

MARCH 26, 1964

35c

# down beat

THE BI-WEEKLY MUSIC MAGAZINE

*John & Capt  
Schulman  
31*

## DRUM TALK: COAST TO COAST ELVIN JONES, SHELLY MANNE, COZY COLE, ART BLAKEY, JOE MORELLO, MEL LEWIS, TONY WILLIAMS, NICK CEROLI, MEL LEE, DONALD DEAN ■





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Cover photograph by Bill Abernathy

**THINGS TO COME:** In the April 9 *Down Beat*, pianist-author Marian McPartland writes of her recent tenure with Benny Goodman and offers an inside view of life as a Goodman sideman—or woman. In the same issue, Martin Williams describes the colorful Blues Night held recently in New York City to raise money for Mamie Smith's tombstone. In addition to the other features in the next issue, a new column makes its appearance—Nat Hentoff's *Second Chorus*. Reserve your April 9 *Down Beat* now—it goes on sale at newsstands Thursday, March 26.

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original statement, knew what he was doing intellectually and technically. But the devices which go into jazz are not jazz. Jazz is an idiom or nuance of music and, therefore, subtle and elusive if one does not have the proper frame of reference or intuition.

For instance, will the most explicit analysis of the techniques of jazz provide the sweet old lady with proof that Horace Silver is one thing and Andre Previn another? Previn certainly uses all the devices and intellectual material available, and very well too. But Silver, Bill Evans, and a few others have the intuitive gift that is, of course, the genius of the creative process and not explainable, intellectually.

The performance and appreciation of all art is a fusion of the intellectual and the intuitive. The intellect, alone, could never produce a Bill Evans or a Miles Davis. If this statement calls for further explanation, then, as the man said, don't mess with jazz. The language that Fats Waller used to express his feelings about jazz was in part humorous, in part hyperbole, but mostly true.

Marjorie Hyams Ericsson  
 Evanston, Ill.

**Joe Gordon Tribute**

Your annual brass issue (Jan. 30) is one of the finest I have read in some time. The articles on Roswell Rudd and Gene Shaw were very worthwhile, as were some of Ruby Braff's observations, but what has prompted me to write this letter is the very moving article on the late Joe Gordon by John Tynan.

Gordon was a trumpeter of great presence, fire, and drive that he matched with ideas deeply rooted in his tradition but fresh and modern at the same time.

Blake Lucas  
 San Francisco, Calif.

**Lees And Third Stream**

I would be interested in knowing whether or not Gene Lees, in his *View of the Third Stream* (DB, Feb. 13), makes any exceptions to his blanket condemnation of contemporary American (if not all) music? Lees is an engaging writer. I enjoy his honesty and enthusiasm very much.

Ray Ellsworth  
 Brooklyn, N.Y.

Gene Lees' comments on Third Stream music, as opinionated as they were, were nevertheless quite valid. Although my views don't coincide with Lees', I respect the fact that his opinions are well founded.

Larry Berk  
 Milwaukee, Wis.

**Oops!**

I would like to make a correction. In your Jan. 30 issue, you called Gene Krupa's album *Drummer Man*. He has an album with this name, but it's on Verve. The one you're talking about is *Drummin' Man* (Columbia C3L 29).

Jay Lackritz  
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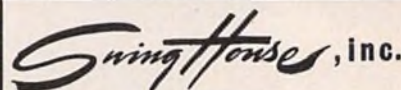
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## NEW YORK

The lure of overseas lucre continues to attract jazzmen. Latest to book tours outside the United States are the quartets of **Dave Brubeck** and **Art Farmer**. Brubeck is set for an eight- or nine-day tour of Japan, beginning May 6. Farmer, with guitarist **Jim Hall**, bassist **Steve Swallow**, and drummer **Walter Perkins**, has embarked for Europe, where the group will play at the San Remo, Italy, festival this month. The Farmer four will do television work as well as concerts and club engagements during the two or three months it will be gone.

*Jazz on Broadway*, the weekend concert series produced by jazz writers **Dan Morgenstern** and **David A. Himmelstein**, continues at the Little Theater on Manhattan's W. 44th St. with pianist **Randy Weston's** group. There are two shows by Weston scheduled for March 13 and one for March 14. Habimah, the national theater of Israel, which has been in residence at the theater, does not perform on Fridays. The Saturday concert is a midnight show, following the regular Habimah performance. **Muddy Waters'** blues band, in its first New York concert appearance, is set for March 20-21. A group of Ellingtonians is scheduled for the last weekend of March.



BRUBECK

Another March 20 concert finds actor **Jose Ferrer** presenting **Joe Bushkin** at Town Hall. It is expected that Bushkin will be joined by the three men who played with him at the Embers through February—violinist **Stuff Smith**, bassist **Milt Hinton**, and drummer **Jo Jones**. The program will include new Bushkin compositions as well as jazz standards . . . **Miles Davis'** quintet played a benefit at Philharmonic Hall in mid-February to help support Negro voter registration in Louisiana and Mississippi . . . Pianist **Horace Silver** vacationed in Brazil. The trip had a dual purpose, however, for he also went to find new material for his quintet.

Tenor saxophonist **Booker Ervin** left the **Charlie Mingus** group to tour with saxophonist **Pony Poindexter**. Meanwhile, at the Five Spot, bassist Mingus had some illustrious replacements in the chair vacated by Ervin. One night it was **Coleman Hawkins**; the next it was **Sonny Rollins**. Then **Eric Dolphy** came in on a regular basis with his alto saxophone, flute, and bass clarinet . . . **Marian McPartland** now has **Dottie Dodgion** on drums in her trio at the Strollers.



ROLLINS

**Mary Lou Williams** continued at the piano in the middle of the circular bar at the Hickory House with **Richard Davis**, bass, and **Percy Brice**, drums, but when Davis left to join **Ben Webster** for that tenor saxophone giant's Half Note stay, he was replaced by **Ben Tucker**. Pianist **Dave Frishberg** and drummer **Grady Tate** were the other Webster sidemen . . . The **New York Contemporary Five** (including trumpeter **Don Cherry**, and saxophonists **Archie Shepp** and **John Tchicai**) played at the Wildcat on W. 49th St. . . .

(Continued on page 40)

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# down beat

March 26, 1964 Vol. 31, No. 8

## FORMER BANDLEADER WILLIE BRYANT DIES

Willie Bryant, known at one time as the "acting mayor of Harlem," died of a heart attack in Los Angeles, Calif., on Feb. 9.

Bryant had been on the West Coast for the last eight years and was said to have been planning to return to New York at the time of his death. His varied career in show business encompassed activities as an actor, bandleader, singer, emcee, and disc jockey.

Born William Steven Bryant in New Orleans, La., on Aug. 30, 1908, he was prominent as a bandleader from 1933 to 1939 and from 1946 to 1948. At various times his band included such sidemen as trumpeter Taft Jordan, trombonist Jimmy Archey, saxophonists Ben Webster and Benny Carter, pianist Teddy Wilson, and drummer Cozy Cole. Bryant sang with the band, which recorded for RCA Victor.

As an actor, Bryant gained experience in Harlem's Alhambra Theater stock company and appeared on Broadway with Ethel Waters in *Mamba's Daughters* in 1939. He was best known to New Yorkers for his WHOM record program in the '40s and '50s and as emcee for the famed amateur nights at the Apollo Theater.

Bryant's body was returned to New York City for burial.

## THREE-PART FESTIVAL SET FOR JAPAN IN JUNE

The most expensive trial balloon in the brief history of jazz in Japan will either soar to financial success or plummet to failure when the six-day Tokyo Jazz Festival opens July 10.

Organized by Japan Booking Corp. in conjunction with Associated Booking Corp., the event, first of its kind for Japan, will present a three-part program of modern, mainstream, and traditional jazz.

While many Japanese jazz musicians are expected to participate, the principal attractions will be American, including the Cannonball Adderley Sextet, the Gene Krupa Trio with Charlie Ventura and Teddy Napoleon, Red Nichols and his Five Pennies, the

Dukes of Dixieland, and singers Carmen McRae, Dakota Staton, and Lambert-Hendricks-Bavan. Scheduled to appear as soloists are reed man Paul Horn, clarinetist Edmond Hall, and trombonist J. J. Johnson.

Arriving from Australia a week prior to the festival will be the Tommy Dorsey Orchestra under the direction of Sam Donahue, with Frank Sinatra Jr., Helen Forrest, and the Pied Pipers. The band will join the festival bill after playing other engagements in Japan.

Presenting the event in conjunction with both booking offices are impresarios George Wein and Jimmy Lyons of the Newport and Monterey festivals, respectively. The festival's emcees, according to Wein, will be Leonard Feather, *Down Beat* contributing editor and freelance jazz writer, and the Rev. Norman O'Connor.

Following the six days in Tokyo the festival moves on to stands in Osaka, Kyoto, Nagoya, and Sapporo.

## RUBY BRAFF STORY TO BE FILMED

Hillman Productions of New York is preparing to film the life story of trumpeter Ruby Braff, Norma Val-leau, president of the company and producer of the film, announced recently.

The writing of the script is proceeding satisfactorily, the company president said, with tenor saxophonist Sam Margolis, long a friend and associate of Braff's, serving as advisor.

Barry Harvey is the film's director and assistant producer. Braff will play his own score, but plans also call for use of some of his old records.

The company is hopeful of starting the film's shooting at the end of May. Braff, who performed in both playing and acting roles on Broadway in Rodgers' and Hammerstein's *Pipe Dream* in 1955-'56, will play himself in the movie.

Commenting on his self-portrayal role, the trumpeter said, "It's all right as long as they don't cast me as the heavy."

## FIRST FAR WEST COLLEGE FEST SET

A three-day college jazz festival, first of its kind in the Far West, will be staged May 1-3 at Arizona State University, Tempe, Ariz. Participating in the event will be well-known jazzmen and college bands. Stan Kenton will be host and emcee.

Billed as the Western Regional Intercollegiate Jazz Festival, the event's noncollegiate participants include reed man Paul Horn, pianist Pete Jolly,

drummer Shelly Manne, and trumpeter-arranger Shorty Rogers. Manne will be featured at a jazz concert the evening of May 2. The other name musicians, including Kenton, will also act as instructors in band clinics to be held during the weekend.

According to festival organizer and university faculty member Garth Tallman, the competition is open to bands at colleges in the 11 Western states.

The program, Tallman said, will consist of four sessions during the weekend. Participating bands will be divided into three categories, according to group size. Two awards will be made in each category, according to organizer Tallman.

Members of the festival board of directors and judges panel, in addition to Manne, Horn, Jolly, and Rogers, are Jimmie Baker, television producer of *Jazz Scene, U.S.A.*, and John A. Tynan, *Down Beat* associate editor. Others will be named shortly. Baker is Los Angeles co-ordinator of the festival.

College groups wishing to enter the competition should write to Tallman at P.O. Box 388, Tempe, Ariz.

## COURT DISMISSES ANTIMERGER CHARGES AGAINST AFM

An Ohio federal court has dismissed the complaint brought against the American Federation of Musicians that its officers and governing board sought to bar a merger of the white Local 103 and Negro Local 589 in Columbus.

The complaint had been filed by three members of Local 589—Harland T. Randolph, William S. Stewart Sr., and William Tye—last year (*DB*, Aug. 29).

In an affidavit previously filed supporting the AFM's motion, AFM president Herman Kenin branded the accusation as "false and infamous" and declared for the record an "absolute and unequivocal repudiation" of the plaintiff's claim that the officers or governing board of the AFM sought to enforce a policy of racial discrimination against members of Local 589 or that they had in any way sought to prevent its merger with Local 103.

Kenin pointed out that it has been AFM policy to seek such mergers, not only in the Columbus area, but in other areas as well. He reaffirmed the policy and purpose of the AFM to "speed up a program for ending segregation in locals" and "to have locals accept, within the framework of the international union constitution, the transfer of memberships without discrimination because of race, creed, color, or national origin."



# report:

## VILLANOVA UNIVERSITY INTERCOLLEGIATE JAZZ FESTIVAL

A group that had been together only five months walked off with the most prizes at the fourth annual Intercollegiate Jazz Festival, held at Villanova University, Villanova, Pa., last month. When the final note had sounded at this longest and most financially successful (3,100 persons attended) of the festivals in the series, the judges (John Hammond of Columbia records, Bob Share of the Berklee School of Music, WHAT's Sid Mark, saxophonist-composer Oliver Nelson, and *Down Beat* associate editor Ira Gitler) awarded the best-in-festival trophy to the group they also thought best in the combo class: the Bill Barnwell Quintet from Hampton Institute, Hampton, Va.

As a result of its over-all triumph, the group will receive bookings at the Newport Jazz Festival and the New York World's Fair. In addition, alto saxophonist Barnwell and the group's flugelhornist, Preston Williams, won instruments as best in the reed and trumpet departments, respectively.

The group that gave the Barnwell quintet its strongest competition for the best-in-festival prize was the Ray DeFade Orchestra from Pittsburgh's Duquesne University. The DeFade orchestra, which took top honors at last year's festival as the Hubinon-DeFade Orchestra, won as best big band. Tenor saxophonist DeFade also was picked as the most promising leader at this year's event. Two others

from the Duquesne band carried away awards: Lou Carto as best drummer and Joe Kennedy III (son of jazz violinist Joe Kennedy) as most promising arranger-composer.

Each of the three big bands that participated in the competition had strong points.

The Phi Mu Alpha Jazz Workshop Band from Ohio State University, led by saxophonist Ladd McIntosh, was enthusiastic and played well together. The band's Jim Huntzinger was chosen best trombonist at the festival.

The Michigan State University TV Orchestra, under the direction of faculty member George A. West, gave convincing readings of Quincy Jones' *Stockholm Sweetnin'* and Nat Pierce's arrangements of Horace Silver's *Soulville* and *Sister Sadie*. Trombonist Bruce Early's *Fatterflea* was a pleasantly swinging original.

The DeFade orchestra was the most adventuresome and, though rough around the edges, showed the most drive and power. Kennedy's *From Our Hearts* and DeFade's *New Frontiers* were important factors in the Duquesne band's victory. DeFade also contributed two other originals, *We Three* and *Ride for Freedom*, while tenor man Rick Torcaso was represented by an arrangement of Sonny Rollins' *Airegin*.

Originality also prevailed in the small-group division.

The Barnwell quintet (which con-

sisted of, in addition to Thompson and Barnwell, Weldon Irvine, piano; Barry Cummings, bass; Heyward Thompson, drums) played two pieces written by the leader and one by Irvine.

Barnwell's compositions were *Barnyard Waltz* and *Scoundrelosophicalism*. The latter, described as a "Baptist bossa nova," was the most striking small-band arrangement of the evening, utilizing sections of free-time at the beginning and end. Irvine's *Like Cookin'* was in a Horace Silverish groove and used a Charleston beat.

The Potsdam State Jazz Quintet, under the leadership of valve trombonist Carl Sullivan, was the defending champion in the small-band category. The group's tenor saxophonist Russ Musseri, a 40-year-old-plus student who has had years of playing experience on the road with various professional bands, played in a Getzian mold and seemed to inspire the others when he soloed. Trombonist Sullivan blew a beautifully tender *My Ship* but was in choppy seas on the up-tempo *Del Sasser*, a Bobby Timmons arrangement of a Sam Jones theme. Pianist Tom Farmer swung, as did Sandy Feldstein, a spirited but sometimes unsteady drummer.

The Potsdam group, minus Musseri, backed the winning vocalist, Jan LaFave, also from Potsdam State, in a set of five songs, the best of which were a ballad, *I'm Gonna Laugh You Right out of My Heart*, and a belter, *A Lot of Living to Do*.

Pianist Dick Durham's trio from Wabash College, Crawfordsville, Ind., did *I'll Close My Eyes* at fast tempo and two Durham originals—the moody *Scarlet Hues* and an excursion into polyrhythms, *Off Campus*.

One of the hits of the evening was the William Hall High School Dance Band from West Hartford, Conn., under the direction of Bill Stanley. While the judges were making their decisions, the band did seven numbers, three of which spotlighted clarinetist Buddy DeFranco, who later helped pianist-disc jockey Billy Taylor and festival chairman Edward Bride present the evening's awards.

The festival-winning Bill Barnwell Quintet







# DRUM TALK COAST TO COAST

The discussion that begins on this page is out of the ordinary in that it was held at three separate locations on separate dates. The first discussion was at *Down Beat's* New York City office with Art Blakey, Tony Williams, Mel Lewis, and Cozy Cole. The second get-together was appropriately, at the Professional Drum Shop in Hollywood, Calif., with Shelly Manne, Nick Ceroli, Donald Dean, and Mel Lee participating. The last conference was held in *Down Beat's* Chicago office with Elvin Jones and Joe Morello.

The same basic questions were asked at each discussion; the participants' comments, in some cases, have been juxtaposed in order to show different approaches to the same subject or differences of opinion.

## THE PARTICIPANTS:

**Cozy Cole** has been among the most respected drummers ever since the 1930s when his work with Stuff Smith and Cab Calloway gained wide notice. He currently teaches in New York City.

**Art Blakey** has led his Jazz Messengers practically around the world in recent years, but he first gained influence as a sideman with Billy Eckstine's big band. He also worked with Buddy DeFranco for some time before forming his own group in the '50s.

**Mel Lewis** is a veteran of the Stan Kenton Band and other West Coast musical groups and has toured with Benny Goodman in Russia. He has also done much studio and recording work and is the drummer with the Gerry Mulligan Concert Band. He currently lives and works in New York City.

**Tony Williams** is still in his teens. A native of Boston, he worked with Jackie McLean before joining the current Miles Davis Quintet.

**Joe Morello** is one of the most well-liked and respected drummers in jazz. Long a member of the Dave Brubeck Quartet, Morello has won the last two *Down Beat* Readers Polls.

**Elvin Jones** has worked with many groups but his greatest fame has come since he has been associated with John Coltrane. One of the most influential drummers, he was winner in the drum division of the 1963 International Jazz Critics Poll.

**Shelly Manne** is another poll winner, having won the *Down Beat* Readers Poll several years running. For years one of the busiest Hollywood studio musicians, he has led his own group since the '50s and owns his own night club, Shelly's Manne Hole, in Los Angeles.

**Nick Ceroli** is a young drummer making a name for himself in the Los Angeles area, where he has worked with the big bands of Gerald Wilson, Les Brown, and Ray Anthony.

**Donald Dean** is another Los Angeles drummer beginning to make his presence known in the jazz world. He has worked with Kenny Dorham, Dexter Gordon, Curtis Amy, and Carmell Jones, among others. He now is with Gerald Wilson's band.

**Mel Lee**, though relatively young, has had varied experience with Louis Jordan, Johnny Otis, Phineas Newborn, Etta Jones, Gloria Lynne, and many others. He currently is a member of the Harold Land-Carmell Jones Quintet.

**Down Beat:** It used to be that other musicians looked down on drummers as being not quite full-fledged musicians. In recent years this has changed somewhat. To what extent has it been overcome and how? And how can it be completely overcome?

**Shelly Manne:** Well, I don't think it's true that other musicians ever considered a drummer as not being a musician. That was a gag. They used to say it just for fun. It was a gag that probably became exaggerated over a period of time. A lot of people—laymen as far as jazz was concerned—probably took it as a realistic expression. But I don't think any other musician ever thought that way. I don't think they thought that way about Sid Catlett or Jo Jones or anybody like that in the time when they were really in their heyday.

**Nick Ceroli:** I might add that the only reason anybody would say it in the first place was because we're not playing notes, harmonic notes.

**Manne:** Today more drummers have a greater musical knowledge—that is, of music as a whole. Drummers can write; a lot more drummers can play piano than did in times gone by.

**Elvin Jones:** The extent that I believe it has been overcome . . . I think it's because the drummers now have added, put more prestige into their individual thinking and performance and in music. This shows in their playing, in the way they can blend, affect, and be more helpful to the rest of the profession as musicians rather than just as drummers.

**Joe Morello:** I think that in the last 15 or 20 years the drummer, the role of the drummer, has changed quite a bit, because the music during the last 15 or 20 years has developed to such a degree that the drummer today is not only required to keep time but also to shade and phrase, and so on, with the band in order to create a more interesting rhythm line for the band to play on.

**Down Beat:** Does the drummer have to be more musicianly now?

**Morello:** Yeah. Today it's very difficult for a drummer who can't read to go into a recording session—he's in trouble if he's playing with a band that has more than 10 men, if they have charts. He doesn't only have to be able to read them, he has to interpret this music and still create, improvise, make the sound, and make the band swing.

I think drummers are listening more today as well as using the undertones. I think that in the next 15 or 20 years there's going to be another great trend towards development in the rhythm section.

**Art Blakey:** It's already completely overcome, this looking down on the drummer. Chick Webb did that. He cooled everybody out. He was a band-leader. He had the finest and the best-sounding band in the country at that time.



Mel Lewis: Then it was followed up. It seemed like all the jazz bands—even the show bands that were playing jazz—featured the drummer.

**Down Beat: True, but a lot of people said, "Well, the drummer's got the rhythm, but how much does he understand about the music?" This was a prejudice at one time.**

Blakey: I don't think that about any instrument. Because if a musician is a true musician playing a penny-whistle, the people are not supposed to see the musician or analyze what he's doing. When they hear him, they're not supposed to see a drummer or see a person—they're supposed to visualize and hear a great, big drum. They're supposed to be so engulfed. . . .

You see, this is why jazz has come to the forefront. They used to have guys like Cab Calloway standing in front, waving a stick; Billy Eckstine, with long, white tails, waving a stick; Lucky Millinder, waving a stick—this is gone. They had to have a personality in front of the band, for the type of music and the day in which it was being played. It ain't like that. You might see the bandleader, today, he might not have on socks or anything. People don't see that. They're engulfed. And if a musician is engulfed in what he is doing, he'll get their attention.

**Down Beat: But the public in the swing era always looked to the drummer for a wild solo. After that, as time went on, people began to appreciate the drummer for what he was doing all around, musically.**

Blakey: The drummer had to evolve through the same thing as, let's say, the Negro had. He had to grin, scratch his head, do anything. When I first started playing drums, we had a trap table.

Cozy Cole: Well, that's before my time [general laughter].

Blakey: I had temple blocks and a stick with a black string on it to the ceiling. I was playing the Ritz in Pittsburgh, and I wasn't playing drums. I was twirling sticks, and I'd say "bam" and throw the stick out, and the people would say "aaaah," and it'd come back, and I'd catch it. Big deal. Chick Webb came in to hear me, and he said, "You're a drummer, kid?" And I said, "Yeah." He said, "Bring your drums in the dressing room." So I brought my drum in there; he said, "Roll." I said, "Ra-ta-ta-ta-ta-ta." He said, "————," slammed the door, and walked out. I said, "Mr. Webb. . . ." He said, "Look, rhythm is on the drum—it ain't in the air." You see. He brought the rhythm down to the drum. It used to be we had to do tricks to get attention. Now we *play* and get attention.

The drum has never been completed; therefore, it has never been mastered, because they keep adding on to it. Somebody's going to find something else—Cozy's added on to the drum; Kaiser Marshall brought the sock cymbal in.

They keep adding, it's like a bastard instrument.

**Down Beat: Things also are dropped as well as added.**

Cole: You mean like the temple blocks, wood blocks?

Lewis: Those things are still being used, but not in jazz.

Tony Williams: Part of the sound has been dropped too.

Blakey: He was a sound-effects man—that guy that wasn't a trick drummer was a sound-effects man.

Lewis: You know something, I think they're trying to get back to that now. Only in another way. In jazz, I'm talking about. With the "new thing," I think they want the drummer to be a sound-effects man.

Blakey: Oh, yeah? They're in a world of trouble.

Lewis: Hit a little thing here, and a little sound there, and a little tinkle here, and. . . .

Williams: No, I don't think so. Some drummers may play that way because they think that's the only place to go. Today, I think the drum—when I say this I speak for myself—I would be more inclined to play a sound, but the sound would be in a rhythm. Like sound patterns, instead of just a paradiddle or something like that, but it would be played in a pattern, and it would fit with everything else that's going on.

Lewis: We've been doing that all along. We've all got different sounds that we use. I read an article by some of these guys that were talking about the "new thing" music, where they wanted the drummer to play a little thing here, and stop and wait, and play a little thing there. You know, forget about swinging . . . which has been going on in symphonies for years, so I could never figure out what the heck they were talking about. That stuff has been written and done by great artists, by the Masters, using drums that way.

Blakey: I think I'm the least educated about the modern method of drumming than anybody in the field—just low man on the totem pole. I just play what I feel. I don't care if I got my sticks backwards, forwards—if I hear something that calls for me to use my elbow, I'll do it.

Lewis: That's the way it's supposed to be. It's not supposed to be deliberate.

Williams: I've heard some drummers . . . with these sound effects; all they're doing is creating an undercurrent of sound. And when they do this, they are so limited with this, that they don't ever go anywhere. It's just a whole lot of sound under everything else, and they never take it off the ground.

Cole [to Blakey]: We were talking about drummers . . . saying about different little things they were doing. Years ago I know that you could differentiate a style of a drummer. There are so many drummers out here now that are trying to copy one drummer. They'll see

this one do it, and they don't have that good natural talent. Like you just said, Art, you do what you feel. And that is the way that you should think as an artist. Because you can do what I do, but you won't be able to express it the way I do.

Blakey: Take Tony here—you can tell if you listen to him, he takes a little bit from everybody. He has been listening. The more he hears, the better he is going to play. And he is just starting. He is just coming out. So look out! He is going somewhere else. He has got enough sense to take a little bit from everybody and use it his way. I think Tony is this type of drummer. The way young drummers should be.

The young cats should utilize everything. They say, "I'm playing with this Mickey Mouse band." They are getting paid. Is the man supposed to say, "Well, you take an hour solo, you take a 20-minute solo?" I have never heard anything that is such a big drag as a drummer sitting up and playing a 25-to-30-minute solo. It doesn't make sense to me. Bird said everything he had to say in four choruses.

Cole: And then another thing—you can still play those modern riffs in a Mickey Mouse band. Of course, you can modify them a little bit.

Lewis: Why do they say that a band like Guy Lombardo was always so easy to dance to—for anybody? I'm not talking about the music now—just the idea by itself. It's got to pulse. It won't get my foot tapping, but it gets an awful lot of people's feet tapping.

Blakey: Guy Lombardo . . . I'd love to hear Elvin Jones play with. . . .

Lewis: Right, it could be done.

Cole: I'd love to work with Guy Lombardo.

**Down Beat: Today there may be an overdependence on the bassist for keeping the time. Has the switch from the bass drum to the hi-hat for time-keeping deprived young drummers of essential training? Dizzy Gillespie has been quoted as saying that most drummers—not just the young ones—don't know how to play the bass drum.**

Donald Dean: I think that what's missing in a lot of potentially good drummers today is the bass drum. I know myself that I really want to know more about it. You get more bottom; you get more balance to the drums themselves. The bass drum should be played more. More in time-keeping. It's the touch. It's the way that you can play it so that the bass drum can be felt and not really heard.

Ceroli: Has everybody heard Jake Hannah play with Woody Herman? Now, he played the bass drum beautifully, I thought. He played it throughout the who-o-ole thing, and he just walked the bass drum same way a bass player walks. But at the same time you had to actually listen for it because it wasn't really



dominating. Once it becomes dominating you're back in 1938. But the way he played it was the way I'd like to play it.

**Jones:** No matter how it was in the old days, things have changed, and methods have changed. It's really an individual problem, individual bands. It depends on the style the musical organization wants to play. Sometimes a heavy 4/4 beat sounds very good to me. And at other times, it just won't do.

**Morello:** I've played it both ways; I've played in bands where I've used the bass drum on all four, and I've played in bands where I just use it for accents and so on. But I'm inclined to go along with Diz, in that a lot of kids don't put as much importance on the bass drum as they should. Take the old Basie band with Jo Jones. The blend of the piano, bass, guitar, and drums . . . every beat, the bass drum was right there. It never became overbearing.

**Manne:** I don't think the time-keeping element has turned to the hi-hat. I think it's in your right hand. The hi-hat just adds an added impulse to the time, to the beat. I think the main time-keeping element now is your right hand, not the hi-hat. That's why time is so important. . . . Because if you have the time feeling, the swinging feeling, you can become as free as you want as long as that basic element is there. If you have that strong a time feeling, you can generate that time feeling without actually pointing the time out.

But I agree that when you *are* playing time, the bass drum should be played. I don't believe it should be boomed out. The cymbal is still the main coloration. But the bass drum—away from accents—if it's not there, there's something missing. There's a piece of bottom missing.

**Morello:** A lot of the young drummers have nothing but top—a top sound. You don't hear any bottom to it. The bass drum gives the band a lot of bottom. For instance, our bassist [with the Brubeck quartet], Gene Wright, if I don't play that bass drum in four, he'll look over and sort of nudge me. There've always been arguments between bass players and drummers, like who's going to lay down the time. But Gene wants to hear that bass drum. It should just blend together perfectly. He feels the bass drum is the basic pulse, and he can put the harmonic structure on it. Kids should—

**Jones:** Learn how to play the bass drum! Everything that's included in a drum set is there for a purpose and should be learned. Whether you use it consistently or not, you should know how to use it.

**Blakey:** It isn't a question that they don't know it; it's a question of they don't do it. If they'd do it, they would know. Playing every night is the only way they can develop. . . . Not socko style. I don't think the bass drum should be up above the bass fiddle.

**Morello:** I think what Diz was referring to was that a lot of the kids got hooked on this top-cymbal-hi-hit-left-hand when that was the thing, like the hi-hat was the anchor on 2 and 4. The pulse, of

course, is always on 2 and 4, but we don't have to play the hi-hat on just 2 and 4; we can play it on 1 and 3, if we want.

**Manne:** To accentuate the hi-hat *too* much on 2 and 4 takes away a certain quality in your playing. Because 1 and 3 are still the most strongly felt beats whether they're played or not.

**Cole:** I think the bass drum is the main instrument in the drums. Why should a drummer be in there if he can't keep time? Like Art said, it shouldn't be socko, but it should be two beats when you feel it, four beats if you feel it.

**Williams:** What if you don't feel it at all?

**Cole:** Now here is the thing. There are so many leaders that are going along with somebody else, his idea, and they'll get a drummer in there, maybe, that can play a bass drum. And he may say to the drummer, "Man, that's old school" and not want him to play any bass drum at all. But, believe me, anytime you play a bass drum tastefully without overriding the band, and with a nice sound and have that beat there, it is one of the greatest assets to a drummer.

**Williams:** What I am trying to say—well, the way that I have been playing is that the beat is there, but I have been playing it with the cymbal, because it still swings.

**Lewis [to Williams]:** Are you playing your bass drum though?

**Williams:** No, not at all.

**Lewis:** That's unusual because I thought that Miles always likes to have a little bass drum.

**Blakey:** What he's doing is in the group where he's working at. Now, what ever group you're in, you have to let the punishment fit the crime.

**Williams:** When I hear the hi-hat being played on 2 and 4, through every solo, through every chorus, through the whole tune, this seems to me to be—I can't play it like that. Chit, chit, chit, chit—all the way through the tune. My time is on the cymbal and in my head, because when I play the bass drum, I play it where it means something. I just put it in. When a person plays this way, they don't play the bass drum, they don't play the hi-hat—well, they say they're playing completely free—that word is a drag too. What makes it different is that they don't have any bottom.

**Lewis:** That's what your bass drum is for.

**Blakey:** One point of clarity. You cannot depend upon the bass fiddle, and you can't say the beat is there—maybe the bass fiddle player is not too mature himself—so you do certain things. See everything you got there—the sock cymbal is one instrument, ride cymbal's another instrument, your bass drum's another instrument, your snare's another instrument, the tom-tom—all complete, different instruments. You cannot leave everything to him [bassist]. Sometimes you have to come in and say [Blakey states a strong, regular, rapid beat verbally], and after



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the band gets it going, you go "blam" and go into your other bit. And if they get out of line, you bring them back in, because that's what you're there for. You are the master of this whole thing.

**Lewis:** The drummer is the leader.

**Williams:** When I say the bottom is missing, when I speak of the bottom, I don't speak of the bottom as being the bass drum. I speak of the bottom as just a certain feeling we get—a sound. You get it right off the cymbal.

**Cole:** Off the cymbal, off the snare drum.

**Blakey:** You could get it on a magazine and just a pair of brushes. You can get it if you've got the beat. Like Denzil Best, the greatest I know for that. Take that cymbal and run you crazy.

**Cole:** George Shearing had a very nice band, and you would call that a modern band. Denzil held that band together because he had that feeling—he had a good beat.

**Lewis:** Here's an important point about bass drums, about using it. I've heard a lot of groups where the drummer isn't playing the bass drum; he's just depending on the cymbals, and he's not playing too much hi-hat, and you've got a bass player—he's going to start moving now, he's going to start driving. So he starts to get up on top, and the tempo starts to skate a little bit. And I hear the drummer going right along with him. All of a sudden the tempo just leaps ahead. There's the time to start playing your bass drum a little bit. Hold it back, hold it where it was. Especially if the tempo's grooving—why change it? That's where I think you need all your facilities. That's what Art was talking about before. Showing them where it is.

**Blakey:** Whatever groove is stomped off, I think that you should end it—you're not a metronome—but you should end it as close to the original tempo as possible, and you should be swinging.

**Williams:** Since I've been playing, a lot of musicians have told me things like "play your hi-hat on 2 and 4, and play the time," but what they don't seem to realize is that I *am* playing the time, because as soon as the leader says "one . . . two . . . one, two, three, four," that's it. There's the time right there. So as far as me playing this [Williams bangs floor to simulate steady bass drum rhythm], I can't play it, because the time is there. Everyone knows where the time is—the meter is there.

**Blakey:** Everyone is not a drummer.

**Lewis:** And they all don't know where it is.

**Blakey:** Wait a minute. Saxophone players, trumpet players are virtuosos. They're supposed to be soloists. But do you realize how many musicians know anything about rhythm? If they did, they'd be playing like Charlie Parker and Dizzy Gillespie. All of them. They would be playing at least a reasonable facsimile. But look at them.

**Williams:** Well, those are the people that shouldn't be playing.

**Blakey:** No, you can't say that. Okay,

we have 3,000 musicians down in the union. We could say, okay, 2,500 of them should be in the bank or some other kind of job, because they know nothing about rhythms. They know nothing about the feel of time, unless you get up under them, all night long. Every group I've ever had, the only thing I could do was keep my foot in their behind, *all* night long. Poom. Get up out of there—let's go, get out of the hole.

**Williams:** The soloists feel what they're playing is always theirs, but it isn't, because when we're playing the time, that's our business. So whatever I'm playing, the soloist will turn around to me and say, "Where's the time?" I'm playing the time—it's just that he doesn't have any knowledge of it. He doesn't know what he's doing.

**Blakey:** You can take a drum, and you can take what we call separation and play one rhythm with this hand on the cymbals—say, ching-chica-ching-chica-ching—play another rhythm with the other hand, play another rhythm on your sock cymbal, play another rhythm on your bass drum, and say, "Okay, I'm going to take 16 bars now, I'll even take eight bars. Now you all come in after the eight."

**Lewis:** And they don't know where it is.

**Cole:** Take a big band's reed section or brass section—a lot of times they'll say, "Let the drums play with me, then I'll be able to swing." Those men have got to swing by themselves, because you can't make them swing; you can be back there swinging to the *n*th degree, and if they aren't swinging, they aren't going to swing. You have to be able to swing yourself.

**Williams:** This is one reason why I enjoy listening to the avant-garde horn players. When I hear them on records, no matter what's happening, they're straight ahead. They're not turning around saying, "I wonder what's happening?" They're not worried about that. They're just playing.

**Cole:** Duke Ellington's band—do you know that brass section can swing? Those fellows come out there, and they'll start swinging themselves. They don't need any drums.

**Down Beat: A famous story has it that Benny Goodman used to rehearse his band without the drummer to get them to swing by themselves.**

**Lewis:** Benny always insults the rhythm section by saying, "Let's run this thing over—just the instruments." Like the rhythm section are not instruments. But his idea is good.

We got into another thing here that had nothing to do with what Tony was talking about before, about the hi-hat, the bass drum, and leaving them out and just doing it the way you feel because you are implying that swing in the time anyway. But not in a big band, Tony. The brass section, the trombone section, the trumpet section, the saxophone section—man, they need a drummer.

**Down Beat: Well, what does big-band experience do for a drummer? What does he learn?**

**Lewis:** It'll make you or break you.

**Blakey:** It teaches him how to play arrangements, teaches him to remember. A drummer must have a hell of a memory. You can't be playing in a jazz band and looking at music. You've got to cue the trumpets in, you've got to cue the rhythm section, you've got to bring them in, or they'll goof. With a small group, every tub must sit on its own bottom. It gives a drummer more freedom, it gives him a chance to play. It gives him a chance to fit in things, to fit in his patterns, where he can't do it in a big band. You try to do it in a big band, and you're in trouble.

**Williams:** A big band makes a drummer strong too.

**Down Beat: Have you played with a big band, Tony?**

**Williams:** At the Berklee school. I wasn't going to Berklee, but I'd be at the school sometimes, and they'd have ensemble practice.

**Lewis:** I'm glad for these things they've got going, these schools, because that's the greatest training ground in the world for a young drummer, with a big band. That's when you know you're going to become a drummer or you're going to quit.

**Williams:** I know some fellows who play with big bands; they can't play with the little bands.

**Lewis:** I know very few little-band drummers who can't play with big bands.

**Blakey:** I came out of Billy Eckstine's band and went to Minton's, and Eddie (Lockjaw) Davis was working there and Bud Powell and Al McKibbin and Fats Navarro. They got me on that bandstand and said [Blakey uses his hand to indicate an extremely fast tempo], and I was lost, because we didn't play that in Eckstine's band. We were a dance band. I was lost for a long time, and when I did try to play that tempo, in about the third chorus I felt that I was going to drop dead. And I was just mad enough to stay there and cuss and sweat and jive.

I never will forget when Cozy came to the Apollo Theater, and I was having trouble playing the shows, lots of trouble, and I had a lot of sand in my eyes—I couldn't see the music so good. I was sitting there trying to count, and he called me off the stand and said, "Hey, Art, when you're in trouble, roll." So, that's what I did all that night.

**Lewis:** One thing I enjoy about playing with Gerry Mulligan's big band is that I can be a big-band drummer and a small-band drummer at the same time.

**Morello:** To my way of thinking, big-band work is a little more restricted than small-group work. The main job in a big band is to keep that herd together going down a straight road. In a small group you have to be a little more flexible; there's more give and take. In a big band you can't give too much; you have to push straight ahead.

I think it's important if the drummer,





Jones: The little bit of big-band experience I have had has given me a tremendous insight. . . .



Ceroli: Big-band playing is going to help a drummer keep his time together.



Williams: A big band makes a drummer strong too.



Panel West:  
Dean, Manne,  
Ceroli, Lee

the amateur, can rehearse with a big band. Today the big bands are nothing like they were even in my younger days, and I'm not that old. There are very few good big bands going now, and it's kind of difficult for a youngster to get a chance to play with a big band. But there're a lot of rehearsal bands, and it's good experience for a kid to get up there and play. It'll help his reading; it'll help him interpret a chart. It'll develop his assurance too.

**Jones:** The little bit of big-band experience I have had has given me a tremendous insight—which I hadn't had before—into the harmonic and melodic . . . all the intricate lines, cross melodic-rhythmic lines that you wouldn't hear ordinarily. You hear a whole section playing a line and then another one playing a cross melodic line back and forth, and you're right in the middle keeping it all together. That's a tremendous experience and gives you a much deeper understanding of what the music is all about, of what's really going on.

**Ceroli:** I hate to sound monotonous, but big-band playing is going to help a drummer keep his time together.

**Manne:** I think it teaches him discipline. That's really important in a drummer.

**Ceroli:** When you walk up on a big band, you've got to hold that band *together*. And you've got to know how to *play* that band. It isn't just time.

**Manne:** That's right. It is like a stick that bends. You've got to bend. You've got to give and take. You can still play

time, but you've got to slow down and speed up a little. I don't mean speed up and slow down so that somebody can say, "Oh, my God, he's speeding up and slowing down," but it's a kind of *feeling* that you give and take, like when the brass starts shouting.

**Down Beat: How much and what kind of study should a young drummer seek? Should he know another instrument? If so, how will this help his drumming? And what is the most important thing for a drummer to know, to be able to do?**

**Manne, Ceroli, Dean:** Time, time-keeping.

**Jones:** I think the most important thing is to be able to appreciate the value of the change in the profession and to love the instrument and music in general—and in this love and appreciation of it, to give his undivided attention to the study and the perpetuation of the art form.

**Morello:** One of the most important things the drummer should know is his place in the band. First, he should learn how to keep time; he should try to develop a rhythmic line for the group that he is playing with. He should remember that he is actually the leader of the rhythm section. A lot of this will come with experience—providing a comfortable rhythmic line for the group. This is a thing that a lot of drummers seem to forget. They're up there, and they all want to be soloists, and they completely ignore the other musicians.

Some bands require a very subtle approach; take drummers like Connie Kay or Dave Tough, who just provided a quiet, subtle, swinging rhythmic line. A lot of the kids today are bashing away without really knowing what they're doing. They should learn to play for a band and to keep time without getting in the way, without being obnoxious.

There are some groups in which you have a lot of freedom, but this freedom must be given to a very competent musician, so he knows how to use it wisely. In the wrong hands this could really be hell to a group.

**Jones:** It's also important, as far as freedom is concerned, to know when to allow the rest of the band this freedom too.

There's no limit to what a drummer should seek, old or young, and as far as knowing another instrument, he can only add to his ability—if it doesn't interfere with what he really wants to do, which is drumming. If he wants to learn another instrument, that's going to help him, because it will give him more familiarity, more insight into the other instruments and give him an opportunity to blend his conceptions with the other instruments.

**Morello:** When you ask how much and what kind of study should a young drummer seek, I would say, much like Elvin, that there's no limit—he shouldn't put any kind of time limit or minimum standards on it. First of all, he should have a good knowledge of the instrument itself, learn as much about it as he

Photo credits: Charles Stewart (Blakey, Cole, Williams, Lewis); Ted Williams (Morello, Jones); Robert Skeetz (Manne, Ceroli, Lee, Dean).



can. This is very important and is lacking in a lot of the kids today. Seems like they want to sit down at a set of drums and be an Elvin Jones in two weeks. You don't do that.

As far as knowing another instrument, I think that he should, while studying the drums, probably move to piano or study basic harmony. This, I feel, will develop the harmonic or melodic sense and will make him play better. A lot of young drummers don't know where the first eight or the second eight ends, or when they play four bars; after a couple of times around, they won't know where they are. A drummer who has a basic harmonic understanding will always know where he is.

**Ceroli:** I don't really agree too much with a drummer learning another instrument. If he's got his drum instrument down well enough, I'd say go ahead. In the first place, I think every musician, no matter what he plays, should take some piano, because piano is the basic instrument for all. But a drummer should learn drums, study *drums*. Once he's got his technique down, then he can start climbing, then he's got his tools to work with.

**Manne:** The drummer, if he's aware of music as a whole and listens in terms of form and melody and chord changes, without actually studying, he can become aware of these things and use them in his playing. Even though he may not be able to name what change logically follows another, he can sense it. In jazz the sensing of that thing is just as important as *knowing*.

Over the past year I've learned more about drumming from listening to musicians who are *not* drummers.

**Jones:** As was said before, anything that can be done that can add to what you already know is going to be an asset to the young drummer. Anything. If he wants to study mathematics, that would help a great deal as far as dividing the different rhythms—time signatures that he might come across. Sooner or later you're going to run up against something that's going to stump you, even mathematically. So this can add to your general abilities.

#### **Down Beat: Have any of you studied another instrument?**

**Jones:** I haven't really. I like to think I can play a guitar, whether I can or not isn't proven—even to me. But I do appreciate the melody, different tones and shadings that you don't hear when you're playing a percussion instrument—at least the drum percussion instruments.

**Morello:** As far as my background is concerned, I played the violin when I was a child. Then I went into a little piano. I'm not a professional pianist or violinist, but I feel being a little familiar with these other instruments has helped me some. Just recently I've been trying my hand at writing. It's a lot of fun; I think it has helped me as far as playing for the group, being able to pick out things.

**Down Beat: You started as a**

#### **pianist didn't you, Art?**

**Blakey:** Oh, no, man! I used to play by ear. I used to play in five keys, and that was it. With me it was a matter of survival. I got married when I was 16, and I had a family to support. I was playing in a club at night, and I worked in a steel mill during the day. I didn't know anything about a piano, and Erroll Garner came in and took my gig and the band. I ended up being the drummer because a gangster told me—with a .38—“You hit the drum.” And I said, “This is my band. You don't tell me what to do. You're crazy.”

“You want to work here, kid?”

“Sure, I want to work here.”

“You play the drums, and don't argue with me.”

I went up there and played the drums.

**Cole:** If a drummer has the time, money, and the inspiration to do so, he should learn secondary piano. It helps in tuning your drums. It helps round you out as a musician. He should study a little bit of arranging, not to be an arranger himself, but if he is going to be a leader, he can go to an arranger and talk arranging talk with him and know how to explain to an arranger just what he wants. That keyboard harmony will make you have a nice ear.

**Williams:** I won't say that you have to tune your drums to a certain thing, but I know what you mean. They should sound like a drum instead of like that advertisement that has an ash can lid as the cymbal. No tone.

**Cole:** Whereas that piano will make you—

**Lewis:** Pitch-conscious. A good drummer also has to have ears, because when I am playing a tune, I don't go by the number of bars; I go by the tune. I can tell where I am by the changes even though I don't know the name of one change. I can tell where the bass player is. I know when he is in the wrong place. I can tell when somebody is lost. A drummer has to know the tune.

**Williams:** And that's the thing I wanted to mention about these soloists. They're playing, and they say that the drummer is mixing them up. Take for instance if a soloist is playing with someone like Elvin, the soloist might say, “I can't play with him” because he's not doing what the soloist expects. When I hear someone say something like this, this tells me that they are not strong enough.

**Lewis:** It's funny though—Elvin knows where he is, and he also knows where they're at. There is no reason why he would be throwing them a curve, because they shouldn't be concentrating on him that much; they should be listening to themselves.

#### **Down Beat: How much do you practice and how; do you practice on the pad or the set? If you practice on both, how much do you practice on each?**

**Blakey:** That's an insulting remark. We practice on the bandstand.

**Jones:** You get into a very delicate area in that respect. You try to practice as

much as you can. The way I practice is similar to an approach a doctor or a lawyer might follow. You play, so everything you do is a form of practice actually. Like a doctor on the operating table, you can't afford to make many mistakes. So you try to be as consistent as possible all the time.

Good health is probably one of the main ingredients in a good performance. Good physical condition—and good condition as far as your faculties are concerned.

**Morello:** I hear this question about practice just about every night in the week. Put it this way: I don't practice as much as I used to or as much as I'd like to. A lot of my work, though, is done on the job. It's not practice—it's playing.

A young drummer should, as we said before, learn as much about the instrument as he can, but one just starting out should devote some time to pad practice; he can hear his mistakes more clearly and develop co-ordination. It requires a tremendous amount of co-ordination to play drums today.

Some teachers today think you should put the pupil on the drum set immediately and start him playing. Well, this is fine, but he'll just have to go back and correct his mistakes later. I'm from the school that says you should diversify your practice.

**Jones:** The development of control is the essential ingredient to lead into actual performance with other musicians. The control, of course, develops your co-ordination so that you can do things that are actually essential in today's drumming.

When I first started, I used to practice five, six, eight hours. Anytime I had the opportunity, I would be practicing. Kept a pair of sticks in my pocket, you know . . . sidewalks, everywhere.

There's no limit that can be set on practice, because it's something that just goes on and on. You find new ways of doing old things.

**Morello:** Certainly the first thing the young drummer should do is find himself a teacher who is familiar with the music business today and what's going on, who has a good knowledge of the instrument, and who can teach him control and technique on the pad. Then he can apply some of these things on the drums, because, after all, this is where he is going to be playing, not on the pad. A lot of teachers feel that pad practice will hurt you—you're not going to take your practice pad out on the job with you. True, but I think there's a happy medium; you can diversify the practice—devote an hour to the pad, an hour to the drums, as much time as you can spend.

**Cole:** If you must practice, it would be better to practice on your drums.

**Williams:** The things that I do practice are things that I hear. Anything I can think of at the time. I have a tape recorder, and I just put it on and start playing.



Lewis: Well, you work on reading, don't you?

Williams: Yeah.

Lewis: Well, for that you have to do some—if you are learning, you've got to practice some. But play on the drums, do what you're doing, and don't bury yourself in these drum books, because that isn't going to show you what you've got to know.

Mel Lee: I practice on the pad. I get books out. I kind of have a little system: I'll get a book out, and I'll have a certain amount of exercises marked off for myself, and usually the exercises are to be repeated. Now, a lot of books say, do this exercise five minutes; some people say, practice this for 10 minutes. I don't practice that way at all. I practice until I get bugged with it. I'll practice any exercise, say, like in *Stick Control*, you're supposed to go over each exercise 20 times, it says. I'll practice the exercise at different tempos, different speeds, lifting up the hands (just like you're supposed to do in practice) until I get tired of it.

Ceroli: Some of the best drummers in the world don't practice. Speaking for myself, I try to put in as much time as I can. Unfortunately, I don't practice every day. I'd like to, but I can't. Sometimes you just can't get into it; you just can't feel like it.

Whenever I do, I practice most of the time on the pad. I'd rather practice on the drum, because the pad isn't the same thing as a drum. You can practice till doomsday on a pad, and you might be the world's greatest practice-pad drummer, but playing on a drum, that's the only way to really practice. But in my apartment, I can't do that.

Dean: I practice quite a bit because I really enjoy doing it—I'm not just making myself do it. I believe strongly that you should practice at least a couple of hours a day, four or five days a week. That's the only way I can see that a guy can really stay in any kind of condition or play his drums like he really wants to—and widen his creative capacity too. I know just playing, sitting around, beating on them, sometimes I run into so many things. I feel like if I don't practice during the day, I did something wrong.

Manne: I don't think I've practiced two hours in 20 years. But it's different with me than it is with a lot of younger guys because I've been playing practically every night for 20 years. If everybody had a chance to play constantly, I don't think they would spend that much time practicing. I believe a guy should practice enough to control his hands and be able to do certain things he wants to do with his hands, but I don't believe he should practice to the point where the hands control his mind. That's what happens with a lot of guys. Their hands start doing the thinking for them. They figure out an eight-bar thing or some tricky thing, and right away they go in the club and they say, "I can't wait to get on the job tonight, and the first eight-bar solo I play I'm gonna knock every-

body out." And they may knock everybody out *drumistically*.

I like to believe that a drummer can control his hands. His thinking should be a year ahead of the technique. That way you are controlling the hands from your head and your heart, and you're making more music, I feel. It's more spontaneous. That's the whole creative thing in jazz to me, the spontaneity. It's nothing that's figured out in your living room.

Ceroli: I think you've hit it when you said when you're playing all the time, there's no need to practice that much.

Manne: The only reason to practice when you're *not* playing is just to keep limber.

Dean: A drummer should listen to the other instruments and so forth, but a lot of times we want to play things, and we can hear things that we just can't get with the hands. And that's when you should practice.

Ceroli: That's the whole point of practicing.

**Down Beat: What goes through your mind when you're playing either in the section or solo? And are drum solos really meaningless?**

Ceroli: Ask Buddy Rich. They *can* be. They can be meaningless.

Manne: I think they're musically meaningless if they're *played* musically meaningless. I think they can be very meaningful.

I don't think a drummer should play a solo on every song. If a drummer feels so inclined, he can play something musically worthwhile. But to just go on and finally reach a climax musically and then go into his bag of rudiments, then it doesn't make any sense at all. Just for exhibition's sake, I don't see any point in it. A drummer can be pushed that way very easily.

Morello: Meaningless? That's up to the individual who's listening. You could be telling the greatest story on earth, and if the person listening doesn't get anything from it, it's meaningless to him. I personally don't think they're meaningless because I enjoy playing them. I try to develop a musical form or theme and extend it.

As far as what goes through my mind, I couldn't say. I never thought about it.

Jones: What goes through my mind is my interpretation of the soloist's interpretation of the particular composition. I try to keep that foremost in my mind, and as far as my solo, it's an improvisation on that particular theme. But you can't concentrate heavily all the time; other things are going to come through. You just try to maintain a balance and a dynamic level.

Morello: Take advantage of what's going on around you.

Manne: Drummers have a tendency to listen to too many other drummers. Too many drummers you listen to playing fours or eights or solos are all playing

(Continued on page 36)



Lewis: Play on the drums and don't bury yourself in drum books, because that isn't going to show you what you've got to know.



Lee: A lot of books say, do this exercise five minutes; practice this for 10 minutes. don't practice that way at all. I practice until I get bugged with it.

Dean: I feel like if I don't practice during the day, I did something wrong.





The widely respected young veteran drummer discusses his career, methods, and goals with Down Beat Associate Editor Ira Gitler

# pete

**D**RUMMER PETE LAROCA is in the middle of what he calls "a year to prepare." A jazz musician, like any other artist, is always preparing, in one way or another, for what he is going to do next—if he does not, he ceases to exist as an artist in the true sense. In LaRoca's case, however, he refers specifically to the year that began last September, when he left New York City to take up residence in Boston.

LaRoca, who will be 26 next month, is highly regarded among New York musicians. For example, when he came back to New York to play a Monday night at Birdland with pianist Steve Kuhn in January, several young drummers made it a point to come and listen; praise was on the lips of many.

From the end of 1960 until the middle of 1962 he had led his own quintet, but work was not plentiful. (He also worked at Macy's department store during this period.) Then, from November, 1962, he was a part of pianist Marian McPartland's trio for almost a year. But last September LaRoca received an offer from Herb Pomeroy to join the trumpeter's sextet at the newly opened home of Boston's Jazz Workshop, the Inner Circle. He had played in Boston before, with Toshiko Mariano and saxophonist Jimmy Mosher. Mosher, saxophonist Charlie Mariano, and bassist John Neves had recommended him to Pomeroy.

LaRoca agreed to spend a year in Boston, and he and his wife moved into an atmosphere very different from his native New York. Apart from music, he found he was able to pursue other things in his spare hours such as the study of Sanskrit and yoga.

"It's because the work is steady," LaRoca explained. "Time off in New York was no good, because you always used it to look for work."

At first, LaRoca worked in Pomeroy's sextet, which he described as requiring the same kind of small-big band playing he had done with trombonist Slide Hampton's band. Then it was decided to bring in name soloists to be backed by the Pomeroy rhythm section, which includes bassist Neves and pianist Ray Santisi in addition to LaRoca. The visiting jazzmen have included tenor saxophonists Zoot Sims and Benny Golson, vibist Milt Jackson, trumpeter Ruby Braff, and pianist Mose Allison.

The variety of musical attitudes represented by the imported soloists gave LaRoca experience he probably would not have got had he remained in New York. Braff, for instance, "plays quiet with a lot of mutes, yet he still swings; you've got to get way downstairs," LaRoca said, alluding to volume. "And it is that other feeling, a little older than where I am, and I'm not all that experienced in it. It's the kind of thing you appreciate five years later."

As a young drummer, just starting out, LaRoca gained experience in several directions. He began, at 10, in a junior high school symphony band by playing snare drum parts because there were no more flutes, his first choice of instrument. He later went to New York's High School of Music and Art where he said he played more tympani than anything else.

He said he was glad he had the choice to play tympani because it has a lot to do with the way he thinks about jazz.

"After I played kettle drums for about the first six years—and I had never looked at a set of traps—I played

timbales for about three years from that point," he said. "And then, finally, almost by accident, I was pushed into a show band, and I had to play for dancers and comedians—and that was on a set of traps." The last was at a hotel in the Catskill mountains when LaRoca was 17.

While he was playing timbales, LaRoca picked up more than a knowledge of Latin rhythms; he also acquired his professional name—he had been named Pete Sims at birth.

"These people just couldn't understand how anybody other than a Latin could get anything like the Latin sound out of the instrument," he explained, "so to get by it all, I just started telling them I had a different name than the one I actually had. The next thing I know, I'm playing jazz, which I had never planned to do. I was going to have a big, 13-piece Latin orchestra, and I was going to play timbales. When I started playing jazz, I thought it was just a transitory thing, and I just let the name carry over. I didn't help it too much, but I didn't really stop it."

Although he may not have realized it at the time, playing jazz was something else LaRoca probably could not have held back, even if he had so wanted. His father was a trumpeter of modern persuasion, and in the 1940s jazz records were played in the house, and the music was a constant topic of conversation. Also his great aunt ran a studio where he remembers hearing Dizzy Gillespie rehearse "at the time Chano Pozo was with him. Hot Lips Page used to rehearse there, and, I think, Basie a couple of times."

While he continued to listen to jazz, it wasn't until the mid-1950s, at the time he started playing on a regular set of drums, that LaRoca's interest caught fire.

"My time really started with Monk and Miles," he said, marking a time when these two giants began to receive wider recognition from the public.

**L**AROCA CAME ON the jazz scene-at-large with a group led by tenor man George Braithwaite (now Braith) at sessions run by a club of fans called Jazz Unlimited at the Pad in Greenwich Village. He also sessioned at Birdland.

At the Pad, in late 1956, he heard drummer Arthur Taylor leading his Taylor's Wailers and was duly impressed. At Birdland, in 1957, he came in contact with Max Roach, who happened to be visiting that club. Roach gave him encouragement. Two weeks later, after LaRoca had broken a couple of heads on Roach's drums and had called to apologize, the older drummer recommended him to Sonny Rollins, who was forming his pianoless trio.

LaRoca can be heard on Rollins' recording of *A Night in Tunisia* in the tenor saxophonist's Blue Note album *A Night at the Village Vanguard*. The young drummer's solo is volatile and inventive, much in the manner of one of his models of the time, Philly Joe Jones; but there also are signs of individualism to be heard. On Jackie McLean's *New Soil* album, made in May, 1959 (also on Blue Note), LaRoca plays an out-of-strict-tempo solo that is a highly personal expression and several years ahead of its time. In the notes, McLean described the solo: "He isn't just playing the tune, you can't tell exactly where he is in the piece; it's not that kind of solo. It's impressions, really,



# LaRocca



FRANCIS WOLFF

impressions of the tune.”

LaRocca was with Rollins intermittently from October, 1957, to February, 1959, and then played with clarinetist Tony Scott and Slide Hampton. In spring, 1960, the drummer joined John Coltrane and stayed with that tenor saxophonist until the fall of the same year. It was then he decided to form his own group.

“I found out that I couldn’t play what I really wanted to play, which was a revelation,” he said. “John has taken full-out playing—just gone—to one of its extremes, and

he does the hell out of it. But I don’t personally feel that way about it. I like to stop, doodle around, go on, and swing when I feel like it. It was an education though.”

LaRocca’s education continues. Lately the Inner Circle has taken to importing name groups instead of just name soloists. When this happens, Santisi, Neves, and LaRocca, as a trio, alternate with the visiting group. The three men play as individuals, but they also sound as one.


“I think that’s one of the places music will go,” LaRocca said. “The idea of blending will get to be a little more involved. It will be like one person compounded on top of another, instead of each person holding down his point in the triangle, which calls for a more flexible kind of thinking. You have to be, because the thing is liable to change direction any minute. You can’t sit down and depend on playing ‘chanka-dank, chanka-dank, chanka-dank,’ because it just might change. That intrigues me. I dig that.

“There are some people who you can really do it with. There’s a concrete thing that happens when I’m playing with Steve Kuhn. [He calls the pianist and bassist Steve Swallow his “main men.”] The first chorus is a warm-up, setting the atmosphere, but somewhere around the 17th bar of that first *solo* chorus, somewhere in those first 16 bars, the minds lock and you’re thinking like one person, and you’re very aware of every shift of emphasis—in fact, that’s what you’re living on—you’re poised on that emphasis. If it shifts, you have to shift or lose your balance.”

LaRocca has matured greatly in the handling of a style that states the beat all over the set. It’s musical, and it swings. He describes his playing as a “compound thing. Each component in the set of drums is an instrument to be played when there is a moment for it—just like playing in a symphonic orchestra, where you lay out and then play your snare drum where there’s a snare drum part.”

As for the bass drum, supposedly neglected by younger drummers, he said, “I wouldn’t use it to keep a beat going unless what was going on wasn’t strong enough. I use it just for reinforcement. With brushes, I usually use it regardless of tempo. With blues in medium or rather slow tempos, I use it because you need that definition, that little bit of punctuation downstairs. When the music is flying along, you don’t have to separate it into four parts every bar. It likes to just fly, and loop around that bar line, maybe ignore it completely, maybe even ignore the bar line that comes before a new chorus. If the thought of the music was going across the bar line, I wouldn’t think of saying, ‘Well, here’s the bar line, fellas, so you know where you are.’”

This young man is no musical anarchist. He is not afraid to reach out, but he also has a respect for form. As a group leader, he showed a flair for discipline and organization. He said he would like another crack at his own band.

“It’s the only way to really play—if you really have something on your mind—well, at least for a drummer,” he said. “Maybe it’s different for a guy who plays another instrument. But for me, if I go into anybody’s band and start playing things that are all across the beat—most guys are looking for the drummer to hold things together.” 



# JAZZ BASICS

Part 4 of a continuing history  
of jazz on record/By Don  
DeMicheal and Pete Welding

- ROY ELDRIDGE, *Dale's Wail*  
(Verve 8089)
- LESTER YOUNG, *Kansas City Five*  
(Commodore 30014)
- BENNY CARTER, *Further Definitions* (Impulse 12)
- BILLIE HOLIDAY, *Lady Day*  
(Columbia 637)
- CHARLIE CHRISTIAN, *With the  
Benny Goodman Sextet* (Colum-  
bia 652)
- ART TATUM, *The Art of Tatum*  
(Decca 8715)

Despite the popularity of big bands in the '30s, it was a handful of soloists during that time who made the most lasting impression on jazz, not only for the excellence of their playing during the period (and, of those still alive, today) but also for the impact they had on the young musicians just beginning to find themselves in the early '40s and who were to take jazz another step in its development—the boppers.

The men of most significance who bridged the gap between the music of the '20s and bebop were trumpeter Roy Eldridge, who took his inspiration from Armstrong but shaped his own volatile style, influencing countless trumpeters, including a leader of the bop movement, Dizzy Gillespie; tenor saxophonists Coleman Hawkins and Lester Young, Hawkins' sweeping vertical or harmonic approach contrasting with Young's horizontal or melodic manner of playing; alto saxophonist Benny Carter, one of the most urbane and polished jazz performers; pianist Teddy Wilson and clarinetist Benny Goodman, both agile technicians and stimulating artists; pianist Art Tatum, whose remarkable technique was matched by his use of harmonic surprise in his dazzling work; and Charlie Christian, the first to gain wide recognition for amplified guitar and whose melodic conception and sense of time displacement served as a direct inspiration to the burgeon-

ing boppers at New York City sessions in the early '40s.

All these musicians, and others of importance, are heard in excellent form on the records listed. Some of the characteristics shared by several of these men were an abundant use of eighth notes in place of dotted-eighths-and-16ths, occasional departures from two- and four-bar phrases, and a complexity not often found in the work of their predecessors. The boppers were not left unimpressed by these characteristics.

Among the precursors not represented in this group of LPs, but who can be heard on others listed in this series, are bassist Jimmy Blanton and drummer Sid Catlett. And though Billie Holiday cannot be considered of great importance to the development of instrumental jazz, she was, nonetheless, an innovator, and the most expressive jazz vocalist of the '30s—if not of all time.

The Eldridge record was made in the early '50s, but it is an exemplary sampling of his work; his basic musical concept has not altered perceptively since he gained influence in the '30s. The record offers the trumpeter playing open and muted on both ballads and up tempos. The drive and fire of his playing, the way he alternates on-the-beat and off-the-beat phrases (a mark of the swing era), seldom have been so well captured as on this recording.

Among the selections are *Willow, Weep for Me; Echoes of Harlem*, written by Duke Ellington for trumpeter Cootie Williams; rocking versions of *Dale's Wail* and *Love for Sale; Somebody Loves Me; and Sleepy Time Down South*, obviously a dedication to Armstrong, scat vocal by Eldridge and all. The trumpeter is accompanied by Oscar Peterson, piano, organ; Barney Kessel or Herb Ellis, guitar; Ray Brown, bass; and Alvin Stoller, drums.

The Lester Young LP is from two sessions, one held in 1938, the other in 1944.

The earlier also features Young's fellows from the Basie band of the time: trumpeter Buck Clayton, guitarist Freddie Green, bassist Walter Page, drummer Jo Jones (an important and influential drummer of the '30s), and electric guitarist-trombonist Eddie Durham, whose recorded work on the electrified instrument predates Christian's by a year.

Young plays mostly clarinet on this earlier session, his limpid work a lighter-toned version of his saxophone playing. Titles include *Way Down Yonder in New Orleans*, which has delicate interplay, somewhat in the New Orleans tradition, between Clay-

ton and Young in the last chorus; *I Want a Little Girl; Countless Blues; Pagin' the Devil*, a moving slow blues; and *Them There Eyes*, which has both tenor and clarinet solos by Young. Three other tracks from the 1938 session have excellent Clayton but no Young.

Jones is the only carryover from the earlier date on the tracks made in 1944. The tasteful Bill Coleman, trumpet, and Dickie Wells, trombone, are Young's mates in the front line; Joe Bushkin, piano, and John Simmons, bass, join Jones in the rhythm section. Wells and Young, who plays only tenor on this date, are particularly effective on *I Got Rhythm, Jo-Jo*, and *Four O'Clock Drag*, a slow blues.

Benny Carter and Coleman Hawkins have much in common: both were in the Fletcher Henderson Band; each was among the first jazzmen to take up residence in Europe, in the period before World War II; both are



Carter, Hawkins, Basie, Charlie Barnet, Jones, and Young at the Apollo Theater—1940

admirable technicians and improvise in a generally vertical manner, though both often play quite melodically, particularly Carter; each has been an undeniable force on his instrument, Hawkins, of course, considered the father of tenor saxophone; and both are sophisticated performers.

The Carter record listed includes Hawkins, and though made in 1961, it serves as a fine example of the work of each man. (Their early work is represented in the Fletcher Henderson listing in this series.) There is comparison and contrast offered by the playing of altoist Phil Woods and tenorist Charlie Rouse, both from another generation. The rhythm section also is a blending of two generations: Jo Jones, drums, and John Collins (who, according to Dizzy Gillespie, was an important member of the early-'40s bop clique), guitar, with Dick Katz, piano, and Jimmy Garrison, bass.

The instrumentation of four saxes and rhythm is the same as that used



on a 1937 French recording date that also featured Carter and Hawkins. The two tunes from the 1937 session are repeated in the later collection: *Crazy Rhythm* and *Honeysuckle Rose*. Carter's writing for the four saxes on these two tunes has retained its freshness; the original arrangements are repeated. Carter, one of the major arranger-composers in jazz, also arranged the other tracks in the album. The titles include *Body and Soul*, which repeats, in four-part harmony, the first eight bars of Hawkins' famous 1939 recording of the tune; Hawkins also re-creates his 1939 ending.

The pairing of Teddy Wilson and Billie Holiday for a Brunswick record date in 1935 began a series of recordings, issued either under the pianist's or the vocalist's name, that maintained an astonishing level of artistry. (Though Wilson was absent on some of the later discs under Miss Holiday's name—some included in this album—the spirit of the performances was the same.)

The sidemen employed on the dates include practically every important jazz musician of the era. For example, on the Holiday album listed, which is made up of recordings made from 1935 to '37, the supporting personnel included, in various groupings, such men as Benny Goodman, Lester Young, Ben Webster, Benny Morton, Roy Eldridge, Johnny Hodges, Buck Clayton, Jonah Jones, Chu Berry, Harry Carney, Bunny Berigan, Lawrence Brown, Cozy Cole, John Kirby, Ed Hall, Buster Bailey, Harry Carney, Artie Shaw, and the Count Basie rhythm section of the time. And the LP contains only a small sampling from the series.

There is an informal atmosphere to the performances that seldom has been recaptured. Though Miss Holiday soon became the star of the series, she often sang only one chorus—and not always the first—and left the rest of the record for solos by the instrumentalists.

In addition to superlative jazz singing, the tracks feature outstanding work by the all-star accompaniment: Goodman and Wilson, in both solo and games of musical tag as they nudge and push each other, on *Miss Brown to You*, *I Wished on the Moon* and *What a Little Moonlight Can Do*; Eldridge on the last chorus of *If You Were Mine*; Berigan's trumpet and Shaw's clarinet on *Summertime* and *Billie's Blues*; Clayton's warm, muted backing of Miss Holiday on *Foolin' Myself*, *Easy Living*, and *Me, Myself, and I*; Young in solo on *I Must Have That Man* (classic in its simplicity and melodic construction), *Foolin' Myself*, *Easy Living*, and *Sailboat in*

*the Moonlight*, and his backing on *Sailboat* and *Me, Myself, and I*; Hodges' alto and Carney's baritone on *I Cried for You*.

Goodman's small groups usually have been more musically interesting than the big bands he has had. The combos always featured musicians of exceptional ability, and certainly guitarist Christian was among the most important of them. He worked with Goodman from late 1939 until his death in February, 1942. In that relatively short time, Christian not only revolutionized jazz guitar but also participated directly in the experiments going on at Minton's in Harlem in 1941 among such musicians as Dizzy Gillespie, Thelonious Monk, and Kenny Clarke.

In several ways, Christian is a most important transitional figure in the evolution from swing to bebop. He embodied the blues approach that was—and is—an essential of jazz playing, but he also freed his playing from two- and four-bar phrasing, cutting across bar lines, much as Lester Young did, and spinning out long phrases, very often made up of even eighth notes as opposed to the dotted-eighth-and-16th concept that had dominated jazz since its beginning. Though basically a melodic improviser, Christian quite often ran seventh chords but added the extensions of such chords—the ninth, augmented 11th, 13th, etc. He was fond of the diminished-fifth interval and used it repeatedly in his soloing, most often combining a flatted fifth and tonic or the sixth and minor third. All these characteristics can be found in bebop.

The Christian record covers a period from 1939 to 1941 and contains stunning examples of the guitarist's work. Two tracks, *Air Mail Special* and *Breakfast Feud*, have Christian solos from previously unissued versions of the tunes spliced into the performances; the solos are striking in their variation and show that Christian seldom depended on clichés to build solos.

The album's piece de resistance, however, is the flowing, long-lined *Solo Flight*, made with Goodman's big band a year before Christian's death; it was this record that was to inspire a legion of young guitarists (it is said that Jimmy Raney, who was to become one of the leading guitarists of the '50s, bought the record when it was first issued and spent a whole day playing it and memorizing Christian's extended solo).

In addition to Christian's work, the album, which contains several previously unissued performances by Goodman's sextet and septet, is strewn



Goodman, Christian, Auld, Williams—1941

with fine playing by Goodman, Cootie Williams, Lionel Hampton, tenorist Georgie Auld, and pianists Johnny Guarnieri and Count Basie. There are two rehearsal performances, probably made without the musicians' knowledge: *Blues in B* and *Waitin' for Benny*. Other titles are *Seven Come Eleven*, *Till Tom Special*, *Gone with What Wind?*, *Six Appeal*, *Wholly Cats*, *Gone with What Draft?*, and *A Smo-o-o-oth One*.

Pianist Tatum is uncategorizable. Though he is included in this collection of basically swing-era musicians and precursors of bebop, and though traces of Fats Waller's and Earl Hines' work are evident in his playing, Tatum was unique. His first solo recordings, made in 1932, show this uniqueness clearly; they sound as undated as any of his later recordings—and one can only imagine the startling effect they must have had on musicians at the time.

Tatum's unexcelled technical proficiency catches the listener's ear first, but underneath the flying figures was a harmonic concept that filled his work with unpredictable shifts of color, false modulations, and a hanging-in-the-air feeling that smacked of atonality. His use of rich harmonic effects and his virtuosic approach to his instrument were Tatum qualities that had great influence on young musicians of the '40s, particularly such pianists as Bud Powell.

The Tatum album contains 10 solos cut by the pianist in 1940: *Elegie*, *Humoresque*, *Sweet Lorraine*, *Get Happy*, *Indiana*, *Lullaby of the Leaves*, *Tiger Rag*, *Cocktails for Two*, *Emaline*, and *Love Me*. Some of the technical feats are almost unbelievable. The LP also has two tracks, *Moonglow* and *I Would Do Most Anything for You*, by the trio Tatum had in 1944 with guitarist Tiny Grimes and bassist Slam Stewart, but Tatum's harmonic imagination was restricted when he played with other

(Continued on page 38)



# 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 initiated by the writers.

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

When two catalog numbers are listed, the first is mono, and the second is stereo.

## Charlie Byrd

BYRD AT THE GATE—Riverside 467 and 9467: *Shiny Stockings*; *More*; *Blues for Night People*; *Butter and Egg Man*; *Ela Me Deixou*; *Broadway*; *I Left My Heart in San Francisco*; *Some Other Spring*; *Where Are the Hebrew Children?*

Personnel: Clark Terry, flugelhorn; Seldon Powell, tenor saxophone; Byrd, guitar; Keter Betts, bass; Bill Reichenbach, drums.

Rating: ★ ★ ★ ★

Assisted from time to time by two particularly able guests—Terry and Powell—Byrd has turned out an album that has the variety and the consistently high level of craftsmanship to sustain interest.

Byrd does not lean on his guests to pull his album out for him because, of the nine selections in the set, the four by Byrd's trio rate right at the top. They show off several facets of Byrd's guitar work. There's the effortless strength of his swinging attack on *Stockings*, a big, broad display of virtuosity on his old showpiece, *People*, the gentle, deliberate balladry of *San Francisco*, and a long, building session that becomes a rhythmic storm on *Hebrew*.

On the other pieces, too, Byrd provides the meat of the performance (except for *Spring*, which is largely a display of Terry's remarkably fluent ballad style). *Broadway* is a swinger that is brightened by all three soloists, while Terry dances crisply through the unexpected *Egg Man*, abetted by some driving chorded playing by Byrd.

Powell plays a relatively straight role on *More*, but Byrd flies high in his solo. The only piece in the set that does not really come off is *Ela*. For any LP, this is a high average, and when one considers the difficulties involved in trying to sustain a long series of albums by a guitar-bass-and-drums trio, as Byrd has done, without resorting to outlandish gimmicks, it is even more impressive that the guitarist has managed to produce as fresh and varied a program as this. (J.S.W.)

## Stan Getz

REFLECTIONS—Verve 8554: *Moonlight in Vermont*; *If Ever I Would Leave You*; *Love*; *Reflections*; *Sleeping Bee*; *Charade*; *Early Autumn*; *Penthouse Serenade*; *Spring Can Really Hang You Up the Most*; *Nitetime Street*; *Blowin' in the Wind*.

Personnel: Getz, tenor saxophone; unidentified orchestra, vocal group.

Rating: ★ ★ ★ ½

This is Getz with strings, woodwinds, voices, and arrangements by Claus Ogerman (three) and Lalo Schiffrin (eight). In some ways it is an attempt to be all things to all people. It is not the out-and-out pandering to the big beat that Ogerman is usually associated with.

There is enough jazz in Getz' playing to interest the jazz audience. And yet the tunes are familiar enough, and most of the arrangements bland enough, not to alienate the middle-ground listener. The net result is that, while nobody is going to be made too unhappy by this disc, neither is any-

one likely to be overjoyed.

Getz has developed a knack for conveying a sense of the melody while blowing around it that lifts his work out of the ordinary run of the saxophone mill even when he is playing what might be considered the straight sections in these arrangements.

There are two really imaginative and provocative arrangements, both by Schiffrin, in which Getz takes the opportunity to cut loose and play. *Bee*, taken at a faster tempo than usual, opens with the voices providing a setting out of which Getz moves, swinging in a way that takes him back to a period when his Lester Young influences were still quite strong. And on *Penthouse*, Schiffrin has turned the essentials of the piece over to the voices while Getz plays in, through, and around in much the way he did with Eddie Sauter's string pieces on *Focus*. (J.S.W.)

## Benny Goodman

TOGETHER AGAIN!—RCA Victor 2698: *Seven Come Eleven*; *Say It Isn't So*; *I've Found a New Baby*; *Somebody Loves Me*; *Who Cares?*; *Runnin' Wild*; *I Got It Bad*, and *That Ain't Good*; *Dearest*; *I'll Get By*; *Four Once More*.

Personnel: Goodman, clarinet; Lionel Hampton, vibraharp; Teddy Wilson, piano; Gene Krupa, drums.

Rating: ★ ★ ★ ★

By now we've learned that jazz' past is past, that no amount of yearning is going to bring it back, and that attempts to recreate it either by those who originated it or by younger men imitating them are doomed to failure.

Goodman himself has been offering cases in point with both big band and small group for years and years. The old fire just can't be rebuilt because people, things, times, everything is different. So how do we explain this LP? Here is the old Goodman quartet—the same four members who played together a quarter of a century ago—playing with freshness, with fire, with exuberance, with joy, with everything that they used to have. And what's more, they have been beautifully recorded.

Possibly the biggest surprise is Goodman himself, whose playing for the last 15 years has tended to be dry and whose ideas have often seemed static. But here again is the old flow, the rich mellowness of tone, the lifting, surging excitement that he brought to his music when his world was young and swinging.

It is interesting, too, to find that Krupa, who was not the subtlest of drummers in his days with Goodman, has become a far more sensitive small-group drummer but with enough of the old wham-doodle still left to throw in a muscle-loosening bit of noise from time to time.

Wilson's dry elegance has become more polished as the years have gone by. He is a stalwart contributor in this setting, while

Hampton, the most imperturbable of jazz musicians, picks right up where he left off as though he had not spent 20 years clowning and clattering all over the world.

It's a pleasure. (J.S.W.)

## Bill Evans

HOW MY HEART SINGS—Riverside 473: *How My Heart Sings*; *I Should Care*; *In Your Own Sweet Way*; *Walking Up*; *Summertime*; *34 Skidoo*; *Everything I Love*; *Show-Type Tune*.

Personnel: Evans, piano; Chuck Israels, bass; Paul Motian, drums.

Rating: ★ ★ ★ ★ ½

This set was taped almost two years ago, at the same time as the material that produced last year's *Moonbeams* LP. The important difference lies in the material, which in the first album was geared to a ballad mood. The eight tracks in the present LP are all moderato or faster; yet this is the last album to which one would want to affix some title such as *Bill Evans Swings*. The impact is as gentle and subtle as ever.

Among Evans' main attributes, as much a part of these eight tracks as of any others, are his unique use of left-hand chordal punctuations, his fantastically facile technique, and an improvisational mind that has taken extemporization a step further than has ever before been customary in jazz. Instead of improving on a given set of changes, he changes the changes themselves with the same spontaneity applied by less gifted pianists to less demanding procedures.

He also has reversed, to some extent, the composition of the rhythm section roles as they were determined by the boppers. In the 1940s the bassist was the foundation, leaving the drummer free to explore new accents and beat-relationships. In Evans' rhythm section Paul Motian limits himself to very simple brush work (even his solos are modest); this leaves Israels free to wander as far from a regular two or four as did Scott LaFaro, as has every bassist of this new school.

The "singing sound," for which Evans aims, according to his liner notes, is constantly in evidence on these sides, notably in the title tune, a waltz by Earl Zindars; in the affectionate treatment of Dave Brubeck's *Sweet Way*; and in a brilliant Evans original, *Walking Up*. The latter, involving a fascinating use of fourths and a naturally swinging rhythmic character, is one of the most stunning Evans tracks ever.

*34 Skidoo* slithers from waltz into four and back into three almost imperceptibly, though the over-all feeling is less than completely comfortable. *Show-Type Tune*, despite Evans' unassuming title, smacks of Broadway only in the slow introductory passage.

*I Should Care* is the only vehicle in the set that has little basic harmonic or melodic interest. Yet even here Evans manages to



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create out of inadequate material a performance of some merit, and Israel's contributes, as he does on several tracks, a remarkable solo.

As for *Summertime*, as the record's producer, Orrin Keepnews, implies in a comment on Evans' notes, anyone who can make something fresh out of an over-familiar standard like this can't be all bad. By now it is clear that even an album called *Bill Evans Plays Scottish Reels* would turn out to be a thing of beauty. (L.G.F.)

### Jim Kweskin

THE JUG BAND—Vanguard 2158: *Washington at Valley Forge; Sweet Sue; Overseas Stomp; Coney Island Washboard; Wild About My Loving Mobile Line; I'm Satisfied with My Gal; Newport News; My Gal; Borneo; Hawaii; Beedle Um Bum; Going to Germany; Boogie Am Shake.*

Personnel: Kweskin, guitar, blue blower, vocals; Geoff Muldauer, guitar, washboard, kazoo, shell, vocals; Bob Siggins, banjo, mandolin, steel guitar; Fritz Richmond, jug, washtub bass; Bruno Wolf, kazoo, harmonica, vocals.

Rating: ★★

This amiable bunch of amateurs plays like an amiable bunch of amateurs—sometimes very badly, sometimes with a lot of spirit.

Drawing on material created by the Memphis Jug Band, the Dixieland Jug Blowers, Leadbelly, McKinney's Cotton Pickers, and, an unexpected source, Paul Whiteman, Kweskin and his colleagues obviously have a ball and occasionally (on *Coney*, for instance) manage to convey some of the good-time feeling that motivates them. They are at their best when they keep their kazoo virtuoso away from the microphone and build their ensembles around mandolin, guitar, and possibly harmonica.

All selections have vocals based on the originals, a situation that requires the singers to cover a tremendous range from the country inflections of Will Shade and Gus Cannon to Jack Fulton's falsetto crooning of *Sweet Sue*.

This is an entertaining collection of novelties all of which were, of course, done better in the original recordings. But at least the band's performances indicate a little of the provocative flavor of those originals for contemporary listeners.

(J.S.W.)

### Roger Kellaway

A JAZZ PORTRAIT—Regina 298: *Double Fault; Step Right Up; Here Today, Gone Tomorrow; The Black Wall Tunnel Blues; Crazy She Calls Me; Broken Windmill; Same Old, Same Old; And Elsewhere; Cinderella.*

Personnel: Kellaway, piano; Jim Hall, guitar; bass and drums unidentified.

Rating: ★★★★★ 1/2

Kellaway, who has been around since 1959 with Jimmy McPartland, Ralph Marterie, Duke Hazlett, Kai Winding, Mark Murphy, and, currently, the Clark Terry-Bob Brookmeyer Quintet, is one of the most individual and exciting pianists to come along in years.

He has a fine touch, gets an excellent sound from his piano, plays with great fluency, uses the full resources of his instrument (he's no one-finger genius), and bristles with interesting ideas. Not that he is infallible. He needs editing, a talent he should develop with experience and which can counteract whatever he may lose as his playing moves from the unexpected to the familiar.

For whatever reason, he starts out on this disc with his flaws exposed. The first

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side is made up of pieces that, in three of four cases, reveal Kellaway as a provocative pianist but not one who can sustain performances as long as the ones he has undertaken. *Tunnel*, a sinuous bit, is the first real indication that there is something going on here.

On the second side, beginning with *Crazy*, Kellaway comes into focus. On *Crazy* he swings but hard with echoes of Earl Hines, Art Tatum, and Bud Powell. Here he appears to be an end product of jazz piano history, one who has absorbed all that has gone before and is projecting it through himself.

The real ear-opener is *Windmill*, a Sidney Bechet composition yet, which Kellaway plays unaccompanied with tremendous fire and vigor and with a flash and drive that are straight out of Hines.

*Same* opens by kidding the Gospel-soul jazz kick, and then Kellaway purifies it by playing the devil out of it. *Elsewhere* shifts to a lyrical, pastoral approach built on breaks and runs, while *Cinderella* is a blues march that steps right out.

Kellaway does everything with great authority and flair. And, since he has a strong sense of the dramatic, he brings an air and an attitude to his playing that adds immeasurably to its interest. (J.S.W.)

### Rod Levitt

DYNAMIC SOUND PATTERNS—Riverside 471 and 947: *Holler; Ab! Spain; Jelly Man; Upper Bay; El General; His Master's Voice.*

Personnel: Rolf Ericson, trumpet; Levitt, trombone; Buzz Renn, alto saxophone, clarinet; George Marge, tenor saxophone, clarinet, piccolo, English horn; Gene Allen, baritone saxophone, bass clarinet; Sy Johnson, piano; John Beal, bass; Ronnie Bedford, drums.

Rating: ★ ★ ★ ★ ★

Levitt, quondam trombonist with Dizzy Gillespie's big band and the Radio City Music Hall Orchestra, who has had a workshop octet since 1960, makes a disc debut here that is bound to be one of the jazz events of the year.

He has written six pieces that are compositions rather than sketches, that are packed with unusual and interesting ideas, and which may draw from numerous sources but rarely reflect any particular influence except, occasionally, Edward Kennedy Ellington, than whom who could be better.

Levitt's octet, as a group, plays brilliantly, and the soloists are, for the most part, magnificent. Levitt himself is a marvelous trombonist with a broad, expansive, and sometimes blustery open style and great facility with and feeling for muted work. Balancing his pungent playing expertly is Ericson, whose trumpet work is clean and fiery. Between them, they play some brass ensembles that would do credit to a full-scale section. Allen's baritone saxophone is warm, full, and unmannered while Renn holds up his alto passages well. Marge is on hand mainly as a versatile jack of all woodwinds.

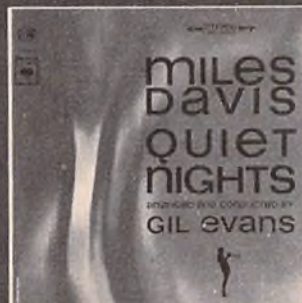
All Levitt's pieces have body. Things happen—all kinds of things, unexpected things, in solos and in ensembles. And this band rides hard. It generates a kind of excitement and sense of originality dressed in full professionalism that is scarcely ever expected in jazz any more. (J.S.W.)



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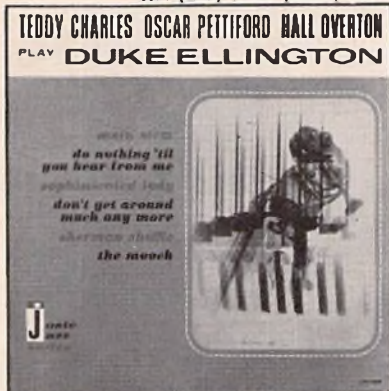


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**Johnny Lytle**

**HAPPY GROUND**—Riverside 470 and 9470: *Lela; Secret Love; When I Fall in Love; Tag Along; It's All Right with Me; Happy Ground; My Funny Valentine; Take the A Train.*  
Personnel: Lytle, vibraphone; Milt Harris, organ; Peppy Hinnant, drums.

Rating: ★★★★★

The combination of Lytle, Harris, and Hinnant is a particularly pleasing one because they work well together. Each respects the others' roles in the group. Harris does so especially; he keeps that great machine of his under control, never allowing it to overwhelm his fellows.

Harris' acuity as an accompanist has been pointed out before, but it deserves repeating here. His taste and restraint are everywhere evident, from his deft punctuations of Lytle's phrases to his own solo flights. Yet this restraint is in no sense weakness or a surrender of his individuality. His comments are strong without being overbearing; apparently he does not feel that he has to roar to be heard.

Lytle benefits immeasurably from this type of sensitive backing and, in turn, deals out some ace cards. While his up-tempo forays reflect Lionel Hampton, and Milt Jackson pops up most obviously on the slower material, he has no trouble establishing his own personality. He gives the moderately-paced *Secret Love* a delightful, lilting treatment, his improvisations sustaining the delicate, lyric mood created at the song's start.

The slow *Fall* exhibits Lytle's capacity for making even a mere recital of the melody an individual statement. *Valentine*, handled in the same manner, drags a bit; Lytle's advance through the changes, though gracefully carried off, suffers from too much space between the notes. However, he takes the side out with a fleet excursion on *Train*, which rebuoys the spirits and leaves the listener standing firmly on happy ground.

A happy record. (D.N.)

**Billy Mitchell**

**A LITTLE JUICY**—Smash 27042 and 67042: *A Little Juicy; Stella by Starlight; Bossa Nova Ova; Brother Peabody; Oliver Jr.; Kids Are Pretty People.*

Personnel: Thad Jones, trumpet, flugelhorn; Mitchell, tenor saxophone; Richard Wyands, piano; Kenny Burrell, guitar; Herman Wright, bass; Oliver Jackson Jr., drums.

Rating: ★★★★★½

Mitchell and Jones have collaborated on several LPs, and the results have generally been rewarding. This is another fine collective effort.

Mitchell's playing has evolved somewhat in the last few years. His use of the chord extensions and "sheets of sound" in some places suggest that he may have been stimulated by John Coltrane. He uses these devices creatively, without sacrificing a bit of his identity.

Jones' *Little Juicy* is a complex composition. After the introduction, it breaks down into sections of 12, 4, 12, 4, 8, and 12 bars. The 12-bar sections are a blues. Jones has his best solo of the date here. He demonstrates his unique rhythmic conception, loading his solo with a number of unexpected accents.

Wyands follows Jones on *Juicy* with a solidly swinging spot. Mitchell charges down the changes with bull-like force. He has a great deal of "presence," communi-

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This presence is again in evidence on *Stella*, his feature. A noteworthy point about his work is that though it is violent, it is also tasteful. Mitchell doesn't waste time on spectacular but empty devices—he plays for keeps.

Jones has a brief but touching spot in the first chorus of *Stella*.

*Bossa Nova* is a cute Latin theme by Jones. While he and Mitchell have good, if short, solos, a large part of the selection features ensemble playing.

*Peabody* is another Jones theme, this time falling into a happy, foot-tapping groove. Burrell takes an attractively good-natured solo on this track.

*Oliver Jr.* is at breakneck tempo. Mitchell cops the solo honors, barreling along like a cross between Coltrane and Don Byas. Jones doesn't even try to make the tempo with long lines; he employs short, biting phrases and lays out a lot. Some of his ideas are striking, but his solo doesn't build to a climax. Wyands contributes graceful, single-note work and is followed by Jackson, whose solo is highlighted by interesting cymbal effects. Wright's section work keeps things moving along.

Burrell takes a glowing solo on Jones' charming *Kids*. (H.P.)

### Jackie McLean

ONE STEP BEYOND—Blue Note 4137 and 84137; *Saturday and Sunday*; *Frankenstein*; *Blue Rondo*; *Ghost Town*.

Personnel: Grachan Moncur III, trombone; McLean, alto saxophone; Bobby Hutcherson, vibraharp; Eddie Khan, bass; Tony Williams, drums.

Rating: ★★☆☆

The current McLean, as anyone who has

followed his work for a few years must know, is very different from the early McLean.

The degree of emotional commitment, of jagged intensity, has not changed; in this respect McLean remains what he always has been, an impassioned and forceful jazzman. But the debt to Charlie Parker is less frequently evident, and the new influences shaping him are apparent not only in his own work but also in the compositional settings and in the company he keeps.

*Saturday and Sunday*, his own original, is an arresting piece with a keen sense of form. The opening passages, not in tempo, set a misterioso mood that is maintained throughout.

McLean's other work, *Blue Rondo* (no connection with any Dave Brubeck rondo) is the simplest of the four tracks, a B-flat blues. In McLean's lucid and helpful liner notes he draws attention to this track for the benefit of "those who might think Mr. Moncur cannot play right down the line without venturing out and searching off key." His point is well taken.

Moncur is well represented throughout, not only as soloist but also as composer of the other two tracks.

*Frankenstein* is a waltz, entirely in minor chords; *Ghost Town* is an effective programmatic piece that could have benefited from a less diffuse statement.

Khan displays a big sound and good beat; Williams, as his work with Miles Davis has already shown, is an extraordinarily gifted and sensitive youngster whose

eclecticism is put to excellent use.

Aside from the excessive length of two tracks, the only ground on which this very creative set can be faulted is the attempt by McLean every once in a while to indulge in what might be described, somewhat defensively, as tonal experiments.

To some they may sound no more experimental, and no more necessary, than similar effects as produced by Sam Donahue or Illinois Jacquet for earlier generations. That freak high notes are not necessary to this bag is admirably demonstrated when largely similar lines are played by the thoroughly convincing Hutcherson, who, because of the nature of his instrument, is incapable of resorting to these devices. Once McLean has taken this factor into account, he will be an even more mature musician.

In spite of this reservation, it must be stressed that this album contains some of the best McLean heard in recent years.

(L.G.F.)

### Brew Moore

BREW MOORE IN EUROPE—Fantasy 6013: *Springet 14*; *Ergo*; *You Slepped Out of a Dream*; *The Monster*; *All Under Himmelens Faste*; *Rend a Hop*; *Laverne Walk*; *Piger*.

Personnel: Sahib Shihab, alto saxophone; Moore, tenor saxophone; Lars Gullin, baritone saxophone; Louis Hjulmand, vibraharp; Bent Axen, piano; Niels-Henning Orsted Pedersen, bass; William Schiopffe, drums.

Rating: ★★☆☆

It's a pleasure to see Moore recording again; he was one of the best Lester Young-influenced tenor men to emerge in the middle and late '40s. His style doesn't seem to have changed much since then, though his tone may have a drier, more



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nasal quality, and he sometimes employs upper-register cries.

This LP was made in Denmark in September, 1962. The basic group consists of Moore and the rhythm section, but the addition of Hjulmand or Gullin or Shihab enlarges the group to quintet size. Each of the three appears on two selections apiece.

*Ergo*, a catchy up-tempo Moore tune, is played by the quartet. Moore, stepping out confidently, acquits himself well. Axen's work shows him to be a post-bop stylist. His touch is extremely heavy, and while he may not be particularly subtle, he has abundant drive. Sometimes his percussiveness is reminiscent of Eddie Costa.

*Hop* is a 44-bar tune by Hjulmand on which he and Moore blend delightfully in the theme statement. Moore takes what is possibly his best solo, flying down the

changes gracefully and resolving his ideas nicely. Hjulmand keeps up the momentum with some solid, straightforward swinging.

An engaging Oscar Pettiford composition, *Laverne*, has good solos by Moore, Hjulmand, and Orsted Pedersen, a teenage prodigy. As Eric Wiedemann observes in the notes, Orsted Pedersen's playing is in the lyrical Oscar Pettiford tradition. He also exerts authority in the rhythm section. On *Svinget 14*, a blues taken at a bright tempo, he turns in some more fine work.

Gullin joins Moore on *Dream* and *All Under*, a Swedish folk song. The horn men are inventive and play with feeling, but Gullin unfortunately was not well recorded. He sounds as if he's 10 yards from the mike.

Shihab appears on *The Monster* and *Piger*, both his own compositions. *Monster*

shows that he has been affected by the "new thing." After the introduction and some simultaneous improvisation, Shihab, Moore, and Axen solo. They alternate snatches of medium-tempo blues with sections in which they and the rhythm section play in an out-of-tempo, free style of improvisation. Axen's rumblingly powerful piano stands out here. He is much more daring harmonically and rhythmically than on the other selections.

*Piger* is a blues plus two bars that are underlain by a rhythmic figure that suspends the flow of the beat. Shihab plays bitingly; his solo contains flurries of notes and cries, indicating that he may have been influenced recently by John Coltrane. (H.P.)

#### Gene Roland

**SWINGIN' FRIENDS!**—Brunswick 54114 and 754114: *Bottoms Up*; *Suzie's Theme*; *A Stranger in Town*; *Foosnik*; *The Great Lie*; *The Wrong Blues*; *The Gold Dust Twins*; *'Round Midnight*; *Soft Winds*; *A Smooth One*.

Personnel: Clark Terry, Snooky Young, trumpets; Jimmy Knepper, trombone; Al Cohn, Zoot Sims, tenor saxophones; John Bunch, piano; John Beal, bass; Sol Gubin, drums; Roland, conductor.

Rating: ★ ★ ★ ★

This is quite a lineup that Roland has assembled to play a set of straightforward, unpretentious arrangements that are geared for swinging—big-band style. And he has men who can swing—Sims and Cohn with their two-saxophone bits that are now as comfortable as a well-worn shoe, Terry's peppery attack, and Young's broad, brash sound.

But the musician really showcased here is Knepper, receiving the kind of opportunity that does not seem to come his way frequently enough. He supplies a wonderfully gutty flavor to the suavely swinging *Bottoms* and sings out in a big, open fashion on *Stranger* and the haunting Alec Wilder tune, *Wrong*, which Bob Brookmeyer has already explored.

Roland has created a pair of very serviceable originals in *Bottoms* and *Foosnik*. The group phrases together beautifully and endows Roland's arrangements with a swinging vitality that amplifies the actuality of eight men to the sound of a romping big band. (J.S.W.)

#### Bobby Timmons

**BORN TO BE BLUE**—Riverside 468 and 9468: *Born to Be Blue*; *Malice Towards None*; *Sometimes I Feel Like a Motherless Child*; *Know Not One*; *The Sit-In*; *Namely You*; *Often Annie*.

Personnel: Timmons, piano; Sam Jones or Ron Carter, bass; Connie Kay, drums.

Rating: ★ ★ ★ ★ ½

According to the notes, Timmons says this is his best album. It probably is; he seems to have had everything going for him.

His work has a quality of unsentimental lyricism; his touch is firm, his articulation clean. Though his playing is blues-tinged, he avoids stock devices (except in a few spots on his down-home-inclined original *Know Not*). His left hand is strong, and he frequently uses it to boot himself. On *Often*, in particular, his playing has a terrific lift.

Every track has something to recommend it, but *Motherless Child* is perhaps the most striking selection. Timmons' experiment with free-tempo playing is suc-

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cessful. His work displays pre-modern as well as modern influences. His fast runs are reminiscent of Art Tatum and his tremolos of Earl Hines.

*Namely* is notable for Timmons' flashing double-time phrases, and he plays a very well-organized solo on *Born*.

Jones' bass is excellent; he turns in what must be one of his finest recorded efforts. Carter's playing is marked by resilient strength. (H.P.)

#### Chuck Wayne

TAPESTRY—Focus 333: *Thank the Lord; Softly as in a Morning Sunrise; Greensleeves; Round Midnight; Lady's Love Song; Askaterine; Loads of Love; Down the Road; Satin Doll; My Favorite Things; On Green Dolphin Street.*

Personnel: Wayne, guitar, banjo-guitar; Ernie Furtado, bass; Jimmy Campbell, drums.

Rating: ★★★★★

This thoroughly engaging album, Wayne's first after a long absence from the recording studios (the last one was his *String Fever* set on Vik, I believe, issued in 1958), will afford the jazz-guitar enthusiast constant delights, for it's easily one of the most impressive, inventive guitar collections to come along in some time.

Wayne has long been considered a guitarist's guitarist, one of the most fluent, sensitive, plectrists around, and this set, with its range from earthy blues to breathless ballad trceries, fully documents the breadth of the man's artistry.

The emphasis in the album is on his balladic artistry, and these interpretations are particularly delightful: effulgent, ardent, and warm-blooded, quietly pulsing over an effortless yet never flaccid rhythm. Monk's *'Round Midnight* is a lovely pastel study; *Morning Sunrise* is noted for an astonishing contrapuntal theme statement which flows into a luminous improvisation; *Greensleeves*, played on banjo-guitar (i.e., banjo head but guitar neck and tuning), is a haunting, sinuous mood piece, the sound much like that of a strident harpsichord; *Loads of Love* and *Satin Doll* are given properly resilient treatments; *My Favorite Things* is sinuous and throbbing, the multi-lined theme statement being most impressive; *Green Dolphin* is developed on the banjo-guitar, though not as effectively as the other number employing this instrument (the treatment is a bit too percussive). Wayne's own *Lady's Love* is, as its title implies, an attractive, very songlike piece that flows easily. His *Thank the Lord* might best be described as low-keyed Gospel-funk, and his *Askaterine* is a bright, dancing Latin-based piece that moves effortlessly.

The whole set, in fact, is characterized by a gently luminous quality and an effortless, quiet thrust that is rock-solid at its core. The mood is ardent and reflective much of the time, but there is nothing of the syrupy, bathetic, or tawdry in these patently romantic pieces. The passion is subdued, but it is both genuine and intense nonetheless.

Much of the credit for the supple, insinuating rhythmic pulse (even at the slowest tempos) is due Furtado and Campbell, and a better pair of seconds a man never had.

This set is just lovely. Guitarists take note. (P.W.)



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By JOHN A. TYNAN

## THREE FROM NEWPORT

**Lambert-Hendricks-Bavan,**  
*At Newport '63* (RCA Victor 2747)

Rating: ★★★★★½

Jazz festivals would be justifiable affairs if only for the good recordings gleaned from them. Last year's gathering at Newport has produced its share of recorded goodies; this is one of the most delightful.

Jon Hendricks is a devilishly clever chap with a lyric. His efforts in this album include words to jazz instrumentals such as Count Basie's *One O'Clock Jump*, Cannonball Adderley's *Sack o' Woe*, Herbie Hancock's *Watermelon Man*, Mongo Santamaria's *Yeh, Yeh, Sam* (The Man) Taylor's *Cloudburst*, and the anthem, *Walkin'*.

In addition there are his lyrics and music to *Gimme That Wine*, a novelty number for himself alone of the amusing variety associated in past years with Louis Jordan or Dusty Fletcher. Finally, there is another novelty "audience participation" vocal routine for the trio and guest soloists, tenorist Coleman Hawkins and trumpeter Clark Terry, based on the sounds *Deedle-Lee, Deedle-Lum*. It's all good fun, and it has its moments of jazz excitement, too, when Hawkins' tenor or Terry's fluegelhorn jumps into the fray to solo.

*Cloudburst* is one of the most exciting routines the trio has ever done. As one follows Hendricks' lyric printed on the LP's liner, one remains amazed by it all. The three carry off the tour de force with

such cheek and dash as to leave one shaking his head at the virtuosity and talent.

As a purely musical unit, L-H-B leave a bit to be desired. Built on what is essentially a gimmick, i.e., the verbalization of jazz instrumental solos, the unit's appeal always has been, and remains, novelty. This by no means diminishes its stature or lessens its validity as one of the most stimulating and frequently quite funny groups in jazz. On the contrary, such a group is desperately needed today because it steadfastly refuses to take itself too seriously.

On the debit side there is this to note: scat singing, even in the hands of masters, tends to wear thin when stretched out. It is all very well to say the singer-as-horn should be permitted to improvise and extend too. But a singer is not a horn; he (or she) is a singer.

The trio accompanying the singers is the regular L-H-B group of Gildo Mahones, piano; George Tucker, bass; and Jimmie Smith, drums. They know their jobs and do them with spirit as they boot the singers along.

This is quite a representative L-H-B set even apart from the fine solo work of Hawkins and Terry, which places the album a notch or three higher on the scale.

**Dakota Staton, Live and Swing-**  
*ing* (United Artists 6312)

Rating: ★★★

The atmosphere at the Newport festival must have been fervid indeed, to judge from this album.

The set opens and closes at frenetic pace with Miss Staton rushing through the lyric of *Broadway* at way-up tempo to begin, and the LP ends in a meaningless blur of garbled syllables in *I Love the Rhythm in a Riff*.

*Riff* is not the definite end of the album; unfortunately producer George Wein elected to retain an instrumental reprise of *My Shining Hour* (delivered forcefully by Miss Staton midway on the album's first side) as a sort of bow-off for the singer. It lays an egg programatically; despite the urging of emcee Willis Conover, Miss Staton eschews that well-known fond farewell to the audience, and the rest is silence. Or pointlessness. Putting it plainly, the album fizzles into anticlimax.

Vocally Miss Staton is in brilliant form, and if she falls victim to the galloping tempos on some of the songs, she more than compensates in the ballads *Misty*, *Drifting*, and *Gone Again*. The latter, a hit during World War II by a vocalist (Wini Brown?) with Lionel Hampton, always was a good song. In her rendition, Miss Staton slips in the required degree of schmaltz and manages to drop broad hints of Billie Holiday in the bargain. The other ballad, *My Funny Valentine*, seems to bring out the singer's weakness, which in this case is a mannered affectation leading to a ring of insincerity.

The accompanying band led by trumpeter Howard McGhee for the occasion is a wailing powerhouse. The best instrumental jazz in the set is probably the breath-

lessly exciting tenor saxophone duel on *Broadway* between the Billies, Root and Mitchell. The rest of the band personnel consists of Snookie Young, trumpet; Al Grey, euphonium, trombone; Don Butterfield, tuba; Rudy Powell, alto saxophone; Gildo Mahones, piano; Wendell Marshall, bass; Skeeter Best, guitar; and Kahlil Madi, drums.

McGhee contributed five arrangements—*This Will Be My Shining Hour*, *Drifting*, *Broadway*, *Misty*, and *A Foggy Day in London Town*. Melba Liston scored *I Like the Rhythm in a Riff*, *Gone Again*, and *A Good Man Is Hard to Find*. *My Funny Valentine* is the work of Norman Simmons.

**Joe Williams, At Newport '63**  
(RCA Victor 2762)

Rating: ★★★★★

A goodly group of friends gathered 'round Williams on the bandstand at the 1963 Newport Jazz Festival to give aid and comfort to the singer and make this set one of the most uninhibitedly happy in-person albums in a long time.

In the group backing Williams through a varying set of standard songs and blues are Clark Terry, trumpet, fluegelhorn; Howard McGhee, trumpet; Coleman Hawkins, Zoot Sims, tenor saxophones; Junior Mance, piano; Bob Cranshaw, bass; and Mickey Roker, drums.

They are not there as ornaments. All get an opportunity; all make the most of it. Hawkins blazes through his solo moments; Sims swings so hard the record player rocks; Terry and McGhee vic for the brass honors with sheer ebullience; Mance contributes several tasteful and well-measured piano statements.

From the opening *Without a Song*, Williams is in magnificent voice and exploits the deep warmth of his vocal instrument to the fullest on the following *Gravy Waltz*; *She's Warm, She's Willing, She's Wonderful*; *Come Back, Baby*, a semi-talking blues; a medley of *All God's Chillun Got Rhythm* and *Do You Wanna Jump Children?*, in which some of the set's best moments are evident; an offbeat (for Williams) *Wayfaring Stranger*; and, closing the first side, the inevitable *Every Day*, taken way up.

The high level of quality is maintained both vocally and instrumentally through the second side, which consists of *Any Time, Any Day, Anywhere*; a true ballad version of *April in Paris*—as if Williams wished to establish that he is not to be identified with the official Count Basie arrangement; the familiar *In the Evening* (*When the Sun Goes Down*), with plenty of Williams soul; *Some of This and Some of That*, a pleasant novelty number; and the concluding, chase-paced *Roll 'Em, Pete* with the jazzmen in the backing group jumping in and wailing.

This reviewer's enjoyment of the first portion of the album was badly marred by record damage on the spoken introduction by Williams of the musicians working with him and on the *Gravy Waltz* number. For the rest, however, the LP is a ball all the way.



RICHARD SCHAEFER

Joe Williams



# COMMENTS ON CLASSICS

By DONAL J. HENAHAN

As any art form grows old and starts to totter toward the door marked "exit," its true believers begin to worry excessively about the matter of immortality. Just as baseball, in its declining years, establishes its hall of fame (to which no player who ever lived is going to be denied entrance, apparently), so it is with music in its various guises.

Jazz historians and fans long have been busily working out iconographies and setting out irrefutable arguments in favor of this or that god of the recent past. A similar effort in behalf of Broadway's immortals also is discernible.

Such activity is not characteristic of the most productive periods of any art or craft, and the younger composers such as Lukas Foss justifiably protest all this enshrinement of the dead and avidness to certify masterpieces for public worship.

In music, the hall of fame is already a reality, however, and is symbolized by the LP catalog; by a simple feat of addition, one can discover which composers and which works have come to glory. Here, money not only talks but elects our gods. Or, at least, seems to do so.

Fortunately, so long as composers continue to believe in their work, and so long as a few performers continue to hold out the possibility that not all the music has been written, there is always a chance for the pillars of the LP hall of fame to be shaken—or even for the whole priest-ridden structure to be blown to bits.

In the last few years it has become evident that Sergei Prokofiev has been shouldering his way into the pantheon, and Bela Bartok also is hammering at the doors. If there were any doubt about the Russian, who died in 1953, it is now dissipated with RCA Victor's announcement that the Boston Symphony Orchestra under Erich Leinsdorf is setting out to record all his major orchestral works. RCA Victor stands for all that is safe and conservative in music, and when it puts its Red Seal of approval on a composer, he is undoubtedly in.

Leinsdorf's initial move on the Prokofiev front is the *Symphony No. 5* (LM-2707), the sturdiest and best symphonic work written since World War I. Leinsdorf gives it a sonically matchless performance, which is, however, a bit too carefully sculptured to suggest the slashing acerbity of this music's best pages. More successful on this count is a new Prokofiev *Fifth* by Antal Dorati and the Minneapolis Symphony Orchestra (Mercury MG-50343), though Dorati's orchestra is not up to Boston's Finest, and he tends to over-inflate some pages to the point of bombast. The *Fifth*, however, is one of those indestructible works that can support any number of interpretations.

Dorati also conducts the London Symphony Orchestra in three pieces by the trinity of atonal music: Schoenberg's *Five*

*Pieces for Orchestra, Op. 16*, Webern's *Five Pieces for Orchestra, Op. 10*, and Berg's *Three Pieces for Orchestra, Op. 6* (Mercury MG-50316). Dorati takes great rhythmic and stylistic liberties with the Schoenberg and Webern pieces, but little he can do really can transform these into what the great LP and concert public wants, judged by its voting at the record counter and boxoffice.

And here is where the hall-of-fame fallacy becomes evident. It is plain, that regardless of public acceptance, the accomplishments of Schoenberg, Webern, and Berg will be noted as long as people listen to music and study its history, while the impact of the popularly enshrined Menottis can hardly be more than ephemeral.

In the long pull, it is not the immediate public that decides the who and why of survival but small cells of knowledgeable musicians and cultivated amateurs. Over the centuries, more persons will hear the music of Bartok than that of Menotti, in spite of the latter's momentary success as compared with the Hungarian master, who died, in 1945, a failure and unknown to the wide public.

Although the situation is changing slowly, even now the public's chief acquaintance with Bartok is through the *Concerto for Orchestra*, his final piece. But the *Music for Strings, Percussion, and Celesta* is at least as good, and several of the concertos are certain to rise in public esteem. A new recording of the *Music for Strings*, etc., has been issued by Counterpoint/Eso-teric (5607), with Gunter Wand leading the Cologne Philharmonic Orchestra.

There was a time when the name of Darius Milhaud seemed certain to be lastingly important, but the 72-year-old French-American master, now an ailing resident of California, adds no luster to his fame with such works as *A Frenchman in New York*, dashed off on commission by RCA Victor (LM-2702). Paired with Gershwin's *An American in Paris*, the Milhaud betrays tired eclecticism in a series of mildly dissonant tone portraits that owe more to Hollywood than New York. The performers are Arthur Fiedler and the Boston Pops Orchestra.

And then there is Alan Hovhaness, who most appropriately once wrote a score titled *Is There Survival?* Impossible to classify, this Armenian-Scottish New Englander stays clear of contemporary music cliques and composes in an individual and immediately recognizable style. He has developed a public too.

To anyone interested in him, in wind or percussion music, or the byways of modern music in general, Mercury's MG-50366 is warmly recommended. It contains (in pairing with an inconsequential *Symphony No. 3* by Giannini) Hovhaness' *Symphony No. 3*, performed by the Eastman Wind Ensemble.

Although he has more than a dozen symphonies in existence, this one is a relatively recent work, bearing the label *Op. 165*. In its amalgam of Oriental and Near Eastern ideas, it succeeds in being evocative as well as technically fascinating, and its second movement is a percussion fancier's delight. Try it.

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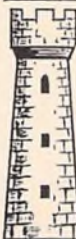


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# WYNTON KELLY

LARS SWANBERG

# BLINDFOLD TEST



By LEONARD FEATHER

One of the most stimulating events on the Hollywood jazz front in recent months was the arrival of the old Miles Davis rhythm section—Paul Chambers on bass and Jimmy Cobb on drums—under the name of the Wynton Kelly Trio.

Kelly has been playing so much piano for so many years that there should have been no grounds for astonishment in his coming up with an exciting, mature, and technically formidable performance as a pianist-leader.

Born in 1931 in Jamaica, British West Indies, Kelly was reared in Brooklyn and made his professional debut at the age of 11. His credits include several years in the rhythm-and-blues field, three years as the late Dinah Washington's music director, and stints with Lester Young, Dizzy Gillespie, and an earlier trio of his own in 1958. He was with Davis' combo four years before the current threesome grew out of that group.

This was his first *Blindfold Test*. Incidentally, my stereo equipment was in good working order, and I still can't figure out which of the three Bill Evanses sounded like a vibraharpist on the third record. He was given no prior information about the records played.

## THE RECORDS

1. The Jazz Crusaders. *Free Sample* (from *Heat Wave*, Pacific Jazz). Wayne Henderson, trombone; Wilton Felder, tenor saxophone; Joe Sample, piano, composer; Bobby Haynes, bass.

Would you mind playing it again?

(Later): It was a pleasant side. Sounded like Leroy Vinnegar on bass. Nice little figure—the tune, I mean.

There are two tenor players that have that kind of sound. . . . I know it's not Hank Mobley . . . good strong tenor man.

The rhythm sounds good. Piano is very good; sounds like it could be Joe, I'm not sure—Joe Zawinul. The trombone, you can tell has listened to J. J. Johnson, but only J. J. can play with that complete perfection of execution; and if it was Curtis Fuller, you could recognize it by those little explosive phrases he gets into. So I won't say it's either of them, but he played well. Over-all, I'd give it three.

2. Earl Hines. *Monday Date* (from *Earl "Fatha" Hines*, Capitol). Cappy Lewis, trumpet; Hines, piano, composer; Ralph Carmichael, arranger, conductor.

The tune sounded like an old standard, but I don't know it. Thought I heard Sweets in there. The brass section sounded fine, and the whole thing was more or less centered around the piano, but his style wasn't familiar to me. It sounds like the present era with a little taste of the past. About three stars, I guess.

3. Bill Evans. *How About You?* (from *Conversations with Myself*, Verve). Evans, three piano tracks.

Hey, you're going to have to give me some first aid here! Sounded like I heard two pianos in there—and vibes. I know there's vibes in there.

With two pianos, you have something definite in mind; you can't just sit down and play. It's a lot of fun at home, but I've never tried any two-piano work with anyone in public.

As I say, you have to have two people that think the same and can work things out. . . . You've got me puzzled there, but

I'll say this: with nothing else there—no rhythm section, just pianos and vibes—it swung pretty good. Good piano work and a good composition, so I'll rate it 3½.

(Later): Both Bill Evans? Well, that's wonderful. I've always had a lot of respect for Bill.

4. Page Cavanaugh. *Slim Jim* (from *The Page 7*, RCA Victor). Bob Jung, baritone saxophone; Cavanaugh, piano, composer.

Would that be Charlie Ventura? It reminded me of some things I used to hear him play.

The writing was nice—it was short and sweet. Nice relaxed rhythm too. I'd say three.

5. Les McCann. *Oh, Them Golden Gaters* (from *Les McCann, Ltd., in San Francisco*, Pacific Jazz). McCann, piano.

Well, it was Les McCann, and it's got a good rhythmic feeling all the way through. I can't go further than three on that, because I've heard some things that were more together. You know, this is the usual outline—the head thing, then start playing, then back to the same thing at the end.

6. George Shearing. *Blues in 9/4* (from *The George Shearing Trio*, Capitol). Shearing, piano, composer; Israel Crosby, bass; Vernel Fournier, drums.

Well, I had a time counting that one. It's in nine-something, I know that! Pretty tune. Sounds like George Shearing. He had me in a daze at first. It seemed more composed, more organized than some of the other records. I'd give it 3½. The rhythm section was good too—never got in the way.

7. Oscar Peterson. *Manteca* (from *Bursting Out with the Big Band*, Verve). Cannonball Adderley, alto saxophone; Peterson, piano; Walter (Gil) Fuller, composer (1947).

Yeah, this is my baby! I've got to give piano, band, and everybody 4½ on that. It's got to be Peterson, with a big band—a good idea, well carried out.

Just about everything Oscar does is great with me. This isn't just a personal thing; musically I've always had the greatest respect for him. There's so little he

can't do!

Right after the first break I heard a little bit of an alto solo, but it was kind of short and faint, and I couldn't get much out of it or identify who was playing.

Dizzy recorded that tune two or three times, I think—I recorded the one he made with the big band, quite a while back. It's a rather old tune—'47 or '48, wasn't it?

8. Miles Davis. *I Fall in Love Too Easily* (from *Seven Steps to Heaven*, Columbia). Davis, trumpet; Victor Feldman, piano.

Four and a half again—piano, everybody! Miles—that cat sure can play a ballad. I used to enjoy playing ballads with Miles. You could really stretch out and relax.

This piano player sounded good—it's got to be one of two, either Vic Feldman or Bill Evans. Bill or Vic, rather; let's put it like that.

## Afterthoughts By Kelly

*Feather:* Let me ask you a question: if it were a very rainy night, and you were tired and felt like going to bed, which piano players would you still get up and go out to see if they were in town for one night only?

*Kelly:* Whooo! What a question! Well, right offhand, I'll tell you—I'd go to see Oscar Peterson. I'd go to see Phineas Newborn.

There's a few more; let's see if I can line them up in my mind. Did I mention Bill? Yes, certainly Bill Evans.

I've had guys who've asked me time and time again, like, who's your favorite? And you have to say you like different guys for different things about them, not just any one. I don't get everything out of any one pianist.

Oh, I know—add Erroll Garner to that list. Andre Previn, too—I'd get up and catch him. I can't imagine why people put him down—someone who can get up there and conduct a symphony and then turn around and do something else, and do it well. Usually there's a weaker side to everyone. But whatever he does, he does well.





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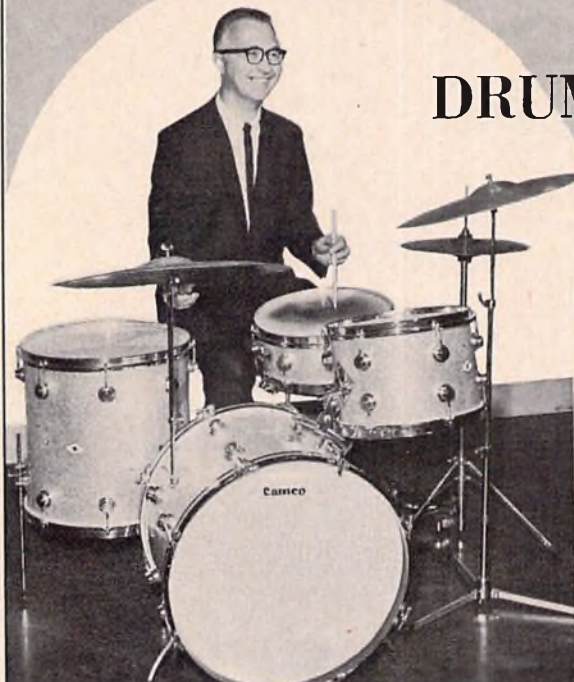
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## DRUM TALK from page 19

the same kind of licks.

**Down Beat: What is swinging?**

Lewis: It's a good feeling.

Blakey: I've been getting that good feeling now for about 25 years.

Cole: I would say swinging comes from your heart. Any time you can sit down and feel the pulsation with the band—and don't have to force it—and your foot just starts going. I think that's my definition of swinging.

Blakey: I think that the musicians on the bandstand project to the audience what it is. I don't think any musician can come to the bandstand and bring daily problems. Whatever their problems are, they've got to leave them off, because this is still show business. If someone very close to you died, when you get on the bandstand, you're supposed to get off your death bed, if you're physically able, and make it, and swing.

Jones: Swinging is hard to define, but, to me, it's the feeling of everything in general. One thing can't swing in a composition and another not. It's like if all the farmers are milking their cows in the morning, everybody's pulling together—then you're playing.

Morello: It's such an individual thing. There're different approaches to this thing. As long as everyone is thinking together, it will swing. You can't have disharmony. All I know, if it feels right, it's happening; if it doesn't, it's not.

Dean: Swinging to me is when a guy has a good, consistent time going on—when his time, his beat, is consistent. As long as it's consistent, that adds a lot of drive.

Lee: Consistency is good if it's not mechanical. I've heard a lot of guys sit down and say, ching-chinga-ding, ching-ding-chinga-ding all night long—and nothing will be happening. Time will be straight down the line, boy, but nothing happening.

Manne: Time can be learned, but swinging can't be. It's an emotion. For all the times musicians put down audiences, the funny thing is that when the band is swinging, the audience knows it. Now, maybe they can't tell you what's happening in musical terms, but they feel it. And it's that kind of emotional quality that comes from the time. I know people who have mastered time. Their time could be letter perfect, but it's cold. A lot of it has to do with dynamics, and use of color, and dramatic effect.

**Down Beat: There's been an increase in recent years of jazzmen playing in different time signatures, in 5/4, 7/4. Can a young drummer do himself a disservice by concentrating on these exotic times, to the neglect of 4/4?**

Cole: That thing Dave Brubeck plays, *Take Five* . . . now, that's in 5/4, but it swings. It's tasty and it's nice. You can swing 1/1 time, 7/4, 12/8, 9/8, any kind of time. But don't ever forget about



4/4, because that sounds good, and that's your bottom—2/4, don't forget that. Each one of those things has lent itself to this era.

**Morello:** Odd time signatures have been done for years in classical music; it's just that recently they've been applied to the jazz idiom. I don't see why 5/4 can't swing; I think it does. We've been fairly successful with them in our group. It won't hurt the young drummer to investigate these signatures. It'll give him larger scope. Naturally, he should learn to play 4/4, 3/4—and as far as that goes, 2/4. He should be able to play anything.

Jazz shouldn't be limited to just 4/4. Everything develops. A lot of drummers today, including myself, are trying to play cross-rhythms. I'm searching and trying to do different things rather than the things that have been done. And I know they can swing. We do it.

**Jones:** I don't think it should be a great problem for a young drummer to learn anything. There're all kinds of instruction available that can guide the student into these areas. It's just as if you were 3 years old, and there were people around you speaking French, German, Italian. You'd pick up every one of those languages without trouble, because you're a young person and your mind is open. The same thing with young drummers and these different times signatures. If they start early enough, they can learn them—and I don't mean experiment with them, I mean *learn* them. In the next few years you'll see a big improvement in the quality of the younger musicians.

**Manne:** I believe that 4/4 is still the basic time ingredient. I mean for swinging. You don't walk in three. Everything is in meter. The way the sun comes up and the moon goes down and the beat of your heart. I'm saying you can swing within four—in three, in five, in six, or in any other signature within four. I believe that a guy should learn how to play in three; waltz time is a very strong thing. But as fives and sevens go (6/4 is a good time signature) and 10½s go—I'm talking about jazz now—I never heard one record or anybody ever play in that time signature that didn't sound like they were thinking about it.

**Down Beat: How ignorant are we of complex rhythms and how can a study of African and Indian rhythms help or hinder the young drummer?**

**Blakey:** We are just as ignorant of the African rhythms as they are of us harmonically, and that's a large gap.

**Jones:** The study of the other rhythms would be good as an addition to the knowledge you already have. Any time you can add to your knowledge—and use it intelligently—that's to the good. Frustrated application is not good, however. Somebody might just throw a tomato at you and walk out. It's going to be an advantage for you to study all music and all percussion.

**Morello:** I think he should also know what went on before him, how rhythm

patterns developed. When he's ready to go into this, it's a necessity for him to do it; but half-knowledge is not good.

African and Indian rhythms, which are quite complex, can be incorporated into playing, if handled wisely. But I don't think a youngster just starting off should go into this; he should learn how to count four, the basic things first.

**Lewis:** I don't think we should incorporate any Indian rhythms into our playing because then we're losing what we've got—our jazz.

**Williams:** Indian rhythms are all right, but I feel that we're doing more than they are.

**Lewis:** We *are* doing more than they are; that's why I say leave it out. If you're going to play Indian music, play Indian music.

**Blakey:** I say we should stay in our own back yard. But if you can use what's good—and most of it's probably good—use it. But basically, we've got something going, and they would love to do what we're doing. I'm not going to take a conga drum and go down there and try to play with those boys. I'm not going to mess with Sabu and all those kids around here and Mongo Santamaria—that's not my stick. But they better not mess with me, and the Indians better not mess with me, and the Africans better not mess with me. I got my thing over here. I think I'm doing mine; he's doing his.


**Manne:** I don't think a drummer should study Eastern or African rhythms before he learns where jazz comes from, if he's going to be a jazz drummer. Nowadays too many guys know all about all these exotic rhythms, and they don't really know anything about Jelly Roll Morton.

**Dean:** I think a guy should play what he feels. That's what he'll play best.

**Ceroli:** If you're an individual who thinks in complex rhythms—then straight ahead. Of course, I'm assuming that he has all the basic rudiments, and time, and so on.

**Manne:** I'm not thinking of rhythms anymore. I'm thinking in terms of certain melodies I hear. I'm trying to play a way now—I'm scuffling a little bit—but I can make plenty of complex rhythms come out by just thinking the way I'm thinking. Because I'm throwing my hands in now, and I'm not trying not to control them anymore. I'm trying to will my hands to do what I hear in my head at that time. I don't *know* what's going to come out rhythmically in the end, because I'm thinking about something else completely. When I hear it back, if it's being recorded, I don't know what I play; I can't even repeat it—ever. That to me is where I want to go, and I think it's important.

**Lee:** Most drummers I know—young drummers—they all want to jump out there and play “free,” space music.

**Manne:** The drum is such a basic kind of instrument. Hitting things, you know? Everybody wants to do that when they're a kid. Hitting things and ding-dinga-ding. So why aren't there more good drummers playing time? 



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## JAZZ BASICS *from page 23*

musicians, and the tracks do not compare with the solos.

**Further recommendations:** *Spirituals to Swing* (Vanguard 8523/4) was recorded at two Carnegie Hall concerts—one in 1938, the other in 1939—presented by John Hammond. Heard in the two-LP set are the Goodman sextet with Hampton and Christian, a small Basie unit featuring Clayton and Young and with Christian sitting in on some tracks, the full Basie band backing trumpeter Oran (Hot Lips) Page, Sidney Bechet and trumpeter Tommy Ladnier stomping through a couple of spirited performances, James P. Johnson performing solo, and three of the best boogie-woogie pianists—Meade Lux Lewis, Pete Johnson, and Albert Ammons.

Billie Holiday's *The Golden Years* (Columbia C3L 21) is a three-LP album that traces the singer's development from 1933 through 1940. The album contains many extraordinary performances by Miss Holiday and the accompanying musicians, particularly Lester Young.

Eldridge, Carter, and Hawkins can be heard playing together on the recently released *Jazz at the Philhar-*

*monic in Europe* (Verve 8541). There are numerous albums by Hawkins in release, most in a quartet setting, but three of his best efforts in recent years have been with other tenor men: *Coleman Hawkins Encounters Ben Webster* (Verve 8327), *Night Hawk* (Swingville 2016) with Eddie (Lock-jaw) Davis, and the recently recorded *Sonny Meets Hawk*, in which Hawkins plays superbly with avant-gardist Sonny Rollins.

A Christian album cut in 1941 on a home recorder at Minton's is available on Esoteric 548. The record includes tracks by the guitarist in the company of Dizzy Gillespie and other fledgling boppers, but it is of more historical than musical interest.

Though Christian was the main force on jazz guitar, the influence of Django Reinhardt should not be ignored. His often-delicate but fiery work is heard in several contexts, including the Quintet of the Hot Club of France and a group of Ellingtonians, in the two-LP *The Best of Django Reinhardt* (Capitol 10226). The recordings were made in France in 1937, '39, and '45.

Some of Tatum's best latterday work was recorded in a marathon session in which the pianist played

whatever tunes came to mind. An 11-album series titled *The Genius of Art Tatum* (Verve 8036-40, 8055-9, 8095) stemmed from the session, but if one is interested in a less exhaustive study of the pianist, *Still More of the Greatest Piano of Them All* (Verve 8360) is particularly worthwhile. A two-LP set of afterhours Tatum solo performances titled *Complete Piano Discoveries* is available on 20th Century-Fox 102-2.

Among the happiest by-products of the swing era was the suave, sophisticated sextet of bassist John Kirby, long a fixture of New York's Onyx Club and Cafe Society during the early '40s, and one of the most polished and graceful small units of that or any other period.

The group was chiefly noted for its light, impeccable, precision playing of the tight, controlled arrangements it featured (often jazz versions of pieces from the classical repertoire) and the airy, graceful improvising of its soloists.

Grace, in fact, was the unit's by-word, and *Intimate Swing* (Harmony 7124), unfortunately out of print, contains 10 samples of its supple and insinuating filigree work at its best.

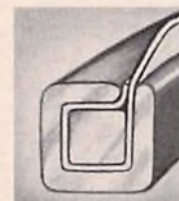
*(To be continued in the next issue.)*

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# JAZZ ON CAMPUS

By GEORGE WISKIRCHEN, C.S.C.

Finding suitable arrangements is one of the most perplexing and perennial problems faced by the stage-band director. The market today is stuffed with the notated paper of practically every music publisher in a mad scramble to get on the stage-band wagon.

Unfortunately, much of what has been published is educationally useless—dance-band arrangements that would provide an ideal book for the latest touring edition of Guy Lombardo. Practical and functional music, yes; educational, no. Much of it is musical garbage.

If band directors are to be true to the goal of the stage band—the teaching of jazz and the performance of jazz and of jazz-oriented arrangements—they must pick music that will lead to this goal.

I made this point at a recent stage-band clinic and then went on to say that the best training material to counteract the common faults of student bands—rushing the tempo and improper phrasing, articulation, and rhythm interpretation—was the medium-tempo blues or song form in the swing idiom. I was then asked to recommend some easy or moderately difficult arrangements of this type, which led to some embarrassment because, though I came up with some titles, there aren't very many good, recommendable arrangements that fit the bill.

If Latin tunes and slow ballads, up-tempo and concert style of arrangements are eliminated, much of what is good in the available market is done away with. If the musicality of the arrangement is considered and the stock-voiced arrangement eliminated, it can be seen that very little effective and efficient training materials are available.

Why, then, with the present abundance of publications, this dearth in the area where material is most needed?

First of all, the efforts of many music publishers can be written off immediately, because, in their attempts to catalog stage-band materials, they have turned to arrangers who have little knowledge of the school field or its needs.

Second, the ever-present and understandable economics of the music publishing business intrudes, and many publishers seek the safety of readily saleable, but educationally useless, music aimed at the largest possible number of consumers. They aim at popular and easily assimilated material that guaran-

tees large sales. The same problem exists in the area of concert-band publications, by the way.

Third, even those publishers who have given serious thought to the educational problem frequently fail to offer usable material because their arrangers, who are certainly capable men, do not do a good job of "writing down" to the school market: the tunes may not be the best; the "simplification" frequently emasculates the arrangement. There are many examples of compositions written for and recorded by name bands that have been simplified almost out of existence for the stage-band market by blue penciling the high notes and by shortening the arrangement to delete difficult sections or to meet publishers' length requirements. Even worse is the revoicing of the chords in an attempt to make stock voicings of them or to remove some of the more difficult close voicings.

And it is time publishers realized that the instrumentation of the stage band is standardized at five saxes, eight brass, and rhythm. Publishers serve no educational purposes—and certainly no musical one—by promoting catch-all arrangements playable by half that number of instruments or less. If they were to publish arrangements that are musically solid and written with consideration for the limitations of student groups, arrangements that express something worthwhile musically and are not meaningless and manufactured musical waste, arrangements that can be used to teach the basics of jazz playing, they might be pleasantly—and profitably—surprised at the sales.

If in their attempt to rescore for the school market, arrangers would realize they must *rewrite* an arrangement to make it playable and not just delete things, and if they would approach the job with as much serious interest as they would a recording assignment, much progress would be made.

None of this is easy. Many have tried and failed. It is to be hoped that publishers and arrangers keep trying and that they begin to meet these difficult standards so that stage bands will not starve for meaty music in the plenty of the growing stacks of materials. Good music is its own justification and press agent. Give it to the band directors, especially in the training areas, and it will sell.



Don't Miss

## FROM THE TOP

A column of stage-band arrangements reviews in the next issue.

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## AD LIB from page 10

... Pianist Paul Knopf played at the Burgundy Room in Roslyn Heights ... Former Count Basie alto saxophonist Earle Warren was at the Nag's Head Inn with the Mon-Roc Trio. Drummer Mell Zellman's trio was opposite them ... Bassist Bill Takas had the trio in the show at the Village Vanguard that featured singer Marian Montgomery ... Pianist Barry Harris has the duo at Junior's every Friday and Saturday ... Cab Calloway and veteran pianist Cyril Haynes embarked on their fourth annual road trip with the Harlem Globetrotters. It consists of 10 weeks of one-nighters.

Paul Winter has reorganized his sextet. The leader now is playing soprano saxophone, and the new members include Jeremy Steig, flute, alto flute; Sam Brown, guitar; Cecil McBea, bass; and Frederick Waits, drums. Pianist Warren Bernhardt is the lone holdover sideman. The group has been playing prep school and college concerts and recently recorded for Columbia. A former Winter sideman, baritone saxophonist Jay Cameron, is in the process of forming his own group ... British traditionalist leader Terry Lightfoot and his band played a concert for the Dixieland Society of Southern Connecticut in February. With clarinetist Lightfoot were trumpeter Keith Jenkins, trombonist Roy Williams, banjoist Wayne Chandler, bassist Tucker Finlayson, pianist Colin Bates, and drummer Johnnie Richardson.

Drummer Peter Procopio is running the Clef in Syracuse, N.Y. Recent groups to appear there include the Jazz Brothers, better known to some as the Mangione brothers—trumpeter Chuck and pianist Gap ... Joe Coleman, drummer formerly with Herbie Fields and Slim Gaillard, has inaugurated a series of Monday night sessions at the Place, located at the Oakdale Lanes bowling emporium on Montauk Highway in Oakdale on Long Island. With him are bassist Chubby Jackson and pianist Marty Napoleon. Plans call for name horn men to be guests each week ... Pianist Ahmad Jamal's trio and singer Sheila Jordan were at the Cork 'n' Bib in Westbury for a February weekend. On Sunday nights, the club spotlights Jimmy Gannon's big band ... Bassist Don Payne, pianist Benny Aronov, and guitarist Gene Bertoncini are the trio at Chuck's Composite on the east side.

WNEW continued its live "jazz spectacles" by presenting its own disc jockey, pianist Billy Taylor, with a 17-piece band and singers Joe Williams and Nancy Wilson. The band played



selections from Taylor's new Capitol album, *Right Here, Right Now!*, arranged by **Oliver Nelson**.

### EUROPE

**Bud Powell** is still under treatment for tuberculosis in a sanitarium at Boufement, on the outskirts of Paris. A benefit concert is being organized to help pay for his treatment. It will be held March 13 at the Salle Wagram. Every jazz musician within reach of Paris has offered his services. Among those expected to appear are **Martial Solal**, **Johnny Griffin**, **Donald Byrd**, **Sonny Criss**, **Roger Guerin**, **Art Taylor**, **Jimmy Gourley**, **Rene Thomas**, **Rene Ureger**, **Hubert Fol**, **Michel Hausser**, **Jean Louis Chautemps**, **Jef Gilson**, **Jean Luc Ponty**, **Kenny Clarke**, and **B.B. Rovere**. A feature of the concert will be the first performance (by Gilson's band) of Powell's latest composition—as yet untitled.

Two new clubs have made their appearance in Paris. The Blues Bar is in the Grand Severigne and features, as one might expect, the blues. **Memphis Slim** currently is working there. The other club is the Ladybird on the Rue de la Huchette and features **Erroll Parker**, along with veteran drummer **Kansas Fields**. . . . Paris' Academy of Jazz presented its 10th annual awards on Feb.

10. Critic **Maurice Cullaz** gave the awards: record of the year—**Sonny Rollins' *Our Man in Jazz***; best reissue of the year—**Count Basie/Lester Young**; French jazzman of the year—**Eddy Louiss**. . . . The Paris concert season is in full swing. **Thelonious Monk's** quartet played there late last month; **Duke Ellington** is due March 20 and the **MJQ** April 9.

West German jazz critic **Joachim Berendt** is coming to Poland in May to shoot a television film titled *Jazz aus Polen*. Top Polish jazzmen will appear in the film. It will be seen on European Intervention and later in non-European countries. . . . The **New Orleans Stompers**, considered Poland's best traditional-jazz group, has returned from a successful tour of West Germany. It was the band's second tour there.

**Kenny Ball** and his band will be appearing in Germany and Switzerland during March. After that, they will tour Denmark, Norway, Sweden, and Finland. In September the band will begin a tour of Japan. . . . **Chris Barber's** band and singer **Ottilie Patterson**, who rejoined the band after a long illness, played dates in Switzerland in February. . . . **Acker Bilk** and his **Paramount Jazz Band** also played engagements in Sweden, Finland, and Germany. The leader said he hopes to take his band

to the United States for a tour in October. . . . The **Johnny Dankworth Orchestra** will appear at the jazz festival at Comblain-la-Tour, Belgium, in August.

### WASHINGTON

There is at least one place in the city where one can hear a decent piano player at lunchtime. This is the Fireplace's Chimney Room, where **Rob Fremont** works during lunch, as well as from 6 to 9 p.m. Fremont is a graduate student in drama at Georgetown University, and his piano jobs help him pay the freight. **Tommy Chase** takes over the Fireplace piano after 9 p.m. . . . **Dorothy Ashby**, accompanied by drummer **John Tooley** and bassist **Clarence Sherrill**, won converts to the harp during her month at the Bohemian Caverns. Pianist **Bobby Timmons** opened for several weeks at the Caverns in mid-February. . . . The **Tommy Gwaltney Trio** is back at the French Quarter in Georgetown. After Gwaltney left last year to work opposite guitarist **Charlie Byrd** and name groups at the Showboat Lounge, the French Quarter had a lively quartet for some time headed by drummer **Eddie Phyfe** (formerly with **Billy Butterfield**, **Bobby Hackett**, **Ruby Braff**, **Bud Freeman**, **Bob Wilber**, et al.) and featuring the **Lester Young**-styled tenor saxophone of **Al Seibert** and vocals by **Ed-**

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die's wife, **Ann Read**. Miss Read is now back at the Place Where Louie Dwells, on Capitol Hill, backed by the city's most highly regarded pianist, **John Malachi**.

Pianist **Eddie Dimond**, formerly with the **Louis Bellson Band** and other non-Dixieland groups, now heads the Dixie group at the Bayou, with **Hal Posey**, formerly with **Woody Herman**, featured on trumpet. Clarinetist **Joe Rinaldi**, the ex-leader of this group, the **Foggy Bottom Six**, is back at the Gaslight Club, a key club.

### BOSTON

Singer **Ethel Ennis** replaced **Carmen McRae** for a one-week engagement at the Jazz Workshop in mid-February . . . Classically trained vocalist **Wellington Blakey** sang with cousin **Art Blakey's** Jazz Messengers at the Workshop last month . . . *An Abundance of Guitars*, featuring **Jim Hall**, **Carl Kress**, and **George Barnes**, was the focal point on an *Odyssey* television show recently, **Tom Knott**, producer of the educational television series, also programed a feature on reed man **Roland Kirk** that was shot at Lennie's on the Turnpike club in West Peabody . . . Berklee School of Music's Greater Boston Stage Band is a newly formed organization under the guidance of arranger-composer **John LaPorta**. It is composed of high-school youngsters who rehearse weekly under LaPorta's direction . . . Drummer **Roy Haynes**, with altoist **Frank Strozier**, pianist **Ronnie Mathews**, and bassist **Larry Ridley**, played Lennie's last month. The group is currently in Japan on a month's tour. Tenorist **Sonny Stitt**, while appearing at the Turnpike club last month, was honored at a birthday celebration.

Saxophonist **Yusef Lateef** appeared with drummer **Buddy Lowe's** trio at Connolly's Star Dust Room in early February . . . **Count Basie** was in town for a two-nighter at the Wagon Wheels in mid-February. The Basie band also played the Crystal Room in Milford with vocalist **Amos** (formerly **Pinnocchio**) **Jones** . . . The **Dizzy Gillespie** Quintet made a rare appearance here with a one-week engagement at the Jazz Workshop last month . . . Trumpeter **Herb Pomeroy** with tenorist **Zoot Sims** appeared at a recent benefit for crippled children at the Rooster in Hyannis.

### CLEVELAND

**Cannonball Adderley**, **Nancy Wilson**, and organist **Hank Marr** were featured in a February concert at the Music Hall emceed by **Ken Hawkins** . . . The KYW-TV and Westinghouse network's *Mike Douglas Show* recently featured singer **Dakota Staton** and pianist **Erroll Garner**. The daytime variety show makes a general policy of presenting most of the

top jazz stars who visit Cleveland. **Garner** also played on radio station WHK-FM, where **Bob Friend** has a daily evening jazz show.

Schulte's Restaurant changed its name to the Napoleon Club and became a jazz room featuring the **Gaylords** (**Lloyd Pearson**, tenor saxophone; **Sam Blackshaw**, organ; **Perry Williams**, drums) and such first-week sitters-in as tenorist **Edward Jackson** and drummer **Archie Taylor**. For about a week, that is. Then the owner decided that only floor shows could be profitable and again changed the club's policy, switching to an exotic dancer and hiring organist **Lonnie Woods'** trio to, uh, back her . . . Across the street at the Club 100, swing-styled, fluent tenor man **Chester High** features organist **Barrington Morton** (better known for his tenor saxophone and flute) and drummer **Tony Haynes**. **Cecil Payne** (no relation to the baritone saxophonist) and **Jacktown** were recent guests on drums.

Another of the area's percussionists, **Ronnie Browning**, leads a fine trio including **Bunyan Dowlen** and **Chick Stevenson** on piano and bass, respectively, at the Squeeze Room in Lakewood . . . Drummer **Glenn Graham**, formerly vibist with **Leon Stevenson**, replaced **Raymond Farris** in **Weasel Parker's** group at the Lucky Bar . . . Drummer **Charles Crosby** moved his new piano trio into the University Lanes . . . Last but not least among the drummers, **Lester Sykes** features **John Coltrane**-styled tenor saxophonist **George Adams** and organist **Eddie Baccus** in his group at Marty's.

The west-side Vanguard Lounge began a series of Sunday afternoon jazz concerts. The low-admission-price presentations have featured some of Cleveland's best, including multi-reed man **Dave O'Rourke**, drummer **Fats Heard**, and the excellent **Rick Kiefer** big band.

### CHICAGO

The London House has a varied lineup of jazz and near-jazz acts. Currently enconced at the club is singer-pianist **Bobby Short**, who will be followed by **Gene Krupa** on March 31 for three weeks. **Joe Bushkin** opens April 21 for three weeks; with the pianist will be drummer **Jo Jones** and bassist **Milt Hinton**. Then, for three weeks each, come **Herbie Mann**, **Gerry Mulligan**, **Peter Nero**, and **Oscar Peterson**. The London House's seven-nights-a-week policy will be held in abeyance until after the Peterson engagement—contracts with the artists listed were with a six-day week provision . . . **Duke Ellington** will head a trio at the Sesac display at the upcoming convention of the National Association of Broadcasters at the Conrad Hilton Hotel. Dates for the



convention are April 5-8, and Ellington's appearance is scheduled for April 6 and 7 . . . **Joe Morello** does a drum clinic at Drums, Unlimited, March 14.

Disc jockey **Daddy-O Daylie** is presenting singer **Gloria Lynne**, organist **Jimmy Smith** and trio, and a large band directed by **Oliver Nelson** at the Arie Crown Theater at McCormick place on March 20 . . . Clarinetist **Frank Chace** has been working with the **Smokey Stover Band** at the Hollywood Supper Club in Rock Island, Ill. Also with the trumpeter's group is former Chicagoan **Pete Daily**, playing valve trombone. Daily formerly was a trumpet player . . . Singer **Ann Richards** is at the Le Bistro until March 25. She followed **Roy Hamilton**. Pianist **Larry Novak** plays the club on Fridays and Saturdays . . . **Louis Bellson** has a 17-piece band at the Celebrity Lounge until March 22. The drummer followed the three-week **Kai Winding** booking.

*Blues for a Gardenia*, a television show built on **Billie Holiday's** life, was rerun on Channel 11 late last month. The first viewing of the show, up for a Chicago Emmy award, was on New Year's Eve. **Barbara Gardner** wrote the script . . . Those Sunday afternoon sessions at 12 W. Maple were canceled.

The Chicago Historical Society and the Music Performance Trust Funds of the Recording Industries will present two Sunday afternoon jazz concerts at the society's headquarters. The first, March 29, will feature the styles that went into forming the so-called Chicago style of jazz. Tunes associated

with **Jelly Roll Morton**, **King Oliver**, the **New Orleans Rhythm Kings**, and **Bix Beiderbecke** will be played by a group made up of **Lew Green**, trumpet; **Jim Snyder**, trombone; **Frank Chace**, clarinet; **Jim Dapogny**, piano; **Mike Walbridge**, tuba; **Marty Grosz**, guitar, banjo; and **Wayne Jones**, drums. The second concert, April 19, will deal with the Chicago style itself. In addition to Chace, Grosz, and Jones, the group will consist of **Johnny Mendel**, trumpet; **Floyd O'Brien**, trombone; **Tut Soper**, piano; and **Jim Lanigan**, bass. **Don DeMicheal** will narrate both concerts, which begin at 2:15 p.m. and are free to members and to nonmembers who pay the admission regularly charged to visit the building.

### LOS ANGELES

**Art Pepper** is due to return to the local scene this month. He is expected to receive his discharge March 22 from the California Institution for Men at Tehachapi. Pepper has been gone from jazz for the last three years serving a prison sentence for a narcotics law violation.


Pianist-arranger **Bill Marx**, whose writing for big band on an LP with singer **Lorez Alexandria** is expected to be released on the Impulse label, created the entire act for **Joy Lansing's** opening at New York's Living Room. Marx is the son of harpist **Harpo** . . . **Roland Kirk** starts his tour of Japan June 1.

Booker **Bob Leonard** is setting several local jazz dates. Organist **Jimmy McGriff** is due to spend a fortnight at the new Ben Hur Club in his first working

visit to the West Coast. In addition, Leonard brought in the **Three Sounds** to the It Club for a two-weeker; **Horace Silver** is due at the club in April. Singer **Betty Carter** also played her first L.A. date early this month at the Purple Onion. She was accompanied by the **Kirk Stewart Trio**. The **Jazz Crusaders** are busy with college dates in the West Coast area, and Leonard also is bringing in singer **Lloyd Price** for a coast tour backed by a 14-piece band, under trombonist **Slide Hampton's** direction, beginning March 27.

### SAN FRANCISCO

Altoist **Lee Konitz** is working Friday and Saturday nights at Ricardo's, in San Jose, 50 miles south of here, and on Sundays at the Bit of England in Burlingame . . . Singer **Lorez Alexandria** was scheduled for a weekend at the Left Bank in Berkeley, opposite vibist **Buddy Montgomery's** quartet . . . Pianist **Ralph Sutton** played seven nights at the Four Winds in Oakland before taking off for the Chase Hotel in St. Louis. Later in the year, Sutton is slated to play the New York World's Fair with a band backing singer **Jimmy Rushing**.

The **Cal Tjader Quintet**, with bassist **Al McKibbon** sitting in for the ailing **Freddy Schreiber**, played a concert-dance at the Sheraton-Palace during which it was joined for a set by Brazilian guitarist **Bola Sete**, who plays in the hotel's Tudor Room. Two weeks later the Tjader combo was the opening attraction of the Walnut Creek, Calif., annual Spring Art Forum series. 



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# WHERE & WHEN

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

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

## NEW YORK

Basin Street East: Carmen McRae, Si Zentner, to 3/7.  
 Birdland: name groups, wknds. Sessions, Mon.  
 Black Horse Inn (Huntington, N.Y.): Joe London, Dan Tucci, wknds.  
 Blue Spruce (Roslyn): Teddy Wilson, tfn.  
 Cameo Lounge (Newark, N.J.): Art Williams, tfn.  
 Central Plaza: sessions, Sat.  
 Chuck's Composite: Don Payne, Benny Aronov, Gene Bertocini, tfn.  
 Club Cali (Dunellen, N.J.): jazz, Mon.  
 Eddie Condon's: Peanuts Hucko, tfn.  
 Cork 'n' Bib (Westbury): jazz, wknds.  
 Embers: Dizzy Gillespie, 3/9-4/4.  
 Five Spot: Charlie Mingus, fn. Upper Bohemia Six, David Amram-George Barrow, Mon. Sessions, Sun. afternoon.  
 Garden City Bowl: Johnny Blowers, wknds.  
 Gordian Knot: unk.  
 Half Note: John Coltrane, 3/13-4/20.  
 Hickory House: Mary Lou Williams, tfn.  
 Junior's: jazz, Fri.-Sat.  
 Little Theater: Randy Weston, 3/13-14. Muddy Waters, 3/20-21.  
 Metropole: Gene Krupa to 3/14. Lionel Hampton, 3/16-23. Woody Herman, 3/30-4/18. Dukes of Dixieland, 4/20-5/2.  
 The Most: Benny Golson-Don Michaels, Sun.  
 Open End: Scott Murray, Slam Stewart, tfn.  
 The Place-Oakdale Lanes (Oakdale, N.Y.): Joe Coleman, Marty Napoleon, Chubby Jackson, Mon.  
 Playboy: Monty Alexander, Walter Norris, Phil DeLaPena, Ross Tompkins, tfn.  
 Hotel Plaza (Jersey City): Jeanne Burns, tfn.  
 Purple Manor: Tiny Grimes, tfn.  
 Room at the Bottom: J. C. Higginbotham, Hank D'Amico, George Wettling, tfn.  
 Jimmy Ryan's: Cliff Jackson, tfn. Marshall Brown, Mon.-Wed. Tony Parenti, Zutty Singleton, Thur.-Sat.  
 Strollers: Marian McPartland, tfn.  
 Town Hall: Joe Bushkin, 3/20.

## PARIS

Blue Note: Art Taylor, Rene Thomas, Lou Bennett, Rene Ureger, Nathan Davis, Johnny Griffin, tfn.  
 Blues Bar: Memphis Slim, Sonny Criss, tfn.  
 Calavados: Joe Turner, tfn.  
 Cameleon: Michel de Villiers, Pierre Sim, Philippe Combelle, tfn.  
 Caveau de la Huchette: Maxim Saury, tfn.  
 Chat qui Peche: Freddy Mayer, tfn.  
 Kentucky Club: Rene Franc, tfn.  
 Ladybird: Erroll Parker, Kansas Fields, tfn.  
 Living Room: Art Simmons, tfn.  
 Mars Club: Robin Grey, tfn.  
 Riverbont: Robert Husson, Mowgli Jospin, tfn. Jef Gilson, Sun.  
 Slow Club: Marc Laferriere, tfn. Claude Luter, Tue.-Fri.  
 Trois Maillets: Dominique Chanson, Peanuts Holland, tfn.

## BOSTON

Barn: 1200 Jazz Quartet, tfn.  
 Basin Street South: Pigment Markham to 3/15. Moondog, 3/16-22.  
 Bo-Lay Lounge (Allston): Illinois Jacquet to 3/29.  
 Connolly's Star Dust Room: unk.  
 Fenway North (Revere): Al Drootin, tfn.  
 Gaslight Room (Hotel Kenmore): Basin Street Boys, tfn.  
 Gilded Cage: Bullmoose Jackson, tfn.  
 Jazz Workshop, Sonny Rollins to 3/15. Herb Pomeroy, 3/24-29.  
 King's and Queen's (Providence, R.I.): Judy James to 3/15. Lovelace Watkins, 3/17-22.  
 Lennie's on the Turnpike (West Peabody): Joe Bucci to 3/29. Ike Roberts, 4/6-12.  
 Number Three Lounge: Sabby Lewis, Eddie Watson, tfn.  
 Picadilly Lounge (New Bedford): Tito Mambro-The Prophets to 3/15.  
 Tic Toe: Clarence Jackson-Emmy Johnson, tfn.  
 Wagon Wheels (West Peabody): Woody Herman, 3/20-21.

## PHILADELPHIA

Capri: DeLloyd McKay, tfn.  
 Columbus (Trenton): Tony Spair, tfn.  
 Cypress Inn (Morrisville): Johnnie Coates Jr., tfn.  
 Golden Horse Inn: The Sandmen, tfn.

Krechmer's: Billy Krechmer-Tommy Sims, hb. Picasso: unk.  
 Pilgrim Gardens: Good Time Six, tfn.  
 Playmate: Del Shields, tfn.  
 Red Hill Inn: Jim Amadio, tfn.  
 Riverboat Room: Mark IV Trio, tfn.  
 Showboat: unk.  
 Sportsman's Lounge: Billy Root, tfn.  
 Zelmar: Jimmy Oliver, tfn.

## NEW ORLEANS

Blue Note: Bill Kelsey, hb. Sessions, afterhours, wknds.  
 Dan's Pier 600: unk.  
 Dixieland Hall: various traditional groups.  
 Famous Door: Mike Lala, Jan Allison, Santo Pecora, tfn.  
 500 Club: Leon Prima, tfn.  
 French Quarter Inn: Pete Fountain, tfn.  
 Jazz, Ltd.: Dave (Fat Man) Williams, tfn.  
 King's Room: Lavergne Smith, tfn.  
 Outrigger: Stan Mendelson, tfn.  
 Paddock Lounge: Octave Crosby, Snookum Russell, tfn. Marvin Kimball, Wed.  
 Playboy: Al Belletto, Dave West, Ed Fenasci, Snooks Eaglin, hb.  
 Preservation Hall: various traditional groups.

## ST. LOUIS

Black Horse: Jean Trevor, Jim Becker, tfn.  
 Blue Note (East St. Louis): Leo's Five, tfn.  
 Dark Side: Ron Ruff-Sam Lazar, tfn. Sessions, Sat. afternoon.  
 Fallen Angel: Nick Nickolas-Van Harris, hb.  
 Gino's: Bernard Hutcherson, tfn.  
 Islander: Peanuts Whalum, Thur.-Sat.  
 Jackie Gold's Bustles & Bows: Clay's Dixie Wildcats, tfn.  
 Natchez Queen: Trebor Tichenor, tfn.  
 Opera House: Singleton Palmer, tfn.  
 Playboy Club: Tommy Strode, Jackie Graham, hb.  
 Puppet Pub: Phil Cappello, tfn.  
 Renaissance Room: Dave Venn, hb.  
 Silver Dollar: Muggsy Sprecher, tfn.  
 Sorrento's: Herb Drury, Thur.-Sat.  
 Tiger's Den: Sammy Gardner, tfn.  
 Tres Bien: Quartette Tres Bien, hb.  
 Upstream: Gale Belle, wknds.  
 Yacht Club: Courtney Goodman Jr., wknds.

## CLEVELAND

Brothers: The Jazz Clichés, wknds.  
 Bud's Club 77: Ray Bradley-Lindsay Tufts, wknds.  
 Capri: Ray Raysor, tfn.  
 La Cave: name folk artists. Hootenanny, Tue.  
 Cedar Gardens: Ray Banks-Leodis Harris, Thur.-Sat.  
 Club 100: Chester High, tfn.  
 Commodore Hotel: unk.  
 Corner Tavern: Don Gardner, Deedee Ford, to 3/15. Hank Crawford, 3/23-29. Sessions, Sat. afternoon.  
 Esquire: Nat Fitzgerald-Leon Stevenson, tfn. Sessions, Sat. afternoon.  
 Faragher's: name folk artists.  
 Golden Key Club: Bobby Bryan, tfn. Fats Heard, hb.  
 Harvey's Hideaway: Jimmy Belt, tfn.  
 LaRue: Spencer Thompson-Joe Alexander, tfn.  
 Leo's Casino: Gloria Lynne to 3/15. Roy Hamilton, 3/17-22. Nancy Wilson, 3/24-29.  
 Lucky Bar: Weasel Parker, Thur.-Sat.  
 Marty's (West Park): Eddie Bacucus-Lester Sykes, tfn.  
 Monticello: Ted Paskert-George Quittner, wknds.  
 Napoleon: Lonnie Woods, tfn.  
 The Office: Ted Kelly-Sol Lucas, wknds.  
 La Porte Rouge: Bill Gidney, Wed.-Sat.  
 Quinn's Restaurant (Solon): Joe Howard, wknds.  
 Sahara Motel: Buddy Griebel, hb.  
 Squeeze Room: Ronnie Browning, wknds.  
 Stouffer's Tack Room: Eddie Ryan-Bill Bandy, hb.  
 Tangiers: Judy Strauss, wknds.  
 Theatrical: Roy Liberto to 3/14. Jonah Jones, 3/16-4/4.  
 University Lanes: Charles Crosby, Thur.-Sat.  
 Vanguard: Modern Men, tfn. Jazz concerts, Sun. afternoon.

## DETROIT

Act IV: Eddie Webb, Lizzi Doyle, tfn.  
 Baker's Keyboard: Milt Buckner to 3/14.  
 Cork & Embers: Jack Brokensha, tfn.  
 Drome: Pepper Adams to 3/15.  
 Falcon (Ann Arbor): George Overstreet, tfn.  
 Golden Lion: Bobby Laurel, tfn.  
 Grand Bar: unk.

Hobby Bar: Charles Rowland, wknds.  
 Mr. Kelly's: workshop sessions, Sun. afternoon.  
 Playboy Club: Matt Michaels, Hal McKinney, Vince Mance, tfn.  
 Surfside: Tom Saunders, tfn.  
 Trent's: Terry Pollard, tfn.

## CHICAGO

Bountisa: Judy Roberts, wknds.  
 Blue Lite Lounge: Jazz People, Thur.-Sun. Sessions, Sun. afternoon.  
 Celebrity Lounge: Louis Bellson to 3/22.  
 Gaslight Club: Frankie Ray, tfn.  
 Happy Medium (Downstage Lounge): Larry Novak, Wed., Thur.  
 Hungry Eye: Judy Roberts-Donald Garrett, Tue.-Thur. Fred Humphrey, wknds.  
 Jazz, Ltd.: Bill Reinhardt, tfn. Dave Remington, Thur.  
 Le Bistro: Ann Richards to 3/25.  
 London House: Bobby Short to 3/29. Gene Krupa, 3/31-4/19. Joe Bushkin, 4/21-5/10. Herbie Mann, 5/12-31. Gerry Mulligan, 6/2-21. Peter Nero, 6/23-7/12. Oscar Peterson, 7/14-8/2.  
 Larry Novak, Jose Bethencourt, hb.  
 McKie's: Hank Crawford to 3/15. Sonny Rollins, 3/18-29. Jack McDuff, 4/1-12.  
 Mister Kelly's: Marty Rubenstein, John Frigo, hb.  
 Old East Inn: Gene Shaw, Thur.-Sat. Various groups, Sun.-Wed.  
 Pepper's: Muddy Waters, Wed., wknds.  
 Playboy: Joe Iaco, Gene Esposito, Harold Harris, Joe Parnello, hb. Sessions, Sun. afternoon.  
 Silvio's: Howling Wolf, wknds.

## MILWAUKEE

Boom Boom Room: Greg Blando, Fri.-Sat.  
 Clubhouse: Bob Erickson, Fri.-Sat.  
 Doll House: George Pritchette, Sat.  
 Frenchy's: Zig Millonzi, afternoons.  
 Ma's Place: Greg Blando, Wed., Thurs., Sun.  
 Frank DeMiles, Fri.-Sat.  
 Music Box: Bev Pitts, wknds.  
 Polka Dot: Bobby Burdette, tfn.  
 Red Lion Room: Bev White, tfn.  
 The Web: Kenny Danish, Sun.  
 Tunnel Inn: Dick Ruedebusch, tfn.

## LOS ANGELES

Adams West Theater: jazz concerts, afterhours, Fri.-Sat.  
 Beverly Cavern: Johnny Lucas, Fri.-Sat.  
 Black Bull (Woodlands Hills): Gus Bivona, tfn.  
 Blueprint Lounge: Bill Beau, Bobby Robinson, tfn.  
 Carriage House (Burbank): Jimmie Rowles, Sun.  
 Crescendo: Arthur Lyman, 4/25-5/1.  
 Dixie Doodle (Pomona): Ken Scott, Bayou Ramblers, Fri.-Sat.  
 Glendora Palms (Glendora): Johnny Catron, hb.  
 Handlebar: Wally Holmes, Fri.-Sat.  
 Hermosa Inn: Jack Langos, The Saints, wknds.  
 Huddle (Covina): Teddy Buckner, tfn.  
 Holiday Inn Motor Lodge (Montclair): Alton Purnell, Tue.-Sat.  
 Hollywood Plaza Hotel: Johnny Guarnieri, tfn.  
 Hunting Horn (Rolling Hills): Paul Smith, Dick Dorothy, tfn.  
 Intermission Room: William Green, Tricky Lofton, Art Hillery, Tony Bazely, tfn.  
 Jim's Roaring '20s Wonderbowl (Downey): Johnny Lane, tfn.  
 Lighthouse: Howard Rumsey, hb.  
 Losers: Sam Fletcher. Adam Wade opens 3/13.  
 Jeri Southern opens 4/7.  
 Marineland Restaurant (Palos Verdes): Big Tiny Little to 3/15.  
 Marty's: Charles Kynard, tfn.  
 Mr. Adams: Richard (Groove) Holmes, Thorneil Schwartz, tfn.  
 Mr. Konton's: Les McCann, Ltd., to April.  
 Metro Theater: jazz concerts, afterhours, Fri.-Sat.  
 New Orleans Club (Long Beach): Ray Bisso, Sat.  
 PJ's: Eddie Cano, Jerry Wright, tfn.  
 Purple Onion: Gene Russell, Sun.  
 Quail Restaurant (North Hollywood): Pete Bealman, Thur.-Sat.  
 Red Carpet (Nite Life): Amos Wilson, Tue. Rueden Wilson, Al Bartee, Wed.-Thur. Kittie Doswell, wknds.  
 Roaring '20s (La Cienega): Pud Brown, Ray Bauduc, tfn.  
 Rubaiyat Room: Charlie Ross, Thur.-Mon.  
 Reuben's (Newport): Edgar Hayes, tfn.  
 Shelley's Manne-Hole: Al Cohn-Zoot Sims, 4/23-5/3. Carmen McRae, 6/11-21.  
 Sheraton West Hotel: Red Nichols, tfn.  
 Sherry's: Pete Jolly, Pete Berghofer, tfn.  
 Spigot (Santa Barbara): jazz, Sun.  
 Storyville (Pomona): Ray Martin, tfn.  
 Straw Hat (Garden Grove): Greater Balboa Jazz Band, Wed.-Sat.  
 The Keg & I (Redondo Beach): Kid Kenwood, Fri.-Sat.  
 Tobo's Cocktail Lounge (Long Beach): Buddy Vincent, tfn.  
 Zucca's Cottage (Pasadena): Rosy McHargue, hb.



# *Slingerland*



**THE FOREMOST IN DRUMS**

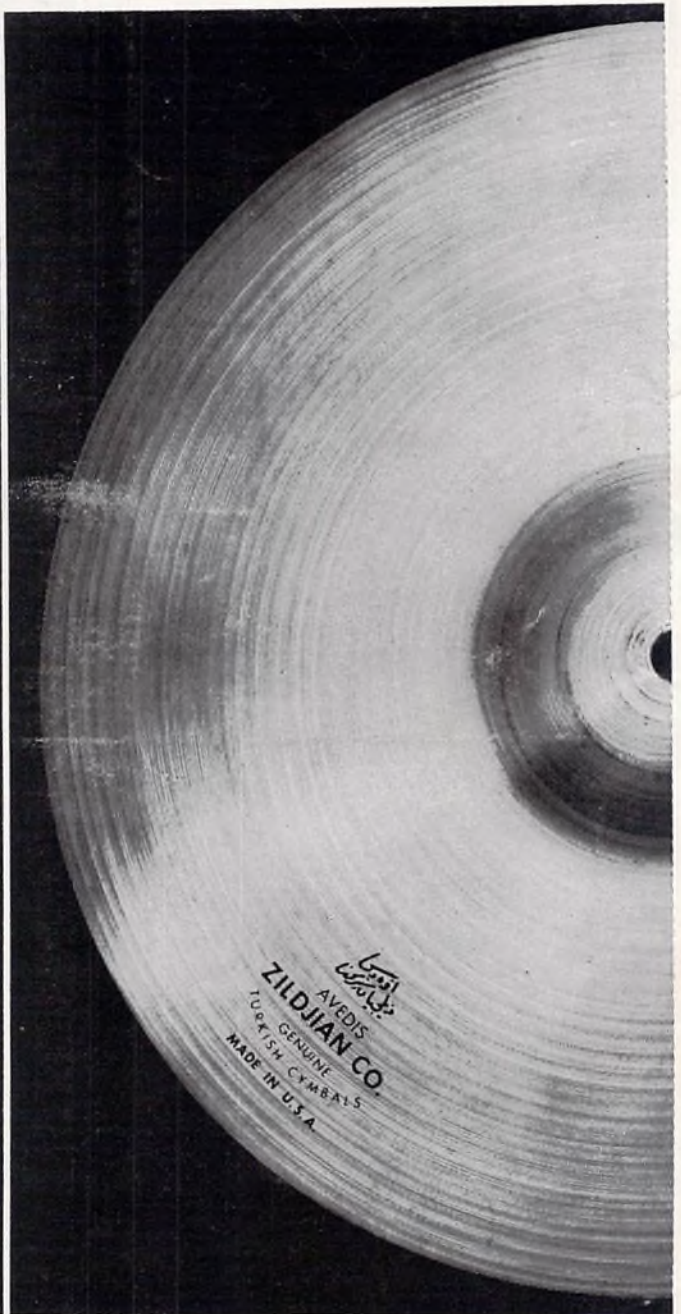
**Slingerland Drum Co., 6633 N. Milwaukee Ave., Niles 48, Illinois**



\*The Metropolitan Museum of Art, Bequest of Edward C. Moore, 1891.



\*Copper Venetian Salver. detail. Circa 1600.



Avedis Zildjian Cymbal. World's finest since 1623.

## Masterpieces in metal

Some please the eye. The exquisitely designed and executed copper salver, a detail of which is shown above, is typical of the superb artistry of the Venetian School of metal craftsmen of the 17th century. Today their masterpieces are eagerly sought after and are represented in most of the world's foremost private collections, fine art galleries and museums.

Conversely the intrinsic appeal of Avedis Zildjian cymbals is to the ear. These masterpieces have been crafted exclusively by the Zildjian family of cymbal smiths since 1623. The process by which they are made has been a carefully guarded family secret for almost three and a half centuries. There are no other Zildjians making cymbals anywhere in the world.

**AVEDIS ZILDJIAN COMPANY**  
North Quincy 71, Mass., U.S.A.

*Cymbal craftsmen since 1623...it has long been a fine art with us.*