears the soloist along buoyantly. His approach is simple, in that he doesn't play a lot of notes, but he is one of the most refreshing bass players to come along in years.

**T**HUS FAR the most important new bassists of the '60s seem to be the late Scott LaFaro, and Charlie Haden. Not surprisingly, both worked with Ornette Coleman. Playing with Coleman presents a challenge to a bassist, for his music often doesn't follow preset chord progressions.

To anticipate and react accordingly to Coleman's ideas are considerable accomplishments. The bassist in a Coleman combo has an unprecedented influence on the soloist because of the great freedom he is given.

Theoretically, it would seem that Coleman believes the bass to have almost as important a melodic function in his

group as the trumpet or alto saxophone. He has spoken of "our concept of free group improvisation" and called Haden a "melodically independent" bassist. Spontaneous counterpoint sometimes arises between the horns and the bass in his group.

Despite the fact that Haden and LaFaro had widely different backgrounds and, in some respects, playing styles, each met the challenge of Coleman's music admirably.

LaFaro grew up in Geneva, N. Y. He began playing clarinet at 14 and a few years later took up bass. He attended the Ithaca Conservatory but, by his own admission, did not become interested in jazz until 1953 or '54. In 1955 he joined Buddy Morrow's band and by 1958 had joined Sonny Rollins. But it was not until the young bassist joined the Bill Evans Trio that he attracted wide attention. Although Evans' improvising followed predetermined chord or scale patterns, he, too, allowed LaFaro much freedom.

The rapport between the two was uncanny even on their first LP together, *Portrait in Jazz* (Riverside 1162). Examples of this near telepathy are the beautifully meshing interplay and trading between bass and piano on *Autumn Leaves* and *Blue in Green*. On the latter composition, much of the time LaFaro doesn't employ conventional bass lines. He plays obligatos in accompanying Evans as a horn man might

created controversy, but reviewers were unanimous in their praise of the fascinating work of LaFaro and Haden.

The first section of LaFaro's solo is harmonically stagnant, like much Middle Eastern music; he employs guitar-like trills and runs. The second section lies closer to the jazz midstream; Haden's walking accompaniment implied simple harmonies. Over this LaFaro played typically striking multinoted passages.

LaFaro also appears on the Coleman album *Ornette* (Atlantic 1378). He's brilliant in the rhythm section, using simple repeated figures to excellent effect in building tension under the soloists and following these figures with strong walking lines to relax the tension.

Possibly the most interesting single feature of his work on this album, however, is the arco solo on *C & D*, an example of Third Stream music that comes off well. He was influenced here by contemporary classical music seemingly, but even so improvises.

With LaFaro's death, Haden became the young bassist to watch. His avant-garde conception notwithstanding, Haden is a throwback to powerhouse musicians like Walter Page and Wellman Braud; his playing is extremely percussive, and he prefers the lower register.

Often he chooses to play in a deceptively simple manner,



CHAMBERS



WARE



LA FARO



HADEN

play behind a singer.

Already a fine musician when *Portrait in Jazz* was recorded, LaFaro seemed to improve with each subsequent album.

His role in the trio had expanded by the time the albums *Waltz for Debby* and *Sunday at the Village Vanguard* were made. He and Evans carried on contrapuntal dialogs (though Evans is clearly the lead voice), and even when accompanying, LaFaro didn't limit himself to one particular pattern: he might play two quarter-notes in one bar and superimpose a rhythmic figure containing 16th, dotted-eighth, and quarter notes over the beat in the next one.

Some of LaFaro's solos on the *Waltz* and *Village Vanguard* albums are astounding. He brought off dazzling double-time passages and made forays into the upper register that few bassists would even attempt.

His improvising is reminiscent of John Coltrane's because he was seemingly more concerned with harmonic and rhythmic exploration than with over-all construction. At slow tempos he often opened a phrase with 16th notes rather than building to them with longer tones. He varied his lines with triplet series. At times his playing suggests the human voice, and the passion with which he played is almost overpowering.

LaFaro made two records with Coleman. On the first, *Free Jazz* (Atlantic 1364), Coleman employed a double rhythm section—two bassists and two drummers. This album

laying out for several beats or even bars at a time. His re-entries after these intervals of silence have a shattering effect, for instance, on *Lonely Woman*, on which he employs double stops.

This is not to imply that Haden is a limited technician. Few bassists could match the ease and assurance of his work with Coleman at the frantic tempos of *Eventually*, *Free*, or *Kaleidoscope*.

His solos are economical and tightly constructed in comparison with LaFaro's. He seems to prefer a songlike melodic line; his playing on *Face of the Bass* is wonderfully lyrical. Phrases from the theme pop up in his line from time to time, as do bits of humor.

On *Focus on Sanity* his sustained vibrato and bent notes recall the technique of Middle Eastern string musicians.

JAZZ HAS entered a period in its history as significant as the bebop era. Musicians are going beyond the traditional 12- and 32-bar forms in their compositions and are experimenting with the possibilities of meters other than 4/4, with polyphony and polytonality.

In the last few years there has been a great deal of excitement engendered by Ornette Coleman's "free jazz," Miles Davis' modal music, and George Russell's Lydian concept of tonal organization. LaFaro and Haden will probably be regarded as twin fountainheads of inspiration for the bassists of this new wave.



TENOR SAXOPHONIST  
HANS KOLLER



# JAZZ IN GERMANY

By JOACHIM E. BERENDT

**W**HEN ONE WRITES about jazz, he writes about musicians, not about countries. When writing about jazz in Germany, for example, one writes about Hans Koller (who is Austrian), Albert Mangelsdorff, Joki Freund, Rolf Kuhn, Wolfgang Schlueter, Michael Naura, Klaus Doldinger, Horst Jankowski, Kurt Edelhagen, and a few others. But Germany, in jazz—as in other cases—is a strange country; there is always an “on the one hand, on the other hand.”

On the one hand:

German jazz musicians don't have many opportunities to play. There were more jazz musicians in Germany seven years ago than there are now. Germany is a country of 60,000,000 people, but there are only eight or nine night clubs where good professional jazz musicians can play and expect fair payment. All other jazz places use amateur musicians, because amateurs are cheaper. Next to Switzerland, there is no other country in Europe where so many paying jazz jobs have been taken over by amateurs instead of professionals.

On the other hand:

The big U.S. jazz concert packages usually give more concerts in Germany than in any other European country. In France, for instance, Paris is almost the only city for a really successful concert of an expensive U.S. jazz package. (Yet, one also may try Lyon or Marseilles.) But a jazz package coming to Germany usually stages performances in Hamburg, Berlin, Essen, Duesseldorf or Cologne, Frankfurt, Mannheim or Heidelberg, Stuttgart, Karlsruhe, Kai-

serslautern, and Munich.

On the one hand:

Jazz information is poor in Germany compared with the situation in other European countries. There are two real jazz magazines, *Jazz Podium* and *Der Jazzer*, but their output is much less than comparable magazines in, say, Sweden or France. Of course (on the other hand), there is a popular magazine *Twen*, which now has the highest circulation of all European magazines, dedicating part of its space to jazz. *Twen* even has inaugurated its own record label.

Jazz news and jazz concert and record reviews in German daily newspapers are far below the average standard in Western Europe. In Sweden, Denmark, France, Switzerland, and other countries, one can find regular jazz write-ups in daily papers. In Germany, even in a leading paper like Munich's *Sueddeutsche Zeitung*, jazz concert reviews will concentrate on the dress of the spectators but will contain no valid musical information. The most famous German newspaper, the *Frankfurter Allgemeine Zeitung*, has a naivete about jazz comparable to that of a French provincial paper.

Most cities where U.S. concerts are given are in southern Germany. There is a curious “dateline” in German jazz. North of the Main River the interest runs to traditional jazz; south of this river jazz means modern jazz.

Traditional jazz in northern Germany is big business. Most of this business is done by amateurs. They play the kind of traditional jazz that spread from England all over Europe. Record companies consider it just another fad after rock and roll—and if one considers it this, at least it contains more musical interest than rock. But very few of these millions of trad fans all over Europe know anything about the greatness and the pathos, the expressiveness and the intensity of the jazz of King Oliver, Johnny Dodds, Louis Armstrong's Hot Fives and Hot Sevens, and Jelly Roll Morton. If the modern trad fad would have anything to do with real traditional jazz, it would give rise to a new interest in the classic old recordings.

There must be some 50,000 jazz amateurs in Germany. There is hardly a high school that doesn't have its own jazz band; yet from all the many amateurs who receive help from schools, universities, churches, and youth organizations, only a handful of musicians of intra-European status have developed. Foremost is the wonderful hard-driving tenor saxophonist Klaus Doldinger, of Duesseldorf. But of the 100-odd jazz enthusiasts who dared to play the music in the days of Nazi Germany there are still perhaps 20 who dominate the country's jazz scene today.

Perhaps the love these older musicians bear for jazz is stronger and more lasting than the enthusiasm of the youngsters. For instance, Albert Mangelsdorff, in Frankfurt, still plays his trombone with more guts and intensity than any of the younger German trombone players.

Mangelsdorff is the leader among Frankfurt musicians. Even today, these musicians tell stories about how they had to play jazz during the Nazi rule with guards posted over a whole city block because the music was so loud that no cellar was soundproof enough to protect them against the Nazi spies.

When pianist John Lewis heard Mangelsdorff at the 1962 Yugoslavian Jazz Festival in Bled, he was so impressed that he said, “From now on, there are only two trombone players for me—J. J. Johnson and Albert.” Several weeks later, Lewis returned to record Mangelsdorff for Atlantic records.

**A**S IN THE OLD DAYS, Frankfurt is still the capital of German jazz. In addition to Mangelsdorff, there is the wonderful arranger and tenor saxophonist Joki Freund; the swinging alto saxophonist Emil Mangelsdorff, Albert's brother; the fantastic bassist Peter Trunk, whom saxophonist Lucky Thompson considers the best bassist in Europe; and a number of others.

Most of these musicians have been influenced by John Coltrane. When the German Jazz Festival was held early this summer, a German jazz critic reported it under the headline: COLTRANE'S SHADOW IS ABOVE EVERYTHING.

Frankfurt is the city where the German Jazz Festival has been held since 1952, making it, not Newport, the site of the oldest regular jazz festival.

There are three more jazz festivals held annually in Germany, and most of these festivals are, directly or indirectly, backed by radio stations.

The eight large German radio networks have been a notable factor in the development of jazz since the war. The Hessian Network in Frankfurt, for example, supports the Frankfurt Jazz Festival. It also has on its staff the Albert Mangelsdorff seven-piece jazz group. The West German Network in Cologne employs Kurt Edelhagen's big band, composed of leading musicians from many European countries. The Southwestern German Radio Network in Baden-Baden was the first to start, many years ago, a regular series of live jazz broadcasts, then called *Jazztime Baden-Baden*, today called the *SWF Jazz Session*.

Most German radio networks air live jazz concerts. The North German Network in Hamburg has an experimental series called *Jazz Workshop*. The South German Radio in Stuttgart presents a

concert series *Treffpunkt Jazz* ("meeting point jazz"), featuring international groups and soloists and its own Erwin Lehn big band. The Lehn orchestra is the other leading big German orchestra, and the merits of the Edelhagen and Lehn bands provide jazz fans an endless theme for discussions. Lehn has an inspired piano soloist in Horst Jankowski, who is considered by many U.S. jazzmen one of the best piano players anywhere. The admirable thing about Jankowski is his wealth of fresh ideas.

Generally, there is more jazz on the air in West Germany than in any other country. Most networks have four to six jazz programs a week. There are eight networks, most of them heard throughout Germany—at least at nighttime—which means a total of about 40 jazz programs a week.

Radio in Germany is neither commercial nor state-operated. The networks are independent "institutes in the public interest." They are to have a cultural function, and jazz is included in this function. This also applies to television. Germany has the longest-lived regular jazz TV show in the world; it has been held without interruption for seven years, since the beginning of TV in Germany. From the George Lewis New Orleans Band to the Modern Jazz Quartet, from Odetta to the European All-Stars Band, many international musicians and groups have been featured, including, of course, professional and amateur German jazz groups.

Among the German radio stations only Munich and Rias Berlin, the U.S. station broadcasting in the German language, seem to be reluctant in their jazz policies, but they do also have jazz. Radio Munich made up for its contemporary lack of jazz interest 17 years ago, when, right after the war, its *Midnight in Munich* show featured international jazz groups made up of U.S. Army and German musicians.

That the only U.S. German-language station (Rias Berlin) features less jazz than most German stations is strangely ironic when one considers the fact that jazz is a U.S. and not a European art form. Europeans, it must be remembered, are more likely to consider jazz an art form than the average American. Still, one of the main tasks of Rias Berlin is to broadcast to East Germany, and many jazz fans there are disappointed by the jazz policy of a station that is supposed to provide them that which they don't find in their "People's Republic."

**T**HERE IS MUCH interest in jazz among German intellectuals and on the part of cultural institutions. The churches became interested in jazz in 1954 when one of the leading Protestant academies in Germany organized a large jazz con-

ference. Now almost all the leading church organizations and institutions have had jazz meetings and jazz seminars. The religious interest in jazz that is now so apparent in the U.S. has been manifest in Germany since 1955.

In some parts of the society, jazz has "arrived," with all the advantages and disadvantages of such arrival.

One of the most typical events during the last year was the awarding of the prize for the "Film Music of the Year," given by the German Federal Republic, to the Hungarian jazz guitarist Attila Zoller (who now lives in New York) for his jazz score to a much-discussed avant-garde film. It was the first major German film employing a freely impro-



KURT EDELHAGEN

vised jazz background. Some years ago it would have been unthinkable that the Federal Republic would give its highest film music award to a jazz musician.

Also typical is the situation of jazz at the Donaueschingen Music Festival, the famous festival that in the 1920s was associated with Paul Hindemith and Igor Stravinsky and that now is considered the most modern music festival in Europe. Appearances there by John Lewis, Andre Hodeir, Eddie Sauter, Kurt Edelhagen, and Werner Heider in 1954 and 1957 paved the way for the inclusion of jazz in almost all the major European music festivals.

When Edelhagen's big band at the 1954 Donaueschingen festival presented experimental pieces by Heider, Heinz Kiessling, and others, combining jazz and 12-tone music, it was considered to be revolutionary. Today one can have jazz at almost any well-run music festival.

Fine as this all seems, the sad fact is that jazz in Germany concentrates too much on festivals and on the jazz activities of radio and television. The basis of a healthy jazz life—clubs with paying jobs for good jazz musicians—hardly exists. So life is difficult for those German jazz groups that more or less depend on night-club work.

Outstanding among these groups are the combos of Michael Naura and

Guenter Hampel. Pianist Naura, from Berlin, is leading a relaxed, swinging, modern quintet. His vibraphone player, Wolfgang Schlueter, who plays with flowing ideas and an approach of his own, is one of the most interesting jazz musicians in Europe.

This leaves two musicians to be mentioned—the two with the best-known names in German jazz—tenor man Hans Koller and clarinetist Rolf Kuhn. The latter combines the warmth and elegance of Benny Goodman with Buddy DeFranco's brilliance. Yet his is the tragedy of many clarinet players in modern jazz: they seem to be playing the wrong instrument. A musician of Kuhn's caliber on any other instrument would be a star.

Kuhn, who came from the Eastern zone of Germany, has tried to make it in the United States for several years. Now he is back in Germany, playing in the Hamburg Radio band. He still would like to try the United States another time.

Koller is a kind of "grand old man" among jazz musicians in Germany. He was the first European jazzman ever to get five stars in a *Down Beat* record review. Since then he has gone through many styles—from Lee Konitz through Al Cohn and Zoot Sims to John Coltrane. But now Koller, who also is rather successful as an abstract painter, has developed a style and, most important, a sound, of his own. Though Benny Goodman and Stan Kenton have wanted him for their bands, Koller likes Europe.

The biggest lack in German jazz, as is true of jazz in most other European countries, is the lack of good drummers. Most European drummers are either relaxed and easygoing or strong, but very seldom is there the American combination of relaxation and strength that really denotes an outstanding jazz drummer. For this reason, U.S.-born drummers are in demand to work with German horn men. Some years ago Lex Humphries was available sometimes when he was GI in Kaiserslautern, Germany, and in Berlin there is Quincy Jones' former drummer, Joe Harris, in the Radio Free Berlin big band. Then, of course, Paris is not too far away, and Kenny Clarke is there. Almost all the leading German musicians have appeared with Clarke, and they have been uniform in their praise.

Generally speaking, any U.S. musician who wants to live and work in Germany sooner or later will find out that he has to live on German standards, which are below American ones. In the average case, he is likely to be paid the same number of German marks as he would get in U.S. dollars. However, a mark is worth only 25 cents. In place of the missing 75 cents, he will get lots of old-style European relaxation. 

ONCE UPON a long time ago—say, six years—during an interview with Jackie Paris in a Broadway restaurant, the show-business talk was ever-present and ever-oppressive.

"Hey, baby," said one Lolita-grabber, "now you're wailin'."

"Dug your record," said another.

"Hey, you know," someone said, jarring elbows and moods, "this is the only kid who sings jazz. You know that?"

Old "Elephant Ears"—musicians have called Paris that to acknowledge his musicianship—has hide thick enough to hide behind. He answered one and all. But in asides he said, "Every year they tell me I'm wailing. You know how much I'm wailing? I worked 20 weeks out of the last five years." Or, "I'm glad they like the record, only they don't understand how important it is." Or, "They say that about jazz singing, but they almost make it sound like that's a fault of mine; like a nice but naughty vice."

Six years later, Paris' major fault still is that he was born in 1926. It was a bad time—projected into the future, that is.

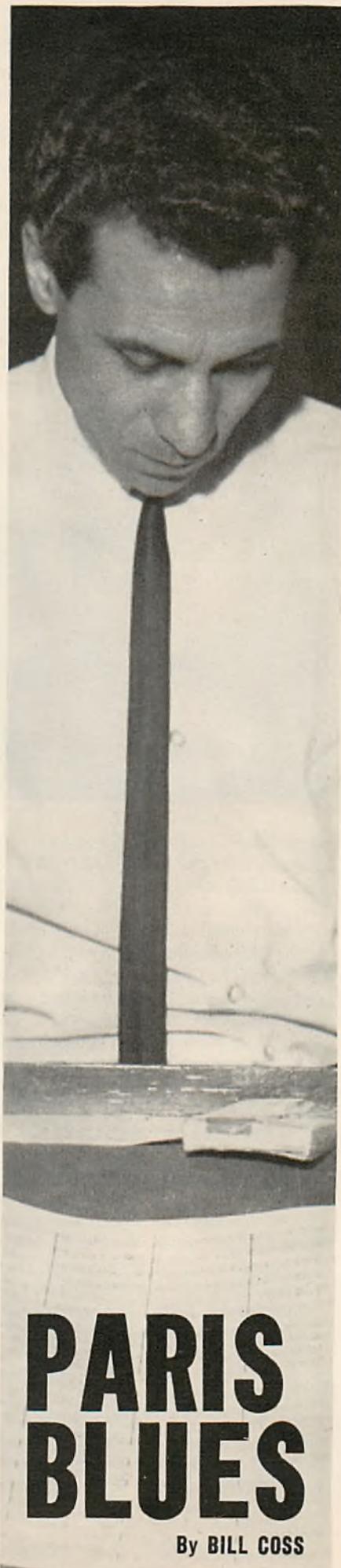
He paid dues, perhaps more than most because he was a prodigy (singing and dancing by the time he was 3, well enough so that he danced with the late Bill Robinson when he was 6).

Pianist Bobby Scott, who also composes, conducts, and arranges and who did all the arrangements for Paris' current Impulse album, sums up the years between then and now: "He was one of the first male singers in a new period of jazz, and when that period suffered, he suffered."

The suffering was not always so specific. In the early school years he concentrated on dancing ("people laughed at me when I sang") and the guitar. Then there was the war, until, for him, 1946.

In 1947 he began working on 52nd St. Those were the beginning bop years on the famous New York City street. He played and sang with most of the famous musicians of the era. "The greatest time in my life," he recalled, "was in 1949, when I went on tour with Charlie Parker. He was beautiful. . . . He still is."

Later that year he joined Lionel Hampton and then went on for any kind of concert or club date he could get. And in the early 1950s he took up tap-dancing again, having given up the guitar, in an attempt to make himself into a show-business personality. He said he feels no regrets about this. Everyone told him he was the best jazz singer that ever happened, but no one wanted to hire him for what he was supposed to be so superior at.



# PARIS BLUES

By BILL COSS

Later in the decade, the dancing stopped, the guitar came back, and Paris again was concentrating on singing. The major difference between that interview of six years ago and now is that he is working a bit more ("but it's still a rat race, man"), and he is working some supper clubs, places that wouldn't have hired him some years ago.

An even more major difference is his new album. The maturity is so evident and the projection so good—this without compromise with the audience.

For musicians, acknowledgement for Paris has been evenly compounded of respect for his talent and respect for his lack of jiving (and that is not necessarily smart show business). He has a careful contempt for some of today's jazz.

"So many of the jazz cats," he said, "have become jivers. You know, the way they do it is much more important than what they do. Maybe that goes for a lot of the nervous jazz you hear today too. People are following a trend, following someone else, who is supposed to be making it. I don't know . . . maybe I'm growing up . . . but I do know that there are a lot of pretty things to do and play, and I get pretty tired going from club to club and not ever hearing about the pretty."

Paris is looking for reality in what he hears and *what he does*. He is strong for good and original sound: "Ella Fitzgerald and Nat Cole have the most marvelous sounds." But he is even more concerned with the reading of a lyric. "That," he said, "is what a singer is all about. He's got to be able to tell a story. Frank Sinatra and Nat Cole are the two best singers from that point of view; Mel Tormé is great too.

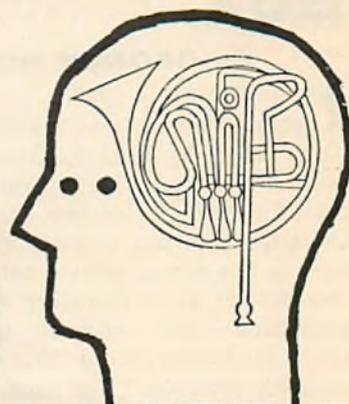
"Maybe jazz players ought to take some hint from that. These singers, the best ones, use some subtlety, but they tell a real story, different kinds of stories, and don't just hammer some kind of emotion into the audience. I like to do that, to take a lyric that means something and sing it right to the person it was meant for.

"I think I'm doing that better now than I ever have before. I sang Bobby Scott's *Jenny* on this album for that reason. It's a folk kind of thing. I'd like to do more of that kind of material—where the story is strong, the feeling is earthy, and it's still musical."

So, this album may mean a whole new start for the Durable One. Maybe he is about to get the recognition he deserves. Things sometimes wait that long. For too long he has been asked, "Hey, Jack, where you been?" and answered, "I've been right here."

If you're around now, so is Jackie Paris. He's a treat for good ears. 

# OUT OF MY HEAD



By **GEORGE CRATER**

With my writing a column every once in a while for a few years now, you've got a pretty good idea what makes George Crater tick. But there's a lot I've got to learn about you. You know I've been weaned on J&B, strung out on muenster cheese, hopelessly in love with Cyd Charisse, strangely attracted to W. 52nd St. saloons, bugged by jazz critics and Ornette Coleman, fascinated by Lenny Bruce, hung on sports cars, gassed by June Preisser movies, and spend most of my spare time in hospitals.

But what do I know about *you*? Aside from an occasional letter from Charlie Mingus, promising to punch me right in my mouth, I don't know that much about my readers. I mean, aside from the fact that they're obviously ill. So at this time, to enable me to get a better insight into my readers, I'd like to ask for your help.

Since the standard Gallup Poll type of question wouldn't give me the sort of information I'm looking for, I've devised a set of multiple-choice questions for you to answer.

I'd like you to circle your answers and mail the column back to me, care of *Down Beat*. That should give me a general idea as to what you're like, plus one or two threatening letters from the postmaster general. Anyway, don't just sit there—circle your answers and mail them to me. Go!

1. Ornette Coleman is a  
(a) saxophonist (b) brand of shotgun (c) dress designer of the 1920s
2. The term "wasted" means  
(a) relaxed (b) Relaxed (c) re-laxed
3. Julian Adderley weighs approximately  
(a) 2 Paul Desmonds (b) 1 Stan Getz and a Victor Feldman (c) ½ a Jimmy Rushing
4. When someone is "putting you on," he's  
(a) asking the way to Birdland (b) telling you he understands Teo Macero (c) screaming that Nina Simone's amazing
5. J&B is  
(a) brand of Scotch (b) a local trucking firm (c) George Crater's blood type.
6. Symphony Sid is  
(a) a brand of pegged pants (b) a street-corner violinist (c) a new ice cream pop

7. A "head" arrangement is  
(a) a temporary field lavatory (b) a blow to the temple (c) *The Firebird Suite*
8. The initials MJQ stand for  
(a) Matthew J. Quaytman (b) Max J. Quigley (c) Modern Jazz Quintet
9. Donna Hightower is now  
(a) selling clams at Sheepshead Bay (b) a used-car dealer in Encino (c) married to Max J. Quigley
10. Ina Ray Hutton is famous for  
(a) a party she threw in 1947 (b) her recipe for rice pudding and noodles (c) not playing better with a Selmer
11. Gene Quill is a pseudonym for  
(a) Phil Woods (b) Lee Konitz (c) Tab Smith
12. Bill Potts is famous for his  
(a) *Jazz Soul of Road to Hong Kong* (b) *Jazz Soul of the Creature from Beneath the Sea* (c) *Jazz Soul of Mr. Hobbs Takes a Vacation*
13. The city of Newport, R. I., is famous for  
(a) riots (b) Narragansett Beer (c) NE. 2-3846
14. A b-flat blues is in the key of  
(a) D major (b) C sharp (c) G major
15. "Charlie Chan" was a pseudonym used by the famed  
(a) Sidney Toller (b) Keye Luke (c) Pat Suzuki
16. Gunther Schuller is a  
(a) horn player (b) brand of shotgun (c) dress designer of the 1920s
17. If trapped on a desert island, you'd like your partner to be  
(a) Wally Cox (b) Arnold Stang (c) Cyd Charisse
18. Olatunji's drums are  
(a) passionate (b) not so passionate (c) very passionate
19. Of the three, I think the best drummer is  
(a) Jackie Cooper (b) Garry Moore (c) Mickey Rooney
20. My favorite modern jazz musician is  
(a) Zoot Finster (b) Miles Cosnat (c) Prez Glick

So there they are—George Crater's answers to *Twenty Questions*, Leonard Feather's annual quiz, and the International Jazz Critics Poll.

## JOHN KIRBY

By GEORGE HOEFER

IN SEPTEMBER, 1942, *Down Beat* ran a short feature on the John Kirby Sextet by Fred E. Glotzer. The article was headed "Kirby Unit Seen as Ideal Example of Hot Jazz Evolution." Glotzer, whose jazz interests were confined to this group, pointed out, "Every arrangement is a miniature full-band production with original harmonic ideas, interesting chord changes, and ensemble precision." The band, then at the Pump Room in the Ambassador East Hotel in Chicago, had been enjoying considerable success since 1938 on records, on radio, and in some of the best clubs of the day.

Bassist Kirby and the academically trained clarinetist Buster Bailey tried to keep the band alive during the late 1940s. They used such musicians as pianists Clyde Hart, Ram Ramirez, Hank Jones; drummers Specs Powell, Cliff Leeman, Bill Beason; altoists George Johnson, Lem Davis, Hilton Jefferson; tenorist Budd Johnson; and a long line of trumpet players including Emmett Berry, Bill Coleman, Bennie Harris, Freddie Webster, Clarence Breton, and George Taitt.

A last attempt to revive the band took place in December, 1950, when the original group was assembled for a concert at Carnegie Hall. The late Big Sid Catlett was on drums. An empty house proved to all concerned that the Kirby sextet days were over.

When Kirby played Chicago's Capitol Lounge in late 1951 with a rhythm trio picked up in Milwaukee, this writer found him a discouraged, beaten man with a hope for a revival that he himself knew was a dream. The group featured guitarist Scat Johnson singing *Hustlin'* and *Buslin' with Baby* and *Jumping with Symphony Sid*. They tried a new Kirby original entitled *Tapestry*. It was embarrassingly sad.

A few months later, on June 14, 1952, word came that the bassist had died of diabetes in Hollywood, Calif.

**W**HAT DID the Kirby band have to offer? In an interview with *Down Beat's* Ted Toll in 1939, Kirby said, "For one thing, I believe that jazz, to be good, should be restrained and organized. I don't believe in out-and-out jamming. The boys and I realize that the only way we can gain distinction, apart from our ability to improvise, is to develop a distinguishing ensemble style and to prove by arrangements and our ability to execute them that the band is musicianly and versatile."

Kirby, who said the style had been lurking in his mind for a long time,

first jockeyed his personnel until he got exactly what he wanted in the way of instrumentalists. The Shavers-Bailey-Procope-Kyle-Spencer-Kirby lineup was set in the fall of 1938. He had started on his project in February, 1937, after a big-band career with Fletcher Henderson, Chick Webb, and Lucky Millinder.

Early in 1937, New York's 52nd St. was the musical showplace of the swing era with small jam bands drawing considerable attention.

At Joe Helbock's Onyx Club there was a loosely led band called the Spirits of Rhythm that included drummer Leo (Scat) Watson, trumpeter Frankie Newton, clarinetist Buster Bailey, alto saxophonist Pete Brown, and bassist Kirby. The leadership was a mixed-up thing; at first Watson was the front man and drummer, and then Kirby was the front man with Watson featured on



The John Kirby Sextet in 1940: (l. to r.) O'Neill Spencer, drums; Kirby, bass; Buster Bailey, clarinet; Russell Procope, alto saxophone; Bill Kyle, piano.

trombone. The jammers at the Onyx backed several singers, including June Richmond and a girl named Maxine Williams, who later changed her last name to Sullivan.

Miss Sullivan, a protege of pianist-arranger Claude Thornhill, was a factor in getting the Kirby unit off the ground. She used Kirby, Spencer, Bailey, Procope, and trumpeter Newton on the famed recording date that produced *Loch Lomond*, *Annie Laurie*, *Blue Skies*, and *I'm Coming*, *Virginia* on the Vocalion label. Besides the Kirby men, the personnel included pianist Claude Thornhill, who did the arrangements, and tenor saxophonist Babe Russin. Shortly before the session Kirby and Miss Sullivan had been married.

The Kirby unit became a popular accompanying group for various singers. It accompanied Mildred Bailey on Vocalion, Una Mae Carlisle on Bluebird, Sarah Vaughan on Crown in 1946, and Shirley Moore on Disc in 1946. It won the dubious distinction of

being one of the few, if any, musical organizations to lose a recording contract by sneaking a date for another label while under an exclusive recording deal. The members were caught in the Victor studios by a Columbia-Vocalion representative as they recorded *Boogie Woogie Piggy* with Miss Carlisle in 1941.

When the article appeared, the Kirby unit was already doomed by several fateful factors.

The similarity of the sound in arrangements of different compositions had caused its perfectly executed work to begin to pall on the audiences, as well as on the record reviewers and critics. One critic commented, "The triteness of the pattern limits their individual creative efforts."

The younger jazz musicians were beginning to pay attention to the inside talk regarding the "rebop" revolution. Bop was something really new—Kirby belonged to the swing age.

Kirby's rate of decline gained momentum when pianist Billy Kyle and

alto saxophonist Russell Procope went into the Army. Drummer O'Neil Spencer's health began to fail in 1942, and he was out a good deal of the time. He died on July 24, 1944. Trumpeter-arranger Charlie Shavers began doubling with Raymond Scott's CBS studio band in 1944 as work for Kirby slackened, eventually becoming a Tommy Dorsey sideman in 1945. Shavers had been the key arranger for the unique Kirby presentation. Some of the band's most popular arrangements — *Undecided*, *Pastel Blue*, *Dawn on the Desert*, *Chopin's Minute Waltz, Opus 5*, *Drink to Me Only with Thine Eyes*, and *Anitra's Dance*—were by Shavers. The first three of those were also composed by the trumpeter, whose unique muted horn became the principal voice in the Kirby style.

They were immediately signed by RCA Victor and for that company made their best-selling record, an arrangement of *St. Louis Blues* that Kirby said was put together in 20 minutes.

Newton and Kirby got into a fight one night at the Onyx. Sid Catlett was a witness. At the time, Catlett was promoting his friend Shavers, and as the fight got hotter, he rushed over to Roseland to bring Shavers back to the Onyx. The idea worked, and Shavers was hired to replace Newton. The Kirby band as a finished unit made its first recording in October, 1938, after Shavers had joined.

**W**ITH THE help of the talented 22-year-old trumpeter, Kirby determined to work up a versatile book to include congas, minuets, rumbas, jump numbers, and a light swinging of the classics.

Kirby told Toll, "I believe that symphonic pieces can be handled by a jazz combination in such a way that serious music lovers won't throw up their hands in despair. With a combination like the one we have we can give tasteful treatment to all these classical things, but with a big orthodox swing band it would be hard to avoid the

hackneyed swinging of the classics."

Kirby said he wanted to augment the band by adding a bass clarinet, doubling flute. Although he spent a lot of time studying the bass clarinet himself, it never did get into the group.

The band was very successful with their symphonic arrangements. Included in the book were Grieg's *Anitra's Dance*; Schubert's *Serenade*; Debussy's *Clair de Lune*; Dvorak's *Humoresque*; Grielle's *Nocturne*; Chopin's *Fantasia Impromptu*, *Minute Waltz*, *Valse (Opus 64, No. 3)*; and *In an 18th Century Drawing Room* from the *Sonata in C Major* by Mozart.

During their best period the Kirbyites worked such spots as the Waldorf-Astoria, Fefe's Monte Carlo, Cafe Society (Downtown and Uptown), the Hickory House, the Copacabana, and Boston's Copley Terrace. The first time they were booked into the Pump Room, for three months, their option was picked up four times. The dignity of the band members in their impeccably clean white dress suits was similar to the

sort of aura created by the Modern Jazz Quartet today.

They set a precedent for Negro orchestras with a network radio series in 1940, *Flow Gently, Sweet Rhythm*, with Maxine Sullivan. They were also heard on the *Duffy's Tavern* series and the *Society of Lower Basin Street* show.

The band's smooth, subtle approach to everything from *Royal Garden Blues* to the classics was a forward step in the development of jazz. It favored its own original compositions, which in itself, was a contribution to a modern form of jazz. It might also be noted that it used harmonic ideas that were later to be rediscovered by bopsters.

Leonard Feather in his *Book of Jazz* wrote of the band, "Harmonically and melodically it was amazingly precocious; in fact, the first number the group ever recorded, Billy Kyle's *From A Flat to C* in October, 1938, was based on the cycle of fifths, a harmonic device that was vaunted a decade later by boppers as if it had just been discovered." 

## John Kirby Discography

New York City, Oct. 28, 1938  
John Kirby's Onyx Club Boys—Charlie Shavers, trumpet; Buster Bailey, clarinet; Russell Procope, alto saxophone; Billy Kyle, piano; Kirby, bass; O'Neil Spencer, drums, vocals.  
REHEARSIN' FOR A NERVOUS BREAKDOWN (HOME MADE) (64708) Decca 2367  
FROM A FLAT TO C (64709) .....Decca 2216, 4206  
PASTEL BLUE (BLUE DILEMMA) (64710) .....Decca 2367  
UNDECIDED (64711) ...Decca 2216, 4260  
BY THE WATERS OF MINNETONKA (64712) .....English Decca 7806  
Dec. 7, 1938  
Buster Bailey Sextet — Same; Kirby listed on label as John Kerr.  
SHOULD I? (US1759) .....Variety 8337  
APRIL IN PARIS (US1761)...Variety 8337  
Jan. 9, 1939  
John Kirby and His Orchestra—Same.  
EFFERVESCENT BLUES (W23936) .....Vocalion 4624  
THE TURF (W23937).....Vocalion 4653  
DAWN ON THE DESERT (W23938) .....Vocalion 4653  
May 19, 1939  
ANITRA'S DANCE (W24677) .....Vocalion 4890, Columbia GL-502  
DRINK TO ME ONLY WITH THINE EYES (W24679) .....Vocalion 4890  
MINUTE WALTZ (W24680) Vocalion 5542  
July 28, 1939  
ROYAL GARDEN BLUES (W24946) .....Vocalion-Okeh 5187, Conqueror 9505, V-Disc 237  
OPUS 5 (W24947).....Vocalion 5048, Conqueror 9504, Columbia GL-502  
Aug. 10, 1939  
IMPROMPTU (W24995) .....Vocalion 5570, Columbia GL-502  
ROSE ROOM (W24997)...Columbia 36000

Chicago, Oct. 12, 1939  
LITTLE BROWN JUG (WC2781) .....Vocalion 5570  
NOCTURNE (WC2782) .....Vocalion 5520, Columbia GL-502  
HUMORESQUE (WC2784)..Vocalion 5605  
SERENADE (WC2785) .....Columbia 36001, GL-502  
New York City, April 22, 1940  
JUMPIN' IN THE PUMP ROOM (W26757) .....Okeh 5661  
MILUMBU (W26758) .....Columbia 35920, GL-502  
20TH CENTURY CLOSET (W26760) .....Columbia 36000  
May 27, 1940  
TEMPTATION (W26854) .....Okeh 5661  
BLUES PETITE (W26855) .....Okeh 5805, Columbia GL-502  
ON A LITTLE STREET IN SINGAPORE (W26856) .....Okeh 5761  
July 9, 1940  
ANDIOLOGY (W26997) .....Okeh 5805, Columbia GL-502  
SEXTET FROM LUCIA (W28002) .....Okeh 5705  
COQUETTE (W28003) .....Columbia 35999, V Disc 237  
ZOOMING AT THE ZOMBIE (W28004) .....Okeh 5761, Columbia GL-502  
Jan. 15, 1941  
BOUNCE OF THE SUGAR PLUM FAIRY (CO29508) .....Columbia 35998  
DOUBLE TALK (CO29510) .....Columbia 35998, GL-502  
BEETHOVEN RIFFS ON..Columbia GL-502  
July 25, 1941  
CLOSE SHAVE (BSO66895) ..Victor 27568  
FIFI'S RHAPSODY (BSO66898) .....Victor 27598  
Oct. 7, 1941  
Specs Powell replaces Spencer.

NIGHT WHISPERS (BSO67977) .....Victor 27667  
MOVE OVER (BSO6979) ....Victor 27712  
Feb. 11, 1942  
NO BLUES AT ALL (BSO71902) .....Victor 27926  
St. LOUIS BLUES (BSO71903) .....Victor 27926  
RCA Victor LP LPM-1714  
1943  
John Kirby and His Orchestra—Shavers, trumpet; Bailey, clarinet; George Johnson, alto saxophone; Clyde Hart, piano; Kirby, bass; Bill Beason, drums.  
SCHUBERT'S SERENADE—TOSELLI'S SERENADE (VP756).....V Disc 499  
April 26, 1945  
John Kirby Orchestra—Emmett Berry, trumpet; Bailey, clarinet; Johnson, alto saxophone; Budd Johnson, tenor saxophone; Ram Ramirez, piano; Kirby, bass; Beason, drums.  
PASSEPIED (760) .....Asch 357-2  
Jan. 9, 1946  
John Kirby Orchestra—Clarence Brereton, trumpet; Bailey, clarinet; Procope, alto saxophone; Kyle, piano; Kirby, bass; Beason, drums; Sarah Vaughan, vocals.  
IT MIGHT AS WELL BE SPRING (BL21) .....Crown 108, Atlantic LP 116  
June, 1946  
Shirley Moore replaces Miss Vaughan.  
DESERT SANDS (366).....Disc 5043  
July, 1946  
SAMPSON AND DE-LIE-LAH (R1058) .....Apollo 762  
NATCHEZ BALL (R1059) ....Apollo 762  
Sept. 3, 1946  
George Taïtt, Hilton Jefferson, and Hank Jones replace Brereton, Procope, and Kyle.  
RIPPLES (BL22) .....Crown 108  
PEANUT VENDOR (BL23).....Crown 107  
SCHUBERT'S SERENADE (BL24)..Crown 118  
SEXTET FROM LUCIA (BL25)..Crown 109

# record reviews

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ira Gitler, Barbara Gardner, Richard B. Hadlock, Don Henahan, Bill Mathieu, Harvey Pekar, John A. Tynan, Pete Welding, John S. Wilson. Reviews are initiated by the writers.

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

## SPOTLIGHT REVIEW

### Mildred Bailey

MILDRED BAILEY—HER GREATEST PERFORMANCES—Columbia C 3 L 22; Vol. I: *When Day Is Done; Harlem Lullaby; Give Me Liberty or Give Me Love; Shoutin' in that Amen Corner; There's a Cabin in the Pines; Is That Religion?; What Kind o' Man Is You? Junk Man; Ol' Pappy; Emaline; Someday, Sweetheart; Honeysuckle Rose; Willow Tree; Squeeze Me; Downhearted Blues; Long About Midnight.*

Vol. II: *Rockin' Chair; Smoke Dreams; I've Got My Love to Keep Me Warm; Heaven Help This Heart of Mine; Bob White; Thanks for the Memory; Always and Always; From the Land of the Sky Blue Water; Weekend of a Private Secretary; Don't Be That Way; Rock It for Me; St. Louis Blues; Tain't What You Do; Prisoner of Love; Barrelhouse Music; Arkansas Blues.*

Vol. III: *Old Folks; You Don't Know My Mind Blues; There'll Be Some Changes Made; Gulf Coast Blues; Ghost of a Chance; Hold On; I Thought About You; Darn That Dream; Peace, Brother!; I'm Nobody's Baby; Fools Rush In; Arthur Murray Taught Me Dancing in a Hurry; In Love in Vain; I'll Close My Eyes; Me and the Blues; Lover, Come Back to Me.*

Personnel: Various groups conducted by Eddie Lang, Benny Goodman, Red Norvo, John Kirby, Alec Wilder, Eddie Sauter, Ellis Larkins; Miss Bailey, vocals.

Nostalgic Rating: ★ ★ ★ ★ ★

Musical Rating: ★ ★ ★ to ★ ★ ★ ★ ★

Produced and edited by John Hammond and Frank Driggs, subtitled *Her Greatest Performances 1929-46*, this album is not likely to leave unmoved anyone old enough to have any adult recollection of Miss Bailey, live, during her peak years, which ended with her CBS radio shows in the mid-1940s. How it will be judged by listeners unfamiliar with the singer and her zeitgeist is hard to predict. Certainly this listener, to whom she was an early idol and a familiar figure in the night clubs, the recording studios, and at home, found it impossible not to let subjectivity override the attempt to make a coldly realistic assessment. Hence the double standard used for the rating.

There are four sets of notes, by John Hammond (short and intramural, with no inking of how well he knew her); Bing Crosby (amusing and nostalgic); Irving Townsend (warm, sincere, and beautifully written); and Bucklin Moon. Of the four, Moon alone goes into some biographical detail and makes several valid psychological and social observations. But each takes for granted a little too much knowledge on the part of a potential listener. Mildred died almost eight years before Billie Holiday and has not had more than an insignificant fragment of the posthumous press glory accorded to Miss Holiday. It is a sad fact that the average jazz fan of 1962 is only vaguely aware of who she was.

Briefly, Mildred Bailey was the first jazz singer to become important as a band vocalist (with Paul Whiteman in the early 1930s); in an era of near-total segregation she was the first non-Negro girl

accepted as a genuine jazz singer; at the peak of the swing era she and Red Norvo, husband and wife for some 15 years, jointly headed a band (with Eddie Sauter as chief arranger) and were co-billed as "Mr. & Mrs. Swing." She was known beyond the jazz audience and accepted by the general public in her early years, as a result of her first record hit, *Rockin' Chair*, cut with a Whiteman band contingent in 1932; it became her radio theme.

So much for the factual perspective.

The musical context is no less hard to guess at if you are less than 35. In Mildred's heyday a jazz singer was a rare and precious thing; at one point, when Bessie Smith had fallen into obscurity and Billie Holiday and Ella Fitzgerald were not yet on their way, she was almost the only real jazz singer of any prominence.

In her frequent inspired moments she was a blues-infused, exquisitely sensitive artist, and the touch of jazz was on her unmistakably; at other times she was a better-than-average-for-those-days singer of dull popular songs, not unlike dozens of vocalists on the scene today.

Because of the contributions of pioneers like Miss Bailey, jazz-oriented singing comparable to some of her typical pop work of the 1930s is a commonplace today; as a result, certain tracks in this album, such as the lackluster treatments of songs like *Fools Rush In*, *Heaven Help This Heart of Mine*, and *In Love in Vain*, might lead the neophyte to wonder what all the excitement was about.

For this reason alone it is better to indoctrinate oneself first with the gems that have endured. As Hammond points out, they are the small-band dates: six 1939 tracks on which she is accompanied by Mary Lou Williams and a rhythm section, and four 1935 tracks featuring Johnny Hodges, Bunny Berigan, and Teddy Wilson.

Here are some of the unquenchable moments of her lightly swinging soprano; here, as in *Willow Tree* and *Downhearted Blues* and the unforgettable *You Don't Know My Mind*, is some of the heart and soul and beauty, as well as the frustration and tragedy, of an artist whose career was a battle against the rigors of the music business and the personal problem of overweight, to which were added other health difficulties in the later years (she was in her mid-40s when she died).

There are many other performances scattered through the six LP sides that have survived remarkably well. Some are primarily of historic interest, notably her first recording, the 1929 *What Kind o' Man Is You?*, on which she took one vocal chorus with Eddie Lang's orchestra. Others are reminders of good songs that should not have been forgotten, notably *Give Me*

*Liberty or Give Me Love.*

As Bucklin Moon observes, there are strange, Uncle Tommish social overtones to a number of the songs, especially on the first side. This is not a reflection on Mildred, who sang benefits for the Scottsboro Boys and was the first singer to use mixed bands extensively; it reflects rather on the mores of the times and on the attitudes of Tin Pan Alley; they provided her with such nonsense as *Is That Religion?* and *Harlem Lullaby* (ironically, Negroes wrote most of these songs), and included the word "darkie" in *Private Secretary*.

Mildred was not at her best when she tried to sing wordlessly; the final chorus of *St. Louis Blues*, for instance, just didn't come off.

In general, the up-tempo singing and arrangements have dated more than the ballads. Some of the rhythm sections sound stunted and logy, as in *Sky Blue Water* and *Lover, Come Back to Me*; the latter is a 1946 version which inexplicably was used in preference to a great 1938 one (possibly the master was unavailable).

On the other hand, Mildred was at her best when she took a simple song that enabled her to emphasize her light, high tone and sustain it with confidence and warmth, as in *Hold On*, which was her final radio theme.

Most of the arrangements on the larger orchestral sides inevitably seem harmonically and rhythmically primitive, though the mildly atonal introduction on Eddie Sauter's arrangement of *Smoke Dreams* was considered avant garde in its day and still holds up pretty well.

Red Norvo, who was playing xylophone instead of vibraharp, is another imperishable beacon. His solos were usually simple, sometimes making extensive use of triplets, often swinging gently on a mere succession of slightly anticipated quarter-notes.

His contribution is the most important single instrumental element in the album, though there is an abundance of solos by other giants of the '30s, among them Coleman Hawkins, Chu Berry, Roy Eldridge, Benny Goodman, Benny Berigan, Johnny Hodges, et al.

The booklet accompanying the LPs includes several dozen photos, most of them heavy with weltshmerz as they remind us how many great talents have left us. The photo selected for the cover seems to me the least flattering of the lot; despite her size, Mildred was not an unattractive woman, as the picture opposite Moon's piece shows.

Though personnels are listed for almost all tracks, a number of solo credits are missing: we aren't told who the trumpeter was on *Smoke Dreams* (Stew Pletcher?), the alto man with Goodman on *Peace*

# BLUE NOTE

*that's  
where the  
great jazz is!*



## **stanley turrentine**

**THAT'S WHERE IT'S AT**  
LES McCANN, piano; HERBIE LEWIS, bass; OTIS FINCH, drums.  
SMILE, STACEY — SOFT PEDAL  
BLUES — PIA — WE'LL SEE  
YAW'LL AFTER WHILE, YA HEAH  
— DORENE DON'T CRY, I — LIGHT  
BLUE

Turrentine and McCann teamed up for a "bluesy" cookin' session. Their virtuosity and invention will make you sit up and listen.

**BLP 4096**



## **the 3 sounds**

**HEY THERE!**  
GENE HARRIS, piano; ANDREW SIMPKINS, bass; BILL DOWDY, drums.  
SERMONETTE — YOU ARE MY  
SUNSHINE — LITTLE GIRL BLUE  
— DAP'S GROOVE — HEY THERE  
— NOTHIN' BUT THE BLUES —  
STOMPIN' AT THE SAVOY —  
STREET OF DREAMS — THE MAS-  
QUERADE IS OVER

Through melody, beat and feeling they communicate messages that swing. Another happy album by this ever popular Trio.

**BLP 4102**



## **donald byrd**

**ROYAL FLUSH**  
PEPPER ADAMS, baritone sax;  
HERBIE HANCOCK, piano; BUTCH  
WARREN, bass; BILLY HIGGINS,  
drums.  
HUSH — I'M A FOOL TO WANT  
YOU — JORGIE'S — SHANGRI-  
LA — 6 M'S — REQUIEM

The best of Byrd. Donald shows the originality; maturity and musicianship that puts him in that special class of jazz greats.

**BLP 4101**

# BLUE NOTE

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Brother (Toots Mondello?).

This is, of course, hairsplitting, as is any objection one may have to material selected or omitted. Had I been compiling the album I would have included *Washboard Blues*, *Wham*, *A Bee Gezindt*, and *Motherless Child* rather than the mediocre closing four tracks on the final side, cut when Miss Bailey was not in form. It is more important to thank Hammond and Driggs for giving us what still stands up as one of the most important and historically valuable albums of the year, a belated but nonetheless welcome memorial to an artist about whom every jazz student should inquire and learn and marvel.

(L.G.F.)

## CLASSICAL

### Gould/Schoenberg/Mozart

GLENN GOULD—Columbia MS-6339: *Piano Concerto, Op. 42*, by Schoenberg; *Piano Concerto No. 24 in C Minor*, by Mozart.

Personnel: Gould, piano; Canadian Broadcasting Corp. Orchestra, Walter Susskind, conductor.

Rating: ★ ★ ★

The rating is wholly for the Schoenberg, which Gould plays with understanding, phenomenal dexterity, and an ear for its difficult textures.

The Mozart, helped none by a flaccid accompaniment, is dreary and without a hint of style. (D.H.)

### Heifetz/Bruch/Vieuxtemps

HEIFETZ—RCA Victor LM/LSC-2603: *Scottish Fantasy, Op. 46*, by Bruch; *Concerto No. 5 in A Minor, Op. 37*, by Vieuxtemps.

Personnel: Jascha Heifetz, violin; New Symphony Orchestra of London, Sir Malcolm Sargent, conductor.

Rating: ★ ★ ★

These works are unchallenged Heifetz territory, and the semircircled master violinist plays them with his wonted fluency and suaveness of tone.

The Bruch is worth hearing occasionally, but why anyone wants to bother with fusty old Vieuxtemps these days is incomprehensible. Good sound. (D.H.)

### Artur Rubinstein

RUBINSTEIN AT CARNEGIE HALL—RCA Victor LM-2605: *La Cathédrale Engloutie, Poissons d'Or, Hommage a Rameau, Ondine*, by Debussy; *Four Mazurkas, Op. 50*, by Szymanowski; *12 Visions Fugitives (from Op. 22)*, by Prokofiev; *Prèle do Bebe*, by Villa-Lobos.

Personnel: Rubinstein, piano.

Rating: ★ ★ ★ ★

Here, in what is maybe the finest piano sound ever captured at an actual recital, are the first pieces to be released from Rubinstein's famous series of 10 Carnegie Hall recitals in 1961.

Instead of following the example of Columbia, which issued Sviatoslav Richter's similar recitals more or less complete and with the works in the sequence in which the audience heard them, Victor has excerpted highlights from Rubinstein's programs. The excuse is that this album, therefore, can't concentrate on 20th Century music.

Rubinstein's Debussy, sumptuous in tone but not at all overindulgent, is the prize of the collection. Of its type, it is unrivaled today. The Szymanowski mazurkas, in the same idiom, are interesting but not compellingly so, even as the master plays them.

Prokofiev's miniaturist paintings, however, stand up extremely well as brought to life by the incredible 74-year-old fingers, and show what an Impressionist the musical world lost when the composer began to regard the piano as a percussion instrument exclusively.

The Villa-Lobos *Doll Suite*, which Rubinstein has championed over the years, is rarely heard intact, so it is valuable to have it in full from its chief exponent. Only the often-encored finale, *Polichinelle*, is available in a recent Rubinstein recording.

Drawing the inevitable comparisons, Rubinstein's first disc is better than anything in the Richter series on these counts: an almost inaudible audience, truer piano sound, and greater technical accuracy. Richter's assets, however, are considerable: his records are the unvarnished truth of what went on at his recitals, and he is less prone to play a piece out of context (where Rubinstein plays only *Hommage to Rameau*, from *Images*, Book 1, Richter more logically plays the entire first set of three pieces). In the matter of artistry, there is no point in choosing between two giants except to note that this reviewer's personal taste runs to Rubinstein in the Debussy, the only item duplicated in the releases so far. (D.H.)

## JAZZ

### Nat Adderley

IN THE BAG—Jazzland 75: *In the Bag*; *Sister Wilson*; *RSVP*; *Low Brown*; *Mozart-in'*; *New Arrival*; *Chatterbox*.

Personnel: Nat Adderley, cornet; Cannonball Adderley, alto saxophone; Nat Perrilliat, tenor saxophone; Ellis Marsalis, piano; Sam Jones, bass; James Black, drums.

Rating: ★ ★ ★ ★ ½

I don't believe Nat Adderley has ever been as consistently brilliant on record as he is on this album. He gives a classic example of how to construct a jazz solo on *Mozart-in'*. Opening with an altered re-statement of the theme's major motif, he reaches climax after climax with unswerving logic.

On *RSVP*, a pretty composition probably influenced by Miles Davis' modal concepts, he plays soulfully sans funk. His other solos are also imaginative and colored by a tone that is at once rich and compact.

Cannonball Adderley plays powerfully but without his brother's lyricism or regard for pace. Perrilliat, Marsalis, and Black—all solid performers—are local New Orleans musicians. Marsalis' work in particular should be noted. He is an intelligent soloist and accompanist whose playing, as the notes mention, "sounds like Wynton Kelly."

Recommended to all jazz afficianados, particularly those interested in the post-bop period. (H.P.)

### Gene Ammons

JUST JUG—Argo 698: *Scrapple from the Apple*; *Falling in Love with Love*; *Please Send Me Someone to Love*; *Sweet Georgia Brown*; *It Could Happen to You*; *Foot Tappin'*; *P.M.-A.M.*; *Fast Track*.

Personnel: Ammons, tenor saxophone; Eddie Buster, organ; Gerald Donovan, drums.

Rating: ★ ★ ★ ½

The tenor saxophone style that Illinois

Jacquet compounded of Lester Young's modern phrasing and Coleman Hawkins' big sound has proved a remarkably durable one. For close to two decades Ammons, along with many others, has played this style quite successfully.

Though he does not match Jacquet's advanced harmonic sense, Ammons is, in limited doses, a refreshing antidote for those listeners whose ears have been bent out of shape by sustained exposure to the "new thing." Listening to his outgoing, artless swinging is a bit like a good workout in a gym. You don't learn much, but somehow you feel better for trying it once in a while.

This set was recorded live in an unidentified night club, where Ammons seemed to be both relaxed and fired up for action.

A fine sampling of an outstanding middleweight at work. (R.B.H.)

### Count Basie

BASIE AND THE KANSAS CITY SEVEN—Impulse 15: *Lady, Be Good*; *Secrets*; *I Want a Little Girl*; *Shoe Shine Boy*; *Count's Place*; *Senator Whitehead*; *Tally-Ho, Mr. Basie!*; *What'cha Talkin'?*

Personnel: Thad Jones, trumpet; Frank Foster, Eric Dixon, tenor saxophones; Frank Wess, Dixon, flutes; Dixon, clarinet; Basie, piano, organ; Freddie Green, guitar; Ed Jones, bass; Sonny Payne, drums.

Rating: ★ ★ ★ ★ ½

An honorable tradition is brought up to date on these sides.

The Basic-plus-small-combo concept, first heard in the late 1930s and used intermittently since then, here has the same ensemble and rhythm-section qualities as on the earlier dates; but added to the nostalgia of this basic simplicity is the vital plus of soloists reflecting the post-bop generation, of which Thad Jones, Dixon, Foster, and Wess are all unmistakably a part.

The music is compositionally unimportant, even trivial at times; *Whitehead* and *Tally-Ho* are both *I Got Rhythm* variants. The best originals are Wess' *Secrets* and Thad Jones' charming blues, *What'cha Talkin'?* The former does sound like a modernized version of the old John Kirby Sextet, as Stanley Dance's admirably helpful liner notes point out.

*Little Girl*, with Basie on organ and Dixon on clarinet (as Lester Young was in the Kansas City Six version in 1938), has trumpeter Jones in the old Buck Clayton role, but he sounds as if he's not sure whether to take the wa-wa bit seriously, and winds up a little too close to Clyde McCoy. The rest of his work is up to his best level throughout both sides.

*Shoe Shine*, which also invites a comparison (Basie cut it with a quintet in 1936), has an unexpected introduction that lifts bodily eight bars out of the old Billy Moore composition *Battle Ax* recorded by Jimmie Lunceford's band. Foster and Dixon both have excellent solos.

The two-flute tracks probably sound far more stimulating in stereo than they do in the monophonic version I have.

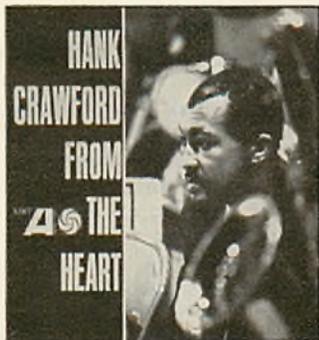
Because it offers what is probably a final glimpse of this rhythm section (bassist Jones had departed at this writing) and because it presents the kind of soloists who need no elaborate orchestral trappings to set them off to advantage, there is very little chance that any listener

*there's a lot  
of good jazz around  
but ...*



**HERBIE MANN**  
Right Now

1384



**HANK CRAWFORD**  
From The Heart

1387



**COLTRANE PLAYS THE BLUES**

1382



**The MODERN JAZZ QUARTET**  
Lonely Woman

1381



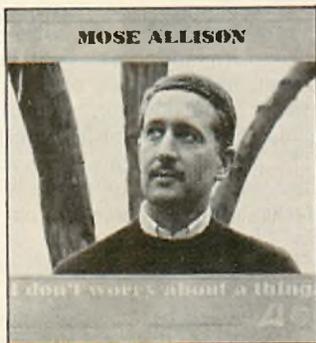
**The RED MITCHELL-HAROLD LAND**  
Quintet Hear Ye! Hear Ye!

1376



**CHRIS CONNOR**  
Free Spirits

8061



**MOSE ALLISON**  
I Don't Worry About a Thing

1389



**JOHN LEWIS**  
A Milanese Story

1388

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with ears for both the past and present can fail to find kicks aplenty throughout these happy, unpretentious, thoroughly Basieistic sides. (L.G.F.)

#### Dave Burns

DAVE BURNS—Vanguard 9111: *CB Blues*; *Tali*; *Something Easy*; *Secret Love*; *Straight Ahead*; *Imagination*; *Rhodesian Rhapsody*.

Personnel: Burns, trumpet; Herbie Morgan, tenor saxophone; Kenny Barron, piano; Steve Davis, bass; Edgar Bateman, drums.

Rating: ★ ★ ★ ½

This is Burns' first album as leader. While innumerable lesser musicians were being thrust in front of recording mikes, Burns was ignored by recording executives. A veteran of Dizzy Gillespie's big band, Duke Ellington's band, and James Moody's group, the trumpeter gave up music for a while in the '50s, but currently he is with the excellent Al Grey-Billy Mitchell Sextet.

It's a mystery to me why this man was not given his own recording date before now. For, as can be heard on this album, he is one of the really mature trumpeters in modern jazz. His playing is as if the excesses often found in the young have been sloughed away, baring the artistic core.

Burns is not a spectacular trumpet player, but he constructs solos of logic, strength, and taste. His unhurried work on *CB Blues* and *Imagination* is especially meaty. His solo on Barron's *Rhapsody* is a lithe, dancing statement. In fact, the only track on which Burns fails to bring off a solo of high quality is *Tali*; the chords seem to hang him up, but it's still a fairly good solo.

There is another outstanding musician on this date—pianist Barron. Only 18 when the album was cut, Barron shows a depth and emotional maturity lacking in many of his elders. His playing reminded me of Ray Bryant's—not that he sounds like Bryant, but he has the same air of knowing exactly what he's about. Barron, like Bryant, has the knack of not searing the listener with blowtorch clichés but letting him be warmed by the underlying heat. The pianist's comping, however, gets a bit heavyhanded. Barron also is a writer to contend with, as his work on Yusef Lateef's *The Centaur and the Phoenix* album last year and his *Rhapsody* on this one makes clear.

Morgan, though he has good moments, sounds sluggish for the most part and fails to contribute much to the date. Davis and Bateman perk along nicely together, though Bateman sometimes gets in the way of the soloists.

Weaknesses are present in the album, but it is still an impressive effort as far as Burns and Barron are concerned.

(D.DeM.)

#### Charlie Byrd

LATIN IMPRESSIONS—Riverside 427: *The Duck*; *Amor Flamengo*; *Azul Tiple*; *Cancion di Argentina*; *Carnaval*; *Homage a Villa Lobos*; *Bogota*; *Mexican Song No. 2*; *Mexican Song No. 1*; *Samba de Uma Nota So*; *Galopera*; *Vals*.

Personnel: Byrd, guitar, tiple; Gene Byrd, guitar, bass; Keter Betts, bass; Bill Reichenbach, drums.

Rating: ★ ★ ★ ★ ½

Byrd has come back from his South American tour for the State Department loaded with tunes and inspirations that he picked up down there. One result is this delightful disc, a charming kaleidoscope

of bright and bouncing rhythms, darkly probing melodies, and brilliantly shaded performances by Byrd, who has developed into the most broadly skilled guitarist in jazz since Django Reinhardt.

The program is split between unaccompanied solos and selections on which Byrd plays as part of a trio, all unamplified.

He is also heard to good effect on a couple of occasions on the tiple, a 10-stringed instrument with double and triple strings tuned in octaves. Although the sound it produces is somewhat like that of a harpsichord, Byrd uses it for a rugged, driving effect on *Azul*.

In its originality of repertoire and the care, thought, and intelligence that have gone into its planning, not to mention Byrd's superb performances, this disc makes up for many of the careless, thoughtless, vacuous records that are foisted on the jazz audience each month. (J.S.W.)

#### John Coltrane

COLTRANE PLAYS THE BLUES—Atlantic 1382: *Blues to Elvin*; *Blues to Bechet*; *Blues to You*; *Mr. Day*; *Mr. Syms*; *Mr. Knight*.

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

Rating: ★ ★ ★ ½

COLTRANE—Impulse 21: *Out of This World*; *Soul Eyes*; *The Inch Worm*; *Tunji*; *Miles' Mode*.

Personnel: Coltrane; Tyner; Jimmy Garrison, bass; Jones.

Rating: ★ ★ ★ ★ ½

These two albums were made about two years apart, according to Coltrane. Although the blues album, the earlier one, is less ambitious than the other, a contrast can be drawn between them. Besides showing the development of Coltrane in that time, they reveal an even greater growth in the quartet—from saxophone with rhythm accompaniment to four men creating together.

The Atlantic album finds Coltrane playing less complexly than he does on the Impulse and even more simply than generally was his wont at the time. Though Coltrane is not a blues player as, say, Milt Jackson is, he nonetheless evokes a blues feeling within a more abstract, musically sophisticated framework. That his knowledge of the blues is deep can be heard in the upper-register rasp he uses from time to time—it's the same effect that a blues singer gets with his voice. Coltrane also throws in old licks occasionally, particularly on *Bechet*, which is not an imitation, by the way, though he plays soprano on the track.

On the slow and mournful *Elvin*, Coltrane's improvisations are almost entirely melodic; the last 12 bars of his first solo are particularly songlike. *Bechet* is similarly melodic. But on *You* Coltrane plays more heatedly, slashing his way through the chords, sometimes going outside them to make his point.

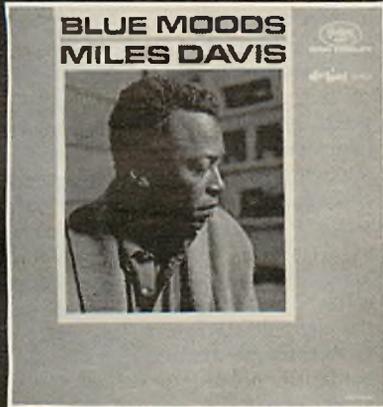
Tyner is featured on *Syms* and plays a fine solo made up of 24 bars major, 12 minor, 12 major. The theme is stated, for the most part, by soprano voiced with piano, a good effect and one not too often employed by the group before or since.

*Knight* contains some good Coltrane but fails to catch fire, perhaps because of the monotonous bass pedal point used extensively.

The brightest track in the Atlantic al-

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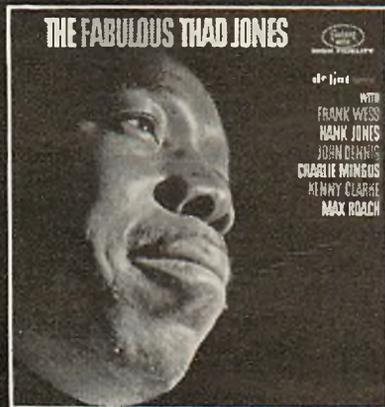
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bum is *Day*, which was recorded by Coltrane as *One and Four* for Roulette and released in *The Birdland Story*. This track is played in the manner Coltrane uses so well today: tenor or soprano swirling over droning bass and piano with drums wildly punctuating what Coltrane is playing. And it is this track that finds Coltrane at his best, creating great excitement. This track also is better constructed and more fully realized than the others.

The approach heard in *Syms* developed fully in the time between the Atlantic and Impulse albums. The only track on the Impulse that does not use this device is Mal Waldron's lovely ballad *Soul Eyes*, which, unfortunately, receives what sounds like a rather offhand performance, particularly when compared with the other tracks.

The most exciting selection is *Out of This World*, played in 6/4 and reduced in number of chords. Coltrane is at his exhortative height on this track, cascading razor-sharp improvisations over the searing rhythm. But while Coltrane gives himself over completely to the boiling mass surrounding him, Tyner seems to resist the pull and in his solo plays more-or-less conventional ideas.

Coltrane plays *Inch Worm*, a lilting Frank Loesser tune, on soprano. Some may see another *My Favorite Things* in this track (both folk-like pop tunes played in 3/4 on soprano), but *Worm* is stronger than *Things*, and I found it more exciting, though not so hypnotic.

Coltrane is quite melodic, in his jagged way, on *Tunji* but on *Mode* he plays a scorching solo, somewhat in the manner of his *Chasin' the Trane* in the *Coltrane Live at the Village Vanguard* album. But *Mode* does not sprawl as did *Trane*; the devices he used—one of which sounds to me like a dinosaur chomping giant trees—are not used to excess.

One cannot hear the Coltrane quartet without being drawn to the drumming of Jones. When his work on the Atlantic is compared with that on the Impulse, it can be seen how, in the intervening two years, he brought to fruition a manner of playing that combines Latin, African, and jazz drumming—surely the most important step forward in drumming of recent years. His work on the Impulse is electrifying, to say the least; and one is tempted to say that the excitement of the Coltrane group is as much his doing as Coltrane's.

But the Impulse album gives rise to a question: how much longer can Coltrane continue to find new and exciting things in what has become a limited approach, as stimulating as it may be? Certainly most of his work is of high order, but even now much of what is played is similar in mood and effect. And including a ballad like *Soul Eyes* does not dispel this aura of sameness. (D.DeM.)

### Tadd Dameron

THE TADD DAMERON BAND: 1948—CLASSICS OF MODERN JAZZ, VOL. 3—Jazzland 68: *Good Bait*; *Eb-pob*; *Tiny's Blues*; *Symphonette*; *Anthropology*; *Wahoo*.

Personnel: Fats Navarro, trumpet, or Kai Windling, trombone; Rudy Williams, alto saxophone; Allen Eager, tenor saxophone; Milt Jackson, vibraphone; Dameron, piano; Curly Russell, bass; Kenny Clarke, drums.

Rating: ★ ★ ★ ★ ★

These tracks, air shots recorded in

1948, are—as the series title indicates—classics of modern jazz.

Dameron, leader of the quintets and sextets represented, has been and continues to be a sadly underrated figure. Even his supporters apologize for what they consider his limited solo ability when, actually, he is a fine and an advanced soloist. His chord voicings are as refreshing now as they were 15 years ago, and, on *Eb-pob*, he plays outside of the chords. He also excels in the rhythm section, driving the soloists like a second drummer.

And more musicians have contributed more superb compositions to the jazz repertoire—*Good Bait*, *Our Delight*, *Hot House*, *Lady Bird*—the list goes on and on.

In the last few choruses of these versions of *Bait* and *Tiny's Blues* he introduces alternate themes, a practice that is still uncommon.

For many people, however, Dameron's great talent will be overshadowed by the playing of Navarro, who is heard on *Bait*, *Eb-pob*, and *Symphonette*. Dizzy Gillespie and Miles Davis were greater innovators than Navarro, but Fats was as good a soloist and at least as consistent as they were at the time.

Using Howard McGhee, whom Navarro called "the influence," and Gillespie as points of departure, he forged a style easily distinguishable from those of his contemporaries. Although his sonority was full and pure, he employed almost no vibrato. His phrasing was more staccato than Gillespie's, and he devoted a great deal of thought to formal construction, often playing passages that transcended eight- or 16-bar divisions of the chorus.

Navarro's double-timing over the theme statement and in his solo on *Bait* is incredible. He easily brings off fantastically complex phrases. The ceaseless fertility of his imagination highlights *Eb-pob*.

Aside from Navarro, Eager is the most impressive horn man here. He learned from Lester Young, but his musical vocabulary was also enriched by bop devices. Any of his spots on these tracks illustrate his lovely sonority and graceful swinging.

The legendary Williams solos with strength and direction on *Bait* and *Eb-pob*, the tracks on which he is present, in an unusual style that lies somewhere between those of Charlie Parker and Willie Smith.

In his sole appearance—on *Symphonette*—Jackson demonstrates the control and inventiveness that have become his trademarks.

Winding in 1948 was not in a class with the others. However, he played with great exuberance, blowing the hip phrases of the day with verve and confidence.

This album is great to begin with and improves with each hearing. (H.P.)

### Miles Davis

MILES DAVIS AT CARNEGIE HALL—Columbia 1812: *So What?*; *Spring Is Here*; *No Blues*; *Oleo*; *Some Day My Prince Will Come*; *The Meaning of the Blues*; *Lament*; *New Rhumba*.

Personnel: Davis, trumpet; Hank Mobley, tenor saxophone; Wynton Kelly, piano; Jimmy Cobb, drums; Paul Chambers, bass; unidentified 21-piece orchestra, Gil Evans, conductor.

Rating: ★ ★ ★ ★ ★

Subtitled *The Legendary Performance of May 19, 1961*, this is a recording made

at Carnegie Hall on the occasion that brought Davis and Evans together for their first public concert.

The occasion was an exciting one. Clearly it made a tremendous impression on several critics who heard it that night; the comments of three of them are used instead of liner notes. For those of us who were not lucky enough to be present, it comes as something of a surprise.

There are some 46 minutes of music on the album, but Evans' orchestra is heard on little more than a fourth of the footage—*Spring* on Side 1 and the closing track, a three-tune segue, on Side 2 (also the introduction only on *So What?*).

As you might expect, there are passages of rich beauty by Davis. Evans' writing needs no further endorsement here. The two reservations that must be made about the set are, foremost, the substandard recording and balance on the orchestra, and, second, the availability of other versions of every tune heard on both sides, except *Spring*. In spite of a number of exquisite solos, on the whole it would seem that the definite statements on most of these numbers were made earlier. *Prince* in particular is noticeably below the standard of the previously released version.

On the more informal tracks, namely *So What?* and *No Blues*, Davis plays with (and here I quote from John Wilson and Bill Coss, who happened on the identical phrase) "tremendous fire." Kelly, too, has some magnificent moments. Cobb and Chambers are in optimum form, though the balance tends to bring out the drummer a little too heavily at times when Kelly is soloing. (This review is of a monophonic copy; possibly the balance is better in the stereo version.)

Mobley, who has had to take the brunt of what little criticism has been leveled against the combo, plays with bristling confidence throughout and he is especially impressive on *So What?* and *Oleo*. The latter track has a curious editing aspect: the first eight bars and half of the second eight are missing from the opening chorus. But immediately afterward Davis tears into a wild, long solo during which the awkward start is soon forgotten.

If you don't own the earlier LPs in which these items were recorded initially, buy them first. Then, for comparison shopping as well as for additional subjective satisfaction, move to Carnegie. (L.G.F.)

### Bill Doggett

BILL DOGGETT SWINGS—Warner Bros. 1452: *The Sparrow*; *Coffee's Theme*; *Petite Fleur*; *Lucy*; *Theme from a Dream*; *High Low*; *I'm a Dreamer*; *Li'l Darling*; *Mr. Lucky*; *Angel Jean*; *Track 29*; *Blues for Joe*.

Personnel: Doggett, organ; others unidentified.

Rating: ★ ★ ½

One of the founding fathers of contemporary jazz organ, Bill Doggett is presented here in a big-band setting but in somewhat confusing context of treatment of the repertoire. It is as if half-way through the album, the producer realized it had better be oriented toward the pop market. Consequently we have some deep grooving sides, which are an enlivening delight, counterbalanced by several clunkers.

Doggett's treatment of *Dreamer* is delectable, as, indeed, is the entire second

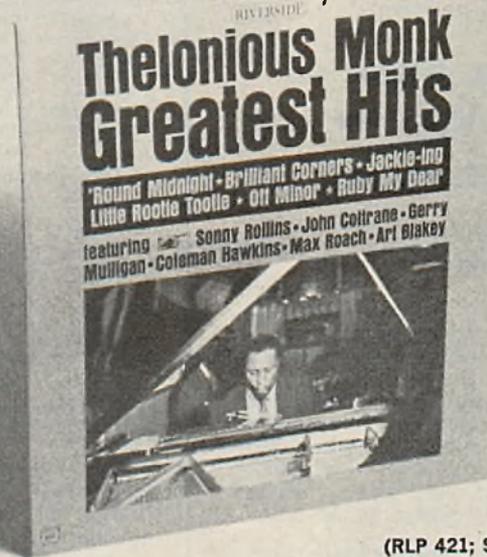
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# VOTE!

See page 38

side. The windup, *Joe*, is good, smacking, organ-and-band jazz. But *Sparrow* and others on the first side are right out of the pop bag, superficially conceived and doggedly labored.

It would be a delight to hear Doggett in an entire set of wailing sides backed by this band and with no managerial misguidance. (J.A.T.)

### Chico Hamilton

DRUMFUSION — Columbia 1807: *One for Joan; Freedom Traveler (Part I—Prayer, Part II—Journey); Tales; Homeward; A Rose for Booker; Transfusion.*

Personnel: Garnett Brown, trombone; Charles Lloyd, tenor saxophone, flute; Gabor Szabo, guitar; Albert Stinson, bass; Hamilton, drums.

Rating: ★ ★ ★ ★

This combo has little in common with the effete quintets that Hamilton led in the 1950s. It features a brand of powerfully searching jazz in the best tradition.

To go along with this new group conception, Hamilton has changed his style of drumming markedly. This is most apparent on *Transfusion*, on which he is aggressive, laying a mosaic of rhythmic figures over the beat. Critic Andre Hodeir once said that Hamilton was "one of the best drummers in the history of jazz" despite an oversimplified conception. After hearing this record, Hodeir should have no reservations about his work.

Lloyd, the music director of the quintet, is a composer with ideas of his own. *Joan* is based on a 14-bar unit. *Traveler* has two sections. The first, *Prayer*, is a lovely melody stated by flute and trombone. The second, *Journey*, uses riffs to suggest the motion of a train. *Booker* and *Homeward* also display Lloyd's lyrical gift. The latter contrasts a simple line against a poly-rhythmic accompaniment.

Lloyd's tenor work is strongly influenced by John Coltrane's. He plays with searing emotion in that idiom, often vocalizing through his horn.

Szabo mixes single-string and chordal styles well. His *Joan* spot is excellent. He begins with short, jerky double-time phrases, gradually lengthens his line, and finishes with chords.

Brown is inconsistent. He may build steadily for 16 bars and then throw in a complicated burst of notes that has nothing to do with what preceded it. At times he plays beautifully. Some of his passages on *Booker* have a pastoral calm reminiscent of Miles Davis' playing.

Hamilton and new group have made an impressive debut. It will be interesting to watch their progress. (H.P.)

### Sonny Stitt

LOW FLAME—Jazzland 71: *Low Flame; Put Your Little Foot Right Out; Cynthia Sue; Donald Duck; Close Your Eyes; Silly Billy; Baby, Do You Ever Think of Me?; Fine and Dandy.*

Personnel: Stitt, tenor, alto saxophones; Don Patterson, organ; Paul Weeden, guitar; Billy James, drums.

Rating: ★ ★ ★

If Stitt were simply a capable saxophonist, one might be able to wish him well as long as he can make some money turning out his seemingly endless series of unambitious quartet recordings with miscellaneous rhythm sections.

But Stitt is more than just a routine blowing saxophonist, as he usually man-

ages to demonstrate at some point on each LP (the point here is *Cynthia Sue*), so one can only deplore the continuation of these aimless recordings when he might be heard in more stimulating settings handling more provocative material for a change.

For what this disc is—one more Sonny Stitt LP—it is up to his usual standard, no better and no worse than all the other casually produced records that he grinds out. (J.S.W.)

## VOCAL

### Mose Allison

I DON'T WORRY ABOUT A THING—Atlantic 1389: *I Don't Worry About a Thing; It Didn't Turn Out That Way; Your Mind Is on Vacation; Let Me See; Everything I Have Is Yours; Stand By; Idyll; The Well; Meet Me at No Special Place; The Song Is Ended.*

Personnel: Allison, piano, vocals; Addison Farmer, bass; Osie Johnson, drums.

Rating: ★ ★ ★ ★

RAMBLIN' WITH MOSE—Prestige 7215: *I Got a Right to Cry; Ol' Devil Moon; The Minstrels; You Belong to Me; Stranger in Paradise; Kissin' Bug; Ramble; Saritha; Old Man John; Ingenué.*

Personnel: Allison, piano, vocals; Addison Farmer, bass; Ronnie Free, drums.

Rating: ★ ★ ★ ★

These charming and always-grooving albums are so similar (apart from slight recording-level differences) as to seem to have been made at the same session. There is, however, a difference in the drumming of Osie Johnson and Ronnie Free—Osie cuts Ronnie by a league, though the latter plays well and sympathetically to Allison.

The similarity lies in Allison himself; in his ingratiating down-home style and approach; in his choice of material, both original compositions and otherwise; and in the general feeling of both albums.

On the Atlantic LP, Allison alternates between vocal tracks (1, 2, 3, 9, and 10) and solo piano takes accompanied by the rhythm duo; the Prestige album, however, is given over almost wholly to instrumentals; Allison sings only the title track. But still the similarity persists, so that on playing and replaying both sets, one is carried off in a continuity of mood.

His jazz piano is exemplary. Biting, driving, and digging into an improvisation, it exerts a smoothly rolling effect so that one becomes thoroughly wrapped in it. On the quieter numbers, his piano is caressing, yet gently persuasive.

As a vocalist, Allison is quite on his own. He has a way of sneaking into one's consciousness with that dry and world-wise voice sometimes reminiscent of Hoagy Carmichael or even of Johnny Mercer. Then, his own songs show much humor. *Turn Out* or *Your Mind* are good examples.

As a final test of originality in jazz, just listen to what Allison does with the piano take-off on *The Song Is Ended*. That's Mose, and it's just fine. (J.A.T.)

### Chris Connor

FREE SPIRITS—Atlantic 8061: *Jump for Joy; Night Bird; Milano; Opportunity, Please Knock; Day Dream; Things Are Swingin'; Kansas City; Lonely Woman; I'm Gonna Go Fishin'; God Bless the Child; Free Spirits.*

Personnel: Joe Newman and Clark Terry or Irv Markowitz, trumpets; Phil Woods, alto saxophone, clarinet; Oliver Nelson, tenor saxophone, clarinet; Sol Schlinger, baritone saxophone, bass saxophone;

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**Letter from Home: Eddie Jefferson...** The hippest of singers builds his vocals on great 'blowing' tunes like Night in Tunisia, Things Are Getting Better, Take the A Train. Ernie Wilkins arrangements. (RLP 411; Stereo 9411)

Ronnie Ball, piano; Ben Tucker or George Duvivier, bass; Dave Bailey or Ed Shaughnessy, drums; Miss Connor, vocals.

Rating: ★ ★ ★ ★ ½

Subtitled "an album of compositions by famous jazz writers," this set is an all-too-rare successful wedding of material, performance, and treatment. Miss Connor is at her throaty best; the arrangements by Al Cohn, who also conducts the band, are gems of tasteful jazz writing; solos are consistently exuberant and exciting; and nearly all the songs merit the treatment.

Right from the start, Miss Connor captures the bubbling personality of Duke Ellington's *Jump* and blends with the serenity of John Lewis' reflective *Milano*, despite the mediocre lyrics by Margo Guryan. In all the songs, in fact, she does a superior job of interpretation—even on the Ornette Coleman-Guryan *Lonely Woman*, a strange, neurotic venture into territory explored long ago by such as the late Bob Graettinger (not to mention several contemporary classical composers, Alban Berg among them).

Terry and Newman are particularly outstanding in the solos, and Woods, too, is a gas. All told, this is a very good set indeed. (J.A.T.)

### Jimmy Drew

INDIGO—Decca 4235: *One-Room Country Shack*; *Baby Lou*; *Willie Jean*; *Mile and a Quarter*; *Greengrass*; *Confessin' the Blues*; *Kissin' Don't Last*; *You've Got to Love Her with a Feelin'*; *Society Red*; *Blue City*; *A Parisian Thoroughfare*; *Born to Be Blue*; *The Setup*.

Personnel: Drew, piano, vocals; Chris White, bass; Clifford Evelyn, drums.

Rating: ★ ★

No matter how things are going for Mose Allison, he can now consider himself a success—he is being imitated.

Drew, however, is no static imitation. Even though he is a total carbon copy of Allison—good points and bad—he sounds so natural and unforced that it is conceivable that what he is doing comes quite naturally and his similarity to Allison is just a surprising coincidence.

On one side of this disc, Drew sings in the same flat, shapeless, monotonous fashion that Allison does.

Most of his songs are his originals, and one tends to attribute their dullness to the fact that Drew is an uninspired composer until he arrives at an established song, *Confessin' the Blues*. And then when Walter Brown's lusty, shouting blues is diluted to a mannered, flat thing that sounds like all the other songs on this side, it becomes apparent that composition is only a minor Drew demerit. The primary flaw is that he is an appallingly dull singer.

He plays his own piano accompaniment and does it quite effectively. In fact, the piano interludes between his vocals are easily the best part of these selections, faint praise though that may be.

On the second side he is a piano soloist, and, like Allison, he is a modern, right-handed pianist. He is, as has become apparent on the vocal sides, a better pianist than he is a singer. But he is still only a routine pianist, whose performances have little shape or structure. (J.S.W.)

### Blind Snooks Eaglin

THAT'S ALL RIGHT—Prestige/Bluesville 1046: *Mama, Don't You Tear My Clothes*; *Mailman Passed*; *I'm a Country Boy*; *I've Got a Woman*; *Alberta*; *Brown-Skinned Woman*; *Don't You Lie to Me*; *That's All Right*; *Well, I Had My Fun*; *Bottle Up and Go*; *The Walkin' Blues*; *One More Drink*; *Fly Right, Baby*.

Personnel: Eaglin, guitar, vocals.

Rating: ★ ★ ★ ★

Eaglin, a 25-year-old blind street singer who earns a living on the sidewalks of New Orleans, is a powerfully expressive urban-blues man who, although not an original performer, still manages to project considerable passion and intensity in his singing and playing.

All the selections he performs so feelingly have been learned from either recordings, radio, or from other singers. He apparently is incapable of putting together a blues of his own; his repertoire is entirely secondhand.

Yet, Eaglin has managed to forge an unmistakable and gripping style that immediately touches the listener. "Snooks," writes British critic Tony Standish, "has a special quality common to many blind performers—he creates an atmosphere of infinite sadness, of a private world of feeling that, although it is coming from the grooves of a phonograph record, remains private. It is not a thing engendered by self-pity but rather, one suspects, by the inevitable aloneness of the blind; it is a sense of deep regret, deep insight, that speaks firstly for the individual but ultimately to and for the entire human race."

Standish is not romanticizing his subject, for Eaglin's work does project this quality of ineffable sadness, of wistful resignation, and deep feeling. It is this, in fact, that welds Eaglin's entire approach into a stunning whole. He has drawn his repertoire from widely disparate sources, yet the total impression is of a singleness of conception. Eaglin has simply made each of the pieces his own; his own conviction and intensity animate them so that—no matter what their original source

# DOWN BEAT'S 27th Annual Readers Poll

With this issue, the 27th annual *Down Beat* Readers Poll is under way. For the next several weeks—until midnight, Nov. 11—*Down Beat* readers will have an opportunity to support their favorite jazz musicians. One firm way to express your appreciation of those musicians whose work has given you pleasure during the past year is by casting your vote for them in the *Down Beat* Readers Poll.



## VOTING INSTRUCTIONS



1. Vote only once. *Down Beat* reserves the right to disqualify, at its discretion, any candidate if there is evidence that his supporters have stuffed the ballot box in his favor.

2. Vote early. Ballots must be postmarked before midnight, Sunday, Nov. 11.

3. Use only the official ballot. Type or print names legibly.

4. In the *Hall of Fame* category, name the jazz performer who, in your opinion, has contributed the most to jazz. This is the only poll category in which deceased persons are eligible. This does *not* mean living persons cannot be voted for.

Previous winners are ineligible. They are Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Duke Ellington, Benny Goodman, Count Basie, Lester Young, Dizzy Gillespie, Coleman Hawkins, Billie Holiday, and Bix Beiderbecke (who won the 1962 *Down Beat* International Jazz Critics Poll).

Facing this page is the official ballot. It is printed on a postage-paid, pre-addressed post card. Simply tear out the card, write your choices in each category in the spaces provided, and drop the card in a mailbox. It is not necessary to vote in each category. It is necessary, though, to write your name and address at the bottom of the card. Letters and regular postcards will not be accepted as ballots.

5. Vote only for living musicians in all other categories.

6. In the *Miscellaneous Instrument* category there can be more than one winner. The instrumentalist who amasses the greatest number of votes will, of course, be declared winner on his instrument. But those who play other miscellaneous instruments can also win: if a musician receives at least 15 percent of the total vote in the category, he will be declared winner on his instrument. For example, if there are 10,000 votes cast in the *Miscellaneous Instrument* category, an organist, say, with 1,500 or more votes will win also, provided there are no other organists with a greater number of votes.

**Note:** a miscellaneous instrument is an instrument not having a category of its own. Two exceptions: valve trombone (votes for valve trombonists should be cast in the trombone category) and cornet (votes for cornetists should be cast in the trumpet category).

7. Vote for only one person in each category.

—they seem the product of one mind. The heartrending melancholy of his singing must be heard to be believed.

This dolorous quality is further emphasized by the plaintive character of his stinging percussive guitar accompaniments. Working in a primarily orchestral style, Eaglin's guitar sets up a strong, unvarying rhythm on which he superimposes his bittersweet vocal lines and short, stabbing single-note instrumental runs that point up the mood and substance of the text perfectly.

It is a brilliant, complex style that provides his singing a bedrock foundation and holds the whole together, no matter whether his original model is Washboard Sam, Ray Charles, or Fats Domino.

(P.W.)

### Staple Singers

SWING LOW—Vee Jay 5014: *Born in Bethlehem; Stand by Me; I've Been Scorned; Two Wings; Calling Me; Swing Low; Sit Down, Servant; The Day Is Passed and Gone; Good News; Let's Go Home; This May Be the Last Time.*

Personnel: Roebuck Staples, guitar, vocals; Mavis, Cleotha, Purvis Staples, vocals; Al Duncan, drums.

Rating: ★ ★ ★ ★

HAMMER AND NAILS — Riverside 3501: *Hammer and Nails; Gloryland; Everybody Will Be Happy; Hear My Call, Here; Nobody Knows the Trouble I've Seen; Great Day; I'm Willin' (Parts 1, 2); Do You Know Him?; New-Born Soul; A Dying Man's Plea; New Home.*

Personnel: Roebuck Staples, Mavis, Cleotha, Purvis Staples, vocals; Leonard Gaskin, bass; Joe Marshall Jr. or Gus Johnson, drums.

Rating: ★ ★ ★ ★ ½

The superb family singing group led by guitarist Roebuck Staples, the father, is unquestionably one of the most musically

arresting and emotionally satisfying Gospel groups in the country.

Eschewing the fervid bellicosity that dominates most contemporary Negro religious music, the Staple Singers work in an approach that is an affecting amalgam of the older sweeping, sustainably melodic spiritual style and the insistent, fiercely rhythmic, jazz- and blues-dominated Gospel style.

Theirs is a unique approach built around the blues-drenched guitar of Mississippi-born Roebuck (for a sample, listen to his ringing solo on *Great Day* on the Riverside collection) and the passionate, highly emotive singing of his young daughter, Mavis. Hers is a magnificently expressive voice, charged with intense feeling, surging power, and a sense of urgency. Just about any one of her solos on either of these two fine collections is a deeply moving example of the art of the Gospel singer at its most forceful.

A further element of the Staples' approach is the originality of their harmonic conception, one of the most unusual in Gospel music. The unorthodox intervals and the closeness of the blend make for a haunting vocal approach of subtlety, sensitivity, and great musicality. Yet there is not the slightest loss of the spontaneity or passion associated with the more perfervid Gospel style; if anything, the Staples' restraint and harmonic sophistication prove even more exciting. Their understated style, a blend of the archaic spiritual and the modern Gospel idioms,

draws upon the best of both and avoids the excesses of the latter.

There is nothing studied or mannered about their singing; rather, it possesses ease and naturalness. It rings with inevitability and honesty.

It is to the fervent lead singing of Mavis that the listener will be most immediately drawn, however. It must be admitted that she is an extraordinarily gifted singer, with a vibrant, flexible voice with power to spare. Her dramatic sense shapes songs so that their content and meaning leap to the fore. Her performances are less interpretations than they are effusions of her own deep-seated conviction and religiosity. Hers is the dominant voice in these collections; she sings the lead on 15 of the 23 selections in the albums.

The lead on the remaining numbers is carried by Roebuck, whose voice possesses a sweetly dolorous quality and not one whit less involvement. His best performances are on the surging *Good News* (do you want to hear where Ray Charles comes from?) on the Vee Jay set and the strongly moving *Dying Man's Plea* (actually Blind Lemon Jefferson's *See That My Grave Is Kept Clean*) on the Riverside.

Because of its wider programmatic variety, the Riverside has a slight edge over the Vee Jay album. Both contain, however, impressive programs of Gospel songs by what is perhaps the most expressive Gospel group in the country. Certainly few can match their moving singing. It's an unforgettable experience. (P.W.)

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## REPACKAGES

There has been a flurry of repackage albums issued in the last two months; so many, in fact, that one is hard pressed to keep up with the flow. Several of the repackages give no indication that the material contained within the handsome new covers has been issued before. The buyer must stay on his toes in order not to purchase an album he already has, but under another artist's name.

For example, *Coltrane Time* (United Artists 14001) issued under John Coltrane's name, was originally released in 1959 as *Hard Driving Jazz* in mono and *Stereo Drive* in stereo on UA, but Cecil Taylor was the leader and Coltrane was referred to in the personnel as "Blue Train." It's a blowing album with fine trumpet work by Kenny Dorham on each of the four tracks—*Shifting Down*, which Dorham recorded as *Blue Spring* on a Riverside album in 1959; *Just Friends*, which also has darting, humorous Taylor piano, as does *Like Someone in Love*; and *Double Clutching*, a bilinear blues by Chuck Israels, bassist on the date. Coltrane's best track is *Clutching*, one part of his solo made up of exciting 16th-note runs. Louis Hayes is the drummer.

Another example of an album issued with little indication that some of the tracks were released previously under someone else's leadership is *The New Orleans Scene* (Coral 757419) with the names of Al Hirt and Pete Fountain prominent. Half of the album is made up of tracks by the Fountain quartet, with pleasant, if not particularly stimulating, moments provided by the clarinetist and pianist Stan Wrightsman, and it is assumed that these are first-release, recently recorded performances. But the remainder of the album is from a session led by drummer Monk Hazel for Southland records in 1956. Fountain and Hirt are both in the front line of the Hazel tracks, which have been altered to eliminate the vocals heard on the original album, and Hirt plays some driving ensemble horn and solos generally with taste, though on *I Used to Love You* and *It's a Long, Long Way to Tipperary* his pyrotechnics get a bit out of hand.

The Coltrane-Taylor album was re-released under Coltrane's name with his permission, according to him, and presumably with Taylor's. But the Hirt portion of the Coral LP may have been released without his permission. It would seem this practice, like that of not indicating that certain albums are reissues, is not a question of legality but of ethics.

United Artists also has repackaged a Charlie Mingus album recorded at a New York concert in 1959 and first released that year. It was originally titled *Jazz Portraits* (and was still listed in Schwann's catalog this summer, as was the Cecil Taylor); it is now titled *Wonderland* (United Artists 14005). With Mingus at the concert were John Handy, alto saxophone; Booker Ervin, tenor saxophone; Richard Wyands, piano; and Dannie Richmond, drums. While not of the burning intensity of some Mingus albums (say, *Tijuana Moods*), it is sometimes a wildly exciting record, as during the alto-tenor exchanges on *No Private Income Blues*. Both sax-

men, Handy especially, go a-flying on *Nostalgia in Times Square*. Mingus has several good moments in his *I Can't Get Started* solo, but not even he can save the rather cloying *Alice's Wonderland*, though his solo is quite good.

There are two very good collections of Ray Charles performances in the recent batch of repackages: *The Ray Charles Story* (Atlantic 2-900) a two LP set, and *Greatest Hits* (ABC-Paramount 415).

The Atlantic set is more interesting historically since it is made up of tracks recorded from 1952 to 1959 and shows Charles' development from a nervous-sounding, rock-and-rollish singer with a high-pitched voice (*The Sun's Gonna Shine Again*) to a versatile performer who can sing standards, novelties, straight blues, or transformed Gospel music. Not all the tracks are of equal quality, however; among the most moving ones are *Come Back, Baby; I've Got a Woman; Hallelujah, I Love Her So; Tell All the World About You; What'd I Say?*; and *Come Rain or Come Shine*, though he sounds under wraps with a large string section on this last one. There are three instrumentals included, *Doodlin'* being the best. A point of interest: Charles is credited with composing *Swanne River Rock*, which is *Old Folks at Home*, and *My Bonnie*, the one that lies over the ocean. Ah, copyright laws.

The ABC-Paramount album lacks the rawness and the developmental appeal of the Atlantic but displays Charles in a more controlled—perhaps too much so—environment. Of the 12 tunes, only one was written by the singer, while on the Atlantic 16 of the 29 selections list Charles as composer. Three of the tracks—*Outskirts of Town, I've Got News for You, One Mint Julip*—are from his 1961 Impulse album *Genius + Soul = Jazz*, with arrangements by Quincy Jones and Ralph Burns. *Julep* is an instrumental featuring Charles on organ. The high points of the album are *Outskirts, Georgia on My Mind*, the almost-topical *The Danger Zone*, and the Gospely *I Wonder*. The weakest tracks are *Hit the Road, Jack* and *Ruby*, which is quite pallid.

RCA Victor has repackaged George Russell's *The Jazz Workshop* (RCA Victor 2534) in well-engineered electronically reprocessed stereo. The album, first released in 1957, contains 12 relatively short pieces by Russell and features trumpeter Art Farmer, altoist Hal McKusick, guitarist Barry Galbraith, and pianist Bill Evans. Most of the solos are short compared to the ambling that goes on today, but the need to be concise prevents the solos from destroying the mood and flavor of the compositions. And the moods range from sensuous (*Night Sound*) to humorous (*Ballad of Hix Blewitt*). The most breathtaking solo in the album is Evans' series of breaks on *Billy the Kid*. In his other solos the pianist displays a snap and fire not often associated with his work. In all, an excellent album. —DeMicheal

**VOTE!**

See page 38

# OSCAR BROWN JR.

"I'd like to hear more organized jazz. . . more thinking out of jazz ideas, more effort to make an emotional point."



# BLINDFOLD TEST

By LEONARD FEATHER

As his recent personal appearances and Columbia LPs have made clear, Oscar Brown Jr. is a vivid symbol of the new minority member in show business—the self-molded artist who reflects, in his entirely original lyrics and engaging performances, not the white man's conception of what the Negro is supposed to be, but an honest, uncompromising self-image.

Although the failure of his musical show *Kicks & Co.* to reach Broadway last year was a major disappointment, the headway Brown has made since then has been compensation.

Recently, during one of his Hollywood visits, I met Brown for what I thought would be a brief interview about his career. It turned out to be a three-hour conversation about almost everything; he is as articulately loquacious as Mort Sahl. The following is his first *Blindfold Test*; he was given no information either before or during the interview, about the records played.

## THE RECORDS

1. Tricky Lafton. *Brass Bag* (from *Brass Bag*, Pacific Jazz). Lafton, trombone; Gerald Wilson, composer, arranger.

The use of the French horn, that horn sounds like elements that Quincy likes to work with. . . . Some of it wasn't operated the way I've heard Quincy do it. . . .

Now I grew up with big bands, Basie and Ellington, everybody who would come through town, I have dug big bands, and this is a 1962 big-band sound that I dig. I like the organization of the piece. It's coherent all the way through. . . . You don't get lost in it, in a sort of subjective maze. They keep bringing you back to a point of reference, and the solos are tasteful and swinging.

I'd like to hear more organized jazz, in the sense of taking a theme and following it through to its logical organized possibilities. People who say that jazz has to be all improvisation, this is a . . . it's not true . . . big-band jazz has always been a combination. . . . They weren't all just sitting there improvising. I like this. I'll be conservative and say four stars.

2. Joe Williams. *Day by Day* (from *Sentimental & Melancholy*, Roulette). Williams, vocals.

Whoever that is has a rich, kinda nice voice. And I like the arrangement of that. It doesn't say anything sensational to me; it's, you know . . . a love song . . . rendered tastefully enough.

I don't know who the singer is—Osie Smith has that kind of voice. . . . It's a good strong voice. I'd like to hear him do some more, you should pardon the expression, gutsy material. Well, three stars, it's good for what it is.

3. Oliver Nelson, King Curtis, Jimmy Forrest. *Anacrusis* (from *Saul Battle*, Prestige). Nelson, Curtis, Forrest, tenor saxophones.

Some very nice swingin' solos. The ensemble, of course, wasn't much more than an excuse to get into the tenor work. . . . The solo, as far as it went, was groovy. As far as it went—I'd like to see . . . well, perhaps it's not fair to judge these guys . . . but I would like to see more thinking out of jazz ideas, more effort to make an emotional point.

This is very good as an illustration of the possibilities of the instrument and of each man's versatility with his horn, but . . . well, I'd say three stars is cool, yeah.

4. Memphis Slim. *Just Let Me Be* (Candid). Arbee Stidham, vocal; Slim, piano.

I feel like a jerk because I'm not able

to come up with the names of who it is, but . . . in effect he's one of my teachers, he's a cat who really laid it down and showed the possibilities of it, and it's got that beautiful kind of poetry, you know, that folkish kind of poetry, where he says "I'm not a fool, you can't put me in harness like a mule," which is really a vital kind of image.

So whoever it is, he's a real storyteller, in the sense of minstrels; not like the southern minstrels, but the early minstrel, the guy who had the story to tell. It's really basic; it's beautiful. I would give that four.

5. Jimmy Witherspoon, Wee Baby Blues, (from *Hey, Mrs. Jones*, Reprise). Ben Webster, tenor saxophone; H. B. Barnum, arranger.

Boy . . . whoever he is, that's a whole man. That cat stands up to a big man. He's right with it. That's beautiful. That's a Basie-type band. The horn, the tenor, everything that came in there, still swingin', groovy. . . . Four stars.

6. Nat Adderley. *Naturally* (from *Naturally*, Jazzland). Adderley, composer, cornet; Joe Zawinul, piano.

Now, that's a tune that Cannon and Nat recorded. I can't remember the name of it, but I think it's a beautiful tune; a happy, really happy kind of thing. I heard it on a record with Nancy Wilson and Cannonball Adderley, and I dug it . . . but this isn't the version that I heard, and I don't know who this is, although I dig it too.

That horn is such a straightforward kind of statement . . . unabashed, kind of goes on into it and then he cuts out later, kind of Pied Piper, and I'm goin' with him, and it's a nice, strong trumpet sound.

I like the piano. I like the record very much. That's a four-star thing for me.

7. Harry Belafonte. *Told My Captain* (from *Mark Twain*, RCA Victor). Belafonte, vocals.

I'm a Harry Belafonte fan, so I tend to like a great deal that Harry Belafonte does. I like this. It's not the strongest thing he ever did, but . . . it's a good, dramatic kind of reading. He knows how to give good readings.

People kinda put Belafonte down, because he is so popular, in a way . . . and popularity carries with it a certain tendency towards institutionalization. You become institutionalized . . . but that's not a vice; here is a cat who is translating something that needs to be translated and

brought to the attention of the people, and he is able to do that, and this is a contribution. So that if he can go to a place like O'Keeffe Center in Canada and sing something like this before thousands of people, standing room only, for two weeks, more power to him. I dig what he's able to do.

I have been really inspired by the progress he has made. First of all, he went beyond just being oppressed by the business here—he became a *part* of the business, and that's a gas. That's important. That's the way it's got to go. There's got to be people close to the producing end of the thing and to put together packages, and he's accomplished that. And he's done it and still remained an artist.

Whatever dues he's had to pay toward the institution, the Establishment, in becoming this mass popular figure, I don't fault him for it. I think that he is one of the most important artists of the time. This song, I would rate perhaps only about 3½ stars. I've heard him do things that excited me much more, but perhaps I should hear him do that some more.

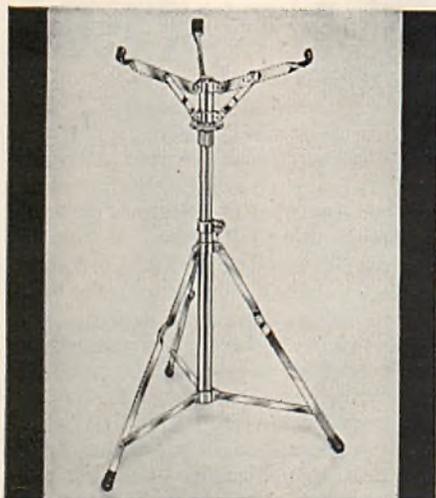
8. Jeanne Lee, Ron Blake. *Blue Monk* (from *The Newest Sound Around*, RCA Victor). Miss Lee, vocal; Blake, piano.

That's a singer who has enough musicianship to be Betty Carter. And the song—that's Abbey Lincoln's lyrics to Monk's tune, and I welcome that, because I think Abbey's a fine lyricist. . . . I've tried, in my conversations with her about writing, to get her to do more, because she has serious statements to make, whether I agree with them all or not. She doesn't approach the thing lightly at all, which is interesting, when you consider the jazz lyric writers, the lyricists who approach jazz now—and I think more and more in the future—will tend to deal with much broader kinds of themes than Tin Pan Alley has done.

Jon Hendricks, when you listen to what Jon Hendricks has done, is always talking to some life point. And Abbey doesn't just sit down to say moon and June. She sits down to say something about life that is more reflective than you find in pop music generally.

So I'm really glad that this singer, who is excellent, chose that material. I'd like to do something like that. Oh, I'd give that four stars.





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**WEEKEND** from page 17

*Dream.* The high point of the set, however, was the quartet's performance of Brookmeyer's *Open Country*.

The Duke Ellington Band, though playing its usual festival fare, was in top form at the Sunday concert, and Aretha Franklin concluded the festival singing a group of songs, most with a Gospel flavor, to her own piano accompaniment and the backing of the Ellington band.

In part, the festival was a benefit for the Detroit Symphony Orchestra, which will receive a portion of the profit. Evidently the collaboration between jazz and the symphony orchestra will continue; festival and orchestra officials announced that the Ellington band will appear with the Detroit Symphony in March, 1963.

**M**EANWHILE in Canada, the Montreal Festivals, a 27-year summer tradition, staged a four-day Jazz Week at La Comedie Canadienne Theater from Aug. 24 to 27th. Organized chiefly by Laurier Herbert, this year's concerts, less hectic than last year's first Jazz Week, ranged from the blues to the avant garde.

Miles Davis' sextet, with J. J. Johnson, trombone; Hank Mobley, tenor saxophone; Wynton Kelly, piano; Paul Chambers, bass; and Jimmy Cobb, drums, opened the series on Friday night and was hurriedly booked to fill in for the Sonny Rollins Quartet for the Saturday afternoon session. Al Baculis' Montreal group played the second half of the Saturday afternoon program, but a large segment of the audience left after the Davis set and missed the worthwhile offerings of the Baculis octet.

Several Canadian groups were featured on Saturday night's program. The quartet led by vibist Yvan Landry stood out from the rest; the leader's playing was particularly noteworthy.

But the hit of the Saturday night concert was the Chico Hamilton Quintet. The drummer's group moved listeners to wild enthusiasm, and the crowd shouted and clapped for several minutes at the end of the set.

Jimmy Giuffre, with pianist Paul Bley and bassist Steve Swallow, was featured Sunday night and played avant garde jazz to an appreciative audience. In contrast to the Giuffre group was the free-swinging nine-piece band headed by Canadian altoist Lee Gagnon.

Singer Brother John Sellers and pianist Bernard Peiffer were the attractions on Monday night. Sellers was the surprise hit of the series, and the audience responded warmly to the rare opportunity to enjoy the singer's genuine talent. 

**AD LIB** from page 12

Zoot Sims, and Philly Joe Jones for Riverside, playing his own material; the pianist also cut an album for Verve with Monty Budwig and Shelly Manne . . . United Artists is releasing a Billie Holiday set, titled *Lady Love*, of recordings made in 1954 during concerts in Germany.

Freddie Redd, now in the process of forming a new group in which he will play tenor saxophone as well as piano, will write music scores for two feature films, *The Greenwich Village Story* and *Last Second* . . . Herbert Banska and Lewis Jacobs, independent film producers have bought the rights to John Williams' novel *Night Song*. The picture will be made in New York City and Philadelphia with Nat Hentoff acting as technical adviser.

Guitarist-bandleader Sal Salvador has started his own record label, Danbar. First releases are two singles, one each by the band's vocalists, Sheryl Easley and Tiny-Joe, with Salvador's orchestra backing them. Musical direction of the company is under the supervision of Larry Wilcox, the band's chief arranger.

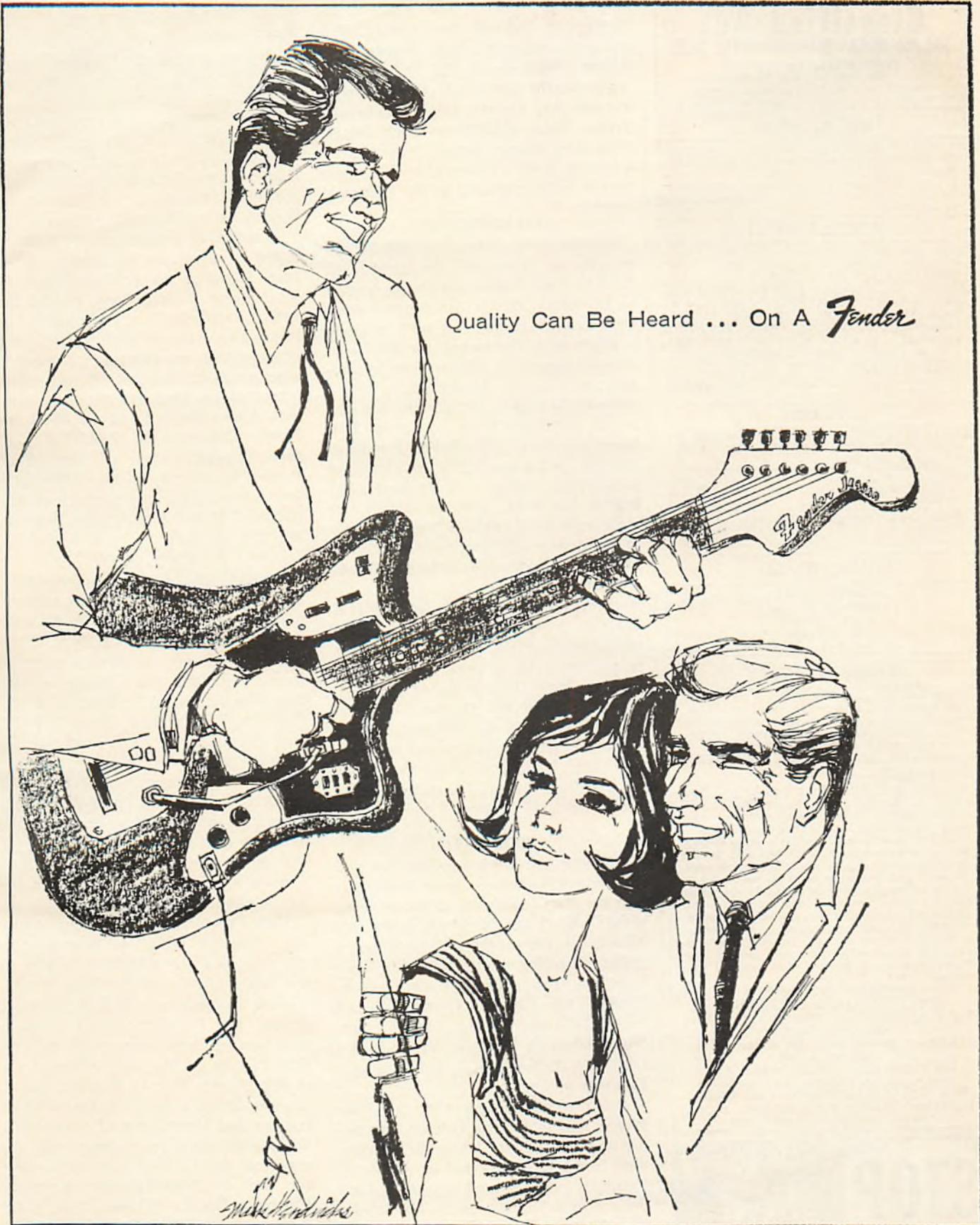
Prestige has re-signed Red Garland. His next album will be based on current television themes . . . Newest entry into the Brazilian dance sweepstakes is Zoot Sims with a Colpix album, *The New Beat—Boss Nova* . . . Don Lamond is now recording for Command. His first starring record is *Don Lamond's Off Beat Percussion* . . . Count Basie recorded in Stockholm for Roulette . . . When Dave Brubeck toured New Zealand his bassist Gene Wright made a record with local musicians for the Philips label. The New Zealanders were Laurie Lewis, baritone saxophone; Lew Campbell, piano; Don Branch, drums.

Sonny Payne has returned to the Count Basie Band. His several-week replacement, Louie Bellson, will soon lead an all-New York City small group in Birdland.

**LONDON**

Tenor saxophonist Ronnie Scott recently celebrated his third anniversary as owner of London's most popular modern jazz spot, the Ronnie Scott Club, which he operates with his manager, Pete King. The first British establishment to present leading U.S. and continental groups and soloists, the club is currently holding nine sessions weekly, at which may be heard the groups of Tony Kinsey, Joe Harriott, Johnny Dankworth, Harold McNair, Ronnie Ross, Stan Tracey, Tommy Whittle, and multi-instrumentalist Tubby Hayes, who is under exclusive contract to the club.

Recent visitors to England included Denmark's Papa Bue and his Viking



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Jazz Band, who arrived for a three-week tour through the country, and blues singer-pianist **Jack Dupree . . . Alexis Korner's Blues Incorporated** rhythm-and-blues band (**Cyril Davies,** harmonica, vocals; **Dick Heckstall-Smith,** tenor saxophone; **Jack Bruce,** bass; and **Ginger Baker,** drums) drew a record crowd of more than 500 when they recently appeared at the Marquee.

## WASHINGTON

Pianist **John Eaton,** an eclectic old enough to appreciate the stride left hand of **Fats Waller** and young enough to be influenced by the contemporary right-handed pianists, is now working a single as house pianist for the Black Sheep Lounge, an intimate new restaurant on M St. Black Sheep owner **Spencer English** is considering opening a jazz room upstairs . . . **Cootie Williams** was back with **Benny Goodman** for the band's University of Maryland fieldhouse concert . . . Guitarist **Bill Harris** has been guest soloist once a week with the **Lawrence Wheatley Trio** at the new small Sumpt'n Else Lounge at Thomas Circle . . . **John Coltrane** wowed his admirers for a week at the Bohemian Caverns, home of the **JFK Quintet . . . Country Thomas,** a better-than-average clarinetist 10 years ago, is playing tuba as well as trombone with the new Dixie group at the Mayfair . . . **Wild Bill Whelan,** leader of a Dixie band at the Bayou for years until he burst a blood vessel hitting a high note, is back in action on cornet. At one time doctors thought Wild Bill might never play again.

## TORONTO

It's been like a Basic convention with the arrival of former **Count Basie** stars playing the downtown clubs. Among those who have been delighting the crowds at the Colonial Tavern were **Jimmy Rushing,** co-starred with **Buck Clayton's** group (**Earl Warren, Gene Ramey, Sir Charles Thompson,** and **Jackie Williams**). At the Town Tavern, **Vic Dickenson** brought in a quartet with **Red Richards,** followed by **Harry Edison's** group.

Other recent visitors were the **Billie Pierce Trio** from New Orleans, appearing at the Club 76, where **Bill Butler,** who formerly led a band in the Pump Room, is now featured with **Jack Lander's Trio** in the downstairs Le Cabaret . . . Organist **Jackie Davis** was signed for seven weeks at the Plaza Room . . . **Ronn Metcalfe's** 19-piece orchestra, which has been touring the eastern U.S., opened at the Pirate's Cave, the first downtown spot to welcome a big band in several months.

## DALLAS

**KAZZ-FM,** an Austin radio station that devotes a healthy portion of its

programming to jazz (one out of every three records played during the day, and jazz exclusively from 7 p.m.), had a moderate success with the series of free jazz concerts it initiated during the past summer. The concerts were held at Austin's Zilker Park Hillside Theater and featured local jazz groups that donated their services. With only minimal promotion the concerts attracted several hundred persons.

A new Dallas producer, **Jim Letherer,** launched what may be a series of concerts featuring pianist **Peter Nero,** the local group of **Dick Harp,** and **Ed Bennett's Dixieland 7 . . . Louann's** has begun a program of Sunday night dance-concerts that feature name groups whenever possible. The first of such affairs presented the **Eucl Box** big band, along with **Aaron McNeil** and the **Blind Blue Notes,** plus comedian **Redd Foxx . . . Jake Trussell,** author of *After Hours Poetry,* is currently in his 13th year of jazz broadcasting on Kingsville radio station **KINE,** on which he now has two jazz programs.

## CHICAGO

Considerable confusion surrounds the *Evening with Sarah Vaughan* concerts, to have been presented in Chicago, Detroit, and St. Louis (**DB,** Sept. 27) as benefit programs for the Congress of Racial Equality. The Chicago concert, originally scheduled for Sept. 22 at McCormick Place's Arie Crown Theater, was postponed by **CORE** officials for several reasons, insufficient time to promote the concert being the most important. Also the program would have been bucking the concert by the **Weavers** folk singing group, slated for that same evening at Orchestra Hall. Currently all three Vaughan concerts are indefinitely postponed.

**Carl Proctor,** local jazz disc jockey and promoter who was co-ordinating the programs for **CORE,** is acting in a similar capacity for the Student Non-Violent Committee, which is staging a *Gospel for Freedom* benefit program with leading Gospel-song performers on Oct. 21, also at McCormick Place.

The World's Fair of Music & Sound, less spectacular a public success than its backers had hoped, offered a surprising amount of good jazz along with the expected pop fare. Interspersed among the acts of **Eddie Fisher, Rosemary Clooney, Rickey Nelson,** and **Peter Nero** were the **Jonah Jones Quartet;** the **Buddy DeFranco-Tommy Gumina Quartet;** **Stan Kenton** and **Henry Mancini,** both of whom conducted a local orchestra organized by **Dick Schory** in programs of their respective musics; and the **Windjammers,** local teenage Dixieland group. **Joe Morello** offered a drum clinic and demonstration for **Ludwig Drums,** while **DeFranco** did the same for **LeBlanc Clarinets** and appeared as

guest soloist with the Linden-McKinley High School stage band, of Columbus, Ohio.

**Bob Scobey** was no sooner back on the bandstand of his club Bourbon Street after his band's tour with the Harlem Globetrotters than the Dixieland trumpeter was hospitalized with a recurrence of the ulcer trouble that has plagued him often in the past. While he gained strength in Chicago's Billings Hospital preparatory to a stomach operation, the band continued without him. Trumpeter **Bill Tinkler**, of the **Art Hodes Band**, took Scobey's place the first two nights after his attack, but it was decided that for the duration of Scobey's absence no one would occupy the trumpet chair.

**Clarence Shaw**, the trumpeter who vanished after an impressive record debut on the 1957 **Charlie Mingus Tiajuana Moods** album has been working around the Chicago area lately. He signed a recording contract with Argo records and cut his first quintet session in mid September. The album is scheduled for release before the year's end . . . Pianist **Roosevelt Sykes** returned to the city for a number of engagements, the first of which was a concert at Wisconsin State Teachers College with the **Art Hodes Band** . . . Blues pianist-singer **Willie Mabon** has been appearing Wednesday nights at Club Arden . . . For their engagement at Mister Kelly's **Julie London** and husband **Bobby Troup** brought in a group consisting of **Jack Sheldon**, trumpet; **Johnny Gray**, guitar; **Chuck Berglofer**, bass, and **Kenny Hume**, drums . . . Vocalist **Johnny Hartman** and the **Larry Novak Trio** continue at the Pigalle . . . Bassist **Bill Yancey** joined **George Shearing** to replace the late **Israel Crosby** . . . **Ella Fitzgerald** comes into the Sahara Inn Oct. 25 for a two-week engagement . . . Eight clinics by leading musicians and performances by seven top high school and college stage bands will highlight the Mid-West National Band Clinic, to be held Dec. 19-22 at Chicago's Sherman House.

RECORD COMPANY SWITCHES: Mercury's **Jack Tracy**, a former *Down Beat* editor is head of Mercury's West Coast operation; he now is stationed in Los Angeles. **Don Gold**, another former *Down Beat* man left Philips records to go with *The Saturday Evening Post*; Gold now is in New York City. And **Esmond Edwards** left Prestige and is presently with Argo.

#### LOS ANGELES

With portents auguring well for jazz programs on television this fall and into 1963, a development on the local Hollywood scene recently pointed up the generally optimistic picture when a new lease on life was bestowed on KTLA's

weekly program, *Frankly Jazz*. After a four-week tryout through August, KTLA picked up the program's option for an additional 13 weeks that will bring the show's run into December. A heavy viewer-listener mail response to the show was held responsible for the continuance. For its renewed run, *Frankly Jazz* was moved into the 10 p.m. time slot on Saturdays. **Frank Evans** is host.

**Claude Gordon** snagged a contract with the Hull Hotel chain to work the hostelrys with a small group featuring vocalist **Darts Alexander** and tenorist-vocalist **Cecil Hill**. He opened with a recent date at Sacramento's El Rancho . . . **Mahalia Jackson** turned down an offer of \$25,000 a week to work the Las Vegas, Nev., Flamingo Hotel. Her long-time policy is never to sing where alcohol is served and on previous occasions has spurned similar offers . . . **Ray Anthony** turned legitimate actor and took the lead role in *Critic's Choice* at the Laguna Beach Playhouse. Although the trumpeter has played small roles in movies and appeared in films with his band, he never had worked the stage . . . The underscore for the MGM picture *The Courtship of Eddie's Father* will be written by veteran movie composer **Georgie Stoll**. **John La Salle**, whose jazz group is steady at PJ's, will write two jazz originals for the soundtrack. His group also appears in the picture.

Daystar Productions recently signed a deal with the American Federation of Musicians to use only live, made-in-U.S.A. music in its telefilm series. **Dominic Frontiere**, Daystar executive vice president and music director, negotiated the contract with Local 47 President **John Tranchitella** and vice president **Max Herman**. The pact was signed for the federation by **Phil Fischer**, assistant to AFM president **Herman Kenin**. The agreement will mean more than 1,800 man hours of work for Local 47 members on one series, *Stoney Burke*, alone. It also guarantees local members work on any future Daystar productions.

With production rolling on **Steve Allen's Jazz Scene, U.S.A.** series, groups either newly signed by producer **Jimmie Baker** or already filmed include those of **Teddy Buckner**, **Pete Fountain**, **Cannonball Adderley**, singers **Nancy Wilson** and **Anita O'Day** and the big bands of **Count Basie** and **Terry Gibbs** . . . At a recent recording date, when **Jackie Cain** and **Roy Kral** waxed the songs of **Andre Previn** and his wife, **Dory Langdon**, Previn made a deal that their theme song, *Two for the Seesaw*, the picture on which Previn now is working, will be sung by Jackie. It will be a first for Mrs. Kral.

#### SAN FRANCISCO

Legal actions have been flying here almost as thickly as Union Square's pigeons.

Photographer **Jimmy Jaye** has filed a \$275,390 damage suit against **Frank Sinatra** in State Superior Court. Jaye charges that he was attacked by Sinatra in Fack's moments after the photographer had taken a picture of a party seated next to the singer in the club. According to the suit, Sinatra, who apparently thought Jaye had taken his picture, "grabbed the plaintiff by the necktie and willfully and intentionally attempted to choke him." The suit charges the singer then removed the film from the camera and destroyed the \$390 instrument.

In Federal Court, New York agent **Lee Magid** filed suit against singer-organist **Earl Grant** for \$11,829, which Magid claims is owed him as a percentage of Grant's performance fees.

The U.S. government, through its Internal Revenue Service, initiated still another action: a lien against **Count Basie** and his wife, **Catherine**, for \$63,653 claimed due on 1961 taxes. The IRS office here said it filed the lien at the request of the New York office in the belief that Basie might earn a substantial amount of money in northern California via orchestral engagements.

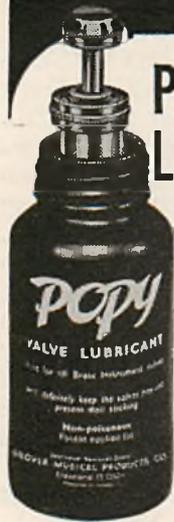
**Jerry Coker**, who came into jazz via Indiana University and **Woody Herman's** 1953-4 band, then for a time lived and played here, studied composition at Yale University on a scholarship, and then taught in the East and Southwest, joined the faculty of Monterey Peninsula College in September. He replaces **Dr. Bruce Hubbard** as head of instrumental music. Hubbard, who hired Coker as his replacement, has returned to the life sciences department of the junior college.

**Cal Tjader's** contract with Verve records has been renewed for another year and arrangements completed for the vibist's quintet to record an album for Riverside in exchange for a Verve album by **Bill Evans**. Tjader's group currently is playing a series of college concerts.

Bassist **Vernon Alley** enlarged his house band at Fack's to nine pieces for **Earl Grant's** three-week engagement. The work of drummer **Ray Fisher**, who filled in for Grant's ailing brother, was particularly notable . . . Management of the Fairmont Hotel Venetian Room complained that **Sarah Vaughan** declined to participate in interviews and also missed one show during her recent engagement . . . The scheduled **Stan Kenton-Vic Damone** concert was canceled, but **Ella Fitzgerald** is slated for the Berkeley Community Theater Oct. 6.



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# 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; *t/n*—till further notice; *unk*—unknown at press time; *wknds*—weekends.

## NEW YORK

Basin St. East: **Tony Bennett** to 10/11.  
Birdland: *unk*.  
Condon's: **Tony Parenti**, *t/n*.  
Coronet (Brooklyn): **Ted Curson** to 10/11.  
Embers: **Ahmad Jamal**, *t/n*.  
Five Spot: reopens at a new location 10/10.  
**Sonny Rollins**, **Roland Kirk**, *t/n*.  
Half Note: **Zoot Sims-Al Cohn** to 10/14.  
Hickory House: **Marian McPartland**, *t/n*.  
Kenny's Steak Pub: **Herman Chittison**, *t/n*.  
The Lounge (Jamaica): **Mal Waldron**, *t/n*.  
Metropole: **Woody Herman** to 10/14.  
Nicks: **Wild Bill Davison**, *t/n*.  
Room at the Bottom: **Wilbur DeParis**, **Don Frye**, *t/n*.  
Showplace: **Don Ellis**, **Sheila Jordan**, *wknds*.  
20 Spruce St: **Ahmed Abdul-Malik**, *wknds*.  
Village Gate: **Miriam Makeba** to 10/5. **Lonnle Donegan**, **Stan Getz**, **Charlie Byrd**, 10/9-22.  
Village Vanguard: **Clancy Brothers** to 10/7. **Joe Williams**, 10/7-28.

## TORONTO

Colonial: **Earl Hines**, 10/1-20.  
Town Tavern: **Buddy DeFranco-Tommy Gumina**, 10/1-13. **Marian McPartland**, 10/15-29.

## WASHINGTON

Anna Maria's: **Vince Fabrizio**, *t/n*.  
Basin Street Lounge: **Ted Efantis**, *t/n*.  
Bayou: **Joe Rinaldi**, *t/n*.  
Black Sheep Lounge: **John Eaton**, *t/n*.  
Bohemian Caverns: **JFK Quintet**, *hb*. **Bill Dockens**, *t/n*.  
Charles Hotel Dixieland Lounge: **Booker Coleman**, Thurs-Sat.  
Mayfair Lounge: **Wally Garner**, **Wild Bill Whelan**, **Country Thomas**, Fri., Sat.  
Shoreham Hotel: **Lena Horne**, 9/25-10/6. **Tee Carson**, *t/n*.  
Showboat Lounge: **Charlie Byrd**, **John Malachi**, *t/n*.  
Sumpt'n Else Lounge: **Lawrence Wheatley**, **Donna Jewell**, *t/n*.

## NEW ORLEANS

Dan's Pier 600: **Al Hirt**, *t/n*.  
Dixieland Coffee Shop: various traditional groups.  
Dynasty Room: **Armand Hug**, *t/n*.  
Famous Door: **Mike Lala**, *t/n*. **Santo Pecora**, *t/n*. **Leon Prima**, Sun., Tues.  
French Quarter Inn: **Pete Fountain**, *t/n*. **Leon Prima**, Mon.  
Music Haven: **Ellis Marsalis**, *t/n*.  
Paddock Lounge: **Octave Crosby**, **Snookum Russell**, *t/n*. **Marvin Kimbell**, Wed.  
Prince Conti Motel: **Armand Hug**, *t/n*.  
Pepe's: **Laverne Smith**, *t/n*.  
Playboy: **Al Belletto**, **Dave West**, **Ed Fenascal**, **The Four More**, *t/n*. **Rusty Mayne**, Sun.  
Perseverance Hall: various traditional groups.  
Preservation Hall: various traditional groups.  
Royal Orleans: **Papa Celestin Orch.**, 9/30.

## CLEVELAND

The Brothers: **Bud Wattles**, *wknds*.  
Club 100: **Joe Alexander**, *t/n*.  
Dalton Saloon: folk artists.  
Leo's Casino: name jazz artists. Matinees, Sun.  
Monticello: **George Quittner**, Fri. **Ted Paskert**, Sat.  
Sahara Lounge: **Ray Raysor**, *hb*.  
Theatrical: **Yank Lawson**, 10/1-13. **Hi Lads**, 10/15-27. **Chet McIntyre**, *hb*.  
Tia Juana: **Three Sounds**, 10/3-10. Breakfast dance, Mon.

## DETROIT

AuSable: **Alex Kallao**, *t/n*.  
Checker Bar-B-Q: **Ronnie Phillips**, afterhours, *t/n*.  
Drome: **Dorothy Ashby**, *t/n*.  
Falcon (Ann Arbor): **Bob James**, *t/n*.  
Hobby Bar: **Johnny Vann**, *t/n*.  
Kevin House: **Bob Snyder**, *t/n*.  
Mermaids Cave: **Leo Marchionne**, *t/n*.  
Minor Key: **Art Blakey** to 9/29.  
Topper Lounge: **Danny Stevenson**, *t/n*.  
Trent's: **Terry Pollard**, *t/n*.  
The '20s: **Willie Anderson**, **Monroe Walker**, **Joe Robinson**, *t/n*.

## CHICAGO

Bourbon Street: **Bob Scobey**, *hb*. **Art Hodes**, Thurs., Sun.  
Club Alex: **Muddy Waters**, *wknds*.  
Gaslight Club: **Frankie Ray**, *t/n*.  
Happy Medium (Downstairs Room): **Cy Touff**, Mon., Tues. **Cliff Niep**, Weds.-Sun.

Jazz, Ltd.: **Bill Reinhardt**, *t/n*. **Franz Jackson**, Thurs.  
London House: **Oscar Peterson** to 10/7. **Gene Krupa**, 10/9-28. **Jose Bethancourt**, **Larry Novak**, *hbs*.  
McKie's: **Sonny Stitt** to 10/7. **Dizzy Gillespie**, 10/24-11/4. **Max Roach**, 11/7-18.  
Mister Kelly's: **Marty Rubenstein**, **John Frigo**, *hbs*.  
Playboy: **Tony Smith**, **Jim Atlas**, **Joe Iaco**, **Bob Davis**, **Harold Harris**, **Hots Michels**, *hbs*.  
Pepe's: **Fran Warren** to 10/10. **Alan Gale**, 10/11-24. **Johnny Desmond**, 10/25-11/7.  
Sahara Motel: **Ella Fitzgerald**, 10/25-11/7. **John Frigo**, Thurs., Fri.  
Sutherland: **Nancy Wilson** to 10/7. **Modern Jazz Showcase**, Mon.

## LOS ANGELES

Beverly Cavern: **Andy Blakeney**, *t/n*.  
Black Bull: **Jack Sperling**, *t/n*.  
Cascades (Belmont Shore): **Jack Lynde**, *t/n*. Sun. morning sessions.  
Charleston (Arcadia): **Bob Russell**, **Southland Seven**, *t/n*.  
Disneyland: **Johnny St. Cyr**, **Harvey Brooks**, **Alton Redd**, **Mike DeLay**, **Monette Moore**, *t/n*.  
Dynamite Jackson's: **Richard Holmes**, *t/n*.  
El Mirador (Palm Springs): **Ben Pollack**, *t/n*.  
Encore Restaurant: **Frankie Ortega**, *t/n*.  
Green Bull (Hermosa Beach): **Johnny Lucas' Original Dixieland Blueblowers**, *t/n*.  
Handlebar: **Wally Holmes**, Fri.-Sat.  
Hermosa Inn: **Jack Langlos**, **The Saints**, *wknds*.  
Intermission Room: **Three Souls**, *t/n*. Sessions, Tues.  
Jerry's Caravan Club: **Gene Russell**, Thurs.-Sun. Sessions, Thurs.  
Joanie Presents: (Lankershim): **Stuff Smith**, Weds.-Sun.  
Lighthouse: **Howard Rumsey**, *hb*. Guest groups, Sun.  
Marty's: **William Green**, *t/n*.  
Metro Theater: afterhours concerts, Fri.-Sat.  
Michael's (East Washington): **Johnny White**, *t/n*.  
Millionaire's Club: **Mike Melvoin**, **Gary Peacock**, *t/n*.  
Montebello Bowl: **Ken Latham**, *t/n*.  
Nickelodeon: **Sunset Jazz Band**, *wknds*.  
Page Cavanaugh's: **Page Cavanaugh**, *hb*.  
Pen & Quill (Manhattan Beach): **Ben Di Tosti**, *t/n*.  
PJ's: **Eddie Cano**, *t/n*. **John LaSalle**, Tues.-Sun. **Barney Kessel**, **Trini Lopez**, Sun.-Tues.  
Red Carpet Room (Nite Life): **Vi Redd**, Mon.  
Red Tiki (Long Beach): **Vince Wallace**, Thurs. Sessions, Sun.  
Roaring '20s: **Ray Bauduc**, **Pud Brown**, *t/n*.  
Roaring '20s (Downey): **Johnny Lane**, *t/n*.  
Rubaiyat Room (Watkins Hotel): **Kenny Dennis**, *t/n*. Sessions, Mon.  
Shelly's Manne-Hole: **Shelly Manne**, **Irene Kral**, Fri.-Sun. **Clare Fischer**, Mon. **Frank Capp**, **Teddy Edwards**, Tues. **Paul Horn**, Weds. **Victor Feldman**, Thurs.  
Signature Room (Palm Springs): **Candy Stacy**, *t/n*.  
Sherry's: **Pete Jolly**, **Bill Plummer**, *t/n*.  
Sinbad's (Santa Monica): **Betty Bryant**, *t/n*.  
Storyville (Pomona): **Ray Martin**, **Tailgate Ramblers**, *t/n*.  
Winners: **Don Randi**, *t/n*.  
Zucca's Cottage (Pasadena): **Rosy McHargue**, *t/n*.

## SAN FRANCISCO

Black Hawk: **Ramsey Lewis** to 9/30. **John Handy**, 10/2-28. **Vince Guaraldi**, *hb*.  
Brookdale Lodge (Santa Cruz): **Earl Hines** to 9/30.  
Burr Hollow: **Frank Goulette**, *wknds*.  
Coffee Gallery: **Horace Benjamin**, **Chris Easton**, *t/n*.  
Earthquake McGoon's: **Turk Murphy**, *t/n*.  
Executive Suite: **Primo Kim**, *t/n*.  
Fairmont Hotel: **Phyllis Diller** to 10/17. **Mills Brothers**, 10/18-11/7. **Ray Bolger**, 11/8-28. **Ella Fitzgerald**, 11/29-12/19.  
Hana Basha: **Freddie Gambrell**, *t/n*.  
Jazz Workshop: **Stan Getz** to 10/7.  
Mr. Otis: **Jim Lowe**, *wknds*.  
Pier 23: **Burt Bales**, *t/n*, plus **Frank Erickson**, *wknds*.  
Sugar Hill: **Carmen McRae** to 10/13. **Lambert**, **Hendricks & Bavan**, 10/15-27.  
Trois Couleur (Berkeley): **Willie Francis**, Weds.-Thurs. **John Handy**, **Benny Barth**, **John True**, *wknds.*, to 9/30.  
Tsubo (Berkeley): **John True**, Tues.-Thurs. **Flip Nunez**, **Mary Stallings**, **Don Washington**, *wknds*.  
Trident (Sausalito): **Richie Crabtree**, *t/n*.

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