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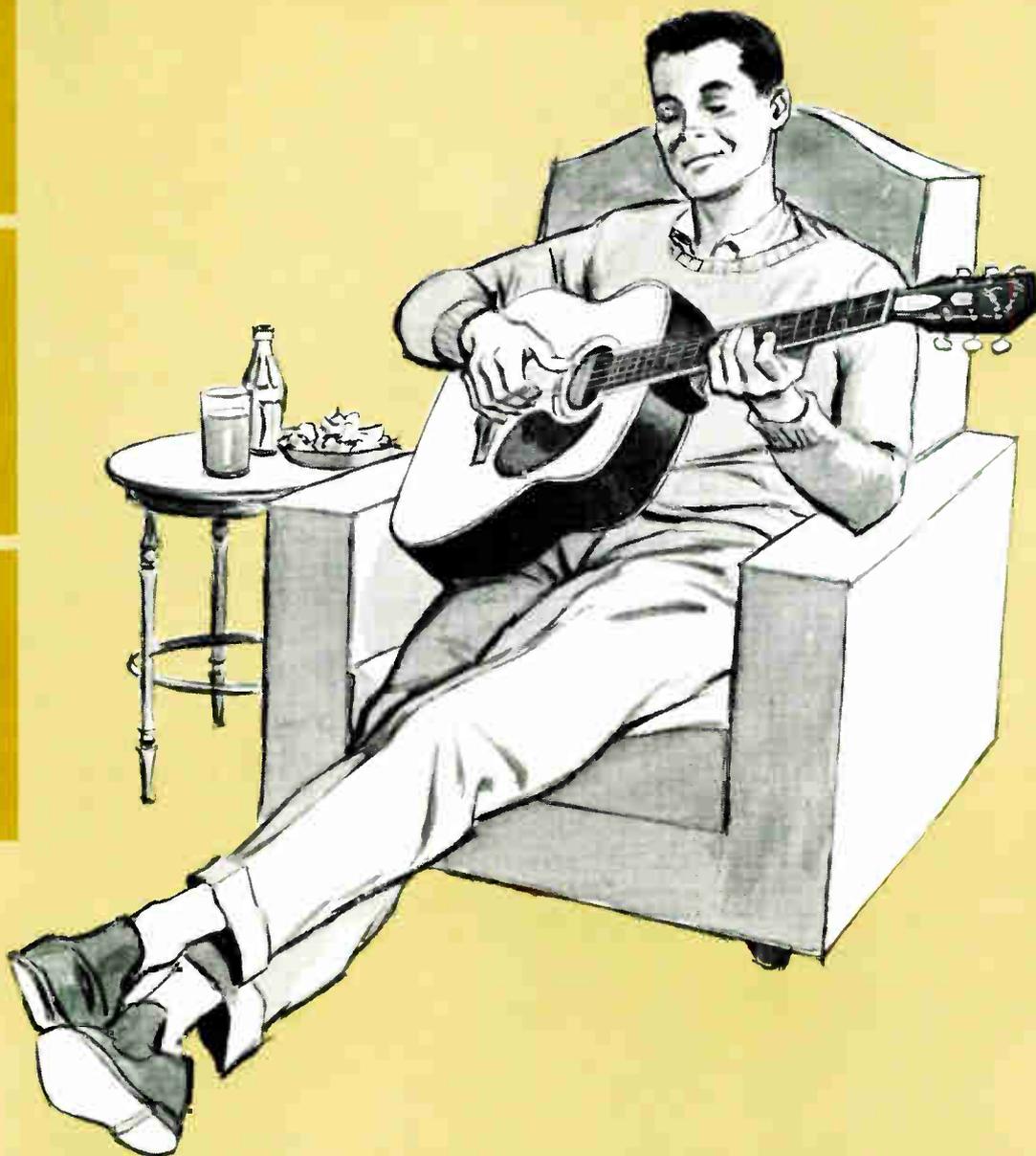
down beat

THE BI-WEEKLY MUSIC MAGAZINE



30 anniversary *th* ISSUE 1934-1964

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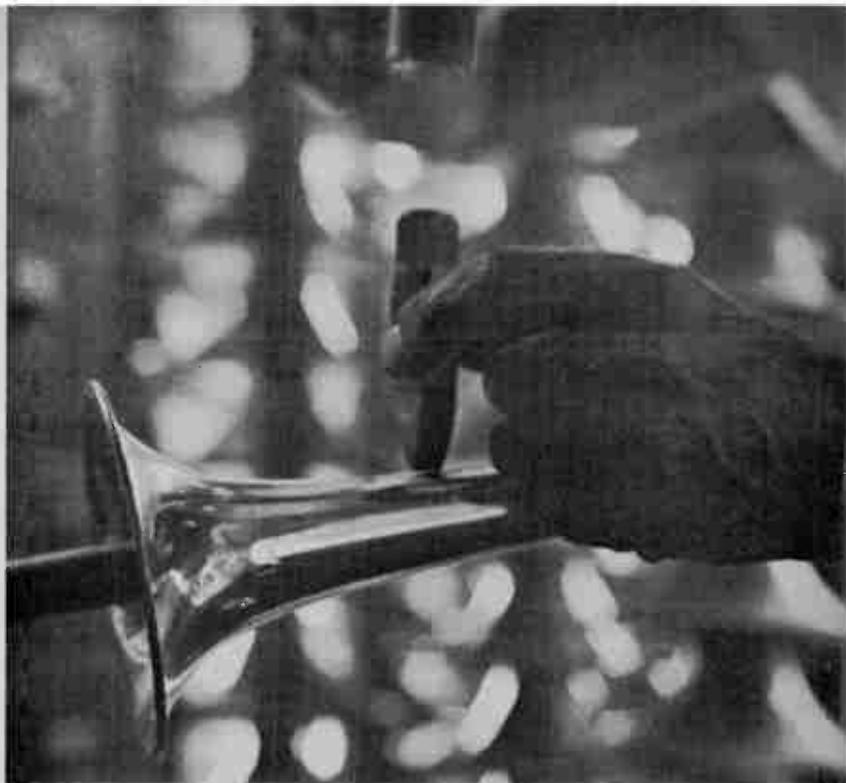
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ABOUT THIS ISSUE . . .

In a way, this issue is a chronicle of the last 30 years in the jazz world, as reported in **Down Beat**.

Every year is treated individually; each year's summary is made up of the comings and goings of, amusing and poignant and weighty statements by, those who populate the jazz world. The years are divided into four decade-sections, titled **From Down Beat**. . . These sections are not so much history as they are reports of the times—and reflections of the changing face of society as well as that of jazz. But, then, history is made of such stuff.

A leading jazzman from each of the four decades spanned by **Down Beat's** 30 years serves as point of focus for an extended article by a writer particularly suited to write about the man and his influence on the course of jazz. The names of the musicians are familiar—Benny Goodman, Charlie Parker, Miles Davis, Ornette Coleman—the treatments are out of the ordinary.

A phenomenon of the 1960s—the increasing number of U.S. musicians pulling up roots and replanting them in Europe—is dealt with in **Americans in Europe, A Discussion**. This is the first time the subject has been aired so completely. The musicians telling why they left the United States and what they found in Europe are Dexter Gordon, Leo Wright, Kenny Drew, and Ray Pitts.

And like a giant standing astride the last 30 years—and then some—is Duke Ellington, jazz' most imposing figure. It is fitting that Ellington's **Reminiscing in Tempo** be this issue's lead-off article. Like its author's music, the essay treats of yesterday, today, and tomorrow.

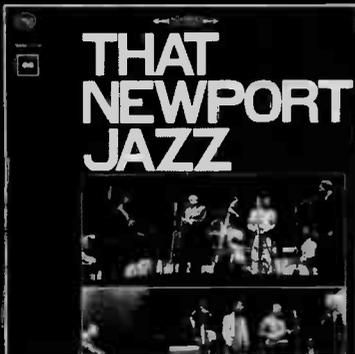
Yesterday . . . today . . . tomorrow. Perhaps those three words best sum up this issue's contents.

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Cover photograph by Lars Swanberg; illustration this page by Bruce Birmelin

For the Jazz fans who thought they had everything...



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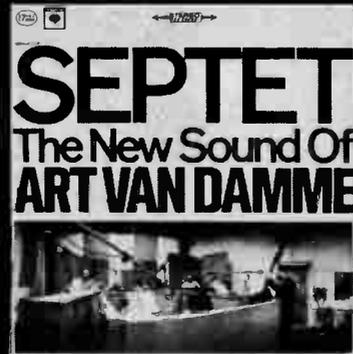
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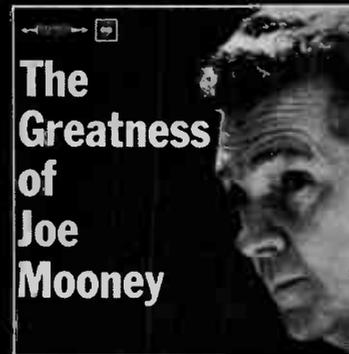
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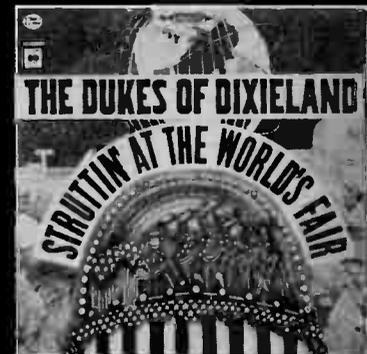
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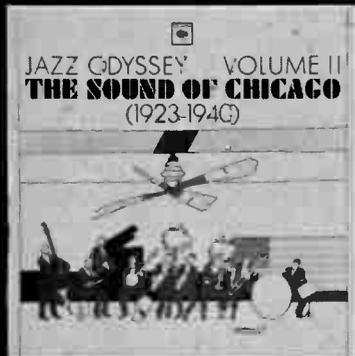
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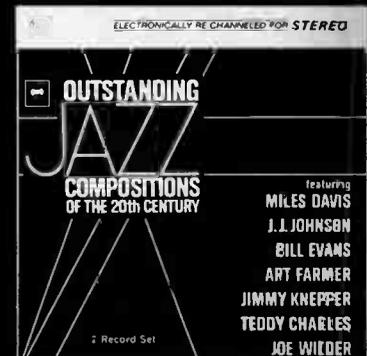
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REMINISCING

*Into each life some jazz must fall
With afterbeat gone kickin';
With jive alive, a ball for all,
Let not the beat be chicken!*

WHEN WE WENT TO England for the first time in 1933, we were surprised to find how much people knew about us. They had had a magazine more or less devoted to our kind of music for several years there, and this was the first time we were really aware of the value of a musical press, as distinct from newspapers.

The first **Down Beat** came out the following year. It was what I would call conservative, but it caught on, and after about a year it began to get more daring and to defy some of the taboos of the time. There were articles by writers such as Helen Oakley, John Hammond, Marshall Stearns, Leonard Feather, Stanley Dance, Hugues Panassie, and George Frazier.

I remember that we were alternately encouraged and infuriated by the things they had to say as they fought out battles of taste among themselves. No holds were barred, the writing was inflammatory, and sometimes innocent musicians were among the victims. Though they had differing insights, those writers all had enthusiasm, and they created a great deal of public interest. Their enthusiasm wasn't a shortlived thing either, because most of them are still actively connected with the music in some way. They were pioneers who pointed out the thrills of their adventures and the joys of discovery. I think it was in 1939 that, prompted by their errors, I had the temerity to write an article criticizing the critics. Nobody sued me. That was the kind of scene it was.

Down Beat made its appearance at the right time. I can't substantiate this, but I've always felt it significant that a few years later we found ourselves in the middle of what is now called the swing era. That was a very, very busy time, and there were probably more jazz musicians working then than ever before or since. The audience expanded overnight. Everybody wanted to be hip; nobody wanted to be square. The kids turned out in hordes to holler, scream, and dance to Benny Goodman, the way they've been doing lately to the Beatles. It was a dancing time, anyway, and there

were occasions when they turned away more people from the Savoy Ballroom than they had inside.

It was strange how it all happened, how what had been so uncommercial was suddenly commercial without any compromising on the part of the musicians most responsible. I know how **Down Beat** helped, because Ned Williams, a good friend of mine, was its editor for a long time. There were certainly more big bands than ever before or since, and good ones too. Keeping pace with their activities and the comings and goings of the sidemen was one of the magazine's important functions. Of course, the musicians had their own grapevine, but now the public was allowed to see behind the scenes. (I have not always agreed that this was wise from the professional viewpoint because, as in all forms of show business, we lose too much when we lose the mystery of it.)

Out of this came, I think, a closer relationship between the listener and the player, even a degree of intimacy. That is, more people came to regard the musician on the stand as a human being rather than a uniformed figure producing agreeable sounds. A whole lot of new and valuable lines of communication were opened, and it gradually came to be accepted that many people in our field were solid citizens and not eccentrics, nor alcoholics, nor drug addicts, nor even artists starving in garrets, though hunger does have a way of persisting or recurring! And the music was always subject to attack from the unlikeliest sources. Another of my essays was concerned, I remember, with refuting some school official's accusation that swing started sex crimes. Imagine that!

Down Beat's headlines in those days used to be much less dignified than they are today, but it was a time with pace of its own, just like the one we are in now. The annual polls, for instance, no longer have a "corn" section, but in those days the readers—who have always been very kind to us—used to elect a King of Corn with considerable zest, humor, and malice.

THE CHANGES World War II brought about stay remarkably fresh in the mind. Changes would have occurred without the war, of course, but I believe they would have been more gradual. The conditions and economic problems just hastened them along, because all kinds of irritation and frustration had to be expressed, and they found their way into the music. It was the poorest time to be leading a big band, and I

By **DUKE ELLINGTON**

IN



TEMPO

have always been grateful that ours was lucky enough to survive.

The radical changes in taste didn't affect one of the mysteries that has attended the band's progress. We were puzzled for a long time because whatever we did this year was compared unfavorably with what we did last year—or 10 years before. After a while, we got used to it and decided that so long as we were still on our feet we had a future. I continue to feel, though, that criticism should be more concerned with what the artist does than with what he ought to do.

The postwar era has brought big changes in travel as well as music. We used to travel mostly by trains—big old romantic, hooting trains. Then it was all buses and automobiles, with occasional leisurely, comfortable ships as the foreign picture opened up. Today, the jets have expanded our field of action out of all recognition. In place of one-nighters in American towns and cities, we now play one-nighters in the cities of different countries. One night we may play Paris, the next Montreal.

Our tour of the Middle East last fall was a tremendous experience, and Billy Strayhorn and I are still translating it into music. We flew to Bermuda for a couple of days recently, and this month we make our first trip to Japan. It's all a matter of adjusting the perspective, I suppose, and it is stimulating, but the pace can make it difficult to absorb the sights and sounds as thoroughly as one might wish. Maybe the musician in our field has acquired his adaptability out of necessity, but I used to marvel at the effortless way our veterans like Harry Carney, Johnny Hodges, and Russell Procope made the transitions. They are among the world's most experienced travelers; they don't ruffle easily.

We also play in a much greater variety of places than we used to. It's like being in 10 different businesses. We still play in dance halls, night clubs, and theaters, but festivals and concert halls have assumed real importance. I am often asked about playing in concert halls, and I answer that the purpose and virtue of the concert hall is that in it people have listening isolation and do nothing but listen; whereas in a dance hall, they end up doing a lot of things people with social aspirations want to do. They want to dance and embrace the girls, and in a night club they are probably busy drinking and smoking. Further, the concert hall is the logical place for performing extended compositions. But you cannot exist by playing there only.

We have found, though, a changing attitude on the part of today's audiences. On our last European tour, for example, we had no singer at all for the first time, and we were received as well as ever.

THE OLD RADIO REMOTES were invaluable, but now that they've gone, it is essential that the music get more exposure on television. I know that is easier said than done, but people have every kind of entertainment in profusion on TV except music. Records and FM radio partly fill that gap, but I believe intelligent television-camera work can add a great deal to music and eventually bring bigger in-person audiences.

Because the music has become an important cultural export, we mustn't be deceived into neglecting the home front. Foreign tours are a supplement to, not a substitute for, popularity at home.

Popularity cannot be forced, and the musician practicing and enjoying "freedom of expression," which is what the music is essentially about, cannot count on automatic acceptance. He couldn't 30 years ago. Things ain't what they used to be in some areas, but in others they are just the same.

Jazz is a music that came out of the United States with very deep African roots, and from the beginning—before the '20s—it represented a freedom of expression as it does today. Since that time it has taken on many complexions. It has traveled so much, and picked up influences everywhere it has gone, that, by now, I think there's a little of everybody's music in it. But it remains a very highly personalized art, and everyone says what he wants to say the way he wants to say it.

Some persons who had almost no schooling have become famous in jazz, and others with conservatory degrees have done brilliant things. I believe it is a good thing to get all the training possible, no matter what kind of music you're in, but there is always a risk, in my opinion, of original thought being modified by scholastic training, unless you know what you want to do.

The editor asked me to come up with a "philosophical utterance" of some kind. I am unpracticed in answering such requests, but I would refer you, in conclusion, to the foregoing little rhyme which recently occurred to me. It embodies my firm belief that the beat should be positive. 



WOODY HERMAN

Grammy Award 1963: Best Instrumental Jazz Performance. Down Beat Jazz Man of the Year 1963

WOODY HERMAN: 1964



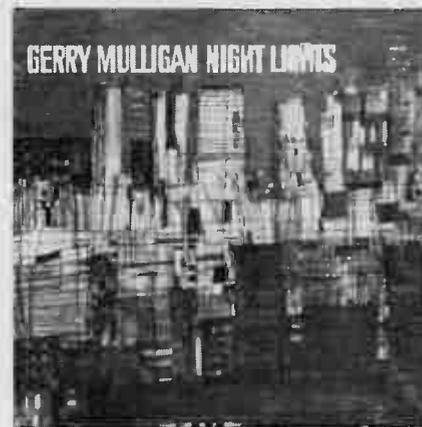
DIZZY GILLESPIE

Down Beat Jazz Man of the Year 1962

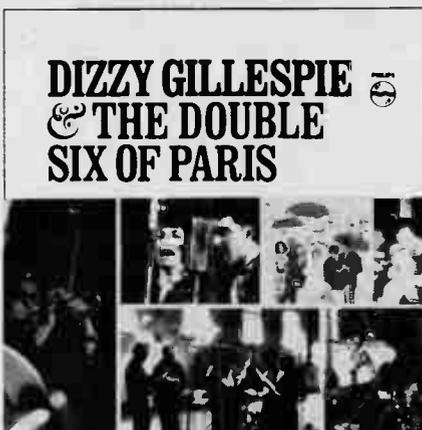


GERRY MULLIGAN

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THE SWINGLE SINGERS
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THE DOUBLE SIX OF PARIS
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NINA SIMONE
Winner Down Beat's Annual Readers' Poll 1963

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FROM DOWN BEAT/THE 30S
YOU GOTTA BE
A RUGCUTTER

The first issue of *Down Beat*, dated July, 1934, carried the banner headline FAIR BOON FOR MUSICIANS; the fair referred to was the Century of Progress in Chicago. The tabloid monthly sold for a dime, contained eight pages made up in newspaper style, and, according to a front-page editorial, was conceived "as a paper dealing exclusively in matters of interest to the [music] profession, to aid in bringing its members into closer . . . relationship . . . to stimulate interest not only in their profession but also members thereof, and to cultivate a sincere fraternity body."

Down Beat's founder was an insurance firm owner named Albert J. Lipschultz, but by the end of 1934 he had sold the publication to Glenn Burrs, who had become editor in August. By December, Burrs had added Carl Cons as associate editor, business manager, and partner; the two men remained in their positions for several years and were responsible for making *Down Beat* one of the most talked-about publications of the '30s.

There wasn't much to talk about, though, in sweet-band-dominated 1934. Most *Down Beat* news came out of Chicago and the Midwest, though there was a short item in the first issue about the arrival of the Duke Ellington and Casa Loma orchestras in Hollywood to make movies. (Later, the Casa Loma was the first big jazz-oriented band to receive a feature article in *Down Beat*.)

In Chicago Gene Krupa was with the Buddy Rogers Band at the College Inn at the Sherman Hotel; the drummer was described as the band's comedian, and a reviewer went into raptures over Rogers' five-man reed section, a novelty at the time. There were a few small jazz bands in the Windy City in 1934, most notably New Orleans trumpeter Paul Mares' at Harry's New York Bar (in addition to Mares, the band had trombonist Santo Pecora, altoist Boyce Brown, pianist Jess Stacy, bassist Pat Patterson, and drummer George Wettling); drummer Frank Snyder's (trumpeter Carl Rinker, trombonist George Lugg, clarinetist Bud Jacobson, and pianist Tut Soper) at the Subway, which was reputed to have had the longest bar in the world; and New Orleans drummer Zutty Singleton's at the Three Deuces. Boyce Brown wrote a *Down Beat* article defending improvising musicians as artists, not fakers.

Tommy and Jimmy Dorsey formed a band that featured Bob Crosby as vocalist. Glenn Miller played trom-

bone with the band at its start but by the end of the year laid down his horn to concentrate on writing for the band.

But many jazzmen were either not working or, if they were white, had taken jobs in commercial bands (Bix Beiderbecke's sidekick, Min Leibrock, on bass with Eddy Duchin, Frankie Trumbauer and Jack Teagarden with Paul Whiteman, Bud Freeman with Roger Wolfe Kahn, reed men Joe Rushton and Rosy McHargue with Maurice Sherman); theaters (former Austin High Gang bassist Jim Lanigan); or radio studios (Benny Goodman, Artie Shaw, Chicago clarinetist Volly Defaut, and New Orleans Rhythm Kings pianist Mel Stitzel).

Still, there was more work for musicians in 1934 than in the previous couple of years, according to *Down Beat*, because of the repeal of the 18th Amendment and the fair. And it would not be long before jazz would reach its height of popular appeal in the form of the swing bands. The term "swing," however, was in general use by musicians in 1934, and not just as a verb but as an adjective and noun too. In late summer, 1934, Goodman left the studios and took his first band into Billy Rose's Music Hall Cafe, located at 52nd St. and Broadway in New York City, but the engagement was shortlived. By the end of the year, though, the clarinetist and his band were a hit on a coast-to-coast broadcast series, *Let's Dance*. Under the headline "Benny Goodman on Air in Amazing Program," in the January, 1935, issue, the *Down Beat* reviewer concluded his rave review of Goodman with "this is the band of the year. . . ." Certainly a prophetic statement.

1935

Down Beat's record-review section was initiated in the first issue of the year. The first review was of Duke Ellington's "latest composition," *Solitude*, backed by a pop tune, *Moon-glow*, which reviewer Warren Scholl pointed out was Ellington's *Lazy Rhapsody*, recorded in 1932. In that first batch of reviews, Scholl also stated, in regard to Red Norvo's *I Surrender, Dear* and *Tomboy*, "One of the chief faults of present-day jazz is that it is too stereotyped. . . ." Which certainly made Scholl something of a father of most jazz criticism to follow.

John Hammond, who made his first *Down Beat* appearance in 1935 and soon became one of the most influential—and controversial—critics of the

'30s, attacked Ellington's *Reminiscing in Tempo*, a 12-minute work that Ellington said was his most important composition up to that time. Hammond wrote that the piece was pretentious and indicative of Ellington's sterility, which, Hammond said, came about because Ellington closed his eyes to any turmoil or social struggle. Hammond was not alone in denouncing *Reminiscing*, all of which left Ellington rather bewildered. . . Leonard Feather, still in England, became an occasional *Down Beat* contributor. At one point, he wrote, "Art Tatum's records are gradually getting worse . . . owing to an increase in rambling exhibitionism and decrease in rhythm."

Tatum, then working at Chicago's Three Deuces, stated in an interview that he "just wants to play modern piano." . . . Louis Armstrong, returned from his first European triumph, rested in Chicago before forming a new big band; later he took over pianist Luis Russell's band. Joe Glaser became Armstrong's manager, an association that continues to the present.

Memorable Headlines: WILL TELEVISION ELIMINATE THE MUSICIANS? . . . U.S. TO HIRE 10,000 MUSICIANS . . . WOMAN DIES AT GROVE WHILE LISTENING TO LOMBARDO . . . '\$25 A WEEK IS ENUF FOR ANY MUSICIAN!' SAYS MANAGER.

Radio, of course, was big in 1935. In addition to numerous remote broadcasts by bands, the Casa Loma was featured on *The Camel Hour*; cornetist Red Nichols had Thursday night broadcasts for a while and used Charlie and Jack Teagarden in the band; after he and brother Tommy split up at New Jersey's Glen Island Casino, Jimmy Dorsey formed a big band and landed Bing Crosby's Kraft *Music Hall*.

Goodman's band, with Gene Krupa now on drums, left the Hotel Roosevelt in New York and played one-nighters across the country. The band's Milwaukee, Wis., engagement was reviewed in *Down Beat* by Helen Oakley, the first female jazz critic. She wrote that Bunny Berigan, then with Goodman's band, was the "only trumpeter today comparable with Louis." Hammond held that Goodman's was the best band in the country, mostly because of Goodman himself, Krupa, and Fletcher Henderson, who wrote many of the band's arrangements. (In the same column, Hammond lauded pianist Teddy Wilson, who was with Willie Bryant's band at the time, and said he had a great future.) But as loudly as critics cheered, the Goodman tour was unsuccessful until the

band played the Palomar Ballroom in California; then lightning, as it were, struck. Goodman—and swing—soon became household words.

When the management of Chicago's Congress Hotel booked in Goodman that fall, it felt the band would not do outstanding business. But the clarinetist and his crew stood Chicago—and the nation—on end. The Chicago Rhythm Club, which had given what possibly was the first jazz concert, with cornetist Jimmy McPartland's band, earlier in the year, staged a "tea dance" at the hotel, and the turnout bulged the walls of the John Urban Room, where the Goodman band played.

Late in the year a small contingent from Goodman's band, under Krupa's leadership, made records for English Parlophone. Krupa hired teenager Israel Crosby to play bass on the date . . . Goodman's clarinet was auctioned by H. & A. Selmer Co. . . . The first use of the term "King of Swing" appeared in *Down Beat*; it was not stuck on Goodman but on Krupa in a Slingerland Drum Co. advertisement.

Bob Crosby headed a group of former Ben Pollack sidemen; it was one of several co-operative bands—that is, bands owned by their members. By the end of the year Crosby and crew were beginning to gain popularity . . . The English musicians' union banned U.S. bands in retaliation to a similar ban on English groups in this country by the American Federation of Musicians . . . Jazz clubs were open on New York's 52nd St.—the Hickory House, the Onyx (which burned but reopened), Adrian Rollini's Tap Room, and the Famous Door . . . Fletcher Henderson reorganized a band and went into New York's Roseland Ballroom. Trumpeter Roy Eldridge and tenorist Chu Berry were in the Henderson ranks . . . Earl Hines began his fourth season of leading a big band at Chicago's Grand Terrace.

Ray Noble came over from England and formed an all-star band—which was roundly panned by critics. Glenn Miller, Charlie Spivak, Claude Thornhill, Johnny Mince, Bud Freeman, and Pee Wee Erwin were in the band . . . Red Nichols brought jazz to church when he played in a Kansas City, Mo., house of worship; the minister felt there should be less solemnity in church services . . . Trombonist Dickie Wells' Shim Shammers featured three kazoos . . . Wingy Manone's *Isle of Capri* was a hit . . . And swing reportedly was catching on among commercial bands.



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DUKE'S BIRTHDAY: (l. to r.) LOUIS PRIMA, MRS. AD DeHAAS, WILL HUDSON, JOE MARSALA, INA RAY HUTTON, GEORGE FRAZIER, RED NORVO, HARRY CARNEY, AND DUKE ELLINGTON



BENNY GOODMAN

1936

John Hammond made several important discoveries. In Chicago he found boogie-woogie pianists Meade Lux Lewis and Albert Ammons. He reported that when members of the Ammons band "are feeling right, they will take a tune . . . and play it for a half hour. . . ." And Lewis, according to eyewitness Hammond, played a blues for 50 minutes at a Chicago club. (It would appear contemporary jazzmen are preserving a tradition.)

While he was in Chicago, Hammond heard broadcasts of the nine-piece Count Basie Band from the Reno Club in Kansas City, Mo., and raved about the band in *Down Beat*. "Lester Young's tenor playing," Hammond said, "with Basie's orchestra is so good it seems impossible that it was the same guy who took [Coleman] Hawkins' place in [Fletcher Henderson's] band two years ago and failed to distinguish himself." After visiting the Reno Club later in the year, the critic wrote that "Basie has by far and away the finest dance orchestra in the country. . . ." Hammond also heard pianist Pete Johnson and singer Joe Turner, who were working in Kansas City—Turner was compared to Bessie Smith, whom Hammond heard during the year in a small club in Philadelphia.

There were three important jazz concerts: Fletcher Henderson's at the Congress Hotel (the Henderson band was playing the Grand Terrace at the time); Goodman's Easter program at the Congress, for which he brought in Teddy Wilson to play with Krupa and himself, marking the first public appearance of the Goodman trio (both the Henderson and Goodman concerts were organized by Helen Oakley of

the Chicago Rhythm Club); and an extravaganza presented on the stage of Imperial Theater in New York with 17 bands and groups; among those featured were Wingy Manone, Paul Whiteman's orchestra, Louis Armstrong, Stuff Smith with trumpeter Jonah Jones, Red Norvo with Mildred Bailey, Teddy Wilson, Bob Crosby's band, Tommy Dorsey's Clambake Seven, Bunny Berigan, guitarists Dick McDonough and Carl Kress, Willie (The Lion) Smith, Jack Teagarden, Frankie Trumbauer, the Casa Loma Band, Chick Webb, and Artie Shaw. (Shaw performed with a string section, and the reviewer said this was "probably the only new creation in modern music within five years.")

There were reports on the state of jazz in Nazi Germany that said bands were required to play a certain number of German songs nightly. Jazz was supposedly banned by the Nazis, but Coleman Hawkins, then resident in Europe, was reported to have made records for German Parlophone (he was supposed to have sung on one record). But there was jazz interest in Germany; an active hot club met secretly in Berlin, and a six-piece group, which included American trombonist Herb Flemming, played in the German capital.

Memorable Headlines: BEING 'CORN' IS AS BAD AS HAVING HALITOSIS . . . GLOOMY SUNDAY SONG CAUSES 21 SUICIDES . . . BLIND CRITICS ADD CONFUSION TO JAZZ . . . BENNY'S MUSIC DAZZLES DRUNK—DOES FAN DANCE ON STAND.

Tommy Dorsey's big band began making a splash. George Frazier, who began contributing long, sometimes acid-edged columns from Boston, proclaimed Dorsey was more "barrel-

house" than Goodman ever was. Frazier's statement was upheld somewhat by a reported Dorsey one-nighter experience: arriving late for the dance, the trombonist told the manager his ballroom was a hayloft and that the dancers didn't know good music from bad; after the band played a few sets, the manager announced to the audience what Dorsey had said earlier, and according to the account, "the boys grabbed their instruments and scrambled." Running about the country with Dorsey in 1936 were drummer Dave Tough, trumpeter Max Kaminsky, and tenor saxophonist Bud Freeman.

Red Norvo's Swing Sextet, using Eddie Sauter arrangements, and the Five Spirits of Rhythm opened Jack Dempsey's New York restaurant to jazz. Later in the year Norvo formed a big band, which featured his vocalist-wife Mildred Bailey . . . Gene Krupa's snare drum was offered at auction . . . "Swell" seemed the year's most-used word in jazz criticism . . . Marshall Stearns was seared in print by Original Dixieland Jazz Band trumpeter Nick LaRocca, who later in the year reorganized the ODBJ for a fling at the swing limelight . . . Jimmie Lunceford drew 7,000 persons to a Chicago dance . . . Louis Armstrong was featured in the film *Pennies from Heaven*; Bing Crosby was the star . . . Goodman signed to appear in a movie.

Down Beat ran its first cover in July; theretofore it had been in newspaper form . . . The magazine's first poll results were published; Bix Beiderbecke was included among the winners . . . George Frazier wrote of young Boston cornetist Bobby Hackett: "Nobody has ever caught Bix' eloquent tone so



JOE SULLIVAN CHICK WEBB AND ORCHESTRA, WITH ELLA FITZGERALD

PECK KELLEY AND RAY BAUDUC

successfully." . . . In an interview, Duke Ellington said he was primarily a narrator and a describer and "yes, the world is full of jive, but we've never been bored." . . . Payola was reported—bandleaders were accused of taking bribes from song pluggers . . . New Orleans trombonist Tom Brown related how musicians' union pickets, in an effort to defame his band in Chicago in 1915, called it a "jazz band" . . . *Down Beat* ran a liars' contest . . . The first jazz record album was released, Victor's *Bix Beiderbecke Memorial*.

Lionel Hampton was playing vibes and drums in a small Los Angeles club; Goodman, with Wilson and Krupa, frequently sat in, and by year's end Hampton was a regular member of Goodman's organization . . . Artie Shaw opened with a big band—sans strings—at New York's Lexington Hotel . . . Don Redman, who had set the style for much of big-band arranging, was leading his band on a Midwest tour; included were trumpeters Sidney De Paris, Renauld Jones, and Shirley Clay; trombonists Benny Morton and Quentin Jackson; guitarist Clarence Holiday (Billie's father); and drummer Manzie Johnson . . . Tenor saxophonist Vido Musso joined Goodman . . . Ben Webster was playing tenor with Cab Calloway . . . Roy Eldridge left Henderson and took a band into Chicago's Three Deuces . . . Woody Herman formed a band with some of his former mates in the Isham Jones Band.

Count Basie, after leaving Kansas City and playing an unsuccessful engagement at Chicago's Grand Terrace, opened at year's end in New York . . . Another Kansas City band, Andy Kirk's, did too . . . The Quintet of the

Hot Club of France, which included guitarist Django Reinhardt and violinist Stephane Grappelly, received a glowing write-up . . . And it was stated in *Down Beat* that musicians who don't drink and can't jam are sissies.

1937

Though *Down Beat* asked editorially if Benny Goodman was victim of a swelled head, the clarinetist was still the biggest attraction in the music business. During the year he and his quartet broke the color barrier at the Dallas, Texas, Exposition, despite rumors of riots if Lionel Hampton and Teddy Wilson appeared with Goodman and Krupa. But Goodman and his band got their comeuppance when they tangled with Chick Webb's band in a battle of bands at New York's Savoy Ballroom. According to observers—and Goodman—the little drummer and his men won the contest hands down. The event drew such a crowd that the ballroom management was forced "to call out the riot squad, fire department, reserves and mounted police to keep the crowd in check." And when Goodman was asked about the future of swing music, he replied, "Swing will last as long as there is such a thing as dance music."

It was a good year for musicians, according to government figures: 18,000 musicians were on the road; dance music grossed \$80,000,000; 400,000 musicians—full and part time—were employed during the year. Star sidemen got salaries high for the time: Krupa reportedly made \$300 a week with Goodman, an amount augmented by recording-session pay. Fletcher Henderson was said to have turned down Goodman's offer of \$300 a week to arrange exclusively for the clari-

netist's band; legendary pianist Peck Kelley would not leave Texas even for the \$250 a week offered by Paul Whiteman.

Pianist Joe Sullivan contracted tuberculosis and had to leave the Bob Crosby Band to enter a California sanitarium. Bing Crosby paid his expenses, and *Down Beat* staged a benefit for Sullivan in Chicago. Featured at this first of several *Down Beat* concerts were the Crosby band and New Orleans veterans Johnny and Baby Dodds.

Memorable Headlines: EX-CLARINET AND SEX PLAYER OPENS SHOP . . . VINCENT LOPEZ TO TEACH JAZZ AT N.Y. UNIV . . . ZIGGY THE WONDER DESERTS BENNY FOR ARTIE . . . CARMEN LOMBARDO SINGS INTO DEAD MIKE!

James C. Petrillo was called the "Mussolini of Music" by *Time* magazine; the fiery head of Chicago's AFM Local 10 union banned recording in the Windy City—the ban lasted until August, 1938 . . . *Life* went to a jazz party and so did the Benny Goodman Band, Chick Webb, Count Basie, Artie Shaw, Duke Ellington, Ella Fitzgerald, Mezz Mezzrow, Joe and Marty Marsala, plus several other jazz personalities . . . Billie Holiday, whose series of records with Teddy Wilson and others had received good reviews in *Down Beat*, joined Count Basie, as did guitarist Freddie Green, who is still there.

Jelly Roll Morton was found in Washington, D.C.; he owned a small club there . . . Glenn Miller formed a band, as did Bunny Berigan . . . Louis Armstrong's was the first Negro band to play a sponsored broadcast . . . Former Fletcher Henderson bassist John Kirby formed a sextet . . . Chu Berry replaced Ben Webster with Cab

Calloway . . . Radio's *Saturday Night Swing Club* celebrated its first anniversary with a 1½-hour program that included a portion beamed from Paris by the Quintet of the Hot Club of France . . . Society pianist Eddy Duchin was invited to play at the White House by Mrs. Franklin D. Roosevelt . . . Young drummer Buddy Rich was knocking out critics, musicians, and patrons with Joe Marsala's group at New York's Hickory House.

A *March of Time* movie short featuring the Original Dixieland Jazz Band was released, and Red Nichols condemned it as "a serious blow and tremendous setback" to music because the film made the point that swing was nothing new. Later in the year the red-haired cornetist said, "Bix died of a broken heart. And it was broken by the professional jealousy of musicians who couldn't stand to be outplayed by him. . . . Many a night they got him drunk, and if he slipped or didn't play up to his best, they panned hell out of him."

George Frazier knocked Ellington's latest records as further evidence of Ellington's "disintegration that has been in progress since the appearance on records of the pretentious and shallow *Reminiscing in Tempo*." Ellington, meanwhile, exchanged visits with Leopold Stokowski; the conductor went to the Cotton Club, and the composer attended Carnegie Hall.

Bessie Smith died after an auto accident. In a memorial column, John Hammond wrote, "She not only was the greatest of blues singer but probably the greatest single force in American popular music." . . . Miss Smith's favorite accompanist, trumpeter Joe Smith, also died during the year, as did composers George Gershwin and Maurice Ravel.

Down Beat's erudite record reviewer, Paul Eduard Miller, first sounded the cry of numerous critics who followed when he lamented records that had soloists "letting off steam against a background of rhythm." Though he was unmoved by Basie's *One O'Clock Jump*, Miller was taken with Goodman's *Sing, Sing, Sing*, which he said would make music history.

The New York School of Music conducted laboratory tests to determine the effect of swing music on young couples, and the school's director, Arthur Cremin, was shocked at the findings. When he reported that a couple's inhibitions seemed less numerous when the music was played, he was asked, "You mean they necked?" Cremin answered sadly, "Yes, I mean they necked."

Benny Goodman's precedent-shattering Carnegie Hall concert, which featured, in addition to his band and quartet, Count Basie, Lester Young, Bobby Hackett, Johnny Hodges, Cootie Williams, Buck Clayton, and Harry Carney, drew an enthusiastic crowd but a not-so-enthusiastic reaction from *Down Beat's* reviewer. Krupa left the band soon thereafter to form his own group; the cause of the split of the era's two most famous figures was first reported to be personality conflict, which was later denied. Krupa gave as reasons for leaving "ragged nerves, the strain of 40 shows a week. . . ." The drummer was first replaced by Lionel Hampton and then by Dave Tough, who with Bud Freeman joined Goodman after working with Tommy Dorsey. Both Tough and Freeman rejoined Dorsey late in the year, however. Goodman repeated his Carnegie success at Boston's staid Symphony Hall and relaxed by playing Mozart with the Budapest String Quartet.

Billie Holiday left Count Basie, reportedly after an argument with John Hammond. Artie Shaw immediately hired her to sing with his band, which became the favorite swing band among *Down Beat* readers when they named it first over Goodman's in the magazine's annual poll. The Shaw band took off in public favor after an initial success in Boston and a recording of *Begin the Beguine*.

Jelly Roll Morton began cutting his reminiscences of early jazz days for the Library of Congress. Later in the year, he wrote an extensive letter to *Believe It or Not's* Robert Ripley, which was printed in *Down Beat*. Morton took great exception to Ripley's introduction on his radio show of *St. Louis Blues* composer W. C. Handy as the inventor of jazz. Said Morton, "I, myself, happened to be the creator in 1902. . . ." Before closing the letter with "Jelly Roll Morton, Originator of Jazz and Stomps, Victor Artist, World's Greatest Hot Tune Writer," the pianist stated, "I may be the only perfect specimen today in jazz that's living. . . . I guess I am 100 years ahead of my time." Handy replied in kind; he said, at his age, he could not play jazz, and if he could he wouldn't. He termed Morton's letter "an act of a crazy man."

A "Carnival of Swing" drew 24,000 fans to Randall's Island to hear, among others, Duke Ellington, Bobby Hackett's combo (which included clarinetist Pee Wee Russell and guitarist Eddie Condon), and Joe Marsala's group . . .

Late in the year, John Hammond presented his first "From Spirituals to Swing" concert at Carnegie Hall. Featured were the Count Basie Band and boogie-woogie pianists Pete Johnson, Albert Ammons, and Meade Lux Lewis. Another "Spirituals to Swing" concert was given in 1939.

Memorable Headlines: SHUFFLE RHYTHM USED BY BACH & BRAHMS . . . IF JAMES QUIT BLOWING HIS CHEEKS HE COULDN'T BLOW HIS NOSE . . . CRIPES! SHAW DOESN'T PLAY LIKE GOODMAN! . . . SHOULD SHAW TELL PLUGGERS TO GO TO HELL? . . . STUPID CRITICS MISJUDGE 3,000 ICKIES' ACTION . . . U.S. MAY HIRE MUSICIANS AS STOOL PIGEONS . . . CHICAGO CALLED TESCHEMACHER'S MUSIC INSANE . . . TO HELL WITH JITTERBUGS . . . HOW CAN YOU BLOW A HORN WITH A BRASSIERE?

Arranger Lyle (Spud) Murphy and Benny Goodman's trumpeter brother, Harry, tried it with big bands of their own . . . Singer Ella Logan charged Maxine Sullivan with "stealing her stuff" . . . Art Tatum and Fats Waller were well received in London.

Some radio stations tried to ban the swinging of classics and traditional songs. Tommy Dorsey, after finding out that one of his broadcasts was shut off the air in Detroit because of such practices, commented, "We intend to keep putting oomph in the classics." . . . *Down Beat* advertised for funny Joe Venuti stories; none was published, however . . . Petrillo outlawed jamming in Chicago, but he was also criticized by AFM president Joseph Weber for "self-advertising" . . . Benny Carter returned from Europe . . . Goodman went there for a rest . . . George Frazier said Martha Tilton, Goodman's singer, "stinks" . . . Earl Hines said, "Many of us have made the mistake of playing for musicians alone, and in trying to please them, we have lost our box-office."

Duke Ellington completed a "Negro opera" while recuperating from an operation . . . Italy's dictator, Benito Mussolini, following Adolf Hitler's lead, banned music written by Jews . . . In a bylined article, drummer Johnny Stein claimed it was he, not Nick LaRocca, who organized the Original Dixieland Jazz Band . . . Guitarist Dick McDonough and New Orleans trumpeter-leader Joe (King) Oliver died.

French critic Hugues Panassie visited the United States and warned that ballyhoo could kill jazz; he also objected to commercialization and overarranging . . . Jitterbugs reported-

(*Modulate to page 75*)



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BIENNY GOODMAN, THE SWING ERA, AND ME

BY TOM SCANLAN

A 40-year-old jazz writer tells what it was like to be a teenager discovering jazz in the late 1930s and early '40s.

WHY SURE, I remember the swing era. That was when jazz was fun, not a problem to brood about, when jam sessions were common, when hippies were alligators, when good jazz musicians could find work, when dance bands played for dancing, not for concerts, and when jazz "had the kids," as Woody Herman later explained it.

I knew it well, and cherish it well, because I was one of the kids it had. I had no alligator uniform — no pegged pants, no Vido Musso haircut, no useless long chain jangling out of a zoot suit pocket—but I was solid in the groove with it, all the way.

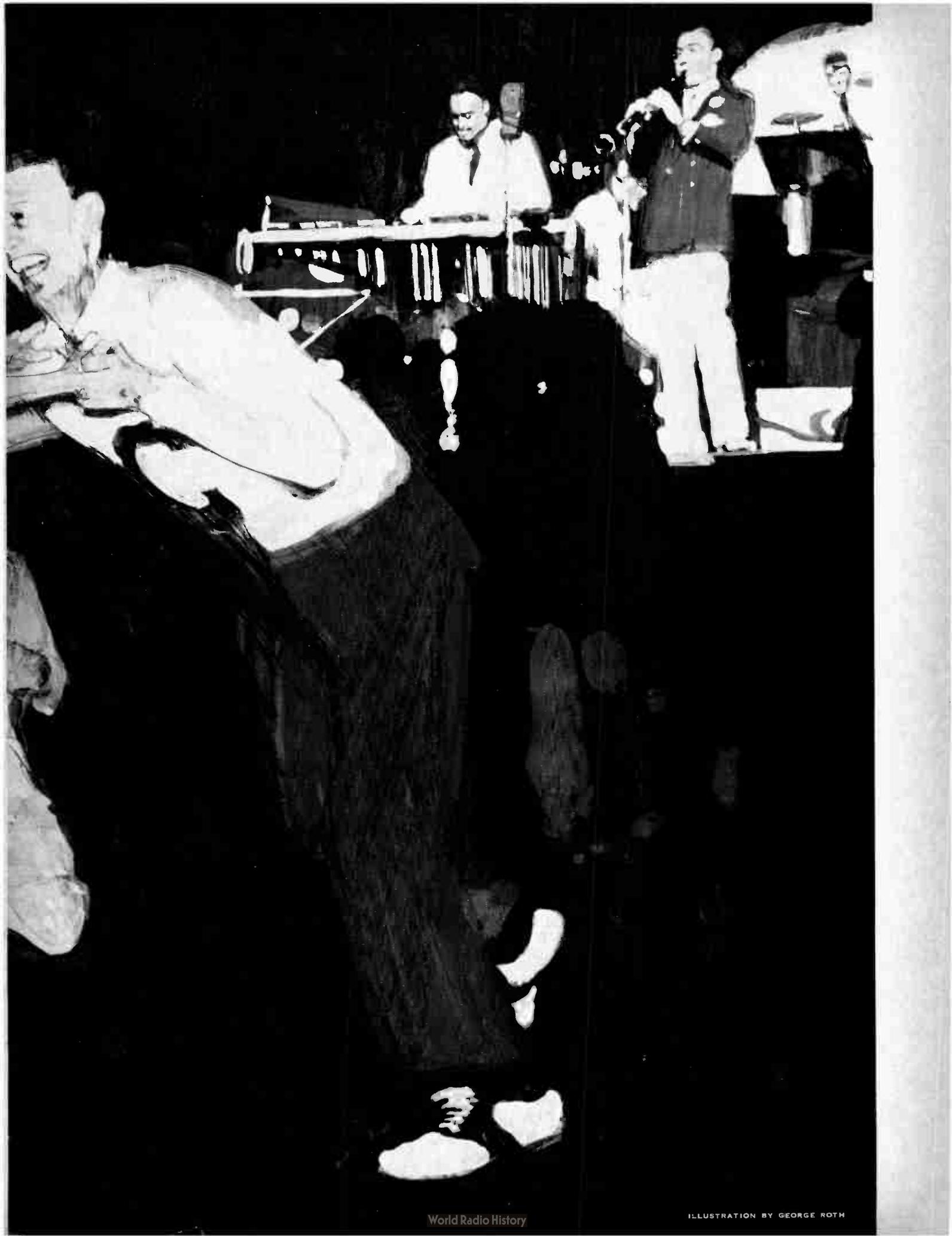
A new 75-cent Victor by the Goodman quartet was an event; a later 50-cent Columbia by the Goodman sextet—such as *Gone with What Wind?* — was three mighty minutes of rhythmic joy, and a 16-bar solo by Lester Young on a 35-cent Decca was a moment of genius, to be replayed and replayed.

That was when Pee Wee Russell, like the irreplaceable Jack Teagarden, had straight, black, shiny hair that looked as if it had too much greasy kid stuff in it, when Hawkins returned from Europe and proved he was all they said he was with *Body and Soul* on a 35-cent Bluebird, and when they sang the right lyrics to *Basin Street Blues*.

The swing era was when we spent hours discussing the special

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skills of new-found heroes we called Chu, Cootie, Rabbit, Lips, Bunny, Stuff, Big Sid, Jo, Buck, Sweets, Zutty, Django, Rex, Fatha, and Tricky Sam. And that was when the almighty Fats was "pouring it on" and, just by being alive, making the swing era something quite different from anything since.

The swing era was when Artie Shaw was a first-rate professional jazz musician, not a third-rate amateur fiction writer and late-TV-show philosopher. The time when Billie Holiday didn't imitate herself but just sang and when her very sound was a unique jazz instrument that could be played by only one person in the world.

That was when Cootie Williams left the Duke to work for Benny for \$200 a week and when \$200 a week was real good money. That was when there were many bandstands to crowd around and when you could find some original, decent, honest jazz in any major city. That was when Mel Powell didn't have to shave every day, and when you went to Atlantic City not for the ocean but to hear Barnett or Shaw or Woody or Bob Crosby at the Steel Pier or that other pier, the one with the ballroom in front, the so-called million-dollar pier.

I learned Bunny Berigan's choruses on *Marie*, *Song of India*, and *I Can't Get Started* by heart, studied the fascinating changes on the elastic countenance of Pee Wee as he worked over the blues progression at Nick's, and I even talked baseball, yet, with Art Tatum. (How could a man who had never seen a baseball game be so interested in it?)

So, I never saw Bix or Tesch or Bessie, and a *Down Beat* article about someone who had seen "Pinetop Spit Blood" meant little to me, but I heard Lester when his tone was like smooth velvet and his melodic ideas seemingly endless, and I was there to marvel at the

superb drumming of that unforgettable little big man, the gallant Chick Webb.

I fell in love with Billie Holiday's voice on Brunswick records even before I watched her, entranced, in one of those narrow, watered-whisky clubs on 52nd St. that always seemed to have wonderful music, a crowded bar up front, and surly head waiters sniveling for the fast buck if you wanted to sit down.

As a Washingtonian, the most important classroom for me, more important than any in high school, was Washington's TOBA Howard Theater. The Howard still exists, but it is not the same. The Howard is now deeply involved with rock and roll, but 25 years ago it was a young swing fan's paradise, the place where you could hear a different name swing band every week for a few dimes. I first saw Lester Young and Herschel Evans take turns at stage center in front of the *real* Basie band at the Howard, and that kind of Basie music is still in my shoes.

I first heard the lovely sonorities of the Jimmie Lunceford reed section at a dance hall where you could count the so-called ofays, like myself, on two hands. (I understood that ofay was another way of saying foe, but I never felt like a foe and was never treated like one in all my countless

hours in Negro clubs and dance halls. I discovered, too, that when there was a musician you really wanted to hear, too many ofays in a colored club would spoil it for everyone because ofays talked too much.)

I was introduced to the fantastic skills of Benny Carter on a riverboat going down the Potomac, and after watching him demonstrate unusual mastery of the alto saxophone, clarinet, and trumpet with his band and play excellent solo piano between sets, I still remember his solo trombonist insisting, "And let me tell you something else—he *also* plays better trombone than I do." As Teddy Wilson said while listening to a then-new Carter-Hines LP a few years ago, "That man is amazing. He can come into a record studio after not picking up his horn for months, and it's all right there, as good as ever, as if he had never been away."

ALL THIS BEGAN for me, as it did for so many others of my generation, with Benny Goodman. He opened the big, fat wonderful world of jazz for me.

Like other teenagers, I made the stage-show scene at the movie theaters in 1937 to see Benny. Despite the presence of Bunny Berigan and Bud Freeman, one show was usually sufficient for Tommy Dorsey and the other good white bands of the period, but Goodman's appearance at a movie theater meant bringing your lunch and sitting through a dreary movie three times a day (the theater management cleverly booked particularly miserable movies whenever the stage show would pack the house anyway). If you were lucky and fast on your feet, you could be in one of the first few rows by the time the Mickey Mouse house organist stopped boring the impatient crowd and Goodman's crisp, bright *Let's Dance* theme was heard behind the curtain for the beginning of the third show.

For many of us, Goodman had the only white band that really swung. Later the Shaw and Barnett bands surely could swing on occasion, and there were other white bands of interest, but they seemed like only an imitation, good or bad, of what it was all about.

Though the point is seldom stressed in jazz history books (those books that are so often mainly rewrites of previous jazz history books), until jazz, under the new name "swing," slammed its way into the public domain around 1936, most whites didn't know jazz from the popular music played by Paul Whiteman, Wayne King, Richard Himber, Guy Lombardo, Rudy Vallee, Ben Bernie, Abe Lyman, Fred Waring, Jan Garber, George Hall, Hal Kemp, and all those other "sweet" bands that dominated the radio and phonograph until Goodman broke things up with his hot band on the old *Let's Dance* and *Camel Caravan* radio programs.

Mainly because of Goodman's success, baton-wavers came to be regarded by the younger generation as needless relics of the past. Leader-musicians who could really play became the thing, and even a trade magazine—*Down Beat*—became a kind of *Sporting News* fan magazine for young musicians and other teenagers swept up with the new excitements of swing.

I also think there is good reason to believe that some of the very critics who now find it easy to put down Benny—



almost as a rule of thumb—might never have become interested in jazz if it hadn't been for him. In any event, Goodman changed my life, I'm quite certain about that. Indeed, except for Goodman would there have been a swing era at all?

The swing era was exciting and important, and it was also unexpected. I think Teddy Wilson has it right in saying, "The Goodman band was the first jazz to become a nationally popular thing. It took us all by surprise. No one expected it."

The swing era put the musicians up front. It made heroes and big names out of highly skilled veterans of the dance-band profession, men who had previously been well known only to other musicians and the relatively small group of jazz fans—typified by men such as John Hammond, Charles Edward Smith, and Paul E. Miller—who had received the message in the '20s.

The music of the swing era also had a far greater spirit of fun and games than you will find in most jazz today (Dizzy Gillespie being an important exception to this generality). The audience wasn't jaded and was mainly concerned with no-nonsense, finger-snapping music you could dance to if you wanted and not whether it was "art" that was "new" and "important" and had "something to say." Fats Waller and Stuff Smith were not the only musicians proving that fun and music mix well together.

The music was hot—if you favor describing music in climatic terms—and the jazz masters were not too cool to smile. While listening to some Buddy Rich records with J. C. Heard a few years ago—and no one admires Rich more than Heard, a superior drummer who worked with Teddy Wilson, Benny Carter, and Cab Calloway among others in the swing era—the dapper, intelligent, and outgoing Heard blurted out his point of view about the super-cool ones that almost sums up one major difference between the swing era and what we have now: "Some of these people seem to have a lot of hate in their systems. They come up and criticize me because I smile when I play. Can you imagine that? I smile because I'm having fun. Because it's natural to do so. Because I have to. I don't understand them at all."

THOSE WHO WORKED with Goodman in the mid-'30s say he was as surprised as everyone else when good music—i. e., musicians' music—became popular with the public. But though Rudi Blesh and others claim that Goodman's success was a combination of "opportunism and sheer luck," it seems right and proper, and not accidental, that the central figure of the swing era was Goodman, a musician's musician with rare gifts and rare dedication to his profession.

Benny's sometimes incredible skill with the clarinet didn't just happen. Practice, practice, practice was the name of the game for him. Even when I had occasion to visit Goodman in his hotel room a few years ago, he was, typically, practicing the clarinet when I arrived. I remember Jess Stacy once said, with a grin and a shoulder shrug, "Even on his death bed, Benny is going to have that damned clarinet in his mouth."

Some jazz critics who should know better have suggested that Goodman's band really wasn't much at all. Whitney Balliett is speaking for several prominent critics (who weren't there but who know all about it) when he claims that the Goodman band was "largely a popularization of [Fletcher] Henderson's, down to the very solos." Benny's solos, for example, I wonder?

Actually, the Goodman band had a sound quite different from the Henderson band's—a crisper, lighter, tighter sound. And many of the best arrangements Henderson



wrote for Goodman were not in the old Henderson book or even dreamed of.

And the predominant Goodman sound was certainly not *Sing, Sing, Sing*, though that was indeed a jitterbug-pleasing "killer-diller" showpiece. The Goodman band was not characterized by the James-Elman-Griffin brass section or Krupa tom-toms as much as it was by the lovely and inordinately precise reed section led by Hymie Schertzer, and the bristling, clean rhythm guitar of Allan Reuss, a master of the George Van Eps chord style. You heard no thump-thump-chuck-thud from the Reuss guitar, and it is easy to understand why Freddie Green, the most respected rhythm guitar player of them all and the man who helped to make Basie Basie, years later described Reuss as "my man."

To the omniscient jazz historian, the Henderson band may be infinitely more important and/or infinitely greater than the Goodman band, and the Henderson band surely did not have the opportunities to make it the way a white band, such as Goodman's, did. Still, the Goodman band had some musical qualities the Henderson band did not. It had nearly impeccable precision and good intonation, all the time. This was mainly because it had a leader who demanded the best efforts from his sidemen, all the time. Rehearsals at odd hours were part of the price of working for Benny.

Goodman also had the knack of selecting proper tempos in proper places. By the time he was 27, in 1936, he was a veteran dance-band musician with a strong feeling for the pulse of the dancer. The bright medium tempo was his major area of activity, and his sets did not range from terribly slow, dirgelike ballads to terribly fast up-tempo jump tunes, as is the habit with a good many bands today.

It is sometimes forgotten that Goodman led a *dance* band and most of his music was at the most danceable (even for jitterbugs), relaxed medium tempo. *Estrellita* is more typical of the old Goodman band than some of the more famous "killers." Benny even played *Stardust*, as ar-

GOODMAN

ranged by Henderson, at this bright medium tempo. Other bands played it much slower. *Blue Skies*, also arranged by Henderson, is another example.

Henderson's arrangements were enormously important to the Goodman band, of course, although Goodman used arrangements by many others (Benny Carter, Edgar Sampson, Spud Murphy, Horace Henderson, Mary Lou Williams included). Also important to the band's success was the counsel, talent-hunting, and relentless enthusiasm of John Hammond. (Hammond wore a crew-cut when it wasn't fashionable, fought for jazz when it wasn't fashionable, and was a civil-rights fighter when that wasn't fashionable.) "In those days," Teddy Wilson said, "when you'd see Benny, you'd see John. They were always together."

But the main reason for Goodman's success was Goodman the jazz soloist and Goodman the perfectionist-leader. It should be added, too, that Goodman's ability to inspire a suddenly musically aware audience was not because of his rare "technical proficiency," as I keep being told by jazz



Goodman and Henderson

authorities. Benny's playing was more vital than that. It had fire and joy and passion and originality and a continual compulsion to swing.

THE IMPORTANCE OF Goodman's success to the music business and to jazz can hardly be overestimated, though it is now curiously and habitually underestimated. It meant that jazz musicians were suddenly able to play the kind of music they wanted to play (or something close to that, particularly before some "swing" bands decided that to swing meant to play loud and to play one riff over and over again).

Not too many of the major jazz figures of the swing era were able to make much money doing this—not even the uncommonly talented Jack Teagarden, whose big band, like Berigan's, too often sounded like an imitation of Benny's—but they were more than willing to share the new enthusiasm for jazz with young jazz-crazy teenagers. The swing era, directly or indirectly, brought jazz into the lives of millions of people who had been brought up to believe that jazz was something Paul Whiteman was king of, something back-alley, something acceptable only when dressed up like a lady. Goodman and the swing era changed all that nonsense, making plain that jazz, to begin with, was too virile to be any kind of lady. There was nothing arty or precious about jazz in the '30s.

Basie had *the* swing band, no doubt about that. (Ellington was always in a field of activity all his own, different and uncontested.) And Goodman—who admired the Basie band enormously and liked to sit in with Basie at the Apollo Theater in New York City or wherever and whenever he could—would be the last to question that. But those who question Goodman's King of Swing title are reminded of a line George Frazier (then one of the few *writers* writing about jazz) had in print someplace (in a magazine called *Music and Rhythm*, I believe): "It is Benny this and Benny that, and sometimes you just get sick of the sound of his name." It was indeed Benny this and Benny that—then. And, to be sure, there were those who found much fault with the monarch. The fault-finding was most fashionable with the kind of people who always prefer a relatively unknown minor poet, and the more minor the better, to a well-known major poet, or a good glove man who hits .250 to a Babe Ruth.

Goodman's fame and domination of the jazz polls as "best soloist" urged a good many to damn his playing with faint praise. "Oh, yes, technically he's good," was the way it went with a sneer, "but. . ." Of course, those people are still with us.

But it has always seemed to me that if Benny Goodman had never fronted a band and if the swing era had never happened, he would still rank as one of the few great men of jazz. Records prove that even as a teenager, his clarinet playing was a rare and exciting combination of skill, fire, drive, and originality. It was unlike any clarinet playing that had come before, and styles of jazz clarinet developed since have seemed anticlimactic.

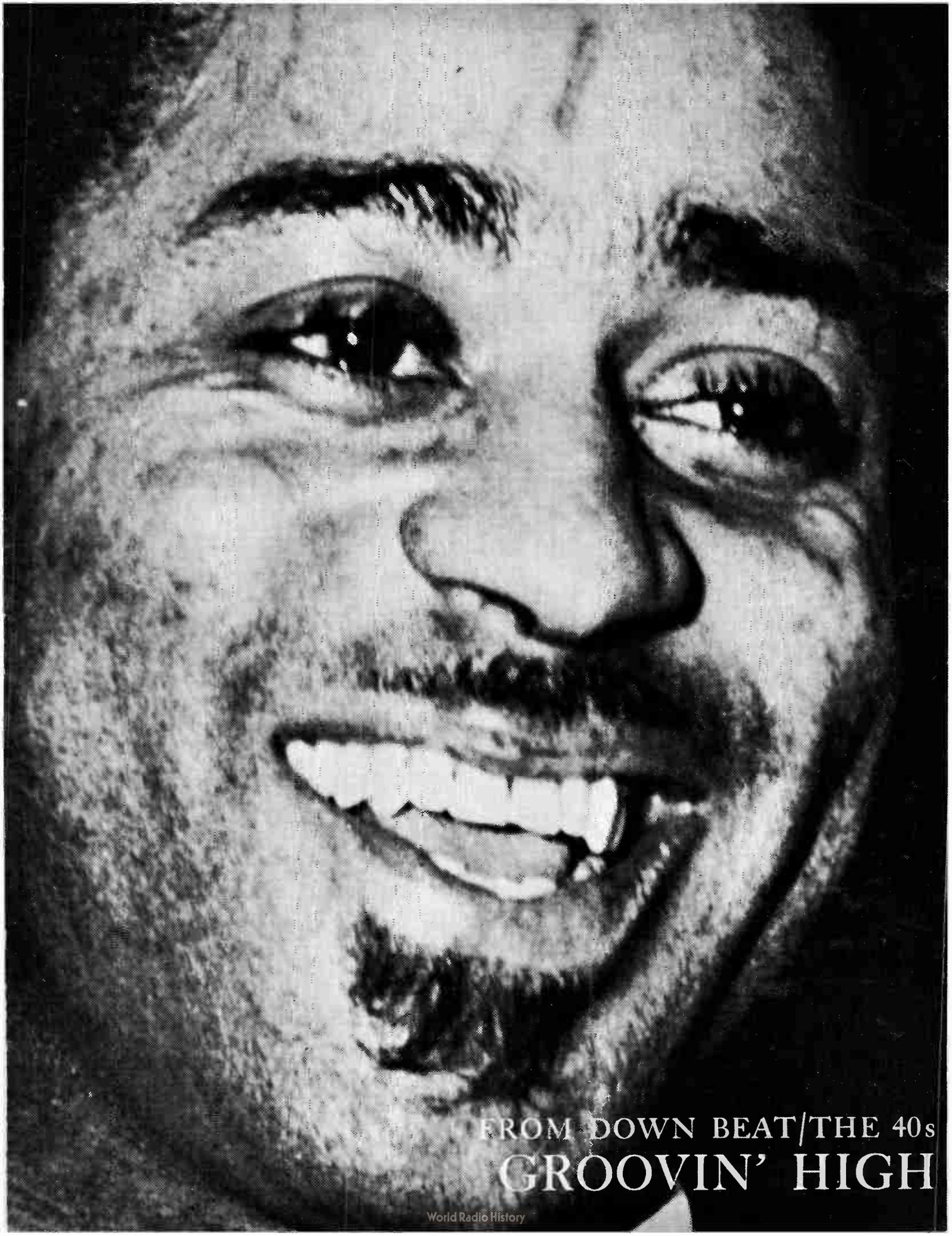
Benny had his influences as any other musician—in his case, primarily Jimmie Noone, Johnny Dodds, and Leon Rappolo—but the witty four-string guitar player Eddie Condon had it right when he summed up the character of the Goodman clarinet this way while praising Bob Wilber to a *Down Beat* writer several years ago: "Wilber plays like Peanuts, and Peanuts plays like Benny, and Lord knows who Benny plays like."

The Goodman band changed in 1940—after Benny reorganized following his recovery from an operation for sciatica (or was it a slipped disc?)—and, for me, this was a more fascinating band than his more famous one. The arrival of *Benny Rides Again*, the beautiful Eddie Sauter piece, on a 12-inch Columbia, was an event of much importance, as were the first records by the new Goodman sextet featuring Cootie Williams, Charlie Christian, and Georgie Auld (*Royal Garden Blues*, *Wholly Cats*, *As Long As I Live*, and *Benny's Bugle*). Billy Butterfield, who worked with Goodman during this period, said that "jazz fans come up and ask me to recommend a good jazz record. I tell them *Benny Rides Again*, but they say, 'Oh, I don't mean *that*.'" And it was always that way with some of the jazz fans and Benny.

I will never forget one night in 1941 when this new Goodman band—with Williams, Butterfield, Lou McGarity, Cutty Cutshall, Big Sid Catlett, teenager Mel Powell, and a baritone saxophone added to the reed section—played at Washington's Uline Arena.

I will never forget it partly because that was the night Charlie Christian couldn't get in. The gatekeepers just didn't believe that this unsophisticated young man was a member of the Goodman band. Benny was informed of the fact while he was in the middle of a solo. He nodded to Georgie Auld to take over, left the bandstand, and soon arrived back with the man who was revolutionizing jazz guitar. After Charlie got his strings tuned up and his tubes tuned in, an hour of inspired music by the sextet followed.

(Modulate to page 96)



FROM DOWN BEAT/THE 40s
GROOVIN' HIGH

The big-band scene was quite fluid. Teddy Wilson dropped his band and formed a septet. Bunny Berigan, plagued by financial losses, broke up his band and went with Tommy Dorsey, only to leave again later in the fall. Artie Shaw, upon his recovery from his Mexican knee injury, was thrown from a horse in Los Angeles, where he was re-forming his band and working in the movie *Second Chorus*. Tommy Dorsey — now with Frank Sinatra and Buddy Rich in his band— was also busy making a movie. So was Glenn Miller and his band.

Troubles followed Jack Teagarden like a shadow; his band was on the verge of bankruptcy throughout the year, and the leader almost lost his union card because he held he did not owe a debt the union said he did. Charlie Spivak left Teagarden to start his own band. Claude Thornhill made the plunge too. Louis Armstrong fired several from his band, including its music director, Luis Russell; tenorist Joe Garland became the director, even after Russell was rehired, but trombonist J.C. Higginbotham left later in the year . . . Bob Zurke's band flopped . . . Don Redman announced he wanted to get out of the bandleading business to concentrate on writing, but his manager, Joe Glaser, said the altoist's band was still very much available for dates. Paul Whiteman did disband, though.

Benny Goodman was operated on after a sciatica attack. When Goodman recovered, he and his band opened at Hollywood's Cocoanut Grove, but bad health struck the clarinetist again—a leg ailment developed in wake of the sciatica. Rumors of the clarinetist's retiring were hotly denied. Lionel Hampton left during the second disbanding and formed a big band; three violins were included. When Goodman re-formed his band,

Duke Ellington's star trumpeter, Cootie Williams, was on hand. Raymond Scott mourned Williams' departure with *When Cootie Left the Duke*. The trumpeter revealed in *Down Beat* he told Ellington he'd be back in a year; he rejoined Ellington in 1962. Count Basie cut a couple of sides with BG's sextet.

Woody Herman's Band That Plays the Blues was gaining favor, but Glenn Miller's was the No. 1 band in the nation. Miller admitted, "I haven't a great jazz band, and I don't want one. . . . Our band stresses harmony." Bob Crosby's fifth year as a leader was celebrated with a special *Down Beat* tribute. During the year, the Crosby band lost two of its best sidemen: clarinetist Irving Fazola and trumpeter Billy Butterfield, but Muggsy Spanier joined, having disbanded his Ragtimers. Singer Doris Day was with the Crosby band for a while but left to join Les Brown's young crew . . . Horace Henderson said his biggest disappointment was being Fletcher's brother. Late in the year, Horace broke up his band and joined Charlie Barnet's arranging staff.

Avowing his new band was not a "Mickey Mouse" outfit, Coleman Hawkins left New York's Danceteria when he had to play stock arrangements of *Playmates* and *The Woodpecker Song* . . . Trumpeter Bill Coleman returned from several years spent in Europe and Egypt . . . Lester Young left Basie late in the year. Don Byas replaced him . . . French critic Charles Delaunay wrote that one of the things he came to realize during the time he spent in action in the burgeoning war was that "jazz is much more than American music—it is the first universal music." . . . New York City instituted cabaret cards.

Dave Dexter wrote a two-part article on one of the jazz legends—cornetist Emmet Hardy, supposedly the

man Bix Beiderbecke modeled his playing after. According to trumpeter Paul Mares, "Emmet was even more sure of himself, had more ideas, and played with a push and drive that Beiderbecke never attained." Jimmy Dorsey recalled that when he roomed with Beiderbecke, the cornetist said he learned much from Hardy, who died at 22 of tuberculosis . . . Jelly Roll Morton appeared on NBC's *Chamber Music Society of Lower Basin Street* program. Caught up in the spirit of his own playing, he continued his piano solo past the allotted time, despite frantic signals from engineers and announcers, and thereby canceled Dinah Shore's "Song of the Week."

Writer Dave Clark remembered talking to King Oliver shortly before the trumpeter died. According to Clark, Oliver told him, "I am the guy who took a pop bottle and a rubber plunger and made the first mute ever used in a horn, but I didn't know how to get the patent for it, and some educated cat came along and made a fortune off of my ideas." In another article, veteran drummer Jasper Taylor recalled, "I saw both of Joe (King) Oliver's eyeballs extend almost an inch while he was playing a hot chorus above the staff."

Memorable Headlines: HARDY WELCOMED DEATH BY PLAYING THE BLUES! . . . 'WHEN A DIRTY SONG MEANS BREAD, I'LL WRITE 'EM'—ANDY RAZAF . . . IF HE COULD RISE FROM HIS GRAVE, HE'D BE GREAT . . . 15 MEN GET \$25 WEEKLY WAGE! . . . BUDDY RICH GETS FACE BASHED IN . . . ELLA FITZGERALD MOBBED BY CROWD; CLOTHES RIPPED OFF . . . ELLINGTON SCREWY? DIG BOMBAY INDIAN JIVE AND REALLY GET 'OUT OF WORLD' NOISE! . . . JAM SPOT RAIDED AS 'THRILL CLUB' FOR JAZZ-STRUCK YOUNG GIRLS.

Recorded duets by pianist Duke Ellington and bassist Jimmy Blanton,

BEARDED BERIGAN BAND



HAWKINS



LADY DAY



Blues and Plucked Again, brought this comment from reviewer Barrelhouse Dan: "Hardly hot jazz but darned interesting, and perhaps it will strike you as humorous, as it did this reviewer." Meanwhile, Blanton's mother was heading a jump band in Chattanooga, Tenn. Later in the year, Blanton and Art Tatum were reported to have jammed until 9 a.m. in Los Angeles . . . Mercer Ellington joined his dad's band late in the year.

In reviewing Cab Calloway's *Paradiddle Joe*, which featured the drumming of Cozy Cole, Barrelhouse Dan held there was no place for drum solos in jazz. The second side of the record, *Pickin' the Cabbage*, he said was better, "with Dizzy Gillespie's trumpet taking the go parts." Dan also reviewed Duke Ellington's first records made under his new contract with Victor and said, "Duke's band is at its peak now." . . . W. C. Handy made a jazz record in the company of such as J.C. Higginbotham, Ed Hall, Pops Foster, and Sid Catlett; Dan commented that Handy's "singing is as poor as his horn work." . . . In a review of a King Cole Trio record, he lauded Oscar Moore's guitar work but found Cole's singing "so-so."

James C. Petrillo was elected to succeed Joseph Weber as head of the AFM. Weber, president for 40 years, wanted to retire because of ill health. The new president, still retaining his post as head of Chicago's Local 10, soon banned remote network broadcasts by bands and ordered all concert artists—longhairs—to join the AFM. Singer Lawrence Tibbett fought the order . . . BMI and ASCAP battled bitterly over who controlled the airwaves; musicians in ASCAP could not perform their own tunes on the air and griped to Petrillo, who said it was a "terrible situation."

Frankie Trumbauer announced his retirement from music; he became an

inspector for the Civil Aeronautics Authority . . . Intramural baseball became very big among bands . . . An article calling record collectors jerks, because they were bores and insincere, raised a storm of controversy . . . Another brick-throwing contest was started when record shop owner Dave Stuart looked up Peck Kelley in Houston, Texas, and wrote that Kelley played in an Eddy Duchin manner and was jazz' "most overrated pianist." Ben Pollack shot back that Kelley "plays everybody's style and then some!" When one of his former bandsmen asked the pianist why he never accepted any of the many offers he'd had to leave Texas, Kelley replied, "If I was working in a top band, it would be rehearse, record, broadcast, play, rush, hurry, with no time for myself." He has remained in Texas to this day.

Mildred Bailey, suffering from ill health, was advised by her doctors to take it easy . . . Former Ellington trumpeter Arthur Whetsol died of cancer. New Orleans clarinetist Johnny Dodds died of a stroke soon after recording two sides for Decca's *New Orleans Jazz* album. Hal Kemp died of injuries suffered in a car crash.

Heywood Broun cut the first New Orleans revival records in the Crescent City. Personnel on the date included trumpeter Kid Rena, clarinetist Alphonse Picou, and trombonist Jim Robinson. Trumpeter Bunk Johnson couldn't get away from his WPA job to make the date . . . Selective service began to cut into the band business.

QUOTES DURING THE YEAR—*Jelly Roll Morton*: "I've been robbed of \$3,000,000 all told. Everybody today is playing my stuff, and I don't even get credit. Kansas City style, Chicago style, New Orleans style—hell, they are all Jelly Roll style. I am a busy man now, and I have to spend most of my time dealing with attorneys, but I am not too busy to get around and

hear jazz that I myself introduced 25 years ago, before most of these kids were born." *Wingy Manone*, on swing men: "They all like to play solos and talk about style. But most of them don't have a style; they're just kidding themselves." *Lester Young*, when awakened to make a recording date: "Go 'way and let me sleep—a man's got no business makin' music on Friday the 13th." *Fats Waller*: "Man, if you don't know what swing is by now—don't mess with it."

1941

Though Lionel Hampton claimed, "Swing is dying, and I'm not going to be at its funeral," the music got verbal support from unexpected sources. Composer Igor Stravinsky said, "I love swings. It is to Harlem I go. It's so sympathetic to watch the Negro boys and girls dance and to watch them eat the long—what is it you call them?—frankfurter, no? . . . I love all kinds of swings." Violinist Joseph Szigeti said, "Jazz has raised the standards of efficiency in playing music. It is much easier to get away with a slovenly performance of *Poet and Peasant* than with a well-written jazz piece. Jazz brought to pop music what the impressionist brought to painting, more colors and more care in using them. I think jazz has sharpened the receptivity of the listener."

The draft continued to take many musicians out of the big bands (at one point, half of Red Norvo's 10-piecer was taken at once). And auto and bus accidents—hazards of the road—claimed several others, including Cab Calloway's tenor saxophonist, Chu Berry.

Late in the year there seemed an outbreak of tuberculosis of the lung: Charlie Christian left Goodman for treatment of the ailment; Jimmy Blanton was forced to leave Ellington after contracting it; Andy Kirk's tenor saxophonist, Dick Wilson, died of the dis-

G.I. BLUES: PRES AND JO JONES



CHU BERRY



WOODY HERMAN ORCHESTRA RECORDS; TROMBONIST BILL HARRIS SOLOS



ease, as did Christian and Blanton in 1942.

The ASCAP-BMI fight was finally settled in the fall but not until much name calling had been exchanged and a \$20,000,000 suit brought by ASCAP against the networks for "restraint of trade." . . . A federal judge ruled that bandleaders were not employers under the internal revenue laws.

Artie Shaw broke up his band but re-formed it later, with such men as drummer Dave Tough, pianist Johnny Guarnieri, trumpeter-vocalist Oran (Hot Lips) Page, and tenorist Georgie Auld. Auld and Guarnieri had left Benny Goodman to join Shaw, whose 32 instruments included strings. He canceled a Southern tour rather than drop Page from his lineup. Shaw said, "I'll play what I want or nothing at all."

Cab Calloway and one of his trumpeters, Dizzy Gillespie, had a fight after Calloway claimed Gillespie had hit him with a spitball during a stage show. During the fight, the leader received a cut on his posterior. Others in the band said a paper plane used in an act struck Calloway, and this is what enraged him. Gillespie joined Charlie Barnet's band.

Benny Goodman hired drummer Sid Catlett away from Louis Armstrong early in the year, but by late fall Catlett was back with the trumpeter's band. Goodman also had an 18-year-old piano wizard—Mel Powell—in his band, which featured Eddie Sauter arrangements. Peggy Lee took Helen Forrest's place with BG . . . Bunny Berigan's band grew beards . . . When Lionel Hampton's band opened at Chicago's Grand Terrace, 16-year-old Dexter Gordon was playing tenor with him. Trumpeter Howard McGhee joined the vibraharpist's band during the year . . . Another 16-year-old tenorist, Corky Corcoran, joined Sonny Dunham's band . . . In *Down Beat's* look-alikes contest—if a person resembled a famous leader, he was awarded \$5—young Louie Bellson of Moline, Ill., an aspiring drummer, won the Gene Krupa category.

Lena Horne sang for a spell with the Charlie Barnet Band, which also was featured in a movie . . . Glenn Miller signed for \$100,000 to appear in another Sonja Henie movie . . . Jimmie Lunceford's band was in the film *Blues in the Night* . . . Jack Teagarden was featured in a Bing Crosby film, *Birth of the Blues* . . . Bunny Berigan played Jackie Cooper's trumpet parts in *Syncoption*, which began production in 1941; Berigan also played soundtrack trumpet for Rex Stewart, who had an acting role in the film . . . Orson Welles planned an

epic jazz movie, but it never happened.

Coleman Hawkins broke up his small band after an engagement at New York's Kelly's Stables. Lester Young and group replaced Hawkins. As if in retaliation, Hawkins recorded *Feedin' the Bean* and *9:20 Special* with the Count Basie Band, Young's alma mater . . . Roy Eldridge and Anita O'Day joined Gene Krupa . . . Don Redman became a full-time arranger for trombonist Bobby Byrne's band . . . Veteran big-band leader Claude Hopkins filed for bankruptcy . . . Flip Phillips was playing tenor saxophone and clarinet with Frankie Newton's band . . . Pianist Herman Chittison returned from Europe . . . Art Hodes broke up his Child's Restaurant jazz band; the pianist said he'd rather eat. He planned to have a small band aimed at dancers rather than listeners.

Cornetist Jimmy McPartland headed a band at Nick's that included trombonist Georg Brunis, clarinetist Pee Wee Russell, and guitarist Eddie Condon. George Frazier called the band's conception "absolutely perfect." Later, basically the same group played at Chicago's Brass Rail, only with Joe Sullivan in place of Dave Bowman at the keyboard . . . Later in the year, cornetist Wild Bill Davison, who had been in Milwaukee for a number of years, went to New York and formed a band that included Brunis and Russell . . . Nesuhi Ertegun, young son of the Turkish ambassador to the United States, imported several jazzmen—including Hodes, Sidney Bechet, Vic Dickenson, Meade Lux Lewis, and singer Joe Turner—for a Washington, D.C., session. (Ertegun now is vice president of Atlantic records.)

In an article concerning the success of Kansas City pianist Jay McShann's first Decca recordings, writer Mike Morales said, ". . . Walt Brown, Gene Ramey, Gussie Johnson, Charles Parker, and others, deserve a mention. They've helped McShann in his climb." . . . A contented Bobby Hackett joined Glenn Miller's band—on guitar. He also played an occasional cornet solo . . . Mildred Bailey was singing with Red Norvo's band again . . . A new band that was making a splash in California, Stan Kenton's, was scheduled to go east late in the year . . . In San Francisco, cornetist Lu Watter's Yerba Buena Band was drawing traditional-jazz fans to the Dawn club with renditions of Jelly Roll Morton and King Oliver tunes . . . Jimmy Dorsey said the biggest break in his career was his 1935 split with brother Tommy.

Memorable Headlines: PETE BROWN KILLS CATS IN CATSKILLS . . . 'MY MEN COULDN'T GET JOBS IF I FIRED

'EM'—ABE LYMAN . . . FRAZIER FOAMS AT THE MOUTH AT PAYING \$1.50 FOR SIDNEY BECHET . . . SYRIA TO BE HITLER'S WATERLOO—VINCENT LOPEZ . . . 'MY BAND DOES NOT IMITATE DUKE'S'—CHARLIE BARNET.

New bands continued being formed. Freddie Slack, after his pianistics on Will Bradley's hoogie-woogie records had helped the band gain popularity, put together his own big band, as did Glenn Miller's lead alto man, Hal McIntyre. Sam Donahue and Charlie Teagarden also made the big-band leader scene.

Chicago pianist Frank Melrose, once known as Kansas City Frank, was found dead on a Chicago street. Former Fletcher Henderson banjoist Charlie Dixon and harpist Casper Reardon (who had recorded with Jack Teagarden and worked with the short-lived Three T's group of Charlie and Jack Teagarden and Frankie Trumbauer) also died during the year. Jelly Roll Morton died in Los Angeles, beset by financial worries but trying to make a comeback; his pallbearers included trombonist Kid Ory, trumpeter Papa Mutt Carey, and bassist Ed Garland . . . Blues singer Peetie Wheatstraw was killed in late December, one month after recording *Give Me Flowers While I'm Livin'* and *Hearseman Blues*.

Louis Armstrong wrote two articles for *Down Beat*. In one he told of a recent trip to New Orleans: "My 60-year-old former teacher, Bunk Johnson, sat in and went to town on a solo with the band. Hope I can still play like that when I get his age." . . . Javanese jazz enthusiast-promoter Harry Lim ran all-star sessions in Chicago and New York during the year. One Chicago session early in the year had saxophonists Chu Berry, Johnny Hodges, and Bud Freeman featured . . . The Chicago Symphony Board turned down a Benny Goodman appearance with the symphony orchestra at a park concert.

Duke Ellington's band was in the pit of a new musical revue, *Jump for Joy*. A duet by Ellington and bassist Jimmy Blanton, *Body and Soul* and *Mr. J.B. Blues*, was roasted by record reviewer-New York editor Dave Dexter. Wrote Dexter: "Quite possibly the most sickening, unmusical, and thoroughly disgusting sides the Duke has ever needed. . . ." It makes one wonder what ever happened to jazz critics.

1942

The United States' sudden entry into World War II on Dec. 7, 1941, had great effect on the band business. James C. Petrillo declared there would be no strikes by musicians for the

30 jazz albums you can have wrapped in plain brown paper, no questions asked.



We know that most of you are happy with these albums just the way they come: complete with the kind of jazz you like to listen to.

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duration, but in August the musicians' union president banned the recording of phonograph records by AFM members. (The ban lasted until late 1943.) Record companies did not cry the blues too loudly, since the war effort dried up normal supplies of shellac—necessary in manufacturing 78-rpm records. To offset the deficiency, there was a drive to collect old records so their shellac could be reclaimed. Critics as well as consumers bridled at the great amount of surface noise on records made with the reclaimed material.

Two-hundred bands offered to play for men in service and at war-bond and recruiting drives. Many musicians were drafted, but there was a large number who volunteered for service—among them, Artie Shaw, Claude Thornhill, Sam Donahue, Dave Tough, and Max Kaminsky, all of whom went into the Navy (and Shaw's Navy band). Buddy Rich joined the Marines. Glenn Miller enlisted in the Air Force and was made a captain; he



GLENN MILLER

said, "I wanted to do more." The end of the Bob Crosby Band was preceded by the Army enlistment of two key men in the band, drummer Ray Bauduc and altoist-music director Gil Rodin. Some bands joined en masse.

There was a shortage of gasoline and tires, which curtailed much of bands' one-nighter travel. A government order freezing passenger-train service and the shortage of buses for civilian use further crimped bands' road business. Blackouts on the West Coast hurt night-club business there, but most observers predicted a boom for musicians—at least those left in civilian life. Wingy Manone posed the question: "What are those dopes who can't play without music going to do during the blackouts." And a Spike Jones comedy record, *Der Fuehrer's Face*, was a big hit in the early war days.

A bit of the postwar world was hinted at when guitarist Eddie Condon's band (Max Kaminsky, trumpet;

Benny Morton, trombone; Pee Wee Russell, clarinet; Joe Sullivan, piano; Billy Taylor, bass; and Zutty Singleton, drums) was featured on CBS television. It was the first time a jazz band had been televised. Condon also began a series of successful Town Hall concerts in New York City.

Early in the year, Coleman Hawkins declared, "I'm through with the road. I'm tired of a big band, of one-nighters and long hops, and I want to settle down in one spot with my own small combo and relax." The tenor saxophonist never led another big band after his brief fling with 16 men . . . Barney Bigard, who had been in Duke Ellington's band since the '20s, also grew road-weary and settled in California. (Chauncey Haughton replaced the clarinetist with Ellington.) Ellington's vocalist Ivie Anderson also left. Bigard formed a small band in Los Angeles and persuaded trombonist Kid Ory to come out of musical retirement to play with the group. Later Bigard disbanded and went with Freddy Slack's band, which was so popular—after his *Cow Cow Boogie* hit with Ella Mae Morse—that three booking offices were after him to sign . . . Jimmie Lunceford's standby, lead altoist Willie Smith, left the leader to join Charlie Spivak's band . . . Howard McGhee, after a short stay with Lionel Hampton, went with Andy Kirk only to leave Kirk for Charlie Barnet.

Even though he said there was no such animal as Chicago-style jazz, Bud Freeman, along with others of the so-called Austin High Gang, who were given credit for giving birth to the animal, accepted a letter emblem from his alma mater at a special ceremony in Chicago . . . A high-school chum of Bix Beiderbecke denied that Emmet Hardy taught Beiderbecke anything . . . Frankie Trumbauer, in reminiscence, said Beiderbecke had trouble reading because he played and thought in concert key . . . Leonard Feather and Belgian lawyer-jazz critic Robert Goffin began teaching jazz appreciation at New York's New School for Social Research. Benny Goodman, Louis Armstrong, and Benny Carter were guests at the first class.

Fats Waller and Stan Kenton drew the fire of critics. Dave Dexter, in reviewing Waller's Carnegie Hall concert, wrote, "His fingers throughout most of the concert were shaky and unsure, and bad notes were too common. . . . It wasn't the Fats Waller of jazz, it was the Thomas Waller of the concert halls." George Frazier took out after Kenton, who was making his first appearance in the East, at Roseland. Erupted Frazier: "The Kenton band has everything, but I don't like

it. It has singers and soloists and pretentious arrangements and Public endings. But I don't like it. To me, it's terrific in a revolting way. It's the poor man's Paul Whiteman and has no Beiderbecke to race the pulse." Later in 1942, Frazier, evidently still incensed at it all, wrote, "I'm very much afraid the Stan Kenton Band is going to be a devastating success, and there's nothing to be done about it. . . . and please don't remind me that he was a colossal flop at the Roseland Ballroom in New York." Other critics, though, liked the band.

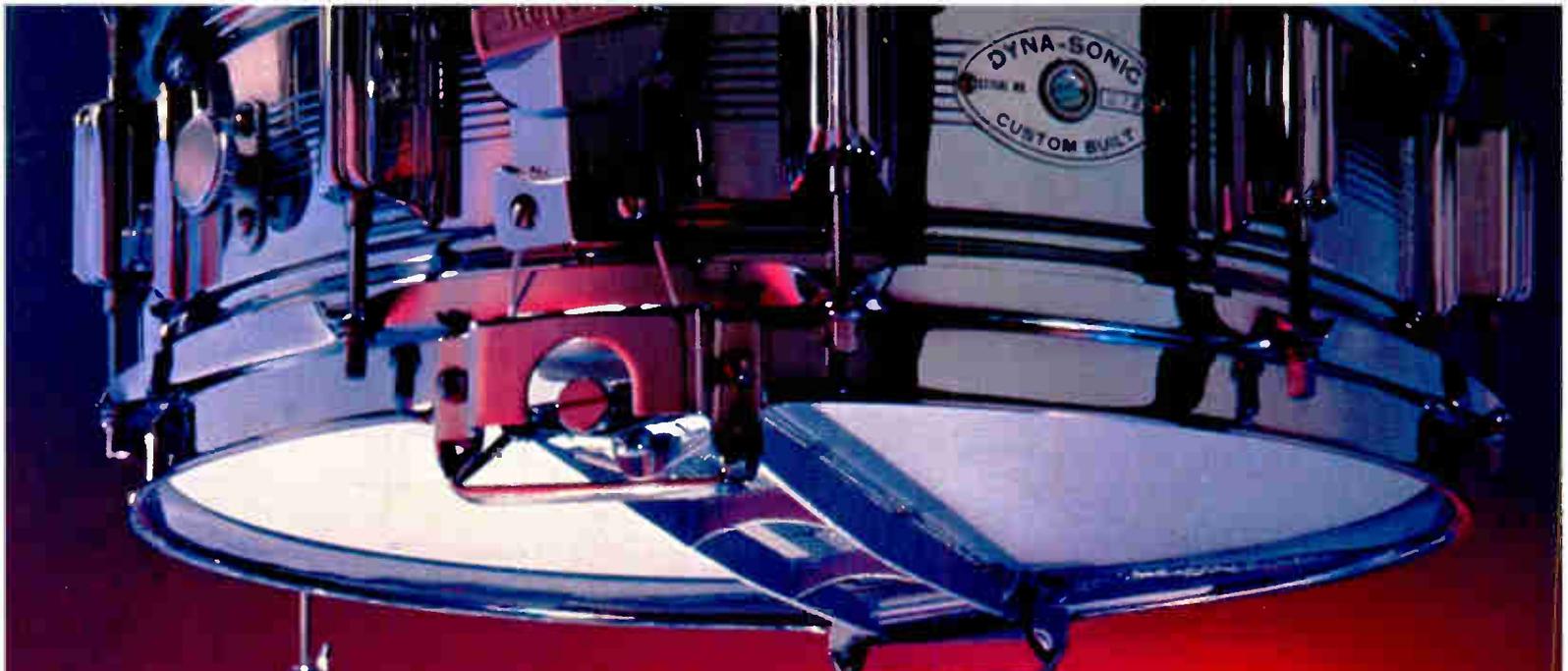
Benny Carter, whose big band was gaining ground, was doing arrangements for Mark Warnow's orchestra at CBS, thus breaking a long-time color bar at the network . . . Drummer Cozy Cole left Cab Calloway to join Raymond Scott's small band at CBS . . . Dizzy Gillespie joined Les Hite.

A new phonograph company, tentatively titled Liberty, was begun by Johnny Mercer, Glenn Wallichs, and Buddy DeSylva. Wallichs said the owners were considering changing the label's name; they did, and Capitol's first release was a hit—*Cow Cow Boogie*, by Slack and Miss Morse . . . Jazzman records released sides by Lu Watters' band and by Bunk Johnson, the latter's first.

Frank Sinatra, after cutting his first solo records, left Tommy Dorsey to try it on his own . . . Another singer, 16-year-old Mel Torme, was better known for his arranging and composing talents. He wrote three songs for a musical comedy production in Chicago (clarinetist Jimmie Noone and his trio were featured). Torme also began arranging for comedian-pianist Chico Marx' big band; Ben Pollack was manager of the Marx band and touted Torme as a budding genius.

Trumpeter Lee Castaldo formed a big band and changed his last name to Castle . . . A young Philadelphia tenor saxophonist, Charlie Ventura, was working in his home town, leading his own combo . . . In Minneapolis, bassist Oscar Pettiford left his family's band to head his own six-piecer . . . Carl Cons, since late 1934 *Down Beat* associate editor, business manager, and co-owner, severed ties with the magazine. Ned E. Williams took his place in the editorial department.

Cootie Williams, who left Benny Goodman after a year's stay, opened with his own big band . . . Ray McKinley left Will Bradley and built his own orchestra . . . Charlie Teagarden broke up his band to go with Jimmy Dorsey, but he stayed only a week before joining his brother Jack's band, which also had cornetist Jimmy McPartland in the brass section . . . Red Norvo



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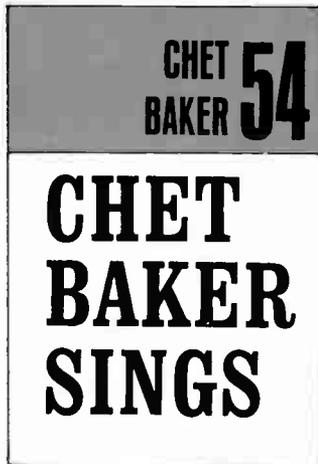
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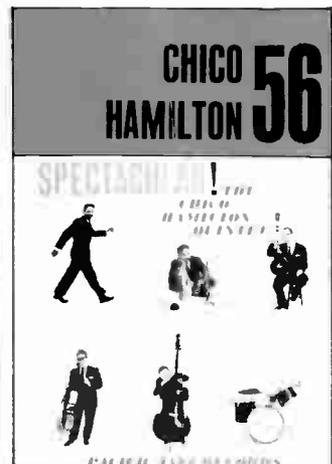
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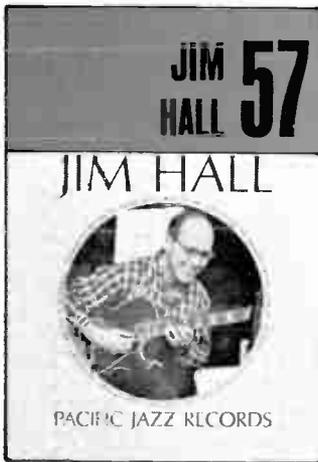
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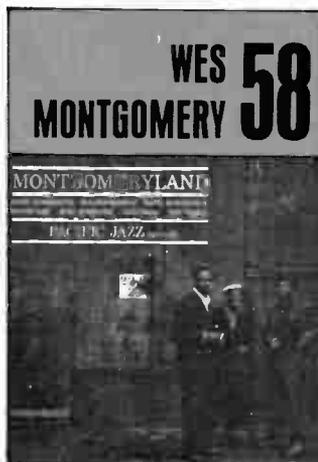
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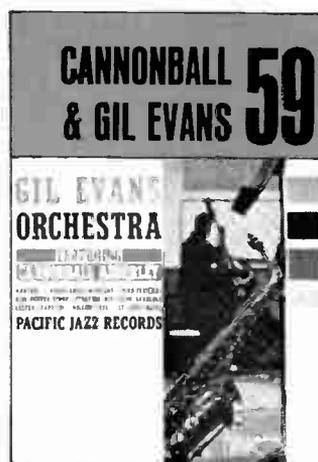
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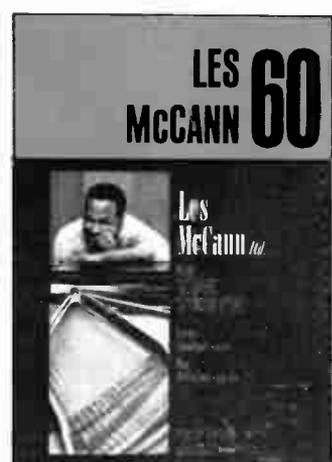
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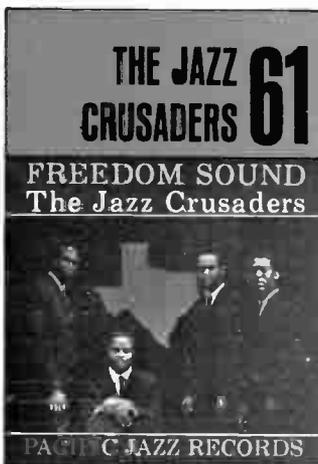
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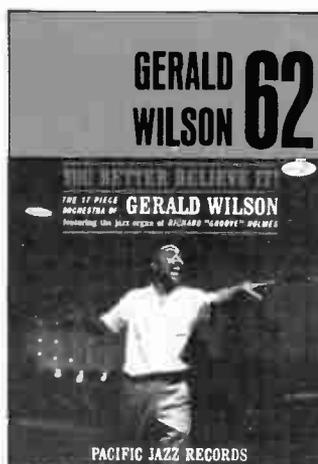
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PJ-2/ST-2



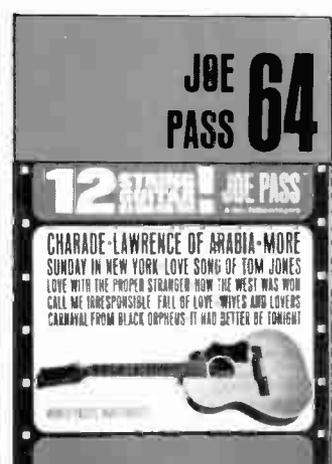
PJ-27/ST-27



PJ-34/ST-34



PJ-52/ST-52



WP-1822/ST-1822

WORLD-PACIFIC/PACIFIC JAZZ

ted a septet that included young-Shorty Rogers on trumpet, Eddie handling trombone, and Aaron on clarinet . . . Lester Young had pop on the West Coast with his her Lee, drums; Bumps Meyers, or saxophone; and Jimmie Rowles, ano.

Harry James bought Benny Goodman's share of the James band. Said the trumpeter, "I'm my own boss now." . . . An overeager crowd of Goodman fans killed a Philadelphia policeman's horse as they swarmed to buy tickets for a Goodman show . . . Louie Bellson won a Gene Krupa drum contest.

Memorable Headlines: MUSICIANS ARE NOT GLORIFIED HOBOES! . . . SURE WE WANT VICTORY BUT WAR SONGS SMELL . . . DRUMMER TURNS THRU FOR AIRING . . . 'CORN IS A BEAUTIFUL WORD,' SAYS BLUE BARRON . . . 'I'M NOT APING SHAW'—JERRY WALD.

The Duke Ellington Band was signed to play in the movie *Cabin in the Sky*. Louis Armstrong had an acting-playing role . . . Woody Herman was featured in a movie . . . Bunny Berigan died of an internal hemorrhage resulting from cirrhosis of the liver. There was a false report from France that Django Reinhardt had died.

Jess Stacy rejoined Benny Goodman, and young clarinetist Buddy DeFranco was in Gene Krupa's band . . . Illinois Jacquet was the star tenor man with Lionel Hampton, but by year's end Arnett Cobb had replaced him. Joe Newman and Ernie Royal were two of Hampton's trumpet men . . . Pianist Ken Kersey left Cootie Williams to take Mary Lou Williams' place with Andy Kirk . . . Jack Teagarden was ecstatic in praise of Art Tatum and said he hoped to have Tatum join his band . . . Jimmy Dorsey surprised the business when he opened in Los Angeles with a five-man trumpet section, the first of that size in a name band.

And in writing about the Jay McShann Band, Bob Locke said, "Charlie Parker offers inspired alto solos, using a minimum of notes in a fluid style with a somewhat thin tone but a wealth of pleasing ideas."

1943

The jazz event of the year was Duke Ellington's first Carnegie Hall concert in January. Before the concert, Ellington described a new composition he would premiere: "We are weaving a musical thread which runs parallel to the history of the American Negro." The composition was first named *Tone*



BUNK JOHNSON



JAY McSHANN ORCHESTRA (C. PARKER SECOND SAXOPHONIST FROM LEFT)

Parallel but later changed to *Black, Brown, and Beige*. Critical reaction to the new work was mixed, but *Down Beat*'s Mike Levin liked it: The headline on Levin's coverage read "Duke Fuses Classics and Jazz." Ellington repeated the concert in Boston soon afterwards. Boston Pops Orchestra conductor Arthur Fiedler asked Ellington for the score. Ellington's second Carnegie concert, in December, was better received by the daily press, but Levin did not care for it, particularly the Ellington work *New World Acomin*'.

The U. S. Senate named a committee to investigate the dispute between AFM president James C. Petrillo and the recording industry. One of the conclusions reached by the committee was that "if the ban on recording wipes out jitterbug music, jive, and boogie woogie, it might be a good thing all around." Several bandleaders sent telegrams to their senators protesting the committee's remarks.

Stan Kenton told a *Down Beat* interviewer, "I'll go back to playing redlight piano if my style of music is not accepted by the public. . . I don't claim to have the best band in the business, but I do feel my band is doing something different in the jazz field. . . We're going ahead, doing what we think is right." Later in the year, Kenton had calmed a bit and said, "Sure, I've made concessions that I never thought I'd have to make. It was either that or completely giving up a musical idea I think is right."

Big bands had trouble getting men to fill the ranks depleted by the draft, but Tommy Dorsey fired his whole band—war or no war—to show who was boss; he rebuilt his organization, and his sidemen signed 40-week contracts. There was a bevy of all-girl bands and even groups of below-draft-age youngsters working what was left of the big-band circuit . . . Earl Hines—who was quoted as saying, "I'm not

a piano player anymore; I'm a band-leader"—hired several female violinists to augment his band. Sarah Vaughan played second piano in the band and doubled vocals . . . Harry James added a string section to his band, which also included two French horns and six trumpets.

Gene Krupa was forced to disband after he was convicted of possessing marijuana. His star vocalist, Anita O'Day, began working as a single. After his release, Krupa joined Benny Goodman's band at the Paramount Theater in New York . . . The film *Stormy Weather* was released; Fats Waller, Lena Horne, and Cab Calloway were featured. Benny Carter did the background score.

Frank Sinatra was at the height of his first popularity. Young women, girls, and a few grandmothers swooned to his singing. Sinatra bought out those who owned pieces of him for \$60,000 late in the year . . . Reports that 52nd St.—"Swing Street"—was dying were greatly exaggerated. It was to be a recurring report for the next several years.

Arranger-composer Phil Moore, a member of Metro-Goldwyn-Mayer's staff, looked for a fusion of jazz and classics in movie music. Said Moore, "A new kind of music is going to come out of the musical melting pot that Hollywood is developing today." Muggsy Spanier said in an interview, "It's a curse to love music." . . . Conductor Leopold Stokowski, discussing jazz on a radio program, said, "Duke Ellington, in my opinion, is one of America's outstanding artists."

Ben Webster and Rex Stewart left the Ellington band during the year, but Stewart returned after spending a few months in Mexico . . . Trummy Young left Jimmie Lunceford because he said he was tired of traveling. He later joined Charlie Barnet's band . . . Bunk Johnson was featured at a San

(Continued on page 76)



BIRD

AND THE FORTIES

By IRA GITLER

WHEN TALKING about jazz in the '40s, attention must center on the music first called rebop, then bebop, and, finally, bop. Since the time this music emerged as a fully formed opening statement to a new era, it often has been referred to as revolutionary. Revolutionary it was, but, significantly, it also constituted a step in evolution.

When the records that Charlie Parker and Dizzy Gillespie cut for Guild in February (*Groovin' High*) and May (*Shaw 'Nuff* and *Hot House*) of 1945 were released later that year, augmenting their May appearance at the Three Deuces on Manhattan's W. 52nd St., a musical manifesto was issued. But it didn't burst, full blown, into being.

Several musicians contributed directly to it, and these men had their forerunners. The Parker-Gillespie quintet wasn't the first bop group (a year earlier, on the same 52nd St., Gillespie and bassist Oscar Pettiford co-led what is generally considered the first bop quintet), but the Parker-Gillespie group was a culmination of ideas and personalities in the new movement. It represented one of the peaks in jazz history.

Before any organized group began playing in this style there were many individual rumblings, beginning in the '30s. Men such as Lester Young and Charlie Christian exerted tremendous influence over countless musicians. There also were minor figures, who for one reason or another did not achieve great prominence but did help alter the course of jazz. It was a continuing process in the development of this music, with a network of communicating musicians that grew as the movement took hold. There was no spontaneous generation.

One of the reasons some considered the advent of bop a revolution was the lack of communication with the public at a crucial time in the young life of this music. Beginning with Aug. 1, 1942, there was no instrumental recording because of an AFM ban, until the fall of 1943, when Decca came to AFM terms, and many independent labels sprang into existence on the same freshly negotiated terms. More than a year later, Columbia and RCA Victor stepped into line. As a result of the ban, no mass audience heard Earl Hines' band, in which such men as Gillespie, Parker, and trumpeter Benny Harris were playing the new music, encouraged by singer-trumpeter Billy Eckstine and tenor saxophonist-arranger Budd Johnson. At the same time, World War II was affecting the emotional climate and character of the period, being responsible, in part, for the kind of tacks the various arts took, it also kept a large part of the young male population away from the United States and completely unaware of the transformation jazz was undergoing.

The early 1940s was a time of experimentation in jazz, not in the form of analytical laboratory study but "in the field"—the free exchange of the jam session.

Although they were injecting their new ideas into the big-band context in which they normally worked, it was not enough for these pioneers. The need to escape the stricture of the large organizations led to a great deal of jamming all over the country. Sitting-in on someone's small

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combo was common, but the real musical developments were made in the jam session. These were not sprawling events, with a dozen tenor men of varying caliber waiting their turn while the rhythm section grew more tired and annoyed, but ones that brought together a small coterie of like-thinking men.

In the early '40s, places like Harlem's Minton's and Monroe's Uptown House were the scenes of many an after-hours jam session. Sometimes the stand was crowded, but the regulars had a method of keeping the company select. Kenny Clarke, who helped to found the modern drum school, explained it: "We'd play *Epistrophy* or *I've Got My Love to Keep Me Warm* just to keep the other guys off the stand, because we knew they couldn't make those chord changes. We kept the riffraff out and built our new clique on new chords."



Parker, in talking about the upper Manhattan atmosphere, said, "When I came to New York and went to Monroe's, I began to listen to that real advanced New York style. I think the music of today is sort of a combination of the Midwestern beat and the fast New York tempos. At Monroe's I heard sessions with a pianist named Allen Tinsley; I'd listen to trumpet men like Lips Page, Roy, Dizzy, and Charlie Shavers outblowing each other all night long. And Don Byas was there, playing everything there was to be played. I heard a trumpet man named Vic Coulsen playing things I'd never heard. Vic had the regular band at Monroe's with George Treadwell also on trumpet, and a tenor man named Prichett. That was the kind of music that caused me to quit [Jay] McShann and stay in New York."

Minton's regulars, besides Clarke, included Charlie Christian and Thelonious Monk. As the middle of the decade approached, men such as Bud Powell and Max Roach were making their appearance. Then the boppers began to make their presence felt more and more on 52nd St. as their scene of action shifted downtown.

IT WAS A MUSICALLY rich period, for on 52nd St. the best of the players from the previous era were working with, and adjacent to, the moderns. Men such as Coleman Hawkins and Don Byas became actively involved with the innovations and played an important role in furthering them. The first bop record date was the one Hawkins did for Apollo in 1944 with Gillespie and Roach as sidemen and Gillespie's *Woody'n You* as one of the selections. Some of the musicians to whom Hawkins gave employment in his combo included Monk and trumpeters Howard McGhee, Benny Harris, and Miles Davis. Pianist-arranger Mary Lou Williams used trumpeters Kenny Dorham and Idrees Sulieman on her recordings.

As the war ended, bop was firmly entrenched despite the protestations of some older musicians and numerous critics. The proof of a new form's power is the degree to which musicians begin to use it. By 1946 bop was heard even in most commercial dance bands. This music was to affect jazz, directly and indirectly, for the next 18 years, but it reached a zenith in the 1947-'49 period, after Charlie Parker returned from Camarillo (a California hospital at which he recuperated from a nervous breakdown) up until the Royal Roost in New York City moved its headquarters to Bop City. These may be arbitrary lines, but they do represent useful signposts.

The '40s, with its wartime and postwar periods, was a turbulent time. The jazz world, never the picture of calm, had a new intruder in the form of heroin. This narcotic had a direct influence on many musicians of this era and to this extent can be said to have played a role in the music's formation. Its presence left few untouched, including those who did not use it. It ruined several careers and lives, leaving a wake of premature deaths and zombies among the living, but in spite of its crippling and sometimes fatal powers, a great music was forged.

IF JAZZ in the '40s centered on bop, then its vortex was Charlie Parker.

Bird was a giant figure who changed countless lives. He brought prominence to the alto saxophone in the way Coleman Hawkins and Lester Young had to the tenor saxophone. Under his spell, young musicians turned to the alto and tried to play it like him. (Later, many fled to the tenor to avoid comparison with him.) Every city had its "Bird." In Boston it was Charlie Mariano; in Philadelphia, Jimmy Heath (who was known as Little Bird in his alto-playing youth); in New York, Jackie McLean. And then



there are the unfamiliar names: Bill Cannon, Bill Spencer, Flaps Dungee, Johnny Carter, Jerry Thirkild, Art Whittecombe, and John Pierce (not the same one who recorded with George Russell in the '60s). To this list could be added names and names and names. The list would be staggering.

Parker's influence did not stop with saxophonists; it extended to players of all instruments.

His fans, too, were legion. They devoured every recording he made, and some were not content to stop there. One was Dean Benedetti, an alto player from California, who followed Parker around the country, most often by Greyhound bus, just to capture his every note on a wire recorder. (Benedetti died of pneumonia a few years ago, and the recordings were never brought to light.)

Some fans were almost equally extreme. In the late '40s, a group of young Chicagoans, who listened to no other recorded jazz but Parker's, put only his solos from the Dial and Savoy recordings on wire or tape and listened to him, uninterrupted, for hours.

But Parker himself listened to all kinds of music and could find something of value in the most unlikely surroundings. Saxophonist Gigi Gryce tells of a time when he was in Bird's company, and they were passing a rock-and-roll joint. "He stopped to listen, and maybe it would be something the piano player was doing which he liked," Gryce recalled. "He'd say, 'Man, do you hear that? It would be a gas to play with that guy.'"

When trombonist J.J. Johnson wrote the liner notes for a Verve reissue album of a session Parker made in the company of Johnny Hodges, Benny Carter, Coleman Hawkins, and Ben Webster, he said of Bird's solo on *Funky Blues*, "As advanced as Charlie Parker played, he never lost sight of tradition and 'grass roots' in jazz. I suspect he enjoyed playing with Hodges and Webster and company."

And he did. In a *Blindfold Test* conducted by Leonard Feather, Parker reacted to *Passion Flower*, according to Feather, with "a beatific grin as he recognized the alto soloist." Feather quoted Parker as saying, "That was Duke featuring Johnny Lily Pons Hodges! I always took my hat off to Johnny Hodges 'cause he can *sing* with the horn; oh, he's a beautiful person. That record deserves all the stars you can muster."

In the same test, Parker said of George Wettling's recording of *Heebie Jeebies*: "You want my honest opinion? Well, that's music—that's very good Dixieland." This was in a period when the factions of jazz were at war, and Parker himself was subjected to some strong abuse from the traditionalists.

Feather also played some classical music for Parker. Bird readily identified the work of Igor Stravinsky and said, "That's music at its best. I like all of Stravinsky—and Prokofiev, Hindemith, Ravel, Debussy, and, of course, Wagner and Bach."

At the Royal Roost, Parker would blow the opening phrases of Paul Hindemith's *Kleine Kammermusik*, as a call to let his sidemen know it was time to join him on the stand for the next set. Several years later, he named Bela Bartok as his favorite.

That people emulated his narcotics addiction distressed him. He went on record, during the course of a 1947 interview with Feather for *Metronome*, to the effect that a musician claiming to play better when he was high on anything was a liar. It was true that many copied everything he did, from music to heroin, but there is no record, whispered or certified, of Parker ever recommending heroin to the unaddicted.

It was as a youngster that he was introduced to heroin, and he didn't know any better. He once was quoted as saying, "I began dissipating as early as 1932, when I was only 12 years old; three years later a *friend* of the family introduced me to heroin. I woke up one morning very soon after that, feeling terribly sick and not knowing why. The panic was on." Parker was 34 when he died in 1955, but he looked considerably older.

There needn't be excuses for Bird, and pity is of no use. He was one of the greatest artists this country has produced. Dizzy Gillespie said it when he told Gene Lees, in the course of a *Down Beat* article, "You hear so much about him that I don't like to hear—about his addiction and all sorts of irrelevant nonsense. What kind of man was Beethoven? Perhaps he wasn't a very admirable individual, but what has that got to do with listening to his music? Not that I didn't think Bird was admirable. He was. But people talk too much about the man—people who don't know—when the important thing is his music. The Negro people

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should put up a statue to him, to remind their grandchildren. This man contributed joy to the world, and it will last a thousand years."

Others have expressed the feeling that there should be a statue of Parker in the United States. On his first visit to New York in the early '50s, French jazz pianist Henri Renaud said he was surprised there wasn't such a sculpture on Fifth Ave. But this is just an illustration of the cultural attitude of Americans with relation to our only native art form. It isn't taken seriously in its birthplace, and this is one of the hardships Parker endured—he was a creative artist in a hostile environment.

He was not a detached person, oblivious to public reaction. I remember talking to him at the Three Deuces in New York one night in the summer of 1947, after he had returned from Camarillo. He stressed that the "young people are getting with the music." This seemed very important to him.

There were many facets to his playing, and each was well illustrated by the recordings of the late '40s. Vibraharpist Teddy Charles, in naming his favorite Parker recordings, categorized those from the 1947-'48 period in a neat little Cook's tour: "Bird the pioneer showing disciples the way, founding settlements and schools—Swingtown (*Scrapple from the Apple*), Bluesville (*Parker's Mood* and *Cheryl*), Counterpoint (*Chasin' the Bird* and *Ah-Leu-Cha*), and Melodyburg (*Embraceable You*)." These and other classic performances made for Dial and Savoy in 1947-'48 represent the refinement of a musical philosophy and the quintessence of small-band playing.

The sides that Parker and Gillespie made for Guild could be considered in the same light, but the conception of the rhythm section was not completely attuned to the new music. What Parker and Gillespie played, however, are classic statements.

ALTHOUGH PARKER was acclaimed by the inner circle as the key figure of the era, Gillespie was the man the public thought of immediately when the word "bop" was mentioned. He was the clown, wearing his beret, horn-rimmed glasses, goatee, and an occasional leopard-skin jacket, singing his scat vocals, and leading his band with his rump. As great a musician as he was (and is), the general public was attracted perhaps more by the accoutrements. Granted that Gillespie's style is a flamboyant one, it is highly musical at the same time. Even the seemingly nonsensical syllables he employs in singing scat are either conveying valid drum riffs or inventive lines identical to what he might play on his trumpet.

While both Parker and Gillespie came up through the training ground of the big bands, Bird devoted himself to small bands after he left Billy Eckstine in 1944, whereas Gillespie continually returned to the big-band format. In Eckstine's band, Gillespie was the music director, and after the quintet with Parker at the Three Deuces, he decided to form his big band. The vaudeville show, *Hep-sations* of 1945, with which he toured the South, was anything but a success. In fact, his band was accompanying dancers and singers more than it was playing the arrangements written for it by Gil Fuller.

After an ill-fated California trip, with a sextet that included Parker, in late 1945 and early 1946, Gillespie returned to New York, worked with a small group at the *Spotlite* on 52nd St., and then put together another big band. It became the big band of the new music, along with

Woody Herman's *Four Brothers* band. (Stan Kenton's band was a strong attraction in this period, but it was only peripherally into bop and then mostly through its soloists.)

First there had been the Eckstine band from 1944-'47, which had a succession of stars beginning with Parker and Gillespie and continuing with their disciples, trumpeters Fats Navarro, Kenny (then Kinney) Dorham, Miles Davis, Tommy Turrentine, and Doug Mettome; alto men John Jackson, Sonny Stitt; tenor men Wardell Gray, Gene Ammons, Lucky Thompson, Dexter Gordon; baritone man Leo Parker; drummer Art Blakey; and arrangers Budd Johnson, Jerry Valentine, and Tadd Dameron.

The Woody Herman Band of 1945-'46 was a powerhouse crew that included trombonist Bill Harris, tenor saxophonist Flip Phillips, bassist Chubby Jackson, drummer Dave Tough, and trumpeters Sonny Berman, Shorty Rogers, and Neal Hefti. Mostly through Hefti, the Gillespie influence found its way into Herman's Herd, but it was not until the breakup of this edition in 1946, and his re-forming in the fall of 1947, that Herman committed himself to a wholehearted modernist philosophy with such saxophonists as Stan Getz, Zoot Sims, Herbie Steward, Al Cohn, and Serge Chaloff; trombonist Earl Swope; trumpeters Rogers, Ernie Royal, Irv Markowitz, and Red Rodney; vibist Terry Gibbs; pianist Lou Levy; bassist Jackson; and drummer Don Lamond. There also had been bop rumblings in the bands of Georgie Auld and Boyd Raeburn, which ran concurrently with the 1945-'46 Herman band, but the 1947-'49 Herd was the first white band to encompass bop totally—to the point where the saxophone section played a portion of Parker's recorded solo from *Dark Shadows* as part of the arrangement following Herman's vocal on *I've Got News for You*.

Meanwhile until 1950 (when he was forced by economics to retool to a combo), Gillespie led his roaring aggregation across the United States and on tour of Sweden and France. The important members included James Moody, tenor saxophone; Milt Jackson, vibes; John Lewis, piano; Ray Brown, bass; Kenny Clarke, drums; Ernie Henry, alto saxophone; and Cecil Payne, baritone saxophone. In 1949 Yusef Lateef (then Bill Evans) played tenor in the band, and John Coltrane held down an alto chair later that year.

An Afro-Cuban flavor in Gillespie's band was heightened by the presence of conga player Chano Pozo, who was prominently featured on George Russell's compositions *Cubano Be* and *Cubano Bop* at the band's 1947 Carnegie Hall concert. This presentation, held at a time when jazz concerts were not commonplace, also marked the premieres of John Lewis' *Toccata for Trumpet*, and Tadd Dameron's *Soulphony in Three Hearts*. Both of these composers contributed to the band's library, but perhaps the most representative piece in the book was Gil Fuller's *Things to Come*, a volcanic adaptation of Gillespie's *Bebop* (originally done by Dizzy with five pieces for the Manor label). *Things* was the result of a close collaboration between Gillespie and Fuller. Many of the band's arrangements grew out of this duo's skull sessions. Gillespie would play some ideas at the piano; Fuller would hear them and know just how to orchestrate them. *Things to Come* was really the anthem of the Gillespie band. Its frantic cadences echoed the times as accurately as did Parker's or Gillespie's wild solo flights.

But some listeners called their music cool, cold, and unemotional. And though bop had its reflective, tender moods (e.g., Gillespie's *I Can't Get Started* and *I Waited for You*, Thelonious Monk's *'Round Midnight*, and Parker's ballad performances), essentially it was a caldron boiling with

(Continued on page 97)



FROM DOWN BEAT/THE 50s
INTO THE COOL



STAN KENTON'S INNOVATIONS IN MODERN MUSIC



COUNT BASIE AND SEXTET



THE RED NORVO TRIO: TAL FARLOW, CHARLIE MINGUS, NORVO OSCAR PETERSON, RAY BROWN, BARNEY KESSEL

TRAVELING ON WITH THE JATP:
FLIP PHILLIPS AND GENE KRUPA

CATCHING UP: NORMAN GRANZ



The second half of the century began with a roar: Stan Kenton's 40-piece Innovations in Modern Music show hit the road. The leader told *Down Beat's* Charlie Emge, "I am planning to broaden the scope of our music. Yes, I want to arouse the interest of a greater number of people. . . . I feel the experimental stage is about over for me. Now I'm ready to start building." Bob Graettinger, Pete Rugolo, Neal Hefti, and Johnny Richards were the band's arranging staff.

Despite Kenton's splurge, the band business had about had it in 1950. *Down Beat* tried to find out why the business was in such a slump and sent reporter Amy Lee to trace the fortunes of Roy Stevens' new band as it tried to establish itself. Seemingly what Miss Lee discovered and what Stevens did was for nought; the band soon disappeared from the scene.

Count Basie disbanded because he couldn't find enough work for his band. The pianist formed a sextet and opened at Chicago's Brass Rail with clarinetist Buddy DeFranco and trumpeter Clark Terry in his lineup. . . . Woody Herman was working with a septet that included trumpeter Conte Candoli, trombonist Bill Harris, vibist Milt Jackson, bassist Red Mitchell, pianist Ralph Burns, and drummer Sonny Igoe. In the middle of the year, Herman was leading a big band on dance dates. . . . Benny Goodman played Europe with a small group that included tenorist Zoot Sims and trumpeter Roy Eldridge. . . . Jazz at the Philharmonic also toured Europe. . . . Charlie Ventura bucked the tide of the times and formed a big band. It didn't catch hold, but Ralph Flanagan's, another new arrival, did. . . . Artie Shaw broke up his big band and worked with a combo.

Kenton had ideas on why the dance-band business had collapsed. "Everybody can blame Woody Herman and Dizzy Gillespie and me for ruining the dance-band business," he admitted. "We ruined it because we were . . . determined to play the kind of music we wanted to play." Later in the year, he trimmed the strings from his Innovations orchestra so the band could play teenage dances. . . . Gillespie had to break up his big band; he complained that many of the men in his band lacked showmanship. "If you got enough money . . . to play for yourself," Gillespie said, "you can play anything you want to. But if you want to make a living at music, you've got to sell it."

Lennie Tristano said he believed the

commercialization of jazz, by such as George Shearing's quintet and Charlie Parker's efforts with a string section, were doing jazz more harm than good. "Everybody in this country is very neurotic now," Tristano said. "They're afraid to experience an intense emotion, the kind of intense emotion, for instance, that's brought on by good jazz. There's more vitality in jazz than in any other art form today. Vitality arises from an emotion that is free. But the people, being neurotic, are afraid of being affected by a free emotion, and that's why they put down jazz."

Down Beat's reviewer found Parker's with-strings engagement at Birdland dissatisfying. "Whether the Bird is bored by his material," the un-bylined review said, "or baffled by his accompaniment, he has allowed his playing to degenerate into a tasteless and raucous hullabaloo." . . . Red Norvo formed a trio with guitarist Tal Farlow and bassist Charlie Mingus. The veteran vibist said, "Now I know that after all these years I've found in this trio the ideal form for my kind of music."

Buddy Rich, in one of his periodic vacations from drums and jazz, was emcee-disc jockey-dancer-singer-interviewer on his own two-hour daily television show on New York's WABD . . . *Down Beat* publisher Glenn Burrs resigned from the magazine; Tom Herrick became publisher . . . Drummer Louie Bellson, then with the Tommy Dorsey Band, began a series of technical columns on his art in *Down Beat* . . . Dave Brubeck, a young pianist working in Oakland, Calif., wrote a two-part article on jazz' evolution as an art form . . . Vibist Terry Gibbs left the Dorsey band to start a small group . . . Al Hibbler, after a brief fling at doing a single, rejoined Duke Ellington, who had returned from a tour of Europe.

Deaths during the year: Buddy Stewart, Leo Watson, Chippie Hill, Fats Navarro, Buddy DeSylva, Alvin Burroughs, Al Killian, Esy Morales.

1951

Jazzmen found a great deal of work in package tours, such as Jazz at the Philharmonic, and in European tours. The big-band business was still shaky, but clarinetist Buddy DeFranco left Count Basie's combo and hit the road with a 13-piecer that included in its personnel such stalwarts as pianist-arranger Nat Pierce. DeFranco said he thought the time was right for a new band because the established leaders were too old to appeal to

youngsters, who, according to the clarinetist, were "from four to five years old when Goodman and Basie hit. They don't remember the hysteria of those days. . . . we'd like to bring back that feeling."

Dave Brubeck was injured in an automobile accident while he was working with his trio in Hawaii. When he recovered and returned to San Francisco, he formed a quartet and opened at that city's Black Hawk. Paul Desmond was featured on alto saxophone. The group was a hit when it played Los Angeles' Surf Club. "I don't know what's happened here," Brubeck said about his Los Angeles reception, "but they seem to like us." Late in the year the quartet readied itself for its first New York date.

Also on the West Coast, Howard Rumsey turned Sunday jazz sessions into a full-time operation at the Lighthouse Cafe in Hermosa Beach, Calif. The bassist featured such men as tenorist Harold Land, trumpeter Doug Mettome, altoist Art Pepper, trumpeter Shorty Rogers, and drummer Shelly Manne. Rogers also fronted a big band for a while. Included in the personnel were pianist Hampton Hawes; trombonists Herbie Harper, Milt Bernhart, and Bob Enevoldsen; bassist Joe Mondragon; and drummer Jimmy Pratt . . . Trumpeter Art Farmer was playing in Joe Adams' band on Los Angeles television. Also in the band—really Gerald Wilson's—were reed man Buddy Collette and bassist Red Callender.

Lennie Tristano, who opened a music school in mid-year, said in a *Blindfold Test*, "If you were to pick at random any five records by well-known boppers and compare ideas and phrases, and if Charlie Parker wanted to invoke plagiarism laws, he could sue almost everybody who's made a record in the last 10 years." . . . Stan Kenton was quoted as saying, "Jazz—progressive jazz of the kind we stand for . . . may have to go underground for a while, back into the dives and beer joints where it started. But it will never die."

Duke Ellington gave a well-received concert at New York's Metropolitan Opera House early in the year. The band included two drummers and two bassists. Soon after, old hands Johnny Hodges, Lawrence Brown, and Sonny Greer left the band to work in a small band headed by Hodges. Their replacements in the Ellington band were altoist Willie Smith, trombonist Juan Tizol, and drummer Louie Bellson.

Jack Teagarden left Louis Armstrong's group to form his own . . . Pee Wee Russell was near death in a

San Francisco Hospital, but by the end of the year he was on his feet again and in New York. A huge benefit staged for him in San Francisco raised more than \$1,000 to help defray his hospital bills.

Woody Herman's Third Herd began to roar . . . Artie Shaw, now a gentleman farmer in Bucks County, Pa., told Leonard Feather in an interview that he wanted to be a writer. Shaw's autobiographical *The Trouble with Cinderella* was published in the fall . . . Fletcher Henderson attempted another big band but settled for a combo at New York's Cafe Society. Soon thereafter, however, Henderson was stricken with a paralysis.

Dizzy Gillespie was working with a small group made up of himself, vibraharpist Milt Jackson, tenorist John Coltrane, bassist Percy Heath, pianist Ray Bryant, and drummer Art Blakey . . . Miles Davis returned to New York after several months on the West Coast and made his first records for Prestige. In his personnel were tenor saxophonist Sonny Rollins and pianist John Lewis.

Pianist Eddy Duchin, drummers Sid Catlett and Harold (Doc) West, trumpeter Ray Wetzel, pianist Jimmy Yancey, and singer Mildred Bailey died during the year.

Buddy Rich and Chubby Jackson joined forces with Charlie Ventura and pianist Marty Napoleon in the "world's greatest quartet." Ventura said, "It won't be just bebop. It will be more like swing. . . . It will be swing music in its most exciting form. It will make the public swing back to swing music." After a lengthy Chicago booking, Rich left the group . . . Charlie Mingus left the Red Norvo Trio; Red Mitchell replaced him . . . Al Haig took pianist Horace Silver's place in the Stan Getz Quintet.

Harry Belafonte closed his Greenwich Village restaurant and returned to singing. He opened at New York's Village Vanguard and emphasized folk material in his act . . . Perez Prado's band was a hit, as was the mambo it featured . . . And Cab Calloway said television "means the rebirth of the band business."

1952

The overseas welcome accorded U.S. jazzmen was staggering in some cases. Louis Armstrong's European tour was marked by riotous greeting in every city he played. Norman Granz' Jazz at the Philharmonic played to packed houses all over Europe; it was the troupe's first trip there, though negotiations had been underway for several years. The Gene

Krupa Trio (Charlie Ventura, tenor saxophone; Marty Napoleon, piano; Krupa, drums) was swamped by admirers when the group played Japan. Krupa said it was "the most tremendous thing I've ever experienced. Even greater than any of the big days with Goodman."

Bassist Oscar Pettiford headed an all-star group that toured for the USO in Korea. The band also included trumpeter Howard McGhee, trombonist J.J. Johnson, tenorist Rudy Williams, guitarist Skeeter Best, and drummer Charlie Rice. When a fight broke out between Pettiford and Best, however, the group was returned to the United States.

West Coast jazz continued apace. Shorty Rogers changed his mind about having a big band and led a combo instead. The group was made up mostly of former Stan Kentonites: Art Pepper, alto saxophone; Jack Montrose, tenor saxophone; Bob Enevoldsen, valve trombone; Hampton Hawes, piano; Don Bagley, bass; and Shelly Manne, drums. Former Kenton singer Jay Johnson was the group's vocalist. Pepper later broke away from the group and formed his own quartet, which also included Hawes. . . . Tenorists Dexter Gordon and Wardell Gray were co-leaders of a Los Angeles group. . . . Gerry Mulligan formed a pianoless quartet made up of himself on baritone saxophone, Chet Baker on trumpet, Bob Whitlock handling bass chores, and Chico Hamilton behind the drums. The group was very well received at a San Francisco club engagement. While there, the group recorded its first sides, for the Fantasy label.

Buddy DeFranco gave up on his big band and returned to leading a small group. . . . Count Basie did the opposite. The new Basie band went on a tour with singer Billy Eckstine and the George Shearing Quintet. . . . Neal Hefti and his wife, singer Frances Wayne, headed a big band. . . . Benny Goodman was working with a sextet that also included vibraharpist Terry Gibbs and trumpeter-mellophonist-vibist Don Elliott. . . . Stan Getz decided to go after studio work in New York and for a while could be heard on Kate Smith's afternoon program, among others. But the urge to play with his own group won out, and the tenor saxophonist soon was working the clubs again, at one time with guitarist Jimmy Raney and bassist Charlie Mingus.

Pianist Joe Sullivan replaced Earl Hines in Louis Armstrong's All-Stars. Trummy Young returned from Hawaii to take over the trombone duties with

Armstrong. . . . Billie Holiday said she was thinking of retiring in two or three years because "I just want to be a housewife and take care of Mr. McKay [her husband, Louis]." . . . Charlie Mingus started his own record company, Debut. Woody Herman did too; he called his Mars.

Duke Ellington marked his silver anniversary as a bandleader, and *Down Beat* devoted an issue to Ellington in celebration. Willie Smith, Ellington's lead altoist, celebrated by joining Billy May's band. . . . Claude Thornhill broke up his band. . . . Guitarist Irving Ashby joined the Oscar Peterson Duo—pianist Peterson and bassist Ray Brown—making it the O.P. Trio for the first time. . . . After 10 years as editor, Ned E. Williams left *Down Beat*; he was first replaced by Hal Webman and then by Jack Tracy. Norman Weiser became the magazine's publisher.

Bob Wilber, who had won a reputation as one of the finest young traditional-jazz clarinetists, studied with altoist Lee Konitz (before Konitz joined Stan Kenton in the summer) at Lennie Tristano's school. Tristano, answering those who criticized his type of jazz, said, "I'm told my music is supposed to be cold, over-intellectual. Anyone who says that is just unfamiliar with my music."

Fletcher Henderson died during the year. So did drummer Vic Berton, bassist-leader John Kirby, and Joe Eldridge, the alto-playing brother of Roy.

1953

The Gerry Mulligan Quartet was the center of a good deal of attention during the year. The group gained a large following in the first months of the year, at The Haig, in Los Angeles, and at one point the baritone saxophonist caused a mild teapot tempest by bawling out loud customers. Stan Getz said he intended to go to the West Coast and return east with Mulligan and Mulligan's trumpet player, Chet Baker, in tow. The West Coasters had other ideas, however. Near the end of the year Baker did work some with Getz. And it was Baker who garnered many of the accolades tossed at the Mulligan group. An unsigned *Down Beat* record reviewer, in his comments on Baker's first album, said, "Until now the great modern horn stars could be counted on the digits of one hand. To the names of Dizzy, Miles, Joe Newman, Shorty Rogers, and Clark Terry must now be added an extra finger on the hand: Chet Baker has arrived." Baker also was chosen first among trumpeters in *Down*

Beat's Readers Poll.

In the meantime, the original Mulligan quartet broke up, and New York *Down Beat* editor Nat Hentoff expressed some second thoughts on the group's originality. "Weren't the chords more barbershop harmony than anyone except a few musicians publicly noted?" Hentoff asked. "Was the counterpoint that contrapuntal, or was that revived praiseword used quite loosely at times? And don't the records—some of them—sound dull on rehearing?"

Louis Armstrong and Benny Goodman were set for a joint tour, the trumpeter with his combo and the clarinetist with a big band that included altoist Willie Smith and drummer Gene Krupa, but there was friction between the two leaders. Goodman appeared at the Carnegie Hall kickoff concert but then suffered exhaustion and never joined the tour. . . . Lionel Hampton and Stan Kenton toured Europe with their bands. Hampton also dipped down to play in North Africa. . . . Norman Granz, now a record company owner (Clef), took his Jazz at the Philharmonic troupe across the United States and Europe.

Down Beat set out to revive dancing in high schools and colleges. The drive was spearheaded by Ralph Marterie and His *Down Beat* Orchestra. . . . Stan Kenton said youngsters didn't know how to dance. . . . *Down Beat* also sponsored a mammoth variety show at Chicago's Soldier Field. More than 55,000 persons bought tickets, but the crowd dwindled to 40,000 when a downpour ensued. The Marterie band, singer Julius LaRosa, Louis Armstrong and His All-Stars, and the Gene Krupa Trio were featured.

Charlie Parker told Nat Hentoff how much he liked classical music, naming Bela Bartok his favorite composer. The altoist said he did not believe, as many others did, that jazz and classical music were drawing too close. "They're different ways of saying things musically," Parker said, "and, don't forget, classical music has that long tradition. But in 50 or 75 years, the contributions of present-day jazz will be taken as seriously as classical music. Just wait and see." . . . Parker was a frequent star of a series of sessions held at New York's Open Door. At one session he worked with a rhythm section of pianist Thelonious Monk, bassist Charlie Mingus, and drummer Roy Haynes. . . . Cornetist Bobby Hackett expressed admiration for beboppers. He recalled a time when he "started to sound a little like



CHET BAKER AND GERRY MULLIGAN



PAUL DESMOND AND DAVE BRUBECK

WILLIAM CRAXTON



LEE KONITZ AND LENNIE TRISTANO

Miles Davis, and I liked it."

There were several sideman switches during the year. Louie Bellson left Duke Ellington, worked some with his wife, Pearl Bailey, and finally fronted his own combo . . . Guitarist Tal Farlow left Red Norvo's Trio and was replaced by Jimmy Raney . . . Cal Tjader and Jean (Toots) Thielemans joined George Shearing on vibraharp and guitar, respectively . . . Buddy Rich joined Harry James' band for the first of many times . . . Trumpeter Maynard Ferguson and baritone saxophonist Bob Gioga left Stan Kenton. Gioga was the only remaining original member of the Kenton crew . . . Paul Quinichette vacated his tenor chair with the Count Basie Band and formed his own combo . . . Zoot Sims joined Kenton . . . Oscar Peterson's guitarist Barney Kessel, who had replaced Irving Ashby with the trio, left. Herb Ellis took Kessel's place.

Artie Shaw revived his Gramercy Five. In the new quintet were Joe Roland, vibes; Hank Jones, piano; Tal Farlow, guitar; Tommy Potter, bass; and Denzil Best, drums . . . Tommy and Jimmy Dorsey joined forces and co-led a band subtitled "Those Fabulous Dorseys" . . . Billy May, tired from one-nighters, turned his band over to baritonist-manager Bob Dawes. The band continued working under the May name, but Billy went into studio arranging.

Chubby Jackson and Bill Harris co-led a group of Bostonians at Chicago's

Blue Note. Altoist Charlie Mariano was featured . . . *The Glenn Miller Story* was being filmed in Hollywood. The call went out for ex-Miller men to work on the picture, which starred James Stewart . . . Pianist Billy Taylor composed the music for a jazz ballet, *Tiger Rag*, which was included in the repertoire of the Agnes DeMille Dance Theater . . . Sidney Bechet's ballet score *The Night Is a Sorcerer* was premiered in France . . . Marshall Stearns and others founded the Institute of Jazz Studies in New York.

Pianist-composer Mel Stitzel, guitarist Django Reinhardt, bassist Charlie Drayton, and drummer Tiny Kahn died during 1953.

1954

Norman Granz seemed everywhere at one time. He and his troupe toured both Europe and Japan. The promoter was particularly taken with Japan and the welcome accorded him and the JATP stars. While there with Granz, Oscar Peterson discovered a young Korean girl living in Tokyo and playing jazz piano—Toshiko Akiyoshi. Granz recorded Art Tatum in a marathon session, during which the pianist cut whatever he wanted; later in the year Granz issued five albums of the Tatum treasures. Granz also said he would back Dizzy Gillespie in a big band. Former Boyd Raeburn arranger George Handy appeared from obscurity with a batch of new compositions, including a ballet, and planned

to record them for Granz' Clef and Norgran labels. And Ella Fitzgerald signed a long-term, personal management contract with Granz.

Big bands were quite active, though Stan Kenton, once again, broke up his . . . The new Les Elgart Band was gaining ground . . . Arranger-composer Pete Rugolo tried his hand at band-leading, went on tour with Peggy Lee and Billy Eckstine, played Birdland, and folded the group . . . Tommy Dorsey celebrated his 20th year of band-leading . . . Ray Anthony bought the Billy May Band—library and use of May's name—and set Sam Donahue in front of it as leader.

In an article about his band-building prowess, Count Basie said he couldn't compare his current band with the one he led in the '30s because there had been so many changes in jazz during that time. He lauded Dizzy Gillespie and Charlie Parker and their followers for the changes they had wrought in jazz. "Those guys have wonderful minds," Basie said. "It must be wonderful to be pioneers like they are. . . It used to be that 15 out of 20 people couldn't understand their music and didn't like it. Now if people don't hear it, they wonder what's wrong."

Leonard Feather took a group of jazz personalities on a tour of Europe. Included in the package were Billie Holiday, the Buddy DeFranco Quartet, and the Red Norvo Trio. (Norvo later in the year disbanded his threesome.) . . . Woody Herman's Third Herd

made the European scene. On board for the trip were such men as tenorist Richie Kamuca and bass trumpeter Cy Touff . . . Count Basie's band also toured Europe . . . The Gerry Mulligan Quartet (with trombonist Bob Brookmeyer), Thelonious Monk, and Jonah Jones were stars of a Parisian jazz festival. Also featured was an Argentinian pianist studying in Paris—Lalo Schiffrin.

The use of narcotics by jazzmen gained national notoriety when Stan Getz was arrested in Seattle, Wash., on a narcotics charge. *Down Beat* ran a series on the problem . . . Clifford Brown, hailed as the new Dizzy, said, "At one time you weren't anywhere if you weren't hung on something, but now the younger guys frown on anyone who goofs."

Whether or not there was such a beast as West Coast jazz was debated in *The New Yorker* and *Down Beat* . . . The Newport Jazz Festival got under way during the summer. Stan Kenton was narrator at the event. Kenton also headed a series of Capitol records titled Stan Kenton Presents . . . The Dorsey Brothers Band was the summer replacement for Jackie Gleason's television show . . . Dizzy Gillespie introduced his tilted trumpet . . . Steve Allen used many jazz groups on his late-night television show.

J.J. Johnson and Kai Winding joined forces, and by the end of the year they were becoming popular on the jazz-club circuit . . . Lee Konitz also was being sought for club appearances. The altoist denied charges that there was a lack of warmth in his playing and said, "What I mean by playing warmly—I feel that it's possible to get the maximum intensity in your playing and still relax. Too many people have forgotten what Lester did in the Basie days . . . a perfect example of the essence of what I'm trying to do . . . It was very pretty and, at the same time, it was very intense."

Valve trombonist Brad Gowans, who had been a mainstay of several bands, including Bud Freeman's Summa Cum Laude group and Jimmy Dorsey's, died during the year. So did trumpeters Frankie Newton, Oran (Hot Lip) Page, and Papa Celestin, and pianist Carl Fischer, close friend of and accompanist for singer Frankie Laine.

1955

Charlie Parker died March 12. The last months of his life were spent playing various clubs as a single, working with local musicians, and being fairly well forgotten by the jazz audience, which concerned itself with the question of whether or not there

was such a thing as West Coast jazz. Upon his death, several leading jazzmen gave testimony to his genius. One of the most pointed comments came from bassist Charlie Mingus: "Most of the soloists at Birdland had to wait for Parker's next record to find out what to play next. What will they do now?" A memorial concert was held at Carnegie Hall and featured almost every jazzman then in New York. *Down Beat's* readers elected Parker to the Hall of Fame at the end of the year.

Not long after Parker's death, a young altoist from Florida was hailed as "the greatest since Bird"—Julian (Cannonball) Adderley. He sat in with Oscar Pettiford's band at New York's Cafe Bohemia and caused such a sensation that within a week he had made his first record.

Other men in the bop tradition were gaining an audience. The Modern Jazz Quartet, made up of pianist John Lewis, vibist Milt Jackson, bassist Percy Heath, and drummer Connie Yay (who had replaced the original drummer, Kenny Clarke), began working as a unit after it was chosen top combo in the 1954 International Jazz Critics Poll. The group, in addition to playing clubs, gave a well-received Town Hall concert during 1955 . . . The quintet co-led by drummer Max Roach and trumpeter Clifford Brown also gained favor during the year.

But the greatest impression made by any of the men of the bop establishment during the year was Miles Davis'. Davis, in obscurity for some time, was featured at the second Newport Jazz Festival, and so impressed listeners and critics that the success of his comeback was assured. The trumpeter formed a quintet made up of himself, Sonny Rollins, tenor saxophone; Red Garland, piano; Paul Chambers, bass; and Philly Joe Jones, drums. Davis commented on his new group: "I want this group to sound the way Sonny plays, the way all of the men in it play—different from anybody else in jazz today."

Bands continued to be seen on television. The band led by Tommy and Jimmy Dorsey was a regular feature of Jackie Gleason's show, and that show's summer replacement, *America's Greatest Bands*, spotlighted almost every big band then in existence . . . Stan Kenton was the host of a summer TV show. His band and various jazzmen were featured . . . Pianist Joe Sullivan's battle with tuberculosis in the '30s was dramatized in a television play titled *One-night Stand*. Some of Sullivan's former mates in the Bob Crosby Band were

featured.

Pete Kelly's Blues, a movie based on the adventures of a jazz cornetist, was released; it starred Jack Webb and featured Peggy Lee and Ella Fitzgerald. Dick Cathcart played Webb's cornet parts . . . Chet Baker acted in a movie, *Hell's Horizon*.

Count Basie celebrated his 20th anniversary as a leader. He also hired Joe Williams to sing with the band, which, at one point, toured with such guests as Lester Young and Stan Getz. Getz said he was enthusiastic at the prospect of playing with the Basie band. "Playing with Basie for a jazzman," said the tenorist, "is the equivalent of a classical musician playing under Toscanini."

During the year, Dave Brubeck asked, "Just what do the critics want from me?" . . . Gerry Mulligan formed a sextet that included valve trombonist Bob Brookmeyer and tenor man Zoot Sims . . . Altoist Gigi Gryce and trumpeter Art Farmer combined forces in a new group . . . Buddy Rich said, "I want to sing." . . . Trumpeter Ruby Braff was featured in the Broadway production of a new Rodgers and Hammerstein musical, *Pipe Dream*. Sylvia Syms played the part of Bloody Mary in the writing team's *South Pacific*.

Lionel Hampton and band toured Israel for three weeks and donated all profits to that country . . . Mary Lou Williams returned to the United States after several months in Europe . . . Rep. Adam Clayton Powell Jr. announced that the government would send jazz artists overseas in a cultural-exchange program. Dizzy Gillespie was to be the first sent . . . French pianist Martial Solal, little-known in the United States, won the Django Reinhardt prize awarded by the French Jazz Academy . . . Billie Holiday began work on her autobiography. New York Post reporter Bill Duffy assisted her . . . Some of the top bandleaders formed an organization, Dance Orchestra Leaders of America, to promote the nation's dance business. Les Brown was elected DOLA's first president . . . *Down Beat* changed its size to that currently used.

Tenorist Wardell Gray died under mysterious circumstances while working with Benny Carter's orchestra in Las Vegas, Nev. Promising baritone saxophonist Bob Gordon was killed in an automobile accident. Pianist Dick Twardzik died while in Paris, France, with Chet Baker's group. Pianist-composer James P. Johnson, ex-Ellington bassist Alvin (Junior) Raglin, boogie-woogie pianist Cow-Cow Davenport,

(Continued on page 86)



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MILES

by Leonard Feather

AND THE FIFTIES

A PROBLEM arises in the nomination of any individual as symbolic of jazz in the 1950s. This decade, because of greater public acceptance, and greater opportunities for learning on the part of the musicians, produced a broader assortment of new talents than the three previous decades combined.

Miles Davis is a particularly suitable symbol because his contribution straddles three decades. He was a direct product of the bebop of the 1940s. He was a progenitor of several phases in the 1950s—cool jazz; the new modern orchestral style and the Spanish influence, both represented by his collaboration with Gil Evans; the trend toward modal concepts, in some of the later combo performances. Through the latter, and through his launching of a series of important sidemen, Davis was also a pacemaker for the 1960s. In other words, he provides an all-purpose link from Dizzy Gillespie and Charlie Parker to Bill Evans and John Coltrane.

His importance as a cynosure for musicians seeking new avenues can be gauged from a glance at the personnels of the groups with which he recorded for Capitol in 1949 and 1950. John Lewis, who was to become the most important new combo leader of the middle '50s, and later a leading standard bearer for symphonic concert jazz, was a pianist and arranger on two of the three dates. Gunther Schuller gained some of his first exposure to jazz as a French horn-playing sideman on the third session. Gerry Mulligan, a key figure of the 1950s as composer and combo leader, played on all three sessions.

As an instrumentalist, Davis was a pace-setter in leading the way to the increased use of fluegelhorn in place of trumpet in recent years. Davis adopted fluegelhorn in 1957, and it was soon taken up on a part- or full-time basis by Art Farmer, Shorty Rogers, Clark Terry, and others. His improvisational style and sound seem to have had a direct influence on Farmer, Kenny Dorham, Donald Byrd, and possibly even on Terry, who was Davis' own original influence.

Davis was even important as a launcher or reviver of themes. Though his career as a composer has been limited to simple instrumental lines, several of them, notably *So What?* and *Milestones*, achieved some general currency and were recorded by Gerald Wilson and others. Even his use of a standard tune often

MILES

led to its general use among jazzmen. *Bye, Bye, Blackbird*; *Someday My Prince Will Come*; *On Green Dolphin Street*; and *Stella by Starlight* were in little or no jazz use until he recorded them. Their subsequent adoption by other musicians was of a piece with the imitation of Miles' style of clothes; it had more to do with fad and fashion than with the superiority of these tunes over any other equally available popular songs.

There is also some connection between Davis' esthetic and social attitudes. Though this may not mean that any *direct* relationship exists between his birth and upbringing as an American Negro and his reputation as an iconoclast, or his decision to walk off the bandstand during a saxophone solo, nevertheless certain unusual aspects of his background are relevant to any discussion of his music.

Davis' identity as a Negro places him in the majority among important jazz figures; but as a very dark Negro he belongs to a minority. As a product of a well-to-do family he is again a minority member among jazz musicians; but his experience as a wealthy Negro's son is even less common.

"I got to thinking about my father last night," Miles said one day recently. "He died just two years ago, you know. I thought about how he spent his whole life trying to be better than the 'niggers'—and I started crying. . . . He could have been a musician, too, you know—I have slave ancestors that played string music on the plantations—but that wasn't what my grandfather wanted for him. He thought there were more important things to do than entertain white folks. So my father became a high-priced dental surgeon. And he owned a lot of land and raised pedigreed hogs. So I was never poor. Not as far as money goes. My father gave me an allowance, and I had a paper route and made money at that, too, and I saved money and used some of it to buy records."

Davis' grandfather had owned a thousand acres of land in Arkansas; Davis' father's land consisted of 200 acres in Millstadt, Ill., near East St. Louis, where the family lived from 1928, when he was 2 years old. His mother was, and is, prominent in Negro society.

Despite his lineage and respectable bourgeois background, Miles was no more immune than any other American Negro to the traumatic blows of a Jim Crow childhood.

"About the first thing I can remember," he once told a reporter, "was a white man running me down a street hollering, 'Nigger! Nigger!' My father went hunting him with a shotgun. Being sensitive and having race pride has been in my family since slave days."

Though there was little musical interest shown in Miles' generation of the Davis family, his personal enthusiasm was tolerated by his mother and encouraged by his father, who gave him a trumpet for his 13th birthday. Miles played in the high school band and was working professionally with a local group, Eddie Randolph's Blue Devils, by the time he was 16. He had an offer to go on the road with the Tiny Bradshaw Orchestra, but his mother insisted he stay home and complete his senior year of high school.

The next step for a youngster with financially comfortable parents was a college education. His mother wanted him to attend Fisk University, but Miles opposed the plan. His determination to stay with music was strengthened by an experience with the Billy Eckstine Band when it played in the area. A member of the trumpet section was sick, and Miles was drafted into the band for a couple of weeks.

Since the personnel then included both Dizzy Gillespie and Charlie Parker, the experience afforded him a foretaste of a top-grade professional life in jazz. He persuaded his father to let him continue his studies not at Fisk but at Juilliard, where he could take harmony and theory. He arrived in New York in 1945, immediately sought out Parker and became his good friend and protege, as well as a disciple of Gillespie.

THE PREVAILING new-music trend was bebop, with Gillespie and Parker as equal bellwethers. Because their partnership developed in Manhattan, and because of a somewhat distorted legend that has grown around Minton's, it has often been assumed that the new music of the 1940s evolved exclusively in New York City. The fact is that Davis' musical thinking had begun to take substantial shape long before he hit New York. A few details were brought out in the following exchange:

L.F.: Surely you must have heard some important people before 1945 and developed your style before you came to New York? I don't think everything happened in New York. A lot of accounts place everything at Minton's, but it wasn't that specific, do you think?

M.D.: No, because I heard Clark Terry in St. Louis. He used to play like that. Real fast, like Buck Clayton sounds.

L.F.: Did he play the new kind of changes and ideas?

M.D.: I think so. . . . We were going around with a piano player in St. Louis who played like Bud Powell. Name was Duke Brooks. He made a record with Red Callender, and then he died. Duke couldn't read or write any music. We used to have a trio together in St. Louis. We played like the Benny Goodman Sextet. He was always showing me things Charlie Christian played.

L.F.: Maybe Charlie Christian was an influence around there.

M.D.: I think bop branched off from Charlie Christian. There was a trumpet player named Buddy Anderson from Kansas City. He was with Billy Eckstine, and he used to play like Charlie. He got TB, and later I heard he was in Oklahoma, playing guitar. He used to be real fast and light. And there was a boy from Oklahoma used to play with Buddy and with us. His name was Miles Pruitt. He used to play like Monk. There was another boy who played with us who played Kansas City blues and that kind of thing, but he had worked with Pruitt and he sounded like Charlie Parker. His name was Charlie Young. We all used to work together.

L.F.: There are a lot of people who were probably playing

Charlie Parker and Miles Davis in 1947



flatted fifths, and other things Diz and Bird were identified with, even before Diz and Bird became famous.

M.D.: Certain cliches and half-steps they used to play—from the sixth to the flatted fifth.

L.F.: Wouldn't you say musicians in general were looking for something new to do?

M.D.: No, I think it just happened.

L.F.: I don't think any one person was responsible, but I think Charlie Christian helped spread it around the Middle West.

M.D.: He used to play fast like that, and from what I hear, he was the one. I never heard him in person. Duke Brooks used to play with Jimmy Blanton across the street from my father's office in a place called the Red Inn. They used to have fights and somebody would get cut every Saturday night. We used to go in there and hear them.

L.F.: You probably didn't play any style but your own, did you? You didn't start out playing like Roy, did you?

M.D.: I started out playing like anybody I could play like, but Clark Terry was my main influence. I used to follow him around.

L.F.: Terry was modern all along, wasn't he?

M.D.: Yes, he always played like that ever since I heard him. He used to hang out with Duke Brooks and Blanton; bands that used to come to town wanted them to leave, but they never would leave.

L.F.: Was Blanton that modern harmonically, do you think?

M.D.: I don't know. . . . During that time in St. Louis, they used to say I sounded like Shorty Baker and Bobby Hackett. I couldn't ever play high. Anything I liked, I was trying to play.

L.F.: Then when you arrived on 52nd St. you probably didn't hear anything completely different from what you'd heard before.

M.D.: I couldn't find anything I liked but Vic Coulson and Diz. I tried to play like Vic because I couldn't play like Diz; he was too high for me. I would get the chords from Monk—written in a hurry on matchbook covers, you know. And from Benny Harris. But those guys in K.C. and St. Louis and Texas. . . . I knew a guy named Clyde Hicks, I think he was. He was a hell of an alto player, and he used to show me how to write. He used to play in Bird's style—that running style with changes. I also knew a guy named Ray something—played trumpet. He came to St. Louis and he'd play with us, and he was playing. . . . We were playing with Eddie Randall and a boy named William Goodson. Everybody wanted Ray—Billy Eckstine wanted him.

L.F.: I guess these modern ideas were developing all over the place then. . . . How did it reach the point where the whole bop thing became a fad? How and where did you decide to go from there?

M.D.: It's just like clothes. All of a sudden you decide you don't have to wear spats *and* a flower up here, you know? You wear the flower and leave off the spats, and then pretty soon you leave off both of them. After a while, what was happening around New York became sickening, because everybody was playing the cliches that people had played five years before, and they thought that made them "mod-ren" musicians. I really couldn't stand to hear most of those guys.

In other words, by the late 1940s, bop, represented by the sartorial elaborations in Davis' figure of speech, had begun to grow stale. In order to revive it and recapture it from the cliché merchants who were all wearing the spats and the boutonnières, all destroying it through indiscrimi-



nate, uninspired usage, it was necessary to step a few paces back and get a better perspective.

Some of the beboppers gradually learned that the revolution had been won and some of the conquered territory needed recultivation. It was this kind of thinking that led Davis, Gil Evans, and a coterie of others in New York to resolve that new approaches must be fashioned out of the clichés of bop. Following are some of Davis' recollections of this phase, in which the "hot" jazz of bop evolved into the "cool" of 1949-'50 and the Capitol nine-piece band.

L.F.: How did the cool era begin?

M.D.: Well, for one thing I always wanted to play with a light sound, because I could think better when I played that way.

L.F.: Why were so many of Claude Thornhill's players involved in that at first—was it because of Gil Evans?

M.D.: I wanted Sonny Stitt with those nine pieces, but Sonny was working someplace, and Gerry [Mulligan] said get Lee [Konitz] because he has a light sound too. And Gerry was playing his baritone—in fact, I didn't expect him to play. I didn't know Gerry until I went down to Gil's house and he was there.

We wanted John Simmons because we wanted everything to be light, but Gil said Joe Shulman could play real light. I liked Al McKibbin at that time, too, but he was busy. But that whole thing started out as an experiment. And Monte Kay got us a job at the Royal Roost. He's

MILES

another guy who'd done a lot for modern music, but he never gets any credit.

L.F.: Did Tristano have any effect on you then?

M.D.: Well, I loved to hear him play by himself, but Billy Bauer couldn't follow him.

L.F.: I think he was one of the few white musicians who had harmonic originality.

M.D.: Yes, he did, but he had to play by himself, because the others didn't know what to do. They would clash. Like Art Tatum—I didn't know anybody that could work with him.

L.F.: I think Lee had a pretty good understanding.

M.D.: Yes, he did. But I'd rather hear them just play together, the two of them by themselves.

L.F.: They had something in common with your approach in terms of the lightness and general feeling, more than most of the musicians at that time.

M.D.: They probably did.

Asked if he could distinguish between his style in the bop years and his later approach, Davis said, "A lot of things that I didn't do, or just didn't know about, I do now. Harmonically and technically. I wasn't phrasing as definite and pronounced as I do now. If you don't add something to a note, it dies, you know. Certain notes and melodies and the rhythm. If you don't cut into a rhythm section it dies too. You play behind the beat, the rhythm drops. But never play ahead of a beat unless you're superimposing some phrase *against* the beat."

"Do you think that what people meant by cool jazz involved mainly a solo style or an ensemble?" I asked. "Were they thinking of the Capitol record dates, or of you as an individual or leader?"

"I think what they really meant was a soft sound," Davis replied. "Not penetrating too much. To play soft you have to relax . . . you don't delay the beat, but you might play a quarter triplet against four beats, and that sounds delayed. If you do it right, it won't bother the rhythm section."

Gerry Mulligan's recollection of these events, as reported a few years ago, differs slightly from the Davis version:

L.F.: Was the fact that so many men on the Miles Davis dates came from the Thornhill band coincidental?

G.M.: No, the Thornhill orchestra was a tremendous influence on that small band. Because the instrumentation, when you get down to it, was a reduced version of what Claude was using at the time.

L.F.: Who had the idea of using French horn, tuba, etc.—you and Gil Evans, or Miles?

G.M.: It was pretty much of a group undertaking, the putting together of the band. There were two separate stages, the discussion and theoretical stage, and then when we got into rehearsal Miles was more of a prime mover, as far as organizing, rehearsing and all that. Gil and I spent the better part of one winter hashing out instrumentations. We used to spend a lot of time talking about it with everybody that was coming down there at that time, like John Lewis and John Carisi. It was at Gil's place; he had a basement room over on 55th St. in back of a Chinese laundry.

L.F.: Was this an attempt to get away from the conventional bop format?

G.M.: No, the idea was just to try to get a good little re-

hearsal band together. Something to write for.

L.F.: Then it was more or less regarded as a workshop experiment?

G.M.: Yes. As far as the "cool jazz" part of it, all of that comes *after* the fact of what it was designed to be. They used that title on the Capitol album, *The Birth of the Cool*; maybe that was a good idea, but I don't know that it was particularly responsible for the birth of the cool. It certainly was an influence, though, in the use of small bands, and four-, five-, and six-horn writing.

L.F.: Do you think cool means the ensemble sound or the style of the soloist?

G.M.: Well, Mel Powell said it in an interesting way. He said that the first impact of Benny Goodman's band in the 1930s was people saying how could all these guys play ahead of the beat, on top and ahead of it as an ensemble, and do it together, and make it swing? It didn't sound like they were playing out of rhythm or anything. And when *our* date came along, he said, it was the complete opposite; how could we lay so far back, play so far behind the beat together, and sound like we were swinging and not slow down? So it was just as much a rhythmic as a tonal matter. . . .

You hear a lot of four-horn writing today that sounds very much like the Miles band. In fact, there's a lesson that we learned, the hard way, out of that band; that we really didn't need the French horn or the—well, the tuba we needed from an orchestration standpoint, not so much for the sound; the sound was in the conception of the lead player mostly.

Miles dominated that band completely; the whole nature of the interpretation was his. That was why we were always afraid to get another trumpet player; it would have been ideal, actually, to have a second trumpet. We thought about it but never did it. We only worked two weeks at the Royal Roost in September, 1948, then one more date about a year later, I think at the Clique Club; those were the only personal appearances the band ever made.

DESPITE THE seven-year gap between the last Capitol session and the first Davis-Gil Evans Columbia LP (*Miles Ahead*, 1957), the expansion of Miles' setting from a nine- to a 19-piece orchestra seemed a logical though long-delayed outgrowth of the original concept. The trumpeter through the years had developed a style based largely on some aspects of his 1949-'50 work. It involved a more frequent employment of mutes; substitution of the fuller-sounding flugelhorn for trumpet; a wispy and ethereal tone, sensitive use of pauses and a generally lyrical sound and underplayed approach. The characteristic phrases of bebop, though never totally rejected, were dispensed with in many of the solos.

His discarding of much of the technical ability he had achieved seems like a deliberate attempt to demonstrate the expendability of such values.

"Years ago," he has said, "Gunther Schuller brought some guys from the Metropolitan Opera to hear me—in Canada, I think it was. They wanted to hear some jazz. One guy came over and said, 'Play *Body and Soul*,' so I played *Body and Soul* for him. Then he said, 'What do you *do* when you play that?' He was trying to pick on me, make my playing seem like it was nothing, in front of some friends of his. But those same guys don't think like that any more, because they are now trying to play things like I was trying to play. And they can't do it. So they must know there's something to it. And they know I can do what they're doing, because I went to school and learned that. 'You know,' I told this guy, 'when I was 10

(Continued on page 98)



*from down beat|the 60s
tomorrow is
the question*

Ornette Coleman made considerable impact upon jazz' critical fraternity and the jazz public. "Some walked in and out before they could finish a drink, some sat mesmerized by the sound, others talked constantly to their neighbors at the table or argued with drink in hand at the bar," wrote George Hoefer of Coleman's first New York appearance, at the Five Spot Cafe. "There is no doubting the fact that Ornette gets a new sound from his white plastic instrument and that he swings madly. It is also plainly evident that Coleman expresses himself in a wild, far-out manner, although personally he is a rather quiet, soft-spoken, and polite young man. . . . Jazz can well use a new thrill, idea, or sound, something similar to what happened when a jaded swing era spawned Charlie Parker, Thelonious Monk, and Dizzy Gillespie in the early 1940s. But many critics feel that Coleman is back where Parker was in that groping period."

Musicians were divided in their feelings about Coleman. Altoist Cannonball Adderley said: "His followers believe that his is the 'shape of jazz to come.' I feel that though Ornette may influence future jazz, so will George Russell's Lydian concept of tonal organization, Coltrane's sheets of sound, Miles' melodic lyricism, and Gil Evans' clusters of sound in rhythm. Ornette Coleman is an innovator of the first water. But he is certainly no messiah."

George Russell, in a *Blindfold Test* commented: "I think the most significant thing that's happened in jazz recently is Ornette Coleman. We'll probably be spending the next few years trying to realize the depths of his artistic contribution."

Charlie Mingus said: "Now, [Coleman] is really an old-fashioned alto player. He's not as modern as Bird. He plays in C and F and G and B-flat only; he does not play in all the keys.

"Now aside from the fact that I doubt he can even play a C scale in whole notes . . . in tune, the fact remains that his notes and lines are so fresh. . . . It's like organized disorganization, or playing wrong right. And it gets to you emotionally, like a drummer. That's what Coleman means to me."

During payola hearings in Washington, D.C., the Federal Trade Commission stated that 225 disc jockeys and other broadcasting personnel had taken bribes to play certain records and that radio outlets in 56 U.S. cities were involved—not just a handful of

influential large-city stations, as had originally been assumed. Dick Clark admitted he had had a financial stake in songs played on his national television show. It was further revealed that at one time Clark had held ownership in 17 record and music publishing firms, a fact confirmed by Clark in an affidavit. Clark was ordered by the American Broadcasting Co. to divest himself of these holdings or to leave his *Bandstand U.S.A.* show.

This was the year of the riots outside Peabody Park where the Newport Jazz Festival was being held. A carousing, beer-inflamed crowd of reportedly 12,000 college students, most of whom were in the festival town for reasons other than hearing music, caused untold damage to public and private property on the second day of the festival. An emergency session of Newport leaders voted to end the festival, and the last program given was the Saturday afternoon blues session at which Otis Spann's rendition of Langston Hughes' hastily written *Goodbye Newport Blues* was the closing song.

Further confusing matters at Newport was a rival festival held several blocks away from Peabody Park at Cliff Walk Manor. With the blessing and assistance of Elaine Lorillard, who helped found the Newport festival, Charlie Mingus organized this smaller "rump festival." Music was furnished by the bassist's group and that of Ornette Coleman, with such as drummers Jo Jones and Max Roach, bassist Wilbur Ware, and tenor saxophonist Coleman Hawkins with them on the stand.

In the wake of the Newport riots, the Sheraton hotel chain decided against staging its third jazz festival at its French Lick, Ind., establishment. The cancellation was last minute, but the festival was held instead at Evansville, Ind., thanks to businessman Hal Lobree, who stirred enough enthusiasm among Evansvillians to bring the festival to that Ohio River town.

Oscar Peterson, bassist Ray Brown, drummer Ed Thigpen, and arranger-flutist Phil Nimmons opened the Advanced School of Contemporary Music in Toronto, Ontario. . . . Clarinetist Edmond Hall played several concerts in Czechoslovakia during the year.

A 25-concert tour of Southern universities and colleges by the Dave Brubeck Quartet was canceled when the pianist-leader would not agree to contractual clauses that designated his group be all-white. The tour's cancellation cost Brubeck an estimated \$40,000 in guarantees. "We know the problem is not with the southern jazz fans," Brubeck said. "Let the southern



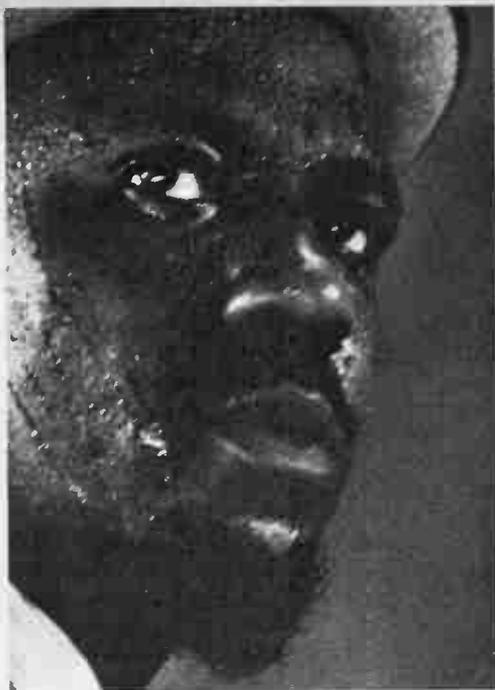
JOHN COLTRANE



CHARLIE BYRD AND STAN GETZ

NEWPORT REBELS AT CLIFF WALK MANOR





BILL ABERNATHY

THELONIOUS MONK

jazz fans tell their university and college authorities how they feel about this. I think we—and other integrated jazz groups—can demonstrate a great deal about American democracy, not just the face we show abroad but the face we have at home, in a very quiet and effective way through music.”

Several 1960 Broadway productions utilized jazz in one way or another. Multi-instrumentalist Don Elliott composed the music for *A Thurber Carnival* and assembled a quartet to perform it; the musicians were participants in the stage movement. The show ran for nine months . . . Jack Gelber's *The Connection* employed jazzmen in its action as well as for musical purposes . . . Bobby Scott scored the music for *A Taste of Honey*. Tenorist Frank Socolow and bassist Vinnie Burke were among the onstage musicians executing the score . . . Dave Brubeck wrote the music and Dana Krupska did the choreography for a ballet, *Points on Jazz*.

John Coltrane left the Miles Davis Quintet to go on his own. He first played with pianist Mal Waldron's trio at New York's Five Spot but soon formed a quartet to open at that club in March. Later in the year the tenor saxophonist began playing soprano with his group, which now had Elvin Jones on drums. In a bylined *Down Beat* article, Coltrane wrote: "I'm very interested in the past, and even though there's a lot I don't know about it, I intend to go back and find out. I'm back to Sidney Bechet already."

After a year spent in seclusion, Sonny Rollins told *Down Beat*: "I am at present engaged in numerous pursuits, the most pressing of which are my writing and composing. These endeavors are demanding of the greater portion of my time, concentration, and energies. They will best be brought to fruition by my maintaining a certain amount of seclusion and divorcing myself as much as possible from my professional career during this period."

Another tenor saxophonist, Stan Getz, was living in Copenhagen, Denmark. He commented on his Danish mode of living to a *Down Beat* interviewer: "I'm tired of competition. I'm tired of tearing around making money. There are other things in life. . . . Here, I have more time with my family. I don't make as much money as in the States, but it's cheaper to live here. . . . I wanted to find peace of mind. That's hard to find in the States."

Gerry Mulligan unveiled his Concert Jazz Band at New Jersey's Red Hill Inn. After a weekend there, the

baritonist brought the 13-piece band into New York's Basin Street East. In the personnel were such stalwarts as tenorist Zoot Sims, altoist Gene Quill, valve trombonist Bob Brookmeyer, trumpeter Conte Candoli, and drummer Mel Lewis. Arrangements were by Mulligan, Brookmeyer, Al Cohn, Bill Holman, and Johnny Mandel. Mulligan toured the country with the band; late in the year, they left for dates in Europe.

Norman Granz, who financially backed the Mulligan orchestra, sold his Verve label to MGM. Granz, living in Europe, was to serve as head of the company's European operation . . . Chicago's Blue Note went out of business after 13 years of booking top jazz groups. The club's owner, Frank Holzfiend, cited as contributing to his club's demise bad night-club business, difficulty in getting top bands, high prices for those booked, and Chicago AFM Local 10's five-day work rule.

Tony Scott, who left the United States late in 1959, was living in Japan . . . The Quincy Jones Band, which had been in Europe with the *Fancy Free* company, returned to the United States after the ill-fated show folded . . . A projected visit to South Africa by Louis Armstrong was nipped in the bud by the South African government. The promoter who was arranging the visit was reportedly advised: "The [government] feels it will not be in the interests of the country at this stage to allow Armstrong into the country."

The Cannonball Adderley Quintet recording of *This Here* (or, soulfully, *Dis Heah*), originally issued as a part of the quintet's *In San Francisco* album, took off as a single, racking up considerable sales as the year's hottest jazz single.

Duke Ellington flew to Paris to work on a score for the film *Paris Blues*. He was joined by Louis Armstrong who was to be seen and heard in the picture . . . In Chicago, drummer Gene Krupa was ordered by doctors to take a complete rest after a heart attack hospitalized him during his London House engagement . . . Harry James appeared in a film, *The Ladies Man*, heading a jazz combo that contained r&b trombonist Lillian Briggs and harpist Gloria Tracy . . . Pianist Teddy Wilson joined the staff of NBC in New York.

Bob Brookmeyer said in the course of a *Down Beat* interview: "All I know about jazz is that you do the best you can. You learn that you can't cheat on the music; you can't even sacrifice the music for your home life. . . . Whatever instrument you play, you must have a passion for it, and you



LEE TANNER

MULTI-REED PLAYER ERIC DOLPHY



must play it passionately. Even if you aren't good and keep making mistakes, you must have the passion."

Bassist Oscar Pettiford died in Copenhagen, Denmark, after a fall from a bicycle. New Orleans trumpeter Lee Collins, who had worked both here and abroad with several jazz bands, including King Oliver's, died in Chicago.

1961

Two of the leading tenor saxophonists returned to U.S. action.

Stan Getz came back to the United States from Denmark in January. His first engagement was in Chicago, where he used pianist Steve Kuhn, bassist Scott LaFaro, and drummer Pete LaRoca. Getz later changed the personnel of the group, using a variety of men.

Sonny Rollins, after a two-year sabbatical, opened late in the year at a New York club. His quartet included guitarist Jim Hall, bassist Bob Cranshaw, and drummer Walter Perkins. "I wasn't capable of withstanding the distractions," Rollins told *Down Beat's* Bill Coss when asked about his two-year absence. "I know that some people will be disappointed that I haven't come back on the scene with some brand new thing, but I did come back with a brand new thing—me. That's why I was able to come back, because I am finally strong enough to withstand the distractions, to be objective enough to view my own playing and the group's and do the business things."

Down Beat's John Tynan wrote the first article published in a national magazine about a unique establishment for drug addicts—Synanon House in Santa Monica, Calif. Presided over by Chuck Dederich, Synanon is run by former addicts who help each other kick the habit and stay off it. At the time of Tynan's article, the establishment housed fine jazz talent in the persons of pianist Arnold Ross and a then-unknown guitarist, Joe Pass, who soon gained wide attention for the excellence of his playing.

It had looked in 1960 as if there would be no more jazz festivals at Newport, R.I. But promoters Sid Bernstein and John Drew were able to talk the city fathers into letting them produce a festival at the resort town. It went off without incident, thanks, in part, to the presence of a large number of battle-helmeted police. Bernstein emphasized that the 1961 festival would not have been possible without the help of George Wein and Louis Lorillard, who had been associated with previous years' festivals.

Art Blakey and His Jazz Messengers and singer Bill Henderson toured Ja-

pan. So did Ella Fitzgerald, Oscar Peterson, Nat Cole, Toshiko and Charlie Mariano, and the Modern Jazz Quartet . . . Bud Freeman, Blakey, Thelonious Monk, Lionel Hampton, Miss Fitzgerald, Peterson, Buck Clayton, Eric Dolphy, Brew Moore, Bill Russo, Roland Kirk, John Coltrane, Dizzy Gillespie, and Jimmy Giuffre went to Europe, either to live (Moore and Russo) or to play . . . Swedish pianist Bengt Hallberg and British tenorist Tubby Hayes played engagements in this country.

In Paris, where he was working on his *Paris Blues* score, Duke Ellington told columnist Art Buchwald, "I'm an up-and-coming performer. My career started at the Newport Jazz Festival in 1955. And my biggest competitor is the Ellington of the 1930s and 1940s. I don't mind playing *Mood Indigo* and *Sophisticated Lady* for people who haven't heard them before, but look at it this way: Macy's has been in business for 50 years, but they don't sell the same things they did in 1920." . . . Dave Brubeck, addressing a music teachers convention, said he was not a good classical pianist and the reason he had been asked to lecture was because he "won a battle with my mother *not* to be a classical pianist."

Miles Davis, with Gil Evans conducting a large orchestra behind him and his quintet, gave a well-received Carnegie Hall concert. The two also were seen on a *Robert Herridge Theater* program, as later were tenorist Ben Webster and Ahmad Jamal . . . Dave Brubeck and his group were subjects of a *20th Century* TV documentary . . . Duke Ellington wrote the theme for a television series, *The Asphalt Jungle* . . . Guitarist Barney Kessel was seen on a *Perry Mason* show . . . Ray McKinley and the Glenn Miller Orchestra were the main features of a summer replacement TV series . . . Singer Ethel Waters, Coleman Hawkins, Roy Eldridge, and Jo Jones appeared in a *Route 66* drama.

Stage bands—that is, large jazz and dance orchestras—multiplied throughout the country. The movement had been gaining favor among high-school and college band directors for a number of years . . . Gerry Mulligan disbanded his Concert Jazz Orchestra and worked with a quartet that featured Bob Brookmeyer's valve trombone . . . Charlie Mingus, Dave Brubeck, and several British musicians played for the soundtrack of a J. Arthur Rank film, *All Night Long*.

At a press conference in Chicago, Thelonious Monk was asked, "Mr. Monk, what do you think of Lawrence Welk?" Monk paced the stage a bit, looked at the ceiling, adjusted his

cap, and replied, "I think he's got a good gig." . . . And Louis Armstrong told of an occurrence during his world tour: "We hit a Japanese island on the tour and the guide started to talk politics. 'You like Harry Truman?' he asked. 'Why not?' I said. 'He's a piano player, ain't he?'"

John Coltrane added a second bass to his usual quartet format for experimentation purposes at New York's Half Note. Art Davis was the added bassist . . . Promoter Norman Granz berated jazz attractions for not having a "no segregation" clause in all their contracts . . . Vintage blues singer Ida Cox was rediscovered in Knoxville, Tenn. More than 70, Miss Cox was persuaded to record an LP for Riverside.

Opened in New Orleans was Preservation Hall, wherein was featured a number of the traditional jazz veterans still living in that city. The hall is an outgrowth of an organization formed by Ken Mills and Barbara G. Reid, the Society for the Preservation of Traditional New Orleans Jazz . . . In mid-November the New Orleans Jazz Museum was opened, with music by the Sharkey Bonano Band and the Eureka Brass Band . . . Oscar Brown Jr. premiered his musical *Kicks & Co.* in Chicago, with Burgess Meredith as Mr. Kicks . . . Doc Evans, to the amazement of traditional-jazz fans, revealed he had completed writing a string quartet.

Boxer Archie Moore, in training, skipped rope to the strains of Clark Terry's trumpet . . . Guitarist Charlie Byrd made a 14-week tour of Latin America for the State Department . . . Stan Kenton, at the helm of a new young band, 14-brass-strong, voiced dissatisfaction with the state of contemporary jazz. Said the leader, "Not enough originality . . . as if people are afraid . . . they rely on the old, established tricks." . . . Bassist Bob Whitlock was granted a Fulbright scholarship to enable him to do research on old manuscripts and study at the Paris Conservatory.

Tenorist Eddie Harris had a hit on his hands with his recording of the *Exodus* theme . . . Gene Lees resigned as *Down Beat's* editor; Don DeMicheal succeeded him . . . Pianist Erroll Garner, after lengthy hassels with Columbia records over his recordings on that label (after the expiration of his contract with it) that did not meet with his approval, formed his own record production firm, Octave records. He eventually won his fight against Columbia.

Milt Jackson, in an interview, said of Ornette Coleman's playing, "They're so afraid to say it is nothing. There's

no such thing as free form. We're just getting around to knowing what Charlie Parker was playing. They threw him [Ornette] on the public and said this is it. You can't do it."

Boston's Storyville was forced to close due to failing business . . . A Cincinnati concert that was to feature Ornette Coleman had bewildered fans scurrying to the box-office for gratuitous tickets; signs advertised "Ornette Coleman—Free Jazz Concert." The event was canceled due to poor advance sales . . . Dizzy Gillespie in a *Blindfold Test* said: "Digging one another, that's a lost art with these modern guys. Most of them, especially the drummers, they're so busy, busy, busy, busy, busy, they don't augment and push what the soloist is doing."

There was an inordinately large number of deaths in the jazz world during the year: vibraharpist Lem Winchester, who lost a game of Russian roulette; bassist Scott LaFaro, killed in a car crash; Louis Armstrong's singer, Velma Middleton, who died in Africa after collapsing during the trumpeter's tour there; New Orleans veterans, clarinetist Alphonse Picou, who is said to have created the traditional clarinet chorus on *High Society*, and cornetist Nick LaRocca, leader of the Original Dixieland Jazz Band; trumpeter Joe Guy; arranger Andy Gibson, young trumpeter Booker Little; singer Don Barbour of the Four Freshman, killed in an auto accident; and Miff Mole, one of the first jazz trombonists to have wide influence.

1962

It was a year like no other for the use of jazz by the United States government. Altoist Paul Winter's sextet of young college musicians toured Latin America for the State Department. The group gained Presidential recognition for its job and in the fall was invited to play at a White House musicale given for official Washington's youth by Mrs. John F. Kennedy.

The capital also was the site of the first—and last—International Jazz Festival, sponsored by a group of women from Washington's upper crust.

But the really big news in the Washington-jazz merry-go-round was Benny Goodman's tour of the Soviet Union. It was the first time the State Department had been able to get the Russians to accept a jazz group as part of a cultural exchange. Most jazz observers said Duke Ellington should have been the first to go, but it was later revealed that the Russians rejected Ellington. The furor over Goodman's going sometimes took a humorous



BENNY GOODMAN IN RUSSIA

turn. Dizzy Gillespie, after voicing disapproval at the department's failure to send a group more representative of current jazz, noted that Goodman would at least give the lie to any Russian propaganda about exploited jazz musicians. "You can't knock a millionaire, can you?" the trumpeter quipped.

Goodman, seemingly unconcerned with his critics, gathered together an all-star big band, which included, among others, tenorist Zoot Sims, altoist Phil Woods, trumpeter Joe Newman, pianists Teddy Wilson and John Bunch, vibraharpist Victor Feldman, and drummer Mel Lewis. The clarinetist commissioned several new arrangements, by such men as Oliver Nelson, Gary McFarland, and Tadd Dameron. But Goodman rejected many of the new scores; McFarland's arrangement of *Blue Monk* was turned down as "too modern."

When the band opened in Moscow, Premier Nikita Khrushchev was on hand. Afterwards he said, "I enjoyed it . . . I don't dance myself, so I don't understand these things too well." Explaining to Goodman why he had to leave during the performance, Khrushchev said, "I had business of state to deal with."

Bossa nova hit after *Desafinado* by Stan Getz and Charlie Byrd caught on. Soon b.n. albums were pouring from the record factories like lava from a volcano. The music's beginnings were clouded in controversy. Brazilian musicians claimed it developed in their country, mostly at the hands, pens, and voices of Joao Gilberto and Antonio Carlos Jobim. But some, particularly those living in Los Angeles, gave the credit to guitarist Laurindo Almeida. According to his supporters, the experiments he (along with co-experimenters Bud Shank, Harry Babasin, and Roy Harte) made in the early 1950s, fusing jazz with the music and rhythms of his native Brazil, had made their way back to musician friends in Rio de Janeiro, who in the next few years perfected and refined



the musical blend . . . Argentinian pianist Lalo Schifrin, playing in this country with Dizzy Gillespie's group, and one of the first to play bossa nova north of the border, said, "Now if a jazz musician takes bossa nova as a point of departure to develop his own personality, it is all right. But trying to make jazz bossa nova because it is so fashionable, and because Stan Getz is selling so many records, I think is wrong for creative people."

The American Federation of Musicians, particularly Chicago's James C. Petrillo, had a hectic year. The AFM was under fire from the Orchestra Leaders Association of Greater New York, which brought suit against the union in efforts to free leaders from a union tax put on bands that travel. Petrillo had to contend with a Local 10 dissident group that ran a slate of candidates against the Old Lion and

Yesterday... Today... Tomorrow...

THE JAZZ OF AMERICA IS

ELLA FITZGERALD



V/V6-4062



V/V6-29-5



V/V6-4061

COUNT BASIE



OSCAR PETERSON



V/V6-8562



V/V6-8538



V/V6-8591

JIMMY SMITH



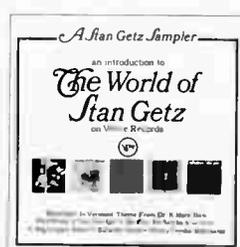
STAN GETZ



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VS/V6S-200

RAY BROWN



SONS ON VERVE RECORDS



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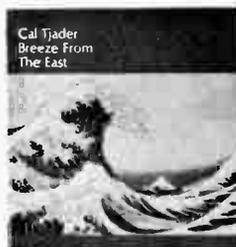
CAL TJADER



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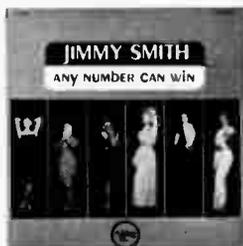
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BILL EVANS



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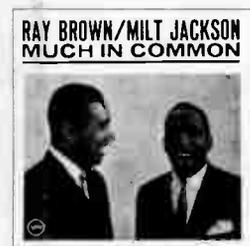


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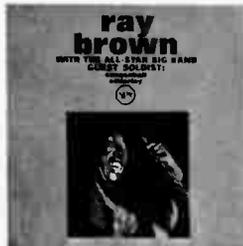


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KAI WINDING



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Verve Records is a division of Metro-Goldwyn-Mayer, Inc.

his incumbent officers in the local's triannual election. It was the first time Pettillo had been opposed in an election in 30 years. He and most of his candidates went down in defeat. Bernard F. Richards was chosen president.

Charges of Jim Crow and Crow Jim were thrown between Negro and white jazzmen during the year. *Down Beat* attempted to conduct a panel discussion on racial prejudice in jazz with Max Roach, Abbey Lincoln, Don Ellis, Lalo Schifrin, Ira Gitler, and Nat Hentoff, among others; but the subject was flared more than aired.

Pianist-composer-teacher Lennie Tristano, in an interview with *Down Beat's* Bill Coss, said: "There are Negroes and/or slaves all over the world, but nothing like jazz ever happened anywhere but here in this country. There is nothing African about jazz. Jewish cantors and gypsies sound more like it than anything from Africa. . . . You should realize that nowhere did it happen but here. African Negroes in this country. So you get to the point where you must realize this is an environmental thing. . . . If Charlie Parker had been born in China, he would have been a great musician, I'm sure; but he wouldn't have invented bop. The good beat is in all folk music. The funky note is held by gypsies and so many others. It's about time people realized jazz is an American thing, only possible here, and that a persecuted minority should realize it does no good to affect another minority prejudice."

Quincy Jones commented on big bands and sidemen: "Because of the shortage of big bands, a lot of the young musicians have placed emphasis solely on improvisation. In many cases they don't have too much respect for playing with a big band. . . . It doesn't mean the same thing now that it would have to a young musician even 10 or 15 years ago. That used to be the greatest thing that could happen, if Basie or Duke asked you to join." . . . Les Brown gave up fronting his band; he turned over leadership to his long-time baritone saxophonist-vocalist Butch Stone. . . . Stan Kenton said the future of big bands lay in the colleges, where large orchestras could experiment without the pressure of making a living in the music business. . . . *Down Beat's* Pete Welding gave the Woody Herman Band a glowing review, the first inkling that Herman had a band to compare with his first three Herds. Later, New York musicians and critics were loud in their praise of the band.

Featured musician at the American Institute of Architects' First Confer-

ence of Aesthetic Responsibility was avant-gardist Ornette Coleman. Part of the reason for his appearance was Coleman's plastic alto saxophone—a matter of design. Another reason was given by Richard W. Snibbe, chairman of the New York chapter's design committee, who said, "Jazz artists are doing more—faster and better—towards a truly American expression than any other group. If there were as many good people in other professions as there are in jazz, we would have an American renaissance." . . . Late in the year, Coleman rented New York's Town Hall to present himself in concert. He premiered a work for string quartet and also used two trios, one playing conventional free jazz, the other furnishing what Coleman described as "a rhythm-and-blues background for me."

Trumpeter Don Cherry, formerly with Coleman's group, took guitarist Jim Hall's place in the Sonny Rollins Quartet. . . . Chicago's Birdhouse and New York's Jazz Gallery closed because of lack of business. Jimmy Ryan's, one of New York's oldest jazz clubs, was torn down to make way for a new building, but it later opened in another location. . . . The Goodyear Tire and Rubber Co. filmed several jazz television programs for distribution overseas. . . . George Wein returned to the Newport Jazz Festival as its producer; the 1962 production was a financial and musical success. Wein also produced the first Ohio Valley Jazz Festival at Cincinnati, Ohio.

Mrs. Manuella Jones, widow of Captain John Jones, former superintendent of the New Orleans Waifs' Home to which young Louis Armstrong had been confined when 13 and in whose band the young trumpeter played, presented Armstrong's first cornet to the recently opened New Orleans Jazz Museum. . . . The Ford Foundation gave the Jazz Archives at New Orleans' Tulane University a grant of an additional \$56,000 to continue its work of gathering data on early New Orleans jazzmen.

Blues singer-pianist Curtis Jones left Chicago to become another expatriate in Europe. . . . Pianist Kenny Drew replaced Bud Powell at the Blue Note club in Paris. . . . Clarinetist Jimmy Giuffrè made his symphonic debut March 25 with the Symphony of the Hills (Pittsfield, Mass.) in a reading of the clarinetist's *Piece for Clarinet and String Orchestra*. . . . Claude Thornhill was working with a six-piece band at Great Lakes Naval Training Station.

Trombonist Jimmy Knepper, claiming assault at the hands of Charlie Mingus, declared his intention to sue

the bassist. . . . Mingus earlier had stated he intended to leave the country for an indefinite period to teach, study, and write on the island of Ibeza, off the coast of Spain; money from two sources changed his mind: \$15,000 from McGraw-Hill, as an advance on his autobiographical novel, and \$10,000 from United Artists records for an album to be recorded at New York's Town Hall.

Commenting on the lack of honest presentation of jazzmen by Hollywood and the failure of the film industry to promote the music, Columbia record producer Irving Townsend remarked, "The funny thing is there are so many movie stars and influential people in the entertainment industry who profess to like jazz. But they don't do anything about getting it here. If these people would push for it in television and movies, Hollywood could do more for jazz than any other city in the country."

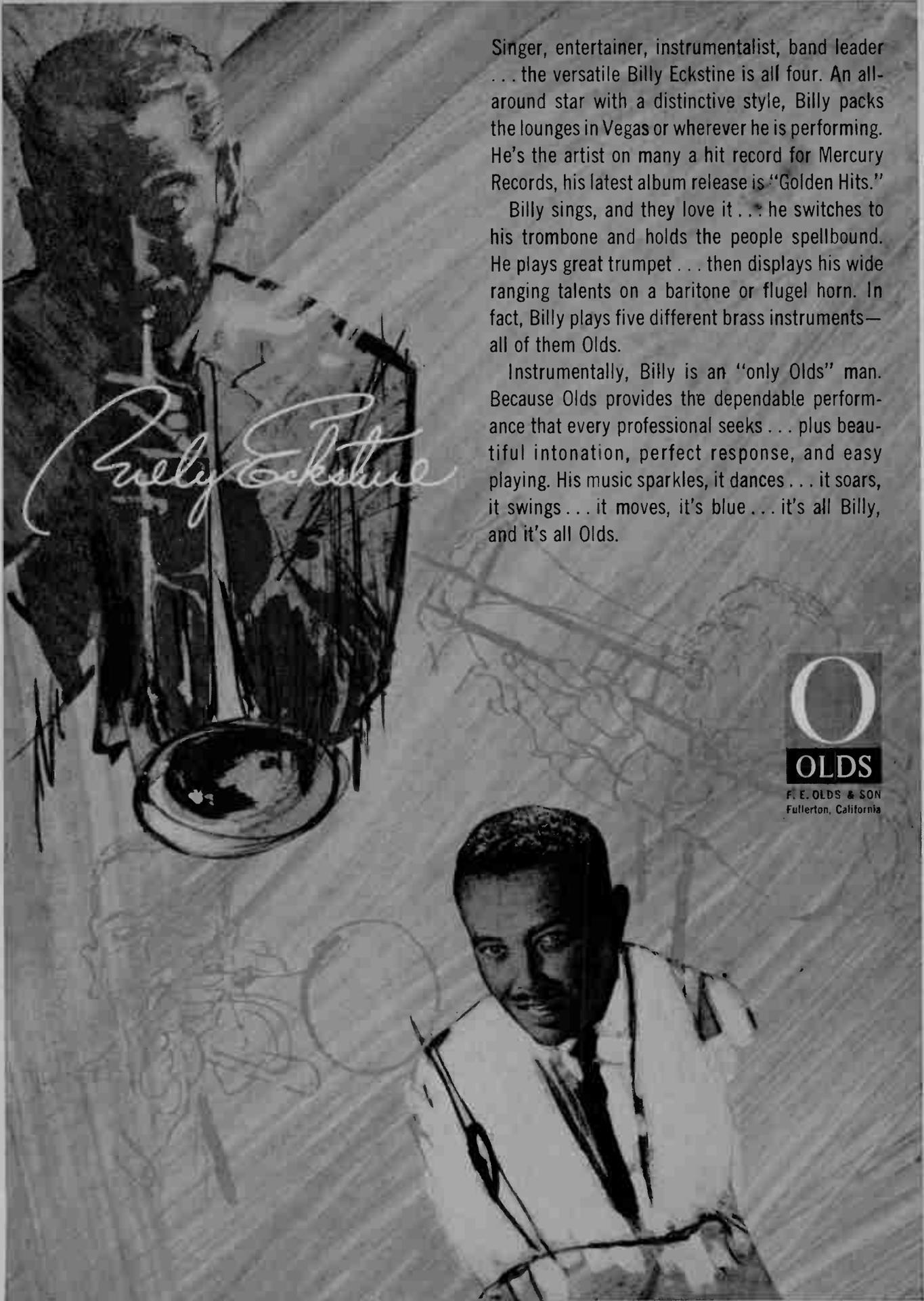
Following the departure of singer Annie Ross, who returned to her native England, the two remaining members of the Lambert-Hendricks-Ross vocal team, Dave Lambert and Jon Hendricks, replaced her with Yolande Bavan. . . . Max Roach's recording of his *Freedom Now Suite* was banned in the Union of South Africa. Commented the drummer, "It's good to hear I'm not accepted by the South African government. That's the best news I've had all week." The ban was lifted later.

Deaths in 1962: trombonists Claude Jones and Skip Morr, bassists Doug Watkins and Israel Crosby, baritone saxophonist Leo Parker, bandleaders Les Hite and Jean Goldkette, drummer Freddy Radcliffe, French hornist John Graas, pianist Harold Corbin, violinist Eddie South, pianists Eddie Costa and Chet Roble, clarinetist Lester Bouchon, bandleaders Gene Coy and Roger Wolfe Kahn, pianists Paul Lingle and Don Lambert, clubowner Billy Berg, singers June Richmond and Monette Moore, writer Dan Burley, and guitarist Scrapper Blackwell.

1963

Duke Ellington was much in the jazz news. He toured triumphantly in Europe, where he produced several albums in his capacity as a&r man for Reprise records. He and his orchestra combined with the Detroit Symphony to perform his *Night Creature*. He wrote background music for a production of Shakespeare's *Timon of Athens*, presented in Stratford, Ontario. In the summer, Ellington created and directed a stage show, *My People*, for the Negro Century of Progress

(Continued on page 102)



Singer, entertainer, instrumentalist, band leader . . . the versatile Billy Eckstine is all four. An all-around star with a distinctive style, Billy packs the lounges in Vegas or wherever he is performing. He's the artist on many a hit record for Mercury Records, his latest album release is "Golden Hits."

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Ornette

and

the

sixties

by Don Heckman

AS THE 1960s began, jazz—of one sort or another—was reaching an unusually large audience. Its popularity was generated by several specialized movements. Perhaps the most significant was the music that was called, variously, funk, soul, etc. Its roots in modern jazz could be traced to Horace Silver's efforts to translate the blues-based forms, riffs, and rhythms of the Midwestern and Southwestern bands of the late '20s and early '30s into the idiom of the contemporary small group. Its roots in Negro society were less well defined but also important.

Silver's work, however, was soon modified, simplified, and repeated—over and over. And few of the imitators understood the delicate balance of elements that was crucial to the music's artistic success. As often happens, the values Silver was seeking to express were discarded by most of his imitators in favor of the superficialities—the simple rhythms, the reduction of blues changes to their most simple form, and the distortion of Gospel-derived techniques.

The relationship between this music, which was considered by many to be a genuine expression of the Negro past, and the growing civil-rights movement was very close.

A discussion of the connection between society and art always includes the implicit danger of mistaking simultaneous events for those that are interrelated. Yet it would be hard to avoid the fact that, at a period when an unusual number of jazzmen were concerned with blues, Gospel music, and "freedom," the social fabric of U.S. society was undergoing a drastic change. And it probably is significant also that the increased militancy of the civil-rights movement was reflected by a growing aggressiveness in the music of many of the younger Negro jazz players. The regrettable, but probably unavoidable, consequence of this has been an occasional racial chauvinism that, in its worse form, reinforces the ideas of the white segregationists. This is especially unfortunate when one considers that the evolution of jazz is one of the great testaments to the artistic genius present in the Negro community in the United States. To speak of this genius as a matter of simple genetic superiority belies the real accomplishment, which was the molding of a significant art form from the folk traditions of a repressed people. Negroes have been repressed in other times and other places, as have other ethnic groups, but nowhere else has a comparable achieve-

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ment been made by a society in a similar condition.

The bossa nova development was more curious. To all intents it was based on the popularity of the one or two tunes that set the whole thing off. But it is probably also significant that its soft understatements and great harmonic subtlety contrasted favorably with the hard intensity of the soul-jazz groups and the frenetic complexity of the *avant garde*.

Unfortunately, those commentators whose minds still perceive the world in terms of "latest hits" and "new sounds" immediately jumped on the bandwagon. Stan Getz soon found himself playing nothing but ornamented melody choruses over gentle Latin rhythms. Since no one ever quite agreed about just what bossa nova rhythms were, or, in fact, what the words themselves meant, a musical analysis of its substance is rather difficult. In one sense the bossa nova fad was not unlike the little cults that sprang up around Chet Baker's singing, the Four Freshmen, and other music of the middle '50s that was fragile and vaguely sentimental. Like these early examples, its broad popularity diminished quickly.

It is perhaps a truism to suggest that an artist reflects his society, but surely there was a rare social and artistic unanimity in the feelings of anticipation and ferment that characterized the opening days of the decade. When John F. Kennedy said, "Let it go out to all the world that the torch has been passed to a new generation," the echoes rang with shattering authority in the world of jazz.

Undoubtedly the single most influential jazz figure in this respect was saxophonist Ornette Coleman. Few new arrivals have managed to attract such mixed reactions of enmity and admiration.

Within the first months of Coleman's appearance on the national scene he was vilified by some established figures and imitated by others. Whatever else Coleman may or may not have done, he managed to take that one critical step into the realm of harmonic freedom. Others before him had indicated a direction, but Coleman, like Roger Bannister running a less-than-four-minute mile, went the crucial extra distance. What concert music had started to examine in the early 20th century, before jazzmen left New Orleans, was now to be examined by the newest generation of improvisatory musicians.

COLEMAN HAD, AS CHAMPIONS, such figures as John Lewis, Nat Hentoff, Martin Williams, and Gunther Schuller. The implications made by some commentators that Coleman's great impact was due to the efforts of these supporters seems patently absurd. True, Coleman probably received recording opportunities that might otherwise have been difficult to come by, but the simple fact of the matter is that a talent as important as his would eventually, whether sooner or later, have made its appearance.

The real controversy surrounding Coleman began after he arrived in New York in November, 1959. For a while it seemed as if the whole jazz world was aligned in camps either for or against him.

An endless stream of articles and essays surveying and "explaining" his music were published. In the meantime, Coleman, hailed by one side as the successor to Charlie Parker and by the other as an inept fraud, must have found it difficult to retain a sense of his personal and musical image. Fortunately, he not only continued to play, but in his subsequent recordings, played even better. In his last real public performance, a Town Hall concert that he

produced himself in December, 1962, Coleman sounded stronger and more assured than ever. Yet for his own purposes things obviously were not right. In effect, he retired from public performance, and, although some effort was made to have the tapes of his Town Hall program released on recordings, as of this writing, no concrete plans for additional live or recorded performance have been publicized.

Coleman's effect upon the jazz scene cannot be minimized. Even so commercial a performer as Cannonball Adderley has been touched by the special fluency and unique timbral characteristics of Coleman's playing. Art Pepper, on a recording made in 1960, performed one of Coleman's tunes and suggested in his playing that he had been listening long and hard to Coleman. Since Pepper's recent return to the scene, reports from the West Coast say that he has moved even more assuredly into the orbit of Coleman's musical style.

Less obvious, but of even greater interest, is the effect that Coleman has had upon the younger jazzmen. Although there are still many imitations of John Coltrane among the younger players, evidence from the collegiate jazz festivals shows that Coleman's improvisational style and his compositions are having a profound influence.

Some of the antagonism aimed at Coleman undoubtedly was due to the fact that jazz was reaching an extremely wide audience in the late '50s. Many of the popularizers in particular reacted with unusual virulence. If one considers that popularizers are those who deal with technique rather than ideas, with current standards of craft rather than a searching for more expressive interpretive methods, the virulence is not too hard to understand. It is probably also true that popularizers rarely understand fully the subtleties of the art they are exploring.

It is interesting in this respect that Coleman's detractors rarely criticize him personally. Since anyone who has talked with Coleman can hardly question his absolute sincerity, their only recourse is to refer to him as misguided. After, they point out, Coleman learns to play in tune and uses appropriate harmonies as the basis for his improvisations, he will be a much better musician. The logic of this viewpoint is curious. Had Charlie Parker played as his detractors would have preferred, he probably would have sounded like Johnny Hodges or Benny Carter.

In a very general sense, it is not really surprising that Coleman received a hostile welcome from so many commentators and musicians.

By the late '50s the jazz world had become accustomed to thinking of bebop as the revolutionary music. That the young bloods of the bop period were now established figures and the achievements of Charlie Parker had reached into the lowest levels of popular music were facts that were taken for granted. Yet the difference between 1960 and 1945 was equivalent to the difference between the emergence of bebop and the recordings of Jelly Roll Morton's *Red Hot Peppers*. The wheel had simply made another turn.

THE ACCUSATION that Coleman played out of tune came so frequently that the question is worth considering. The problem of just (or tempered) intonation is a touchy one for jazz in general. In terms of a specific tonality, jazzmen always have played notes that do not coincide with the tempered pitches of classical Western music. Most commonly, these have been the third, fifth, and seventh of the diatonic scale. Interestingly, these are the notes that are generally produced "out of tune" in most of the world's ethnic musics, suggesting that their "natural" pitch—the one employed in ethnic musics—may be more

pleasing to the ear than the pitch used in tempered intonation.

As I mentioned in a recent *Down Beat* article, the saxophone has been the jazz instrument that has least conformed to the limitations of Western harmonic tradition. It is most appropriate, therefore, that Coleman is an alto saxophonist. His alterations of pitch, however, unlike those of the players who preceded him, are not necessarily related to a specific tonality. In the past, the effectiveness of most so-called blue notes has been intimately related to their use in a tonal context, thereby creating that piquant feeling of tension and release that is so satisfying to the ear. Coleman's sense of pitch does not depend so specifically upon tonal resolution, although one is generally aware of a root or "drone" note at the bottom of his improvisations. Since he is not depending upon the tension and release of harmonic cadences, Coleman tends to play in the "natural" pitch of his instrument and simply bends or smears notes as they suit the emotional character of a particular improvisation. This strengthens his rhythmic language.

Since he does not rely upon even phrase lengths or regular metric repetitions, he doesn't have to structure his rhythms in reference *to* or *against* something but simply as they suit the improvisational needs of the moment. The unusually declamatory character of his playing results directly from this rhythmic independence.

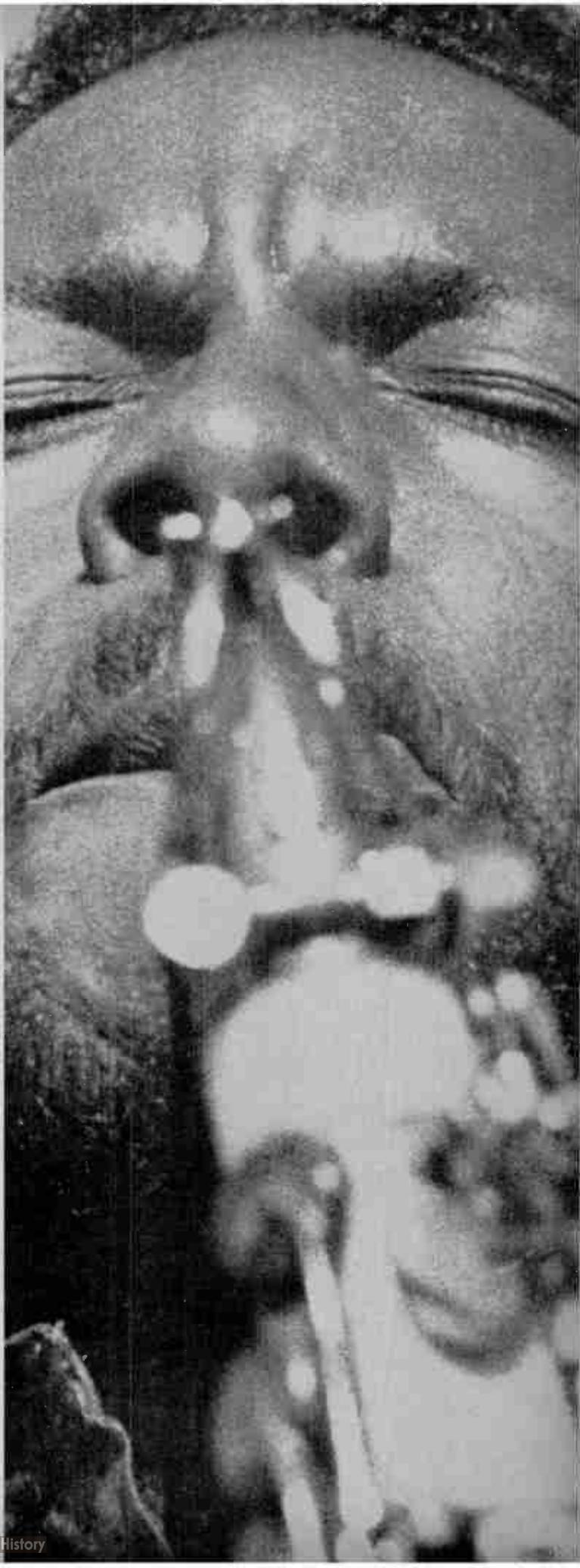
This brings up an aspect of Coleman's playing that many listeners have found difficult to understand—its juxtaposition of old and new elements. In some respects—especially his choice of rifflike material—he is scarcely more "progressive" than the Midwestern and Southwestern blues players of the middle '30s. Yet he uses these riffs in a framework of cadential freedom; in other words, he plays them whenever he wants to, not when they fit into a harmonic progression. This is true of his compositions as well.

Many of the phrases in his lines, if composed by a contemporary of Coleman's, probably would be fitted into eight-bar phrases through the expediency of holding the last note or extending the last change so as to make everything come out evenly. Coleman apparently feels that when a line comes to an end, there is no point in extending it solely for the sake of making the bars come out in even numbers. Thus, uneven phrases are not uncommon in his music—surely not a radical development but sounding unusual since they occur in the context of traditional melodic and harmonic techniques that Coleman uses in his lines. As with Coleman's improvising, the polarity of these factors is difficult to reconcile. It is my belief that Coleman is essentially a conservative player who uses a number of radical practices within a traditional framework. It is, in fact, fortunate that a major artistic change of viewpoint could have taken place through the medium of a player who couches this change in such pleasing and lyrical terms. The jazz world could have done much worse.

Aside from his personal sense of pitch and his refusal to use chord progressions, the most unusual aspect of Coleman's playing is his ability to phrase freely in relationship to the metric pulse of the rhythm section. Yet, viewed historically, this is a logical step past Parker's eradication of the bar line. By playing his phrases as they come to him, and in their natural, rather than enforced, relationship to what has preceded and what follows them, Coleman is extending Parker's and Lester Young's premise that the melodic line is more important than the restrictions of the measure.

It is indicative of the nature of jazz that changes like this take place within the body of improvisation. It has been said before and doubtless will be said again that the great

BILL ABERNATHY



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seminal creativity of jazz lies in the strength of the improvisers. How natural it is then that, after much talking, writing, and theorizing, it remained for an alto saxophonist straight out of the blues tradition to take the most drastic step of all.

It would not be exaggerating to suggest that there was a "need" for Coleman at the time he appeared.

Depending upon one's view of history, one may or may not place credence in "great man" theories. I tend to feel that the natural process of social evolution creates voids that are filled by individuals of great natural ability. Certainly there was a general feeling among jazz observers in the late '50s that the summing-up that had been made by Parker and Dizzy Gillespie had been diluted to an extremely thin creative consistency by their followers. In the modal improvisations of Miles Davis and John Coltrane, the thematic development of Sonny Rollins and the stretching, diminishing, and compartmentalizing of rhythms by Thelonious Monk, the roads to further growth seemed open and beckoning. In a perhaps unconscious way, Coleman came to symbolize many of these approaches in his music.

The only player to rival Coleman seriously as a major transitional figure is pianist Cecil Taylor. Like Monk in the '40s, however, Taylor's work is so inseparable from his instrumental technique that it has not yet had the impact that Coleman, as a horn player, has had. Yet many of the procedures favored by Coleman also were being used by Taylor in the mid- and late '50s. His influence will not, I think, really be felt until the late '60s, when musicians' ears have become accustomed to the densities and trip-hammer rhythmic explosions that are characteristic of his music.

Again, the analogy with Monk seems apparent. I have mentioned in another article that I attribute the long gestation of both their styles to the fact that they are pianists. It is one thing for an audience to respond to and understand what a horn player is trying to do. It is far more difficult for them to penetrate the orchestral complexities that are available to a great creative pianist.

ONE OF THE DEVELOPMENTS of the continuing decade will certainly be the realization that Coleman's music was more conservative than anyone realized. This will become apparent when the audience becomes

Recording: Coleman and trumpeter Don Cherry



aware of what is to follow it. Dramaturgic devices—in a style vaguely analogous to what the abstract painters call "happenings"—are already being used by such established names as Jimmy Giuffre and Sonny Rollins (although they would probably resist such a specific description of their work).

In his current appearances Rollins often walks around the room in which he is playing, passes back and forth through doorways, and crouches behind bars. His methods are consistent with the thought of those concert composers who have proposed the construction of concert halls in which the performers surround and penetrate throughout the audience. For the listener, Rollins' movements produce an intensification of the room's ambiance—of those many peripheral sounds that the mind usually unconsciously shuts out. Rollins is, in effect, doing what John Cage does when he uses silences as a means of perceiving and enjoying ambient sounds.

Giuffre has begun to play both concert and night-club programs that consist of solo clarinet improvisations and, in some cases, of improvisations made while looking at a painting. In these programs Giuffre requests that there be no applause until he leaves the stand, and that the audience engage in normal, relaxed social discourse while he is playing. For the most part, he avoids traditional melodic statements and concentrates on the exploration of unusual sonic structures. In doing so, he has begun to evolve a new language for the clarinet that will eventually be useful to players of many different instruments.

Other musicians—Don Ellis, Bob James, Ed Summerlin, among many others—are evolving similar techniques. Occasionally this has resulted in the exposition of philosophical or social ideas rather than sheer musical expression, but this is a problem that frequently occurs in periods of transition.

Trumpeter Ellis' music, for example, has been criticized by those who have confused his verbalized expressions with his music. Yet Ellis has initiated provocative rhythmic ideas that have resulted in some notably exciting jazz. He has also worked with the fragmentation of the traditional metric improvisational flow and the use of tone rows in improvisation. Ellis, too, has demonstrated interest in the use of theatrical elements in jazz and produced, in 1963, a number of "happenings."

Other players—John Coltrane, Eric Dolphy, Don Cherry, Don Friedman, Archie Shepp, Paul Bley, many bass players, and others far too numerous to mention—are working out their own solutions to the Pandora's box of problems that was opened by Coleman.

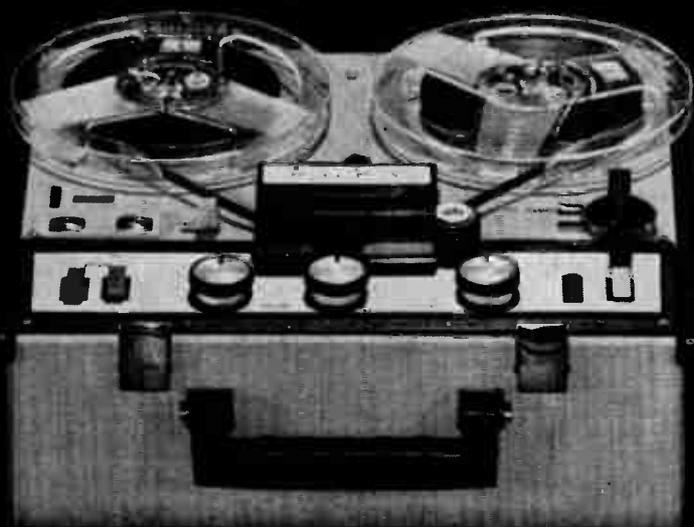
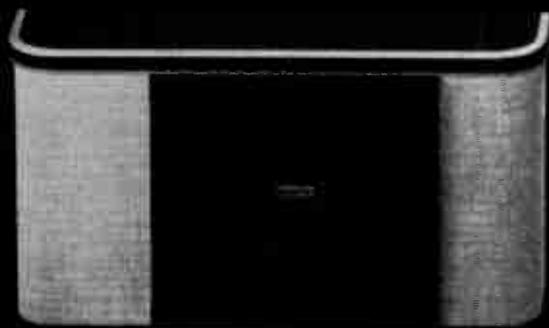
It is these players who eventually will find the resolutions that are consistent with the everyday working practices of the jazz musician. The precedents have been established, and the steps jazz will take in the next few years will come from the experimental work of the late '50s and early '60s.

The question of where such music will be performed is another problem. As writer Martin Williams has pointed out, jazz traditionally finds its own level, and new developments have always found the most appropriate outlet. The current jazz-club situation in New York is a good example. The rooms that opened during the bop period are now, finally, passing into jazz history, and the principal jazz activity in the city is being conducted in the clubs that opened in the '50s. No doubt this, too, will change. One can hardly imagine any of the current clubs hiring Jimmy Giuffre to play solo clarinet improvisations. Whether new clubs will open in which such an engagement could take

(Continued on page 99)



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AMERICANS IN EUROPE, A D

There has been an ever-increasing number of jazzmen making their homes in Europe. This has been among the significant occurrences of the 1960s.

Down Beat's correspondent for Denmark, Jack Lind, brought together four expatriates to discuss why they moved to Europe and what they have found there that they did not in the United States. The discussion was held in Copenhagen.

The musician-participants are tenor saxophonist Dexter Gordon, who went to Copenhagen almost two years ago and has since used the city as a base of operation; reed man Leo Wright, formerly with Dizzy Gillespie and the most recent newcomer to Europe; pianist Kenny Drew, who has lived and played in Paris for the last three years; and reed man Ray Pitts, who played in the United States with such musicians as Brew Moore, Eric Dolphy, Philly Joe Jones, and Don Cherry, before going to Copenhagen two years ago.

Lind: Leo, you came here most recently. Why?

Wright: Well, I came because I was asked to come here to work, and inasmuch as I didn't have any work in the States, I thought it would be the thing to do. I have a family, a wife and two kids to support. In other words I got tired of running to the unemployment office every week, you know.

Lind: Why couldn't you get work in the States?

Wright: Well, the situation in the States—it's no secret, especially in the New York area and in Chicago . . . the supply is greater than the demand. Whenever that happens, it brings about problems. Unemployment brings about the problem.

Lind: What were you doing when you couldn't get jobs?

Wright: My wife was working as a secretary for a movie company, but I don't like to see my wife work too much.

Pitts: I came over on a vacation trip. I came a couple of times actually, but the last time I got pretty interested in what was going on in Europe, and

there wasn't anything going on in the States, as far as I could see. There were no ties to bind me, so I just decided to stay a little while to work out.

Lind: What was happening in Europe that you couldn't find in the States?

Pitts: For example, in Stockholm and in Copenhagen—between the two cities—four clubs that I knew of where the work was steady, which is more than I could say of the States. When I got here, there was a cycle of clubs in the U.S. that were opening up and then they would close, then open up and close again. You could get a couple of weeks of work. Then the club would go out of business, and you didn't know where you were at.

Lind: Kenny, you have been here the longest [2½ years], and you've been in Paris most of the time. Why did you come over here originally?

Drew: Well, I'd always been interested in Europe. I had French in high school for four years, and that gave me an interest in Europe. Every time I had a chance at a job that would get me there, I'd try to get on it. In fact, I had my passport before I finally did make it to Europe. In June, 1960, I



PHOTOS/JACK LIND

it was Paris. But I've only been in Paris for just a few days two different times. The majority of my time has been spent here in Scandinavia . . . and, although in the States, the last couple of years before I left, I was doing all right—as opposed to about 10 years prior to that when I *wasn't* doing all right—I decided, at any rate, that since I did get to Europe, finally, that if at all possible, I would stay. Ever since I've been here, I've been very busy . . . and last year I took my first vacation.

Lind: You had a job offer when you came, didn't you?

Gordon: Yeah, I went to Ronnie Scott's club in London, and from there I came here, and I've more or less been here ever since.

Wright: We have to start realizing that it is a fact that the jazz scene in the U.S.A. has reached a very crucial state. I don't know who to blame. The root of this lies before I was born. It is a fact that a musician . . . you know we spend many years practicing our instruments, devote ourselves to this art form called music . . . go to school . . . pay dues . . . we expect a little something out of it. I see no irony in expecting some sort of reward from it . . . something you put your all into. It's very heartbreaking when you see great musicians walk around the streets of New York without jobs.

Drew: I think there are only some 800 out of 40,000 members of the union in New York who have steady jobs of some kind.

Wright: These are facts. It's very depressing. . . . Musicians are human. . . . Day in and day out, this does something to a man, you know. And it does something to an artist. And then there are those who'd like to broaden their scope. Maybe that's why so many of them are looking to Europe or to Japan.

In the States, it's even difficult to get together and play. We didn't even used to have that problem. It didn't matter to the guys, even if they had a day job. Two or three nights a week, they'd get together and play and practice, but now it seems as though *that* is not happening any more.

Lind: Why isn't it? Aren't they interested any more?

Wright: They've lost a lot of their enthusiasm.

Pitts: You used to be able to run out, and you could catch a couple of guys, and you could say: well, let's write something, let's rehearse, let's have a session, let's do this, let's do that. But I noticed in the last months before I left, it became very hard because the

attitude seemed to be: why should we have a session if we are not going to get paid for it . . . maybe we ought to try to get out and get a gig where we can make some bread. Plus another thing: it was hard to find places to play. It's strange, but it's really a difficult problem. The spirit is gone that used to be where cats could just get together and have late sessions. They don't do it anymore. It's queer.

Drew: I guess one of the reasons is that there aren't enough clubs, to begin with, where musicians could get up and want to play. I can remember when I was younger—on 52nd St.—eight clubs or something like that. There was always a club where you could sit in. That's how I first sat in with Charlie Parker. . . . Al Haig used to see me walk in at a late set and say, "Come on in and play." And Bird would say, "Yeah, Kenny, come up and play a tune." This scene isn't happening any more.

Wright: It was under these same circumstances that I learned to play with Diz when he was in San Francisco. This wasn't a 52nd St. scene, but you know, Dexter, at one time San Francisco was a rather swingin' scene. Dexter would come in, Wardell [Gray], Sonny Criss—I hadn't turned 21 yet; I just came there from Texas—and Teddy Edwards and Jerome Richardson. There was this friendly thing, this friendly sense of competition that meant you must stay. We got enthused. You got to have enthusiasm. The book just isn't enough. You got to go out and play.

Pitts: And another thing; it seems to be a very high-powered operation now, and local cats suffer for it. I remember when I was in San Francisco. There were two clubs, and the emphasis was on hiring nationally known stars who were booked six nights a week. One night a week was left for the local cats. If you didn't get a chance to get up on the stand that night—that was it, 'cause the rest of the week was reserved for the bigger stars, and so the musicians were just there to listen the rest of the time.

Wright: This is a universal situation. It's a human problem. Something has to be done about it. . . . You know jazz is truly the universal language for those who like it. *However*, we must remember that as far as it goes, you have more jazz enthusiasts in Europe than you have in the United States—except those who call themselves jazz enthusiasts in Europe are very devoted to the music, and they are very appreciative.

Gordon: I agree there is a dire shortage of clubs in the States in which to

DISCUSSION

had a chance to come over with *The Connection*. I came over for the summertime, and to show you how much I wanted to just see Europe—because I knew nothing about the jazz scene in Europe per se—I brought my winter clothes, my coat, sweaters, and everything. Actually I knew I wasn't going back after the tour, which was a month and a half, and then I stayed in France. I knew I wasn't going back under any circumstances. I just wanted to see Europe, as a tourist with a camera—if only that. But I was hoping that I could get on some kind of jazz scene, of course, but that wasn't the prerequisite. . . . Next thing I knew I was working every night, which is very important to me. Seven nights a week, with good musicians, first with a French and an American musician. Then Arthur Taylor came in . . . Donald Byrd.

Lind: What about you, Dexter? You came for one gig with a return ticket in your pocket, didn't you?

Gordon: That is correct. That was 16 months ago. But just like Kenny, I always wanted to see Europe, and mostly when I thought about Europe,

play. I remember coming up on 52nd St., like Kenny was talking about. The first club you'd come to from Sixth Ave. would be the Deuces. I'd go into the Deuces, and I'd take my horn out . . . early in the night . . . you know, 10, 11 o'clock . . . and I'd just wander around the street, going in and out of clubs. I'd never pack it up until the end of the night. You know, I was working—I'd play this club for a while, and go to the next club and play for a while.

Lind: Did you get paid for this?

Gordon: Oh, no, no, no. This was playing, you know, learning. There was always some place to play. If I wasn't on the street, I could always go uptown and play, at Minton's or some place else.

On the West Coast there were always clubs, and then, too, there were always afterhours clubs . . . you could play until 8 or 9 or 10 in the morning.



Saxophonist Ray Pitts

But today you don't have that. You know it's a much more commercial scene.

Pitts: One other thing. At the time you were doing this, there didn't seem to be very many really established, high-class stars. Everybody was more or less coming into this thing, but now it is established, and where you could wander around, let's say on 52nd St., and sit in with different groups, the average young musicians now can't just walk into a club and sit in with Coltrane or with Miles.

Gordon: And another thing, too: 'most everybody who is working today is in a group. . . . They are organized. It's

not that easy—that you can come in and sit in with them and not interfere with what they're doing, you know, or want to do.

Wright: Or maybe some of them are too organized, too organized for the good of jazz.

Drew: And others are too *disorganized*.

Wright: There is no healthy medium.

Lind: Why is it that there aren't enough clubs any more? One club is closing down after another. Why is this? Lack of interest or because the clubowners themselves are playing the wrong game?

Drew: Jazz is the only original true folk music of America. And the only way, just like they sell Coca-Cola, just like they sell classical music, everything else, they should sell jazz too. They don't. That would make a big difference.

Gordon: But then on the other hand, jazz has become very commercial, which in the jazz vocabulary is a very dirty word. . . . All the organized groups, such as Miles, Cannonball, Horace, etc., the price they can command is very high. Consequently the clubs, in order to make it, have got to raise their prices accordingly, which limits the number of people who can come in there with any regularity. . . .

Pitts: There are probably other things that enter into this. For example, there are other things than music. TV has probably done a whole lot. I'm sure there's no TV in Europe that runs the length of the TV schedule in the States and no variety of TV choices that we have. I think there are a lot more reasons. Records are cheaper in the States. There are a lot more reasons people will stay home in the States than there are in Europe. For instance, if I sit in New York, I've got what? Eight channels on TV to choose from . . . a whole lot of entertainment that I can take care of myself right at home without having to go out. . . . Take records. You can buy a couple of jazz records in New York for the price of one record here in Denmark. When a guy can sit all night looking at TV or listening to his records, why should he go out and spend \$5-\$10 in a club?

Lind: What's the reason for these clubs closing? Is one reason that the musicians are pricing themselves out of the market, or is it that there simply isn't as much interest in jazz in the States as there used to be?

Drew: I think the interest is there because the record companies are making money. . . . They still make money.

Gordon: The fault lies with the economy, or the high prices in the clubs,

or, as Ray would say, there is so much *more* a guy'd be able to do.

Lind: Would you say they are not marketing jazz properly?

Wright: That's exactly what I'm saying . . . and not to say that we musicians are without fault, 'cause a lot of us fail to be musicians. They come up with different ideas. They let people play horns from the other end and anything that is supposed to be a spectacle but has nothing of the profound essence. These things always fail. It has caused a confused issue, and the music wasn't meant to be quite that confused. It can be controversial, but my music—the music people call jazz—was never meant to be confusing music even when Diz and Bird and Monk got together. That was new music. They got on the stand and blew—and they made their point, in time. Why? Because there was a certain amount of this profound essence attached to what they were doing, and it was just a matter of time till it would catch on.

Lind: Are you saying now that the musicians are going out too far, that they are clowning, or that they have bad attitude?

Wright: You can't go out too far for people. A horn man can become as modern as he wants to in his music, but first he must build his house on a solid foundation. And what is a solid foundation? It's the blues, the swing, and these things. They are very difficult. You can't just learn these things. It takes a certain amount of living. Some people mature faster than others. A guy like Clifford Brown was quite mature in his sound even at an early age. But he was an exception. Everybody can't be a Clifford Brown. But there seems to be an attitude among musicians, especially around New York, that everybody is going to be different. The more different, the better, and they're going to get somebody to write an article about them and go out and start making a gig, and it will last for a while. We have had many experiments in jazz. . . . Some have lasted and some have failed. Now why?

Drew: The ones that failed—there was no essence there.

Wright: That's my point exactly. Now the people here in Europe . . . those who are jazz fans . . . they feel this and understand this because they know how to look at a thing. They know how to look at a picture and listen to music, folk music . . . how to look at a sculpture, and they first try to seek out the essence of this thing. This is why they can enjoy it.

Gordon: I think experimentation is

healthy and is essential.

Lind: Yes, but he's talking about guys who don't have a proper foundation. But are you suggesting, Leo, that this is what is keeping people away from the clubs?

Wright: To a certain extent—yes. They are confused.

Drew: If the musicians are confused, then the public will definitely become confused too.

Pitts: The public really hasn't anything to hang on to. A lot of what is new music is just the same thing all night.

Wright: Now, what do you mean by new music?

Gordon: The avant garde.

Pitts: Let's be specific. Let's talk about Ornette Coleman, who is probably the foremost man in the new music right now. The problem is the people who go to a night club walk through the door of what they know is a jazz club and they know they are going to hear jazz. They have some preconceived ideas of what jazz is going to sound like. What they hear is something that they have no experience with at all, and it doesn't let up.

Gordon: And they can't relate it.

Pitts: No, they can't relate it . . . rhythmically, because the rhythm is so complex that they can't hang on to anything. They can't relate tonally because a great majority of the time there really isn't any specific key that the musicians are playing.

Drew: Anything goes.

Pitts: We don't really know how many of these people are coming into a jazz club for maybe the first or the second time, and here they are, and they say, "Well, I thought jazz was something, or something else," and they find out that what they are getting is something they are not familiar with at all, so they can't really hang on to it.

Wright: I disagree entirely with you there, Ray, because I have just a little more respect for the public as such. They are not musicians, first of all. We are musicians. They come in and know what they expect. They come to listen to something . . . to be communicated with whether you are playing in key or out of key . . . or no rhythm at all. The communication is the thing. Know what I mean? If you are not communicating with them—which is a very difficult thing to do—they have a right not to like it. Now, here's the thing. You can't go around educating everybody as to the way the music is written, etc., but you can be an artist, and that has nothing to do with how modern, or how un-

modern, you want to be. It's what you do. It should be done in such a way that this profound thing, this essence of the thing, pours out of you. Most of it is in your sound.

Pitts: Let's go back a bit. The thing we are talking about is why are so many American clubs closing, but the first point was what is the difference between the American public and the European public? This is a very weird thing that I've been thinking about for a long time. I've seen these people in European clubs, and it is some of the most honest listening I've seen in a long time. It's not always that way. There are people walking around talking and making out with chicks just like there are in the States. But the people are receptive. I've seen Dexter playing, working in the Montmartre, and I have seen at the end of a piece he has been playing, a reception from the audience that I have very seldom seen in the States. I mean the people were *there*, they were with him on his trip. In the States I just got the impression that the people were there, but it was sort of "let me first down this Scotch and let me see if I can talk to this chick and this and that and the other thing and when I can't think of anything to say any more, I'll listen to the music for a little while." At the Montmartre they were there.

Gordon: I think the European audience is more "inside." They are not listening off the top. They are listening to the emotions, the modifications. . . . They've got a very different outlook about everything . . . not just music . . . in books and paintings.

Lind: You think the way they listen reflects their cultural background?

Gordon: Yes, there is a cultural difference. I have always kind of considered myself . . . not intellectual, but, you know, kind of fairly well read. Of course, there are gaps and so forth in my reading and education,

but I felt I had something going, but of late I've gotten to the place where I'm beginning to feel like a child . . . I know nothing, you know, compared with the European mentality.

Drew: No, I never felt it in the States. . . . I'd at least feel on par or on the level, you know. . . . But of late, they're dropping it on me [*laughter*].

Pitts: You know, it's very interesting. In the States we're interested in material results, let's say. A cat goes to school, and he learns to become a specialist in a particular thing, and the hell with this cultural education as long as he is a specialist in a particular line . . . as a mechanic, technician, accountant, or whatever it is. But here, like Dexter says, I've found that by the time these people are finished with school, they have a much broader cultural education, and they are so much more receptive to artistic influences than a great many people in the States.

The education system is much better here, for one thing. I say that definitely. When the kids get out of school, they are schooled in art, they are schooled in literature. They can talk to you about books by American authors that makes you feel ashamed, man, and so, therefore, I think they are much better prepared when they walk into a jazz club. Maybe it sounds kind of ridiculous, but it really isn't. When they walk into a club, they are there, but when they walk into a club in the States, they are there because nine times out of 10 they've read about it in *Playboy*, and it's the hip thing to do to be a jazz fan.

Lind: But are European audiences critical? It seems that when they come into a club, they see an American, and they say, "Oh, boy, he's got to be good—he's American . . . and if he's an American Negro he's got to be even better." That seems to be a European type of thinking about jazz. . . .

WRIGHT AND DREW



Drew: No, no, no. I've found a lot of times that I would be playing not on the fact that I was an American *Negro* jazz musician, just the fact that I had a *name* of sorts from America. People knew me or could relate to me: "Oh, that's the guy who made the record with Coltrane, that's the guy who made the record with Dexter, that's the guy who made the record with so and so . . . that's Kenny Drew." Not necessarily because I was black. I've heard some places, though, where what you say is true.

Gordon: Yeah, the European attitude is that it is the American who can play jazz, and particularly—if not totally—the American Negro. I've found this to be the case all over Europe.

Drew: But still, I can relate certain experiences where I was in the same concerts with other American Negroes without the foundation or the so-called name that I may have had, and people just sat there and looked at them.

Lind: In other words, you're saying that the European audiences are discerning?

Drew: Yes, up to a point. . . . It also depends on whose country you're in. That has a lot to do with it. . . . The Italians will accept anything.

Gordon: I think the Scandinavian audience is very discerning. In fact, my biggest experience in communicating with audiences has been here in Copenhagen. I have seen the different types of receptions different artists have received here. The vast majority of the artists have been American Negroes . . . and the audience, it's varied, you know, on a very large scale. So it's not only the fact that American people are playing, but I think the audience, like I was saying before, the audience here is very "inside." This is their capacity.

Lind: Does the fact that you think the audience is more appreciative spur you on to greater efforts? Would any of you say that you have developed here?

Drew: I have . . . by working in the Blue Note. The only way I can say I have developed is that for the most part I've been working with American musicians with names. Now, for instance if I had to—but I wouldn't—if I had to work seven nights a week for a year and a half with people I couldn't play with, like a completely French rhythm section . . . oh, no. I wouldn't even have been there . . . and I surely wouldn't have developed.

Pitts: People say that by being an American Negro you are able to play jazz music much better and so forth. This works backwards too. On the other hand, you find a lot of cats,

European musicians, who are *very* good but are put down because they happen to be home boys, that they happen to be European musicians and not American Negroes.

Lind: They may even be put down because they are white?

Pitts: Yeah, that's true, that gets into the thing too. But the point is I've worked with some good musicians here . . . for instance, guys like Niels Henning [Orsted Petersen, an 18-year-old bass player] and Alex Riel [a young drummer] and Sture Nordin, a Swedish bass player, and cats like this, who are wonderful musicians, I think. To me it's the kind of thing like you're saying: here's a cat who has learned so well to play this music, without having been born in the environment; sometimes you're getting up there, and the cats are playing so much behind you . . . and you say to yourself, that's all you have to do. You have nothing else to do but just play . . . the best you can, all the time, and there's no relaxing. I think in the States some of the cats are beginning to relax a lot, beginning to take it easy.

Wright: They are definitely not relaxing. They are losing a lot of enthusiasm, and a lot of them are allowing themselves to fall into a state of mental apathy and melancholia.

Lind: Why is that?

Wright: Man, they are hurt—these cats are hurt. You know what it means to be hurt?

Gordon: Yeah, bruised.

Drew: Mortally bruised.

Wright: But they are devoted. . . . They're hurt by lack of interest, lack of prestige. Everybody looks upon them as something low. Lack of work, which should be No. 1, lack of money, which should come even before that. . . . It used to be that how much you worked depended on your attitude, on your musicianship. But now you see some of the nicest guys walking the streets, and some of the greatest musicians. Man, one week I walked up to the unemployment office to draw my check and walked into a great musician, and he'd been drawing checks longer than me.

Lind: Were you actually drawing unemployment compensation?

Wright: When I wasn't working, I certainly was. With two kids. But the guy I was talking about was Tommy Flanagan. He showed me his card, and I showed him mine, and he said, "Well," . . . I said to myself, "God, Tommy Flanagan," and I thought about it, and this is frightening. And there's another great trumpet player, with four kids—Richard Williams. He's got a master's degree . . . can sit

in any symphony orchestra . . . and sit in anybody's band. He's practically been living off unemployment compensation.

Gordon: Kenny Dorham [father of five] has been working in a music store selling reeds and manuscript paper. This is not right; it is not logical; it is not practical. And it hurts.

Pitts: What I meant was—and this has to do with the reception—the club business and the opportunities to play in Europe and all that, the general attitude of the public being as different as we have agreed that is, gives the guys a much better attitude, a much better atmosphere to play in. It's a much more workable attitude. I agree with you completely; if there's nothing happening in the States, if the musicians can't work, well, hell, it's not a question that they are relaxing; it's that they are so bugged with the whole thing that there's nothing else they can do.

Wright: Well, it's not relaxing. A lot of cats in the States are really trying.

Pitts: I've been through this thing myself: if you don't work, you just loose it. You can't get that fire; you can't believe in it. You don't know where you're going to go the next day.

Wright: You don't even have to work . . . if you can just blow. Some of the guys are holding on to a hope. I hope it is not a blind hope. They feel that this is a passing phase and that things will get better. I hope they will, and maybe they will. But you know, there's hardly any excuse. We can appraise the Europeans and criticize the Europeans, the Orientals, what have you, but I don't see any excuse for this thing happening in the States. It has never been explained to me why this is happening in the very country where this great music comes from.

Lind: Let me turn to something else. You all happen to be Negroes. Have you found that the atmosphere here has improved your own well-being?

Drew: I think so.

Lind: Is it something that helps you musically too?

Drew: Definitely, because, for one thing, so many pressures are off you. You can work wherever you want to.

Lind: But isn't it also true that a performing artist does need *some* pressure to achieve his maximum creativity?

Drew: I have had pressures on me, and I still have. I'm not saying this is a life of roses here. Sometimes I have economic problems, but that's my own fault. But it has nothing to do with my being a Negro. Then also playing on concerts, working as an American, making so-called American wages, the

economic scene . . . I think with my name, I can still get the same jobs here, but minus the pressures I have in the States because of the racial situation.

Gordon: Since I've been over here, I felt that I could breathe, you know, and just be more or less a human being, without being white or black, green or yellow, whatever. Actually it's very seldom that I'm conscious of color here in Europe. Once in a while, but very seldom.

Lind: Let me ask you a strange question. With the relative lack of prejudice here in Europe, don't you sometimes find that people go to the other extreme and fall over you, almost crawl over you, just *because* you are colored?

Gordon: Yeah, it happens occasionally.

Lind: But it's nothing you resent?

Gordon: [*facetiously*] It's good for the ego [*laughter*].

Drew: I don't like it particularly, because I want to be measured on my own worth, not on my skin color.

Pitts: This business of fawning all over you—let's face it: we all just want to make it as individuals, on our own merits. I found that a lot of these people who *do* crawl all over you have sort of a backwards prejudice. That's something I don't need. Personally, I don't need it—just like I don't need bigotry. All I need is just to be accepted for what I can do or what I can't do. I think it's embarrassing because your skin happens to be a different color—and how different is that from the man who wants to keep you down because of your color?

Lind: Are they equally bad, the prejudice and the fawning?

Pitts: No, no. Because, as Dexter says, it's an ego thing. It makes you feel better. When you first come, it's a complete relief to get away from the racial prejudice, but after a while you realize that these people don't base their super-appreciation on anything you've done, just on the fact that your skin is dark. But, besides, it's not a majority of the Europeans who are like that.

Drew: It does make you feel better than the other thing [prejudice].

Gordon: And then, too, in Europe, you're not the Invisible Man. They see you here. Like in America—you're there, but they don't see you, and if they do see you, you get that very strange look—you know, what are you doing here? What are you gonna do now?

Drew: Like, when are you going to march again? [*laughter*].

Gordon: Yeah, the whole stereotype



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bit. But here, you walk down the street. People look at you, some of them, they look at you, but it's with interest. . . . Seemingly they don't have any particular stereotyped opinion of you. They dig you. . . . They are not looking at you with hatred or looking away.

Wright: I've been over here a few times, and I have seen different countries change—towards me, positive in some respects, negative in others. This thing of color in Europe. . . . all of a sudden it's become a more human problem than it used to be. . . . What I'm trying to say—take Sweden; it's not the same place to be in for me, as I found it to be before. And I've talked to American Negroes living there who have told me these things. . . . Now I maintain that even in Europe, with the new African states growing, the colored people obtaining power, even in Europe there is sort of a fear. I have run into this thing. The fact that I'm a Negro . . . black. They watch you. They don't watch you with hate, but they watch you. One must be careful how one conducts himself here.

Lind: Do you think it even has to do with the degree of skin color?

Wright: I think it does. I think it is coming to that.

Drew: No, no, no. . . .

Lind: One last question in connection with the race thing: did any of you leave the United States specifically because of the pressure of racial prejudice?

Wright: No, not specifically—because I needed a job.

Pitts: No, I didn't leave for racial reasons at all.

Drew: Like I said—I wanted to see Europe with a camera on my shoulder.

Gordon: Well, I'm not gonna lie. Yes.

Lind: You did?

Gordon: Yes, not entirely for that reason, and not specifically. But that was part of it.

Drew: Oh, sure, but that was not the main thing.

Wright: Wait a minute. Let me explain. I believe in the democratic process, but—and I'm very serious about this—I can't believe that people are different regardless of culture. . . . I have very fine white friends in the States, and I've been associated with colored "friends," and all I got was stabbing in the back. This is a human problem. This is why I didn't leave for racial reasons.

Lind: Let's get into something else. What has been your experience with the clubs and clubowners in Europe?

Drew: Well, I haven't been working in

many clubs other than the Blue Note.

Gordon: And how was your relationship with the Blue Note?

Drew: Well, let's not go into that. Other than for the fact that I can play every night seven nights a week if I want to. Good musicians . . . and that's my main purpose. And I couldn't do this in New York, because I also have police-card problems. . . . So I came here and found American musicians, just like in the States, and I'm playing with them seven nights a week, so the other b.s. that goes on in the Blue Note takes on a superficial role. I want to play, No. 1—and make money, No. 2. But play, No. 1. It's always in the back of my mind to get the best musicians we can get. Usually when I do make the concerts or one of the European festivals, whether it's behind the Curtain like in Poland, or elsewhere, I'm able to take the trio along that I want. . . . Americans.

Lind: Dexter, what about rhythm sections? That seems to be a recurrent problem in Europe.

Gordon: Yeah, that's true. Of course, that's a recurrent problem anywhere, but in America you have a much bigger selection to choose from, whereas in each country in Europe, there's maybe six to choose from, this bass player or that, this drummer or that. Of course, musically and jazz-wise, they are not on par with American musicians, you know, rhythm sections.

Drew: That's why I say it's so good to be able to work in the Blue Note with American cats.

Gordon: Since I've been here, I've very seldom had this opportunity.

Lind: What about *your* rhythm sections?

Gordon: I've seen a lot of progress being made, especially here in Copenhagen, where I've been based. The drummer, Alex, and Niels, the bass player, they've made tremendous progress, and there have been a lot of others. I've tried to help them, and most of them have taken the criticism or the help constructively. But you always get some who don't . . . what can you do? You have to tell them.

Wright: I'll have to agree with Dexter. But I find the young drummer [Alex] and the bass player [Niels], they are quite amazing.

Gordon: But remember, they are exceptions.

Wright: Yeah, they are, but you see, again, I've worked with some guys in Stockholm and Oslo. . . . They do have a problem, a mental thing. I noticed that being kind and understanding with them, you get the most out of them. Those you can talk to and criti-

cize, they improve and they improve rapidly because it's a case of rhythmation, timing, these things that take a certain amount of living. The thing is to show them how to think as three, as a unit.

Gordon: Now, that's the thing. Do you know when I first came here, they had no concept of playing as a section, no concept. They all played rhythm instruments, but no concept of doing things together to get this going, or that going.

Wright: First time I was in Stockholm, I played with a section, and we didn't get it off too good. . . . I was a little interested in the drummer, so I noticed that he had a thing about this profoundness . . . a good steady beat, a knack to listen, but he did not have confidence in himself. For some reason he felt we were dissatisfied, so he quit, and we had to get another drummer. I wrote him a letter. I told him this was no business for one who was going to be an introvert about his playing or life in general. When I came back again, he was on drums, and he swung. The people were amazed at the sound of the rhythm section. They felt free around me. We got a groove. A band is no better than its drummer—so all of this was in his mind. I told him he shouldn't feel nervous about an American musician being aboard.

A lot of them are. I ask them, "What do you know?" They know all the standards. I say, "I know these; how many of these do you know?" He knows this and that. I say, "Which would you like to play?" And so we start playing blues in F. I've been quite successful getting them to relax, and I've been amazed how much better they'll sound when I help put them at their ease.

Lind: But doesn't it become a drag to have to be a schoolteacher at the same time?

Wright: It isn't being a schoolteacher. It is perhaps being somewhat of a psychologist. It's beautiful to know that you can help people be themselves, you know.

Drew: It's the same thing with me in the club. They are very enthusiastic about the tunes, and most of the tunes I've been playing with the trio *are* new tunes they never played before. That's why we have rehearsals. It's keeping the interest alive with them—because they are two very enthusiastic young men—so the interest stays alive and I can get some different changes in.

Lind: How's the work climate in Europe? Leo says he may settle in Europe, you're already settled, Kenny, and so is Ray. Dexter is sort of semi-settled. What do your futures seem

like?

Drew: I'm here for the moment. I don't know when I'll go back. I do have to go back for a visit to New York, if only to see my little boy. I might be there just long enough to see what the scene is and return.

Gordon: I'm going back in September positively.

Lind: To stay?

Gordon: For a while, but I think I'll be coming back. It's quite possible I'll live mostly in Europe and then go to the States from time to time.

Drew: I'd like to think of this as the slow Long Island railroad, commuting, you know, but with your base here. Or both could be home bases.

Gordon: I'm going back in September to get back in the war, the musical war that goes on day in and day out in America.

Lind: Aren't you afraid you'll be stale?

Gordon: Oh, I think I *will* be stale, 'cause working over here is not competitive.

Lind: Don't you miss the atmosphere, the group interplay, the new ideas in the States?

Drew: Sure. The only thing I can say is that I miss it, but I never had very much of it. I had a lot of personal problems. Others have had theirs, but not the kind of personal problems I've had. As for the sounds, I miss the brothers—the soul brothers, but I've found some here too.

Gordon: But over here, the problem is there's no competition. There is nothing to really *make* you.

Wright: But there's nothing to make you in a lot of places in the States. What's the sense of being in a place when you're never given the chance to compete?

Gordon: That's something. I'm thinking about Kenny Drew going to Birdland to play.

Drew: If they'd give me my card. . . .

Gordon: So who's there to listen to him? Tommy Flanagan, Bobby Timmons. There's Hank Jones, you know, and there are four or five other little young cats who can play and nobody knows. You got to play. You can't walk around.

Wright: In other words, what you're saying is that the environment isn't there like it used to be, but it is still there.

Gordon: Yes, but here in Europe, when I see an American here in Europe and get a chance to play with him, it's a rare occasion, but in the States, this is not—this is every day, know what I mean? If you're not playing, there'll be some little s.o.b. coming up there

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and running you off the stand.

Wright: But maybe you ain't going to be up there on the stand [laughter].

Gordon: Well, let's be optimistic and say I've got a gig. The one night you do have a gig, a night at Birdland, or Sunday at the Coronet, or whatever it is. Here it's a very rare thing to play with an American. Once in a while, when a cat comes through with a concert—it's a vast difference. I think that's something we need. I think I need it.

Drew: It's better in Paris. Everybody comes through Paris usually, like Coltrane and the cats. They'll come to the Blue Note, and they will come pretty regularly; in fact, I'd imagine more in Paris than in Copenhagen because even when they go to Germany, they'll come through Paris. I may not be in New York, but every day I look around and here comes somebody from New York. You get up and play, and a cat sits in, and even though it is Paris, it is more playing than I would be doing in New York with the same cats. Now if I saw the cats in New York that I see in Paris, I'd be chewing the fat with them, but maybe I wouldn't be playing with them, you dig?

Gordon: Yeah, but who can you listen to?

Drew: Ah la, la, la. I listen to records. It helps.

Gordon: Yeah, but that's not enough.

Drew: No, but then I try to keep up with all the latest things that I can.

Gordon: Yeah, that's all you can do, but I'm saying this is not the same thing as being in the States, you know?

Lind: Why? Is this competition so important?

Drew: No, it's not the competition itself. Let's put it more like challenge.

Pitts: I guess it's true that the competitive spirit sharpens your own creative edge. Yet, I wonder how much better you play with it around. I agree there is a lack of musicians in Europe really breaking off in all directions. But the question, like Leo says, is can you find the cats to play with? It may be stimulation to go back to the New York scene, but what if you're going to find the cats working in Gimbel's basement?

Gordon: I don't care what you say, competition is essential in anything you do, whether you are a writer, a musician, an athlete, an architect—whatever you do. You need it as a musician in the sense that you have an inspiration. You sit with a horn player—it's not the idea that I'm trying to cut him, that I'm trying to drown him, but, yet, in all honesty I'm trying

to—when there is another horn player—to play as well as possible especially if the other player is good enough to push me. This is like a guy who can run a 9.5 100-yard dash. If he is in a race with a guy who can only run 10 flat, well, he's going to run 9.9, you dig? But if you're in a race with guys who can run 9.5, 9.6, 9.7, then you got to run 9.5 to win. That's being pushed. That's important.

Lind: Does that mean you fall down now and then because you don't have the challenge or the competition here that you have in the States?

Gordon: I don't do it consciously—but I think I do sometimes.

Wright: I want to make an observation. I've just met Kenny here in Copenhagen, and I've run into Dexter a few times, but I've listened to their playing throughout the years, and as far as I'm concerned, since they've been here—and you can talk about competition and this and that—I have never heard either one of them play better.

Drew: That's the point I mentioned when I talked about the year and a half in the Blue Note.

Wright: I don't know what it is. All I know is that you've been here.

Gordon: But that's what Kenny just said about never playing better. You can attribute that to working a year and a half steady, every night, night in and night out at the Blue Note. And you can say the same about me. Ever since I've been in Europe, I've been working steady, steady, steady. In fact, like I said before, last year was the first time I ever took a vacation on my own. That's very essential too. Playing every night, working steady, you know, which unfortunately, we don't get to do in the United States of America.

Like this past summer, I was playing at Montmartre for three months straight, which doesn't sound like a really long time, but when you relate it to the United States—I've never been booked into a place in the States for three months, never in my entire career. I remember one time I was booked into the Grand Terrace for a while, but that was with Lionel Hampton.

Lind: In other words you're saying on the one hand that you do lack some of the competition, the challenge, and the stimulation—the exchange of ideas—but on the other hand in Europe you have the steady working conditions and also the relative freedom from pressures you had in the States?

Gordon: That's about it. But I'd also like to say: please don't make all this sound too good, because there'll be

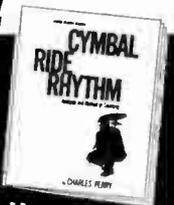
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too many guys over here.

Lind: What would happen if you got a lot more guys over here from the States?

Wright: We'd have the same problems we have now in the States, maybe even worse.

Gordon: Yeah, too many would be the same. It would constitute a problem.

Wright: You see, we sit here and love each other. But there's a certain amount of envy and malice and hurt going on among many musicians in the States—they don't want to—except that it's the survival-of-the-fittest thing there, very much so, you know. Sometimes it isn't even practical to love your brother there. If a few more come, you're going to have the same problem, and I don't like that sort of thing. I'm a lover, a lover, that's what I am. I know I'm never going to be rich, but I'm a lover, and that's what I like. Actually, I don't think many will come because a lot of people enjoy the idea of suffering, for one thing. Another thing is you must be an individualist to make a step such as this to begin with.

Gordon: [laughing]: Do you think we're pioneers?

Wright: You must have the pioneer spirit.

Lind: As Americans, you've had to make adjustments to live and work here. What do you miss most about America, other than this musical thing?

Gordon: Grits—hominy grits—and baseball.

Wright: Chitterlings—and, of course, my family. I have a mother there.

Pitts: A couple of friends—and a good pro football game on TV in the fall.

Drew: My little boy. Otherwise? Well, I get all the condiments and foods that I like in Paris. That's it. I guess I miss the cats, but if they're in such bad shape, I don't want to see them [laughter] or I'll become one of them too.

Lind: How do you make out with the language?

Gordon: *Jeg taler good dansk.* In Scandinavia there is really no compelling need to learn one of the Scandinavian languages because English is spoken so much here.

Drew: Having lived in Paris for 2½ years and having studied French in high school, I know French pretty well. I'm able to converse and get my eggs and bacon.

Wright: People speak enough English to get along.

Lind: But how much can you get out of the life? How much do you get out of it, Dexter, when you don't under-

stand the native language?

Gordon: Actually, I've been a little cut off from the daily life here in Denmark, but I feel I'm getting more into it now, because I'm putting in a little effort to learn the language. *Jeg elsker dig.*

Lind: What have you, as individuals gotten out of living and playing in Europe?

Drew: In a way, I've found myself, because I've had to be more responsible to myself and for myself in Europe. For instance, I've had some personal problems. If somebody came to me with a job, and I hadn't been able to solve my problems, I just wouldn't have gotten the job. I have no agent or manager. I'm my own man. I've been taking care of business myself—something I never did in the States—seeking out the job, playing the job, getting transportation for the fellows. I've become responsible in a business-like way. Musically, I've found myself by working so long and so much. I feel more relaxed, I can think more, act more, be more, I guess.

Gordon: I think that being in Europe has done a lot for me. It has broadened my scope and added some depth, but in one way things have been so nice, so relaxed, that you tend to get carried away, lose the realities that still exist. You get lulled a little bit—lulled to sleep, in a sense—but, all in all, I think it's been of great benefit.

Lind: Isn't that pretty dangerous—being lulled to sleep?

Gordon: It is, yes, it's very dangerous.

Lind: What can you do about it?

Gordon: You wake up.

Wright: I'm relaxed. Whether I want to be or not. It is a fact that I'm much more relaxed, and my mind is functioning properly now. That wasn't happening before I left the States. I was getting into one of those depressive periods that so many guys are in. All I know is that I'm happy—my wife and children are happy—I'm healthy, I've got a job. I don't know how long it's going to last. I'm not here to stay forever, but I'll stay here indefinitely—as long as I'm able to take care of my family, because they are my main interest—and I do feel relaxed in doing that.

Pitts: The biggest thing living and working in Europe has done to me is this: I've had time to stop, look at things—take them apart, examine them. I figure that's a way of getting rid of the bad things in your life and exploiting the good. In the States I never had time for self-examination. Here I've been able to find myself. And that's important.



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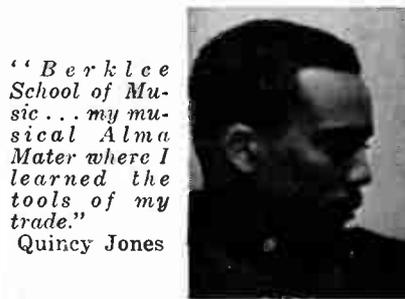
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1939

Several new big-band leaders jumped into the swing fray; among them were Harry James, Charlie Barnet, Jack Teagarden, Will Bradley, Jack Jenny, Teddy Wilson, Bob Zurke, Benny Carter, Bobby Hackett, and Mercer Ellington. Frank Sinatra sang with James; Ray McKinley and Freddie Slack left Jimmy Dorsey to take up drum and piano chores, respectively, with Bradley. Pee Wee Russell was featured with Hackett.

Artie Shaw said, "I hate the music business," even though he was riding the crest of popularity and made two movies during the year. He finally walked out on his band, eventually ending up in Mexico. Tenorist-singer Tony Pastor was left in charge, but band members soon elected tenor saxophonist Georgie Auld as their new leader. While in Mexico, Shaw fractured his knee rescuing a society girl from drowning. He left soon thereafter and returned to Los Angeles, where he began building another band.

Billie Holiday stated, "I'll never sing with a dance band again. Because it never works out for me." She went on to relate how there were too many persons telling Count Basie how to run his band when she was singing with it. Artie Shaw, she said, was jealous of the applause she got and would let her sing only a couple of songs a night—and when he wouldn't let her sing at all on a broadcast, she quit. Miss Holiday did not want for work, however; she was featured at a New York club, Cafe Society, at its opening, along with trumpeter Frankie Newton's band and the boogie-woogie team of Albert Ammons and Meade Lux Lewis.

Down Beat's Carl Cons opened a club, the Off-Beat, in the basement of the building where the Three Deuces was located. A 19-year-old vocalist, Anita O'Day, was a hit at the opening. Both the Off-Beat and the Deuces burned on New Year's Day, 1940. Stuff Smith claimed to have lost \$4,000 worth of instruments . . . Charlie Barnet lost his band's library and his instruments when the Palomar Ballroom was destroyed by fire while his band was booked at the California spot . . . CBS canceled the *Saturday Night Swing Club*, though a spokesman for the network promised CBS would always have hot music in its programming.

When Benny Goodman hired gui-

tarist Charlie Christian and pianist Fletcher Henderson for his sextet, which also included Lionel Hampton, there was a stir of controversy about mixed bands. Goodman later replaced Henderson, who had broken up his own band, with Johnny Guarnieri, but not for racial reasons. Guarnieri took the place of long-time Goodman band pianist Jess Stacy, who left, reportedly, to form his own band, but who ended up taking over for Joe Sullivan in the Bob Crosby Band. Sullivan, recovered from his illness, had replaced Bob Zurke, who formed his own big band; later Sullivan took a combo into Cafe Society.

Charlie Christian, in a signed article, lamented the guitar's role in jazz up to that time, but he held out hope for the future, saying, "The dawn of a new era is at hand. . . . Electrical amplification has given guitarists a new lease on life."

When Chick Webb died at the age of 30, his vocalist, Ella Fitzgerald, took over the band . . . Two other jazzmen died during the year, Herschel Evans, who was featured along with Lester Young in the Count Basie Band, and New Orleans trumpeter Tommy Ladnier, a veteran of Fletcher Henderson's band of the '20s, among many others.

Now using the subtitle, "The Musicians' Bible," *Down Beat* became a semimonthly . . . George Wettling began writing a column for drummers; he joined such contemporaries as bassist Bob Haggart in the "How to—" departments . . . George Hoefler's *Hot Box* column began; it was originally aimed at hot-jazz record collectors.

Heavyweight champion Joe Louis wanted to try his hand at bandleading, but cooler heads prevailed . . . John Kirby, in an article about his sextet, dubbed the "biggest little band in the world," commented, "I believe that jazz, to be good, should be restrained and arranged."

Memorable Headlines: I SAW PINE-TOP SPIT BLOOD AND FALL . . . CORN-RIDDEN JITTERBUGS HAVE TAKEN OVER JAZZ . . . CUBA NATIVES, NOT JELLY ROLL OR HANDY, STARTED JAZZ IN 1712! . . . 9,000 WPA MUSICIANS MAY HAVE TO BUILD ROADS! . . . CLINTON STEALS FROM THE DEAD . . . BOOGIE PIANO WAS HOT STUFF IN 1904! . . . WHERE IS JAZZ GOING? . . . WILL SWING CURE MENTAL CASES?—LOPEZ SAYS 'YES' . . . ILLITERATE SIGN PAINTER COINED THE TERM 'JAZZ'.

Coleman Hawkins returned from war-torn Europe; he hoped to lead an

all-star big band but found most of the stars previously booked. He and Lester Young had a cutting contest; there were conflicting opinions on who won . . . Reed man Danny Polo, another long-time European visitor, also returned Stateside.

Glenn Miller's band gained rapidly in popularity . . . "Unknown" Ella Mae Morse won the vocalist berth with Jimmy Dorsey's band, and another unsung vocalist, Kay Starr, joined Bob Crosby . . . A new jazz record company, Blue Note, made its appearance. The firm's first records were of boogie woogie as played by Ammons and Lewis . . . Muggsy Spanier was fronting his Ragtime Band, which played several months at Chicago's Sherman Hotel. Included in the band were trombonist Georg Brunis (like Spanier, an ex-Ted Lewis veteran) and clarinetist Rod Cless.

The rediscovered New Orleans trumpeter Bunk Johnson verified the story that Louis Armstrong learned from him and that Louis used to follow him in parades. Johnson recalled that Armstrong was 11 at the time . . . Armstrong played the part of Bottom in a shortlived swing version of *Midsummer Night's Dream*, retitled *Swinging the Dream*. Bud Freeman's Summa Cum Laude Band and singer Maxine Sullivan also were featured in the Broadway bomb . . . Two San Francisco State College sociologists advised girls not to marry musicians.

The World's fairs—one in New York, the other in San Francisco—began using name bands . . . Tenor saxophonists Don Byas and Dick Wilson were featured along with pianist Mary Lou Williams with Andy Kirk's band . . . Under a headline reading, "Hawk Ends Year in Blaze of Glory," record reviewer Barrelhouse Dan commented on Coleman Hawkins' *Body and Soul*: "[It] leaves little doubt as to his superiority on the instrument. Lovely notes, a full, biting, tone, and fantastic ideas pour forth in rapid succession."

Duke Ellington was much in the news. He split with his long-time manager, Irving Mills. He played a 30-day European tour, and bassist Jimmy Blanton, arranger Billy Strayhorn, and tenorist Ben Webster came into his band. There were several articles carrying his byline in *Down Beat*. In one, Ellington "criticized" many of the top bands; all came off rather well at his hands. In another piece, however, Ellington wrote that swing was stagnant and "Nothing of importance, nothing new, nothing either original or creative has occurred in the swing field during the last two years." 

THE '40s *from page 31*

Francisco concert. Kid Ory and trumpeter Mutt Carey also were in Johnson's band . . . Eddie Condon's and Red Norvo's overseas tours for Coca-Cola were canceled.

Memorable Headlines: MAX MILLER TO WIN WAR FIRST, THEN PLAY PIANO . . . MUSICIANS CALLED NON-ESSENTIAL . . . JITTERBUG BITES JUMPING BEAN! . . . IF MUSICIANS ACCEPTED ALL DRINKS OFFERED, THEY'D DIE, SAYS EX-BANDLEADER.

Glenn Miller formed an Air Force dance band. In it were pianist Mel Powell, bassist Trigger Alpert, and

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drummer Ray McKinley . . . Artie Shaw's Navy band, the Rangers, played most of the year in the south Pacific. The band returned to the States late in the year . . . Alvino Rey and his band took day jobs in a war plant and played at night . . . Altoist Willie Smith joined the Navy and formed a big band that was stationed at Great Lakes Training Center . . . Tenorist Al Sears took a band on the USO circuit. He had an all-star sax section: Lester Young, Budd Johnson, and Edgar Sampson . . . Young returned to Count Basie's band in December . . . Benny Goodman played several USO shows gratis.

Fats Waller died aboard a train in Kansas City, Mo., in December. One of his mentors, James P. Johnson, was featured at a memorial concert held at New York's Town Hall three days after Waller's death. Other deaths during the year included former Bix Beiderbecke sidekick, bass saxophonist Min Leibbrook, and veteran Chicago pianist Tiny Parham.

1944

Things were changing in music as the war grew hotter; seeds of change sown in the late '30s and early '40s began to sprout. A small item in *Down Beat* gave notice that Dizzy Gillespie was leading a quintet with bassist Oscar Pettiford and tenorist Don Byas at New York's Onyx Club. Gillespie soon moved across 52nd St. to the Yacht Club and led a group that had Budd Johnson on tenor saxophone. A bit later Coleman Hawkins was working along 52nd St. with a group that included Byas on second tenor, trumpeter Benny Harris, pianist Thelonious Monk, and drummer Denzil Best. During the year, Billy Eckstine led a big band that had among its personnel Gillespie, Charlie Parker, tenorists Gene Ammons and Lucky Thompson, bassist Tommy Potter, and drummer Art Blakey. Howard McGhee played trumpet with the band for a while; his regular job was with Charlie Barnet, however.

A *Down Beat* review of the Eckstine band complimented the singer on his showmanship but added that "not far behind the leader is ever-mugging Dizzy Gillespie. Record collectors have long watched for the ex-Calloway trumpeter's advanced ideas of improvisation. . . Driving force behind the reeds is Charlie Parker, destined to take his place beside Hodges as a stylist on alto sax. . . His tone is adequate, but the individualizing factor is his tremendous store of ideas." The band performed such Gillespie compositions as *A Night in Tunisia* and *Salt Peanuts*.

The Woody Herman Band took on fresh blood in the form of Ralph Burns, Dave Tough (out of the Navy with a medical discharge), Flip Phillips, Marjorie Hyams, Bill Harris, Chubby Jackson, and Billy Bauer . . . Boyd Raeburn's band roared out of the Midwest with such as altoist Johnny Bothwell, trumpeter Sonny Berman, trombonist Earl Swope, and drummer Don Lamond . . . Artie Shaw, medically discharged from the Navy, formed a band that included trumpeter Roy Eldridge, who broke up his own band to join Shaw; pianist Dodo Marmaroso; guitarist Barney Kessel; and drummer Lou Fromm.

On the West Coast, Norman Granz began a series of concerts at Music Town Auditorium. Late in the year, he moved his jam sessions to the Philharmonic . . . Granz also produced a short feature for Warner Bros. movies, *Jammin' the Blues*, featuring tenor saxophonists Lester Young and Illinois Jacquet, trumpeter Harry Edison, guitarist Barney Kessel, and drummers Jo Jones and Sid Catlett.

In a December concert in New York, Pittsburgh pianist Erroll Garner made an appearance. *Down Beat's* New York editor, Frank Stacy, wrote of the pianist: "Garner . . . is already the rage among other hot musicians. Playing four interesting originals, he displayed a fine, unique piano style." . . . An earlier New York concert, sponsored by *Esquire* magazine, featured Louis Armstrong, Red Norvo, Art Tatum, Lionel Hampton, Jack Teagarden, Barney Bigard, Coleman Hawkins, Sid Catlett, Oscar Pettiford, Billie Holiday, and Mildred Bailey.

Gene Krupa, after a short stay with a Tommy Dorsey band that also included clarinetist Buddy DeFranco and pianist Dodo Marmaroso, formed his own band again. Among the personnel was Charlie Ventura on tenor saxophone . . . Tenorist Zoot Sims, along with pianist Clyde Hart, was in a small band led by Bill Harris at Cafe Society before the trombonist joined Herman . . . The Art Tatum Trio, with bassist Slam Stewart and guitarist Tiny Grimes, was the highest paid group on 52nd St. at \$1,000 a week . . . Pianist Bud Powell made his first recordings, with Cootie Williams . . . Georgie Auld led a big band that included Howard McGhee at one time.

Lester Young and Jo Jones were drafted and were replaced in the Count Basie Orchestra by Lucky Thompson and Shadow Wilson, respectively . . . Sam Donahue took over leadership of the Rangers when Artie Shaw was discharged . . . Bud Freeman led an Army combo in the Aleutian Islands.

Clarinetist Hank D'Amico left the CBS staff with the comment: "CBS has room for only one genius at a time, and the current one is Raymond Scott." In the band that played for Scott's daily afternoon program were tenorist Ben Webster, trumpeter Charlie Shavers, trombonist Benny Morton, drummer Specs Powell, guitarist Tony Mattola, and bassist Israel Crosby... Mildred Bailey began a CBS series that featured such luminaries as Teddy Wilson and Red Norvo... Eddie Condon had a regular Saturday afternoon program that featured most of the men he was associated with in his early days in Chicago and in the '40s in New York... Orson Welles hired trombonist Kid Ory, trumpeter Mutt Carey, clarinetist Jimmie Noone, and drummer Zutty Singleton for his regular broadcasts... Stan Kenton regularly played the Bob Hope radio show.

Benny Goodman broke up his band in a who's-working-for-whom dispute with his booking agency, Music Corp. of America. "They think I'm working for them," said the clarinetist. Later in the year Goodman fronted a quintet that included Teddy Wilson and Red Norvo in the Broadway show *The Seven Lively Arts*... Drummer Cozy Cole also was a feature of a Broadway production, *Carmen Jones*.

Glenn Miller, then a major in the Air Force, was lost on a flight from England to France... New Orleans clarinetist Jimmie Noone and veteran drummer O'Neil Spencer died in 1944, as did pianist Bob Zurke and clarinetist Rod Cless.

1945

With the war ended, musicians returning to civilian life found the jazz world split. One faction believed that the only real jazz was the type created by men who were among the pioneers of the 1920s and earlier; the opposition held that the music of the day, as played by Dizzy Gillespie and Charlie Parker and the big bands of Stan Kenton, Woody Herman, and Boyd Raeburn, was the only jazz worthy of consideration. Some middle-of-the-roadsers searched for a new name to encompass all the music's styles; among names considered were swazz and jing.

Those in support of older jazz were heartened when Bunk Johnson came out of the Louisiana rice fields to play his trumpet in New York and Boston. Of his first New York appearance, writer Ralph Gleason commented in *Down Beat*: "I think it's the best jazz I've heard in New York, bar none." In Boston, Johnson played with an-

other New Orleans veteran, Sidney Bechet. Later in the year, Johnson brought his own band into the Stuyvesant Casino. In the band were clarinetist George Lewis, trombonist Jim Robinson, bassist Alcide (Slow Drag) Pavageau, and drummer Baby Dodds... In Los Angeles, Kid Ory's band of veterans was doing good business... Eddie Condon had such a following that he opened at a New York club that bore his name.

But it was bop—or rebop, as it was then called—that gained the greater favor with young musicians. A *Down Beat* columnist wrote: "Highlight on

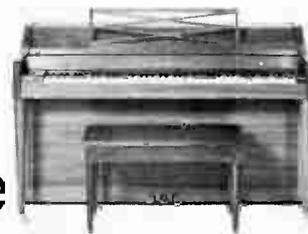
52nd St. is Charlie Parker and his combo... Parker's great alto, complemented by drummer Stan Levey, Sir Charles Thompson on piano, bassist Leonard Gaskin, tenor man Dexter Gordon, and Miles Davis on trumpet, cannot be outranked by the many other outstanding attractions on the street." But promoter Norman Granz, visiting New York, said, "Jazz in New York stinks! Even the drummers on 52nd St. sound like Dizzy Gillespie."

A shortlived organization called the New Jazz Foundation put on a couple of New York concerts that featured Gillespie (and, on the second, Parker



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too), but many of the announced performers did not show. The trumpeter and altoist also worked together on 52nd St. during the year. At one point, Gillespie took a big band on a Southern tour; the show he played for was called Hepsations of 1945. In December the trumpeter took a group that included Parker, vibraharpist Milt Jackson, pianist Al Haig, bassist Ray Brown, and drummer Stan Levey to play at Billy Berg's in Los Angeles.

Gillespie also was in the brass section of Boyd Raeburn's band for a while. So was trombonist Trummy Young and trumpeter Benny Harris. The band's featured altoist, Johnny Bothwell, left during the year and formed his own big band that included in its personnel trumpeter Harris and tenorist Allen Eager . . . Benny Goodman, after working with a sextet, put together another big band, as did Roy Eldridge upon leaving Artie Shaw. Tenor sax man Stan Getz was in the Goodman band . . . Former Goodmanite Jess Stacy tried the big-band scene; his wife, Lee Wiley, was the vocalist . . . Buddy Rich left Tommy Dorsey to lead a band that was financially backed by Frank Sinatra.

But the hottest big bands were those of Kenton and Herman. Kenton had among his personnel such as bassist Eddie Safranski; singer Anita O'Day left and joined Gene Krupa's band, but her replacement, June Christy, rapidly gained favor among Kenton fans. Herman's band was highly successful in concerts, but there were personnel shifts during the year; drummer Dave Tough's leaving was the most notable, but Don Lamond proved a worthy successor. Booking agent Joe Glaser accused Herman of stealing Lionel Hampton's ideas; the Hampton band's booker's charges were called ridiculous by Herman's manager. *Down Beat's* New York editor Frank Stacy called the Herman Herd the best white band in the field.

The jazz concert business really got underway during the year, with almost every jazz star featured at one or another. *Down Beat* presented the Duke Ellington Orchestra at a capacity-audience concert in Chicago's Opera House. A portion of the concert was broadcast, and Ellington dedicated portions of *Black, Brown, and Beige* and *Mood Indigo* to the memory of Franklin D. Roosevelt, who died a few days before the concert. The Ellington band also was heard on weekly Saturday afternoon broadcasts for the Treasury Department . . . Mildred Bailey's CBS show was canceled . . . Elliott Lawrence's Philadelphia studio band gained a following with weekly broadcasts and went on the road.

Trumpeter Red Rodney was in the band.

Lester Young was released from the Army and worked on the West Coast . . . Pianist Mel Powell, a civilian once more, said he wanted to study music with Paul Hindemith at Yale, but he took the piano job with Benny Goodman's band. Powell did study with Hindemith later and began a composing-and-teaching career . . . Ray Bauduc came out of service and formed a big band, which was managed by his Bob Crosby and Army mate, Gil Rodin.

Composer Heitor Villa-Lobos chastised those who thought the only "good" music was classical. Said the composer: "Jazz, for me, may not be the sea, but it is the waves of the sea." . . . Writer Gertrude Stein, after hearing a Paris concert by a jazz contingent from Glenn Miller's Air Force band, said, "Jazz . . . is tenderness and violence."

Those who died during the year included songwriter Jerome Kern, pianist-composer Richard M. Jones, trombonist Jack Jenney, and pianists Nat Jaffe, Teddy Weatherford, and Clyde Hart.

1946

The year started great. Billie Holiday drew a full house and high praise for her first solo concert, which took place at New York's Town Hall. The *Down Beat* reviewer said it "was an event to go down in jazz history." Woody Herman's roaring band gave a packed-house concert at Carnegie Hall in March. The band premiered two works: Igor Stravinsky's *Ebony Concerto*, written especially for the band, and Ralph Burns' *Summer Sequence*. The reaction to the non-Stravinsky portions of the program was enthusiastic, but listeners expressed mixed opinions about *Concerto*. *Down Beat's* Mike Levin felt it had, in general, as much relation to jazz as any other Stravinsky work.

Writer Mort Schillinger wrote at length on Dizzy Gillespie. Said Schillinger: "Never before in the history of jazz has so dynamic a person as Dizzy Gillespie gained the spotlight of acclaim and idolization. . . . few musicians have escaped the aura of Dizzy's music. . . . But the fad of copying Dizzy unfortunately has not stopped with his music; followers have been trying to make themselves look and act like Dizzy to boot." When the trumpeter later was asked why he wore a goatee, he answered, "Nothing faddish about it. First, it gives my lips strength. . . . It's protection too. Can't afford to have a razor get too close to these chops."

Gillespie returned to New York from his California sojourn to Billy Berg's—an unsuccessful engagement—and opened on 52nd St. with a group that included baritonist Leo Parker. The trumpeter later formed a 17-piece band. Gillespie's California fellow-traveler, Charlie Parker, remained on the coast; later in the year he suffered a nervous breakdown and was committed to Camarillo State Hospital for treatment.

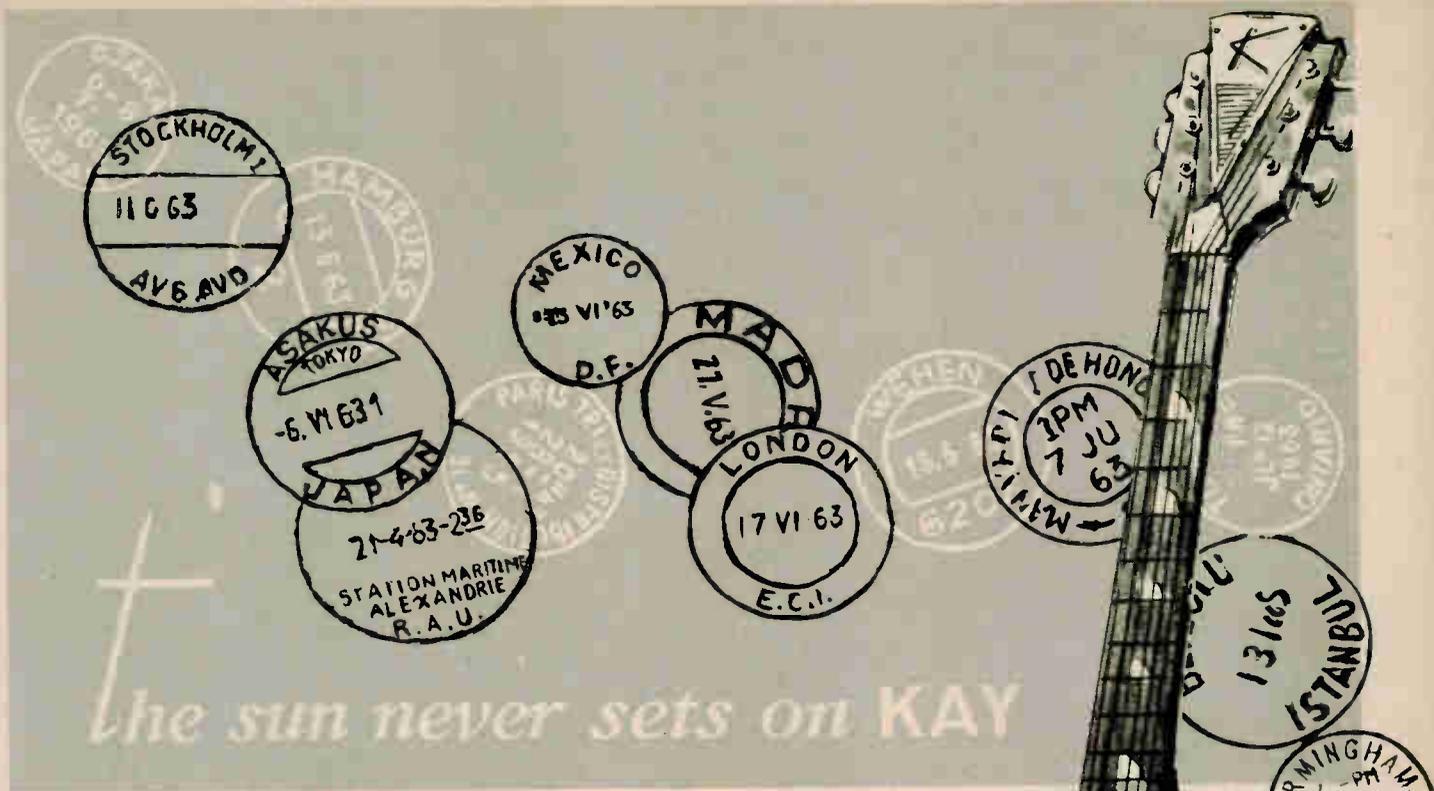
Duke Ellington and his band were accused by young musicians of being not what they used to be. The leader shot back: "My band is not slipping! . . . The band has matured and taken directions as advanced, relatively, as those it has taken in the past. . . . They may be different, but they're as good as any group I've had." . . . Reed man Otto Hardwicke, a 20-year man with Ellington, left the band and was replaced by Russell Procope. Rex Stewart also left and worked with his own group and Norman Granz' Jazz at the Philharmonic.

Woody Herman, evidently piqued with some men in his band, said, "Sidemen used to worry about two things, whether they were playing the kind of music they like to play, and whether the leader was laying sufficient loot on them at the end of the week. Today many of them worry about their *billing*, their spot in the show, and, so help me, the color of the spotlight that hits them when they solo!" Herman broke up his band at the end of the year.

Nor was all quiet on the Dixieland front. Dave Tough, playing drums with the band at Eddie Condon's club, answered hotly when asked why young musicians were not interested in playing older styles of jazz. Tough was quoted as saying, "Dixieland jazz used to be revolutionary stuff. But now it's just straight-Republican-ticket kind of music." There was some comfort to be had in his present job, according to Tough, when the band played tunes other than the Dixieland standards. Condon answered in the next *Down Beat*: "Dave's been on too many sad kicks playing with the big name bands. He's gotten into a negative frame of mind. No matter what he plays now, he says, 'I don't like it!'"

Nick Rongetti, proprietor of Nick's in Greenwich Village, died. So did Ellington's trombonist Joe (Tricky Sam) Nanton and blues singer Mamie Smith.

Mike Levin went overboard for accordionist Joe Mooney's quartet, which Levin called "the best rehearsed and most perfectly disciplined crew I have ever heard." . . . Claude Thornhill formed a big band; Gil Evans was



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doing most of the arranging for it. *Down Beat* called it one of the best bands in a long while but pointed out it needed proper managerial handling . . . The film *New Orleans* was being made in Hollywood. Starred were Louis Armstrong and Billie Holiday . . . Pianist Lennie Tristano, who had drawn much attention with his work in Chicago, moved to New York and made his first records . . . Guitarist Django Reinhardt toured the United States with Duke Ellington.

Earl Hines recovered from an auto accident that left him temporarily blind . . . Shelly Manne joined the thundering Stan Kenton Band, which added a fifth trombone . . . At one point during the year there were 350 record companies, many of them issuing jazz.

But business conditions at year's end were so bad for big bands that many folded, though most of the name bands managed to stay afloat, at least for a while. One name who didn't was Jack Teagarden; he threw in the towel in December.

1947

By the beginning of spring, Tommy and Jimmy Dorsey, Buddy Rich, and Stan Kenton were bandless. The Dorseys, however, gained popularity when a Hollywoodized film biography, *The Fabulous Dorseys*, was shown around the country. Rich joined Norman Granz' Jazz at the Philharmonic. The most dramatic breakup was Kenton's. The leader had been warned by his doctors that he needed rest, but he continued on the road. Kenton later told a *Down Beat* reporter that he was driving from one date to the next, and "I hit a small town in Arkansas early in the morning. Some guys were sawing and hauling wood. It looked nice. . . . I applied for work and was turned down." It was this incident, Kenton said, that decided him to dissolve his band and follow the doctors' orders.

A depressing 1947 note was the rising number of narcotics addicts in the music business. For the first time, there was frank discussion of the evils of narcotics in *Down Beat*. In May, Billie Holiday was arrested for possession of heroin. She related in *Down Beat* how, whenever her career took an upturn, something would happen to darken the picture. "I was trying to go straight," she said. "It just seems I have a jinx over me." Miss Holiday was convicted and sentenced to serve a year and a day in prison.

There were bright spots in the year, however. Boyd Raeburn's 30-piece band was successful on a road tour, and Ray McKinley's orchestra was

well received. *Down Beat's* Mike Levin wrote that McKinley's band, with its Eddie Sauter arrangements, played "the most interesting dance music in the business." . . . Art Tatum and the King Cole Trio had successful tours . . . And by mid-year 52nd St. and Chicago were jumping with small jazz groups . . . Jazz, Ltd., opened in Chicago with Doc Evans' band in residence.

Bop continued to attract the energies of most young jazzmen. Charlie Parker was released from Camarillo and worked on the West Coast before returning to New York, where he, Dizzy Gillespie's big band, and Ella Fitzgerald were a rousing success at Carnegie Hall's first bop concert. The Gillespie band premiered John Lewis' *Toccata for Trumpet* and George Russell's *Cubano Be* and *Cubano Bop* . . . Meanwhile, back on the West Coast, such bop-influenced musicians as Stan Getz, Dodo Marmaroso, Barney Kessel, Wardell Gray, Herbie Steward, and Don Lamond were working in various bands . . . In New York, guitarist Bill DeArango's quintet featured 22-year-old Terry Gibbs on vibes. In writing about Gibbs, Levin said, "Here is a bopper with flowing ideas, good taste, long phrases, developed solos, a swinging beat, and complete harmonic conception." . . . Trombonist-composer Bill Russo rehearsed an experimental jazz band in Chicago . . . And in reviewing Lennie Tristano's first records, pianist Lou Stein wrote, "Lennie is a prophetic figure in jazz today."

When asked, "What is bebop?" by *Down Beat* staffer Bill Gottlieb, Howard McGhee answered, "It's the younger generation's idea of the right way to play." Dizzy Gillespie said it was "a way of phrasing and accenting. . . . And lots of flatted fifths and ninths. There's lots more to it. But I can't think of what." Charlie Parker replied that it was "advanced popular music."

Rudi Blesh, whose book *Shining Trumpets* was lambasted in *Down Beat* and whose weekly radio program *This Is Jazz* was taken over the coals, was accused by three New Orleans jazzmen who played his show of trying to tell them how they should play and of attempting to corner the New Orleans jazz market. Other old-timers rushed to his defense, but the program left the air soon thereafter.

Drummer Dave Tough left Eddie Condon's band in a huff because cornetist Wild Bill Davison and trombonist Georg Brunis were hired. Later Davison called Tough "little bludgeon

foot" and "the Dizzy Gillespie of the cymbals."

Deaths during the year: Sonny Berman, Fate Marable, Jimmie Lunceford. Eddie Wilcox and Joe Thomas fronted the Lunceford band.

Charlie Mingus was one of the two bassists in Lionel Hampton's band . . . Lee Konitz was playing alto with the Claude Thornhill Band . . . Miles Davis was with Billy Eckstine's band.

Louis Armstrong formed a small band with Jack Teagarden, Sid Catlett, and Barney Bigard included; the band was highly successful everywhere it played . . . Rex Stewart toured Iceland, and Bud Freeman flew down to Rio for an engagement. It was announced that Dizzy Gillespie would tour Europe with his big band in 1948 . . . Buddy Rich left JATP and joined Tommy Dorsey, who reorganized his band for a fall tour. Later, Rich formed his own big band again . . . Jimmy Dorsey formed another band but disbanded before the end of the year.

Woody Herman and Stan Kenton unveiled new bands in the fall. Kenton's had old hands such as Eddie Safranski and Shelly Manne on board, but Herman's was essentially a new concept—the *Four Brothers* band.

Herman had said earlier, when he was first forming the band, "any boppers who can really blow, let me know. I love 'em." He got them: Stan Getz, who earlier in the year was working with the Butch Stone Band in Hollywood; Jack Sims, known intimately as Zoot; Herbie Steward, who was with Getz in the Stone band; and Serge Chaloff, among them.

1948

There was a growing number of jazzmen playing engagements in Europe; most found the continent much to their liking. Early in the year, bassist Chubby Jackson returned from a tour of Sweden (vibist Terry Gibbs and trumpeter Conte Candoli were members of his group) and took out after those who said jazz was dead. Jackson said such talk was heard too often and that the public believed it, and thus business was hurt. He predicted a migration of musicians to Europe. He, however, remained here, at one point leading a group made up of himself, trumpeter Howard McGhee, trombonist Bill Harris, tenor saxophonist Georgie Auld, pianist Lou Levy, and drummer Shelly Manne (who had left Stan Kenton, saying he felt as if he had been chopping wood

after he finished a job with the band). By year's end, Jackson was back with Woody Herman's band.

Louis Armstrong was the star of a jazz festival at Nice, France. While he was there, he commented on the current U.S. jazz scene, saying the boppers were the ones who caused 52nd St. clubs to use strippers in place of jazz, because no one could understand the music played by the bop bands . . . Duke Ellington played in Paris but not with his band; only singer Kay Davis and trumpeter-violinist Ray Nance were with him on the trip.

Dizzy Gillespie called for young musicians to learn music better. "Too many people take this bop rage as a lark," the trumpeter said. "There's a lot of publicity. . . . But too many kids studying music are letting it blind them. . . . If the kids get so hip they frown on everything that isn't out-and-out bop, we're going to wind up with a sad bunch of musicians 10 years from now. They have to learn all their rudiments." After a sometimes harrowing European tour, Gillespie and his big band returned to this country. In San Francisco, Ralph Gleason reviewed the band enthusiastically, concluding that it was "a Class A

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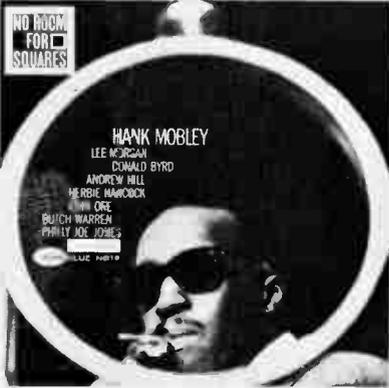
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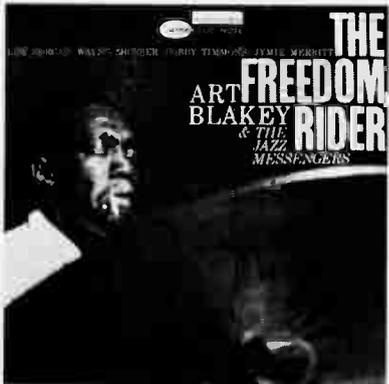
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band even if you don't like bop. And if you do like it, it's the band to end all bands."

One musician who showed a growing fondness for bop was Benny Goodman. He formed a septet that during its short life included a second clarinetist, Stan Hasselgard (who came here from Sweden in 1947 and who was killed in an auto accident late in 1948); Wardell Gray, tenor saxophone; Red Rodney, trumpet; Billy Bauer, guitar; and Teddy Wilson, piano. Goodman later formed a big band; Gray and trumpeter Doug Mettome were in its ranks.

Goodman's onetime arranger, Fletcher Henderson, took a stern view of bop. "Of all the cruelties in the world, he said, "bebop is the most phenomenal. Of course, I don't know what bebop is, but it isn't music to me." Henderson was on tour with singer Ethel Waters at the time. . . . Jimmy Dorsey tried to strike a happy medium by hiring both boppers and Dixielanders for his new band.

Stan Kenton called jazz neurotic, holding that this was a neurotic age and that jazz, as an art, reflected it. During the course of a long *Down Beat* interview, Kenton said: "Jazz will dominate and swallow up classical music as we know it at present. . . . [There will be] a merger of the elements found in our music and that scored by such men as Stravinsky, Milhaud, Prokofiev, and Hindemith." When he was asked if his band was good for dancing, he answered, "Definitely not. . . . The greatest dance band in the country is Lombardo." And later, "What's wrong with Louis Armstrong is that he plays without any scientific elements in his playing." And, "Bop will make Stravinsky the biggest thing in the country." He was asked his opinion on the use of string sections by big bands. "A thrilling sound," he replied, "but not for jazz and jazz bands. Certainly not ours." At the end of the year Kenton said he was quitting the band business and would set up a string of "class spots" where jazz could be heard in proper setting.

Kenton's publicity department had hung the term "progressive jazz" on his band; Woody Herman objected to the phrase. "Everyone talks 'progressive jazz'. It's meaningless. . . . In its arranged form, jazz to them has become very mathematical." There evidently was nothing mechanical about Herman's band, judging by Mike Levin's review of its performance: "The reeds, paced by [baritone saxophonist] Serge Chaloff and Stan Getz'

hard-tone, staccato tenor ideas, not only were loaded with ideas, but also had a unity of conception which gave their playing a wonderful rhythmic smack . . . you have to go back to 1938 and Count Basie's opening at the Famous Door to find a parallel example of a band selling its personal enthusiasm about playing to the customers as this one does."

Billie Holiday returned to public performance with a warmly received Carnegie Hall concert . . . Some musicians were readying themselves for television. Eddie Condon had a regular program on the growing medium . . . The Royal Roost, located on New York's Broadway, became the place to go. The music policy was bop. . . . *Down Beat* was sold by Glenn Burrs to John J. Maher; Burrs remained as publisher . . . Coleman Hawkins and Charlie Parker were sometimes members of Jazz at the Philharmonic . . . Columbia was ready to release 33 $\frac{1}{3}$ -rpm records but held off until 1949.

A gigantic Dixieland jubilee drew 8,000 customers in Los Angeles . . . Thelonious Monk recorded for Blue Note, and the cry went up that the legendary pianist was at last getting a break. A different cry was heard from *Down Beat's* record reviewers, who were not taken with the records . . . Ben Webster returned to Duke Ellington for a short stay . . . Trummy Young settled in Hawaii.

Dave Tough, ill for some time, died after falling on a street in Newark, N. J. . . . New Orleans trumpeters Mutt Carey and Kid Shots Madison died within a few weeks of each other . . . Bandleader Jan Savitt, singer Red McKenzie, former Fletcher Henderson drummer Kaiser Marshall, and Latin drummer Chano Pozo also died.

1949

There was an upsurge of traditional jazz in the United States, but bop held the center of the stage. In an interview with *Down Beat's* John S. Wilson and Mike Levin, Charlie Parker said, "Bop is no love-child of jazz. . . . bop is something entirely separate and apart" from the jazz tradition. "It's just music. It's trying to play clean and looking for the pretty notes." The altoist said there was a possibility that bop would become atonal and that the music was just beginning to find itself. Parker said that bop was small-band music and couldn't be played too well by a big band. "That big band is a bad thing for Diz," he said about Dizzy Gillespie. "A big band slows anybody down because you don't get

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a chance to play enough." Parker also commented on records he made in 1946, while he was in California: "Bird Lore and Lover Man should be stomped into the ground. I made them the day before I went to the hospital [Camarillo State]. I had to drink a quart of whisky to make the date."

Gillespie, in another interview, said he thought Parker was wrong about bop and jazz. "Bop is an interpretation of jazz," the trumpeter said. "It's all part of the same thing. . . . The trouble with bop as it's played now is that people can't dance to it. They don't hear those four beats. . . . I want to make bop bigger. I think George Shearing is the greatest thing to happen to bop in the last year." Gillespie referred to the strong popular appeal enjoyed by pianist George Shearing's quintet (Marjorie Hyams, vibraharp; Chuck Wayne, guitar; John Levy, bass; and Denzil Best, drums).

Charlie Ventura received a build-up by his recording company; Ventura's group, it was said, played bop for the people. But by the end of the year, the tenorist said bop was dead . . . And for dancing, there was a new Artie Shaw band being put together. The clarinetist said, "If they want *Begin the Beguine*, I'll even play that. But I want to play something for kicks too."

Louis Armstrong, after playing in Europe, attacked bop, calling it "ju-jitsu music." He said it was "nothing but mistakes. Those kids come to a passage they don't dare tackle, so they play a thousand notes to get around it. . . . Bop is ruining music. . . . Playing bop tears a kid's lips apart in two years." Armstrong, however, did have a good word for Gillespie: "With Dizzy, it's a business."

Lennie Tristano and altoist Lee Konitz were gaining wide attention. In a review of Tristano's *Subconscious Lee*, *Down Beat's* Tom Herrick pointed out that Konitz "plays a couple of choruses with the freedom of expression and mastery of fourth-dimensional harmony that he could only hint at in his days with Thornhill band." . . . George Shearing commented on Tristano: "He is revolutionizing bop, is a pioneer. . . . Lennie could never be happy compromising as I am doing."

Miles Davis' first nonet records were released by Capitol. Mike Levin, in reviewing *Godchild*, said the group's sound was "far mellower than many bopped sounds. . . ." In 1949 Davis also played a jazz festival in Paris, France, along with Charlie Parker, Kenny Dorham, Oscar Pettiford,

Jimmy and Marian McPartland, Max Roach, Sidney Bechet, Tadd Dameron, Don Byas, Kenny Clarke, James Moody, Hot Lips Page, Tommy Potter, and several French musicians.

In an interview, Lester Young said, "The trouble with most musicians today is that they are copycats. . . . You have a model, or a teacher, and you learn all that he can show you. But then you start playing yourself." . . . Tenorist Brew Moore, later in the year, said, "Anybody who doesn't play like Lester is wrong."

Louis Armstrong was chosen King of the Zulus for New Orleans' annual Mardi Gras parade . . . Roy Eldridge rejoined Gene Krupa's band . . . Billy Berg's club in Los Angeles closed, but two new clubs opened in New York—Birdland and the Village Vanguard . . . Two clarinetists, Buddy DeFranco and Tony Scott, fronted groups in New York; DeFranco had guitarist Tal Farlow; Scott featured pianist Dick Hyman and drummer Irv Kluger . . . Gerry Mulligan joined Elliot Lawrence's band, for which he had been arranging.

Two New Orleans veterans died during the year: trumpeter Willie (Bunk) Johnson and clarinetist Big Eye Louis Nelson. Another New Orleansian, clarinetist Irving Fazola, died of a heart attack. Clarinetist Danny Polo died in Chicago, and tenor saxophonist Herbie Haymer was killed in a car crash. And folk singer Leadbelly died.

Down Beat ran a contest to find a word to describe the music of the day. Judges selected Esther Whitefield's entry—"crewcut"—as the winner. Miss Whitefield said she hit upon the word because it was "symbolic of youth . . . naturalness and complete freedom of expression—so typically American." The judges, in naming the winner, said that none of the words submitted in the contest could replace "jazz," in their opinion. . . . There was a battle between record companies that supported 33 $\frac{1}{3}$ rpm and those championing 45 rpm . . . Chubby Jackson organized a big band, and Columbia recorded it . . . Mike Levin called for Duke Ellington to disband before the leader's reputation became shredded. Several prominent figures jumped to Ellington's defense, and the leader himself said he appreciated Levin's criticism, but nonetheless, he liked the sound of his band and intended to keep going . . . A young Canadian pianist, Oscar Peterson, appeared with Norman Granz' Jazz at the Philharmonic concert at Carnegie Hall.





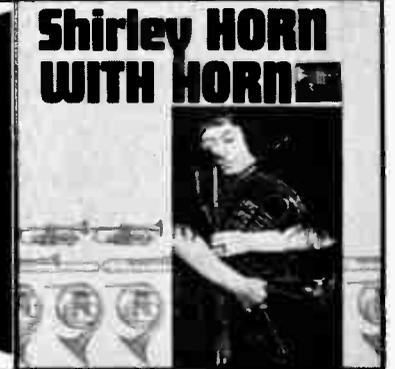
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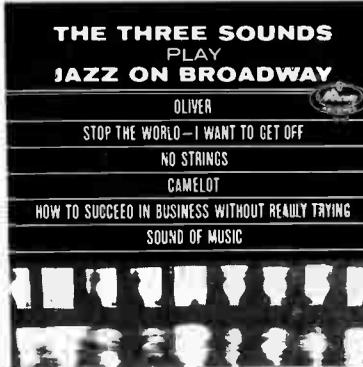
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THE '50s from page 42

and bandleader Henry Busse also were on the year's death list.

1956

With the release of *The Benny Goodman Story* early in the year, Goodman formed a big band to go on the road. In a *Down Beat* interview about the old days, the clarinetist said, "When people ask for a return to the swing era, I wonder if they realize what they're asking for. Would they really want to hear *all* the bands that were around then? There was a lot of pretty bad music in that period too."

Another important figure in the swing era, Lester Young, commented on the 1956 jazz scene, a time when many young tenor saxophonists were displaying a debt to his manner of playing. "Have any of the youngsters come up to me and said anything about my having influenced them?" he asked rhetorically. "No, none have." Later in the interview, Young advised musical tyros: "A musician should know the lyrics of the song he plays too. That completes it. Then you go for yourself. . . ." He also told of learning to play jazz by playing with records, particularly those made in the '20s by saxophonist Frankie Trumbauer (whom he cited as his main influence) and cornetist Bix Beiderbecke. "Some of the records I used to play with," Young said, "were *Singing the Blues*, *A Good Man Is Hard to Find*, and *Way Down Yonder in New Orleans*. I have got big eyes for Bix."

Another current trend was funky jazz. One of its leading exponents, Horace Silver, was a vital member of a recently formed group—the Jazz Messengers—made up of himself, Art Blakey, drums; Kenny Dorham, trumpet; Hank Mobley, tenor saxophone; and Doug Watkins, bass. "I don't think a person should deliberately play funky," Silver said. "You should play how you feel. If it's in you to be funky, then it's in you." Silver later broke away from the Messengers and formed his own quintet.

Another pianist, Thelonious Monk, was gaining critical accolades. In an interview with *Down Beat's* Nat Hentoff, Monk disparaged some recent jazz records as sounding weird intentionally. "When you sit there and the music comes out weird, that's different." Later he said, "Some people say I haven't enough technique. Everybody has his own opinion. There is always something I can't express that I want to. It's always been that way and maybe always will be."

Stan Kenton played England in exchange for Ted Heath's tour of the

United States . . . Chet Baker played seven weeks in a Milan, Italy, club, and Gerry Mulligan toured parts of Europe, as did the Jazz at the Philharmonic show, which sold out the house practically everywhere it played.

But the big international jazz news was Dizzy Gillespie's highly successful tour of the Middle East and parts of the Balkans for the State Department. Fronting a big band assembled for him by Quincy Jones, Gillespie gained innumerable friends for the United States. Later in the year, he repeated his success for the government on a tour of Latin America. In December, Benny Goodman set sail for the Far East for the government.

German jazz pianist Jutta Hipp opened in New York . . . Korean pianist Toshiko Akiyoshi was studying in Boston and playing at local clubs . . . Austrian pianist Friedrich Gulda, well-known as a concert performer, worked as a jazzman at Birdland.

Duke Ellington's band—tenorist Paul Gonsalves in particular—broke up the Newport Jazz Festival with *Diminuendo and Crescendo in Blue* . . . Buddy Rich decided first to be a song-and-dance man and then the drummer with Harry James 10-piecer in Las Vegas . . . Boyce Brown, noted in the '30s for his Chicago-style alto, took his vows as a lay brother in the Servite order of the Roman Catholic Church; his new name was Brother Matthew . . . *Down Beat* thought it heard the rumblings of a new popular music trend: folk singing . . . Charles Suber replaced Norman Weiser as *Down Beat's* publisher.

John Coltrane had joined Miles Davis' quintet, replacing Sonny Rollins, who had taken Harold Land's tenor position with the Max Roach-Clifford Brown Quintet. In mid-year trumpeter Brown and the group's pianist, Richie Powell, were killed in a car crash . . . J.J. Johnson and Kai Winding decided to go their separate ways . . . Ray McKinley formed a Glenn Miller style of dance band.

Louis Armstrong was featured in the film *High Society*, which starred Bing Crosby, Grace Kelly, and Frank Sinatra. Armstrong and his group toured England later in the year; it was the trumpeter's first visit there since 1934 . . . Count Basie's band did a six-week European tour.

Music Inn, Lenox, Mass., was the scene of much jazz activity during the summer. Several groups were heard in concert . . . Altoist Art Pepper returned to playing after a 20-month absence . . . Maynard Ferguson opened at Birdland with what he called his "dream band" . . . The first New York

64

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Jazz Festival was held at that city's Randall's Island.

Art Tatum and Tommy Dorsey died within weeks of each other. Both received extensive praise in *Down Beat* from members of the music profession . . . Saxophonist Frankie Trumbauer and saxophonist-vibraharpist Adrian Rollini also died in 1956.

1957

There was a growing concern being shown by jazzmen for "roots." Two of the year's most talked-about jazz groups, the Jimmy Giuffre 3 and the Modern Jazz Quartet, were exploring the use of folk-music motifs in jazz. The MJQ's John Lewis said, "We have to keep going back into the gold mine. I mean the folk music. The blues and things that are related to it. Even things that may not have been folk to start but have become kind of folk-like . . . Like some of Gershwin's music and James P. Johnson's."

Thelonious Monk, listening to a playback of his piano at a recording session is reported to have said, "Well, that sounds like James P. Johnson." . . . Woody Herman commented on Milt Jackson's knowledge of old songs: "I thought I knew songs, but he goes back 25 years before me, and he's young. He can always work at the Palmer House, so he doesn't have to worry about the MJQ."

A school of jazz was instituted at Music Inn, Lenox, Mass. Dizzy Gillespie, members of the Modern Jazz Quartet, and Oscar Peterson were among those on the faculty. The three-week course in jazz practice and theory was under the direction of John Lewis . . . Miles Davis and Gil Evans collaborated on a critically acclaimed recording, *Miles Ahead*. It was the first Davis-Evans effort since the Davis nonet records in 1949.

Stan Gtez announced his intention of studying medicine. "I'm just not able to cope with all the hassels that go with being a jazz player." . . . The American Cancer Society used jazz in its campaign to raise research funds. A spokesman for the organization explained, "Jazz is an expression of life; it is representative of what is most alive in us. Cancer represents that which is most destructive."

An indication of the growing acceptance of jazz as a serious art form was Brandeis University's program of commissioning jazz and jazz-oriented compositions. The \$350 commissions were awarded to Jimmy Giuffre, Charlie Mingus, George Russell, Milton Babbitt, Gunther Schuller, and Harold Shapero. The works were premiered at the university's Creative Arts Festival . . . Bill Russo taught

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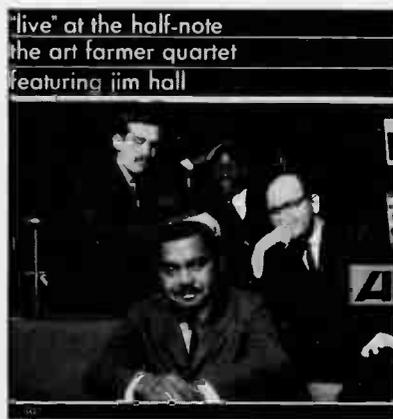
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Ballroom operators credited an upsurge in their business to the television exposure accorded big bands . . . Bobby Troup's *Stars of Jazz*, emanating from Los Angeles, featured many top jazzmen . . . CBS, on its *Odyssey* program, devoted an hour to a documentary film tracing the musical prehistory of jazz through the work of rural Southern singers and musicians . . . Robert Herridge's *Sound of Jazz* was telecast late in the year.

Jimmy Dorsey, baritone saxophonist Serge Chaloff, Chicago guitarist Dick McPartland, bassist Walter Page, and altoist Ernie Henry died during the year.

1958

The jazz scene was a many-splendored thing. Two of its main currents were funky jazz and what was to be known as Third Stream music.

The streamers got a lift with the release of John Lewis' *European Windows*, recorded in Europe with the Stuttgart Symphony Orchestra . . . Aaron Copland pointed out that serious jazz composers sometimes became pretentious, but he did like some. Said the composer: "I heard a Charlie Mingus piece at Brandeis—he builds up a sense of excitement and freedom. I found it difficult to differentiate between the writing and improvised portions of his work. He is incredible." Copland went on to say, "I don't think jazz will be a direct influence on composers from the other side of the fence. Now, however, there will be an interest in jazz, instead of an unconscious borrowing from it. Composers, I hope, will grow up with jazz and use it."

The growth of funk caused comment. Writer Barry Ulanov lamented, ". . . yesterday's cool jazzman has become today's funky one." And Stan Kenton, when asked his opinion on the trend toward funk, answered, "Today, the fans are returning to jazz that

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A continuing form of jazz was hard bop, at one time known as East Coast jazz. Critics used terms such as angry tenors to describe some of the practitioners' work, particularly John Coltrane's. "If it is interpreted as angry," Coltrane said about his music, "it is taken wrong. The only one I'm angry at is myself when I don't make what I'm trying." . . . Another influential tenorist, Sonny Rollins, was playing with only bass and drums, and evidently the worry of keeping the group working and taking care of business matters was getting him down. "I feel I just want to get away for a while," Rollins said. "I think I need a lot of things. One of them is time . . . time to study and finish some of the things I started a long time ago. . . . My ultimate goal is unaccompanied tenor."

And from the West Coast came a cry soon to be heard throughout jazz—the sound of Ornette Coleman's alto saxophone. His first record was released in 1958, and the first critic to hear him, *Down Beat's* John Tynan, reviewed the record. "Coleman's playing suggests an intense desire to do to jazz what Charlie Parker did in the middle '40s," Tynan's review began. "But wanting isn't having—and Coleman is far from being a reincarnation of Parker."

Stan Kenton tried an experiment early in the year: he leased the Rendezvous Ballroom in Balboa, Calif., as a home base for his band. The venture failed . . . Eddie Condon moved his Greenwich Village club to mid-Manhattan . . . The Savoy Ballroom closed its doors forever.

Overseas markets continued to attract U.S. jazzmen. The World's Fair at Brussels, Belgium, featured several jazz artists during its run: the Benny Goodman Band, Sidney Bechet, Buck Clayton, Vic Dickenson, Dizzy Gillespie, Roy Eldridge, and Ella Fitzgerald, among others . . . Jack Teagarden went on the Far Eastern road for the State Department . . . Dave Brubeck toured the Middle East and India for the government after he and his quartet crashed the Iron Curtain to play in Poland . . . Duke Ellington took his band to tour England for the first time since 1933 . . . Erroll Garner was a hit in France, where he received assorted plaques and honors from such notables as Jean Cocteau and Brigitte Bardot.

The American Federation of Musicians had a merry year. Dissidents among Los Angeles' studio musicians set up their own union—Musicians Guild of America—with Cecil Read as president. The organization won the right of being the bargaining agent for

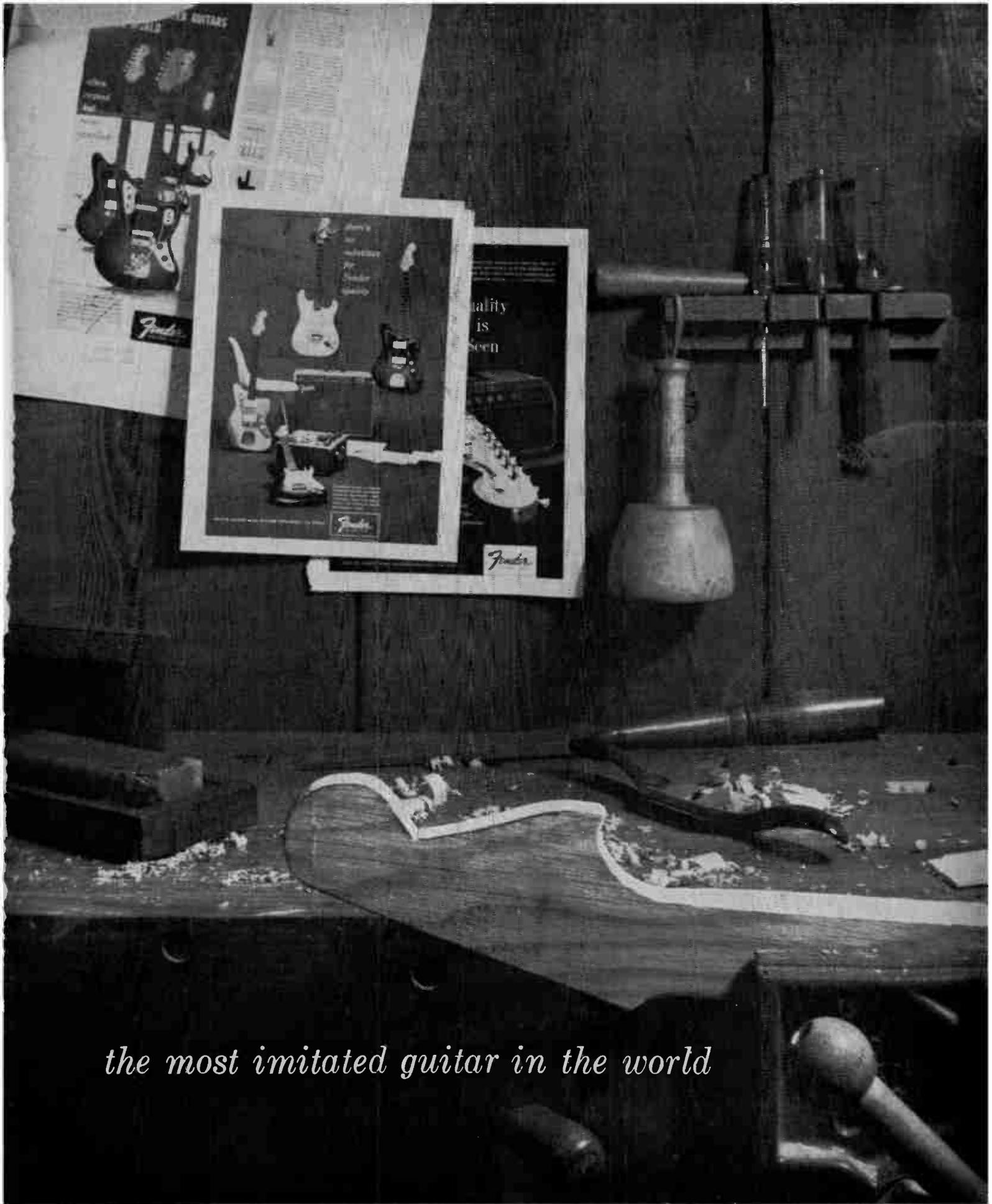
Hollywood studio musicians. James C. Petrillo stepped down as head of the AFM; Herman D. Kenin was elected president.

A fictional movie built on W. C. Handy's life was released. Titled *St. Louis Blues*, it featured Nate Cole as Handy. Handy died later in the year . . . Gerry Mulligan headed a group of all-stars in another movie, *I Want to Live*. Featured with the baritone saxophonist were trumpeter Art Farmer, altoist Bud Shank, trombonist Frank Rosolino, pianist Pete Jolly, bassist Red Mitchell, and drummer Shelly Manne. Johnny Mandel wrote the picture's music.

Trombonist Si Zentner quit his job at MGM studios to lead his big band full time . . . Woody Herman hired the Al Belletto Sextet in toto to work in his band, which toured South America for the State Department . . . Miles Davis' group featured Cannonball Adderley on alto saxophone and John Coltrane on tenor. Davis' pianist Red Garland went out on his own; Bill Evans took his place . . . Trombonist Warren Covington gave up his Commanders band to front the Tommy Dorsey Orchestra . . . The Jimmy Giuffre 3 now consisted of Giuffre on various reed instruments, Bob Brookmeyer on valve trombone, and Jim Hall on guitar.

Harry James switched to a Count Basie policy . . . The Dance Orchestra Leaders Association went the way of all flesh . . . Jack Tracy left *Down Beat's* editorship to become an a&r man. Don Gold succeeded him as head man of the editorial department . . . Red Norvo revived his quintet for a summer stay at a Las Vegas spa . . . Kid Ory bought a San Francisco club, the Tin Angel.

The jazz-festival season took in several locations. In addition to the one at Newport, R.I. (which featured the International Youth Band), there were festivals held at French Lick, Ind.; Great South Bay, on Long Island, N.Y.; Randall's Island in New York City; and Monterey, Calif. . . . There was a Timex jazz spectacular . . . Pianist-composer Mel Powell joined the music faculty at Yale University, and pianist John Mehegan became a member of the staff at Columbia University as instructor in jazz improvisation . . . Guitarist Herb Ellis, after five years with Oscar Peterson, left the group to settle in California. Drummer Ed Thigpen was his eventual replacement . . . Trumpeter Jonah Jones, after many years in jazz, found himself among the top commercial names on the concert and night-club circuits . . . Three jazz singers formed a group



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—Dave Lambert, Jon Hendricks, and Annie Ross.

Deaths during the year: West Coast pianist Carl Perkins, New Orleans veteran trombonist Tom Brown, trumpeter Sterling Bose, blues singer-guitarist Big Bill Broonzy, saxophonist Herbie Fields, bandleader Tiny Bradshaw, drummer Danny Alvin, and singer Julia Lee.

1959

The last year of the decade saw the death of three jazz giants: Lester Young, Billie Holiday, and Sidney Bechet. In an interview conducted a few weeks before his death, a disconsolate Young sat in his New York hotel room, which overlooked Birdland, and said, "It's kind of bitter when all your disciples are working and you get a job once in a while. . . . Things are bad; all the popes are dying." A few weeks before Miss Holiday died, New York papers printed stories to the effect that she was dying. "Some damn body is always trying to embalm me," she said, almost in a last defiance. Bechet died in France, where he had made his home for several years.

There also were reports that Louis Armstrong had died, but the trumpeter recovered in Spoleto, Italy, from an attack of pneumonia, complicated by emphysema and heart disturbances. When he took a turn for the better, Armstrong was reported to have said, "I think Pops is in the clear." . . . Buddy Rich was hospitalized by a heart attack during 1959.

Late in the year, the disc-jockey payola scandals came to light, and before it was all over the government was investigating, and many jockeys were atremble . . . The last jazz television spectacular was roundly panned by the jazz press . . . Henry Mancini's jazz scores for TV's *Peter Gunn* series set a trend and brought acclaim to the composer . . . Clarinetist Pete Fountain, featured on Lawrence Welk's television show, left the bandleader with the observation: "I guess bourbon and champagne don't mix." Fountain returned to his native New Orleans and opened his own club—on Bourbon St. . . . Los Angeles' *Stars of Jazz*, which had won awards for television excellence, went off the air; sponsors shied.

Hollywood released *The Gene Krupa Story* and *The Five Pennies* (a story built around a portion of cornetist Red Nichols' life). Sal Minco played Krupa, and Danny Kaye was Nichols . . . Duke Ellington scored music, played by his band, for the film *Anatomy of a Murder* and re-

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ceived three awards from the National Academy of Recording Arts and Sciences for his efforts . . . A Jazz at the Philharmonic contingent supplied background music for a French film, *Les Tricheurs* . . . The music Miles Davis and a French group improvised as background for another French movie, *Elevator to the Scaffold*, was released on record . . . Gerry Mulligan not only was featured musically—along with Art Farmer and Andre Previn—in the movie *The Subterraneans*, being filmed in Hollywood, but he also acted the part of a missionary cleric . . . Hollywood released a version of George Gershwin's *Porgy and Bess*.

Pianist Dwiki Mitchell and bassist-French hornist Willie Ruff became the first modern jazz artists to play in the Soviet Union. The two were in a company of U.S. university singers touring Russia . . . Quincy Jones formed an all-star big band to appear in a musical, *Free and Easy*, which was to tour Europe.

Bill Russo's *The Titans*, his second symphony, was premiered by Leonard Bernstein and the New York Philharmonic Orchestra . . . Mel Powell and Gunther Schuller also had works premiered during the year . . . Dizzy Gillespie wrote a national anthem for Nigeria . . . Guitarist Sal Salvador debuted his big band . . . Gene Lees became *Down Beat's* editor.

Irving Levy, brother of Birdland operator Morris Levy, was stabbed to death in the New York club . . . Later in the year, Miles Davis, whose group was working at Birdland, was assaulted by two policemen while he was smoking a cigaret outside the club's entrance. Arrested for assault, Davis said, "I don't want to work in New York anymore, especially at Birdland." Three judges dismissed as ridiculous charges against him.

Benny Goodman celebrated 25 years as a bandleader . . . Thelonious Monk and a large group gave a well-received Town Hall concert . . . Trumpeter Art Farmer left Gerry Mulligan's quartet to co-lead the Jazztet with tenorist Benny Golson . . . Frank Sinatra and the Red Norvo Quintet worked together at concerts and club engagements . . . Claude Gordon's big band won the American Federation of Musicians' Best New Dance Band contest and was booked at several ballrooms across the country.

Drummer Baby Dodds, altoist Boyce Brown (Brother Matthew), bandleader Hal McIntyre, pianist Avery Parrish, clarinetist Omer Simeon, and former *Down Beat* piano columnist Sharon Pease died in 1959.

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sporadically; bassist Curly Russell alternates between the wilds of the Bronx and the Catskills; George Handy, who wrote brilliantly for the Raeburn band, has dropped from sight; others are or have been incarcerated for narcotics-law violations.

Peculiarly, it has been among the bop pianists of the '40s that the veil of the passing years seems to have done its most effective screening. George Wallington is in the air-conditioning business and is a champion skeet-shooter; Dodo Marmarosa made a comeback album a couple years ago but disappears periodically; Joe Albany is playing, but with Russ Morgan; Elmo Hope makes an album from time to time, but one rarely hears of his playing a job anywhere; Al Haig went from society-band jobs on Long Island to Las Vegas, Nev., with a Jerry Wald small band but seldom is heard in a jazz context. Duke Jordan is toiling in semiobscurity in an east-side club in Manhattan; Bud Powell is recuperating in France from tuberculosis.

Powell's entire career, punctuated by stays in mental hospitals, has been tragic. Encouraged by Thelonious Monk in the days at Minton's, he soon became the pre-eminent pianist in the new style, a keyboard parallel of Parker. However,

he suffered a series of breakdowns. The shock treatments he received seemed to do him more harm than good. Areas of memory were eliminated, but the roots of illness remained. When he was active, however, Powell's fiery, high-velocity attack became the pianistic lead others followed.

Before he left for France in 1959, Powell's playing had been inconsistent for several years. This continued in Europe. Occasionally, the old Bud would shine through on a recording, but, in general, the masterful articulation and burning spirit were no longer to be found. Ironically, some of his recent records, done just prior to the TB hospitalization, are closer to the best Powell than anything he had produced in a long time.

The drummers of the '40s seemed to have fared better than the pianists. Art Blakey, Roy Haynes, Max Roach head their own groups, and Shelly Manne not only has his own group but his own night club as well. Kenny Clarke is successful in Paris, France.

Tenor man Don Byas was one of the first to go to Europe after the war—he's lived there since 1950—and recent recordings indicate he is playing greater than ever. His onetime 52nd St. associate, Dexter Gordon, one of the most

influential saxophonists of the '40s, has made Copenhagen, Denmark, his main base from which to play various European engagements for the last couple of years.

On the home front, Sonny Stitt is still very active. In the last two years, perhaps more records by Stitt have been issued than by any other jazz leader. As the first alto saxophonist to appear on the heels of Parker's style in the mid-'40s, Stitt had a heavy cross to bear. No one was closer to Bird in sound and spirit, but even then Stitt had his own sound and his own way of phrasing within the general style.

Other key figures of the '40s had to wait some time before they achieved recognition. Thelonious Monk, whose ideas were a major part of the foundation of jazz in this period, had the respect of the musicians, but it was not until the late '50s that he began to receive wide acclaim from the jazz public.

In the late '40s, pianist Lennie Tristano, and the saxophonists who grouped themselves around him—Lee Konitz and Warne Marsh—created an impact. Although it had an effect on the cool jazz with which the early '50s was concerned (their use of counterpoint had a more far-reaching influence), the Tristano school was, however, essential-

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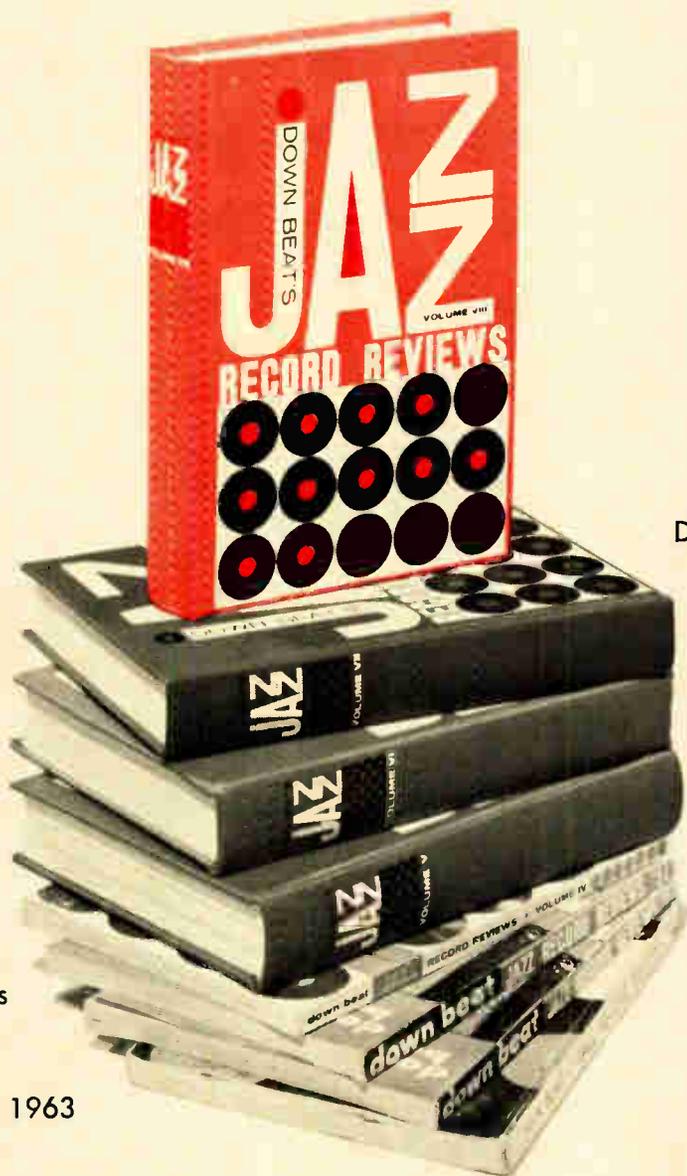
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GOODMAN from page 22

Goodman has always been an almost nit-picking critic of drummers, and I would guess that drummers have felt the sting of the so-called ray more than other sidemen. Benny jokes about the “ray” now, but I have seen many of his drummers get it, including Krupa and even Catlett. Krupa helped to make Goodman’s band famous, and Goodman is quick to praise him, but Krupa is not a soft drummer. Goodman does not enjoy loud drumming. Moe Purtill was just fine for Glenn Miller (who had Tex Beneke taking all the solos, when he had Ernie Cacaes in the same reed section, and seldom featured Bobby Hackett, who he had playing guitar most of the time), but Purtill would not have lasted one rehearsal with Goodman. And I sometimes wondered, watching Cliff Leeman punish cymbals with Barnet’s band, whether Leeman would have lasted one set, or one number, with drummer-critic Goodman. I heard Dave Tough with Goodman many times, and it was hard to believe that the loud drummer with Woody Herman’s great first Herd was the same Dave Tough. Incidentally, few drummers have seemed to satisfy Goodman as much as the man who replaced Tough with Herman, Don Lamond, who was one of the teenage kids who studied how the wonderful Jo Jones did it at Washington’s Howard Theater in the late ’30s.

BUT GOODMAN was only part of the swing era, although he was the ice-breaker and the period’s most famous major figure.

The swing era also was when Ellington had his most magnificent band—the days when *Sepia Panorama*, *Portrait of Bert Williams*, *In a Mellotone*, *Concerto for Cootie*, *All Too Soon*, *Dusk*, *Cottontail*, *Warm Valley*, and *Ko Ko* were new.

And until June 2, 1942, the swing era was when Bunny Berigan was alive and making so many other trumpet players seem like children fooling around with a man’s game—and this even when he was plainly losing his seemingly endless bout with the bottle.

The swing era was when Red Norvo was slim and beardless and when he and the jolly Mildred Bailey were “Mr. and Mrs. Swing,” when Joe Marsala seemed to go with the lease at the Hickory House, and when section work was not a dirty phrase and a lead alto man like Les Robinson was as highly regarded as a prominent soloist. Big-band period? Sure. Small-band period

too. And the swing era was when soloists did not sound like one another, when their approach to jazz improvisation was dissimilar.

It is all right for a critic to say that tenor saxophone player Buddy Tate “has been celebrating Herschel Evans for a couple of decades” except that it isn’t true. Tate came into the Basie band following the death of Evans, but he never played Evans. Tate always played Tate. And Hawkins played Hawkins, Lester played Lester, Chu Berry played Chu Berry, Bud Freeman played Bud Freeman. Eddie Miller may have been one part Freeman, but he was two parts Miller. And though Ben Webster began as an imitator of Hawkins, he found his own way and became Webster, quite a thing to be.

On clarinet, Shaw was strikingly different from Goodman—Artie’s clean tone was matchless in the upper register—and Fazola, with his gorgeous tone, was strikingly different from both of them. Barney Bigard, with an intriguing low register and unusual use of glissando, was also unlike any other clarinet player. Ed Hall played the Albert system, as Bigard did, but there the similarity ended. Hall played Hall, a reedy biting, viciously swinging style. And Jimmy Dorsey played Jimmy Dorsey.

Pianists today sound very much alike. They didn’t then. Who could possibly confuse Wilson with Stacy? Or Waller with Hines? Individual styles were also developed by Joe Sullivan and Count Basie (out of Waller), Mel Powell (out of stride pianists such as Willie [The Lion] Smith and nonstriders such as Hines and Wilson), Joe Bushkin, Herman Chittison, and Mary Lou Williams. And Tatum played Tatum. For one thing, he was the only one who could, being a pianist beyond imitation, a kind of incredible phenomenon, a Ty Cobb and Babe Ruth and Willie Mays rolled into one.

Today most young alto saxophone players sound, more or less, like Charlie Parker. In the swing era, Hodges played like Hodges, which is a quite different thing from playing like Carter. And Pete Brown, who made visits to 52nd St. so much jumpier than they would have been if he hadn’t been there, played unlike everybody else. He had his own thing going, a kind of trumpet-styled alto. The more-famous Jimmy Dorsey also had his own thing. As did many others.

Trombonists Teagarden, J. C. Higginbotham, Lawrence Brown, Trummy Young, Joe Nanton, Vic Dickenson, Jack Jenney, and Benny Morton were similarly all quite dissimilar.

Louis Armstrong influenced, directly

or indirectly, all the major swing-era trumpet soloists. But they seldom imitated his manner of playing. Roy Eldridge—much too great a musician to be described merely as a “link” between any two other trumpet players—as well as Butterfield, Cootie, Berigan, Clayton, James, Kaminsky, Shavers, Joe Thomas, Emmett Berry, Frankie Newton, Yank Lawson, Ziggy Elman and cornetists Muggsy Spanier, Bobby Hackett, and Rex Stewart were all quite dissimilar. Dizzy Gillespie influenced, directly or indirectly, all the major post-swing-era trumpet players and—save for a few wonderful mavericks like Ruby Braff—all young trumpet players today imitate Dizzy, or Miles Davis, more or less.

There are a good many things I do not miss about the swing era—those sloppy, out-of-tune “swing” bands with their persistent riffing, the pitiful smiling “vocalists” chewing gum on chairs in front of the band between their “vocals.” But going to hear live jazz didn’t hang you up (meaning the prices were right), there was good jazz to be found in nearly every major city (don’t tell me that’s true today), and the music had diversity (there is so much more imitation and crowd-following now).

Some of the swing-era music was noise, full of sound and fury signifying nothing but a beat for jitterbugs to lindy or shag to, but a good deal of the music, as records prove, is not dated.

Tomorrow is not necessarily the question, and music is not a matter of what’s latest. Music is a matter of music. And there was much of it back then when Benny was king and I was one of his subjects.



BIRD

from
page 36

molten metal.

The '40s presented a trial by fire to the musicians who were deeply dedicated to the music and enmeshed in the scene. The seeds of self-destruction came easily to fruition. Gillespie is one who came through the ordeal with his health—physical and mental—intact. The same can be said for trombonist J.J. Johnson and vibraharpist Milt Jackson, among the giants who have been at the top of their instrumental divisions since the late '40s. There are others, too, some of whom found the road rockier but got over it just the same.

The list of those left stranded in the wake of the '40s—either dead, functioning far below their best abilities, or in obscurity—is depressingly imposing: Parker, Leo Parker, Ernie Henry, Wardell Gray, Serge Chaloff, Fats Navarro, Sonny Berman, Freddie Webster—all dead; saxophonist Allen Eager appears

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ly a pocket rather than strong mover in the jazz mainstream.

Miles Davis, who served his apprenticeship with Parker in the mid-'40s, formed his historic nine-piece band in 1949. With Konitz and baritonist Gerry Mulligan, and arrangements by Gil Evans, John Lewis, Johnny Carisi, and Mulligan, it, too, pointed toward the "cool" jazz movement of the next decade. But in the '50s, Davis himself led a "hot" quintet in which saxophonists Sonny Rollins and John Coltrane, Parker's "children," played.

It is revealing to note that the young musicians who came under Charlie Parker's sway in the '40s also were aware of Coleman Hawkins and Lester Young. Yet today's fledglings know Rollins and Coltrane but are woefully unaware of Parker, the last genius to grace jazz.



MILES

from
page 48

years old, I started out where you are now. I used to play *Flight of the Bumblebee*. The only reason I stopped playing it was, I found out I didn't like it. Can you play it? And I said, 'I make as much money as you do, too, and more.' And he couldn't say nothing. He just said, 'I'm sorry.'

"But that was years ago. Nowadays, some of the teachers don't teach the way they used to, with that same old dry legit tone, because in the first place you can't get a job with it.

"The old symphonic repertorial music is going to go out. They're going to concentrate on the guys that write more or less modern music. Pretty soon all the schools of music will be together and understand one another and learn from each other's approaches, and you won't hear Beethoven's *Fifth* any more as a standard on a concert."

What was implied (and later stated outright by Davis) was that something on the order of *Sketches of Spain* might find its place in the concert repertoire.

The relationship between Davis and Evans began around 1947, when Miles was a member of the Charlie Parker Quintet. Intrigued by the work Evans was doing for Thornhill, he spent several days studying the score Evans had done for the orchestra on *Robbins' Nest*.

"We've been friends ever since our first meeting," he told Marc Crawford (*Down Beat*, 2/16/61). "He's not only a composer but a hell of an orchestrator; he just knows instruments and what you can get out of them. He and Duke Ellington are the same way. They can use four instruments when others need eight.

"People always want to categorize music—jazz, classical. Put labels on it. But Gil says all music comes from the people, and the people are folk. Therefore, all music is folk."

The Davis-Evans collaboration technique is as subtly worked as Duke Ellington's with Billy Strayhorn. Davis used to send his own scores to Evans for evaluation. He found he was cluttering them up with too many notes and had to learn what not to write. A simpler solution arose; he began to give Evans a brief outline of his ideas, and when he saw Evans' score later it would represent exactly what he wanted.

"Nobody but Gil could think for me that way," Davis said. "He just has a gift of being able to put instruments together. Some people have it, some don't. Gil does. He is as well versed on classical music in general as Leonard Bernstein. And what the classical guys *don't* know is what Gil knows."

Davis recently elaborated on this theme. Through the years he has grown away from John Lewis and Gunther Schuller, both of whom took part in the Capitol record dates. He did not dig the Lewis-Schuller Third Stream approach of the late 1950s. He said he feels that Schuller particularly lacks the empirical jazz experience that has made Evans' co-operation so valuable to Davis.

"Somebody came to me a while back," he said, "and asked me to play with that orchestra that Gunther and John have been working with. What do they call it? Orchestra U.S.A.? Anyway, I just told him, 'Get outa here!' You know, when John Lewis writes for a big string section, it sounds like two strings."

Davis' musical thinking might be summed up succinctly as follows: the amalgamation of musical cultures reached its peak with Evans' work, which combined classical, jazz, and ethnic elements. As for jazz, he observed, "There is no next trend. If there's another trend, then we're going backwards; because, look, you had Duke, and you had Charlie Parker and Dizzy, and you had Lennie Tristano, right? And they're all just leveling off. There's not going to be another trend unless it's the walking-off-the-stage trend."

A REVIEW of the 1950s fails to reveal any major inaccuracies in Davis' assessment. Despite the huge number of first-rate new talents, few if any were apocalyptically different. After Tristano, there was the Dave Brubeck-Paul Desmond surge, which, though musically successful and attractive, remained *sui generis* and did not prove vital in terms of general influence. There was the Modern Jazz

Quartet, a delightful chamber-music group that nevertheless seemed to have reached a dead end not long after the decade ended, because of its self-imposed formal limitations.

Most other trends of the 1950s were mere echoes of earlier phases. Gerry Mulligan, in his work as a combo leader, symbolized a scooping up of a handful of schools, from Dixieland through swing to bop. West Coast jazz in the mid-'50s was a thin dilution of cool jazz. Hard bop, or neo-bop, was represented by Art Blakey's Messengers, Horace Silver's Quintet (with its overtones of the even earlier Gospel-funk harmony), and the Adderley brothers. It was not until just after the turn of the decade that the impact of John Coltrane and modal jazz, Ornette Coleman and atonality, Herbie Mann and the polyethnic bag could be felt to any substantial degree.

Davis rounded out the decade with two more superb Evans collaborations. *Porgy and Bess* was released in 1959 and *Sketches of Spain* in the summer of 1960. For the most part, he spent the second half of the 1950s leading a series of quintets or sextets that served as a very loose, even sloppy backdrop, though they offered a procession of prodigious solo talents.

There will be no analysis here of the Miles Davis temperament. Too much has already been written, at the expense of discussions of musical facts and factors. When *Time* threw a few gratuitous barbs at him during its examination of Thelonious Monk (implying that Davis is raging at the white world and teaching his children boxing so that they can protect themselves from whites), Miles did not even bother to become incensed.

"They came to me three times to do a cover story on me," he said, "and I wouldn't have anything to do with them; so where do they get their information?"

Such matters are mild irritants but do not seem to bother him deeply; after 38 years of discrimination, coupled in recent years with success, financial security, and patronization by white liberals, he has developed a protective armor heavy enough to inure him against solecisms.

Miles Davis, in short, represents restlessness and querulous doubt rather than riot and open rebellion, just as the lyricism of his solos, whether against a multitextured Gil Evans carpet of sounds or a quietly responsive rhythm section, is transmitted through a muted ball of fire more often than by an open horn.

Both as a human being and as a musician, Miles in many ways was the symbol of the '50s, the decade of our discontent.



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place remains to be seen.

All this, of course, only hints at what may be the real problem. The increasing detachment of at least one wing of jazz from the entertainment aspects of the art suggests that a time may be approaching in which jazzmen will have to work in situations—the concert hall, for example—that do not confine them to the amusement of a heterogenous and frequently inattentive audience.

There can be both favorable and unfavorable elements in such a development. The facility and technique of an improving artist becomes honed by a constant use of his powers. This contrasts markedly with the concert composer, who can take as long as a year or more to prepare the music for a single program. An improviser who takes a year-long hiatus from performing is usually none the better for it. Even Sonny Rollins' music was affected by his absence from the jazz scene. His technical skills had been finely sharpened, true, but his lack of audience contact produced a diffusion in his musical direction that took months to overcome.

On the other hand, concerts have an undeniable advantage in planning, audience response, and the opportunity for the improviser to make the most judicious use of his physical strength. Jazzmen may eventually play a circuit of concerts at colleges, arts festivals, community centers, local television shows. Classical performers (although not in vast numbers) are able to maintain themselves in such circumstances, and there is little doubt that it could work for jazz musicians as well.

Most important to remember, however, is the fact that experimental forms, no matter what their artistic importance, rarely reach large audiences. Aside from the large metropolitan centers and the universities, for example, there is no real following for contemporary concert music. There is little reason to assume that a more extensive audience would exist for contemporary jazz in concert form.

Some of the newer players have had difficulty accepting this fact. Their confusion is understandable: jazz is a music that has functioned, until the present, almost exclusively beneath the aegis of the popular entertainment business. The crucial word is "business."

When fundamental changes began to take place in the late '50s, it soon became clear that the new materials of jazz would have little relevance to the casual listener. And it is this casual listener who sets the economic standard of the entertainment industry. Not that this is really so surprising. The larger

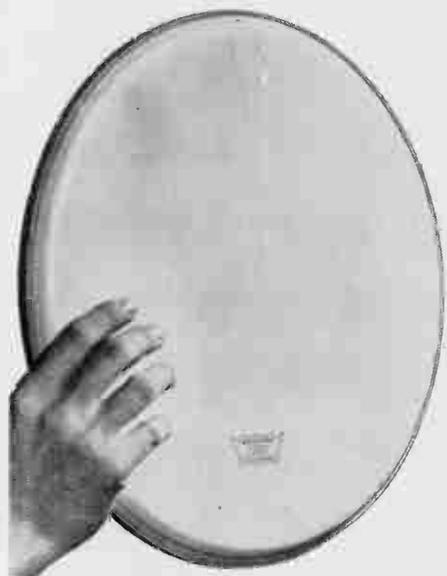


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jazz audience has always responded more readily to music that possesses easily understood melodies and primary rhythmic characteristics. It was the Parker of *Laura* and *Dancing in the Dark*, not *Ko-Ko* and *Chasing the Bird*, who reached the broadest audience.

Regrettable as it may be, there probably will be an even further separation of the various wings of jazz. Many jazz musicians are going to receive a warmer welcome from the audience of contemporary music than they have from their usual jazz audience.

Composers like Stockhausen, Berio, Cage, Brown, and Feldman are using more improvisatory technique in their music and can—and probably will—benefit from the participation of the more advanced jazz improvisers as interpreters of their music. The traditional dislike that many concert composers had for jazz was due to factors—the metric pulse, the simple harmonic structures, the repetitious riff patterns—that are largely absent from the music of the new wave of players. As more concert composers realize this, they will discover that jazz-based musicians can be more accurate and more vital interpreters of their music than the tradition-oriented concert musicians they usually use.

Some of this already has happened in the unfortunately titled music known as *Third Stream*. The formation of the *Orchestra U.S.A.*, for example, was an attempt to bring concert and jazz composers and improvisatory musicians into a common area of experience. Although the results in this particular example have not been very promising yet, the idea is essentially a sound one. In the work of composers like Gunther Schuller, Hall Overton, Larry Austin (who has been working with a West Coast workshop for improvisatory music), Andre Hodeir, and many others, similar efforts are being made. Schuller's composition *Abstraction*—although not one of the best examples of his composing skills—and Austin's *Improvisation for Orchestra and Jazz Soloist* are especially good examples of possible future directions.

In a different area, the theoretical work of George Russell and John Benson Brooks should be considered. Russell's *Lydian Concept*, although tonally oriented, has had and will have great utility as a basic grounding for the young jazz player in an improvisatory method that is not limited by harmonic deadlines.

Brooks' efforts toward the development of an improvisatory method employing tone rows and chance proce-

dures has been neither well publicized nor recorded. But he has been in contact with many of the young players and composers and doubtless will influence their work.

The jazz composers who will assimilate the music of the new improvisers seem, at this juncture, to be unknown.

I suspect, however, that at least one thing that will happen is a reinterpretation of the traditional conception of what a composer is. Many commentators, for example, refuse to consider Cage's more recent work actually to be composition, since he employs so many methods in which he plays no conscious motivating role. This problem, of course, may be less difficult for the jazz listener to understand, since an intricate and frequently unpredictable interplay between composer and improviser is part of the jazz tradition.

As improvisers find broader areas and methods for improvisations, it is likely that the composers will work more as organizers and directors, suggesting procedural methods, pitch areas, and rhythmic structures instead of writing down specific musical materials. Many jazz composers, of course, have always used one or another aspect of this method (Charlie Mingus is an especially good example).

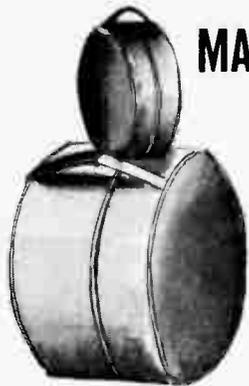
That the '60s have been and will be a decade of great significance for U.S. music seems to me to be without question.

What is happening not only will revise the whole fabric of jazz but will change some of its most sacred tenets as well. Jimmy Giuffre has said that his music should not be limited by the name and definition that we associate with the word jazz. What is more important is that we come to realize that instead of being just a limited form of improvisational music, jazz is as much a manifestation of the American spirit and the American society as Indian music is a reflection of the passivity of Buddhism and Hinduism. Jazz today is far broader in meaning and content than anyone would have conceived as recently as 10 years ago.

U.S. composers who move into the circle of jazz are discarding the premise that they must write like Europeans and are discovering that the accomplishments of jazz in this country are as important and influential as the accomplishments of the U.S. abstract expressionist painters. We may be witness to the establishment of a music that, like Indian classical music, will possess within itself the continuous power of rebirth. Such is the potential of the coming jazz of the '60s.



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THE '60s from page 56

exposition in Chicago. In the fall, Ellington and his band set off on a tour of the Middle East and India for the State Department. The tour, however, was canceled in November after President John F. Kennedy was assassinated. (The death of the President also postponed Thelonious Monk's Lincoln Center large-group concert.)

Several jazzmen thought Europe's fields looked greener than those of the United States and moved to the Continent. Among them were trumpeter Donald Byrd (who went to Paris to study with Nadia Boulanger), drummers Art Taylor and Ron Jefferson, tenor saxophonists Dexter Gordon and Johnny Griffin, bassist Leroy Vinnegar, and altoist Leo Wright. Charlie and Toshiko Mariano left to live in Tokyo. Tenorist Lucky Thompson and singer Helen Merrill, however, returned to the United States to live.

The surge of the civil-rights struggle was felt in jazz. Several jazzmen participated in benefits to raise money for Negro civil-rights organizations. A few participated in the March on Washington during the summer. And *Down Beat* discussed racial unity in jazz with Gerald Wilson, George Shearing, Red Mitchell, Leonard Feather, and others.

Classical pianist Friedrich Gulda said in a *Down Beat* interview that he thought jazz was about at the end of its road, particularly in its Third Stream form. "There is a big difference between what classical music is and what John Lewis and Gunther Schuller think it is," Gulda said. "They talk about it a great deal and don't really know what it is. There is nothing worse than half-knowledge. Complete ignorance of classical music is infinitely preferable to the half-knowledge that filters down by way of watered-down biographies. If one is interested in classical music, I suggest that he go into it for 20 years, and then he may know what it is."

Stan Kenton withdrew his support from the summer music camps dubbed Kenton Clinics . . . Pianist John Mehegan opened a school in New York . . . Charlie Mingus said he would open one too, but he did not . . . Mingus was found guilty of assaulting trombonist Jimmy Knepper; his sentence was suspended . . . Pianist Bud Powell, for some time a Paris resident, was hospitalized with tuberculosis in the French capital . . . Tenorist Eddie (Lockjaw) Davis gave up playing and went into booking bands.

Chico Hamilton, after debuting his new group, said, "Brubeck, Cannon-

ball, and Gerry Mulligan have not made an important contribution to jazz in the past few years. As a matter of fact, they've been shackling jazz during the last three, four years."

What were supposedly Bix Beiderbecke's and Joe Oliver's cornets were given to the Jazz Museum in New Orleans . . . British trad-band leader Kenny Ball brought coals to Newcastle in the form of two New Orleans concerts by his band . . . Chicago's Sutherland Lounge, San Francisco's Black Hawk, and New York's Nick's closed during the year.

After 14 years leading one of jazz' most successful groups, pianist George Shearing disbanded and said he would rest for an unspecified length of time . . . Dizzy Gillespie and reed man Yusef Lateef were heard in the background-music recording of Mal Waldron's score for the film *The Cool World* . . . Miles Davis and Gil Evans collaborated on composing the score for a play, *Time of the Barracudas*, and recorded it to be played at the show's Los Angeles opening.

Critic Ralph Gleason was host of an educational-TV series, *Jazz Casual*, which featured many of the best players in jazz . . . Steve Allen's production company filmed a jazz series for television called *Jazz Scene, U.S.A.* . . . Singer Lee Wiley was the subject of a TV drama. Joy Bryan sang Miss Wiley's songs on the film's soundtrack; Benny Carter was seen in the play . . . Tenor saxist Bud Freeman was heard playing background in a television documentary about a football quarterback.

Deaths during the year included: Sonny Clark, Ike Quebec, Specs Wright, Addison Farmer, Bobby Jappas, Dan Grissom, Lizzie Miles, Terry Snyder, June Clark, Herbie Nichols, Gene Sedric, Eddie Edwards, Eddie Howard, Ted Straeter, Bob Scobey, Roger King Mozian, Skinnay Ennis, Nicky Hill, Jimmy Ryan, Curtis Counce, Glen Gray, Pete Brown, Wade Legge, Joe Gordon, Jack Crystal, Dinah Washington, Luis Russell, Bill Grauer, and Axel Stordhal.

Altoist Sonny Stitt, in a *Blindfold Test*, commented on a John Coltrane record: "I don't believe I could interpret this, because it's quite heavy for the average layman. Now, I can understand it, but the average person couldn't." . . . At a press conference, Dizzy Gillespie said: "It takes you 20 years to find out what to extract from your playing—what *not* to play. Taste, that is the thing; it takes you a long time to acquire that. That's why I let young musicians go ahead and play what they will, then tell them what *not* to do."



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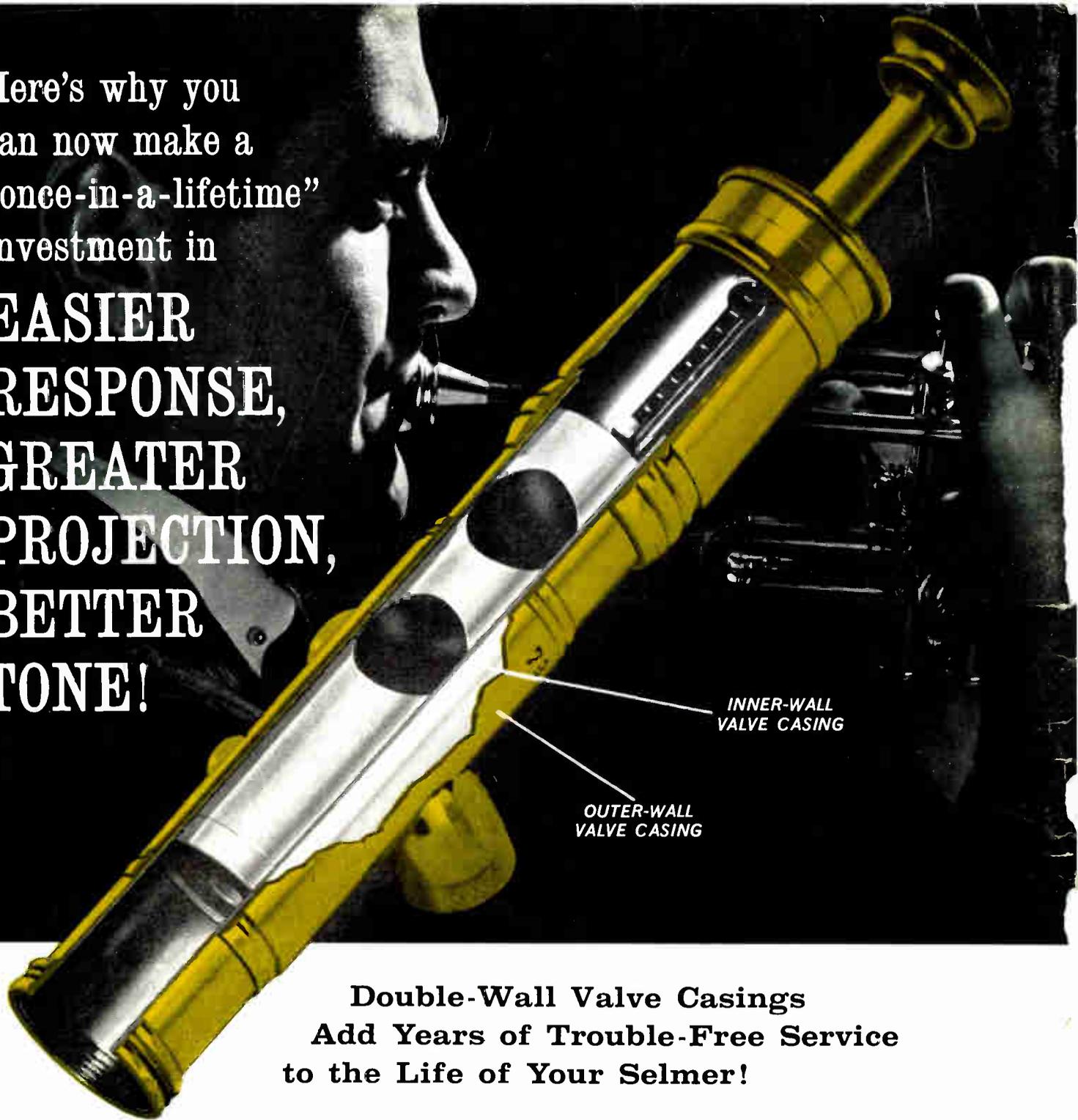
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