

DECEMBER 19, 1963 35¢

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THE BI-WEEKLY MUSIC MAGAZINE

28th ANNUAL READERS



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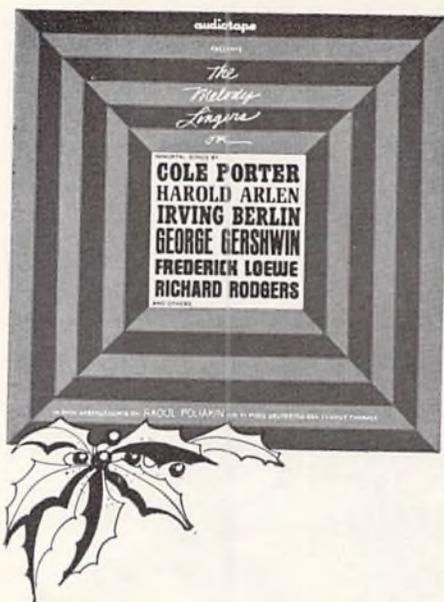
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Cover photograph by Lars Swanberg.

THINGS TO COME: Avant garde composer John Benson Brooks is interviewed by altoist-writer Don Heckman in the Jan. 2 **Down Beat**, which goes on sale at newsstands on Thursday, Dec. 19. John Tynan writes about the career of one of the underrated singers of the jazz world, Lorez Alexandria. And the role of jazz as an ambassador for this country is explored by Martin Williams. In addition to other articles and **Down Beat's** regular features, the Jan. 2 issue will contain an original arrangement by one of the leading composer arrangers, Oliver Nelson. Reserve your copy now.

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Chords & Discords

Thanks From Candidate's GHQ

May I take this opportunity to thank *Down Beat* for the very fine write-up in the Nov. 7 issue, concerning our presidential candidate, Mr. John Birks Gillespie?

It was most gratifying to all of us who are working diligently to bring about the election of our candidate to this high office.

This thank-you note is overdue, but I have been busy answering queries from all over the country from people who read the story in *Down Beat* and wrote in to ask if they could join the campaign.

Our attempt to get Dizzy elected President of the United States has been called many things, but I like to think of it as a true grass-roots movement. So, to all who wish to join the movement, I say: if you can't send money, send grass roots.

Jean Gleason
Berkeley, Calif.

Kenton And The Clinics

In the Oct. 24 issue of *Down Beat* there was a news article written to inform of and justify Stan Kenton's withdrawal from the National Stage Band Camp. I believe that he was within his rights to announce what he did. Charity can go only so far. Not many people know how much energy and money it takes to continue such a project, but without proper guidance the world may be deprived of many excellent musicians.

Ron Scott
West Lafayette, Ind.

'Twas Promotion, Not K&B

The interesting article by Harry Frost (*Alike Yet Unalike*, Nov. 21) stated that a Count Basie-Stan Kenton tour a few years back was far from a roaring financial success. For the record, let it be noted that if the Basie-Kenton package was not successful, it was not the fault of the two bands.

The music presented was excellent, but the promotion was terrible. I witnessed this concert in a number of cities and can truthfully say that in many places it was almost kept a secret. The tour played the New Haven, Conn., Arena, and there was only one tiny ad in that city's papers. The people of Bridgeport, a city only 20 miles away with a large jazz following, did not know the program was to be presented.

The failure of the tour, I feel, was strictly promotional.

Ed Mulford
Monroe, Conn.

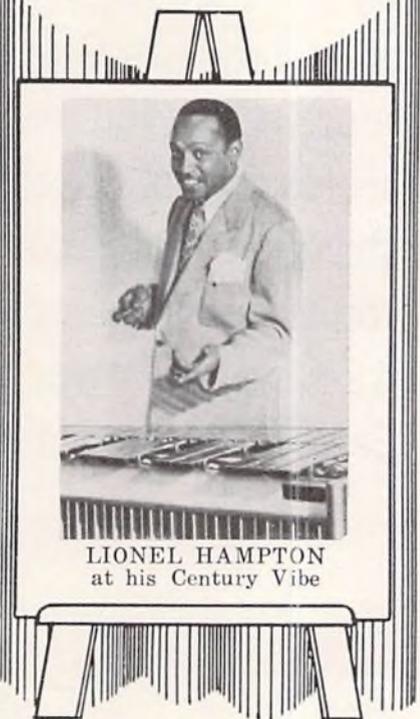
DB Called Unfair To Brubeck

In the lengthy account of the happenings at the Monterey Jazz Festival (*DB*, Nov. 7) Don DeMicheal lightly passes over the contributions of the Dave Brubeck Quartet and makes no mention at all of the content of its performance. Yet he goes into detail in describing the ridiculous onstage antics of Thelonious Monk.

This is merely one of the many reviews I've read by your anti-Brubeck staff over

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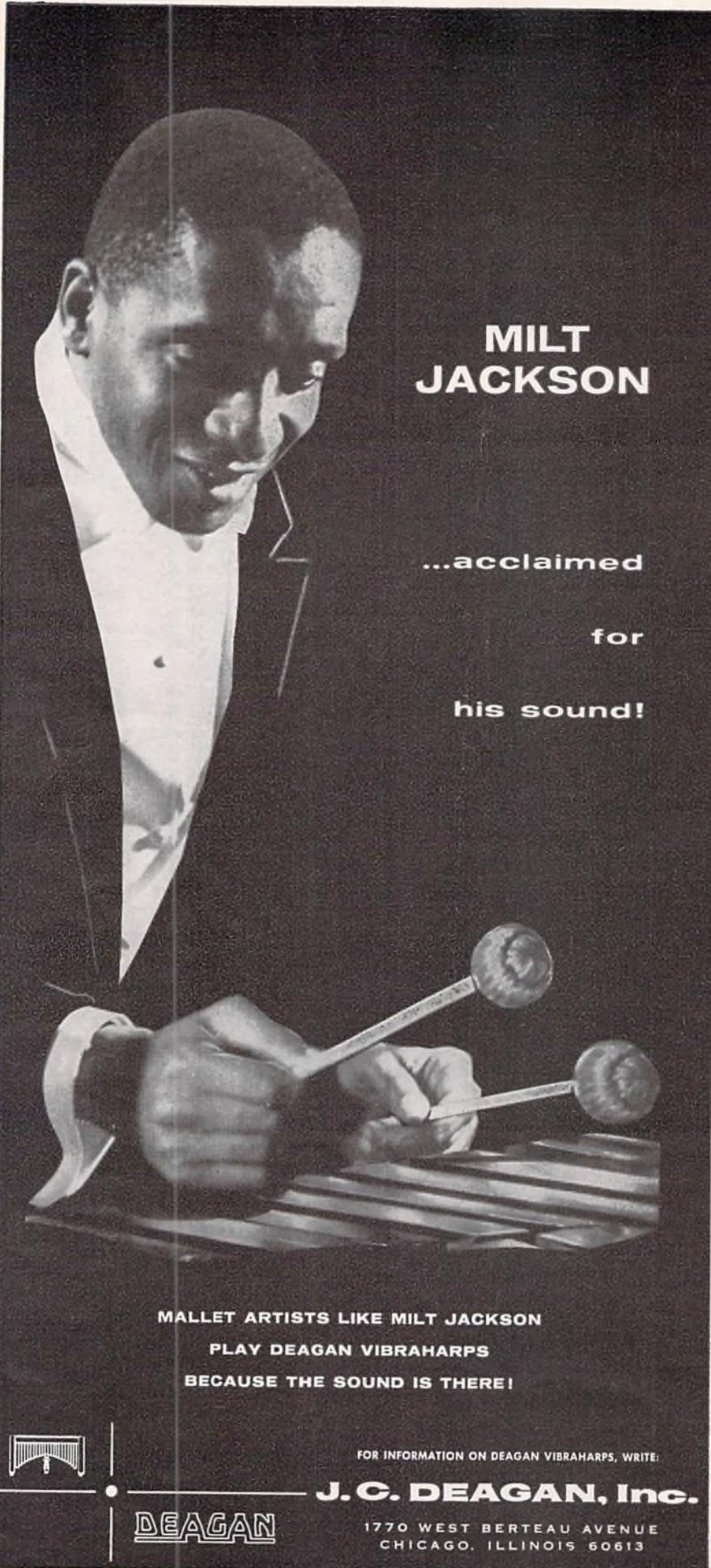
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the past several years. The group has either been slighted outright or completely ignored. I can't help but feel that this bias is a terrible injustice not only to the Brubeck group itself, but to the many Brubeck fans who read *Down Beat*.

I do not claim to be a devoted Brubeck fan, but I do find a performance by the group as stimulating and rewarding an experience as any and the quartet capable of swinging as much as any group in jazz today. Who has a right to deny or slight the artistry of Paul Desmond, the excellent playing of Joe Morello, or the fine work of the leader himself, a great technician and most talented pianist? The group's employment of odd time signatures alone should stand worthy of greater credit.

Still, it seems *Down Beat* has taken on a down-with-Brubeck attitude. Brubeck through all these years has been very good for jazz; his wide public acclaim surely proves this. The group is undeniably deserving of more credit and space in your pages than critics such as DeMicheal see fit to give it.

Lloyd Montgomery
Bloomfield, N.J.

Get With It, Andre!

I read both parts of the recent interview with Andre Previn (*DB*, Oct. 24, Nov. 7) with dismay—if, indeed, the article was to be taken as anything but the memoirs of a sad cat finding his music being run off the highway of jazz fashion by Coltrane, Mingus, Coleman & Co.

"Practice until you get it down; then play it in public," advocates Previn. If Bird had followed this advice, he would have been the Emily Dickenson of Kansas City until his creative pinnacle of 1949, and jazz would have been set back 10 years. If musicians with radical ideas are told to "stay away until you get it down," jazz will never progress, being content instead to ruminate in a cool or soul or what-have-you rut.

We need new ideas—even (maybe especially) those that jar our conventional ears from their complacency. Jazz, by its very nature, has to grow, to change, Andre. You don't play like Count Basie, do you?

Ornette Coleman says he judges his success as a musician by the "emotional response" generated by his music. So if Ornette's two and two don't add up to four to your ears, don't put him down. Many people are being excited by the new directions jazz is taking—that is all that matters.

Don't be a 20th-century Jean Jacques Rousseau, Andre. The world doesn't end with *My Fair Lady*. Things are happening now.

J. A. Cost
Berkeley, Calif.

Tells It Like It Is

Previn laid it on the line—the emperor's "new clothes" are quite non-existent.

I admire Andre's articulate observations as much as I enjoy his music. He puts it where it is, in both music and words.

Ronald Brown
Farmington, Mich.

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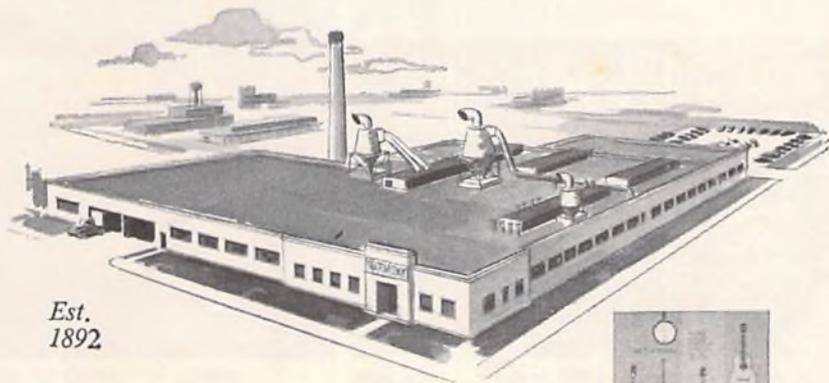
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Alto saxophonist-flutist **Leo Wright**, best known for his work with **Dizzy Gillespie's** quintet, departed in early November for an indefinite stay in Europe and engagements in Gothenberg and Stockholm, Sweden; Bergen and Oslo, Norway; Berlin, Germany; and Copenhagen, Denmark. Before leaving, Wright recorded for Atlantic with guitarist **Kenny Burrell**, organist **Gloria Coleman**, and drummer **Frankie Dunlop**.

Dunlop, **Thelonious Monk's** regular drummer, did his mimicry and comic impressions of well-known jazz musicians at the benefit held for **Bud Powell** at Birdland in late October. The afternoon concert, a musical and financial success, is reported to have raised about \$1,000 to help defray the pianist's Paris hospital expenses incurred by a recent bout with tuberculosis. Other artists who donated their services included vocalists **Carmen McRae** and **Irene Reid**; the groups of drummer **Philly Joe Jones**, vibist **Terry Gibbs**, and pianist **Horace Silver**; pianists **Jimmy Jones** and **Barry Harris**; and trumpeter **Joe Newman**. Tenor man **Stan Getz** did a stint with his old colleague, Silver. Child-prodigy drummer **Alvin Queen** was one of the hits of the afternoon. **Mort Fega** emceed.

On the same afternoon, the downtown branch of the



WRIGHT

Congress of Racial Equality ran a benefit that attracted a full house to the Five Spot. Pianist **Bill Evans' trio**, with bassist **Gary Peacock** and drummer **Paul Motian**, led off the program and was followed by the tenor tandem of **Al Cohn** and **Zoot Sims**, pianist **Freddie Redd's** trio, vocalist **Sheila Jordan**, reed man **Eric Dolphy**, and vibist **Bobby Hutcherson**. **J. R. Monterose** and **Prince Lasha** played later in the program. Supporting musicians throughout the afternoon included pianists **Sal Mosca**, **Paul Bley**, and **Jack Riley**; bassists **Hal Dodson**, **Ron Carter**, and **Dick Sibley**; drummers **Richard Scott** and **Joe Chambers**. **Frankie Dunlop** duplicated his Birdland stint and included an impression of Mississippi's **Gov. Ross Barnett**.



EVANS

Lou Black, banjoist with the **New Orleans Rhythm Kings**, was in New York recently and sat in with pianist **Dick Wellstood** and bassist **Ahmed Abdul-Malik** at Bourbon Street. They were joined by **Gerry Mulligan** on clarinet and jammed until the early hours. Black, 62, now plays two nights a week at the Holiday Inn in Moline, Ill.

The **Modern Jazz Quartet** will appear in concert on the evening of Dec. 27 at Philharmonic Hall. The group opens its 1964 European tour on March 2 in Italy and will end it in Britain in mid-April. . . . Flutist **Herbie Mann** and his group headlined a November Carnegie Hall concert called the Ford Caravan of Music—The Folk and Jazz Wing Ding. The package, sponsored by the Ford Motor Co. and including singer-pianist **Nina Simone**, the **Even Dozen Jug Band**, folk singer **Ron Eliran**, and calypso rhymer **Steve Depass**, played at eastern colleges throughout the latter part

(Continued on page 46)

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December 19, 1963 / Vol. 30, No. 32

LAW SUITS KEEP AFM IN TURMOIL

Court actions against the musicians union by some of its members continue.

In October a group called the Positive Action Ticket succeeded in getting a court ruling against the \$6-per-capita tax adopted by the American Federation of Musicians during its June convention. New York Federal Court Judge Richard H. Levet ruled, "Since the convention failed to comply with the mandatory provisions [that delegates voting at a union convention should receive not less than 30 days' written notice on the matters to be voted upon], I am forced to declare the action taken increasing dues to be void."

After this action, the Musicians' Voice Emergency Committee, not connected with the Positive Action Ticket, filed a suit in a New York Federal Court against New York City's Local 802.

The suit grew out of a meeting sponsored by the *Musicians' Voice*—a publication by Local 802 dissidents—at which 600 union members signed a petition requesting the AFM to instruct Local 802 officials to pull back a mail referendum that is attempting to reverse a by-law passed early in September by the membership. This by-law abolished a 1½ percent work tax and raised the local's annual dues from \$24 to \$80.

When the petition failed to get results, the suit was filed.

The spectacle of union members fighting to keep a dues schedule almost tripling the old one is occasioned by this MVEC reasoning: it contends that the local's steadily rising costs have been carried disproportionately by one group of musicians—the full-time professional players. These men, the MVEC charges, have paid a larger share of the freight through the work tax, which the membership abolished and which the local referendum would reinstate. The dues increase, which would affect all members—full-time players and inactive ones—would take up the slack resulting from the loss from the work-tax revenue.

The MVEC contends that Local 802 rolls are swollen by inactive (not unem-

ployed) members, who retain their cards for the insurance benefits, and by many others who will never live in the local's jurisdiction again.

It charges that many of these inactive members are otherwise employed and would not accept a job in music if it were offered to them. The local's administration, on the other hand, says many letters have poured in from "hard-pressed, old and incapacitated members" demanding reversal of the dues increase.

ELLINGTON, ON ASIAN TOUR, 'TEARS DOWN THE CLOUDS'

On the evidence of reports from all the regions visited thus far, the State Department-sponsored tour of the Near East and India by the Duke Ellington Orchestra is proving to be one of the most successful of such good-will junkets by American jazzmen. Diplomatic field reports and



ELLINGTON AND ADMIRERS

A good-will ambassador of the highest order newspaper accounts of the 64-year-old leader-pianist's progress through the area indicate that the Ellington band has been met with enthusiasm, understanding, and overwhelming popular success in every one of its concert appearances during the tour, tribute as much to the leader's personal magnetism as to the universal appeal of his music.

Audiences—from the ancient Syrian city of Damascus, where the band inaugurated its tour with a Sept. 9 concert, to Amman, Jordan, to Bangalore, India, to Colombo, Ceylon, to Karachi, Pakistan, and other stops on the three-month tour—responded alike to the blandishments of the Ellington brand of jazz.

"As an ambassador of good will," reported Karachi's *Dawn*, "Duke Ellington was easily the most widely acclaimed visitor from the U.S. after Mrs. Jacqueline Kennedy, and the impact of his vivid brilliance and fluent polyphony was a spell of happiness and harmony in the middle of the year's harvest of suspicion, fear, and disillusionment.

"The audiences he enthralled in his

two appearances in the city and his resounding triumphs in other places on his Asian itinerary should have strengthened his own conviction that the soaring melodic virtue of music transcends the differences of technique, the barriers of race and language."

In Ceylon, the reviewer for the *Ceylon Daily Mirror* rhapsodized: "It was a jazz fantasia, a marvel of improvisatory sound, the hallmark of Ellington. It was music to pepper the sky with, tear down the clouds, and carry before the wind."

And Ellington—despite a virus infection that hospitalized him with a high fever in New Delhi, India, for a week, during which time Billy Strayhorn took his place at the piano and baritonist Harry Carney led the band—was reciprocal in his enchantment with the Near East. After being given a welcome reminiscent of the type normally accorded kings and chieftains in Colombo, Ceylon, Ellington declared his intention of composing a piece called *Ceylon Tea Dance* to commemorate the traditional welcome dance that had been performed in his honor by a troupe of young Singhalese girl dancers.

While in India, the band added a member, Patrick H. Blake, Indian trumpeter and bandleader. When Ellington trumpeter Ray Nance fell ill in Jordan, the Ellington band began looking for a good horn player to fill in. The search ended when Carney, dining at New Delhi's Ambassador Hotel, where Blake led the band, heard him and recommended he be hired.

So successful has been the Ellington tour, in fact, that CBS-TV sent a camera crew on Nov. 20 to film the remainder of the trip for its *20th Century* program. The program is scheduled to be shown in early spring.

Ellington is expected to return to the United States on Dec. 15.

LINE BUCKS BACKED BY JAZZ ON TV SHOW

Unless one counts the Dixieland arrangements that the Southern Methodist University Band has been blowing for its team through the years on autumn Saturdays, jazz and football are not a common mixture. (Pep rallies don't count.)

Now there has been a welding of the two elements on a professional level. On the evening of Dec. 15 a national television audience will have a chance to see and hear the combination on NBC's *Show of the Week*.

Titled *The Making of a Pro*, the hour program traces the career of New York Giant rookie quarterback Glynn Griffing from college campus (University of Mississippi) through last August's all-

star game and pro training camp to his first game with the Giants.

The jazz score, written by tenor saxophonist Bud Freeman and bassist Bob Haggart after they had studied the film (which contains some of the most excitingly intimate football action ever captured), was then taped by a quintet consisting of Freeman, trumpeter Clark Terry, pianist Dick Hyman, Haggart, and drummer Mousie Alexander.

Plenty of room was left for improvisation, and each musician received a chance to carry the ball. The titles of the originals stem from incidents in the action. They are appropriately gridiron-oriented: *Serenade to a Pigskin*, *A Quarterback's Lament*, *The Coach Is Romping*.

SONNY ROLLINS MEETS THE JAPANESE PRESS

Upon arrival in Tokyo for a three-week tour of Japan sponsored by the Art Friends Association, the Sonny Rollins Quintet—consisting of tenor saxophonist Rollins, trumpeter Reshid Kmal Ali, pianist Paul Bley, bassist Henry Grimes, and drummer Roy McCurdy—and singer Betty Carter were met at Tokyo International Airport by a crowd of 300 fans, critics, reporters, and a television crew from the Nippon Broadcasting Co.

After an enthusiastic reception there—cheering by the crowd, presentation of flowers to each of the members (McCurdy, in an aside, said, "I feel like an ambassador")—the musicians were driven to their hotel, the Tokyo Ginza, to rest up for a press conference scheduled for the next day.

Held in the ballroom of the hotel, the press conference got under way to thunderous applause for Rollins and Miss Carter from the some 450 reporters and critics in attendance. Two interpreters were on hand.

Moving a microphone in front of him, Rollins addressed the crowd without introduction:

"I want to say hello to all of our friends in Japan. We brought a different orchestra than usual for this tour. [Rollins, speaking in English, identified the members of the group, all of whom were sitting at the table with him.] We're all very happy to be here, and I hope that we can bring you love, understanding, and joy."

The tenorist paused while one of the interpreters translated his speech, and then he continued.

"We taped a TV show today," Rollins said, "and the main question that came up was the racial problem in the United States. My answer was this—I, as a musician, have my job to do. My place is to bring happiness and joy to the

public with the music that I—we—play. This is what we hope to accomplish. It's obvious how I feel about the racial problem. I'll do my job—on the stand, with my instrument."

Again, a pause while Rollins' remarks were translated.

A question from the floor: Mr. Rollins, what type of haircut is that?

Rollins: Mohican. I think it's very effective.

Silence.

Q: Mr. Rollins, I understand you wrote a book. What's it about?



ROLLINS
An effective tonsorial creation

Rollins: Music . . . physics . . . and health exercises.

Q: Other than music, what's your family life like?

Rollins: We have no small children . . . only a small dog. I don't usually take Mrs. Rollins on a tour because of the strange hours and the rehearsals. She stays at home, and I make the money.

Q: Mr. Rollins, why did you disappear from the jazz scene for two years?

Rollins: I felt that I had reached that point in my development when I should bring my personal life up . . . to balance with my professional life. You can't succeed in this world by drinking and keeping late hours.

Q: What led you to study yoga and Zen?

Rollins: It was the School of Scientific Inquiry [in New York City] which led me to study yoga and Zen.

Q: What aspect of Buddhism are you interested in?

Rollins: The aspect of gaining control of living and the material part of being, thus realizing my inner tendency. Some day I hope to be a saint.

Q: Do you show your mood, with physical expression, when you play?

Rollins: Please don't judge my face to express my feelings . . . it's just my style.

Q: Do you feel that you've reached

your peak in ideas yet?

Rollins: No. I don't feel that I've reached that point in musical expression yet. My repertoire hasn't changed yet, and I don't think my personal beliefs have changed my style yet.

Q: What's your opinion of Ornette Coleman?

Rollins: He's one of my greatest admirations—a real thinker.

Q: Do you feel that he plays jazz?

Rollins: Yes. He's very deep in jazz. That's why I like him.

Q: Do you feel that you express yourself at your best when you record?

Rollins: I try . . . but recordings are made in a few minutes, and when I hear them played back, I get the feeling that it's not a good example of my best work.

DAVIS-EVANS TAPE DROPPED FROM PLAY

The recorded music of Miles Davis and Gil Evans struck out all the way during the Hollywood tryout run of Peter Barnes' new comedy *The Time of the Barracudas* (DB, Dec. 5).

Originally recorded by Davis and Evans for use during the play's performances at the Huntington Hartford Theater, the taped music gave rise to a dispute between AFM Local 47 and the play's producers that resulted in the elimination of the incidental score after the first week's performances.

After the initial stand taken by union officials—that the same number of musicians (eight) used on the recording would have to be paid for each performance of the play—the producers agreed, signed a contract to that effect with the union, and declared they would continue to use the tape, according to Max Herman, Local 47 vice president.

Fred Hebert, the play's director, told *Down Beat* he had dropped use of the tape after the first six days of the play's run.

Hebert, who declined comment on the dispute with the union, was asked why he had stopped the music. He said, "It wasn't for artistic reasons, let's say."

Herman laid the union's position on the line: "They signed a contract with us, and we're holding them to it. The musicians are reporting for work at the theater every night."

The musicians, however, were not playing because, according to Hebert, the Huntington Hartford is "not equipped" for such a live performance either in direct conjunction with the play or as overture and exit music. During the previous run in San Francisco, he said, there was a band hired, and it played.

DON SCHLITTEN

28th ANNUAL READERS



POLL RESULTS

(Numbers in parentheses are 1962 positions)

The 28th annual *Down Beat* Readers Poll witnessed few changes from the 27th, though there are two first-time winners (Charlie Byrd among guitarists and Ray Charles among male vocalists) and one returned-to-victory winner (Duke Ellington among arrangers/composers). Still, the more than 9,500 ballots cast brought about several closely fought contests, those for first-place arranger/composer, male vocalist, guitarist, and, most notably, tenor saxophonist—Stan Getz nosed out John Coltrane by a mere 41 votes (the two ran neck and neck, the lead changing constantly, to the last day of the ballot counting, much as they did in the 1962 poll).

Most victors won by comfortable margins, the largest being Gerry Mulligan's in the baritone-saxophone category, though Milt Jackson piled up

more than nine times the number of votes cast for his his nearest rival among vibraharpists, a proportion even larger than Mulligan's.

As it did in last year's poll, the miscellaneous-instrument category has more than one winner; the rules of the poll state that any instrumentalist who receives at least 15 percent of the number of votes cast in the category (this year there were 7,666) is declared a winner, in addition to the musician who has the most votes. The two winners, Roland Kirk and Jimmy Smith, repeat from 1962, but this year Kirk rose from third to first place in the total number of votes received (last year Smith had the most votes).

Down Beat extends warmest congratulations to the 21 winners in the Readers Poll. The readers have picked truly outstanding musicians. 

HALL OF FAME

1. Thelonious Monk (2)887
2. Art Tatum (3)476
3. Dave Brubeck (5)434
4. Clifford Brown (4)353
5. Woody Herman (9)343
6. John Coltrane (14)319
7. Ella Fitzgerald (6)274
8. Ray Charles (11)218
9. Stan Getz (8)200
10. Charlie Christian (—)186
11. Gerry Mulligan (13)168
12. Maynard Ferguson (7)140
13. Scott LaFaro (13)138
14. Jack Teagarden (24)130
15. Gene Krupa (10)128
16. Fats Waller (21)114
17. Oscar Peterson (23)113
18. Fletcher Henderson (17) ...109
19. John Lewis (—)106
20. Charlie Mingus (18)103
21. Django Reinhardt (22)100
22. Bessie Smith (—)99
23. Sidney Bechet (20)88
23. Bud Powell (—)88
24. Gil Evans (19)69
25. Bill Evans (—)63
25. Sonny Rollins (22)63
26. Johnny Hodges (24)59
27. Ray Brown (—)55
28. J. J. Johnson (—)50

(None under 50 listed)



LAWRENCE SHUSTAK

The years composer-pianist Thelonious Monk was neglected have been rectified somewhat in recent years by musicians' emulation, critical praise, and listener acceptance. Readers now have elected him to *Down Beat's* Hall of Fame, Monk becoming the 15th member of that select company. Monk, 43, was a member of the group of musicians who, in the early '40s, wrought great changes in jazz by extending the music in harmonic and technical areas, eventually evolving what generally is called bebop. Others of the group, most notably Charlie Parker and Dizzy Gillespie, met with relatively quick acceptance, but Monk, whom some claim to have been the main instigator of many of the bebop innovations, was generally ignored until the mid-'50s. His piano playing is noted for its strong rhythmic vitality, compositional development, humor, and lack of the superfluous; but, in essence, his playing is an extension of his composing, much as is Duke Ellington's, with whom Monk has been favorably compared. Monk's composing, perhaps more than his playing, has brought him wide recognition. His harmonic structures and phrasing make his work unique. Some observers hold that Monk is the most important jazz composer to develop since Ellington.

TRUMPET

1. Miles Davis (1)3224
 2. Dizzy Gillespie (2)1705
 3. Maynard Ferguson (3)686
 4. Clark Terry (4)461
 5. Freddie Hubbard (6)380
 6. Art Farmer (5)283
 7. Al Hirt (8)262
 8. Nat Adderley (7)152
 9. Louis Armstrong (13)127
 10. Lee Morgan (9)106
 11. Don Cherry (—)93
 12. Thad Jones (—)86
 13. Blue Mitchell (12)83
 14. Harry James (—)76
 15. Donald Byrd (11)72
 15. Kenny Dorham (15)72
 16. Howard McGhee (—)68
 17. Conte Candoli (15)57
 17. Jack Sheldon (—)57
 18. Carmell Jones (13)55
 19. Don Ellis (14)54
 20. Roy Eldridge (—)51
 21. Chet Baker (—)50
- (None under 50 listed)



With his 1963 victory in the trumpet division, 37-year-old Miles Davis celebrates his eighth such award. Additionally, Davis was last year's choice in the Readers Poll Hall of Fame balloting, the youngest performer to be accorded such an honor. Born in Alton, Ill., and raised in East St. Louis, Davis, after studies at Juilliard in New York City, soon became one of the mid-'40s regulars at the 52nd St. bop sessions, working with such as Charlie Parker and Coleman Hawkins. Various band stints followed, as did his historic (but ignored at the time) nonet recordings, and through the '50s Davis led various small groups until success began to swell for him in 1955. Since then, a series of quintet and sextet recordings, as well as the exemplary collaborations with arranger Gil Evans, have served to further enhance and solidify his reputation.

TROMBONE

1. J. J. Johnson (1) 3376
2. Bob Brookmeyer (2)1385
3. Curtis Fuller (3)863
4. Jack Teagarden (6)362
5. Frank Rosolino (5)262
6. Kai Winding (7)261
7. Jimmy Knepper (4)243

8. Phil Wilson (—)159
 9. Slide Hampton (8)142
 10. Urbie Green (10)114
 11. Lawrence Brown (11)98
 12. Al Grey (9)87
 13. Jimmy Cleveland (14)77
 14. Si Zentner (—)70
 15. Roswell Rudd (—)69
 16. Wayne Henderson (—)63
- (None under 50 listed)



A frequent winner in his category is trombone player James Louis Johnson, better known as J.J., whose 1963 first-place award is his ninth consecutive one. Born in Indianapolis, Ind., in 1922, Johnson began his trombone studies when he was 14 and since he came to prominence in the '40s with various big bands and small bop combos along 52nd St. has been the major trombone influence. Johnson is currently leading his own quartet, a group he formed after leaving the Miles Davis Sextet earlier this year.

ALTO SAX

1. Paul Desmond (1)2375
 2. Cannonball Adderley (2) ..1983
 3. Jackie McLean (6)705
 4. Johnny Hodges (3)601
 5. Phil Woods (4)460
 6. Ornette Coleman (7)351
 7. Sonny Stitt (5)336
 8. Eric Dolphy (8)192
 9. Art Pepper (11)142
 10. Lee Konitz (10)137
 11. Leo Wright (9)100
 12. Charlie Mariano (15)94
 13. Benny Carter (14)88
 14. Gabe Baltazar (—)82
 14. Hank Crawford (12)82
 15. Bud Shank (13)68
 16. Lanny Morgan (16)66
 17. Paul Horn (—)64
 18. Paul Winter (—)62
 19. John Handy (—)52
- (None under 50 listed)

Taking the honors in the alto division, as he did last year, is 39-year-old Paul Desmond, stalwart of the Dave Brubeck Quartet since 1951. Desmond, born and raised in San Fran-



cisco, has won in his category a total of seven times, for he had captured the alto award from 1955 through '59. The soft-spoken, wryly humorous altoist's light, airy lyricism has contributed greatly to the widespread success the Brubeck group has enjoyed over the years. Desmond is generally recognized as one of jazz' finer melodists.

TENOR SAX

1. Stan Getz (1)2418
 2. John Coltrane (2)2377
 3. Sonny Rollins (3)861
 4. Coleman Hawkins (4)402
 5. Zoot Sims (5)336
 6. Ben Webster (6)193
 7. Sonny Stitt (8)119
 8. Charlie Rouse (—)111
 9. Dexter Gordon (—)94
 10. Yusef Lateef (10)89
 11. Bud Freeman (—)76
 12. Charles Lloyd (—)74
 13. Paul Gonsalves (11)67
 14. Sal Nistico (—)62
 15. Gene Ammons (7)57
 15. Wayne Shorter (12)57
 15. Stanley Turrentine (—)57
 16. Harold Land (9)54
 17. Johnny Griffin (14)52
- (None under 50 listed)



Narrowly edging out contender John Coltrane, Stan Getz captures tenor honors for the second consecutive year and racks up his 12th such Readers Poll win. (Getz had taken first-place honors for 10 years running, beginning in 1950 after leaving the band of Woody Herman, with whom he scored his first successes as a member of the celebrated "Four Brothers" and as the author of a memorable solo on the band's recording of *Early Autumn*.) Through the early and mid-'50s Getz led his own small groups, settling in Copenhagen, Denmark, in 1958, where he remained until his 1961 return and the consequent popular success of *Desafinado* triggered his present surge of popular appeal.

BARITONE SAX

1. Gerry Mulligan (1)5507
 2. Pepper Adams (2)811
 3. Harry Carney (3)578
 4. Cecil Payne (4)225
 5. Frank Hittner (5)179
 6. Sahib Shihab (6)175
 7. Jerome Richardson (—)84
 8. Charles Davis (—)55
 9. Nick Brignola (—)53
- (None under 50 listed)



Handily outdistancing the competition by a wide margin, as he has done every year since his 1953 victory, 36-year-old Gerry Mulligan takes the baritone-saxophone award. Born in New York City and reared in Philadelphia, Mulligan first achieved recognition for his arranging talents, showcased by such bands as those of Gene Krupa (1947), Elliot Lawrence (1950), and Claude Thornhill (1951). Mulligan was a prime mover in the 1948 Miles Davis nonet recordings, on which he also played. Interest in his work, stirred by the Davis recordings, was further fanned by his pianoless quartet sides of the early '50s, and since then the baritonist has added to his success through his various quartets, sextets, and big bands.

CLARINET

1. Buddy DeFranco (1)1653
 2. Jimmy Giuffre (2)1325
 3. Pee Wee Russell (7)783
 4. Pete Fountain (4)769
 5. Benny Goodman (3)579
 6. Woody Herman (9)465
 7. Eric Dolphy (8)318
 8. Tony Scott (5)299
 9. Jimmy Hamilton (6)289
 10. Phil Woods (—)202
 11. Bill Smith (10)137
 12. Paul Horn (11)133
 13. Ed Hall (12)63
 14. Gerry Mulligan (—)50
- (None under 50 listed)



Celebrating his 15th first-place award in *Down Beat* Readers Polls is clarinetist Buddy DeFranco. A native of Camden, N.J., where he was born in 1923, DeFranco began the study of his instrument when he was 12, and in the late '30s and throughout the '40s he played with a number of big bands, notably that of the late Tommy Dorsey. It was as soloist with the Dorsey band that DeFranco won his first Readers Poll award in 1945. DeFranco currently co-leads a stimulating, unusual group, the Polytones, with accordionist Tommy Gumina.

PIANO

1. Oscar Peterson (1)1702
2. Bill Evans (2)1444
3. Thelonious Monk (3)1161
4. Dave Brubeck (4)658
5. Horace Silver (5)363
6. McCoy Tyner (10)301
7. Wynton Kelly (6)240
8. Andre Previn (7)212
9. Erroll Garner (8)165
10. Ahmad Jamal (13)156
11. Duke Ellington (16)154
12. John Lewis (9)115
13. Les McCann (19)107
14. Cecil Taylor (15)104
15. Ramsey Lewis (15)87
16. Junior Mance (—)82
17. Clare Fischer (—)81
18. Hank Jones (20)80

19. Phineas Newborn (—)75
 20. Tommy Flanagan (—)72
 20. Bobby Timmons (11)72
 21. Red Garland (12)70
 22. Bud Powell (18)67
 23. Lalo Schifrin (—)63
 24. Count Basie (21)62
 25. George Shearing (14)61
 25. Teddy Wilson (—)61
 26. Peter Nero (—)60
 27. Victor Feldman (—)57
 28. Lennic Tristano (17)52
- (None under 50 listed)



Pianist of the year, in the opinion of *Down Beat* readers, remains their last year's choice, Canadian-born Oscar Peterson. The 38-year-old keyboard wizard has played piano since he was 6, and in the years since, he has developed an awesome technique, rhythmic fluency, and a richly personal style. Peterson first gained wide attention in 1949, when he was persuaded by Norman Granz to display his pianistic prowess in the United States. For several years he has led a trio that has always included poll-winning bassist Ray Brown. This is Peterson's 11th Readers Poll win.

GUITAR

1. Charlie Byrd (2)1950
 2. Wes Montgomery (1)1716
 3. Jim Hall (3)1621
 4. Kenny Burrell (5)944
 5. Barney Kessel (4)419
 6. Joe Pass (—)416
 7. Herb Ellis (6)372
 8. Gabor Szabo (—)180
 9. Freddie Green (9)175
 10. Johnny Smith (8)171
 11. Grant Green (7)170
 12. Laurindo Almeida (10)126
 13. Jimmy Raney (11)85
 14. Tal Farlow (12)64
 15. Howard Roberts (—)59
 16. Chet Atkins (14)56
 17. Ray Crawford (—)55
- (None under 50 listed)

This is the first year guitarist Charlie Byrd has won the Readers Poll, though he won new-star commendation on his instrument in the 1959 *Down Beat* International Jazz Critics Poll. Born in 1925 in Suffolk, Va., Byrd began guitar studies with his father while still a child and by the time he switched to the classic guitar in 1950 had amassed considerable jazz



playing experience. Byrd climaxed several years of domestic study of the classic instrument with tutelage under Andres Segovia in 1954, and by the late '50s Byrd was publicly displaying his own unique synthesis of classic and jazz guitar. Appearances with Woody Herman, his own trio, and his highly successful recorded appearance with Stan Getz on *Desafinado*, have contributed greatly to his steady rise in public esteem.

BASS

1. Ray Brown (1)2763
 2. Charlie Mingus (2)1768
 3. Paul Chambers (3)832
 4. Gary Peacock (12)286
 5. Percy Heath (5)200
 6. Sam Jones (6)196
 7. Red Mitchell (7)162
 8. Art Davis (11)153
 9. Leroy Vinnegar (9)133
 10. Ron Carter (—)105
 11. Steve Swallow (—)98
 12. Bill Crow (—)96
 13. Keter Betts (—)95
 14. George Duivivier (10)90
 15. Milt Hinton (13)89
 16. Jimmy Garrison (—)86
 17. Wilbur Ware (—)85
 18. Chuck Andrus (—)63
 19. Charlie Haden (8)56
 20. El Dee Young (14)52
 21. Chuck Israell (—)50
 21. Butch Warren (—)50
- (None under 50 listed)



Winning his 11th Down Beat Readers Poll in a row is Ray Brown, one of the most respected and influential bassists in jazz today. Since 1951 he has been a mainstay of the Oscar Peterson Trio. Brown came to the attention of jazz fans as a result of his mid-'40s work with Dizzy Gillespie's small groups and first band, with Ella Fitzgerald, and later with the Jazz at the Philharmonic tours, with which he remained until joining Peterson.

DRUMS

1. Joe Morello (1)1440
 2. Art Blakey (2)1028
 3. Elvin Jones (5)891
 4. Max Roach (3)779
 5. Shelly Manne (6)504
 6. Philly Joe Jones (4)442
 7. Jake Hanna (—)315
 8. Buddy Rich (7)242
 9. Roy Haynes (10)217
 10. Ed Thigpen (9)216
 11. Mel Lewis (8)202
 12. Rufus Jones (9)154
 13. Gene Krupa (12)134
 14. Chico Hamilton (15)124
 15. Sonny Payne (18)117
 16. Jo Jones (13)114
 17. Louis Hayes (17)112
 18. Connie Kay (14)103
 19. Billy Higgins (—)96
 20. Dannie Richmond (16)78
 21. Jimmy Cobb (16)69
 22. Tony Williams (—)68
 23. Frank Butler (—)60
 24. Sam Woodyard (19)55
- (None under 50 listed)



1963 marks Joe Morello's second Readers Poll victory. Born in Springfield, Mass., in 1928, Morello is one of the finest drum technicians; nonetheless, he is noted for the humor with which he invests his playing. He began receiving the accolades of other drummers during his tenure with Marian McPartland, whose trio he joined in 1953. He has been the recipient of even wider acclaim since he joined the Dave Brubeck Quartet eight years ago.

VIBRAHARP

1. Milt Jackson (1)4705
 2. Terry Gibbs (7)569
 3. Lionel Hampton (2)349
 4. Cal Tjader (3)297
 5. Dave Pike (10)283
 6. Victor Feldman (5)282
 7. Red Norvo (4)277
 8. Gary Burton (8)213
 9. Walt Dickerson (6)142
 10. Mike Mainieri (9)118
 11. Emil Richards (—)74
 12. Gary McFarland (—)50
- (None under 50 listed)



Readers' vibraharp choice by a wide margin is Milt Jackson, winner of his division since 1955. Jackson, more often referred to as Bags, was born in Detroit, Mich., in 1923. His extremely personal manner of playing vibraharp has been the strongest influence on fellow vibes players since that of Lionel Hampton. Like Ray Brown, Jackson was a member of the Dizzy Gillespie-Charlie Parker 1945 group, but it was not until 1954 and the subsequent wide popularity of the Modern Jazz Quartet, of which he is a charter member, that Jackson began earning the accolades of fans as well as musicians.

FLUTE

1. Herbie Mann (1)2467
 2. Yusef Lateef (3)1041
 3. Frank Wess (2)1020
 4. Paul Horn (9)791
 5. Roland Kirk (5)759
 6. Eric Dolphy (4)413
 7. James Moody (8)372
 8. Leo Wright (7)343
 9. Bud Shank (6)283
 10. Sam Most (10)112
 11. Buddy Collette (12)94
 12. Jerome Richardson (11)93
 13. Charles Lloyd (—)68
 14. Les Spann (13)55
- (None under 50 listed)



Garnering more than twice as many votes as his nearest rival, Herbie Mann sweeps the flute category, as he has done for the last seven years. Born Herbert Jay Solomon in Brooklyn, N.Y., the 33-year-old Mann, originally a tenor saxophonist and clarinetist, has been in the vanguard of the move to incorporate more ethnic musics in jazz. Mann was, for example, one of the first to champion the cause of the bossa nova, and he has further absorbed Afro-Cuban and African influences into his music.

MISCELLANEOUS INSTRUMENTS

1. Roland Kirk, MS (1)1578
1. Jimmy Smith, Or (1)1393
2. John Coltrane, SS (1)1037
3. Clark Terry, Fl (3)380
4. Yusef Latef, Ob (2)319
5. Art Farmer, Fl (—)250
6. Eric Dolphy, BC (4)199
7. Steve Lacy, SS (15)176
8. Art Van Damme, Ac (7) ...155
9. Miles Davis, Fl (8)151
10. Tommy Gumina, Ac (14) ...115
11. Julius Watkins, Fr (5)110
12. Ray Nance, VI (13)100
13. Ray Starling, Mm (16)99
14. Shirley Scott, Or (10)97
15. Don Elliott, Me (6)87
16. Maynard Ferguson, BH (9) ..77
17. Ray Charles, Or (12)74
18. Shorty Rogers, Fl (11)63
19. Jean Thielemans, Hc (17) ...61
20. Stuff Smith, VI (18)60

(None under 50 listed)

LEGEND: Or—organ; SS—soprano saxophone; MS—manzello, strich; Ob—oboe; Fl—fluegelhorn; BC—bass clarinet; Fr—French horn; Me—mellophone; Ac—accordion; BH—baritone horn; VI—violin; Mm—mellophonium; Hc—harmonica.



Multi-instrumentalist Roland Kirk scores his second Readers Poll victory this year, one of two winners in the miscellaneous instrument category. The 28-year-old Ohioan has been blind since early childhood and early turned to music, teaching himself to play saxophone when he was 12. He was playing professionally by his 15th birthday. Soon after, Kirk learned manzello and began working out the problems of playing two instruments at once; he added strich to his array of instruments two years later. Though Kirk has played widely throughout the Midwest, it has been only in the last two or three years that he has come to national prominence.



Sharing first-place award in the miscellaneous-instrument section is another second-time winner, organist Jimmy Smith. (The rules of the poll state that any instrumentalist who receives at least 15 percent of the number of votes cast in the category is named a winner,

along with the person who receives the greatest number of votes. This year there were 7,666 votes cast for those playing miscellaneous instruments.) Smith's first instrument was piano, and before his 10th birthday he had progressed on it so rapidly that he was winning amateur contests in the Philadelphia area. Hearing organist Wild Bill Davis in 1953, Smith decided to take up organ and spent the next two years in practice, making his debut in 1955 in Atlantic City. He took a trio to New York City in 1956 and began building his present popularity.

ARRANGER/COMPOSER

1. Duke Ellington (2)1283
2. Gil Evans (1)1117
3. Quincy Jones (3)1002
4. Oliver Nelson (5)583
5. Thelonious Monk (7)549
6. Gary McFarland (23)435
7. Gerald Wilson (22)383
8. Charlie Mingus (6)324
9. John Lewis (4)288
10. Henry Mancini (10)219
11. Johnny Richards (12)200
12. Stan Kenton (8)182
13. Dave Brubeck (11)164
14. George Russell (13)156
15. Horace Silver (17)146
16. Gerry Mulligan (15)134
17. Andre Previn (20)120
18. Benny Golson (14)115
19. Neal Hefti (21)97
20. Lalo Schifrin (9)88
21. Ray Charles (—)80
22. Willie Maiden (—)72
23. Bill Holman (18)70
24. Nat Pierce (—)67
25. Ernie Wilkins (19)65
26. Benny Carter (—)60
26. Marty Paich (—)60
27. Bill Evans (—)59

(None under 50 listed)

This year's double winner is Duke Ellington, who takes top-rank awards in both arranger/composer and big jazz band categories. 64-year-old, Washington, D.C.-born Ellington has been leader of the most significant, adventurous bands in jazz history, having had a band since the mid-1920s. He has been the only leader able to keep a big band working consistently—and creatively—over such a period of time. The dual victory is particularly apt,



since Ellington, more than any other composer, has created his finest, most enduring compositions specifically for the unique instrument that is his orchestra. He has won the composer award twice previously, in 1957 and '58, and the jazz band prize six times before. Ellington, moreover, is a member of Down Beat's Hall of Fame.

BIG BAND-JAZZ

1. Duke Ellington (1)1757
2. Count Basie (2)1536
3. Woody Herman (9)1303
4. Stan Kenton (4)875
5. Maynard Ferguson (3)838
6. Gerald Wilson (12)502
7. Gerry Mulligan (6)458
8. Quincy Jones (5)390
9. Gil Evans (7)220
10. Oliver Nelson (—)111
11. Ray Charles (11)104
12. Charlie Mingus (—)84
13. Si Zentner (—)55
14. Dizzy Gillespie (10)53

(None under 50 listed)

BIG BAND-DANCE



Winner of the big dance band category is the previous two years' winner, Count Basie. The 59-year-old pianist-leader has consistently had one of the top bands—both jazz and dance—since 1937, with the exception of a period in the early '50s when he led a small group. A popular aggregation, the Basie band tours extensively, playing one-night concert and dance engagements throughout the world. The band recently returned from successful Japanese and European tours.

1. Count Basie (1)1990
2. Les Brown (2)573
3. Woody Herman (10)566
4. Maynard Ferguson (3)554
5. Stan Kenton (4)540
6. Duke Ellington (6)537
7. Si Zentner (5)386
8. Harry James (8)271
9. Les Elgart (7)236
10. Ray Charles (9)205
11. Ray McKinley (12)115
12. Quincy Jones (11)106
13. Lawrence Welk (—)58
14. Benny Goodman (10)57
15. T. Dorsey-Sam Donohue (—) .52

(None under 50 listed)

COMBO

1. Dave Brubeck (1)1217
2. Oscar Peterson (4)767
3. Modern Jazz Quartet (3) ...749
4. Miles Davis (2)738
5. Cannonball Adderley (6) ...506
6. Art Blakey (5)460
7. Horace Silver (9)384
8. John Coltrane (10)368
9. Dizzy Gillespie (8)329
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13. Jazz Crusaders (—)149
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15. Gerry Mulligan (14)122
16. Ramsey Lewis (7)98
17. Charlie Byrd (—)97
18. George Russell (20)82
19. Three Sounds (—)79
20. Stan Getz (14)78
20. Sonny Rollins (11)78
21. Terry-Brookmeyer (—)72
22. Art Farmer (—)64
23. George Shearing (—)54
24. Paul Winter (—)53
25. Paul Horn (—)51
26. Ornette Coleman (19)50
(None under 50 listed)



Another repeat winner from last year is the Dave Brubeck Quartet, which garners the laurel in the combo division for the sixth time. The quartet has been a favorite of *Down Beat* readers almost from the group's inception in 1951. 43-year-old Brubeck, a native of Concord, Calif., can take further pride in the fact that two of his confederates in the quartet, Paul Desmond and Joe Morello, again repeat their victories in their respective instrument categories.

MALE SINGER

1. Ray Charles (2)1856
2. Frank Sinatra (1)1719
3. Mel Torme (5)770
4. Joe Williams (4)630
5. Oscar Brown Jr. (3)387
6. Mark Murphy (9)342
7. Mose Allison (6)251
8. Jon Hendricks (7)185
9. Bill Henderson (8)171

10. Johnny Hartman (—)162
11. Jimmy Rushing (10)149
12. Tony Bennett (—)128
13. Lou Rawls (—)120
14. Billy Eckstine (14)103
15. Andy Williams (—)95
16. Louis Armstrong (15)93
17. Nat Cole (16)84
18. Johnny Mathis (11)80
19. Jimmy Witherspoon (—)79
20. Lightnin' Hopkins (13)62
20. Arthur Prysock (—)62
21. King Pleasure (—)58
22. Buddy Greco (17)57
23. Sammy Davis Jr. (—)56
(None under 50 listed)



Georgia-born Ray Charles has been placing well in the male-singer balloting for several years now, but this year marks his first victory over perennial champion Frank Sinatra. The 31-year-old blind singer-composer-instrumentalist has become one of the brightest stars in popular music, progressing from rhythm-and-blues recordings to his present distinctive jazz- and Gospel-flavored approach. The strongly emotive quality of the blues that characterized his early successes still informs his most commercial and finely-polished numbers.

FEMALE SINGER

1. Ella Fitzgerald (1)2705
2. Nancy Wilson (2)1579
3. Peggy Lee (3)407
4. Sarah Vaughan (5)380
5. Anita O'Day (6)344
6. Nina Simone (7)297
7. Carmen McRae (4)254
8. Barbra Streisand (—)192
9. Sheila Jordan (—)185
10. Gloria Lynne (8)156
11. Dinah Washington (11) ...114
12. Annie Ross (12)104
13. Chris Connor (7)98
13. June Christy (10)98
14. Lorez Alexandria (—)77
15. Helen Merrill (—)76
16. Joanie Sommers (—)73
17. Teri Thornton (—)71
18. Betty Carter (13)64
19. Abbey Lincoln (9)61
20. Julie London (14)56
21. Carole Sloane (—)54
22. Jennie Smith (—)50
(None under 50 listed)



With this year's triumph marking her 14th victory in the *Down Beat* Readers Polls, Ella Fitzgerald continues uncontested as America's First Lady of Song. She won her first poll in 1937 when she was singing with the Chick Webb Band. Known for her almost-flawless intonation and vocal control, Miss Fitzgerald's appeal is one of the widest of all in jazz, her admirers ranging from the most rabid jazz fan to the most casual of listeners.

VOCAL GROUP

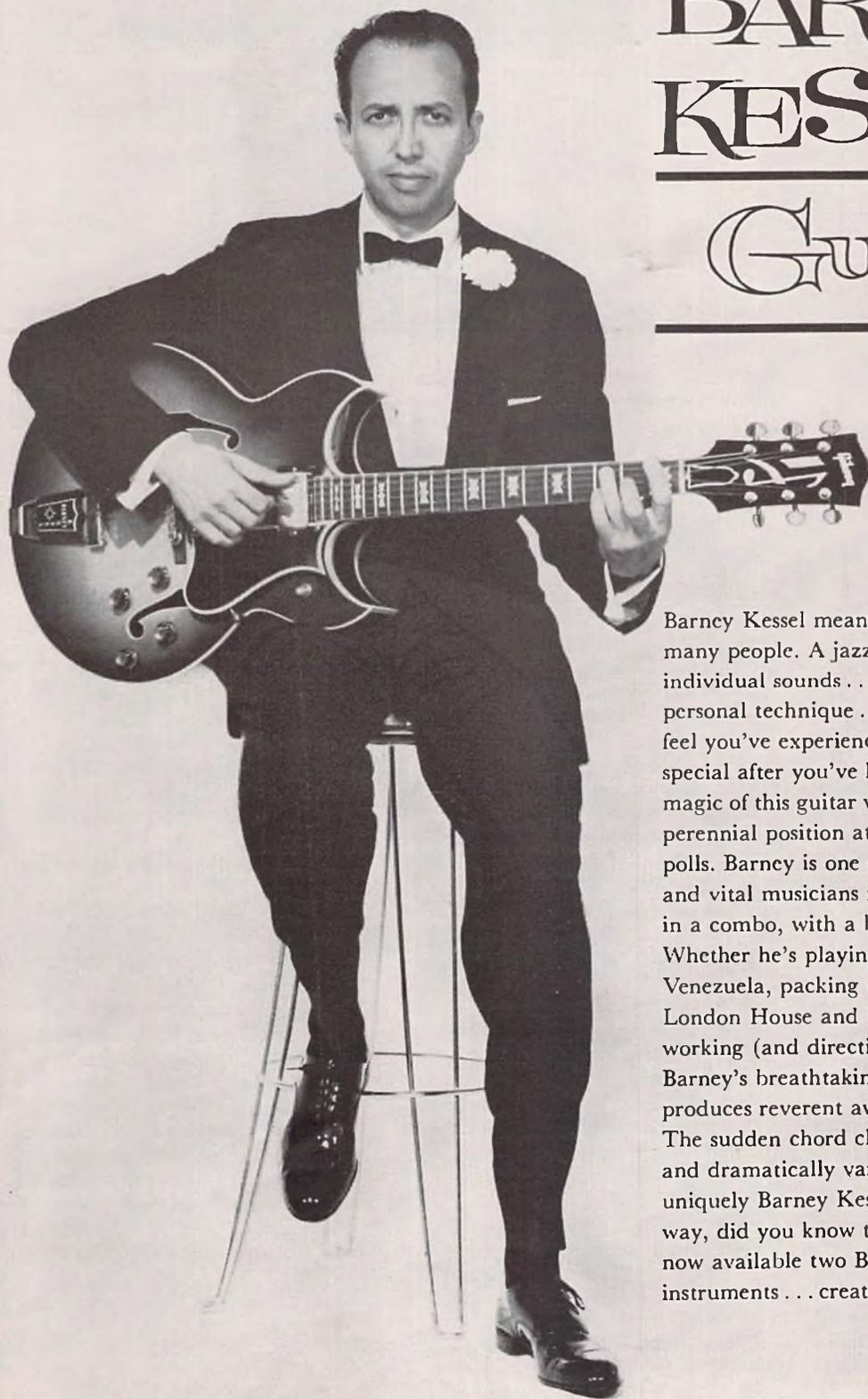
1. Lambert-Hendricks-Bavan
(1)3416
2. Four Freshmen (2)1037
3. Hi-Lo's (3)595
4. Double Six of Paris (4) ...413
5. Jackie Cain-Roy Kral (5)...397
6. Peter, Paul & Mary (8)276
7. Raelets (7)195
8. Staple Singers (6)91
9. Mills Brothers (11)75
10. Kingston Trio (9)74
11. The Group (—)54
(None under 50 listed)



Lambert-Hendricks-Bavan — comprising Dave, Jon, and Yolande, respectively—are an extension of the original vocalese trio that has captivated *Down Beat* readers for five years now. A Ceylonese-born actress, Miss Bavan took the place of Annie Ross early last year, when the latter elected to remain in her native Britain. One of the most popular acts in jazz, L-H-B is also one of the busiest, touring almost continuously.

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I dreamed there came to me
Twelve bars of blues
Eleven trumpets swinging
Ten Mahalias singing
Nine lives for all those cats
Eight bells ajingling
Seven songs by Previn
Six Byrd guitar strings
Five Shaw ex-wives
Four MJQ men
Three Sounds awaiting
Two Altecs roaring
And a cartridge of tapes by Jack T.

Now, as we see the season nearing
To Trixie, George, and Wendy Shearing
To Cannonball and Nat I steer
No private greeting—just dis here.
Christmas with bells on! Let us rally
To Louis and Pearl in Apple Valley,
To Basic, Blakey, Bruff, Barnet,
Stan Getz, Nat Cole, the best time yet.
Let's sing a carol most harmonious
To Monks Montgomery and Thelonious.
To Georgie Auld, much luck and loot...
Phil Woods, Al Cohn, and Zoot to boot.
Let's take our crystal ball, look in, see
Happy times for Carnell, Quincy,
Thad and Hank, and Elvin Jones,
May session calls flood all your phones.
To Benny Carter, Benny Golson,
Bud Shank, Bob Bach, Bob Enevoldsen
Herb Ellis, Donn Trenner, Steve Allen
Great mugs of eggnog by the gallon.
'Tis the season to be jolly—
Deck the halls for Major Holley.
Happy times to all of you.
The Mitchells, Whitey, Red, and Blue,
Horace Silver, Freddie Green,
Vi Redd, Ray Brown—a rainbow scene!
To Paris (Jackie), Washington (Dinah)
May joy be great, your troubles minor.
To Julie London's family Troupe,
A splendid Christmas as a group;
May joy be with you on this night—
And bathe you all in Enoch's light.
In London may our greetings cross
To Johnny Dankworth, Annie Ross.

Froehliche Weihnachten, Rolf Kuhn;
Don Byas, please come home real soon!
Joyeux Noel, Stephane Grappelly
And, back at home, a Manne named
Shelly.

Greetings to Stanley Dance, Dick
Hyman,
Bill Coss, Gene Lees, and John A.
Tynan,

And while we're in the mood for
rhyming

Let's add the name of George T. Simon
To Hentoff, Stearns, and Ralph J.
Gleason—

The warmest wishes of the season.
To Roland Kirk a New Year mellow
For he's a jolly good manzello.
Greetings to Sammy and his May—
All those in favor please say yea!
And sing, while trimming tree and
window,

A bossa nova for Laurindo.
Now as the year completes its cycle
To Buddy DeFranco, Don DeMicheal,
Tadd Dameron, and Kenny Dorham
The happiest of seasons for 'em.
Now let us say to Mel Torme,
Steve Lawrence and Eydie Gorme,
To Ella, Sarah, Frankie Laine
The more the merrier once again.
To Les McCann, complete with beaver,
And Peggy Lee—much Christmas fever.
Carmen, of whom we're ever fonder,
Al Hirt, Pete Fountain way down
yonder,

To Wilsons Nancy, Gerald, Teddy,
The Harrises—both Bills and Eddie,
To Charles and Toshiko Mariano
Eight bars of *Jingle Bells* on piano.
And always riches, never rags
To Norvo, Hampton, Gibbs and Bags...
Cal Tjader, Victor Feldman, too,
Mallets aforethought to none of you.
To Andre and his charming Dory
(She'll scan the scansion of this story)
To Lena, Lennie, and Paul Horn
The jumpingest Yule since you were
born!

To Terry (Clark) and Terry (Dan),
To Lambert, Hendricks and Bavan,
The Levys, Lou and John and Stan,
And Herbie's family to a Mann,
To Ellington's clan, from Duke and
Evie

To Mercer, Evelyn, Ruth, and Stevie,
Strayhorn, Doc Logan, and Bill Mittler,
Salud! The same to Ira Gitler.

A hearty, happy Christmas meal
To Satchmo and his sweet Lucille.
Do John, Mel, Vic, and Meade Lux
Lewis

Know what a favor they will do us
By staying happy every day?

(The same applies to Billy May.)
A Christmas call that's strong and
clarion

To both McPartlands, James and
Marian,

John Hammond and his friend Ray
Bryant,

Joe Morgen and his every client.
The season won't seem right unless we
Salute our friends Ahmet and Nesuhi.
And, to Jack Tracy's family, ship
A load of laughter from the hip.
Frances and Miles, Lorraine and Dizzy,
May gift-unwrapping keep you busy!
To Andy Razaf and his Alicia
A very special wish we wicia.

To Ornette Coleman, John Coltrane
A fancy greeting—why be plain?
To all who rock and some who roll
And Ray Charles, too—why, bless your
soul!

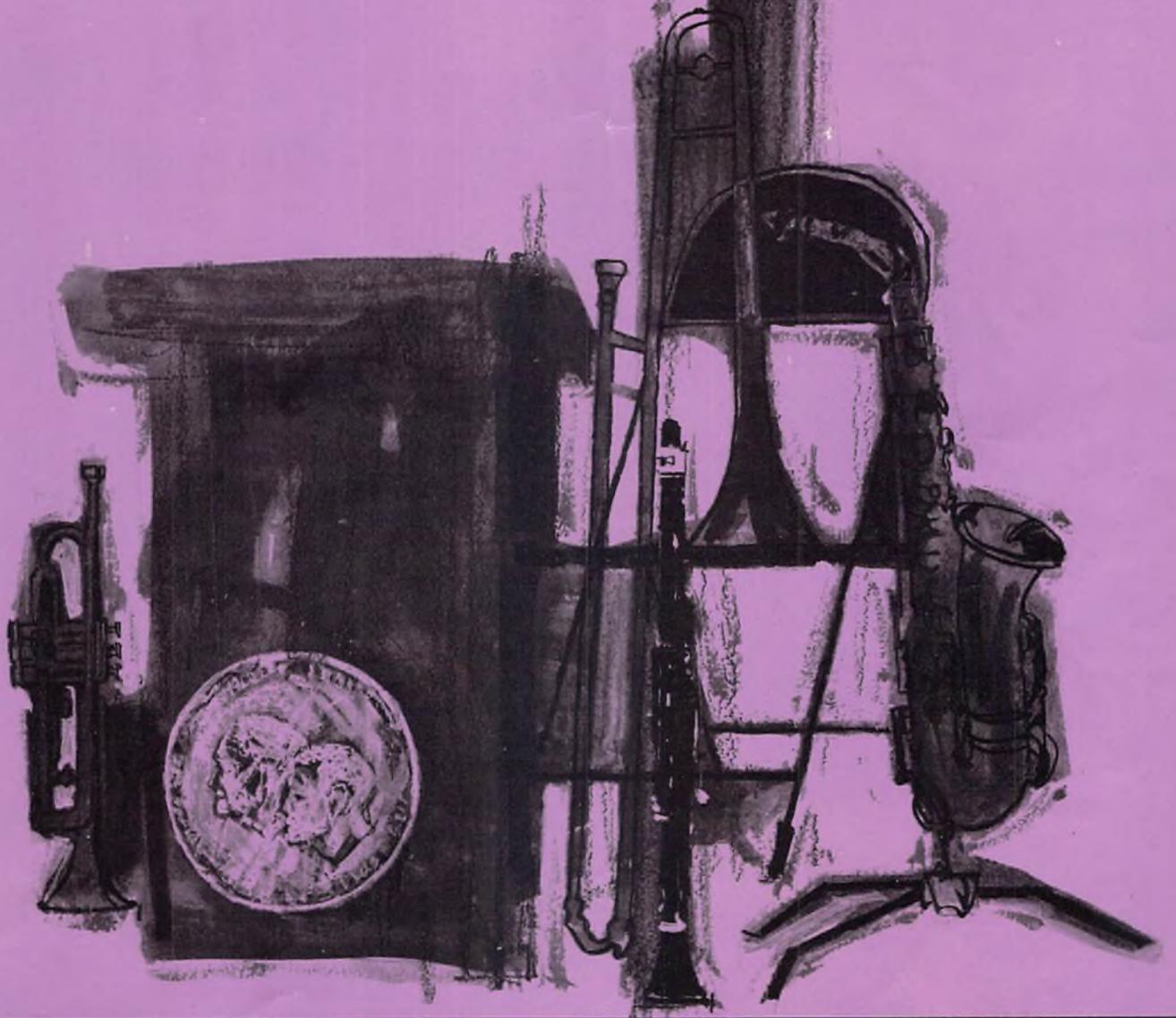
And for our friends, unnamed this
time

Through lack of space or want of
rhyme,

Good luck, good health to one and
all . . .

May every moment be a ball.
And through this silent, holy night
May God preserve you in His might
And grant you what you're waiting
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 Jimmy Hamilton
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 Coleman Hawkins
 Fred Hemke
 Marv Holladay
 Louis Jordan
 Joel Kaye
 Roland Kirk
 Steve Lacy
 Don Lamphere
 Charlie Mariano
 Andy Marsala
 Arno Marsh
 Eddie Miller
 Billy Mitchell
 James Moody
 Marcel Mule
 James Mulidore
 John Murtaugh
 Vido Musso
 Lennie Niehaus
 Jack Nimitz
 Dave Pell
 Roger Pemberton
 Teddy Phillips
 Bob Pierson
 Seldon Powell
 Boots Randolph
 Al Regni
 Paul Ricci
 Dick Rice
 Boomie Richman
 Art Rollini
 Sonny Rollins
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*John Cost
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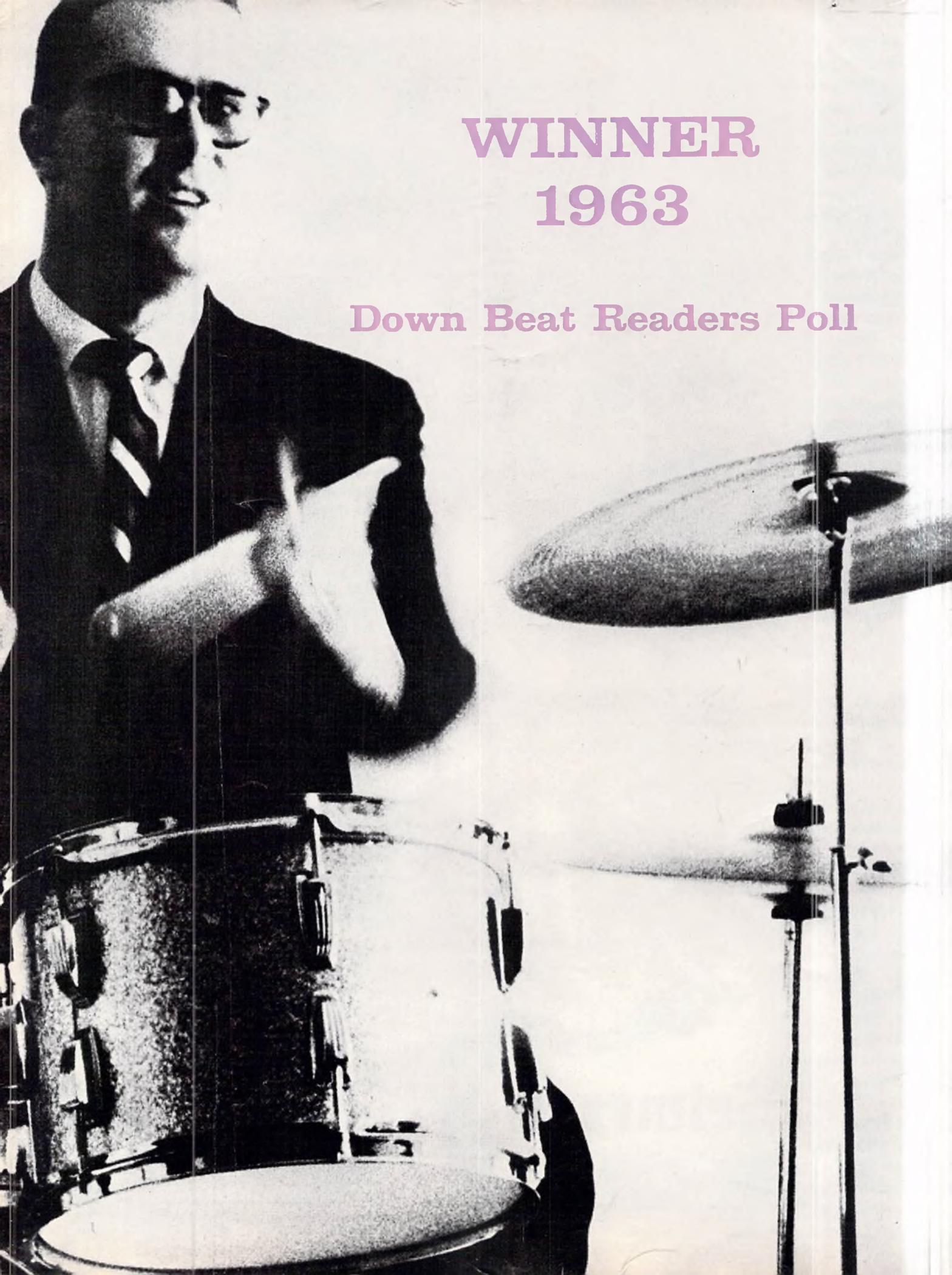
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record reviews

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

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

Boll Weevil Jass Band

THE BOLL WEEVIL JASS BAND PLAYS ONE MORE TIME, VOL. 3—Liberty 3: *Trombone Rag*; *See See Rider*; *What a Friend We Have in Jesus*; *Shine*; *Nobody's Sweetheart*; *Bourbon Street Parade*; *Snake Rag*; *Cincinnati Blues*; *Fidgety Feet*; *Peysido Street Blues*; *Kansas City Stomp*; *That's A-Plenty*.

Personnel: Dan Havens, cornet; Bub Shanahan, trombone, cornet; Dennis Lollar, trombone; Frank Powers, clarinet; Mike Montgomery, piano; John Teachout, banjo; Dick Remington, tuba; Tom Hyer, drums; Christine Aycox, vocals.

Rating: ★ ★ ★ ★

The Boll Weevils are a remarkable revivalist group in that, even though they stick to a repertory that usually would indicate slavish, heavy-handed imitation, they have enough assurance to play with loose, swinging freedom and individuality.

The personification of the spirit of the Weevils seems to be trombonist Shanahan, whose playing is lusty and broad but rarely descends to being cute. He gives the band a basic zest that is carried out by Havens, a generally strong, although sometimes uncertain, cornetist. Powers is a warmly lyrical clarinetist with a dark tone and a feeling for a Johnny Dodds type of attack.

The rhythm section, prodded by Remington's powerful tuba (he is superb on *Kansas City*), is loose and pulsing and successfully avoids the deadly lumbering that is the downfall of most groups such as this.

According to the liner notes, the band members have now scattered in pursuit of a variety of careers, which is regrettable, because this group has the vitality that can keep the life blood coursing through traditional jazz. (J.S.W.)

Eddie (Lockjaw) Davis

TRACKIN'—Prestige 7271: *There'll Never Be Another You*; *What's New?*; *Too Marvelous for Words*; *A Foggy Day*; *Beano*; *Day by Day*; *Robbin's Nest*.

Personnel: Davis, tenor saxophone; Don Patterson, organ; Paul Weeden, guitar; George Duvivier, bass; Billy James, drums.

Rating: ★ ★ ★ ★

This is a blue-chip performance from Davis & Co. As usual, the tenorist swings in with big sound and unabashed attack, but rarely has he been so inventive with his horn as he is here.

A glance at the eight tune titles reveals that five are old milk cows, from whom musicians and singers have sought nourishment for years. One might think that the source would be running thin, good now only as disguise topping for generous portions of tasteless mush. Not for Davis. He re-creates all five as delightful, if not "new," lyric experiences.

Perhaps the best is *Day*. Davis jumps in at a medium-fast tempo, which, combined with his irrepressible ebullience, lends the usually slow and moody tune a slightly different character from the start. He continues his devil-may-care explanations for two choruses, when Weeden comes in for the best solo of the track.

Indeed, the guitarist is responsible for much of this date's success. He plays with consistent fertility of imagination throughout, articulating cleanly.

Patterson experiences some fine moments too. He contributes a particularly enjoyable solo to *Day*, developing his statement in part through a succession of high-register single notes that rather pleasantly suggest a penny whistle.

In general, Davis' tone is less raucous than usual, and performances such as *New* show he can be as tender as anyone. His sound is breathy here but not corny in any way. He also seems to be paying closer attention to dynamics on this album than heretofore.

Duvivier probably will be as compelling a bassist at 90 as he is today. Like Milt Hinton, he goes on forever, always an asset to any music. On the other side of the rhythm section, James acquits himself well too. (D.N.)

Walt Dickerson

TO MY QUEEN—New Jazz 8283: *To My Queen*; *How Deep Is the Ocean?*; *God Bless the Child*.

Personnel: Dickerson, vibraharp; Andrew Hill, piano; George Tucker, bass; Andrew Cyrille, drums.

Rating: ★ ★ ★ ★

Mrs. Walt Dickerson must be a gas if she can inspire music like *To My Queen*. This tribute from Dickerson to his wife constitutes some of the finest jazz I have heard this year. It is necessary listening not only to those interested in the forward march of Walt Dickerson but to those interested in the forward march of jazz. They are, of course, the same thing. The story of any advance in any art is the story of the artists who made it possible.

It would be gratuitous here to rehearse the compelling hallmarks of Dickerson's style; since he appeared on the scene, critics have been drumming them into the public ear. However, it may not be amiss to mention two that are infrequently emphasized: Dickerson's control of extended material and his skill at relating the material he has in mind to the men and instruments that will bring it to musical being.

As to the first: *Queen* is a 20-minute work that includes not one second of boredom. There are few musicians who can sustain a piece of such length without becoming weary or uninspired at some point and then slipping into cliché. Dickerson doesn't.

Queen, for all its length, is economically constructed. There is no waste. Dickerson enters first, solos, and then is followed by Hill and Tucker. Each comments on the general theme in his own voice, yet each sustains the mood and the integrity of the whole. The transitions are natural and almost unnoticeable. There is no machinery creaking in the background; in-

stead, there is Cyrille, who contributes some excellent brush and stick work.

None of the men falls into comping "anonymity," either, while they are not in the solo spotlight. Each is a prominent supporter of and commentator on the man who is doing the main talking at the moment. Such rapport is rare.

This brings me to my second point: Dickerson evidently has a very clear idea of how he wants the material to be treated and how he wants it to progress.

He attains his goal not by hiring musicians who would slavishly follow his directions but by employing those whom he thinks will most harmoniously fit in with what he has in mind yet who will retain their individuality in the telling of his story. In other words, he conceives his material not only in terms of himself but of the other musicians who will play it. I do not know, but I feel sure he plotted the sequences of *Queen* with great care, the various players and instruments in mind all the while. If he did not, then the production is all the more remarkable.

The second side, with *Ocean* and *Child*, may be slightly less auspicious and ambitious, but it provides both fine entertainment and food for thought.

Dickerson has been compared to Milt Jackson before, and on the first part of *Ocean* the resemblance is more than passing. Furthermore, Hill's comping here is reminiscent of John Lewis', which may lead some to comparisons with the Modern Jazz Quartet. The similarity, however, is only surface.

Judged from any musical standpoint—conception, phrasing, dynamics, technical execution, time, what have you—these four men must be voted laurels for one of the choice performances of the year. (D.N.)

Dick Grove

LITTLE BIRD SUITE—Pacific Jazz 74: *Nighthawk*; *Bird of Paradise*; *Mosca Espanola*; *Little Bird*; *Canto de Oriole*; *Doodad*; *Circler*.

Personnel: Jules Chaikin, Ollie Mitchell, Dick Hurwitz, Joe Burnett, trumpets, flugelhorn; Bob Edmondson, Mike Barone, Ernie Tack or Dick McQuary, trombones; Paul Horn, Bill Robinson, Bob Hardaway, Bill Perkins, John Lowe, reeds, woodwinds; Grove, piano; Al Viola, guitar; Ralph Pena, bass; Norm Jeffries, drums.

Rating: ★ ★

If imitation be the height of flattery, then Gil Evans and Miles Davis should be highly flattered. Grove and flugelhornist Burnett, on the other hand, should be embarrassed to have put together the blatant borrowing from *Miles Ahead* and *Sketches of Spain* that crops up in the first five titles that comprise the suite.

Especially derivative are *Paradiso* and *Oriole*. Burnett employs the lonely, haunted sound of Davis. He and Grove are minor-league copies of their originals. There is nothing wrong with their musicianship, but the content lacks spark as well as originality.

Doodad and *Circler* are away from



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Ella Sings Broadway
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Evans-Davis but are innocuous though pleasant. Horn is heard to advantage in short alto solos on both. Although he has absorbed some of Coltrane's lessons, he is a personal player and swings more loosely here than ever before. Baritonist Robinson, who has an undistinguished stint on *Circlet*, phrases stiffly on *Mosca*. Hardaway's tenor solo on *Bird* (Pete Jolly adapted this from one of two themes in a Grove original called *Blues Two Ways*) is a good one, however.

This record's particular brand of mediocrity is one set of jaws of the incongruous, two-headed hound that is eating at jazz' flanks these days. (I.G.)

Lionel Hampton

ON TOUR — Gladham 1005: *Summertime; How High the Moon; Little Bitty Pretty One; Answer Me, My Love; America by Night; After You've Gone; They Say It's Wonderful; It's All Right with Me; Take My Word; McGhee.*

Personnel: Dave Gonzales, Virgil Jones, Floyd Jones, Andrew Wood, trumpets; Lester Robertson, Vincente Prudente, Halcem Rasheed, George Jeffers, trombones; Bobby Plater, Edward Pazant, Andrew McGhee, Lonnie Shaw, John Neely, Herman Green, saxophones; Hampton, vibraharp; Ronald Hanna or Kenneth Lowe, piano; Calvin Newborn or Roland Faulkner, guitar; Lawrence Burgan, bass; Wayne Robinson or Oliver Jackson, drums.

Rating: ★ ★ ★

The first five titles were recorded at the Olympia Theater in Paris, the others at the Metropole in New York. In both cases, it is practically all Hampton on vibes with his band filling out the background.

The Metropole gets a slightly better deal than the Parisians, for the material recorded there is somewhat worthier, and the approach has a few touches of imagination. On *Gone*, for instance, Hampton starts out with a tantalizing, slow chorus before moving into the customary up tempo. And *McGhee* gives tenor saxophonist Andrew McGhee an opportunity to play a soft-toned, dancing solo that flows along delightfully easily. Otherwise, the album alternates fast and slow numbers.

Hampton still swings gracefully, plays ballads with warmth and delicacy, and moans ecstatically, but it seems an awful waste of a potentially good big band to reduce it to little more than a frame for a soloist. (J.S.W.)

Jimmy Heath

SWAMP SEED — Riverside 465: *Six Steps; Nutty; More Than You Know; Swamp Seed; "D" Waltz; Just in Time; Wall to Wall.*

Personnel: Donald Byrd, trumpet; Julius Watkins, Jim Buffington, French horns; Don Butterfield, tuba; Heath, tenor saxophone; Harold Mabern or Herbie Hancock, piano; Percy Heath, bass; Albert Heath or Connie Kay, drums.

Rating: ★ ★ ★ ★ 1/2

Though this isn't an avant-garde album, it demonstrates creative thinking on Heath's part. Using this unusual tenor-brass instrumentation, he achieves tone colors that are lustrous but not sticky sweet. Furthermore, he avoids a static, over-heavy sound by using the instruments in a number of different (and sometimes shifting) combinations to produce a variety of colors and textures.

Heath's graceful composition *Six Steps* offers a particularly good example of his inventive arranging. This track is also interesting in that the closing ensemble section presents melodic phrases that weren't heard in the initial theme statement.

Nutty is handled lightly, tuba fills in-

vesting it with a humorous quality. On *More Than You Know* Heath's penetrating tone is contrasted effectively with the softer ensemble sound. *Swamp Seed*, which is supposed to be brother Percy Heath's first composition, is stated by the bassist and then by the ensemble.

Just in Time is the most interesting track on the second side. The writing on part of the initial theme statement is reminiscent of Gil Evans' work, although I believe Tadd Dameron has had the strongest influence on Heath's composing and arranging.

The solo work is quite good. Heath's style represents a synthesis of the approaches of several bop and post-bop saxophonists. His lines are many-noted and have good continuity, and he swings simply and forcefully.

Byrd, in a restrained mood, plays very well. He has an exquisite spot on *Steps*, and his *Just in Time* and *Nutty* solos are imaginative and sagely constructed, his tone plaintive throughout. Hancock and Mabern also do nice jobs. They have similar conceptions, sometimes playing carthily, sometimes reflectively.

Percy Heath is his usual wonderful self in the rhythm section—I found myself turning up the bass on my amplifier in order to hear him better. His tone is so rich and his choice of notes so intelligent that his section work makes enjoyable listening in itself. (H.P.)

Illinois Jacquet

THE MESSAGE—Argo 722: *The Message; Wild Man; Bassoon Blues; On Broadway; Like Young; Turnpike; Bonita.*

Personnel: Jacquet, tenor saxophone, bassoon; Kenny Burrell or Wallace Richardson, guitar; Ralph Smith, organ; Ben Tucker, bass; Ray Lucas, drums; William Rodriguez, percussion.

Rating: ★ ★ ★ 1/2

Jacquet's exuberant horn has been wind- ed too little in late years. Whether this absence was his own idea or whether he was rendered hors de combat by uninter- ested record companies, I do not know, but his return to the fray is welcome.

This album is, as far as I know, the second Jacquet release this year. The first, an Epic venture, featured him against a Basie style of background, and, accord- ing to critic John S. Wilson, he acquitted himself very well.

This Argo undertaking presents him in a completely different context. Here he is the sole horn, assisted by organ, guitar, and rhythm, and again he captures the listener's ear.

One of his more interesting contribu- tions is his bassoon performance on *Blues*. He is much more subdued here than on the other numbers, as if this instru- ment somehow intimidated him. His sound is full enough, but it does not have the brash, overwhelming assurance of his tenor flights.

Jacquet's tenor tone ranges from a mus- cular smoothness reminiscent of Lester Young to a laryngitic wail.

He alternates between them skillfully, using the former with great effect on *Young*. The notes quote him as saying: "I never realized I was so close to Pres until I heard this side played back." It does not seem to me that he is that close; his style, though doubtless derived in part from Lester Young, has too strong an

identity to be that close to anyone. However, it may be that he was speaking primarily of this track, which certainly exhibits a strong Young influence.

Jacquet's over-all performance is quite good, though at times he becomes unduly repetitive. In the closing choruses of *Turnpike*, for example, he reiterates the theme so often that it becomes tiresome.

The programing suffers from a similar fault. *Young, Message*, and *Blues* sound enough akin melodically to introduce a degree of monotony.

Jacquet's sidemen lend him creditable support, especially Burrell and Smith. Burrell, a fertile practitioner, delivers a solo on *Man* that is memorable for its logical development and emotional potency. Smith, on the same tune, rips off one of the finest organ solos I have heard. (D.N.)

Budd Johnson

FRENCH COOKIN'—Argo 721: *La Petite Valse*; *Le Grisbi*; *I Can Live with the Blues*; *Darling, Je Vous Aime Beaucoup*; *Under Paris Skies*; *Hugues Blues*; *Je Vous Aime, Je T'aime*.

Personnel: Johnson, tenor saxophone; Hank Jones, piano; Joe Venuto, marimba, vibraphone; Hank Jones, piano; Kenny Burrell or Everett Barksdale, guitar; Milt Hinton, bass; Osie Johnson, drums; William Rodriguez, Latin percussion.

Rating: ★ ★ ★ ½

This is a peculiar set, in which Johnson's warm and attractive saxophone is placed in a strangely chi-chi Latin setting with a batch of tunes that, in themselves, are of only mild interest.

The French thread between the disc's title and the tune titles seem to be relatively pointless. It amounts to a collection of strong, lyrical, and highly propulsive

Johnson solos, in which the surrounding group is made purposely useful only on *Skies*, when Johnson plays over a fascinating riff created by rumbling tympani and a splashing cymbal. (J.S.W.)

Charles Kynard

WHERE IT'S AT—Pacific Jazz 72: *I'll Fly Away*; *Amazing Grace*; *Motherless Child*; *The Lord Will Make a Way Somehow*; *I Want to Be Ready*; *Smooth Sailing*; *I Wonder*; *Blue Greens 'n' Beans*; *Sport's Lament*; *Where It's At*.

Personnel: Clifford Scott, tenor, alto saxophones; Kynard, organ; Howard Roberts, guitar; Milt Turner, drums. Track 1 only—Ronell Bright, piano; Ray Crawford, guitar; Leroy Henderson, drums.

Rating: ★ ★ ★ ½

This is in the genre that Blue Note has been pioneering for a while (actually since they found Jimmy Smith but more pointedly of late). It is close in spirit to some of the Stanley Turrentine sessions. With the advent of rock and roll, it has remained for jazz companies like Blue Note, Prestige, and Pacific Jazz to become the bulwarks of rhythm and blues. That's the second side of the record.

The first side consists of Gospel songs rendered with respect and spirit but not improved upon sufficiently to warrant their jazzing. Horace Silver has shown one way the Gospel influence can be used in jazz. Everyone needn't attempt to follow the Silver road, but one must bring something extra to a project of this kind. Kynard's rendition of *Motherless* is logically developed and full of feeling, but although he gets a warm, controlled sound and swings with assurance, he is not a particularly inventive player.

The second side is much more success-

ful in terms of what they are trying to do.

Scott plays an effective, gravel-voiced tenor in an Illinois Jacquet-Arnett Cobb groove on Cobb's *Sailing* and is Gene Ammons-like on Cecil Gant's *I Wonder*, during which he and Kynard capture the mood perfectly. On Mal Waldron's *Beans*, originally written for Ammons, Scott doesn't sound like Gene but again is rough-toned and ready. Kynard makes good use of sustained tones here.

Scott's alto sounds like Johnny Hodges' on Kynard's lovely, sad *Lament*, until the end, when he gets into a Charlie Parker bag. If it sounds as if he is derivative, he is to a great extent, but also he is a very unpretentious, happy wailer. He sums this up in his opening solo on the Twist-time title tune, *Where*. Kynard really generates a swinging blues sound and feeling in this closer.

Roberts and Turner are supporting actors in this set, and they do their jobs well. Crawford and Bright have short solos on the one track in which they appear. (I.G.)

Harold Land

JAZZ IMPRESSIONS OF FOLK MUSIC—Imperial 12247: *Tom Dooley*; *Scarlet Ribbons*; *Foggy Dew*; *Kisses Sweeter Than Wine*; *On Top of Old Smoky*; *Take This Hammer*; *Blue-Tail Fly*; *Hava Nagila*.

Personnel: Carmell Jones, trumpet; Land, tenor saxophone; John Houston, piano; Jimmy Bond, bass; Mel Lee, drums.

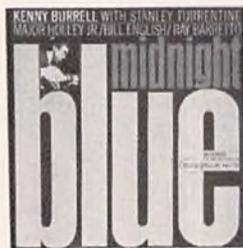
Rating: ★ ★ ★ ½

First of all, I am not overly fond of what is being done with folk music in the United States today. I imagine that is why I like this album. The quintet either

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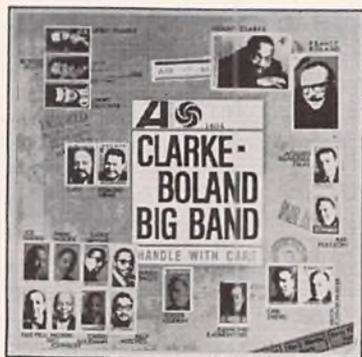
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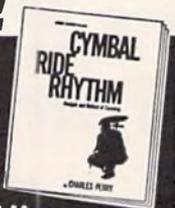


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dispenses with the folk themes in extremely short order and immediately starts cooking on chords that most often don't seem to be the changes that came with the originals (*Dooley, Ribbons*) or else effectively utilizes simple reworkings before launching into solos—*Old Smoky* is temporarily *Old Funky* as it becomes a fast waltz; *Hammer* is stated in 2/4.

Land is playing better than ever in his lyrical, connective style that flows with grace and rhythmic heat.

Jones seems to be closer to Clifford Brown than ever before, but he is doing a more convincing job because he is a much more accomplished trumpet player now. On *Kisses* he is less Brownie and more Jonesy. His work on *Hammer* is that rare combination of strength and subtlety that marks an excellent muted performance.

Houston, who played with Sonny Stitt and Gene Ammons in the early '50s, comes out of Bud Powell by way of Kenny Drew and Sonny Clark. Sometimes his mind is ahead of his fingers (places in *Dooley*), but he generally is very good. His opening solo on the cleverly arranged *Fly* is a high spot.

Speaking of arrangements, the integration of writing and blowing on *Nagila* is very dextrously done. The rhythm section is fine throughout. Lee is *not* Mel Lewis under a pseudonym. He is a newcomer with much taste and drive.

Folkniks will not dig this album unless they are ready to move up in class. Jazz fans should not let the title put them off. This is no watered-down commercialization of jazz. If only for the work of the unduly underrated Land, this is a must. (I.G.)

Michel LeGrand

MICHEL LE GRAND PLAYS RICHARD RODGERS—Philips 200-074 and 600-074: *Falling in Love with Love; People Will Say We're in Love; Bali Hai; Have You Met Miss Jones?; It Might as Well Be Spring; This Can't Be Love; Some Enchanted Evening; There's a Small Hotel; Getting to Know You; My Funny Valentine; The Lady Is a Tramp.*

Personnel: Clark Terry, Ernie Royal, Al Derisi, Snooky Young, trumpets; Urbie Green, Bob Brookmeyer, Bill Elton, Willie Dennis, John Rains, Dick Lieb, Wayne Andre, Tommy Mitchell, trombones; Ray Alonge, Bob Northern, Julius Watkins, Earl Chapin, French horns; Don Butterfield or Harvey Phillips, tuba; Richard Berg, George Berg, Al Howard, Harold Feldman, Anthony Castellano, Don Hammond, woodwinds; Jerry Dodgion, Rick Henderson, Phil Woods, Walter Levinsky, Paul Gonsalves, Al Klink, Sol Schlinger, Danny Banks, reeds; Tommy Flanagan, Lou Stein, or Hank Jones, piano; Milt Hinton, bass; Sol Cubin, drums; Billy Costa, Warren Smith, Gary Burton, percussion.

Rating: ★ ★ ★

If you want to hear a batch of familiar Richard Rodgers tunes played in a decidedly unfamiliar fashion, this could be your dish.

LeGrand, in most cases, has created his differences by switching the emphasis of the original phrasing, cutting it into segments that change the feeling of the originals—though this does not necessarily amount to an improvement.

His arrangements are largely made up of thick-textured ensembles with Phil Woods occasionally cutting through on alto saxophone to bring a bright splash of lightness to the heavy tone of LeGrand's arrangements.

The most effective piece is the one that depends least on LeGrand's orches-

tration—*Tramp*, on which Paul Gonsalves leaps right into a softly coaxing tenor saxophone solo followed by some bright piano (unidentified).

The general feeling these performances convey is that they have been attacked with an attitude not of building on the material at hand but of taking a determinedly different approach, no matter how inappropriate that approach may be.

(J.S.W.)

Herbie Mann

HERBIE MANN LIVE AT NEWPORT—Atlantic 1413: *Soft Winds; Desafinado; Samba de Orfeu; Don't You Know?; Garota de Ipanema.* Personnel: Mann, flute; Dave Pike, vibraharp; Don Friedman, piano; Attila Zoller, guitar; Ben Tucker, bass; Bobby Thomas, drums; Willie Bobo, Patato Valdez, percussion.

Rating: ★ ★ ★ ½

The manner is more interesting than the matter on most of these tracks.

Soft Winds, a 24-year-old riff, gains little from its watermelonish Latinization; *Desafinado*, already played to death, loses its charm by being treated in a brightish straight 4/4; *Samba de Orfeu*, of which there are also too many other versions from which to choose, is played too fast for comfort. This leaves Tucker's simple but attractive *Don't You Know?* and Antonio Carlos Jobim's admirable *Garota*.

The blowing, though, is unpretentiously successful throughout, with Mann in fluently convincing form and Zoller consistently impressive both in amplified solos and in the unamplified passage on *Garota*.

Friedman is less resourceful than when heard with his own trio but has some inventive moments; the recorded presence on him could have been better.

Three stars for the first side; four for the two tracks on the second. (L.G.F.)

Charlie Mariano

A JAZZ PORTRAIT—Regina 286: *I Feel Pretty; The Wind; To Taiho; Goodbye; The Shout; Portrait of an Artist; Deep in a Dream; Pretty Little Niede; The Song Is You.*

Personnel: Tracks 1, 6, 9—Bernie Glow, Jimmy Sedler, Jimmy Nottingham, Marvin Stamm, trumpets; Bob Brookmeyer, Wayne Andre, Joe Claverdone, Paul Faulise, trombones; Dick Berg, Bob Abernathy, Aubrey Facenda, Dale Clevenger, French horns; Don Butterfield, tuba; Mariano, alto saxophone; Roger Kellaway, piano; Art Davis, bass; Mel Lewis, drums. Tracks 2, 4, 7—Dave Nadien, Gene Orloff, Rauoul Poliakin, Emanuel Vardi, George Ricci, strings; Margaret Ross, harp; Mariano, alto saxophone; Phil Bodner, reeds; Jim Hall, guitar; Bob Phillips, piano, celeste, vibraharp; Richard Davis, bass; Ed Shaughnessy, drums. Tracks 3, 5, 8—Stamm; Mariano; Jaki Byard, piano; Richard Davis; Albert Heath, drums.

Rating: ★ ★ ★ ★

Mariano seems to have really hit his stride in the last year. The recent release of Charlie Mingus' *Black Saint and the Sinner Lady*, on which Mariano's playing was a brilliant combination of authority, virtuosity, and inspiration, has been followed by this fascinating showcase in which he is heard in three settings—with a big band, with strings, and in a quintet in which he shares solo opportunities with trumpeter Stamm.

Mariano's impassioned drive shines through all his appearances. At up tempos he can be searingly brilliant, and on slower pieces there is no diminishment in his emotional power as he digs into his lines with perceptive deliberation.

Don Sebesky has given him a set of arrangements that are really worth playing. The big-band selections have sweep

and excitement; the pieces for strings are at the least serviceable and at best (*Good-bye*) ingenious in their use of an astringent, discordant string sound in place of the customary sighing cushion.

The quintet numbers are relatively simply constructed—alto and trumpet in unison on the theme and then into solos for each. Stamm has a flowing, long-lined style that could be developed with some individuality. It is particularly interesting to find what a big sound Sebesky has managed to get from this five-man group. (J.S.W.)

Joao Meirelles

COOL SAMBA: JOAO AND HIS BOSSA KINGS—Battle 6123; *Sao Dumco Samba; Samba Sem Nome; Se Teus Olhos Falassem; Batucada; Conselho a Quem Quizer; Solucao; Carnival Medley; Gostoso e Samba; Nacao Nago; Samba Toff; Essa Nega Sem Sandalia; Uha Du Amor; Ritmos Carnavalescos Improvisatos.*

Personnel: Silvio Lopez, trumpet; Meirelles, flute, alto and tenor saxophones; Antonio Oliveira, piano; Manuel Gusnui, bass; Jayme Storino, drums; Amauri Rodriguez, percussion.

Rating: ★ ★

These tracks are more vignettes than full-scale performances. Only three of the 13 numbers run more than two minutes, and one, *Samba Toff*, fades after 55 seconds. Obviously, not much improvisational development could be expected.

Almost all the music is ensemble; the few solos attempted are very brief. In many instances, they are scarcely more than recitations of the melody.

Meirelles, listed as playing flute and alto saxophone, does in fact blow tenor most of the time. In conception and execution, he resembles both Stan Getz and

Zoot Sims, though he is closer to Getz. His work on *Nago*, however, gives the distinct impression that he has listened long and carefully to Sonny Rollins' *Sr. Thomas*, and he even puts a bit of the Rollins flavor into his delivery.

The group, like its leader, sounds imitative. Its approach to *Gostoso*, and to passages in certain other tunes, brings the Horace Silver Quintet sharply to mind. In other spots, it fashions a sound that is usually identified with West Coast small-group jazz.

The best thing on the album is the rhythm section, which hammers out consistently stirring and vari-faceted time. Too bad its efforts could not have been employed in more suitable surroundings. (D.N.)

Sonny Stitt

MY MOTHER'S EYES—Pacific Jazz 71; *Summer Special; My Mother's Eyes; Stitt in Time; Blue Skies; My Mother's Eyes; S.O.P. Blues; Don't Go to Strangers; Red Top.*

Personnel: Stitt, tenor saxophone; Charles Kynard, organ; Ray Crawford, guitar; Doug Sides, drums.

Rating: ★ ★ ★

Stitt, apparently, is almost as fond of *My Mother's Eyes* as George Jessel. He plays it twice on this album—some-what inexplicably. (He also played the tune on his recently released Impulse record.) It is true that the two performances here differ in tempo and that there is more solo variety in one than in the other, yet it seems to me that the material is not reinterpreted enough to warrant two expositions.

The first version is a slow walk through

the melody by Stitt and Kynard. The notes call it soulful. Perhaps; but it could just as easily be termed world-weary. Kynard sounds rather soap opera-ish, besides. The second interpretation is taken slightly faster. Again Stitt sticks close to the melody, but the faster pace enlivens his presentation. Kynard climbs out of the corn crib here to deliver a pretty fair solo. Crawford, a fine musician, posts the best solo of the track and is a potent force on all numbers.

Aside from these two performances, which are perhaps the weakest in the album, the remainder is good standard Stitt fare. The tenorist creates some fine passages on *Blues, Strangers*, and *Time*. Over-all, Stitt fans will find much to please them. (D.N.)

John Young

A TOUCH OF PEPPER—Argo 713; *Blues Oreeence; Joey; Everything's Coming up Roses; A Lot of Living to Do; Search Me; Sorenata; Inch Worm; The Bridge; In Other Words.*

Personnel: Young, piano; Sam Kidd, bass; Phil Thomas, drums.

Rating: ★ ★ ½

"Keep your head still on this one if you can!" cries the annotator, speaking of Young's *Oreeence*. I had no trouble. My head lay easily in the palm of my hand, cradled in deep repose for the entire five minutes and 39 seconds of the track—and for most of the other performances on this album.

Young offers little here that has not been said a thousand times by a thousand pianists who ply the cocktail circuit.

Note the selection of tunes: all except

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three are the safe, show-standard type that would be familiar to a sizable listening public. Now, there would be nothing wrong with this—even as a selling point—were Young to lend some originality to his treatments. Except for *Roses*, he doesn't.

On the other hand, Young's own *Oreenee* and Sonny Rollins' *Bridge* are pleasurable, though far from head-shaking performances.

The pianist comes to life for these few minutes and shows he is capable of more than keyboard banality. He owns a strong pair of hands, which he keeps busy turning out a host of blocked chords. His whole approach is reminiscent of Erroll Garner, especially in *Oreenee* and *Joey*.

Kidd, a walker from the word go, is a definite asset to the group. (D.N.)

SONGSKRIT

A Column of Vocal Album Reviews/By JOHN TYNAN

Bill Henderson-Oscar Peterson

Marking time can get to be an awful bore if one is talented and frustrated of recognition. In Henderson's case the period of marking time stretched over several years for the 33-year-old Chicagoan. With the release of *Bill Henderson with the Oscar Peterson Trio* (MGM 4128) his long-time Chicago coterie of fans will have to share him with the world at large, because Henderson has taken his place with the best in the business.

A jazz-oriented vocalist of unusual warmth and character, Henderson is heard in the illustrious company of Peterson, bassist Ray Brown, and drummer Ed Thigpen. Never does the trio obtrude; on the contrary, one might have wished for a few well-chosen solos from Peterson, at least. But strictly in their roles as accompanists, the three perform with sympathetic discretion. At one point, however, the Peterson personality does indeed project: his delightful conception of accompaniment and introduction to *The Lamp Is Low* finds him playing the changes of *Milestones* behind the singer. Hum the *Milestones* line behind *The Lamp*; it works out beautifully.

Evidently much thought went into the selection of songs, for they are all choice pieces. Henderson does them all full justice. His approach varies, ranging from an almost goose-humbly slow and groovy treatment of *You Are My Sunshine* to a *The Folks That Live on the Hill* so romantic it should put every bachelor in town on the qui vive—or on the drive to the altar. The other songs are *All or Nothing at All*, *I Wish You Love*, *Gravy Waltz*, *A Lot of Livin' to Do*, *I See Your Face before Me*, *I've Got a Crush on You*, *At Long Last Love*, *Baby Mine*, and *Wild Is Love*.

Henderson's is by no means a great voice or even a very good one. But as you listen you don't care; it just doesn't matter one bit that he has to strain for notes at times. So does Ray Charles. In fact the similarity of appeal à la Charles' in Henderson's case is more than passing. They both share the same quality: that projection of heartfelt emotion dubbed soul (if the expression may be pardoned at this point).

No question about it, Henderson has arrived. It's time.

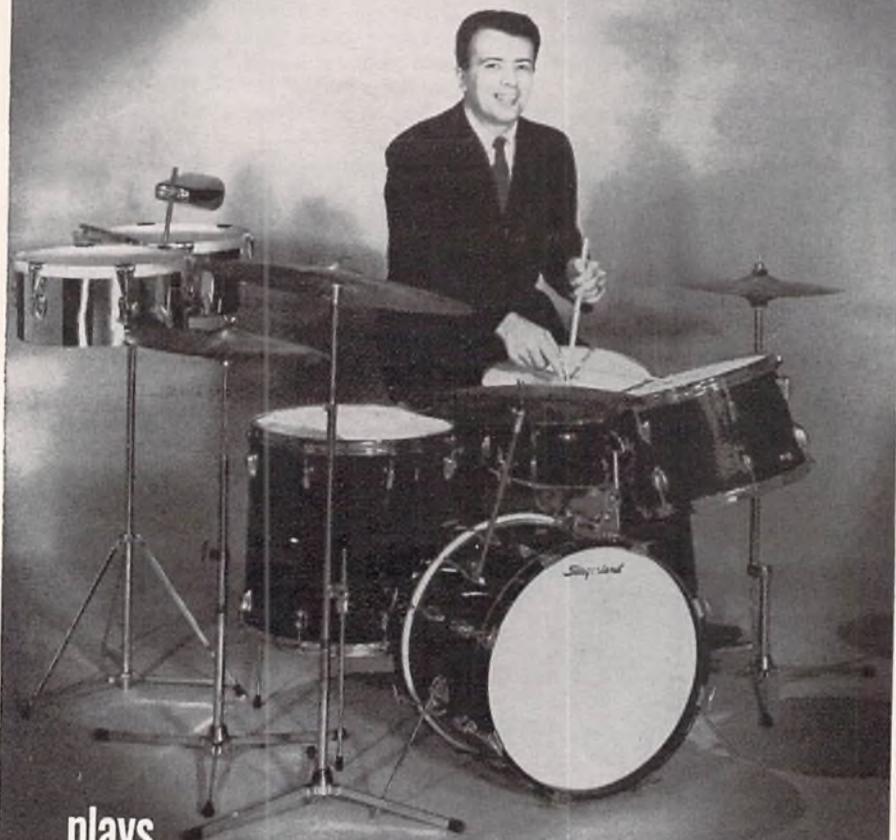
Frank Sinatra

In an apparent attempt to offset possible consumer resistance to the very familiar selections on *Sinatra's Sinatra* (Reprise 1010), the record company has blazoned "First Time in Stereo" and "Newly Recorded" on the cover of this package. It should make little difference, though, to legions of listeners whose collected Sinatra already includes such sides as *I've Got You under My Skin*; *In the Wee Small Hours of the Morning*; *The Second Time Around*; *Nancy*; *Witchcraft*; *Young at Heart*; *All the Way*; *How Little We Know*; *Pocketful of Miracles*; *Oh, What It Seemed to Be*; and *Put Your Dreams Away*. The only song of recent vintage on this LP is the currently popular *Call Me Irresponsible*.

The Thin One is in fine fettle, however, and arranger-conductor Nelson Riddle reprises (no pun intended) those well-known arrangements stamped with a highly personal style that became so integral a part of so many Sinatra albums during the singer's years with Capitol.

So there's nothing much new in this so far as repertoire or treatment is concerned. But to hear Sinatra rework such favorites, as he alters a phrase here and inserts a subtle melodic change there, should be fulfillment enough for the connoisseur.

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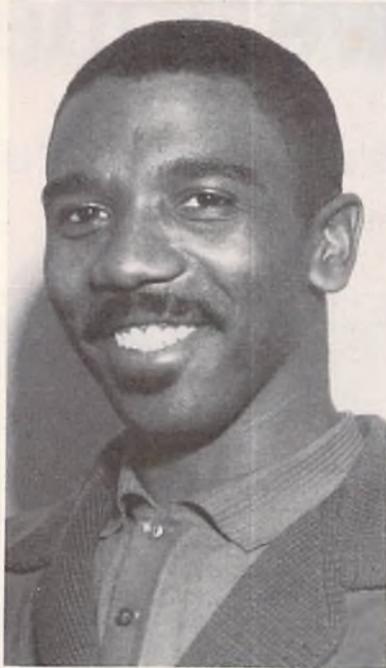
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BLINDFOLD TEST

By LEONARD FEATHER

'You have about 3,000 effects to choose from, and you can get pretty hung up trying to figure it all out.'

JIMMY SMITH



To put it casually, a lot has happened to Jimmy Smith's career since the last time he took the *Blindfold Test* (DB, Aug. 3, 1961). The last two years have brought him, not unexpectedly in view of his previous accomplishments, to the top echelon of commercial jazz success.

The fact that his records have been selling in the hundreds of thousands (and this includes both the recent Verve LPs and the earlier releases on Blue Note) has changed neither his basic approach to jazz organ nor the nature of his contribution to modern music. This should be axiomatic, for his style is as firmly personal and technically unmatched as it has been since 1955; nevertheless, his success has led to the seemingly inevitable critical putdowns that greet most artists who are lucky enough to achieve general popularity and economic security.

As I observed in an organ survey in the issue of last Oct. 24, Smith's unique status has been achieved on four levels—tonal, rhythmic, melodic, and harmonic. It is interesting to note that his original inspiration was Bill Davis, whose record (No. 3 below) he didn't happen to care for. Smith was given no information, before or during the test, about the records played.

THE RECORDS

1. Gerald Wilson. *Straight Up and Down* (from *You Better Believe It*, Pacific Jazz). Carmell Jones, trumpet; Harold Land, tenor saxophone; Richard Holmes, organ; Wilson, composer, arranger.

That's beautiful. Don't know who did the arranging, but I *know* who the soloist was. No, I don't mean the trumpet player, or the saxophone—I'm talking about Groove Holmes. I dig him. He's one of my pupils. He took my place with Don Gardner's group, you know, back in the mid-1950s.

I liked the idea of combining the big band with the organ. But Holmes should have used a different stop, one that could have cut over the top of the band. It was a low resonance tone, the one he used. Maybe one flute stop and one string in the second group, top manual, would have done it. But it's a great performance anyway; I'd rate it five stars.

2. Joe Williams. *Memories of You* (from *Memories Ad Lib*, Roulette). Count Basie, organ; Freddie Green, guitar; Jimmy Crawford, drums; George Duvivier, bass; Williams, vocals.

The voice is familiar—that was Joe Williams. Count Basie on organ, Freddie Green on guitar, Sonny Payne on drums, and the bass player—maybe Eddie Jones?

I was just trying to imagine how Basie approaches the organ. . . . I'd probably throw some string stops in there, and a little flute—he's probably got a pre-set stop, sort of like heavy flutes. See, you have about 3,000 effects to choose from, and you can get pretty hung up trying to figure it all out. But you can get a good idea after studying it for about 38 years. I've been with it about 10 years now.

I'd rate this another five, anyway. Very pleasant listening.

3. Wild Bill Davis. *Low Bottom* (from *Flying High*, Everest). Davis, organ.

I would say it's an average record, a

little repetitious. I'd give it two stars. Balance wasn't too good. That was Wild Bill—I know his sound, because he uses what we call high boys; the modern guys use the low tone cabinets. . . . It was probably just one of those things he had to do in three minutes.

4. Marian Montgomery. *Confessin' the Blues* (from *Marian Montgomery Swings for Winners and Losers*, Capitol). Dick Hyman, organ; Miss Montgomery, vocal.

Sounds good. . . . Is this a new girl? Can't think of her name, but she's comin' back. Gets very good blues feeling. The gentlemen of the ensemble were good too. Liked the organist. . . . sounded a little bit like Milt Buckner, but I don't know. I'd give it four stars, sure.

5. Paul Winter. *All Members* (from *New Jazz on Campus*, Columbia). Dick Whitsell, trumpet; Winter, alto saxophone; Jay Cameron, baritone saxophone.

Wow! I dug that. I noticed where the trumpet player—he came in for his solo, and the alto player took the bass parts; then later on, here comes the baritone—he's running the bass changes, and the alto and the trumpet player, they're playing the solos.

Cleverly built up. Sounds good. Rhythm section a little shaky, though. But I rate it four stars. Don't know any of the soloists, however.

6. Jackie Davis. *Five Minutes More* (from *Easy Does It*, Warner Bros.). Davis, organ.

Give me five minutes more, give me 10 minutes more. . . . Good organist—if it's who I think it was. . . . Jackie Davis. I know him well. He was supposed to teach me. He was supposed to give me lessons, oh, back in '40-something. And I took his place in Atlantic City. He was doing a single at the Harlem Club. Course, he knows more than the younger guys, about mixtures. . . . and he's got that lull feeling. I rate that five stars, of course.

7. Herbie Hancock. *The Pleasure Is Mine* (from *My Point of View*, Blue Note). Hancock, piano, composer.

Beautiful, beautiful! I don't know who that is, but I thought the voicing was great; it was a very pretty composition, and the pianist played wonderfully. I can't find anything to criticize about that one—the way he voiced it for that little group knocked me out. Certainly five stars for this. Sounds a little like Billy Taylor.

8. Wes Montgomery. *Days of Wine and Roses* (from *Bass Guitar*, Riverside). Mel Rhyne, organ; Montgomery, guitar.

Well, of course, I recognized that right away—that was Wes. And I like the tunc very much—I think I'd like to record it myself. The organist used just a pre-stop and no pedal, so it didn't sound quite as full as it could have. But I found the idea of using the organ in the background quite pleasant. I'd give it five for Wes—well, let's say, on the whole, four stars.

Afterthoughts by Smith

There's a great deal of difference in the effects you can get out of the different types of organ. On one kind you can get different effects, like the accordion and the banjo and so forth.

I've tried them all, and the one I play is the only kind that works for me. It has much more projection than all the rest. It also has a faster attack, and I'm faster than *it* is, at that!

As for the pipe organ, its attack is very slow. I can hit a note, and go for a walk around the corner for some cigarets, and come back and the note has just come out!

I like to play it once in a while for kicks, though—not for pay. Another fellow and I, we take turns playing Christmas carols over the holidays at Wana-maker's. Any time I'm home for Christmas in Philadelphia, that's when I play pipe.



BOOK REVIEWS

HOW TO GET YOUR SONG RECORDED, by Robert Rolontz. Introduction by Mitch Miller. Published by Watson-Guptill Publications, Inc., 103 pp., \$2.50.

The title is the kind of teaser that sells books. It belongs in the category that embraces *How to Live to Be a Hundred*, *How to Conquer Your Fears*, and *How to Succeed in Business without Nearly Dying*. Nevertheless, it is a cut above the normal self-help tome — and considerably more realistic.

After an optimistic, bromidic introduction by Mitch Miller ("*I Love You* can be said in a thousand ways, many of them unacknowledged. . ."), there is a foreword by Rolontz in which it is pointed out that nowhere will this book tell how to write a song—that it is mainly a marketing or selling aid.

Next comes a chapter outlining succinctly the state of the music business today—the decline of the major publishers' influence, the emergence of countless small publishing houses owned by artists or record companies, the role often played by disc jockeys and record distributors in starting a hit, and the various ways to go about getting a song to the right people.

The remainder of the book is a guide to all the other problems the writer may run into en route to these people:

How to make a demo record; how to copyright your song; the exact functions of the American Guild of Authors and Composers, of ASCAP and BMI; how to become a publisher yourself; how to start your own record company (all you need is a few hundred bucks and a lot of nerve); and finally a chapter called "On Being a Songwriter", which includes a pep talk (" . . . only those with that rare combination of ability, drive, and persistence will make their way. . .") and practical facts, such as the admission that in the final trade analysis, a song that becomes a big money maker is ipso facto a good song. By this yardstick *Sally Go 'round the Roses* and *Sugar Smack* and *My Boy Friend's Back* are "better" songs than *Spring Can Really Hang You Up the Most* or *I'll Be Around* or *Strange Fruit*, since none of the last three was ever a hit.

Rolontz tries to comfort those who may be discouraged by such revelations; he points out that "even though pop songs are written to be commercial, this does not mean that a songwriter has to let his style be dominated by . . . changing fads. . . . During the peak years of rock and roll from 1955 to 1959 many attractive ballads became hits (*On the Street Where You Live*, *All the Way*)."

The stinger in this, of course, is that the "many" attractive ballads (I'm not so sure about the word "many") were al-

most exclusively songs from Broadway plays, movies, or television shows. Only a few rare exceptions made it commercially as standards without the help of some such source.

To cite an example at random of the changes in the popular song meat-market over the last two decades: in the 1940s Duke Ellington had innumerable major hits, several of which were on the best-seller charts (*Don't Get around Much Anymore*, *Do Nothing Till You Hear from Me*, *I'm Beginning to See the Light*, etc.); but in the 1950s the only Ellington song that enjoyed anything even close to comparable general acceptance was *Satin Doll*, and this was never a real hit; it merely crept into the standard class.

If Ellington cannot buck the trend or reverse the tide, what hope is there for the newcomer?

This brings me to one of the few statements in the book with which I take issue. "For the burgeoning composer," writes Rolontz, "the basic tool is knowledge of music itself. The study of music, and harmony and composition, is a necessary part of the composer's trade. No matter where you live, there are either music schools or colleges with musical courses somewhere nearby. Occasionally young writers have the idea that they might spoil their style if they study formal music. . . . As any composer in the field will attest, they will enhance their professional song-writing careers by studying composition."

Speaking from firsthand experience that stretches back to the days when this rule would indeed have applied, I can only say regretfully that today it is simply not true.

The very facts in Rolontz' chapter on submitting a song bring one face to face with today's realities. One has to submit a demonstration record. Not only are many of the writers of hit songs musically illiterate; even the a&r men, in many instances, are incapable of reading a song submitted.

It should be obvious, from a study of the kind of singers and vocal groups involved in the creation and interpretations of today's typical hits, that an academic knowledge of music is about the last requirement likely to be needed.

There have been moments when I have wondered whether my own studies have not been a handicap rather than a help, for the moment one starts thinking in strictly musical terms, an entirely different set of values takes over. If one is seriously concerned with composition, obviously Rolontz is right about the necessity for study; but if one is concerned with the objective named in this book title, forget it.

What has happened in the popular-song world, in short, is that the so-called "quality" song has taken a back seat since the growth and cultivation of the teenage market and that for a young writer to think he can get a song of genuine intrinsic artistic merit recorded, simply by taking it to a record company, a music publisher, or an artist, is to bet on a horse at 10,000-to-1 odds.

This brings to mind one characteristic of the book that must be established immediately if it is to serve its purpose.

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Rolontz, in writing it, was thinking mainly in terms of the writer looking for a record in the single (45-rpm) market. If his title had been intended to imply *How to Get Your Song Recorded in an Album*, he could have confined his entire work to a single-page, two-word chapter: "Lotsa Luck."

Bear in mind that the author is trying to guide the reader to the *Billboard* Hot Hundred chart rather than to any real, essentially musical achievement. He is not advising how to get a good song recorded or how to write a good song or any other kind of song. On this level he achieves his objective admirably.

There are all kinds of lists at the end—record manufacturers, music publishers, record wholesalers, recording studios, pressings plants—that will undoubtedly be of value to the struggling newcomer who still has his illusions about the harsh realities of the commercial song-huckstering world of today. There is, however, not one word about payola; even though graft has now gone underground and the payees must be cultivated and paid off in subtler, harder-to-pin-down ways, this remains an almost inescapable factor in the business as it is now constituted.

Rolontz has supplied a book for which, I am sure, there has long been a substantial demand. If the statistics I've heard are accurate—and the statistics say that five of every four Americans think they can write songs—then I'm sure he has a Hot Hundred Hit book on his hands.

—Feather

NEGRO FOLK MUSIC U.S.A., by Harold Courlander. Published by Columbia University Press, 324 pp., \$10.

THE POETRY OF THE BLUES, by Samuel B. Charters. Published by Oak Publications, 111 pp., \$1.95.

THE LEADBELLY SONGBOOK, edited by Moses Asch and Alan Lomax. Published by Oak Publications, 97 pp., \$1.95.

ON THE TRAIL OF NEGRO FOLKSONGS, by Dorothy Scarborough, foreword by Roger D. Abrahams. Published by Folklore Associates, 295 pp., \$8.50.

Several recent books on the subject of blues and Negro folk music are of more than passing interest and reflect the attention the music has been accorded as part of the wave of popular interest in folk music during the last several years.

For those who are not too familiar with the extent, development, and stylistic variety of the Negro folk music of the United States, Harold Courlander's *Negro Folk Music U.S.A.* offers a well-organized and comprehensive examination of the music and the social conditions from which it grew. The fully documented book (accompanied by 42 complete musical illustrations in addition to the numerous examples

scattered through its pages) is a survey of America's treasure trove of Negro folk music from its earliest days and in just about all of its forms and manifestations.

With 17 previous books to his credit, Courlander is a recognized authority on the old- and new-world music of the Negro, and he brings his extensive background to bear on this latest work. The result is a lucid and penetrating study of the backgrounds, character, form, and content of the music evolved by the Negro in America as a blending of acquired European and ingrained or retained African musical characteristics; in many ways it is the most satisfactory single introduction to the music.

The author is especially effective in the organization and approach to his materials: Courlander carefully separates type from type and form from form (a feat in itself, since there is considerable overlapping and blurring of distinctions) and presents them in a readable, scholarly, though non-fussy, manner, so that the reader comes away with a strong realization of just what constitutes Negro folk-song.

If there is not a great deal of particularly original research on Courlander's part, he has done the reader a significant service in drawing upon most of the important research work of others in the area of Negro music, assimilating it and fashioning a fine, cogent, and fairly complete outline of the music that shows it as a continuum and a broad-based musical tradition that seeped its way (in one form or another) into every facet of Negro life in this country, thus providing jazz an extraordinarily broad and strong foundation upon which to build and from which to depart and develop.

Almost all the examples cited by Courlander in illustration of his text are from relatively recent LP collections (which, of course, makes it easy for the reader to gain access to the material), but the entire mass of superb Negro folk music recorded by commercial record companies during the 1920s, '30s, and '40s is ignored. One cannot help but wonder if Courlander is ignorant of this material or if he has some serious reservations about its value as folk documents. There would appear to be some discrepancy, then, in his citing so many song examples by blind New Orleans street minstrel Snooks Eaglin, who learned his entire repertoire from the selfsame phonograph recordings Courlander so pointedly ignores. There are several small inaccuracies in the textual transcriptions, a couple of obvious blues have been included as work songs, but these are small matters.

Negro Folk Music U.S.A. can be recommended unreservedly as a serious, valuable, lucid introductory examination (with no axes to grind) of the unique body of song—and approach to song—evolved by the Negro in the United States. It is a succinct and readable book that gives one a sense of the music of the American Negro as an interlocking and ever-developing tradition.

Sam Charters, author of the valuable, pioneering *The Country Blues*, has recently assembled a monograph that deals with

the blues as poetry, treating the music as a folk literary form and exploring a number of the devices, modes of expression, conceits, and other formal elements employed by Negro folk poets in the creation of blues. *The Poetry of the Blues* is in its way a modest success, a success in that it is a good introduction to those new to the blues, that Charters' palpable enthusiasm communicates itself readily to the reader, and that he is able to demonstrate the great richness, emotional power, intensity, and epigrammatic compression of the blues form. It is modest in that 110 pages of text and 180 textual illustrations, the bulk of them very brief excerpts from longer blues, can scarcely do justice to the complexity, variety, and individuality of the blues.

Charters is particularly effective in his verse-by-verse exegeses of several blues; by showing the relationships of the song parts, pointing out the omissions, the compression, the emphasis on only essential, meaningful detail, he gives the reader a valuable insight into the poetic techniques employed by the best blues men.

The value of *The Poetry of the Blues* has been diminished considerably by the recent appearance in paperback (at 95 cents) of Paul Oliver's estimable *Blues Fell This Morning*, which, though conceived on more sociological than poetic lines than Charters' monograph, offers a far more rewarding and comprehensive examination of the music in all its ramifications, including that of the poetic.

Also from Oak Publications, Folkways records' publishing adjunct, is *The Leadbelly Songbook*, an attractive paperback that contains 73 ballads, blues, and folk songs, as sung by the late Huddie Ledbetter, in transcriptions by singer-guitarist Jerry Silverman. There are a series of short, slight, affectionate introductory essays by Moses Asch, Frederic Ramsey Jr., Charles Edward Smith, Woody Guthrie, Pete Seeger, and an afterword by Alan Lomax, all friends of the Louisiana-born singer, 12-string guitarist, laborer, wanderer, convicted murderer (who sang his way to freedom), and, above all, consummate balladeer who died in December, 1949, at age 60. The man's songs, as the book indicates, are his best tribute; he enriched us all.

Folklorists and students of folk music will be pleased at the news that one of the basic source books on Negro folk music in the United States, Dorothy Scarborough's *On the Trail of Negro Folk Songs*, first published in 1925 by Harvard University Press and long out of print, has been made available once again as one of a series of reprint editions of folklore texts by Folklore Associates, 12 Meetinghouse Road, Hatboro, Pa. The current edition adheres strictly to the 289-page format of the original edition (and was probably reproduced photographically from it), but it adds a useful index of song titles and first lines not found in the original. There is, moreover, an informative foreword by Roger Abrahams that gives biographical data on Miss Scarborough, one of the pioneering folklorist-collectors.

—Welding

FEATHER'S NEST

By LEONARD FEATHER

Some interesting mail has arrived as a result of my Aug. 29 column in which I suggested a revised chord-symbol system.

On the yes side, W. K. Shull of Monongahela, Pa., said "OK, Leonard, I'll bite. I am an amateur arranger and leader, and I will try the Feather System of Chord Annotation for jazz on a few arrangements. Meanwhile, you take care of the rest of the chords and alphabet; send or publish the completed list."

For those who missed the column, the major, augmented, and diminished signs remained unchanged; the other symbols were C I for C mi 7, C J for C maj. 7, C K for C 7 flat 9, C L for C aug. 5 flat 9, C M for C minor, C N for C mi. 7 flat 5, C P for C 7 flat 5, and C Q for C 13 flat 5. To these I now suggest four additions:

C maj. 7 flat 3 becomes C R.

C maj. 7 flat 5 becomes C S.

C 7 aug. 9 becomes C T.

C maj. 7 aug. becomes C U.

Any new symbols beyond this point would involve chords that are rarely used in symbols and would make the system too complicated.

A letter from Marjorie Hyams Ericson of Evanston, Ill. (an old friend who was the original vibist with the George Shearing Quintet), said, "As a part-time teacher I reject the system, not because it is not logical but because it is unnecessary. Once a student understands the make-up and function of a chord, he never has to be told what form of the chord to play. C means the best C chord he knows. This excludes, of course, 1-3-5. C automatically means some form of C M 7, C M 9, C 6 9, etc. C 7 means the best dominant sounds—flat 9, 13, #9, augmented 11, etc. C Mi 7 means any form of the supertonic.

"Any musician who has to have every chord spelled out for him isn't really a musician. The only time it is absolutely necessary to designate flat 9, #9, or flat 5 is if the melody falls on the altered note; otherwise, every good form of the chord will suffice. Most of my students learn very early that a G-flat chord in the right hand and a C chord in the left is a pretty good C 7. A student should know that C 7 does not mean 1, 3, 5, 7."

I disagree 100 percent. Mrs. Ericson's students are not typical of the average young reader of sheet music or band parts. Secondly, it is a grave fallacy to assume that "best" in relation to a chord necessarily means "most complex" and "with most altered notes." Can one

imagine, for instance, how much "better" a C 7 with an augmented 11th or raised 9th might sound at a crucial point in a Mahalia Jackson record?

"Best" should be taken to mean "most appropriate to the type of music or degree of complexity of chords being used," and the variance connoted by this definition is one of the reasons we do need exact chord notations.

Another reason is that there could be a conflicting decision by, say, the guitarist and the pianist as to what constitutes the "best" chord at any given point.

A third reason, applicable especially in the case of song sheet music, is that each of a variety of chords that can go with a certain note of the melody may create a different mood or feeling, and it is important to the composer to be specific. If the melody has a D and the chord could just as easily be G 7, G 9, G 9 flat 9, or A-flat 9 flat 5, or even D diminished, why not say exactly which of these you require?

Mrs. Ericson is living in a utopian world where telepathy exists between composer and performer.

The most striking proof of my point came in another piece of mail produced by the column. Albert DeVito sent a copy of his book *Chord Encyclopedia* (Kenyon Publications). In this valuable volume are complete diagrams for every common (and less-than-common) chord, in every form: keyboard illustrations, notations on treble- and bass-clef staves, chord names in all their excessively variable current forms. The major-7 chords alone take up 24 pages, with each alteration shown in every key, in all inversions.

Unless it has sold no copies at all, a premise I find highly doubtful, the mere existence of a book such as this negates Mrs. Ericson's theory, since it does not take for granted on the part of the student any instinct, telepathy, or automatic knowledge.

DeVito agrees that "chords do present a problem as far as symbols go. All the publishers and writers of music [should] get together and work out something, as there is much confusion as to what one should use."

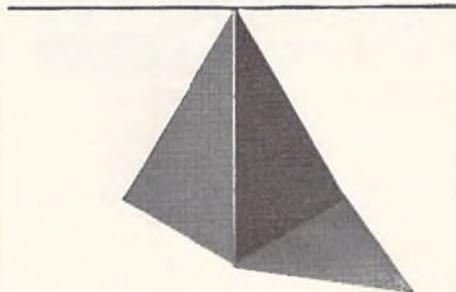
To illustrate his point, take a chord composed of C, E, G#, and B. Under the current system this could be written as C M 7 +5, C M 7 #5, C ma 7 +5, C ma 7 #5, C maj 7 +5 or C maj 7 #5. Under the Feather system all six variations would be abolished, and we'd just use C U.

All it would take is a few major publishers to print sheet music this way and a few top arrangers to use the system for their works to free a thousand musicians struggling with today's complexities and contradictions.

C U around the rehearsal hall.



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BUDDY ANDERSON



On a theater tour early in 1940, Cab Calloway's band stopped in Kansas City, Mo., for a week's engagement. A recent addition to the band's trumpet section had been young music rebel Dizzy Gillespie, who, aware of the city's reputation for jazz, looked it over to see what was happening. He found a kindred spirit in trumpeter Buddy Anderson, playing with the newly formed big band led by pianist Jay McShann.

McShann also had alto saxophonist Charlie Parker in his crew.

According to McShann, in his tribute to Parker in Bob Reisner's *Bird: the Legend of Charlie Parker*, "We had a little fellow in the brass section, Buddy Anderson, who met Gillespie. They would go to a hotel room together and practice. Anderson had what Diz wanted. He played in the same style as Bird only on the trumpet."

Gillespie, in later years, has mentioned this association and recalled how this was the time he first met Parker. The three of them fooled around with chords on the piano and exchanged ideas.

Their short experimental sessions were of psychological value, rather than of any particular developmental importance, for each of the trio realized he wasn't alone in wanting to break away from traditional jazz styles.

Gillespie was working on a creative style of his own, to take him out of the Roy Eldridge mold; Parker had recently returned from his first trip to New York, where, he later claimed, he found, while playing *Cherokee* with guitarist Buddy Fleet, that by using higher intervals of a chord as a melody line and backing them with appropriately related changes, he could play a thing he had been "hearing."

Anderson was probably one of the first jazz musicians to come under the

influence of the Parker searchings.

In later years Anderson remarked that he had the privilege of introducing Parker to Gillespie and recalled that the trumpeter wasn't particularly impressed with either Parker or himself.

Bernard Hartwell Anderson was born in Oklahoma City, Okla., on Oct. 14, 1919. His older brother, Theodore, played an alto saxophone and was a jazz-record fan—Louis Armstrong, Calloway, Paul Whiteman, Bessie Smith, Ida Cox, and Duke Ellington music was heard around the house during Buddy's childhood.

The younger Anderson was given violin lessons at the age of 7. When brother Teddy tired of the alto he gave it to Buddy, who immediately traded it for a trumpet (he had been introduced to a bugle in the Boy Scouts). With his horn he became a member of the junior high school and, later, senior high school marching bands.

Besides the influence of his brother's records, Buddy came under the spell of the singing at a small church close to his home. And he was in the heart of the territory where frequently were heard such bands as the Original Blue Devils, Andy Kirk's Clouds of Joy, Bennie Moten's Kansas City band; groups led by Gene Coy, George E. Lee, Alphonso Trent, Clarence Love; and a local band led by Eddie Christian, the older brother of guitarist Charlie.

While still in Douglass High School, Buddy became a featured soloist with Dub McCauley's Syncopators, a newly organized high school jazz band. He recalls that the baritone-horn playing of Charles Townsend, who doubled on trumpet, was of considerable influence on his playing.

Anderson joined bassist Louis (Ted) Armstrong's band in Clinton, Okla., on Dec. 31, 1934. This was the beginning of his professional career.

The Oklahoma area was strong for groups featuring guitar and bass, and Anderson has pointed out that many of the afterhours jam sessions were with one or more of the noted guitarists and bassists on the scene. He recalls that guitarists Jim Daddy Walker and Claude Burns and bassist Booker Mahoney all had a strong impact on young Charlie Christian.

When the trumpeter continued his education at the former Western University on the edge of Kansas City, he played with a 17-piece orchestra led by bassist Gene Ramey. By the summer of 1938 he had transferred to Xavier University in New Orleans, where he replaced Joe Newman (who had gone to join the Alabama State Collegians) in pianist Allegretto Alexander's jazz group. Other students at Xavier included Earl Bostic, Erroll Garner, and

bassist Aaron Bell.

A year later Anderson was back in Oklahoma City playing with Leslie Sheffield's combo, which also included Charlie Christian, tenor saxophonist Henry Bridges (later a star with Harlan Leonard's Rockets), and drummer Eddie Nicholson.

His next association was with McShann, also from Oklahoma, whose new group was scheduled to record for Decca and ultimately to make an eastern trek to the Savoy Ballroom in Harlem.

Anderson shared trumpet solos with Orville Minor. His work is especially notable in his accompaniment to Walter Brown's vocal on *Hootie Blues*.

McShann has recalled that the band made five or six acetates in a Wichita, Kan., radio station — one tune was *I Found a New Baby* — before it made its first Decca record date in Dallas, Texas. Both Anderson and Parker were on the session.

The trumpeter stayed with the band throughout its 1942 eastern trip, leaving in early '43 when it returned to Kansas City. He then played with Tommy Douglas' band in K.C.'s College Inn as first trumpeter, followed that with a stint in Charlie (Little Dog) Johnson's K.C. band, and finally had a reunion with Parker in a group led by bassist Winston Williams (ex-Harlan Leonard) for an engagement at Tootie's Mayfair Club. The Williams group — Williams, Anderson, Parker, Leonard Enois (guitar), Sleepy Wilcox (piano), Edward Phillips (drums), an unknown altoist, and arrangements by Parker — has been considered one of the first bebop groups working a regular engagement.

Anderson had a falling-out with Parker and left the group in late 1943 to join Benny Carter's band.

With Carter the trumpeter went back to New York. After leaving the multi-instrumentalist, Anderson joined Sabby Lewis' band for an engagement at the Zanzibar on Broadway. Because of difficulties regarding his Local 802 card, he had to leave and take jobbing dates.

In March, 1944, he went with a big band organized by Roy Eldridge for a tour to upstate New York. With Eldridge, the Oklahoman had hardly, if any, chance to solo. There is a story that the leader walked into the Heat Wave in Harlem one night and heard Anderson jamming. He had never heard him solo and was surprised, saying, "You got that stuff and gone, huh?" Roy recognized a trumpet style similar to Gillespie's.

When the new Billy Eckstine band left New York in June, Parker, in spite of their previous misunderstanding, got Anderson to join Gillespie, Gail Brock-

man, and Marion Hazel in the trumpet section.

They trekked to Florida, west to Texas, and on up to Kansas City and St. Louis. Anderson's health had become very bad, and it was necessary for him to be hospitalized. An 18-year-old Miles Davis of East St. Louis substituted. By the time the band reached the Regal Theater in Chicago the last part of August, trumpeter Howard McGhee had replaced Anderson.

After recovering, Anderson returned to Oklahoma City, where he slowly reorganized his life. He was physically unable to play trumpet anymore, so he switched to piano and has been active as a pianist in Oklahoma City for many years, as well as working in Local 703, having served several times as its president.

There has been very little written about Anderson. The *Hot Box* is indebted to Frank Driggs, whose *Story of Buddy Anderson* (*Jazz Journal*, England, 1961), contributed many facts in this article.

BUDDY ANDERSON DISCOGRAPHY

Dallas, Texas, April 30, 1941

Jay McShann and His Orchestra—Harold Bruce, Anderson, Orville Minor, trumpets; Taswell (Little Joe) Baird, trombone; John Jackson, Charlie Parker, alto saxophones; Harry Ferguson, Bob Mabane, tenor saxophones; McShann, piano; Gene Ramey, bass; Gus Johnson, drums; Walter Brown, vocals.

SWINGMATISM (937307)Decca 8570,
LP DL 5503, Coral 57224

HOOTIE BLUES (93731)Decca 8559,
LP Folkways 73

DEXTER BLUES (93732)Decca 8585
CONFESSIN' THE BLUES (93734)

.Decca 8559

Chicago, Nov. 18, 1941

Jay McShann and His Orchestra — Bob Merrill, Anderson, Minor, trumpets; Baird, Lawrence (Frog) Anderson, trombones; Jackson, Parker, alto saxophones; Freddy Culliver, Mabane, tenor saxophones; James Coe, baritone saxophone; McShann, piano; Leonard (Lucky) Enois, guitar; Ramey, bass; Johnson, drums; Brown, vocals.

ONE WOMAN'S MAN (93809) . . .Decca 8607
NEW CONFESSIN' THE BLUES (93812)

.Decca 8595

RED RIVER BLUES (93813) . . .Decca 8595

BABY HEART BLUES (93814) . . .Decca 8623

CRYIN' WON'T MAKE ME STAY (93815)

.Decca 8523

New York City, July 2, 1942

Jay McShann and His Orchestra—same as above except Al Hibbler, vocals, added.
LONELY BOY BLUES (70993) . . .Decca 4387
GET ME ON YOUR MIND (70994)

Decca 4418, LP DL 5503, Coral 60034
THE JUMPIN' BLUESDecca 4418,
LP DL 5503, Coral 60034

LP DL 5503, DL 8385, DL 8400
SEPIAN BOUNCE (70996)Decca 4387,
LP DL 5503, DL 8385, DL 8400



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of November . . . **Don Friedman**, Mann's pianist, will also be a member of clarinetist **Jimmy Giuffre's** trio whenever possible. With bassist **Steve Swallow**, the three will play in concert with the **Buffalo (N.Y.) Symphony Orchestra** on March 6. The performance will include a 15-minute piece for the trio; Giuffre's *Mobiles*, a piece for clarinet and string orchestra; and another composition for trio and string orchestra. The orchestra will be under the leadership of assistant conductor **Richard Duffalo**.

The reception following composer-arranger **Gary McFarland's** recent wedding to **Gail Frankel** at the Hotel Pierre was one of the musical social events of the season. In attendance were such figures as **Al Cohn**, **Zoot Sims**, **Stan Getz**, **Jimmy Raney**, **Mel Lewis**, **Bill Potts**, **Kai Winding**, and **Richie Kamuca**. **Machito's** orchestra with **Cecil Payne** on baritone saxophone played. **Mario Bauza**, formerly lead trumpeter with the band, is now the lead alto man.

The Jazz Arts Society has set up a Louisiana branch with affiliated groups from five sections of the state, mainly in the Lake Charles area. Meanwhile, the New York School of Jazz, sponsored by the society, has announced the schedule for application deadlines for the 1964 terms. Two-year scholarships, tuition free, are available to youngsters between the ages of 12 and 20 living in the Greater New York area. Applications for the spring term must be in by Jan. 6, for the summer session by June 15, for the fall term by Sept. 21. Blanks are available at all New York City schools, youth board centers, settlement and neighborhood houses, the Jazz Arts Society, and the school itself. The school presented a program of rare jazz movies recently.

Down Beat's Montreal correspondent, **Henry F. Whiston**, is presenting a documentary of the swing era titled *Great Moments in Swing* on his radio show. The series is heard on CBM-AM and CBM-FM, as well as CBC Northern Service and Canadian Forces Networks.

Art Farmer's quartet with **Jim Hall** has been busy of late with engagements at the Show Boat in Washington; **Lennie's** Turnpike in West Peabody, Mass.; the Kings and Queens in Providence, R.I.; and the Penthouse in Montreal. They are currently at New York's Half Note, finishing on Dec. 8 . . . Vocalist **Chris Connor**, now at the Royal Arms in Buffalo, opens at the Town Tavern in Toronto on Dec. 16 for a week . . . The upstate New York area was graced recently by the **Ted Cur-**

son-Bill Barron Quartet, when the trumpeter and tenor saxophonist played at Pythoad Hall in Rochester for a week in late November.

Drummer **Don Michaels** has been leading a trio at the Bamboo Lounge in Brooklyn. With him are pianist **Chick Correa** and bassist **Wyatt Ruther**. Tenor man **Benny Golson** made it a quartet on a recent weekend. Prior to that, **Golson** led his own group at Brooklyn's Coronet. The **Roy Haynes** group was another recent attraction at the Coronet. With drummer **Haynes** were also saxophonist **Frank Strozier**, bassist **Larry Ridley**, and pianist **Paul Neves**. The quartet has appeared at Pio's in Providence, R. I., and the Drome in Detroit since then.

Veteran clarinetist **Clarence Hutchenrider**, one-time sideman with **Glen Gray's** Casa Loma Orchestra, is leading the band in the Speakeasy of the Gaslight Club on New York's east side. British pianist **Dill Jones** is a member of the quartet. **Mike Schiffer** continues as the solo pianist in the club's main bar.

The Harlem jazz scene has two new additions. **Jimmy Davis' "African Bag"** at the Club Sea Breeze, 131st and Lenox Ave., is a nightly occurrence with tenor saxophonist-clarinetist **Louis Brown** and his group (**Larry Willis**, piano, **Ronnie Boykins**, bass; **Henry Jenkins**, drums) and conga drummer **Big Black**. On Sunday afternoons at the Baby Grand (125th St. near St. Nicholas Ave.), **Jim Harrison** has been presenting tenor man **Granville Lee** and his quintet, featuring trumpeter **Vincent Pitts**, pianist **Zeid Aleem**, bassist **Bill Davis**, and drummer **Jenkins**. Guest soloists at the first session included trombonist **Matthew Gee**, pianist **Elmo Hope**, and singer **Earl Coleman**.

Drummer **Les Demerle** left **Barbara Kelly's** Hat & Cane to front a quartet that is backing a vocal group, **J and the Americans**, on a Midwestern tour. With **Demerle** are tenor saxophonist **J. R. Monterose**, pianist **Pat Dorsey**, and bassist **Ron Polordora**.

Radio news: **John Lissner** of *Esquire* now has an hourly jazz show on WBFM-FM from Monday through Friday at 11 p.m.; trumpeter **Bill Dixon** is conducting a Saturday afternoon series on WBAI-FM spotlighting the music and comments of jazz composers (**Rod Levitt** and **Teo Macero** were two recent guests).

• • •

RECORD NOTES: Things to come in Verve's *Jazz Essential* series will feature albums by **Louis Armstrong**, **Coleman Hawkins**, **Dizzy Gillespie**, **Gene Krupa**, **Gerry Mulligan**, and **Andre Previn** . . . Pianist **Roger Kellaway** has

set a three-album deal with Regina records . . . Pianist **Barbara Carroll** has signed with Warner Bros. records . . . Time records signed vocalist **Carmen McRae**.

At the annual meeting of trustees and officers of the National Academy of Recording Arts and Sciences in Beverly Hills, Calif., **John Scott Trotter** was elected national president of the organization. **Billy Taylor** is the new first vice president, **Dick Schory** is second vice president, **Is Horowitz** was named secretary, and **Francis M. Scott III** is the new treasurer. **Bob Yorke**, retiring president, presided over the trustees' gathering that included **George Avakian**, **Dom Cerulli**, **Jose Csida**, **Nesuhi Ertegun**, **John Hammond**, **Michael Kapp**, and **George Simon**—all from New York. From Chicago came **David Carroll**, **Joseph Wells**, and **Bernie Clapper**. Los Angeles present were **Van Alexander**, **Les Brown**, **Sonny Burke**, **Dave Cavanaugh**, **Mack David**, **Pete King**, **Trotter**, **Paul Weston**, and **Christine Farnon**, L.A. executive director of NARAS.

Tenor saxophonist **Stan Getz** did a Verve set backed by a vocal group headed by **Dick Williams**, brother of singer **Andy Williams**. Guitarist **Kenny Burrell** and bassist **George Duvivier** also were on the date . . . Blue Note recorded tenor man **Hank Mobley** with trumpeter **Lee Morgan**, pianist **Andrew Hill**, bassist **Paul Chambers**, and drummer **Philly Joe Jones** . . . Tenor man **Junior Cook**, of the **Horace Silver** group, taped a date for Motown with Silver confreres **Blue Mitchell**, trumpet; **Gene Taylor**, bass; **Roy Brooks**, drums, with pianist **Ronnie Mathews** in place of Silver.

Bob Koester's Delmark label has recently issued an album by tenor saxophonist **Jimmy Forrest** that also features guitarist **Grant Green** (his first record appearance) and drummer **Elvin Jones**. The label also has a **Lem Winchester** disc in the works; this is planned for release early next year. Blues items from the label include the just-issued album by mandolinist-guitarist **Yank Rachell** and his Tennessee Jug Busters (**Big Joe Williams**, **Sleepy John Estes**, and **Mike Bloomfield**, guitars; **Hammie Nixon**, harmonica and jug) and the forthcoming **Roosevelt Sykes** date with **Homesick James Williamson**. The second **Albert Nicholas - Art Hodes** Delmark disc is being readied also . . . Joday records, headed by **Dave Sher**, has followed up its initial **Joe Burton** long-play release with a second album that capitalizes on the success the pianist's recent single on *St. Louis Blues* has enjoyed.

Testament records is preparing its second folk-blues release, this one de-

voted to the work of the legendary Georgia blues man **Peg Leg Howell**. The recordings of the aging singer-guitarist were made in Atlanta by blues fan **George Mitchell** . . . Argo's **Esmond Edwards** recently recorded pianist **Hank Jones**, guitarist **Kenny Burrell**, bassist **Milt Hinton**, and drummer **Elvin Jones** in a version of the score for the **Meredith Willson** musical *Here's Love*. A **Budd Johnson** Argo set will pit the tenorist against a background of strings and French horns. Two blues set on the label are the recently released *Folk Festival of the Blues* (recorded in live performance at the Copa Cabana on Chicago's west side) and a re-creation by singer-guitarist **Muddy Waters** of some of his earlier blues recordings. He is accompanied only by guitarist **Buddy Guy** and a drummer. The album will be called *Muddy Waters, Folk Singer*.

Hampton Hawes' first LP since his return to jazz, *The Green Leaves of Summer*, has been released on Contemporary. **Monk Montgomery** is on bass, and **Donald Dean** is on drums . . . **Oscar Peterson** is reportedly leaving Verve. Indications are he may sign with Capitol . . . Already in Capitol's corral is **Bing Crosby**, who had been reported some time ago securely on Reprise's roster before that label was sold to Warner Bros. Anyway, Crosby will cut an initial Capitol single aimed at the Christmas market . . . Vee Jay records, long based in Chicago, is moving to Los Angeles. President **Randy Wood** (no, not Dot's) will head-quarter there, maintaining skeleton staffs in Chicago and New York City.

When a&r man **Nick Venet** and Capitol tore up Venet's contract by mutual consent recently, the producer entered partnership with **Ray Anthony's** manager, **Fred Benson**. The outcome: Ben-Ven Productions, which now makes records independently for MGM. Ben-Ven's first artist signed was jazz organist **Richard (Groove) Holmes** (previously with Pacific Jazz), whose initial effort for Venet is expected to be released soon . . . Negotiations are still going on for the sale of **Fred Astaire's** Ava records to an Oklahoma group including attorney **James Smothers** and radio station owners **Jimmy Hadlock** and **Tom McFadden**, among others.

Drummer **Rufus (Speedy) Jones** recorded for Cameo with **Joe Farrell**, tenor saxophone; **Tommy Turrentine**, trumpet; **Jaki Byard**, piano; and **Teddy Smith**, bass . . . **Andrew Hill**, who has been sort of house pianist for Blue Note lately, did his own date for the label featuring **Joe Henderson** on tenor saxophone . . . Aravel records, a new firm situated in Long Island City, is plan-

ning to release an all-star blues package, featuring **Sonny Terry**, **Brownie McGhee**, **Memphis Slim**, and **Leadbelly**, among others . . . Pianist-singer-composer **Bobby Scott** is now a Columbia a&r man.

NEW ORLEANS

The Blue Note, a new jazz club on Rampart St. across from historic Congo Square, is offering the best modern jazz in town. Co-owners **Bob Baker** and **Hampton Toca** are featuring two groups, the **Ellis Marsalis Quartet** and **Johnny Probst's** trio on Fridays and Saturdays. Marsalis' group is well established as the city's leading avant-garde aggregation, while pianist Probst,

a **Pete Fountain** regular, is heading a group of excellent modernists in after-hours session.

Jimmy Drew, known for many years as a jazz pianist in the New York area, is the originator of a series of concerts at Newcomb College, where he is a graduate assistant in the music department. Drew is conducting a small group in original experimental compositions, plus works by modern composers such as **John Cage**. Guests from the Tulane University speech-and-drama department are contributing experimental theater and dance performances at the series, which Drew has called *Realizations I*.

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Saturday nights have provided some lively moments for traditional jazz fans, with such bands as those of **Sharkey Bonano**, **Sweet Emma Barrett**, **Poul Barbarin**, and others. The intermission group, fronted by **Jeff Riddick**, includes **Raymond Burke**, clarinet; **Joe Capraro**, guitar; **Lenny Ferguson**, drums; and Riddick on piano. Emcee **Pinky Vidacovich** frequently augments the Riddick group, joining Burke in some clarinet duets.

Nick Polites, leader of the **Melbourne New Orleans Jazz Band** of Australia, was in town recently visiting Preservation Hall, the New Orleans Jazz Museum, and other traditionalist havens. Polites' band has played in Britain and Germany for the last two years and returned to Australia after the New Orleans sojourn... The **Last Straws** appeared on the *Today* show in late October... **Oliver (Stick) Felix**, **Pete Fountain's** bassist, subbed a week at the Playboy for **Jay Cave** while the latter was on vacation and Fountain was fulfilling road commitments. Fountain's **Half Fast Marching Society** gave a concert in early November.

CINCINNATI

George Wein has announced that the third annual Ohio Valley Jazz Festival will definitely be held here in mid-August, 1964. The three-day event will be staged at Crosley Field, instead of Carthage Fairgrounds, where it was held this year and last... The Living Room continued its swinging ways with bookings of **Sarah McLawlor-Richard Otto**, **Cozy Cole's** quintet, the **Three Sounds**, and **Mark Murphy**. **Dee Felice's** trio is back at the club after a trip to New York City, where it accompanied Murphy and **Irene Reid**. **Drummers Felice** and **Norm Ridge** have opened a new music shop, **Drumsville**.

Babe Baker's Jazz Corner had the **Lou Donaldson** Quartet and then **Kenny Burrell** for one-weekers... **Curtis Peagler's** **Modern Jazz Disciples** underwent another personnel change when bassist **Mike Flemming** joined **Mary Lou Williams**. **Bill Willis** is the replacement... **Castle Farm** brought in **Louis Armstrong** and the **All-Stars** for a one-nighter... The **Surf Club**, which curtailed its name policy some months ago, is now a sumptuous billiard parlor. Only a year ago, it was the plushest, most expensive jazz and comedy room the city had ever known.

ST. LOUIS

The St. Louis Jazz Club celebrated its 12th anniversary in October, with Mayor **Raymond R. Tucker** designating Oct. 14 as St. Louis Jazz Day. His proclamation credited the jazz club with playing an important role in the

"remarkable resurgence of popular appreciation of traditional jazz and a gratifying amplification of opportunity to indulge it."

Gino's tried name jazz for the first time since its reopening, with an eight-day engagement by **Hank Crawford**. Although the turnout was encouraging, indications are that the club will return to a local jazz policy, with **Gene Gammage**, drums; **Tommy Strode**, piano; and **John Mixon**, bass. Mixon, one of the most highly acclaimed bassists in the area, was the only local fill-in with Crawford's septet and worked a date in Memphis with them... The **Gary Dammer** Band, an ambitious and hard-swinging organization, has lined up several dance and concert dates with Southern Illinois University. Although big-band bookings are scarce, Dammer has kept the band together for more

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than three years, with only minor changes in personnel. Arrangements include ones by **Ernie Wilkins** and **Quincy Jones** . . . Pianist **Ralph Sutton** completed a 12-week stand at Bustles and Bows in Gaslight Square, after having been booked for only three weeks. Some fine rhythm work was added by **John DiMartino**, drums, and **Wally Knirr**, bass.

CHICAGO

A new club, the Old East End, is scheduled to open soon at 71st and Stony Island. The club will feature jazz, most likely the **Gene Shaw Trio**. Trumpeter Shaw is also part of the management, the others being jazz-loving businessmen. The owners hope to make the Old East End a showcase for Chicago jazzmen. The owners said they plan to open the first part of December, but no date was definite.

Terry Gibbs had pianist **Walter Bishop Jr.** with him during his recent stay at the London House. Bishop took the place of **Alice McLeod** . . . The Red Arrow in Stickney now is running four nights a week, with clarinetist **Franz Jackson** holding a jam session with some older Chicago jazzmen on Thursdays, his regular group featured on Friday and Saturday along with the **Windy City Banjo Band**, which takes over the club by itself on Sundays . . . **Vernell Fournier** has been the drummer with pianist **Larry Novak's** trio lately. Bassist **Cleveland Eaton** completes the group, one of the better ones around town.

Art Blakey brought his Jazz Mes-

sengers into McKie's during the latter part of November. **Art Farmer**, with **Jim Hall**, is scheduled to open there on Dec. 11 . . . The **Three Boss Men** continue at Robin's Nest, located at 87th and Cottage Grove . . . Trumpeter **Johnny (Scat) Davis'** group is set to replace that of **Don Jacoby** at Bourbon Street early this month.

LOS ANGELES

Bassist **Clarence Jones** was found dead in his south-side room on Oct. 29. Police said death was probably due to an overdose of narcotics as indicated by evidence found at the scene . . . **Lalo Schifrin**, now at MGM scoring the picture *Rhino*, said he intends settling here soon with his family. He wants to concentrate on movie scoring and making records. Schifrin's latest album was written for **Louis Bellson**; the arranger recently completed one with **Stan Getz**.

Roland Kirk will work in various West Coast spots through January prior to leaving for a month-long tour of Japan, according to **Stan Pat** of the **Gerard Purcell** management office . . . **Hampton Hawes** signed with the Shaw Agency for club bookings through the East . . . Now back at the old stand in the Flamingo Lounge, Las Vegas, Nev., **Harry James** and the band head west in April for Japan and their first tour of the Orient. They'll spend 14 days in Japan.

Altoist **Sonny Simmons**, erstwhile jazz partner of **Prince Lasha**, returned here to rehearse a new group made up

of himself; **Ed Kelly**, fluegelhorn; **Bob Maize**, bass; and **Bill Pope**, drums. A Contemporary album date is reported in the offing . . . Following an engagement with **Oscar Brown Jr.** at New York's Waldorf-Astoria next month, singer **Nancy Wilson** is booked into Los Angeles' Coconut Grove for a two-weeker beginning Jan. 29 . . . Vocalist-altoist **Vi Redd** has been booked into San Francisco's Sugar Hill for four weeks. She will head a group including her husband, drummer **Richie Goldberg** . . . The Excuse Club, a new jazz spot in San Bernardino, opened with the **Harold Land-Carmell Jones** group on stand for a fortnight.

Andy Razaf is recuperating from back surgery performed to relieve the famed songwriter from constant, intense pain, but the surgery will confine him permanently to a wheel chair . . . **Andre Previn**, piano; **Red Mitchell**, bass; and **Frank Capp**, drums, played a benefit recently for North Hollywood's Highland Hall School.

Count Basie and **Neal Hefti**, a happy partnership in the past, are together once more for the picture *Sex and the Single Girl*, from the book by **Helen Gurley Brown**. For Hefti it means a first movie scoring assignment, in the course of which he will also arrange the title song for the picture composed by director **Richard Quine**. Basie, who plays the owner of a fancy night club in the picture, also plays piano at the head of a small group. **Fran Jeffries** is featured as a chanteuse in the Warner Bros. picture. 



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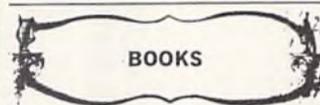


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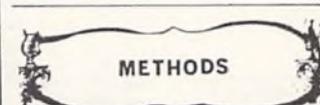
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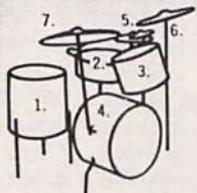
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