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THE BI-WEEKLY MUSIC MAGAZINE

The 'New Thing' - With Russian Dressing

A Soviet jazzman's account of the avant-garde movement in the Soviet Union

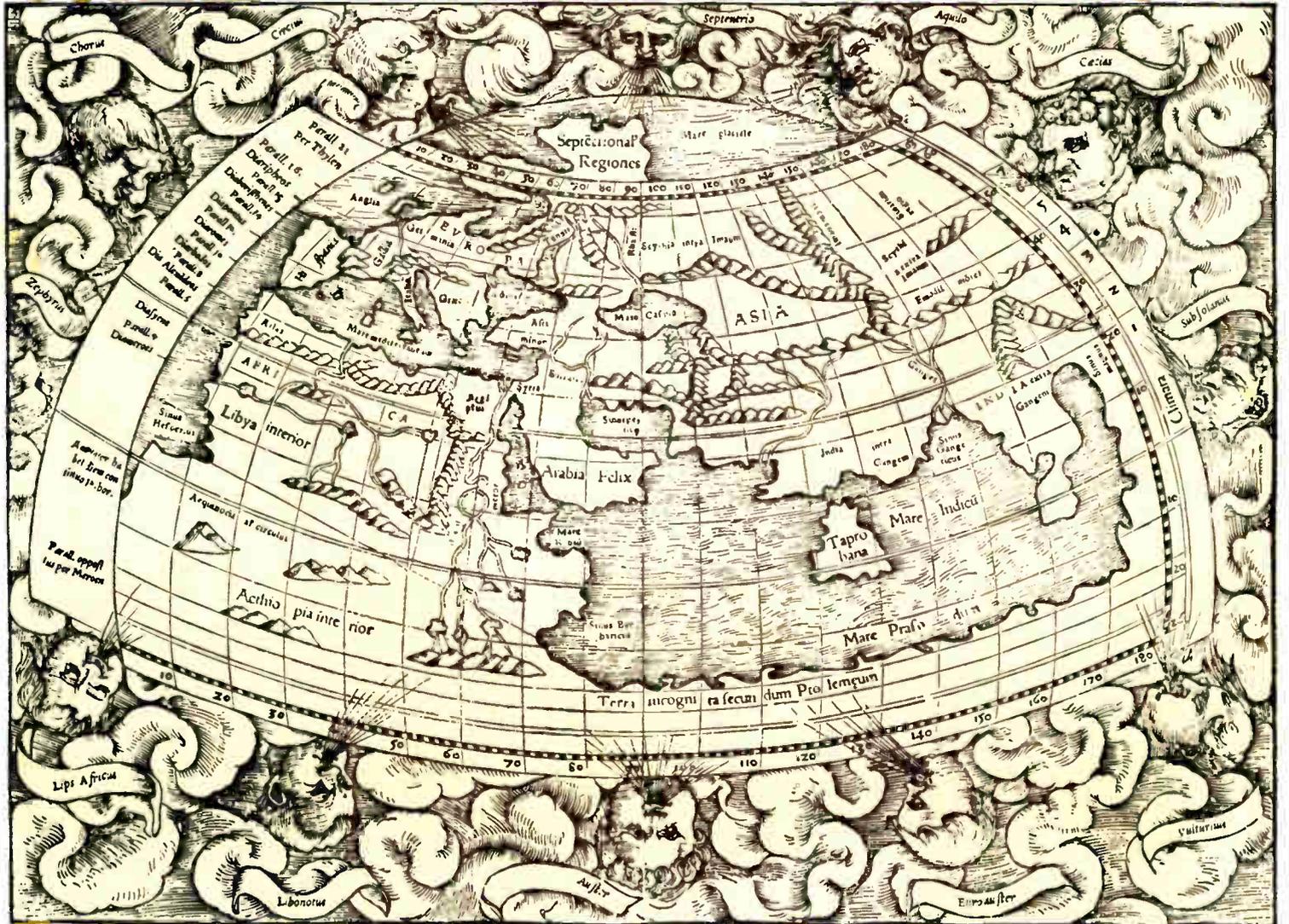
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CHORDS & DISCORDS

A FORUM FOR READERS

Leave Race Out of Miles' Crudity

Raymond Jordan's criticism (*Chords and Discords*, July 30) of Miles Davis' misuse of the English language is unfair to Davis when Jordan brings in the entire racial issue. So many people seem to think in terms of "set the Negro back—bring the Negro forward" that it's not only getting tiresome but shows the narrow-mindedness of many who claim to be hip and aware.

People who say an individual does nothing for his race if he uses bad English or profanity do nothing for those who are educated and intelligent. Next time, I suggest that Jordan put Davis down because his use of the language is crude to him and leave the racial crutch out of his criticism.

Bill Cosby
Chicago

'Stockings' Foster's, Not Hefti's

In a *Caught in the Act* review of Calvin Jackson (*DB*, June 18), John Tynan referred to my *Shiny Stockings* as being a Neal Hefti composition. With all due respect to Neal, who is a very competent arranger and composer and one I admire greatly, I think he earns enough recognition and merit from his own compositions (of which *Lil' Darlin'* is one of my favorites), without receiving recognition for mine.

Frank Foster
New York City

Schuller 'Shot' Premature

It has been brought to my attention that in a letter to *Chords and Discords* (*DB*, July 16) I mistakenly took certain statements made by Don Heckman in his article on John Cage (*DB*, May 7) to refer to myself, when in fact Heckman was speaking of quite another composer. Under the circumstances, I am happy to apologize to Mr. Heckman for my heated rejoinder and at the same time would urge him (and other writers) in the future to identify the objects of his critical attentions.

I can only add to this that if Don's comments had been about me, my answer would have been completely justified, and that my apology does not include a retraction of my more general comments about the jazz off-shoots of the Cage school.

Gunther Schuller
Tanglewood, Mass.

Pepper Tells It Like It Is

Art Pepper's opinions on the function of music (*DB*, July 30) are the clearest, truest remarks on what jazz should be and must be to progress that I have heard from any corner. He shows an understanding of the fact that music can be one

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education in jazz

—by Willis Conover

Just as a rose-colored object seen through rose-colored glasses comes out a blank, so does jazz so reflect the American spirit that many Americans don't notice it's around.

Yet Peggy Lee hits the Hit Parade with "Fever" . . . Eddie Miller takes a tenor solo midway in the Pied-Piper's "Dream" . . . Nat Cole sings on with a pulse he can never depress . . .



Willis Conover

and at the four corners of a city block a John Lewis cinema soundtrack, an Armstrong juke box offering, a Bernstein musical comedy score, and a Negro church service attract and hold American audiences. And a thousand hidden seeds lie sprouting in less obvious soils.

I know jazz is the only window into America for many young people all over the world; except through jazz, they can't jet-jump across oceans as easily as we do.

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of two things: something to be played and enjoyed superficially, usually familiar and unoriginal in any deep sense to the listener, or an attempt by the musician, functioning as artist rather than entertainer, to communicate to his audience the emotions and needs that bind both into a common humanity.

The reason this new function of jazz is slow in being accepted is that jazz fans are used to being entertained by technical facility and pleasing, pretty sounds. They are afraid to make the philosophic adjustment to the new music. Those who are either too insecure or afraid to share emotions will dismiss the music as noise, degenerate, or some other epithet. This is why one must discard prejudice and "just listen" as Pepper pleads.

Ben English
Troy, N.Y.

Back To Normality

This letter is written in regard to the "new thing." To say a musician who blows this junk is creative is a complete fallacy. He is blowing his own problems out of life. And, as normal people, are we expected to understand the so-called genius that pours forth?

Leave me with Shearing, Getz, Gillespie, Miles Davis, Gene Ammons, and Brubeck, whose music, though stemming from bop, still retains a great deal of melody—unlike the garbage that the "new thing" boys are trying to put across and who seem to regard melody and beat as a liability rather than an asset.

Ralph Brookes
Inglewood, Calif.

Pleased With Layout

The July 16 issue is handsome. It is good to see that *Down Beat* now is as interested in form as much as it has always been in content. The layout and photography are really great. Just don't raise the price.

G. R. Cousins
Bloomfield Hills, Mich.

Hurt Rates Bravo

Bravo for Lawrence Cohn's article on Mississippi John Hurt in the July 16 issue of *Down Beat*.

Jim Connor
Gadsden, Ala.

Bill Evans, Indeed!

Any group of persons, particularly jazz critics, who purport to have a pretty sure grasp of what jazz is and what it is all about and who could, by any stretch of the imagination, vote Bill Evans into first place in *Down Beat's* International Jazz Critics Poll (Aug. 13) in a category that also included Thelonious Monk, Earl Hines, Oscar Peterson, and Teddy Wilson is a rather uninformed group, confused as to what jazz is, relatives of Bill Evans, or simply bullheaded.

Critics, after all, are supposed to know, or at least pretend to know. The fact that Evans won, and by such a wide margin, is, I think, a rather sad commentary on the whole state of jazz criticism.

Ben S. Page
Philadelphia, Pa.



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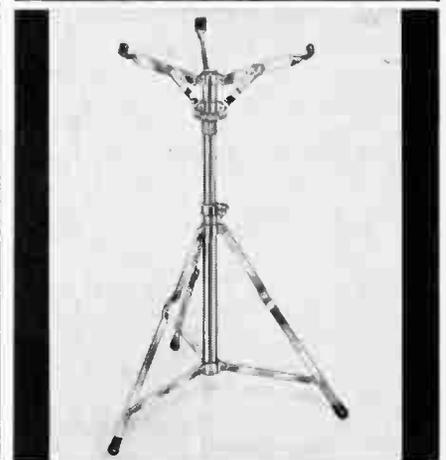
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STRICTLY AD LIB

NEW YORK

An exodus of sidemen from the **Woody Herman Band** took place in late July. Trumpeters **Paul Fontaine** and **Danny Nolan**, trombonists **Henry Southall** and **Kenny Wenzel**, and tenor saxophonists **Sal Nistico** and **Joe Romano** gave their notices en masse. Road fatigue was given as primary reason for the defection. Replacements set at presstime included tenor saxophonists **Andy McGhee** (a long-time **Lionel Hampton** sideman) and **Raoul Romera** and trumpeter **Dusko Gojkovic**. Former Herman tenorist **Carmen Leggio** filled in until Romera could take over.

The Village Vanguard returned to a name jazz policy when **Max Roach** and **Abbey Lincoln** opened there July 30. With the drummer and his singer-wife were **Clifford Jordan**, tenor saxophone; **Lonnie Smith**, piano; and **Eddie Khan**, bass . . . Singer **Joe Williams** headlined the Birdland show for the week between the **Cannonball Adderley Sextet's** July 22 closing and the **John Coltrane Quartet's** July 30 opening. Singer **Irene Reid** also was on the Coltrane bill.

Saxophonist **Pony Poindexter's** septet and pianist **Valdo Williams'** trio performed at the third free concert at St. Mark's Church in downtown Manhattan . . . Trumpeter **Don Cherry** has been jamming at the Celiar Cafe in Greenwich Village . . . **Duke Ellington** and **Dave Brubeck** were joint headliners at the World's Fair's Singer Bowl



Roach

Aug. 5 . . . After a week at Freedomland, Ellington and his orchestra did two weeks at Basin Street East.

Trumpeter **Henry (Red) Allen** is heading the house band at the Metropole, with **Sammy Price** on piano . . . Pianist **Bernard Peiffer** is at the Potting Shed in Lenox, Mass., for the summer, while pianist **Freddie Redd** heads a quintet (**Al Neese**, trumpet; **Calo Scott**, cello; **Ron Brooks**, bass; **Clifford Jarvis**, drums) at the Atlantic House in Provincetown on Cape Cod . . . Trumpeter **Dave Burns**, pianist **Al Daily**, bassist **Richard Davis**, and drummer **Bill English** are at Minton's in Harlem . . . Vibraharpist **Teddy Charles'** new quartet made its debut at Antioch College on July 26 and 27.



Overton

The New School for Social Research has several jazz attractions on its fall schedule. Composer-pianist **Hall Overton** will conduct a workshop in "The Art of Jazz," critic **Martin Williams** will teach "An Introduction to Jazz," and dancer **Mura Dehn** will give a lecture-demonstration course, "Authentic Jazz Dance," assisted by **James Berry** and **Teddy Brown**. The fall semester begins Sept. 21.

Indian sitar player **Ravi Shankar**, a favorite of many modern jazzmen, will make a 12-week concert tour of the United States and Canada this fall. He will be accompanied by **Alla Rakha**, tabla, and **Hodu Mullick**, tamboura. Shankar's only New York appearance will be at Town Hall on Oct. 10 . . . Vibraharp player **Vera Auer**, with **Bob**

(Continued on page 39)

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September 10, 1964 Vol. 31, No. 25

CONDON SALUTE SUCCESSFUL; MAY LEAD TO TELEVISION SERIES

Though Sammy Davis Jr. failed to materialize, last month's midnight "Salute to Eddie Condon" at Carnegie Hall did not disappoint the more than 1,000 friends and fans who defied sleep to pay tribute to the dapper guitarist-impresario-raconteur.

The show had two purposes: to celebrate Condon's 42nd year in jazz and to benefit the ailing guest of honor, who has undergone three operations in recent months. The concert netted \$2,700 for the guitarist.

Put together by writer Richard Gehman and television producer Charles Arden for Chandelle Productions, the tribute was emceed by singers Bob Crosby and Johnny Mercer, with an assist from Gehman. Davis, who was breaking in his new show, *Golden Boy*, in Philadelphia, had been scheduled to act as emcee, but fatigue forced him to cancel. The producers, however, have commitments from both Davis and Bing Crosby to participate in a videotape reconstruction of the event.

Pleased with the response to the Condon salute, which received wide press coverage, a spokesman for Chandelle Productions said the company is planning a series of one-hour television tributes to important jazz figures. Among those named as possible subjects are Louis Armstrong, Count Basie, Duke Ellington, Ella Fitzgerald, Benny Goodman, Woody Herman, and Stan Kenton. The spokesman said there also may be posthumous "salutes" to Tommy and Jimmy Dorsey and Jack Teagarden. Bob Crosby would act as host for the series.

NO MORE JAZZ OR FOLK FESTIVALS AT NEWPORT?

Once again, the Newport jazz and folk festivals face problems in the small Rhode Island town they have made famous throughout the world. In the wake of last month's folk festival, the Newport City Council voted unanimously to ban future music festivals from Freebody Park, where all except the first have been held.

A wave of complaints from residents and merchants followed the folk festival, which had pulled a record attendance of more than 70,000 for the four days of concerts.

There were no violent disturbances, but unprecedented crowds swamped the city, bringing the town's usual activities to practically a standstill. During the first three nights of the festival, the weather was cold and drizzly, causing thousands of young people to abandon the beaches, where many had

expected to sleep.

The folkies rang doorbells of private homes all through the nights, asking for sleeping space on porches or for bathroom privileges. Many camped on private lawns without bothering to ask permission. It also was noted that this year's crowds had little spending money.

But the City Council's action, though drastic, does not rule out future festivals at Newport.

For some years, George Wein, who produces both the jazz and folk festivals, has suggested that a band shell and special festival site be constructed on Aquidneck Island on which Newport is located. Rhode Island Gov. John H. Chaffee was set to meet Aug. 11 with representatives of Newport, its neighboring towns, and festival planners to discuss the prospects.

Wein said he is confident that the future of the festivals has not been adversely affected by the council's action. "Gov. Chaffee called me the day the announcement was made and assured me that Rhode Island wants the festivals to remain in the state and, if possible, in Newport itself," the producer said. "The festivals this year were an unsurpassed success—musically, critically, and financially. The spirit of the festivals has never been more positive, and that's what counts. Far from spelling the end of Newport festivals history, this is just the beginning."

TWO FOR TWO IN THE BASIE BAND

A year ago, *Down Beat* reported that tenor saxophonist Eddie (Lockjaw) Davis had put away his horn to become a booking agent for Shaw Artists, Inc.

"My playing cycle has ended," Davis said at the time.

But the report concluded on a wistful note: "Perhaps, in time, a new music cycle will come wheeling by for Davis."

That cycle has arrived—sooner than most had expected.

It happened when tenor saxophonist and arranger Frank Foster gave his notice to Count Basie in July, after more than a decade with the pianist's band. Basie offered the job to Davis, who said he had become increasingly disillusioned with his agent's role, and Davis agreed to return to his chair in the reed section.

And thus not just one, but two cycles were completed. For it was Foster who had been Davis' replacement when Davis left Basie in 1953.

Foster, happy to be "off the road," said he will freelance as an arranger, composer, and player in New York City. "In time," he said, "I may start



Byrd

Sideman and co-leader?

CHARLIE BYRD SUES MGM FOR ALLEGED 'JAZZ SAMBA' ROYALTIES

Guitarist Charlie Byrd has filed a suit against MGM records and its subsidiary, Verve, in the U.S. District Court in Washington, D.C., charging MGM with failure to pay him royalties on the Verve album *Jazz Samba* and the hit single *Desafinado*, both made with saxophonist Stan Getz in February, 1962.

Byrd's lawyer, James B. Goding, said *Jazz Samba* has sold 1,000,000 copies and that *Desafinado* has passed the 750,000 mark. He pointed out that the album contains one tune composed by Byrd, *Samba Dees Days*. Goding said he inquired about his client's royalties in writing to MGM and met with no response, whereupon he filed the suit.

In New York, Jack Weinstein, of MGM's legal department, told *Down Beat*, "This office has no knowledge of such a suit's being instituted. We have not been served, and we have no contract with this man [Byrd]. . . . He was just a sideman on the record date."

Goding said he had instituted the suit in Washington, where Byrd resides. The attorney was certain, he said, that the papers had been or would be served. Goding conceded that Byrd has no written contract with MGM but said he was "suing on contract implied in fact." Byrd was given joint billing with Getz on *Jazz Samba*, though it was the tenorist's date.

In Los Angeles, where he was fulfilling a club engagement, Byrd told *Down Beat*, "Until now I thought I didn't stand a chance in this, but after talking with my lawyer, we now feel we have a good chance of winning."

a group of my own. But I'm not in a hurry."

In another Basie shuffle, trumpeter Don Rader left the band, and Gail Brockman replaced him. Brockman is a veteran of the 1943 Earl Hines band that also included Charlie Parker and Dizzy Gillespie. He later played with singer Billy Eckstine's big band. In recent years, Brockman has lived in Chicago.

COPENHAGEN FINALLY TO HOP ON THE JAZZ FESTIVAL BANDWAGON

Jazz festivals are becoming the big thing in Europe. No self-respecting city wants to be without one. Even hamlets like Antibes in France and Molde in Norway put on a bash once a year with a roster of U.S. and European stars.

Oddly, one of the liveliest jazz cities in Europe, Copenhagen, has thus far passed up the feather-in-the-cap publicity and tourist dollar that go with a jazz festival. Now, however, it looks as if it will hop on the bandwagon.

Plans are firming up for a Newport-size event next summer, and the arrangers are none other than the management of the venerable, idyllic, 121-year-old Tivoli Garden, Europe's most famous amusement park, which, during the last few years, has been sprinkling its outstanding cateries and abundance of flower beds with a generous dose of jazz.

It all started three years ago when Eiler Svan, artistic director of the Tivoli, journeyed to the United States to study the U.S. festival circuit. He brought back a succession of top names, including Louis Armstrong, Duke Ellington, Count Basie, Woody Herman (this summer), Sarah Vaughan, et al.

The U.S. jazz attractions have been singularly successful, and for the last three years, Svan has been toying with the idea of building a king-size jazz festival.

Recently, a Tivoli talent scout has been touring all the European jazz festivals to study finances and arrangements. The results have been encouraging, and now the Tivoli Jazz Festival 1965 is in the works.

Svan plans to appoint a committee of Danish jazz experts to do the planning.

"We want it done professionally, and we want the festival to become the focal point for the entire city during the period," Svan said. "We want to cover the whole range from traditional to modern jazz—even some experimental things.

"If a small town like Molde can put up a jazz festival, so can we—only better."

Large Circle of Global 'Friends'

The voice of Willis Conover is known probably to more people than that of any other person's. That is, it is known outside the United States, for Conover is the host of the Voice of America's Music U.S.A., a radio program made up of the best in U.S. jazz and pop music and beamed all over the world. The number of its listeners runs well into eight figures.

Following is Conover's account of an international club made up of his listeners.



By WILLIS CONOVER

Gerry Mulligan came by my apartment one afternoon last March to autograph 100 pictures of himself. Some of my Voice of America listeners get together to listen to my program in groups, and I'd offered Gerry's picture to any group of at least 12 who'd send me their signatures. Gerry got pretty tired writing his name 100 times; but this would cover all the picture requests I'd get wouldn't it?

Early this month, we heard from the 1,212th group, the John F. Kennedy Jazz Club in Togo. Nearly 20,000 persons, all told. And that doesn't include those who *don't* listen in groups of 12 or more: the South African who wrote to say he couldn't possibly find 11 other jazz fans in his village . . . the captain of a Dutch oil tanker with a crew of only eight . . . the Indian who prefers listening alone so he can continue writing detailed analyses of my programs of the past year, already running more than 1,000 pages . . . the many solitary Soviets who wish they *could* listen in groups. . . .

We call the groups "Friends of Music U.S.A." after the first listeners' club I heard about, in Turkey, nine years ago.

Our first request for recognition came from Korea, three days after

my first announcement was broadcast. Now, three months later, there are chapters among the Emergency UN Forces in the Gaza Strip, in two schools for the blind, two prisons, five police companies, more universities than I knew existed, and among the national radio staffs of a half-dozen countries. Nearly 300 chapters are in England, more than 200 in India. The third most active country is Ghana. Next are The Netherlands, the Philippines, West Germany, and Indonesia. The U.S.S.R. is represented, as are Poland, Yugoslavia, Czechoslovakia, Hungary, East Germany, and Cuba—for a total of 84 countries to date.

The Friends of Music U.S.A. clubs are the fulfillment of the 10-year dream of Voice of America program executive John Wiggin and the 10-hours-a-day work of my production assistant, Marti Harden. Although the clubs are only part of her job, she handles thousands of letters, including many letters addressed to my personal mailing address (Box 9122, Rosslyn Station, Arlington 9, Va.), and writes most of the monthly newsletter that is sent to each chapter.

The purpose of the club? Well, now, I remember going to jazz-club meetings where cheerless baggy-trousered pipe-smokers would grumble something about "defining the organization's purpose as that of promulgating and encouraging the development of appreciation of America's only true indigenous art form"—do I have that right?—and then, while hotly debating the superiority of aquamarine versus lavender record labels, getting really upset because somebody wanted to hear the music. Too much purpose reduces jazz-club memberships to The One Who Is Hippest of All. Today's chilly tin soldier for the avant garde can be just as snotty as yesterday's serial-numbers collector—and equally desafinado.

No, the purpose of Music U.S.A. is to present a more-or-less pleasing arrangement of more-or-less enjoyable records by above-average U.S. musicians. And Friends of Music U.S.A. is a way to say hello a little more intimately than a worldwide broadcast can say it, though somewhat less intimately than it might be said in 20,000 personal correspondences.

Gerry Mulligan, where are you? Bring a pen. 

Joe Harriott, Jazz Abstractionist

VALERIE WILMER



By VALERIE WILMER

IT WAS SCARCELY blind patriotism that elated British jazz fans when alto saxophonist Joe Harriott's album *Abstract* received *Down Beat's* five-star rating last year. The British knew Harriott was good; they were delighted that their high opinion of the altoist had been substantiated abroad at last, for Harriott has been exciting British jazz patrons for years with his strong, inventive playing and writing.

Harriott, who can stand comparison with any U.S. exponent of jazz "freedom," is one of the few British musicians seriously attracted to the "new thing." The members of his group and saxophonists Graham Bond and Dick Heckstall-Smith have been the only other musicians really to explore the idea of free jazz in the British Isles, though there have been occasional brief flirtations by other British jazzmen.

The altoist describes his music as "basically an attempt to paint freely," and many other of his descriptions of his music derive from the field of painting.

"I call it abstractions," he said, "but, although there are times when we attempt to be completely free, sometimes I write a sketch as a starting point. I conceive the idea as an entity which I may decide to present as it is, or, conversely, I may introduce free improvisation as an extension of the original idea. I also feel strongly about including spaces or silent passages as an integral part of a composition."

"There are no set harmonies, but rhythm, harmonies, and melody may be used freely. In presenting any of the compositions, one soloist may decide to take an impression from the theme and work on it. Another may decide on a parallel line, while another may conceive something that is completely the opposite of what the

preceding soloist was doing. The general effect would be geometrical or so."

The altoist places great emphasis on the integration of silent passages into a composition, feeling that too many musicians have no reason for everything they play and that they often would achieve better effects by remaining silent.

"I mean that, as with everyone else, a lot of nonsense has slipped through my fingers," Harriott said, looking annoyed merely recalling such indiscretions. "Having a reason for not playing is often more important than actually playing."

JAMAICA-BORN Harriott arrived in Britain in 1951. At home he had played in a school orchestra and dance band with fellow students trumpeter Dizzy Reece, Wilton Gaynair, and Harold McNair.

"There were maybe eight or ten of us, and I was the one who started teaching them to play because I was the senior in the band," the altoist recalled. "We used to get all the stock arrangements in the *Swing Series*, things by people like Lionel Hampton and Benny Goodman."

His first professional job was in Kingston, Jamaica, with Eric Dean's big band, and shortly afterwards he came to Britain with a group led by pianist Ozzie DaCosta. Once there, Harriott decided to stay and gigged around London for some nine months before being somewhat incongruously billed as a "new arrival" at the Feldman Club, then the chief stomping ground for London's younger modernists.

Harriott at that time played in a brash Parker-inspired style, of which he today admits, "I don't suppose I was playing as well as I could. I expect it was partly true to say I sounded like Parker, but you can't play *like* him. You probably attempt to do things he'd do, but it would certainly be interesting if somebody could play *exactly* like him."

Harriott rejects the idea of a complete pastiche, though he said he feels that by listening to all sorts of music, a musician can accumulate the better points of good playing and thereby enrich his own work.

"I try to think for myself and to put my own stamp on my playing," he explained, "but it is hard to escape your environment. The players who have really evolved styles of their own are the first and last words on their subject."

Harriott's quintet comprises himself on alto; Shake Keane, trumpet and, more often nowadays, fluegel-

horn; Pat Smythe, piano; Coleridge Goode, bass; and Bobby Orr, drums. With the exception of Orr, who replaced the masterly Phil Seamen, the group has been together for about 4½ years and has been including free-form music in its programs for nearly four of them.

When leader Harriott first started to break away from conventional melodic and harmonic strictures, Ornette Coleman had only just been discovered by the British jazz public. This was unfortunate for Harriott because he was dismissed by many as some kind of wagon-jumper.

"It's an error if anybody thinks Ornette influenced me," he insisted. "It was said when I started that I was associated in his orbit. What nonsense! I conceived the idea of free form when I was hospitalized for five weeks early in 1960. I had time to think then, and I sort of looked at the music scene as I knew it and came to the conclusion that I just had to do *something*."

The something for which he was searching led to Harriott's intensive studies of all kinds of music and a survey of literature and painting—in particular the works of Ralph Waldo Emerson, Pablo Picasso, and Paul Klee—before he attempted to write his first new piece. Harriott said he often found this initial thought behind a work of art the most interesting aspect of it, and he applies this kind of thinking to his own music, having valid reasons for everything he does.

An introspective person, Harriott has the ability to stand back and survey his work from an almost objective viewpoint.

"One should not attempt abstractions if one does not have a vivid imagination," he explained. "You must also know as best you can all the previous jazz idioms in case you need to draw on them in improvisation. It's a mistake to ignore the jazz past because that's like starting at the top and not knowing what went on at the bottom."

Several musically successful appearances and a recording with Chris Barber's traditionalist group prove the altoist's point. He added, "My collection of records is as broad as the different music you hear all over the world."

HARRIOTT'S GROUP produces attractive music that is on the whole nonimitative. It is a successful music, probably because experimentation is limited to rehearsal, with the result that the musicians generally have a good idea of how a piece of

(Continued on page 37)



TEUTONIC TOUR

THROUGH ASIA WITH THE ALBERT MANGELSDORFF QUINTET/By JOACHIM E. BERENDT

TRANSLATED By DAN MORGENSTERN

TO THE OLDER and more staid members of the German Cultural Institute—the so-called Goethe Institute—who were interested only in chamber music and the arts of old Germany, it was a revolutionary step to send to other countries, as representative of German culture—of all things—a jazz group. For years the institute had been sending string quartets, Bach groups, and musical ensembles.

I'll never forget what a shock it was when I first suggested a jazz group to the institute. But soon requests began to come in from many countries in Asia and South America,

sent by the directors of the local branches of the institute. They said, in effect:

"Our chamber music evenings are attended only by older people; we always have the same audiences. . . . Please send us a jazz band for once!"

Also of help was King Bhumiphol, the alto-saxophone-playing ruler of Thailand. During an audience two years ago he had told me, in the presence of the official representative of the German embassy, that for the forthcoming state visit to Thailand of the president of the German Federal Republic his majesty wished to have . . . a jazz concert.

The folks back in Bonn were quite upset.

Finally the members of the institute agreed to send a group led by Albert Mangelsdorff on a tour of the Near and Far East.

For the last 10 years, 36-year-old Mangelsdorff has been voted the top trombonist in German jazz polls—and usually—alternating with saxophonist Hans Koller—Musician of the Year too.

Mangelsdorff has two bands, one a septet, on permanent staff at the Hessian Radio Network in Frankfurt am Main, the other a quintet with which he plays concerts and club

dates for the German Jazz Federation throughout Germany, more often in small towns than in the big cities. In addition to Mangelsdorff, there are in the quintet Guenter Kronberg, alto saxophone; Heinz Sauer, tenor saxophone; Guenter Lenz, bass; and Ralf Huebner, drums.

It was with this group that Mangelsdorff toured for 10 weeks this spring—giving 50 performances in 65 days, including concerts, television shows, radio broadcasts in Turkey, Iran, Iraq, India, Pakistan, Burma, Thailand, Ceylon, Malaysia, the Philippines, Japan, Hong Kong, and South Viet Nam.

In many countries and cities of Asia there is a pronounced hunger for jazz, and most of Mangelsdorff's concerts were sold out.

In Hyderabad, the Moslem center of southern India, 900 people turned out in response to two ads in the daily papers. The television station in Teheran asked for a two-hour evening program after the Mangelsdorff quintet had played a half-hour show in the afternoon. So many people showed up for the concert in Teheran that many hundreds had to be turned away. In Poona, the university city near Bombay, 800 persons crammed into a hall that had been approved by the police for occupancy by, at the most, 500. In Manila, a TV station that ordinarily signs off at 11 p.m. extended its programming until 1 a.m. in order to present the Mangelsdorff group along with the best jazz combo in the Philippines, the Tony Velarde Quartet. In Singapore, we did five shows in three days, in Hong Kong, five in two days.

Again and again we made flights all day long (and sometimes through the night as well) and had to play a concert the same day. Then there also were press conferences at the airports and official receptions after the concerts.

In Bangkok it was so hot that drummer Huebner exclaimed upon arrival at the airport, "Man, nobody can possibly play here!" And in the other places it wasn't much cooler. Four of the six persons in the tour (the quintet and myself) were taken ill on the road.

MANGELSDORFF'S jazz is anything but simple and easy to understand. We had deliberately chosen not to bring a generally accepted brand of jazz to Asia—no Dixieland or swing or "soul" or anything smacking of pop music.

Sauer, the tenor man, is inspired by John Coltrane and Sonny Rollins—the new Rollins. Kronberg's wild flights on the alto might bring to mind Jackie McLean. And Mangelsdorff's trombone is in the realm of what, for lack of a better term, is called the "new thing." The collective improvisations of this group, in which the three horn lines cross and entwine in free polyphony, have a density and complexity for which there is only one comparison: Charlie Mingus' group or—if less earthy—Lee Konitz-Warne Marsh-Billy Bauer in the Lennie Tristano Sextet of the early 1950s.

Almost everything Mangelsdorff plays is his own composition and arrangement. For his three-horn front line he has developed a variety of finely attuned textures and sounds. One high point of his program was a jazz waltz he fashioned from a 13th-century German folk song, *The Song of the Three Angels*. This was a period in which many German folk songs were as "modal" as contemporary jazz.

On most occasions, the quintet played variations on themes taken from the folk or classical musics of the appropriate country. These themes had been collected by me during a journey two years ago. In Thailand, the group transformed a ramwong—a native dance of the Thai—into a Coltranelike theme a la *My Favorite Things*, and I noticed two Thai girls in the front row moving their hands while listening to the music, as if they were dancing along with it. Mangelsdorff also played a composition by King Bhumiphol.

In India, it was *Three Jazz Moods*, based on a theme by India's greatest musician, Ravi Shankar.

In Manila, the *Evening News* wrote, "Their treatment of the Pampango folk song *O Kaka, O Kaka* was as unique as their choice of material. Any foreign group would ordinarily fall back on such old warhorses as

Planting Rice or *Dahil Sa Iyo*."

In Japan, the group did play an old warhorse *Sakura, Sakura*, the well-known *Cherry Blossom Song*.

The *Straits Echo and Times* of Malaya wrote about all these jazz adaptations of Asiatic folk music:

"The jazzman of today can absorb the forms of music of so many other races, and we feel that we are really beginning to make the music of today more interesting—by the vast horizons of cultures offered by so many races. Beautiful examples were done by the Albert Mangelsdorff Jazz Quintet recently. . . ."

In Bombay, Ravi Shankar invited us to his music school. Drummer Huebner was impressed by the tabla players, and bassist Lenz by the sitarists.

An 11-year-old student suggested a 16-part rhythm: accents on the fifth, seventh, and 13th beat with the ninth beat silent. Another boy, 10 years old, took him up on it. It turned into a real battle, as in jazz.

"Jazz rhythms are child's play compared to this," Huebner said.

While the two boys were drumming, they shouted the beats at each other. Each beat has its own name and meaning. The sitar player, too, creates in a state of ecstasy—like a jazz musician. Later a teacher explained to us the famous representations of music in the ancient erotic art of India. They made love and played—simultaneously!—tablas, sitars, and flutes. After this visit to the school, Lenz incorporated ragas and approximations of Indian sitar music into his bass feature *Far Out—Far East*.

Everywhere the Mangelsdorff musicians held jam sessions with local players. A few greatly impressed us.

In Bombay, there is a fine professional alto saxophonist, from Goa, named Gonsalves. In Thailand, there is Roger Herrera, from the Philippines, who is not just the best jazzman in Bangkok but the best jazz bassist in all Asia. Singapore is full of good Malayan and Filipino jazz musicians, and the Malayan jazz fans remonstrated with me for having failed to mention their jazzmen when I wrote about jazz in Southeast Asia in *Down Beat* two years ago. They are pianists



Charles Lazaroo and Ernest Doraya, drummer Louis Salerno, pianist Michel Tsing, and—on the island of Penang—a sensitive, inventive arranger, composer, and pianist, Jimmy Boyle.

Manila is a swinging city. It has drummer Tony Velarde, altoist Lito Molina, pianist Piding Alava, and the excellent bassist Angel Pena. And add to this Senator Manglapus, pianist and drummer, and also one of the leading hopefuls among the politicians in the land. "He may become our next president," the musicians say.

THE HIGH POINT of Mangelsdorff's tour began as a disappointment.

When we arrived in Bangkok, there was official mourning for the country's recently deceased prime minister. King Bhumiphol could not receive us—no jazz in the royal palace. And yet it had been the king's request that had had so much to do with the realization of Mangelsdorff's tour. Soon, however, the king sent us word that he would be able to receive us on our way back from Japan six weeks later. And so we stopped in Bangkok once again on our return flight.

First the king attended a concert by the Mangelsdorff group in the most intimate circle of the court and friends of the court. Then he played with his

own sextet and invited the Mangelsdorff musicians to sit in. The king plays with a pretty, warm sound that is mindful of Johnny Hodges, and the Mangelsdorff men adapted themselves to the swing style of the king. Sauer, for whom there is usually just Coltrane and Rollins, suddenly sounded like Coleman Hawkins and Ben Webster.

In the palace of the King of Siam, even the ladies in waiting know something about jazz.

Earlier, I had had a conversation with the U.S. Information Service man in Bangkok. I told him that I found it hard to understand why there had been no U.S. jazz event in Thailand—the only country in the world whose king is a jazz musician—since Benny Goodman's Asian tour.

"Yes, but there are people in the king's circle who are opposed to his interest in jazz," he replied.

Mangelsdorff is a modest man, and it was often embarrassing to him that he—a German—should be the first to play jazz in so many of the places we visited.

"There is so little good jazz in Germany and so much in America," he has said. "And jazz is, after all, America's contribution to world culture. After having experienced what can be accomplished through jazz in Asia, it is incomprehensible to me why

the State Department doesn't send a different jazz group on tour in Asia each month. They've got the money. Everywhere you run into American choirs, chamber orchestras, ballets, concert soloists . . . only jazz, America's real contribution, is hardly ever seen."

Thus, it wasn't to Mangelsdorff's liking when the newspapers emphasized his "Frankfurt style," as one did in Rangoon, Burma: "A new form of German jazz—the Frankfurt style—broke through the language barrier last night. . . ." Or the *Manila Evening News*: "Like German-made cars, German jazz is a highly finished, reputable product worthy of export anywhere." Or the *New Delhi Indian Express*: "Jazz made in Germany is no mere cliché. It is jazz with a distinctive character. . . . Whatever it is, it is certainly not American. . . ."

In a television interview in Manila, Mangelsdorff was asked if he really had developed a German style of jazz. His answer was that it didn't depend as much on nationality as on individuality. If a jazz musician has his own style, it first of all reflects his personality. And that he can have in any country in the world. In the final analysis, jazz is a universal language—perhaps the first truly universal of our time. That is one thing we learned from this tour. 

THE 'NEW THING'

IT IS DIFFICULT to say when and how the first Ornette Coleman recording found its way to Russia. More likely than not it was a jazz record collector who received one from abroad soon after it was released in the United States. What can be said with certainty, however, is that it aroused an alert interest from the outset.

Curiously, jazz fans and collectors were much less conservative than musicians. I recall discussing Coleman for the first time with one of the leaders of jazz in Leningrad, altoist Gennady Golstein, who merely shrugged and muttered, "What a hell it is."

The reaction of most musicians was quite similar. Jazz fans, on the other hand, considered the possession of one, if not all, of Coleman's recordings an absolute necessity.

This illustrates one of the most interesting aspects of the jazz avant garde: it finds much greater acceptance from those who are not too familiar with the technical aspects of music than from those versed in musical theory and practice.

Most trained musicians listen to music with their own high musical standards, while the average listener, hearing the same thing, hears its emotional and philosophical content rather than its chord progressions. It is not surprising then that, in the main, musicians remain confused and dubious about avant-garde music while the jazz audience—or at least part of it—can appreciate its artistic value.

Within Russian jazz circles the news of Coleman spread quickly; he was heard, and his music gave rise to considerable controversy.

Soon our own Ornettes appeared, men who, far from the storm center of avant-garde activity, attempted the mastering and reworking of Coleman's ideas. The second Leningrad Jazz Festival, held in 1963, saw the emergence of Russia's "new thing."

For the most part, the festival was dull and lifeless. Many musicians were, for one reason or another, unable to participate. Konstantin Nosov and Golstein were not there, and Muscovites Nikolai Gromin and Sermakasheff were not able to make the trip to Leningrad. The music of those who were able to take part was banal and dispirited.

With one exception, that is.

Four young musicians from Moscow took the stage and commanded the audience's attention from their first notes. The quartet's sound was essentially different from everything else heard at the festival. The group consisted of cornetist Anatoly Gorodinsky, tenor saxophonist Michail Tzurichenko, and the Gevorgian brothers, pianist Evgeny and bassist Andrey. Their drummer, Vladimir Zhuravsky, couldn't make the journey, but the group's program was so set up that the absence of the drummer was barely felt.

When describing theirs as an unusual or different

sound, I do not mean tricks with piano strings or pieces of paper, such as have been employed by Don Ellis and others. There was nothing like that. It was the music and only the music that was different—different in its new colorations, unusual timbres, unbelievable harmonies and chord progressions, tempo and rhythm alterations, and changes of mood and feeling.

Harmonic substructures—the firm bases of improvisation in most jazz of the pre-"new thing" persuasion—seemed absent. At least it was impossible to trace any. The group's improvisation seemed completely spontaneous. Suddenly the rhythm section would stop playing, thus giving the soloist absolute freedom; sometimes, contrarily, all members would begin to repeat one of the most expressive phrases of the soloist, creating a climax unusual in its beauty and strength.

The reaction of the audience to the quartet's work was enthusiastic. Not so enthusiastic were musicians, who appeared to deplore such obvious disregard of what they had studied for years and taken for granted. Still, the most liberal of them had to admit the evident mastery of tenorist Tzurichenko, the fantastic technique of bassist Gevorgian, and the total unity of the group.

DEEPLY IMPRESSED, I went to chat after the concert with the group's leader, pianist Gevorgian. I found him a serious, intelligent person who believes deeply in what he and his group play.

"We play music first of all," he said. "Music but not a scheme. To play certain chord changes became as trivial as the use of some methods of Charlie Parker—you know, his famous phrases that everybody used to repeat.

"Our music is probably close to atonal, and still it is tonal. We hold on to tonality, but our approach is quite different. The chords of any tonality can sound beautifully in a tonality in which you play at the moment. The secret is how to find and choose them.

"We are really terribly traditional, in a sense, because of our belief in the chorus. However, a chorus for us is not anything fixed and unchangeable; we can lengthen or shorten it at will. For instance, if a certain chord—say, C7—occupies one bar in a harmonic sequence, a soloist may stretch it out for 12 or 16 bars. I mean that this chord will be basic, although there can appear several other accessory chords during those 12 or 16 bars."

When asked about any difficulty of accompaniment, Gevorgian replied, "There is none. Because every contemporary musician must have an absolutely perfect ear and respond immediately to what the soloist does.

"The same can be related to tempo. We can make it faster or slower depending on what kind of feeling we wish to create at a particular moment. One must feel only what he has to do in order that the swing won't

NG' IN RUSSIA

disappear. Jazz is a collective creation, more so than any other art form, and, therefore, it all depends on the understanding among all members of the band.

"Certainly it also depends on mastery. We all wish to work and work. Perhaps we will even give up public performances for a while in order to devote all our time to working on mastering the music."

A month or so later I went to Moscow to continue my talk with Gevorgian. There I was convinced that his remark about group understanding was based in solid fact. One night at the Cafe Aelita, where the group was playing, I was invited to sit in on piano. I can truthfully say that it was my best night, for to play with them is a real pleasure. I changed rhythm and tempos, displaced accents, but they felt unmistakably what I wished to do. It seemed that they really possessed the remarkable ability of foreseeing and anticipating all my thoughts and intentions.

What is doubly interesting about these men is that they don't copy anyone. Everything they play is completely their own. As to U.S. influences, they have heard Coleman only once; the work of such as Cecil Taylor, Don Ellis, Paul Bley, and Gunther Schuller is unknown to them. The only recording of advanced jazz they own is one by the Charlie Mingus Quartet with Eric Dolphy and Ted Curson, and they play it constantly.

Just how they could have evolved their current approach in these circumstances is a mystery. Perhaps Alexy Batashev, a leading Moscow jazz musician and a close friend of the men, stimulated their interest. At any rate, he has contributed a lovely ballad to their book. Leader Evgeny Gevorgian also is a fine composer.

IF THE GEVORGIAN group was the first "new thing" unit in Russia, there are now several more groups in Moscow working in the same area. One of them, the Boris Midny Quartet, was even included in a troupe of singers, dancers, musicians, and narrators that toured the country.

Midny, formerly with the German Lukianoff Quintet, was regarded as one of Russia's finest tenor saxophonists in the John Coltrane vein as early as 1960, when he appeared at the Tallin Jazz Festival. Since then he has completely changed his approach, switched to alto, and formed his own group.

Trying to describe the Midny group's approach can have some amusing, even bizarre, results. Relating the group's work to that of American ones immediately suggests the incongruous combination of the Ornette Coleman and Dave Brubeck quartets. The Midny group's approach stands somewhere between the two, if one can imagine such a synthesis. Still, I can see no better way to describe the music of a group that combines, among other things, the instrumentation of the Brubeck quartet, the lyricism and melodicism of altoist Paul Desmond,

By YURI VIKHARIEFF



ILLUSTRATION BY BRUCE BIRME LIN

World Radio History



Boris Midny



The Evgeny Gevorgian Quartet at the Leningrad Jazz Festival



German Lukianoff

the easy swing of drummer Joe Morello, and the most advanced innovative ideas in regards to harmony and rhythm.

The Midny quartet generally performs compositions written by its members. Most of them have as their basis the work of such Russian composers as Scriabin, Prokofiev, and Stravinsky.

One night in the Leningrad hotel at which he stayed while his group was fulfilling an engagement, Midny, in good spirits, talked about his hopes for acceptance of jazz in Russia.

"Jazz today," he said, "still has not attained what it deserves. I dream about those times when we will play in the philharmonic halls, when jazz will occupy a position similar to that of so-called serious music.

"It is not really a dream, though. Already we are beginning to move in this direction. There are several noted composers who really understand what we are trying to do, and I'm sure they'll help us. I believe that sooner or later we will make jazz a citizen enjoying full rights in the family of arts."

Asked if he were sincere in his wish to use Russian music in jazz, Midny replied, "Certainly we are. More than that, we wish to play both jazz and classical music. For example, we are now studying several sonatas by Prokofiev. I plan to write a few pieces for clarinet and string ensemble. Actually, there is so much to do in this field."

In any discussion of the "new thing" in Russia, there is one musician who must be mentioned. German Lukianoff is undoubtedly the most original of all Russian jazz musicians. Even the conservative-minded Golstein, who labeled Lukianoff a "formalist," had to admire his masterly musicianship.

Lukianoff is a musician in the fullest sense of the word. He is completely devoted to music. From early morning to late at night all his thought and actions are connected with music; always he is listening or playing.

In his small room on a quiet Moscow street are a piano, a sofa, and a table holding a tape recorder, phonograph, and records. That's all. Nothing unnecessary. The only decorations are his own drawings and portraits of his favorite musicians—Charlie Parker, Dizzy Gillespie, Miles Davis—hanging on the walls. On the floor, lined up in formation near the piano, are his trumpet, cornet, and fluegelhorn.

As the man is, so is his music.

Modest, clever, without anything flashy or superfluous, his is the music of a musical spartan, alternating short, nervous phrases with long, logical lines. Golstein's charge of formality is partly justified, for there is a superficial coldness to Lukianoff's playing, though intense listening reveals the profound passion at the core of his complex music.

Known primarily as a trumpeter, Lukianoff also is an excellent pianist and composer. Though his pieces are complex in their harmonic and rhythmic structures, they are at the same time quite beautiful. Men who have worked with him often complain of his inflexible, uncompromising disposition, but this is the result of his complete devotion to music. A perfectionist, he cannot tolerate

mistakes or anything that he feels will hinder the music.

As reported in **Down Beat** earlier, Lukianoff was the prime teacher and influence on most of the musicians of Moscow, which explains the excellence of that city's jazzmen and its recent emergence as capital of Russia's "new thing."

IN ADDITION to these men, there are at least a dozen more groups and musicians working in this direction who have yet to make their positions within the general area of avant-garde music precisely clear. Already, however, several general characteristics of this new movement in Russian jazz are discernable. For the most part, experimental jazz in Russia follows the same paths as it does in the United States. Nevertheless, there are a number of traits peculiar to Russia alone in this musical striving.

First, there is little overt protest or pessimism in the music of the Russian "new thing" players. None of the anger or even cruelty that is associated with the playing of a number of "new thing" representatives in the United States is found in the Russian equivalent. Rather, there is a philosophical reflectiveness and a quiet contemplation; there is the joy of creation in it. One musician said of this, "They seem to enjoy what they play!"

A second trait is the persistent attempt to combine jazz with Russian culture, and in this area the "new thing" music allows a wide range of possibilities. With their firmly established standards and strictures, bop, cool jazz, and hard bop could not facilitate this combination. There were several attempts, however, to fuse these schools of jazz with peculiarly Russian musical modes, and some were limited successes.

It must be borne in mind that Russians were not alone in their wish to use the treasures of folk music in jazz. Yusef Lateef has used many elements of Oriental music for years now; Miles Davis and Gil Evans in their **Sketches of Spain** collaboration, and John Coltrane and Eric Dolphy in their **India** performance, among others, offer examples of excellent uses of folk elements in jazz. And is not bossa nova (questions of its artistic validity aside) a similar example?

Why can't there be Russian elements in jazz? Now there may be, for with the appearance of the "new thing" the broadest perspectives for a successful fusion of the two are opened up for the Russian jazzman. Certainly they will be used to best advantage, to be sure.

Another trait is the aspiration of the Russian jazz musician to such larger forms as suites, concertos, and sonatas. In place of simple theme-and-variation comes complex compositional forms in which improvisation still plays the principal part, although a balance between composition and extemporization is maintained. The precedents are here, too, in the persons of Duke Ellington, Gil Evans, George Russell, John Lewis, and Gunther Schuller.

Russian jazz is, after all, still a child, and children, as is known, follow the road of their fathers. But at a certain point the problem of "fathers and sons" is raised. Then sons go their own way. This is the point that Russian jazz has now reached.



AMERICANS IN EUROPE A DISSIDENT VIEW

A Letter from Joachim E. Berendt, Editor, *Jazz-Calendar*; SWF Radio, Germany

Mecca is Mecca.

Europe is Europe.

Unfortunately, Down Beat's roundtable discussion Americans in Europe (July 2) was a new example of an old story: the euphoric picture of the European jazz scene that has misled so many musicians.

The discussion's main mistake was in its choice of musicians. All the participants were playing the Paris Blue Note and the Copenhagen Montmartre. Well, all over Europe there are no other clubs like these two. It was like choosing the very few musicians who are making the rounds in top U.S. jazz spots month after month and having them in a similar discussion on the U.S. situation. The big majority of musicians are not working the night clubs. This is true in the United States and in Europe. And this majority was not represented in Down Beat's discussion.

Take Germany, a country of 50,000,000 people, and yet there is only one jazz night club that can afford top U.S. jazz musicians: the Blue Note in Berlin. In and around New York City, there are 12,000,000 people—but even in today's bad jazz-club situation there still are six or seven New York clubs employing leading jazz groups.

I have a large collection of letters from American jazzmen in Europe asking for help and explaining how disappointed they felt after having heard—in the United States—all that glorious blah-blah on "jazz-in-Europe-is-oh-so-

wonderful!" And, believe me, when you love jazz and love jazz musicians, it's quite embarrassing when, in most cases, you don't know how to help them.

To show how wrong and how misleading the discussion was, I only would have to cite from the letters of these musicians. But I will not because I feel it'll hurt a musician if I did so. Believe me, there are some famous ones among them, and I'd hate to see their names printed in Down Beat as examples of failures.

Another thing that was not made clear in the discussion is the fact that most American jazzmen who have made it in Europe have made it the hard way. They had to know quite a lot about Europe before becoming successful here. Take the discussion participants: Leo Wright, who married a German girl, was, even in the middle of the '50s—before joining Dizzy Gillespie—as much part of the German jazz scene as he was of the American. Kenny Drew knows French. Ray Pitts was in Europe a couple of times. Among the discussion participants, only Dexter Gordon didn't know Europe and the European way of life. But Gordon came when his record Go was one of the successes on the jazz record market and all the jazz papers were writing about his "come-back."

Most American jazzmen coming to Europe are exactly in the opposite situation: they don't have, for the moment, any successful record or have any knowledge

of Continental life.

There is something paradoxical about the discussion: everything Drew, Gordon, Wright, Pitts, and my Danish colleague, Jack Lind, are saying is true. It's only too bad there was nobody present to tell us another truth, too: there are American jazzmen in Europe starving! Some of them have had to take daytime jobs in order to support their wives and children, who speak only the languages of the countries they live in.

Just two things are 100 percent right: there will be hardly any race problems, and audiences are more dedicated to jazz as an art form. I wouldn't say there are more jazz fans in Europe than in the United States. The scarceness of jazz night clubs and the low sales of jazz records are proving the opposite.

But in Europe, people don't believe in the general American misconception that you can enjoy an art without knowing and learning about it. So the average Continental jazz fan feels that there is as much to know about jazz as there is about Shakespeare, Rembrandt, or Beethoven.

I'll never forget that "fan" at the 1963 Newport Jazz Festival who got excited about organist Jimmy Smith, explaining to me, "Good for Brubeck he changed to organ." You're not likely to meet this kind of "jazz fan" in Europe.

But such a type of appreciation hardly can make up for the lack of places where it can be exercised.



Outdoor Tokyo concert features the Sharps and Flats and the Tommy Dorsey bands.

JAPAN TIMES PHOTO

TOKYO BLUES

LEONARD FEATHER REPORTS ON JAPAN'S RECENT WORLD JAZZ FESTIVAL

IN THE EARLY 1950s it was Sweden. For a while in the late '50s it seemed to be England. Today the country that has become the most deeply involved, most visited, most talked about jazz center outside the United States is Japan.

Why has it happened? Why are Japanese promoters falling over one another to buy American jazz artists? Why do Japanese audiences fill a theater to overflowing for a Miles Davis but then leave it almost half empty for a Tommy Dorsey Band? How deep and genuine and durable is the Japanese concern for our own much-exported lively art?

The answers are not readily accessible, but some of them became a little clearer in mid-July when I visited Japan as part of a large delegation (72, including a few managers and performers' spouses) for what was called the first World Jazz Festival.

Within a few days of arrival, a pattern had been established that clarified beyond much doubt the leanings of the Japanese jazz audiences.

The festival, assembled by George Wein in association with Japan Booking Corp., was composed of three separate shows.

"A" Group, as everyone called it, included the Miles Davis Quintet (with Sam Rivers, tenor saxophone; Herbie Hancock, piano; Ron Carter, bass; and Tony Williams, drums); pianist Wynton Kelly's trio (with Paul Chambers, bass, and Jimmy Cobb, drums); singer Carmen McRae with her trio (Norman Simmons, piano; Victor Sproles, bass; and Curtis Boyd, drums); trombonist J.J. Johnson's all-stars (with Clark Terry, fluegelhorn; Sonny Stitt, tenor saxophone; Toshiko Mariano, piano; Chambers; and Cobb); and the Sleepy Matsumoto Quartet, featuring the leader on tenor and soprano saxophones with Kunihiko Sugano, piano; Isao Suzuki, bass; and George Otsuka, drums.

The success of "A" Group was consistent. The attendance was 90 percent to 100 percent of capacity every night. Of the two Tokyo shows played by this unit, the outdoor one, on a drippingly humid night, attracted close to 5,000; at an indoor show in Kosei Nenkin Kaikan Hall, which seats 2,400, hundreds of fans were turned away.

It was Davis who drew the crowds; his photo adorned the cover of the current *Swing Journal*; he got the full

VIP treatment, with first-class air transportation, a private air-conditioned limousine from hotel to concert hall, the right to refuse to be photographed during his set (even without flashbulbs), and the privilege of being the first American group on the show, so he could get out fast instead of having to wait around backstage.

It cost well over \$20,000, including the fares, to induce Davis to play these six concerts. He was in great pain before the first show, and a doctor had to be summoned in Nagoya (for several months Davis has been suffering from the effects of calcium deposits on his hip and has been postponing a much-needed operation). Despite this, he was in good humor most of the time. His status as the cynosure and chief attraction of the festival was the source of discomfort and obvious envy on the part of a couple of the older musicians in the "B" Group.

"B" Group was billed as Dixieland-Swing. It included drummer Gene Krupa's quartet, with Charlie Ventura, tenor saxophone; John Bunch, piano; and Eddie DeHaas, bass; trumpeter Red Nichols and His Five Pennies, with Warren Smith, trombone; Bill Wood, clarinet; Bill Campbell, piano; Walt Yoder, bass; and Rollie Culver, drums; the Dukes of Dixieland, with the Assunto brothers and father, plus Jerry Fuller, clarinet; Gene Schroeder, piano; Red Brown, bass; and Barrett Deems, drums; singer Dakota Staton accompanied by the Kunihiko Sato Trio; and clarinetist Edmond Hall, using the Dukes' rhythm section.

"C" Group was listed, ironically, as Popular. It comprised the Tommy Dorsey Band led by Sam Donahue and featuring singers Frank Sinatra Jr., the Pied Pipers, and Jeanne Thomas; also in the "C" Group were Nobuo Hara and His Sharps and Flats and, as guest with both bands, drummer Louie Bellson.

On the first night, "A" Group played in Nagoya, "B" in Tokyo, and "C" in Osaka. For six nights the units rotated among these three cities and Kyoto. "B" visited a fifth city, Sapporo.

Most intercity hops were made by train. Some concerts were indoors, some outdoors. Several of the artists made extra appearances in Latin Quarter-style night clubs. The festival was unlike U.S. festivals in that no two groups could be seen at the same place on the same day; there were, in effect, three separate concert tours.

AT THE END of the week, Tokutaro Honda, head of Japan Booking Corp., said he was pleased with the results and hoped to expand his activities by staging two jazz festivals a year in the future. He said he had learned from his mistakes.

The mistakes were easily seen and understood. A disproportionately large sum had been invested in salaries and round-trip fares for musicians whose big selling point apparently was that autobiographical movies had been made about them. This was clearly the premise for the Nichols and Krupa visits; yet Miles Davis was the foremost attraction. Similarly, a big band had been imported that bases its appeal not primarily on music, and certainly not primarily on jazz, but rather on nostalgia. (The losses sustained on the Dorsey band, however, were expected to be recouped in large measure by a two-week extension during which it was to play U.S. military-club dates, which involved a financial guarantee, and performances in large stadiums in Okinawa, Manila, and Hong Kong. Krupa's group also stayed on, after the rest of "B" Group went home, to play a week of money-in-the-bank U.S. military dates.)

Somebody suggested to Honda that next year he would be well advised to bring over three "A" groups. He laughed, for he was more concerned with the success of "A" than with the disappointments of "B" and "C."

To understand why things turned out as they did, one had only to look at the audiences. They were younger than American festival crowds; many in the same age group in the United States would be rock-and-roll fans. They probably had a rough time getting the money from their parents to buy tickets, which were high priced, ranging from \$2 to \$6 out of town and up to \$9.50 in Tokyo. They were not born when Dixieland and swing reached their peaks; they were perhaps infants even when bebop came along.

These were the customers who had a choice among the modern show, with its appeal based on contemporary artists whom they admire on records; the "B" show, which, regardless of its age, offered music of a type more easily duplicated by Japanese bands; and the "C" show, of which critic Shoichi Yui observed, "Japan has no nostalgia about the Dorsey band—this all happened during the war years, and we knew nothing about it. As far as I know, even the film *The Fabulous Dorseys* was never shown in Japan."

They not only had these choices but also, in the course of a few weeks, they had also been offered concerts by Duke Ellington, Gerry Mulligan, George Lewis, Roland Kirk, Dave Brubeck, the Village Stompers, and Oscar Peterson; and during the next few months they were to be confronted by Ray Charles, Woody Herman, Stan Getz, Cannonball Adderley, Anita O'Day, Dizzy Gillespie, Georgie Auld, and several more.

THE STORY behind this stampede goes back to the 1950s and the first two years of the '60s. A few of the earlier visitors (Jazz at the Philharmonic, Louis Armstrong, Art Blakey) had toured Nippon profitably. The sweet smell of success was sniffed by a half-dozen rival Japanese promoters, all of whom wound up begging U.S. booking agents for jazz attractions. By 1963 U.S. jazzmen were the objets d'art in a million-dollar auction sale.

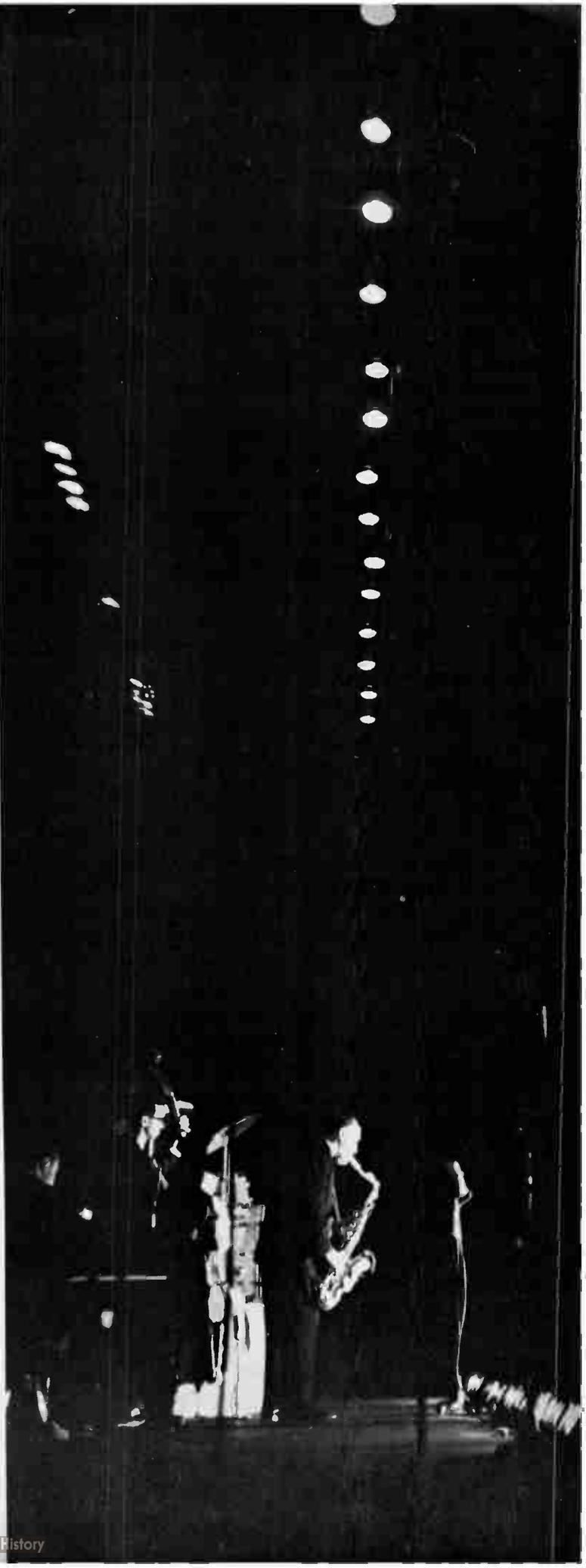
After my return home, a leading Hollywood booking agent confided, "Look, I don't like what I'm doing, but what alternative do I have? All my artists want to go to Japan, and all these promoters want to buy them; so naturally I'll sell them to whoever will pay the best price."

"Thank God for Japan!" said another agent. "It's turning out to be a second Nevada."

If I heard the phrase "killing the goose that laid the

Charlie Ventura solos with the Gene Krupa Quartet

BILL WOOD



golden egg" once during my week in Japan, I must have heard it a dozen times. Everyone knows that the country cannot absorb so many U.S. jazz visitors at such high prices; everyone realizes that the interest in jazz, while strong and still growing, is confined almost entirely to the 15-25 age group.

Why hasn't the Japanese musicians' union done something about it? Japanese musicians laugh at the question. "It is a voluntary organization; nobody is obliged to join it," said critic Yui. "So many musicians have no protection against these invasions by foreign musicians. They don't even have set union scales."

"But if there is a union, what does it do?" I asked.

"They send congratulations to a musician when he is married," said Yui, "and condolences and a contribution to his funeral."

Another leading critic, Jiro Kubota of the monthly *Swing Journal*, observed, "Perhaps jazz is thriving in Japan as a form of intellectual snobbery. It is an American symbol, like chewing gum and chocolate. The diatonic scale has become more natural to the postwar generation than the pentatonic, and the young jazz fan's ears are really attuned to the modern sounds. Moreover, there is no stigma attached to an association with jazz, as there still is in so many areas in the U.S. I have never in my life been looked down on for my jazz work."

The Japanese jazz mystique is associated almost exclusively with Americans. But the fans will tolerate and even endorse a Japanese artist in the right context, especially when there is a background of American acceptance. Certainly Toshiko's superb work with J.J. Johnson's festival group was accepted mainly on its merits, but she has been more eagerly acclaimed since her U.S. successes. Matsumoto's quartet, a recently formed group, was also well received on the "A" show. There were also a couple of guest vocalists, such as Yoshiko Goto, a pretty young girl with "B" Group, and Miyoko Hoshino, a guest on the "C" show, who spent most of her time last year in the United States with Lionel Hampton's band.

It has often been said that all Japanese jazz is derivative and that this is a nation of skilled imitators. But the cliché is a little unfair, since it could be applied, as well, to a vast majority of American musicians. Japanese jazz is young; it may yet develop some real swinging originals, especially now that the people are constantly exposed to the sounds of the best U.S. jazz in person.

The Sharps and Flats, with its excellent brass section and cleanly played arrangements by Ernie Wilkins and others, actually gave the Dorsey band a rough time. When all the horns ranged themselves along the front of the wide stage at Hibiya Park in Tokyo for a rundown of the Hampton routine on *Flyin' Home*, they had the audience clapping on 2 and 4, establishing an ambiance beyond anything achieved by the tired, over-one-nightered American orchestra. On the other hand, the Japanese soloists offered nothing comparable with the originality and verve of Charlie Shavers, whose singing and trumpet playing were a bright spot of the evening.

Regardless of which show was in town, the Tokyo concerts each night were introduced with a circus touch as Russ Gary, an American expatriate, led the Commanders, a Japanese band, through the length of the auditorium, playing the *Bridge on the River Kwai* march. After filing onstage, this group played the Japanese and U.S. national anthems, followed by a blues called *World Jazz Festival Theme*, written by Nick Demuth, an Englishman now living in Tokyo.

Japanese musicians have comparatively few opportunities to play jazz. The Sharps and Flats are an exception;

they have made 10 LPs and work steadily, though many of their jobs are nonjazz dates. During the visit arrangements were made for Toshiko to record, for Nippon Columbia, a session with a specially assembled Japanese band but using the rhythm section of Chambers and Cobb. Matsumoto and a couple of other good soloists were on the date, and the band cut some arrangements by the Marianos. But such occasions are rare.

"They don't dig their own here," Russ Gary said. "They only dig the big imported names."

Considering the newness of the jazz vogue and the youth of most of the audiences, the sensitivity of their reactions is remarkable. When Miss McRae sang *I Remember Clifford*, one would have sworn that her listeners remembered him too, though many of them were pre-teenagers when he died.

Miles Davis achieved an immediate rapport. The opening bass figure of *So What?*, the first cadenza of *Stella by Starlight* brought immediate applause, the result of strong record association. The J.J. Johnson group had no records to re-create, but it earned a splendid response because of the name value of each member and the merit of the performances.

Even on the "B" show there were instantaneous reactions. Miss Staton had only to sing "My..." before the audience applauded what it had apparently already identified as *My Funny Valentine*. Charlie Ventura was no less warmly welcomed as he glided into *Sorrento*. (The Japanese dig extrovert tenor players; Sil Austin and Sam [The Man] Taylor were reported as big successes.)

The reaction to the "B" show was generally good. Had the overhead not been so high, and had the fans not had so many shows to choose from, it could have been financially as well as musically worth bringing over. An interesting case in point is the visit of George Lewis, whose New Orleans veterans have been in Japan for several months, sponsored by a labor union and working for a relatively modest fee. Frank Assunto of the Dukes dropped in one night to catch his New Orleans colleagues playing to an enthusiastic crowd at a night club in the Ginza district.

Despite the predominant interest in modern jazz, there is certainly a substantial audience for the traditional styles, and it is by no means confined to the elderly. There is even a New Orleans Jazz Club of Japan, founded six years ago with Sadamu Nishie, a professor at Tokyo's Waseda University, as president. (He made his pilgrimage to Mecca, Louisiana, last spring.) Interest in all forms of jazz is also sustained by the Hot Club of Japan. Founded in 1947, it now has 300 members in Tokyo and many branches around the country. Hisamitsu Noguchi is president, and the indefatigable Shoichi Yui is its secretary.

The depth and breadth of the concern for jazz is controlled to a substantial degree by record releases, jazz disc jockeys, and critics. In proportion to the national population, about 100,000,000, Japan's jazz record sales are only slightly lower than those in the United States; an album may sell only a thousand or two, but once in a while a hit will come along like Sonny Rollins' *Saxophone Colossus* or Art Blakey's *Jazz Messengers at St. Germain des Pres* and will reach 15,000 to 20,000.

Most leading jazz critics write for the monthly *Swing Journal*, which is lavishly illustrated, heavy on ads, and runs to 162 pages. Edited by Yojo Iwanami, it has a circulation of more than 30,000 and employs such knowledgeable men as Jiro Kubota. The magazine's feature and record reviews serve both to stimulate and to follow up the Japanese successes of U.S. jazz on records and in person.

TWO PANEL DISCUSSIONS were held during our visit. For the first the participants included George Wein; Jimmy Lyons, producer of the Monterey Jazz Festival; Mel Isenberger, president of the Monterey festival; and myself, along with critics Shoichi Yui, Shizuro Haruna, and Ichiro Fukuda. The topic was jazz festivals, and a great deal of questioning was aimed at us by the Japanese critics concerning the profit angle, the lack of avant gardists in the World Festival, and the qualifications for appearing at a festival. It seems that there had been some talk of organizing a committee of critics to work with Japan Booking Corp. on setting up the World Festival, but it failed to materialize.

At the second panel discussion Toyo Nakamura, a young critic; Masao Yagi, a pianist and composer; Jiro Kubota; Shoichi Yui; Lyons; Isenberger; and I went round and round on the subject of jazz and race, arriving nowhere—partly because of the long pauses occasioned by the necessity of waiting for the interpreter to translate each statement. Often I suspected that some nuances were lost in the translations.

Nevertheless, it was not difficult to deduce, from these meetings and informal talks with Kubota, Yui, and others, that the Japanese critics have a remarkably good grasp of the whole U.S. scene. If there are a few points that they misconstrue, there are many more that they understand as fully as most American experts.

Typically analytical and perceptive was Yui's analysis of Miles Davis.

"This man has been the leading jazz figure of the past 15 years," he said. "Out of the jam-session-like bebop he developed into the group feeling of the famous 1949-'50 nine-piece band. In the late '50s he tried to escape from the tired ad lib solos on chord progressions by hinting at modal jazz. He never forgot the group feeling, but recently he seems to have acted as a sort of dictator over his combo. I am not prompted to say this because of his live performances, which naturally call for more informality, but because of such recent albums as *Seven Steps to Heaven*. Is he tired of creating? His live performance in Tokyo certainly confirmed that he is the greatest trumpet player, but as a long-time admirer of his work, I was disappointed to find that his present combo is his worst ever; there is no group feeling at all."

Yui, who seems to be more receptive to earlier jazz styles than some of his colleagues, was also greatly impressed by Nichols' solo work, by clarinetist Hall, Miss McRae, and the Johnson combo. He said the Dukes of Dixieland "sound pretty much like our own Japanese Dixie groups" but have a better rhythm section.

It is probably because of pressure from the critics that many of the U.S. visitors have made TV appearances. Tokyo has seven channels, two of them owned by the government. Duke Ellington taped shows for three different stations; one, in color and government-sponsored, was beamed to Korea and Okinawa. Jazz can show up in the most unlikely spots on television. One evening Miss McRae saw a doctor type of Japanese show with gory details of an operation. The accompanying music was Milt Jackson's *I Remember Clifford*.

Partly because of the lack of deep interest in the home-grown product, there is now not a single night club regularly providing live jazz in Tokyo, the world's largest city (10,600,000).

Some of the elaborate and expensive clubs feature big bands that offer a mixture of pop music, rock and roll, Latin, and jazz; but they are beyond the reach of the average fan with their \$10 cover charges and fantastic drink prices. The jazz coffee houses, offering U.S. LPs



J. J. Johnson, Sonny Stitt, and Clark Terry

played through a good stereo system, are a minor factor; many can accommodate only 15 to 20 customers.

George Wein says very little of importance can develop in Japanese jazz because "the musicians have no incentive; it's too easy for them to get jobs of all kinds. There are maybe two or three thousand jazz musicians in Tokyo, including 40 or 50 really first-class men." But several of the musicians and critics said the music itself, and their American idols, provide plenty of incentive; it is only the outlets that are lacking.

JAZZ HAS BECOME A major artistic development in Japan, and simultaneously an unexpected source of big business, during the last couple of years. The end, if there is to be an end, is not yet in sight. The goose is still laying about as many golden eggs as bombs. What is needed to stabilize the situation? Here are a few suggestions:

- More initiative like that of Lionel Hampton, who combined some of his own key men with Japanese musicians for a tour of Japan. This kind of association is needed to give the Japanese musicians the experience of being inside something and being a part of it rather than imitating it from the outside.

- A more far-sighted policy on the part of American musicians and agents and Japanese promoters. They must all realize that sooner or later the oil gusher will dry up, unless everyone has a reasonable chance to wind up with a profit. The agents' get-rich-quick attitude is encouraged by musicians whose position is "If they can pay Joe Blow \$X, why can't I get \$X plus 1?" and is further complicated by the Japanese producer, who says, "If my rival offers you \$X for Joe Doakes, I'll pay you \$X plus 2."

- An attempt on the part of some resourceful operator, in Tokyo and other cities, to take jazz beyond its present concert-hall limitations by establishing a night spot where, at reasonable prices, American artists, singly or in groups, can work alongside Japanese jazz musicians.

- A united front, leading to an effective labor union, among Japanese musicians.

Japan is not another Nevada, nor even another Manhattan. Its domestic jazz, and its pattern of jazz importation, cannot be developed on the basis of this inflated assumption. In order to make artistic and financial sense, the current Oriental gold rush has to be slowed down and a practical procedure established. The World Jazz Festival, which brought tens of thousands of admissions in only six days, proved that a great potential exists. If the Japanese jazz musician can be given an even break, and the American visits can be properly spaced and geared to realistic facts and figures, there is no reason why Japan should not be firmly established—and many observers feel it already is established—as the second jazz country of the world. **db**

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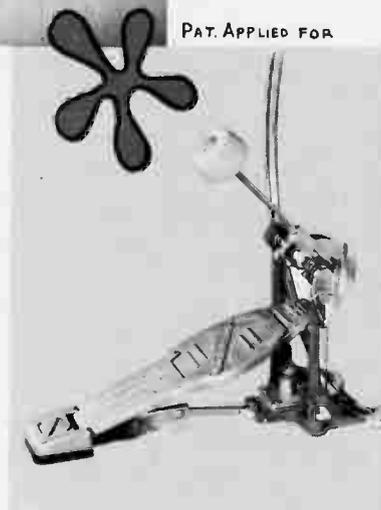
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Ratings are: ★ ★ ★ ★ ★ excellent, ★ ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor.

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

Editor's Note: This issue's record review section is devoted to non-U.S. records. Most of the LPs reviewed are available in this country, either in large record shops, specialty shops, or by order.

In the future, Down Beat will review the most significant records released overseas in its regular issues.

INTERNATIONAL

Various Artists

JAZZ JAMBOREE '61, VOL. 1—Polish Muza 0127: *All the Things You Are*; *Gypsy in My Soul*; *Stella by Starlight*; *An Oscar for a Devil*; *Gone with the Wind*; *Blues Back Stage*; *Louisiana*; *For Heaven's Sake*; *Three Little Words*.

Personnel: Track 1—Jancy Koeressy, piano. Track 2—Koeressy; Roman Dylag, bass; Adam Jedrzejowski, drums. Tracks 3, 4—Bernt Rosengren, tenor saxophone; Krzysztof Komeda, piano; Adam Skorupka, bass; Lech Dudziak, drums. Tracks 5-7—Ronnie Ross, baritone saxophone; Adam Trzaskowski, piano; Dylag; Jedrzejowski. Tracks 8, 9—Jimmy Gourley, guitar; Komeda; Skorupka; Dudziak.

Rating: ★ ★ ★ ½

This is a sampling from the 1961 jazz festival held at Warsaw's Philharmonic Hall. The main soloists are from Hungary (Jancy Koeressy), Sweden (Bernt Rosengren), Britain (Ronnie Ross), and France (American expatriate Jimmy Gourley); the rhythm sections are Polish, which, like the soloists, vary in quality.

The best performances are Koeressy's unique treatment of *All the Things*, which he plays mostly in 3/4, though he occasionally wanders into 4/4, and Gourley's lithe-lined work on *Words*.

Koeressy, judging by his work here, is an exceptional pianist, obviously thoroughly trained, who shows traces of Oscar Peterson, John Lewis, and Dave Brubeck in his playing. Gourley is a no-lost-motion, tasteful guitarist who spins out lines in such a way that they float over the Komeda trio's relaxed accompaniment. Gourley's uncluttered ideas enhance his ballad work on *Heaven's*, a fine track, though not of *Words'* quality.

Another notable performance is Ross' on *Louisiana*. The baritonist manages to put together a well-constructed, imaginative solo despite the rather stiff rhythm section. But the other tracks featuring the Britisher never quite get off the ground; the men seem only to be going through well-learned paces.

Ross, like the other soloists in this album, displays allegiance to an American model (Gerry Mulligan, in his case), but this is certainly nothing to fault him or the others, since most U.S. jazzmen do the same thing.

Tenor saxophonist Rosengren, for example, obviously has been greatly influenced by the work of John Coltrane and Sonny Rollins (what young tenorist hasn't?), but he is nonetheless a competent jazzman, as he shows on this LP's

Stella by Starlight. His tone is softer edged than that of either model, and he builds his solos his own way, though on both *Stella* and *Devil* he continues after he's scored his point, thus dulling impact by overexposure. And with the way the members of the rhythm section fight among themselves on *Devil*, it would seem he would be eager to end this performance, but on he goes. (It's surprising that a section that can play as relaxed as it does with Gourley can also play as unevenly as it does with Rosengren.)

That both Rosengren and the Komeda trio play better than they do on this live performance can be heard on a 45-rpm single titled *Crazy Girl* (Muza 0187), which is made up of Komeda originals, including his soundtrack compositions for the Polish film *The Knife in the Water*. The performances are much less discursive than the LP's and have moments of true musical excellence, which, unfortunately, are missing from most of *Jazz Jamboree '61, Vol. 1*. (D.DeM.)

BRAZIL

J.T. Meirelles

○ SOM—Brazilian Philips 632184-L: *Quintessencia*; *Solitude*; *Blue Bottle's*; *Nordeste*; *Contemplacao*; *Tania*.

Personnel: Pedro Paulo, trumpet; Meirelles, tenor saxophone; Luiz Carlos Vinhas, piano; Manoel Gusmao, bass; Dom Um Romao, drums.

Rating: ★ ★

Sergio Mendes

SERGIO MENDES & BOSSA RIO—Brazilian Philips 632701-L: *Ela e Carioca*; *Amor em Paz*; *Coisa, No. 2*; *Desafinado*; *Pyramitico*; *Nana*; *Corcovado*; *Noa Noa*; *Garota de Ipanema*; *Neurotico*.

Personnel: Edson Maciel, trombone; Raulzinho, valve trombone; Hector Bisignani or Aurino Ferreira, tenor saxophone; Mendes, piano; Sebastiao Neto, bass; Edison Machado, drums.

Rating: ★ ★ ★ ½

Both these Brazilian groups display a command of post-bop jazz styles. The young Brazilians play the music idiomatically and seem to have assimilated their influences well, though there is little in the way of strong individuality or real originality in either their playing or writing. The same is surely true of countless U.S. musicians too; every large U.S. city has its share of musicians of the caliber—or better—of the men on these two discs.

Tenor saxophonist Meirelles is a former student at Boston's Berklee School of Music and is easily the strongest soloist in the quintet he leads in the first album. His forceful attack and purposely harsh tone are in marked contrast to the smoother, cooler work of his fellow soloists, trumpeter Paulo and pianist Vinhas, and to the soft, reflective—almost bittersweet—tone of the compositions performed here.

There is not a great deal to recommend the quintet. It is little more than competent and would easily be cut by many

local groups of U.S. jazzmen. Its music is flabby and dissipated in the main, with very little in the way of invention, originality, or fire. It's merely bland at best, dull at worst.

Whether the use of Latin rhythms in all the compositions represents an attempt at an evolution of a local style or an inability to play convincingly in jazz 4/4 is not for me to say, though I strongly suspect the latter. Certainly the lack of strong rhythmic interest is at the core of the album's weakness.

But no rhythm problems plague the Mendes group, an engaging, harder driving sextet that uses the unusual front line of two trombones and tenor, sounding like a cross of the Kai Winding and J.J. Johnson unit of some years back and that of a Curtis Fuller sextet heard on Blue Note records—all this above a basically bossa nova approach.

The group's harmonies are rich and full, the arrangements generally interesting, and the playing of the soloists strong and lusty. And the program of tunes, half of them by Antonio Carlos Jobim, is stimulating.

Mendes is a firm, graceful soloist and has surrounded himself with men of like ability, so that the album hews to a consistently high level throughout. Bassist Neto, especially, is impressive in all his solo appearances, and drummer Machado sets up a supple, easy driving rhythm. The work of the two trombonists is consistently exciting, for both Maciel and Raulzinho are exponents of lusty, exuberant tromboning.

With all this, however, it should be pointed out that none of the soloists is particularly original or daring. Though all play well, none has evolved anything like an identifiably personal instrumental style.

The arrangements are generally of a high level; witty and inventive, they, in large measure, account for the success of the album. The Jobim tunes were joint arrangements by Mendes and the composer; the others, I believe, were orchestrated by Mendes. (P.W.)

CANADA

Phil Nimmons

TAKE TEN—Canadian RCA Victor 1066: *Band Call*; *On the Autobahn*; *Last Night*; *When We Were Young*; *Squeeze Play*; *Jasper*; *Steve's Theme*; *In a Mellowtone*; *As a Rully*.

Personnel: Erich Traugott, trumpet; Butch Watanabe, trombone; Nimmons, clarinet; Jerry Toth, alto saxophone; Roy Smith, tenor saxophone; Ed Karam, baritone saxophone; Vic Centro, accordion; Ed Bickert, guitar; Murray Lauder, bass; Ron Rully, drums.

Rating: ★ ★ ★ ★

The musicianship on this record is exemplary. The Nimmons group is a well-rehearsed outfit with fine arrangements. It is, in essence, a small version of a Stan

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Kenton band.

Nimmons seems an inventive composer. *Autobahn*, *Squeeze Play*, *Jasper*, *Steve's Theme*, and *Rully* are his; and all give indications of genuine originality.

Toth is something else. He sounds, at times, like Art Pepper and, at others, like Phil Woods. On *Rully*, easily the best track on the album and a superb tune, he rips off a solo that would draw buffs to their feet in any town. I was set to give *Take Ten* 3½ stars until I heard this track. Toth makes the extra half-star.

(D.N.)

BRITAIN

Johnny Dankworth

WHAT THE DICKENS!—U.S. Fontana 27525: *Prologue*; *Weller Never Did*; *Little Nell*; *The Infant Phenomenon*; *Demdest Little Fascinator*; *Dotheboy's Hall*; *Ghosts*; *David and the Bloaters*; *Please, Sir*; *The Artful Dodger*; *Mr. Micawber*; *Dodson and Fogg*; *The Pickwick Club*; *Serjeant Buzfuz*; *Finale*.

Personnel: Gus Galbraith, trumpet; Leon Calvert, trumpet, fluegelhorn; Dick Hawdon, Ken Wheeler, trumpets, tenor horns; Tony Russell, Ed Harvey, trombones; Ron Snyder, tuba; Dankworth, Roy East, Vic Ash, Art Ellefson, reeds; Alan Branscombe, piano, vibraharp, xylophone; Ken Napper or Spike Heatley, bass; Johnny Butts, drums. Guest soloists: Jimmy Deuchar, trumpet; Tubby Hayes, Ronnie Scott, Peter King, Bobby Wellins, Dick Morrissey, tenor saxophones; Tony Coe, tenor saxophone, clarinet; Ronnie Ross, baritone saxophone; David Snell, harp; Ronnie Stephenson, drums; Roy Webster, percussion.

Rating: ★★★★★½

This is a delightful album—and you don't have to know Charles Dickens' writing to enjoy it.

Dankworth, an accomplished alto saxophonist, has long been one of Britain's outstanding bandleaders. The Dankworth band appeared at the Newport Jazz Festival in 1959 and made an excellent impression, and the 1963 edition heard here is even better.

With this suite, furthermore, Dankworth takes his place among the top jazz composers and arrangers anywhere. While a number of influences, from Duke Ellington through Gerry Mulligan to Gil Evans, are apparent in his work, they are utilized in a personal and original way and demonstrate not eclecticism but mastery of the whole vocabulary of orchestral jazz.

The Dankworth orchestra, the nucleus of these performances, is unusual in instrumentation and capable of interpreting a wide variety of moods and colors.

It has excellent soloists (the leader, tenorist Art Ellefson, all four trumpeters, trombonist Tony Russell, clarinetist Vic Ash, and vibist Alan Branscombe), a driving rhythm section, and a crack tuba player in Ron Snyder. For this recording, some of England's foremost jazz players have been added for guest appearances, but it is the basic band that deserves most of the laurels.

Though the suite is unified by recurrent use of thematic materials, and individual sections sometimes are contiguous, the parts can stand by themselves. Dankworth's music mirrors the spirit and feeling of Dickens admirably, capturing both the humor and the pathos. But this is not program music, and there are no "cute" touches.

Among the best sections are *Demdest*, an ironic waltz; *Dotheboy's*, on which the

five guest tenor men are each given a "free" passage (outstanding among them are Ronnie Scott's rapid-fire blues, Tony Coe's Don Byas-toned "ballad," and Peter King's bit of *Cherokee* changes); *Please, Sir*, with Leon Calvert's Miles Davisish fluegelhorn and Russell's first-rate plunger trombone; the witty *Dodson and Fogg*, on which Tubby Hayes and Dankworth trade argumentative phrases; and the Ellingtonish *Finale*, in which several of the themes come together in new guise.

The level of solo playing will astonish those unfamiliar with the high standards of British jazz. The players command a variety of styles (a fine example is the three trumpets on *Ghosts*: each represents an era of jazz and does it to perfection), there are no problems of intonation or execution, and the ideas, while not startling, have freshness and conviction. Also, English musicians have always had excellent sound, and this quality contributes both to individual and ensemble efforts. There is not one poor solo on the record, and several are outstanding.

One of the most appealing qualities of the work is the complete absence of pretentiousness, bombast, or empty musical rhetoric. There is a genuineness about this music that is most refreshing. No listener interested in big-band jazz should miss this record.

(D.M.)

SWEDEN

Eje Thelin

SO FAR—Swedish Columbia 1005: *So Far*; *Lament*; *Fast*; *It Could Happen to You*; *Folk Song*.

Personnel: Thelin, trombone; Ulf Andersson, tenor saxophone; Joel Vandroogenbroeck, piano; Roman Dylag, bass; Rune Carlsson, drums.

Rating: ★★

This is an informal—but not sloppy—session. The arrangements show some thought, as can be heard in the variety of patterns executed by the rhythm section, for example.

Thelin is an ebullient soloist with a soft tone, muffled as if the bell of his horn were stuffed with cotton. At times he becomes overexuberant, constructing carelessly and employing upper-register effects that often are not played cleanly.

Andersson's relaxed, virile approach recalls Sonny Stitt's, though on *Folk Song* he uses some John Coltrane-like devices.

Vandroogenbroeck's piano work is notable for its thoughtfulness and lyricism. The rhythm section is an admirable one. Dylag has very good technique and plays firm, springy lines. He seems aware of recent U.S. developments in bass playing and probably could fit in nicely with an avant-garde group. While Carlsson is an economical drummer, his playing nevertheless boasts plenty of authority. (H.P.)

Gugge Hedrenius

CHOOSE NOW!—Swedish Columbia 1007: *Choose Now*; *Easy Living*; *Kidney Stew*; *But Beautiful*; *I Want a Little Girl*; *Deception*; *Homage a Maigret I, II, and III*.

Personnel: Bo Broberg, Bertil Lovgren, Bengt Ernryd, trumpets; Christer Boustedt, Goran Orsling, alto saxophones; Lennart Aberg, tenor saxophone; Peje Isberg, baritone saxophone; Hedrenius, piano; Sigge Andersson, bass; Ivan Oscarsson, drums; Candy Green, vocals.

Rating: ★★★★★½

This is a fine group by any standard.

It's in the mainstream modern tradition; the *Choose Now* score is reminiscent of Tadd Dameron's arranging style (he wrote the tune), and *Stew* and *Girl* sound somewhat like Count Basie arrangements. (The last two also feature exuberant Green vocals.)

In general, the band achieves its apparent aim of producing a full, though compact, sound. The two altos lend a biting, tart flavor to the sax section, and the arrangements are played with spirit and discipline. The rich sonority of the sax section is notable on *Deception*.

The first part of *Hommage*, the only selection trumpeter Ernryd plays on, is taken at a moderate bounce. The second part is done slowly and the third fast.

Lovgren and Broberg solo well. Both have outgoing, lyrical styles. Lovgren's passionate improvising on *Beautiful* is out of the Clifford Brown bag, though his tone is much narrower than Brown's. Broberg's nicely paced playing stands out on *Hommage, Parts I and III*.

Hedrenius is intriguing in the little solo space he has. His piano work on the second part of *Hommage* is graceful and well constructed, and on the third section he rips off a driving, nonstop performance.

Ostling and Aberg are competent soloists; both use a hot, post-bop approach.

(H.P.)

Idrees Sulieman

THE CAMEL—Swedish Columbia 1008: *David's Bossa Nova; Sad and Strange; The Camel; Long for the Blues; Blues for Emanon; I Remember Clifford; I'll Remember April.*

Collective personnel: Sulieman, trumpet, alto saxophone; Bo Broberg, Bertil Lovgren, trumpets; Christer Boustedt, alto saxophone; Goran Ostling, Bernt Rosengren, tenor saxophones; Sahib Shihab, baritone saxophone; Goran Lundberg or Lars Sjosten, piano; Bjorn Alke, bass; Ivan Oscarsson or Fredrik Noren, drums; Noren, Ole Jacob Hansen, percussion; Jamila Sulieman, percussion, vocal.

Rating: ★★½

The first side is devoted to selections by a medium-size band (two trumpets, five saxophones, and rhythm). *Bossa Nova* and *Camel* are shouting performances in the tradition of the Dizzy Gillespie bands of the '40s and '50s.

On these Sulieman plays alto, an instrument he took up in earnest two years ago. As one might expect, his style is in the Charlie Parker vein. In fact, the cutting power of his work recalls the Kansas City school of altoists (which included men such as Buster Smith) from which Parker descended. While not a fluent technician, Sulieman makes up in vigor what he lacks in polish. His lines are simple, melodic, and nicely sustained.

Sad and *Long* feature Mrs. Sulieman's torch singing. She has a sweet, rather light timbre and a good range. Her style, in some ways, resembles Sarah Vaughan's.

The second side features Sulieman backed by the rhythm section. (Tenorist Rosengren joins him on *Blues for Emanon*.) He plays well on alto and trumpet, particularly on *April*. His warm, Freddy Websterish trumpet sound highlights *Clifford*.

Rosengren and Sjosten play spiritedly, though neither displays much stylistic individuality.

(H.P.)

DENMARK

Jorgen Leth Quintet/Igor Caplinski

JAZZ JAMBOREE '63, VOL. 4—Polish Muza 0397 (10" LP): *Blue Monk; Moonlight in Vermont; Out of Nowhere; A Night in Tunisia.*

Personnel: Tracks 1, 4—John Tchicai, alto saxophone; Max Bruel, baritone and soprano saxophones; Nils Bronsted, piano; Bjorn Alke, bass; Rune Carlsson, drums. Tracks 2, 3—Caplinski, guitar; Wojciech Karolak, piano; Janusz Sandecki, bass; Andrzej Dabrowski, drums.

Rating: ★★½

The outstanding work of altoist John Tchicai makes this the most important of the several LPs cut at the 1962 jazz festival at Warsaw. The young Danish musician is in that small number of Europeans who have learned from U.S. models and used what they found instead of letting it use them. Sparks of Charlie Parker and Ornette Coleman shoot through Tchicai's playing, but the passion and imagination in his work is all his. His phrases buttress each other, one growing out of the other; each idea is followed through, with different planes of tonal color incorporated to enhance the whole.

In fact, the Jorgen Leth Quintet as a unit is excellent. Bruel's baritone work is passionate and heated; his soprano playing, heard on *Tunisia*, is less exciting but well controlled. Pianist Bronsted gets off some attractively angular solos that hit hard. And under all the others, drummer Carlsson drives and kicks and sings with his fiery, exuberant work.

The inclusion in this album of the run-of-the-mill, heavy-handed playing by Polish guitarist Caplinski is unfortunate; it detracts from the LP's over-all effect and puts the Poles at a disadvantage, coming as they do between the Danish performances.

(D.DeM.)

GERMANY

Klaus Doldinger

DOLDINGER LIVE AT BLUE NOTE BERLIN—German Philips 48067: *Waltz of the Jive Cats; Blue-Note Samba; Smoke Gets in Your Eyes; Groovin' in Berlin; Minor Kick; Careless Love; Ack, Varmeland Du Skona; Two Getting Together.*

Personnel: Doldinger, tenor saxophone; Ingfried Hoffmann, organ; Helmut Kandlberger or Peter Trunk, bass; Klaus Weiss, drums.

Rating: ★★½

This album is only slightly less exciting than *Dig Doldinger*, which was recently released in the United States. In many respects it is more arresting. For one thing, organist Hoffmann is much more consistent here than on the first recording. While he still exacts from the organ a wide variety of sounds and moods, his solos on this LP flow more naturally and smoothly. Weiss also is heard to much better advantage on this record.

Doldinger is a consistently good saxophonist who combines the broad, meaty sound of the Coleman Hawkins-Ben Webster tone with the improvisatory approach of early Sonny Rollins. Doldinger evidently has been influenced by a number of American tenor men, but he has managed to escape the noticeable clichés of most. Only on *Waltz* is there a tendency to become unduly occupied with creating a "groove." The riff soon becomes tiresome and trite.

The performances maintain a good quality level. Unfortunately, there is no

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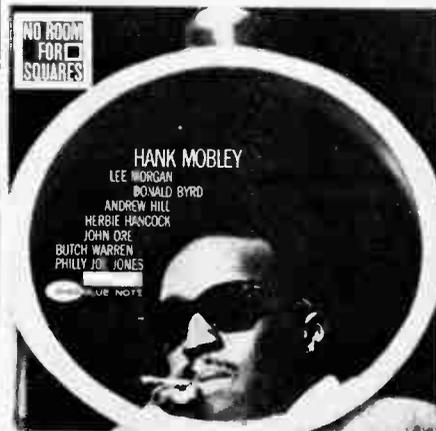
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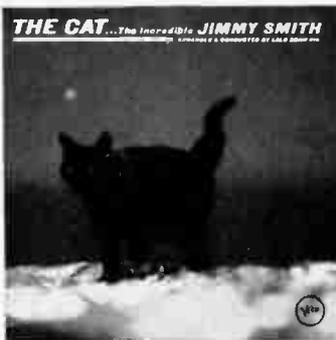
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outstanding contribution made by any of the participants, but Doldinger, if he has more contact with his American fellows, should soon become a first-rate jazz contributor. (B.G.)

Joki Freund

YOGI JAZZ—German CBS 62273: *Caravan*; *Aisha*; *The Caribbean Ringo*; *Killer Joe*; *HL-20*; *Yogiana*.

Personnel: Freund, tenor and soprano saxophones; Emil Mangelsdorff, alto saxophone, flute; Wolfgang Dauner, piano; Eberhard Weber, Karl Theodor Geier, basses; Peter Baumeister, drums.

Rating: ★★½

This is the second album in a series produced without "commercial considerations" by Horst Lippman for the German CBS label. It is a worthy successor to trombonist Albert Mangelsdorff's well-received *Tension* and confirms the impression that German jazzmen are becoming the Continent's leading exponents of avant-garde jazz.

Freund, one of Germany's leading arrangers, has cast his sextet in a John Coltrane mold. The use of two bassists, the leader's doubling soprano, and the presence of another horn man playing alto and flute cannot help but bring to mind the Coltrane sextet of a couple of years ago, when he added reed man Eric Dolphy and another bassist to his quartet.

Freund's playing, the structure and sound of his originals (especially *HL 20* and *Yogiana*), and the inclusion of Coltrane pianist McCoy Tyner's *Aisha* in the repertoire are further indications of the group's orientation, and Freund himself states in the liner notes that Coltrane's playing has had a "liberating" influence on him.

Nevertheless, the group has its own personality. One might say that the music is a chamber version of Coltrane jazz: less impassioned and violent, more premeditated, softer in texture. All six men are excellent instrumentalists, and they work together with obvious empathy.

Freund's tenor is at its best on the turbulent *HL 20*; his soprano sound is somewhat thin and lacking in expression, but he has that difficult horn under good control. Criteria for swing are less obvious in this kind of jazz (only *Killer* has passages in 4/4), but Freund's phrasing does seem a bit stiff and lacking in rhythmic flexibility.

Not so Emil Mangelsdorff (Albert's elder brother), who emerges as the group's most impressive voice.

His alto playing has warmth and heat, and his ideas are his own. His flute, which is featured on most of the tracks, has a very attractive sound (on *Yogiana* it sounds like a recorder), and his lyrical reading of the pretty *Aisha* makes this short piece a highlight of the set. The voicing of tenor and flute contributes to the appeal of *Aisha*.

Benny Golson's *Killer* features an invigorating passage for tenor and alto, in which Freund and Mangelsdorff converse with fire and humor. Pianist Dauner, a sensitive musician with a fine ear, takes his best solo here (as well as an interesting out-of-tempo interlude between ensemble passages). On *Yogiana* he plucks the strings of the piano for a guitarlike ensemble effect.

The improvised passages on *Caravan* do

not rest on the theme but are "free," i.e., based on what has been called "the two-chord bit." *Ringo* is a spry, Latin-flavored piece featuring Freund's soprano.

The rhythm trio is dependable throughout. Generally, one of the bassists stays in the upper range of the instrument, while the other takes care of the bottom notes. Baumeister's approach, patterned on Elvin Jones', is less fiery and hypnotic than that of its model, but he manages to play "free" without losing control of dynamics—a rare skill on either side of the Atlantic.

Perhaps not the least interesting aspect of this album is that it demonstrates that the "new thing," far from being musical anarchy, is a discipline that can be absorbed and mastered by sympathetic players. One might even be tempted to advance, cautiously, the hypothesis that "free" jazz is easier to absorb than previous styles.

Certainly, this album and the Albert Mangelsdorff record before it represent the most successful adaptation of American jazz ever to come out of Germany. And there are parallels in other countries. Is this because the biggest hurdle—mastery of swing—has been removed? Whatever the merits of these observations, *Yogi Jazz* is a most respectable achievement, by international standards. (D.M.)

Max Greger

EUROPEAN JAZZ SOUNDS—German Brunswick 87918: *Discussion*; *Bluer Than Blue*; *Revelation*; *You're the One*; *Sax Life*; *Carrera*; *Portrait in Smoke*; *Meet BB*; *MG Blues*; *Boomerang*.

Personnel: Ron Simmonds, Benny Bailey, Ferencz Aszodi, Fredy Brock, trumpets; Karl-Heinz Donick, Rich Richardson, Helmut Rink, Fritz Glaser, trombones; Dick Spencer, Manfred Mende, alto saxophones; Fred Spannuth, Rudi Flierl, Greger, tenor saxophones; Horst Reipsch, baritone saxophone; Armin Rusch, piano; Branko Pejakovic, bass; Pierre Favre, drums.

Rating: ★★★★★

Greger's band has a long-term contract with a German television network; consequently, the band has a relaxed, polished sound that few large bands anywhere have today. On top of that, it has arrangements by such men as Ernie Wilkins, Russ Garcia, and Benny Bailey. With a few more strong soloists, this band would be hard to beat.

Trumpeter Bailey, from Cleveland, Ohio, has spent most of the last 10 years playing in Europe. He has a clean-toned style derived both from Dizzy Gillespie and Roy Eldridge; he solos excellently throughout the album. On *Meet BB* he sheds most of the Gillespie mannerisms and sounds like a young Eldridge.

Spannuth and Flierl, described in the liner notes as tenor saxophonists of the "old guard of Munich jazz," both play freshly with modern elements that are more than mere appurtenances to a jazz style. Spannuth, in particular, is very good, having a good clarinet chorus on *Carrera*.

Trombonist Richardson is featured to advantage on *You're the One*, and alto saxophonist Spencer plays good solos on *Discussion* and *Revelation*.

This is an exciting band that should get even better. Would that American networks showed as much guts as their fellows in Germany. (G.M.E.)

Ingfried Hoffmann

HAMMOND TALES—German Philips 48 050 L; 840 437 PY: *Au Clair de la Lune*; *Jada*; *TV-Swing*; *Soul Twist*; *Black Is the Color of My True Love's Hair*; *Oh, Lady, Be Good*; *Midnight Bossa Nova*; *Love for Sale*; *Ingfried's Blues*; *It's a Long Way to Tipperary*.

Personnel: Hoffmann, organ, piano; Rene Thomas, guitar; Helmut Kandlerberger, bass; Klaus Weiss, drums.

Rating: ★★½

The jazz organist has arisen in Europe, alas. Hoffmann, a young German pianist, has tried the double keyboard here and has come off on the short end. There is one fine track on this album (*Black Is the Color*, with Hoffmann on piano), but, over-all, the rating must be only fair plus.

The organ seems sometimes to overwhelm Hoffmann. He gets the big sound moving swingingly on his own originals, *Soul Twist* and *Bossa Nova*, perhaps because he knows the changes better and has no worries about them. But the instrument's intricacies otherwise seem too much for him. (The same might equally be said of some American organists.) He bogs down on *Lune*, *Jada*, and most of the organ tunes (nine of the 10 on this album). On many, he uses short bursts of notes, as if he could not get past the problems of technique to play what he had in mind.

His piano, however, is a box of another color. *Black Is the Color* is a tender, moving exposition of a beautiful melody. Thoughtful, moody, lyrical, he spins out his story with an admirable combination of block chords and single-note lines.

Guitarist Thomas is a definite asset to the group. No matter what the tempo or feeling—fast, slow, fiery, reflective—he makes it. And well. (D.N.)

Various Artists

DIE DEUTSCHEN ALL-STARS—German Columbia 83418: *Madame B* (Die Deutschen All-Stars); *Ruth* (Albert Mangelsdorff-Hans Koller Septet); *Meeting at the Barberina* (Horst Janowski-Rolf Kuhn Quintet); *Andreas* (Helmut Brandt Sextet); *When You're Smiling* (Feetwarmers); *Joe's Blues* (Klaus Doldinger Quartet); *Rainy Clouds* (Michael Naura Quintet); *Gerti* (All-Star Sax Group); *Anything Else?* (Joki Freund Quintet).

Rating: ★★★★★

Recorded at Baden-Baden, Germany, in January, 1963, this album is an excellent showcase for top German jazz musicians. Except for the hard-swinging, Gene Ammons-like blowing of tenor saxophonist Klaus Doldinger on *Joe's Blues*, the prevailing influences reflected in the playing of the modern German jazzmen are those of the West Coast musicians of the '50s.

Madame B opens with rippling figures that appear and reappear in ensemble behind the soloists. This track features an impressive roster of musicians, all of whom solo, with honors going to Rolf Kuhn's flashing clarinet, Conny Jackel's clean trumpet lines, flutist Gerry Weinkopf, trombonist Albert Mangelsdorff, tenor saxophonist Hans Koller, and arranger Joki Freund.

Alto saxophonist Emil Mangelsdorff and Koller are heard to advantage on *Ruth*, a ballad written and scored by Koller. On *Barberina* Kuhn shows his debt to Benny Goodman. *Andreas* has Helmut Brandt, an excellent baritone saxophonist, playing in the upper register and getting

a hard, brittle sheen to his sound, not unlike John Coltrane's ballad tone.

When You're Smiling is performed by the group that won the best traditional band award in the 1963 German Jazz Poll. While not up to the level of most of the material in the album, it has good trumpet work by Ingfried Hoffmann (who plays organ with the modern group on *Madame B*), and some good passages from Doldinger's clarinet.

Vibraharpist Wolfgang Schluter and alto saxophonist Peter Reinke should be mentioned for their playing on the lovely, impressionistic *Rainy Clouds*. Freund has a fervent, swinging tenor saxophone solo on *Anything Else?*

German jazz musicians have come a long way. Though their musical thinking is dominated by American jazz musicians, the quality of the music and the enthusiasm indicate that some may soon be speaking with their own voices.

(G.M.E.)

AUSTRIA

Friedrich Gulda

GULDA JAZZ—Brazilian RGE Records 5250: *Suite 1962*; *The Air from Other Planets*; *Waltz from "The Veiled Land"*; *Lullaby*; *The Opener*.

Personnel: Gulda, piano; Jimmy Rowser, bass; Albert Heath, drums.

Rating: ★★★★★

Recorded in Sao Paulo, Brazil, in 1962, this pleasant set offers a sampling of the easy, unforced jazz playing of Gulda, the Viennese pianist who is one of the world's leading Beethoven interpreters.

The pianist's touch, control, and technical mastery are expectedly flawless, and this album demonstrates that he has managed to penetrate beneath the surface of jazz playing. Still, however well he has assimilated the modern piano idiom, there is not a great deal of excitement or freshness to his work.

Gulda mines much the same introverted, ardently lyrical area as does Bill Evans—the impress of whose work is very much in evidence in these performances—without, however, drawing the listener inward as does Evans.

Gulda's music is warm, limpid, and extraordinarily graceful; yet there is something lacking in it. It seems a bit too detached, disembodied, and lacks fire and inner tension. His lines unravel gracefully enough, with lightness and delicacy—they surely cannot be faulted—but they just don't seem to grow organically.

Rowser and Heath give sympathetic and substantial support; they're right where they should be when they should.

The album, in sum, offers instead of meaningful conversation a kind of elegant small talk. And manner, however sophisticated, is no substitute for matter. (P.W.)

POLAND

Zbigniew Namyslowski

JAZZ JAMBOREE '63, VOL. 3—Polish Muza 0418 (10" LP): *Five-Four Bars*; *Let Me Have a Break*; *Fair Lola*, *the Northern Star*; *Ol' Man River*.

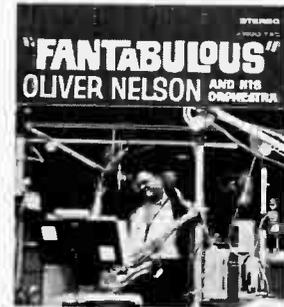
Personnel: Namyslowski, alto saxophone; W. Gulgowski, piano; T. Woljick, bass; C. Bartkowski, drums.

Rating: ★★★★★

Namyslowski is more impressive as a

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composer than as a performer—despite his being a fine technician on his horn, as is made clear on *River*. His performing weakness is a coldness that permeates his playing, though it is based on the style of John Coltrane, who is, of course, anything but a cold player. This lack of warmth gives Namyslowski's work a one-dimensional character that makes it boring.

On the other hand, his writing is imaginative, diverse, and deft: *Five-Four Bars* is a modal, Middle Eastern-flavored 5/4 composition; *Let Me Have a Break* smacks of atonality, but it loses its attractiveness when the players go into straight-ahead blues blowing instead of keeping with the theme's character; *Fair Lola* is a melodic bossa nova that drops into straight 4/4 at

various points.

Pianist Gulowski plays fashionably funky on *Break* and chunkily on *Five-Four*, but he digs in on *Lola* and pulls off an excellent solo. Bassist Woljcek also plays a fine solo on *Lola*, and drummer Bartkowski lends tasteful support. (D.DeM.)

USA/POLAND

Don Ellis

JAZZ JAMBOREE '62, VOL. 1—Polish Muza 0394 (10" LP): *Solos*; *What Is This Thing Called Love?*; *Lover*; *Now's the Time*.
Personnel: Ellis, trumpet; Wojciech Karolak, piano; Roman Dylag, bass; Andrzej Dabrowski, drums.

Rating: ★★½

Ellis' version of the "new thing," while sometimes emotionally cold, is made up of provocative use of wide-interval leaps

and falls and off-the-wall chromaticism. He plays it well; his Polish confreres on this LP made at the 1962 Warsaw Jazz Jamboree sound a bit uncomfortable with it. As well they might, since this was their first excursion into "free" jazz, according to the trumpeter in his report on the festival that appeared in *Down Beat* early last year.

Despite the Poles' unfamiliarity with the idiom, one of them seems a prime candidate for membership in the avant garde, bassist Dylag. In *Solos* he comes quite close to achieving that freedom that some of the new crop of U.S. bassists enjoy. Dylag's duet with Ellis, *What Is This Thing?*, is, to me, the outstanding music on the record.

Ellis is at his best, however, on *Now's the Time*. His solo is filled with discrete chromatic figures, and he carries off well the illusion of playing in a key different from that of the piano and bass.

Time also has a Brubeckish solo by pianist Karolak, who sounds as if this were the only track on which he felt comfortable. This may have been the case, because *Solos*, which takes up one side of the record, is nothing but each musician playing alone for certain lengths of time, plus a bit of collective improvisation at the end, and *Lover* is at an extremely fast tempo that comes off sounding more like a circus gallop with trumpet pyrotechnics than jazz. (D.DeM.)

CZECHOSLOVAKIA

Various Artists

CZECHOSLOVAKIAN JAZZ, 1962—Czech Supraphon DV10123: *Portrait* (Karel Krautgartner); *Now We Introduce Ourselves* (Ferdinand Havlik Sextet); *Family Chronical* (S + HQ); *Sea Wolves* (Praszký Dixieland); *Silhouettes* (Bratislavské Jazz Quartet); *Blues for Guitar* (Gustava Bromá Quartet); *Dance from the Suite "Black Stream"* (Dzezove Studio); *Working Man Blues* (Studijní Skupina Traditional Jazz Band); *Road to the Unknown* (Gustava Bromá Vibraphone Quartet); *Rogue* (Karla Viacha); *Waltz for Charlie Chaplin* (Rudolfa Rokia Trio); *City in the Fog* (Taneční Orchestra).

Rating: ★★½

Those having the impression that jazz in East Europe must be quaint and somewhat amusing are in for a jolt. There are some weak moments in this album, but the quality and variety of the music gives ample proof of the astonishing strength of the jazz idiom that has taken root in Czechoslovakia.

City in the Fog, done by a Czech radio dance band, has modern harmonies skillfully supporting a simple, plaintive theme that suggests a strange, magical city seen briefly through swirling mist. On this track M. Ulrich plays a tenor saxophone solo that sounds much like one by Sonny Stitt.

On *Road to the Unknown* the members of the Gustava Bromá Quartet show how well they have absorbed the style of the Modern Jazz Quartet, and *Rogue*, done by a large band, sounds as if it were scored and played by a Shorty Rogers group. The traditionalist band rendition of Joe Oliver's *Working Man Blues* is a touching tribute, close to the original in sound and spirit.

The most effective track of the album is *Portrait*, a fast vehicle for some booting solos and good section work. (G.M.E.)

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USSR/DENMARK

Wadim Sakun/Louis Hjulmand

JAZZ JAMBOREE '62, VOL. 3—Polish Muza 0396 (10" LP): *Fast and Good; Mister Great Novgorod; Slordans; Laura; Willow, Weep for Me.*

Personnel: Tracks 1, 2—Andrei Towmosian, trumpet; Alexei Kozlow, baritone saxophone; Sakun, piano; Nikolai Gromin, guitar; Igor Bierukszis, bass; Valeri Bulanov, drums. Tracks 3-5—Hjulmand, vibraharp; Wojciech Karolak, piano; Roman Dylag, bass; Andrzej Dabrowski, drums.

Rating: ★★ ★

Wadim Sakun

JAZZ JAMBOREE '62, VOL. 5—Polish Muza 0228 (45-rpm): *Nicholas Blues; Autumn Dreams.*

Personnel: same as tracks 1, 2 above.

Rating: ★★ ★ ½

The performances on these two records by the Russian sextet of pianist Sakun affirm what those who have heard Gromin in person have said: the guitarist is an outstanding jazzman. There is an intensity, a ferocity, in his playing that is startling; it's as if he were about to tear his instrument to pieces. He often uses a moving second line, in the classical style, and there is a blues tinge to his work that occasionally comes out in a high-pitched, metallic whine similar to that of country blues guitarists. But that doesn't quite describe what the Russian does—it has to be heard. Yet, on the other hand, he will play a single-string solo, as on *Autumn Dreams*, that sounds like Johnny Smith.

Gromin has some time problems—as do his comrades—but he has such a talent that this surely will, or has been, overcome. He, like the others, too often tries rhythmic tricks—such as slowing a phrase—that are not as easy as they sound and demand a stronger bassist and drummer than Sakun's group has.

The one closest to Gromin's excellence is baritonist Kozlow. He has a fire in his playing that is almost as hot as the guitarist's. Kozlow does not ape any U.S. musician, but he does have trouble winding up a solo; they usually sputter to a halt.

Towmosian shows a flair for melodic improvisation and builds to good climaxes by using long phrases that hang together well. He has a spot of time trouble in the call-and-response section of his Gospelish composition *Mister Great Novgorod*, but drummer Bulanov has more.

Pianist Sakun stays more or less in the background, but he contributes a lovely, reflective solo and out-of-tempo ending to *Autumn Dreams*, which sounds as if it were cut in a studio and not at Warsaw's Philharmonic Hall, where *Fast and Novgorod* were taped at the 1962 Jazz Jamboree.

Danish vibraharpist Hjulmand's performances, well accompanied by Karolak (who plays some good a la mode solos too), Dylag, and Dabrowski, are very much in the spirit of Milt Jackson, even to the use of some of Jackson's pet cliches. But it's Jacksonian vibes without the proper relaxation and with too many notes. Hjulmand, though, plays the instrument well if not with too much originality; his facility is best heard on the 3/4 *Slordans*, but his most feelingful work comes on his second *Laura* solo. (D.DeM.)

OLD WINE NEW BOTTLES

A COLUMN OF JAZZ REISSUES

Recordings reviewed in this issue:

La Storia del Jazz: The Blues (Italian RCA Victor 10041)

Rating: ★★ ★ ½

La Storia del Jazz: Traditional Jazz (Italian RCA Victor 10042)

Rating: ★★ ★ ★

La Storia del Jazz: Swing (Italian RCA Victor 10043)

Rating: ★★ ★ ★

La Storia del Jazz: Modern (Italian RCA Victor 10044)

Rating: ★★ ★ ½

Jazz Sounds of the Twenties: Big Bands (Odeon 1166)

Rating: ★★ ★ ★

Jazz Sounds of the Twenties: Small Groups and Piano Solos (Odeon 1174)

Rating: ★★ ★ ½

Jazz Sounds of the Twenties: Blues Singers and Accompanists (Odeon 1177)

Rating: ★★ ★ ★

Louis Armstrong, *Hot Five and Seven, Vol. 1* (Odeon 83211)

Rating: ★★ ★ ★ ★

Armstrong, *Hot Five and Seven, Vol. 2* (Odeon 83261)

Rating: ★★ ★ ★ ★

Armstrong, *Greatest Years* (Odeon 83316)

Rating: ★★ ★ ★ ★

Armstrong, *Born for Jazz* (Odeon 83262)

Rating: ★★ ★ ★

For some years, European jazz reissues have had a sense of orderliness and purpose that is just beginning to make itself felt in U.S. reissues.

George Avakian's three pioneering reissue sets for Columbia in the early '50s (the Armstrong, Bessie Smith, and Bix Beiderbecke sets) started U.S. reissues in the right direction. But this impulse was promptly abandoned, and reissues in this country have (until the recent Columbia projects put out by John Hammond and Frank Driggs) tended to be haphazard jumbles.

An enlightening (if possibly unfair) comparison of the U.S. system vs. the European can be seen in the four-disc *La Storia del Jazz* released by Italian Victor and now available in this country. A large part of this set consists of tracks used in the RCA Victor *Encyclopedia of Recorded Jazz*, a set of 12 10-inch LPs issued several years ago through supermarkets. The *Encyclopedia* programed the artists alphabetically from A to Z, which made for variety but gave absolutely no sense of



VIVE LE JAZZ CHANTE!

On the one hand, Bach; on the other, big bands and bop. That explains some of the differences between the two most popular jazz vocal groups—the Swingle Singers and the Double Six of Paris. But the two French groups are more interrelated than their repertoires indicate. Most of the Swingles were part of the Six before a hit record led the singers out of the studios and onto the stage. Rivalry followed. Leonard Feather unravels the involved development of the two groups and sheds light on their musical qualities. Read it in the next DB.

focus:jazz education

Students Speak Their Minds

So much has been said about what's right and wrong with jazz education—by windy educators and self-centered professional musicians—that the student is often lost sight of. But what do young jazzmen really think of current teaching methods? To find out, Down Beat discussed jazz education with young musicians enrolled in a leading music school. The resulting conversation branched out to include the youths' views of today's jazz scene, what's the matter with it, why and how they want to become part of it. Read their opinions in the next issue's discussion—Dialog in Free Form.

Experiment in Experience

The dearth of big bands gave concern to two Hollywood studio musicians—trumpeter Ollie Mitchell and trombonist Bob Edmondson. The concern led to the formation of a unique organization—Swing, Inc.—that puts top professional jazzmen side by side with budding students in big bands. John Tynan reports on the success of the novel experiment.

PLUS: Bill Mathieu's critical review of recorded results of two leading college jazz competitions, those held at Notre Dame and Villanova; young composer-arranger Bill Marx tells why improvising should be de rigeur in all music-education courses; and, of course, enlightening reviews, latest news, and outspoken columns—all in the Sept. 24 issue of:

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chronological or musical order or organization.

Using much the same material, the Italians have arranged it on four discs so as to illustrate various aspects of jazz. Some of the *Encyclopedia* selections have been replaced by better or more significant performances by the same musicians, and considerable material that was not used in the *Encyclopedia* set has been added (mostly in the *Modern* and *Blues* discs).

Of the 16 selections on the *Traditional* disc, 10 are from the *Encyclopedia*. They range from the Original Dixieland Jazz Band to Bunk Johnson, with high points supplied by Sidney Bechet (1940) and an Albert Ammons-Pete Johnson duet, *Boogie-Woogie Jump*. The *Swing* disc (seven of 16 pieces are repeats from the *Encyclopedia*) balances first-rate Benny Goodman, Bennie Moten, Artie Shaw, Lionel Hampton, Coleman Hawkins, and Fats Waller against second-rate Duke Ellington, Jimmie Lunceford, Cab Calloway, and Count Basie.

Both these discs have their ups and downs, but they are reasonably good representations of their periods. The *Modern* disc, however, is notably weak—and understandably so, since Victor's catalog of modern jazz is quite shallow. Only two selections have been salvaged from the *Encyclopedia* for this disc (the 1949 Metronome All-Stars *Victory Ball*, with Charlie Parker, and Erroll Garner's *Erroll's Bounce*). Dizzy Gillespie's big band, Lennie Tristano, Bud Powell, Tony Scott, and the Jazz Messengers give the set some semblance of legitimacy.

The most interesting of the four discs, and the one least dependent on the *Encyclopedia*, is the *Blues*.

Unexpectedly, this is not primarily a vocal set although there are several vocalists represented. The emphasis is on instrumental blues, in generally good performances—the 1939 Victor All-Stars' *The Blues*, Bechet's *Wild Man Blues*, Ellington's *Creole Love Call* (1927) and *I Don't Know What Kind of Blues I Got* (1941), Armstrong's *Back o' Town Blues*, Jelly Roll Morton's *Original Jelly Roll Blues*.

The vocalists involved offer a cross section of blues singing styles—the elementary approach of Sleepy John Estes set against Jimmy Witherspoon's urbanized variation of the same basic blues manner, and the various levels of sophistication represented by Armstrong, Herb Jeffries, Maxine Sullivan, Helen Humes, and Lee Wiley.

A much narrower representation of the vocal blues is found on *Jazz Sounds of the Twenties: Blues Singers and Accompanists*, Vol. 4 of a four-disc set produced in England.

The singers are mostly women in the classic blues tradition of the '20s—Chippie Hill, Sara Martin, Sippie Wallace, Victoria Spivey, Mamie Smith. The main point of interest, however, lies in their accompaniments—superb examples of instrumental backing by Armstrong, Bechet, Eddie Lang, King Oliver, Omer Simeon, and others.

Of the other three discs in this set, Vol. 2 (*Dixieland Bands*, Odeon 1171) is made up largely of material that is also available in the States in either Columbia's

Jazz Odyssey, Vol. 1: The Sound of New Orleans (Columbia C3L 30) or Sam Charters' collection, *New Orleans Jazz: The Twenties* (RBF 203) and is, therefore, not reviewed here again. Vol. 1 (*Big Bands*) has five selections that are repeated in those two U.S. sets. But it also ventures to St. Louis for a pair of strongly propelled pieces by Jesse Stone's Blue Serenaders and a rough but building performance by Charlie Creath's Jazz-o-Maniacs. Two Clarence Williams selections have typically solid ensemble work, and one by Arthur Sims' Chicago-Milwaukee band gives a rare view of Cassino Simpson's piano. And for an all-star lineup, it would be hard to beat the Little Chocolate Dandies assembled in 1929 to play *That's How I Feel Today*—the group includes Rex Stewart, J. C. Higginbotham, Don Redman, Benny Carter, Coleman Hawkins, and Fats Waller.

Vol. 3 (*Small Groups and Piano Solos*) is a strange amalgam of familiar performers and some so obscure that one suspects they were included as a gesture of oneupmanship on the part of Brian Rust, who put the discs together.

On one hand, there are James P. Johnson (in 1921 playing *Carolina Shout*), Waller, Johnny Dodds' crackling Chicago Footwarmers, Freddie Keppard with Cookie's Gingersnap, and the Eddie Lang-Joe Oliver combination in Blind Willie Dunn's Gin Bottle Four. On the other hand, there are piano solos by the completely unheralded Arizona Dranes (who plays a swinging Gospel piece) and Clay Custer. A group led by Perry Bradford is unidentified and deserves to stay that way, but another group under Buddy Christian, whose personnel is questionable, drives through *Sugar House Stomp* with crisp exuberance.

From Germany comes a four-LP Armstrong set on Odeon, which, along with Columbia's four-disc *Armstrong Story* (Columbia 851-854), makes all but nine of the Armstrong small-group recordings of 1925-'29 available in this country. Both the Odeon and Columbia sets devote three discs to the small groups and one to the large bands Armstrong fronted.

There is relatively little duplication on the big-band discs (Vol. 4 on Columbia, *Born for Jazz* on Odeon)—*Body and Soul* and *Shine* are the only repeats.

Of the small-group discs, nothing on Columbia's Vol. 3 is duplicated on the Odeons, but on Vol. 1 and 2 of the Columbia series there are, in each case, only three selections that are not repeated. Odeon's *Greatest Years* has six selections not on Columbia, but one, *Butter and Egg Man*, is inexplicably repeated on Odeon's Vol. 2, which also includes four other non-Columbia entries. Odeon's Vol. 1 has three pieces not found on Columbia.

This may seem to make for a jumble of crossovers and duplications in order to get a fairly complete set of early Armstrong performances. However, Armstrong at this period, particularly in his small-group recordings, was so consistently brilliant and, what is equally important, so consistently entertaining that it is well worth the cost of some duplications to have as complete a set as possible.

—John S. Wilson

COMMENTS ON CLASSICS

By DONAL J. HENAHAN

As we draw away from the first half of the 20th century, it becomes easier to discern which of the musical works produced in that unfortunate period of the world's life are going to stand as classics (using that portmanteau word in only one of its useful senses).

With rare exception, the list is European, which is hardly surprising, for it is only since World War II that composers outside the European tradition have made much dent in the world's musical consciousness. And it must also be borne in mind that those rare non-Europeans whose work did make its way—Hector Villa-Lobos, Charles Ives, Aaron Copland—learned their craft from Europeans and in most cases spent considerable time in Europe soaking up its musical tradition. Of the music we habitually think of as "classical," as differentiated from jazz and popular, it is not far wrong to say that it not only derives from Europe but stubbornly has held the monopoly on creative talent too.

This point is worth making only because listeners today do not always grasp the extent and significance of serious music's debt to Europe. Some contend it is thrall-dom and want to break the chains, but even that is better and wiser than a failure to recognize our masters, musically.

The musical material at the disposal of Americans is extremely diverse, of course, and includes Oriental, African, and Indian rhythms and tunes. But when a non-European composer has tried to rework these materials into a piece that he and others can play and replay with some degree of exactness, he has generally been forced back into recognizably European methods and patterns of craftsmanship. At least until the postwar experimenters started ignoring traditional notation and building whole new notational schemes based on mathematical and engineering principles, not much significant change in the writing down of musical ideas had been made since the 16th century.

This is not to pretend that non-Europeans have contributed nothing to the musical repository. But there is little point in denying that European music is the mother of us all. Just as European jazz performers still look nervously over their shoulders for approval from Americans, our own academic, classically inclined musicians continue to write and play with the great European traditions somewhere in mind.

So it was, at least, in the first half of the century; what comes next no one can predict with any confidence.

Of the recognized European masters of that half-century, only Igor Stravinsky is among us, having survived Arnold Schoenberg, Anton Webern, Alban Berg, Bela Bartok, Sergei Prokofiev, Richard Strauss, Claude Debussy, Maurice Ravel, and hundreds of fringe cases. And fortunately for

his music and for us, he continues to work.

It is quite possible that if he had died 10 or 15 years ago, all his scores except *Petrushka*, *Le Sacre du Printemps*, and *Firebird* would have been shoved aside. But his presence works in behalf of his neglected pieces. Only now are some of the masterpieces of his last European period coming to be played in public by virtuosos capable of persuading the public of their value.

Not long ago, Isaac Stern recorded the *Violin Concerto* (from 1931) with Leonard Bernstein, and now David Oistrakh has replied to the gambit with his first performance on disc of this extraordinary, lovely score. Possibly because Stravinsky music is not yet quite admissible in the Soviet Union, despite the composer's recent visit to his native country, Oistrakh's collaboration is not Russian. It is provided by Bernard Haitink and the Lamoureux Orchestra (Philips PHS-900050).

Oistrakh's fiddling is, of course, phenomenal, but what is more surprising is the genuine rapport he has with this neo-classic, positively anti-Russian score. About the only reservation one would register against the performance is that occasionally the Stravinskian motor rhythms are broken slightly while Oistrakh irons out a passage where the composer paid less attention to making the violin sound like a violin than to making it sound like Stravinsky. Nevertheless, the Oistrakh-Haitink version is a lean and propulsive one and makes an eloquent plea for the concerto's place in the repertory.

Not quite so persuasive is the case for another 20th-century violin masterpiece, Berg's *Violin Concerto*, in the hands of Christian Ferras (Angel S-36171). Georges Pretre conducts the Paris Conservatoire Orchestra.

Pretre evidently believes this score has been overromanticized and sets out to state the case in severely unromantic terms that would be appropriate to Stravinsky but fail to get under the Berg concerto's post-Wagnerian skin. Ferras does exceptionally well in the other Berg score on the disc, the *Chamber Concerto for Piano, Violin, and 13 Winds*, which makes all its acrid, rather brittle points with virtuosic ease.

Berg and Stravinsky find themselves side by side with Webern on another LP of uncommon interest to anyone interested in the 20th century's classicists.

The late Hans Rosbaud conducts Berg's *Three Pieces for Orchestra, Op. 6*, Webern's *Six Pieces for Orchestra, Op. 6*, and Stravinsky's ballet score *Agon*, with the Southwest German Radio Orchestra (Westminster W-9709).

Rosbaud's ability to clarify and unify the most difficult scores of the atonalists, the serialists, and the graphists-and-chartists made him a paragon among conductors, and this valuable recording shows why. In each work, Rosbaud has first grappled with the meaning of the score himself and then has had the intellect and technical ability to teach it to his orchestra.

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BLINDFOLD TEST

YUSEF LATEEF

By LEONARD FEATHER

Yusef Lateef in several respects is a setter of precedents among jazz musicians. His was the first combo to make extensive use of exotic sounds and to reflect the impact of extra-American cultures through the use of Oriental-influenced compositions and of unusual instruments. He was also among the first to record as a modern jazz soloist on oboe.

For all his experiments with the flute, argol, tambourine, and the like, he has a background of extensive experience as a name-band musician. Born in Chattanooga, Tenn., reared in Detroit, Mich., he played tenor saxophone with the bands of Lucky Millinder and Dizzy Gillespie as well as others in the late 1940s.

Last February, having quit the Cannonball Adderley Sextet, Lateef formed his own quintet. He has been recording for several years as a leader, on Prestige and other labels. His recent Impulse LP, *Jazz Around the World*, provided the idea for the *Blindfold Test*. All the records played either were recorded overseas or reflect the influence of a foreign musical culture on contemporary jazzmen.

Lateef said he preferred to pass on rating the records, so the customary one-to-five-star system was omitted. He was given no information about the records played.

TED WILLIAMS



THE RECORDS

1. Prince Lasha. *Congo Call* (from *The Cry*, Contemporary). Lasha, flute; Sonny Simmons, alto saxophone; Gary Peacock, Mark Proctor, basses; Gene Stone, drums; Lasha, Simmons, composers. Recorded in Los Angeles.

The bass played in tune, and he and the drummer played together very well; I enjoyed it. The flute player—I'm not sure who it was—but he made me think of Herbie Mann. I enjoyed the concept in general. Very good. The composition was interesting; the alto saxophonist was a very good musician—his sound, his technique, and his interpretation of this piece.

2. Dizzy Gillespie-Double Six. *Emanon* (Philips). Gillespie, trumpet, composer. Recorded in Paris.

What's the correct name? Paris Six? Or the Swingle Singers? Dizzy Gillespie . . . one of the giants. And *Emanon* is the composition. These singers really startled me. I've heard them before; I think they're very wonderful. How they articulate those syllables so accurately together . . . amazing. Like it very much.

I think Birks sounded beautiful. He sounded like the giant that he is. Time has only made him better. . . . I used to play that arrangement when I was in his band, in 1949.

3. Benny Goodman. *Meadowland* (from *Benny Goodman in Moscow*, RCA Victor). Goodman, clarinet; Zoot Sims, tenor saxophone. Recorded in Moscow.

Reminds me of that clarinet player . . . what's his name? Plays only concerts . . . he writes, too . . . played the Five Spot about three years ago. . . . And reminded me of Benny Goodman also.

The tenor player reminded me of Zoot Sims or Al Cohn. The compositional technique was typical of the Benny Goodman

swing era. . . . It didn't strike me as being representative of what's happening today. But I can't say I don't like it. It was good for that time, of that kind.

4. Ahmed Abdul-Malik. *Shoof Habebe* (from *Eastern Moods*, Prestige). Abdul-Malik, oud, composer. Recorded in New York City.

Don't know who that was. I don't even know what instrument that was. But it sounded like a guitar or an oud. It was soulful, lot of feeling in it. I liked it very much.

In terms of harmonic structure, it was modal, sort of pentatonic-like. The pentatonic scale derived from China, about 3,000 years ago, I think. . . . I heard some Indian influence, though. Buddha was born in India, wasn't he? And the Buddhist culture spread through China, and then Japan, so I suppose there is an Indian influence there. As for the jazz influence, at times I thought of Lightnin' Hopkins. You know, the way he plays the guitar. Interesting record, whoever it was.

5. Herbie Mann. *Batida Diferente* (from *Latin Fever*, Atlantic). Mann, flute; Paulo Moura, alto saxophone. Recorded in Rio de Janeiro, Brazil.

Herbie Mann. I didn't recognize the alto. . . . It sounded like a type of bossa nova . . . like the type—how should I say—I heard some of these Spanish musicians at Birdland and they played this type of bossa nova . . . Brazilian, I mean. They recorded with Cannonball.

I enjoyed it very much. It sounded different from the bossa nova Dizzy played. I don't mean that one is authentic and the other isn't.

This had a good groove. Bossa nova's all right for contrast; we play some in my

group. This is all right, and he played all right.

6. Kenny Clarke-Francy Boland. *La Campimania* (from *The Golden Eight*, Blue Note). Boland, piano, composer; Clarke, drums. Recorded in Cologne, Germany.

You got me that time! I don't know what that was. I didn't dislike it; it was played well, what they had to play. The saxophone player had a big sound. I didn't recognize the pianist either. Rhythm section was okay.

About the message, I'd have to hear it again. . . . It had a message, all right . . . jazz.

7. Nils Lindberg. *Joker* (from *Trisection*, Capitol). Idrees Sulieman, trumpet; Eje Thelin, trombone; Lindberg, piano, composer. Recorded in Stockholm.

All the soloists were good; however, I didn't recognize any of them. I liked the clarity of the orchestration. The trombone soloist had a very pleasant sound. The trumpet was good; made me think of Chet Baker. Of course, I haven't heard him in so long, can't really be sure.

Each section played together very good. . . . For some reason, I thought these were European musicians. The writing could very well be of European origin too.

Afterthoughts by Lateef:

L.F.: You didn't get a very outstanding reaction to any of these. What records would you have given a top rating to—if you were rating?

Y.L.: I would never rate records, but among the outstanding records—*Zeitmass No. 5* by Karlheinz Stockhausen, that's the most impressive thing I've heard in the last two years. And Aretha Franklin, the album with *Skylark* in it; for jazz that was one of the most impressive. 

CAUGHT IN THE ACT

REVIEWS OF LIVE PERFORMANCES



SIEGFRIED LOCH

Recklinghausen Jazz Workshop
A beacon in a murky European festival scene

Recklinghausen Jazz Workshop Westland Halle Recklinghausen, Germany

The Jazz Workshop Orchestra: Hans Koller, alto and tenor saxophones, leader; Donald Byrd, Idrees Sulieman, Johnny Renard, Benny Bailey, Jon Eardley, trumpets; Nat Peck, Ake Persson, Albert Mangelsdorff, Eje Thelin, trombones; Johnny Griffin, Sahib Shihab, Johnny Scott, Rolf Kuhn, Klaus Doldinger, Sulieman, reeds; Ingfried Hoffmann, piano and organ; Pierre Cavalli, guitar; Nils Henning Orsted-Pederson, bass; Egil Johannsen, drums.

Recklinghausen is a city of some 140,000 in the industrial heartland of Germany, the Ruhr Valley. As part of the annual Ruhr Festival of Arts and Music, the Jazz Workshop is becoming one of the most significant jazz events in Europe.

The workshop is the brainchild of the dedicated Hans Gertberg of the North German radio network in Hamburg. Each year Gertberg hand-picks the cream of jazzmen currently available in Europe without regard of their nationality or ethnic origin. But the workshop is no mere incidental gathering of talent. The individuals are chosen for their special skills and for the contributions they can make toward creating original and imaginative music. The merging of this talent with the professional thoroughness of the organizer produced jazz of a highly stimulating nature.

The concert (taped for radio, television, and records) was held before 1,500 people in the Westland Halle. Admission was only 50 cents, and the concert was a sellout four weeks in advance.

The orchestra, which had rehearsed for five days, displayed a high degree of professionalism as it swung into the first of 17 numbers, Donald Byrd's *Preacher Man*.

Byrd's trumpet playing throughout the concert was inventive and precise. *Preacher Man* was ideally suited to the big band, but his other number, *Sextet*, designed to feature bassist Nils Henning Orsted-Pederson, seemed somewhat formless and pallid.

The second tune, Nat Peck's contribu-

tion, was *Hey Day*, featuring his own trombone with that of Ake Persson.

About the only criticism that could be leveled against the group was that the rhythm section did not boot the band along.

The very popular saxophonist Klaus Doldinger, looking somewhat like a younger Bob Wilber, played some imaginative soprano on his long feature ballad, *Night Song*. On this tune the strength and conception of the amazingly talented 18-year-old Danish bassist, Orsted-Pederson, was apparent.

High Valley was an ambitious, medium-paced feature by Idrees Sulieman (on alto saxophone) with solos by Byrd and tenorist Johnny Griffin.

Russ Garcia's *Knoll Walzer* featured the brass section with particularly impressive trombone voicings. Ingfried Hoffmann comped nicely on organ in the currently hip fashion. This tune was a clarinet feature for Rolf Kuhn.

The first sensation of the evening came with a performance by Jon Eardley and Benny Bailey. The work, an extended one by Eardley, was a masterpiece. The 38-year-old Eardley, inactive on the scene for years, is currently living in Belgium. His work, entitled *Concerto*, featured his own trumpet and Bailey's. They contrasted vividly—Bailey hot and forceful, Eardley sensitive, wistful, heartfelt. The performance elicited five minutes of riotous applause.

Tune for Rene, by organist Hoffmann, featured the six-man sax section with Koller on alto. The last tune in the first half was the novel *Ya, Ya Blues* by Sahib Shihab. This was a walking blues with Orsted-Pederson very strong again.

The second half opened with an impressive flag-waver, *Hip Hit*, by Hoffmann, followed by a Koller feature, his own *Satz Berlin Suite*, highlighted by a duet between his alto and the guitar of Pierre Cavalli.

Cavalli again was featured on his *Studie No. 1 for 12-String Guitar* with notable flute work by Shihab. It was a lazy, groovy, delightful performance.

After the trombone section took the spotlight on *Blazy Bones Revisited*, a Peck composition, came the second sensation of the evening—*Waltz of the Jivecats*. This was Doldinger's tune and his show all the way. Played at a fast tempo with Hoffmann's organ prominent, Doldinger achieved a tremendous degree of excitement with imaginative arranging and a cunning development of the theme. Doldinger played a storm on tenor. Again the applause came long and thunderous.

Sextet, designed to feature Orsted-Pederson, was, as mentioned before, only moderately successful. Yusef Lateef's *Revelation* had solos by Bailey and Sulieman (again on alto).

The last number was a flag-waver and another huge personal success. This time it was tenor saxophonist Griffin with his new original, *The JAMF's Are Coming*. This tour de force by Griffin put the seal on a tremendous evening and even had the musicians in the band applauding.

The audience went home happy, and the musicians and producer Gertberg retired

to the ratskeller of the Europa Hotel to make plans for the workshop next year. Gertberg's workshop shines like a beacon in a summer of mediocre European festivals, none of which has attempted anything more ambitious than a parade of artists. By commissioning new tunes and arrangements, the workshop has given the European jazz musician the chance to create without the usual inhibitions of financial and geographical limitations.

—Alan Bates

Marian Montgomery

Slate Bros., Hollywood, Calif.

Personnel: Miss Montgomery, vocals; Charlie Shoemake, piano; Pat Senatore, bass; Sam Goldstein, drums.

Watching and listening to Marian Montgomery perform in a night club and merely digging her on records are experiences only remotely connected, this reviewer discovered during the young Mississippi singer's recent Slate Bros. engagement. In person, Miss Montgomery is, in short, dynamite.

First of all, she is not at all in the conventional mold so far as many jazz singers go. She does have striking individuality. Her curious Deep South, almost laconic tonal quality can glow like burnt amber or coarsen into simulated lustful hoarseness. And she swings with such an undeviating sense of time that she can play with the time and always come out on top.

Visually, she demonstrates a stage per-



ROBERT SKEETZ

Marian Montgomery

A visual personality for intime supper clubs

sonality uniquely suited to the confines of the small supper club (the Hollywood Bowl is not for her) as she projects to her audience by gesture, eye, facial expression.

On the debit side, there is more than a touch of affectation, a phony sexiness expressed, which tends to spoil some of the songs. This was evident in the overly cute treatment in the otherwise romping *I Only Have Eyes for You* and the sex-kitten approach to the ballad *In the Dark*. The ending to the up-tempo *Exactly Like You* also was impossibly old hat and disappointingly trite.

Outweighing these shortcomings, though, are many moments of pleasure in Miss Montgomery's performance. Some of the

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other songs performed included the ballads *Let Me Love You*, *I Remember You*, and *Happiness Is Just a Thing Called Joe*, each one accorded a treatment faithful to the nature of the song, each treatment different.

The temperature rises on the medium-up and fast songs. Here the accompanying trio (which had little rehearsal with the singer prior to the engagement) acquitted itself heroically.

One of Miss Montgomery's high cards is a rhythmically dynamic yet subtle treatment of *When Sunny Gets Blue* with a bossa nova feel but with the accent stronger and more positive in a jazz character. Others—*I've Got the World on a String*; *Win or Lose*; *Bye, Bye, Blackbird*; *The Exciting Mr. Fitch*—were just as effective.

This southern lass is much more than, say, a hip Dinah Shore. She has fun with her voice and her sound. She manipulates, embellishes, and toys with her songs like a child with modeling clay. Most of all, though, she drives, she communicates.

—John A. Tynan

Carmen McRae

Shelly's Manne-Hole, Hollywood, Calif.

Personnel: Miss McRae, piano, vocals; Norman Simmons, piano; Victor Sproles, bass; Curtis Boyd, drums.

Clad in neck-high, unrelieved black, Miss McRae made a visually striking appearance recently when she opened a return engagement at Shelly Manne's jazz room. Musically, she was superb.

From a medium-up *How Little We Know* she slid into a soft and gentle ballad, *I'm Lost*, following with an up and romping *It's Love*. In the ballad *If You Could Love Me* the singer demonstrated two qualities: an essential vibrance of tone and supreme control of her voice. Miss McRae is, in fact, perhaps the most magnificently controlled singer in jazz today.

Simmons contributed a fleet and swinging piano solo to *What a Little Moonlight Can Do*, which, incidentally, Miss McRae sang without even momentary obeisance to Billie Holiday, with whom the tune is usually associated; this is not intended as criticism either way but rather to illustrate the fact that Carmen is her own gal. The singer got a bit careless in terms of phrasing and general approach to the first chorus of *Never Will I Marry*, but this was compensated for in no small measure by the over-all short-and-bittersweet treatment of the folk ballad.

Relieving Simmons at the piano, Miss McRae, who started in jazz as a pianist, played good, basic, funky accompaniment to her vocal version of *Ain't Misbehavin'*. Not only was it a treat to hear the old song done so well, but also she chose the perfect tempo for it, medium and grooving.

In other sets Miss McRae performed such songs as *I'll Remember April*, *How Long Has This Been Going On?*, and *Thou Swell*. Throughout, she revealed a maturity in her art that frequently verges on the awe-inspiring.

—John A. Tynan

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HARRIOTT *from page 12*

abstraction will work out when it is played in public.

In trumpeter Keane and pianist Smythe, in particular, Harriott has two fine players. Keane has a lively mind, a softly sparkling sound, and the ability to interpret cues swiftly, while Smythe, a former lawyer, is probably the most intelligent pianist in Britain. Bill Evans appears to be his main influence, but he exhibits no lack of original ideas, especially in his sensitive accompaniments. Goode, who uses his bow frequently, is a stalwart, and Orr, if a little loud occasionally, has greatly improved and become an important part of the quintet.

HARRIOTT has firmly held opinions about the other experimenters currently working in jazz.

"I think that some are uncertain of what they really want to do at the moment—as far as the end product is concerned," he said. "It is very difficult—unless one is a pianist, because then one can accompany oneself. Perhaps Charlie Mingus knows what he's about and gets the band to play it that way. I find Ornette interesting to listen to. He attempts his particular form, but I don't know exactly what he's doing, and it's, therefore, hard for me to tell how successful he is. I seem to sense some things I think I know, but I feel that most of these fellows have some difficulty in getting a full group to express their ideas as such."

Harriott said he does not plan to leave England and come to the United States, despite the rather dull, non-competitive London scene.

"I find the jazz scene in London interesting," he commented, "but which way are we going? And what are they doing? These are the important questions, and so few musicians in England have put a new look on the scene. We're still—myself included—hammering away at what the Americans passed years ago."

"There's an unrest in the music business nowadays. Everyone is reaching for something personal. Jazz as we know it has just about exhausted itself, and restlessness has set in. Unless people search for something personal today, they will be left at the post."

Harriott is constantly probing and exploring as he introduces new and often daring ideas into his fiery playing. His vital music remains the most exciting thing about the much-improved but still rather reactionary London scene. He certainly has no intention of being left at the post.



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FROM THE TOP

STAGE-BAND ARRANGEMENT REVIEWS

By GEORGE WISKIRCHEN, C.S.C.

MUSICALLY YOURS: *Composed and arranged by Art Wiggins; LeBlanc Publications, Inc.*

Wiggins has been serving for the last five years as chief arranger and saxophonist with the NORAD Commanders, the dance band from the NORAD Band. This swing style of composition of moderate difficulty is an exact reproduction of his score for that band.

A muted trumpet soli first states the melody. It is then handed to the trombones on the release with saxophone backing and then returned to an open brass soli for the final eight.

The second chorus is given to the tenor saxophone and trumpet soloists. A full ensemble interlude sets up solos by trombone and piano. Written solos are provided in all cases.

Recapitulations of the opening line, first by muted trumpets and then by the full ensemble in variation, and finally that varied melody, up a full step, concludes the arrangement.

This is a basic type of arrangement—uncluttered—and very useful for

teaching basic swing configurations: the “layback,” consecutive quarter notes; the triplet feeling and beat division; the crisp release and accenting of final eighth notes. Unfortunately, the final eighth notes are not marked with accents; it would be helpful to have the students mark these articulations.

EASY STREET: *Arranged by Don Costa; Famous Arrangers' Club.*

Depending for its effectiveness on the ability to shade and balance, this arrangement is a beautiful example of writing for the stage band. The opening melody is thickly and lushly scored. There are powerful crescendos followed by subito pianissimos that must be exaggerated for their full effect.

The style throughout is that of a jazz ballad with an implied double-time feeling. The band must “lay back” and avoid rushing. By the way, the metronome marking is wrong. It should read: “quarter note = 92.” Final eighths must be accented and clipped as short as possible.

After the tight opening ensemble, the saxes have a nicely scored bridge. In the second chorus, the first section is given to an ad lib trumpet solo (written solo is provided) and the release is given to the trombone section. The final eight is scored like the opening.

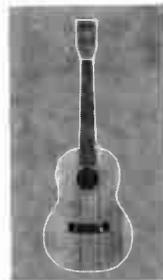
This is an excellent arrangement of moderate difficulty that will be very useful for teaching the band to swing at a slow tempo. It will take work to achieve the proper style, phrasing, and blend, but it will be well worth the effort. It is musical enough to be studied and performed by college or professional bands.

THIS IS LONELINESS: *Composed and arranged by Art Wiggins; LeBlanc Publications, Inc.*

This Is Loneliness is another in the series of arrangements by Wiggins from the book of the NORAD dance band. The series is called *Adventure in Sound* and is edited by Mark Azzolina, director of the NORAD bands.

This arrangement provides an excellent ballad feature for solo alto saxophone. The melody is a beautiful thing and is open to embellishment by the soloist. The backings are lush, smooth, and full sounding. There is a fine sax ensemble that gives the section an opportunity to balance and blow out. A full ensemble section leads back to the final solo statement.

This arrangement of medium difficulty will provide a good showcase for an alto player with a singing sound. The only problems will be in keeping the background volume below that of the soloist and in tuning the ensemble passages and the unison sax lines.



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AD LIB from page 9

Cunningham, bass, and **Al Foster**, drums, plays weekends at the Gaslight Inn in Jackson Heights . . . Clarinetist **Sol Yaged** and his quintet can be heard Thursday nights at the Chateau Pelham in the Bronx . . . Singer **Jon Hendricks** is looking for a male jazz vocalist to work with his group . . . A new club, the Concerto West, opened July 30 on 125th St. near Broadway . . . Singer **Joe Carroll** did a Monday night at Birdland with tenor saxophonist **Harold Ousley's** quintet, which featured **Bobby Hutcherson's** vibraharp . . . Veteran bandleader **Noble Sissle** holds forth for the summer at Long Island's Mid-Ocean Club.

Trombonist **Benny Powell** is featured with guitarist **Grant Green's** quartet at Harlem's Shalimar . . . Guitarist **Dick Garcia** opened opposite holdover singer **Morgana King** at Mr. J's July 25 . . . Chicago pianist **Cecil Young** is at the Apartment.

The Legend of Charlie Parker, a play by **Robert Glenn**, was presented at the White Barn Theater in Westport, Conn., Aug. 16, with background music by a local jazz group . . . Tenorists **Al Cohn** and **Zoot Sims** had **Dave Frishberg**, piano; **John Beal**, bass; and **Mousie Alexander**, drums, for their stint at the Half Note in late July. That club has instituted a beauty contest, with the winner, "Miss Half Note," to be crowned in September . . . Pianist **John Bunch** left Gene Krupa's trio after three years and opens as a single at the Hickory House Sept. 1.

Seelig Weinstock, who worked for many years with his son **Robert Weinstock's** Prestige label, and was fondly known as Pop in the industry, died July 21 . . . Guitarist **Mundell Lowe** backed British singer **Shani Wallis** at the Plaza Hotel's posh Persian Room . . . Drummer **Curley Hamner's** band held forth at the Habana Madrid . . . A recent addition to **Charlie Mingus' Jazz Workshop** at the Five Spot was guitarist **Calvin Newborn**.

Singer **Eddie Fisher** has signed arranger-trombonist **Melba Liston** to be his music director . . . Pianist **Ran Blake** will give a solo recital at Town Hall on Sept. 20 . . . It looks like a good season for jazz books. On the heels of **Willie (The Lion) Smith's Music on My Mind** came *Improvising Jazz*, by **Jerry Coker**, formerly with the **Woody Herman**, **Stan Kenton**, and **Claude Thornhill** bands. The book is published by Prentice-Hall. Coker is teaching at Monterey Peninsula College in California. In September the same publisher will release **Dave Dexter Jr.'s The Jazz Story**, the former *Down Beat* staffer and a&r man's first book since

his 1944 *Jazz Cavalcade*. Capitol records will release a five-LP set with the same title in conjunction with the Dexter book.

RIO DE JANEIRO

Altoist **Paul Winter** started to record his first LP for CBS here. His full group is expected in Rio later for television appearances and maybe a nightclub stint . . . Philips and Elenco labels are disputing the tape of the LP that pianist **Sergio Mendes** made with fluegelhornist **Art Farmer**, flutist **Hubert Lore**, and pianist **Antonio Carlos Jobim**. It was recorded for Atlantic last June 16 in New York. Jobim played guitar on the date . . . The **Edison Machado Trio**, with **Sergio Mendes** on piano, **Tiao Neto** on bass, and Machado on drums, made a successful two-week appearance at the Hilton hotel in Tokyo, Japan . . . Alto and soprano saxophonist **Booker Pittman** recorded *Hello, Dolly* for Musidisc records.

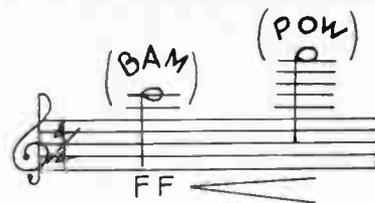
BRITAIN

A number of American artists plan British tours during late summer and early fall. Singer **Carmen McRae** is scheduled to open at La Dolce Vita in Newcastle Sept. 1 and to go to London for television appearances. Pianist **Erroll Garner** begins a tour of England and continental Europe on Oct. 12, while singer **Mark Murphy** has been booked for a return engagement at **Ronnie Scott's** London club. Blues singer-pianist **Memphis Slim** did a week of club dates in mid-August, and blues man **John Lee Hooker** is scheduled for a similar trip in October. Clarinetist **Pee Wee Russell** has been booked by the Manchester Sports Guild for a series of October concerts with various British bands. Russell will play in several cities in addition to Manchester during his two-week stay in England.

The Flamingo Club, for a decade recognized as the mecca of British modern jazz, has switched its policy to rhythm and blues and the West Indian blue beat. Three other major London clubs also have incorporated r&b in their weekly program. The Marquee's seven sessions are divided so: Monday, Tuesday, Thursday, and Friday for r&b; Wednesday for trumpeter **Humphrey Lyttelton's** group; and Saturday and Sunday for modern jazz, which usually features **Joe Harriott** and **Johnny Dankworth** with guest groups. The Jazzshows club features traditional jazz on Wednesday and weekends; the other nights of the week feature r&b groups. The **Ken Colyer** Club presents various traditional bands on Saturday and Sunday and r&b on Thursday, Friday, and Saturday nights and Sunday afternoon.

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the policy of the various clubs, but it also has affected musicians. For instance, the excellent **Mike Cotton** Jazzmen are now known as the **Mike Cotton Sound**—"The World's Wildest Sound"—and appear with such acts as the **Beatles**. Other former jazzmen who have found new success are **Graham Bond**, **Dick Charlesworth**, and **Manfred Mann**. Mann is one of the biggest attractions for teenagers at the moment.

One good point about the blues boom is that it has enabled a number of American blues artists to gain new audiences and undertake successful concert, club, radio, and television engagements in Britain. Two artists who have enjoyed healthy record sales during their tours have been **John Lee Hooker** and **Chuck Berry**. They will both be returning, as will **Bo Diddley**, **Memphis Slim**, **Jimmy Reed**, and **Tommy Tucker**.

A sign of the times is that this year's National Jazz Festival held at Richmond has been retitled the National Jazz and Blues Festival. Three of the five sessions will feature a number of local blues groups, with the **Rolling Stones** as the main attraction on one show. Other artists booked are **Memphis Slim**, **Jimmy Witherspoon**, and **Mose Allison**.

Back on the jazz scene, **Ronnie Scott's** excellent establishment continues to present the best in local and imported attractions. In recent months Scott has presented vocalists **Mark Murphy** and **Jimmy Witherspoon**, both of whom have been rebooked for engagements. Other American artists who have appeared are tenor saxophonists **Johnny Griffin**, **Stan Getz**, and **Sonny Stitt**. Trumpeter **Donald Byrd** was there last month. Scott said he hopes to present trombonist **J. J. Johnson** and tenorist **Ben Webster** soon. Resident at the Scott club are the **Tubby Hayes** Quintet, the **Ronnie Ross** Quartet, the **Dick Morrissey** Quartet, and the **Stan Tracey** Trio. Tenor saxophonist Scott plays most evenings.

PARIS

U.S. trumpeter **Woody Shaw**, now at the **Chat Qui Peche**, is making a big impression on those who hear him . . . The **Ted Curson-Bill Barron** group was recorded here during the last week in July . . . The scheduled Paris concert of this year's **Antibes Jazz Festival** stars did not take place for reasons unclear at presstime.

Pianist **Art Simmons**, suffering from nervous exhaustion, temporarily left his gig at the **Livingroom**. **Stuart DeSilva** took his place . . . **Chris McGregor's** **Blue Notes**, a jazz sextet from South Africa, sat in around town during its few days here on the way to the **Antibes festival**.

THE NETHERLANDS

The Amsterdam night club **Sheherazade**, during the 1950s the jazz mecca of Holland, is returning to its former full jazz policy after several years of music by jukebox. The first to appear there regularly was the **Nedley Elstack Quartet**—trumpeter **Elstack**, pianist **Jan Huyds**, bassist **Maarten Van Regteren Altena**, and drummer **Leo de Ruiter**. Occasionally sitting in with the group were tenorist **Ruud Brink**, drummer **John Engels Jr.**, and pianist **Louk Dikker**. Saxophonist **Theo Loevendie** is added to the group on Friday nights and gives the group a "new thing" flavor . . . The Belgian duo of guitarist **Rene Thomas** and saxophonist **Jack Pelzer** made a short tour through The Netherlands recently.

Prewar recordings by **Coleman Hawkins** and **Benny Carter** with a Dutch orchestra, the **Ramblers**, are at the moment best-selling reissues in the Dutch record market . . . Disc jockey **Fred Burckhardt** has written a booklet on the history of jazz for use in schools. Two LPs come with the booklet . . . Altoist-flutist **Leo Wright** has made several radio and television appearances accompanied by the group of pianist **Pim Jacobs** . . . The group of pianist **Mischa Mengelberg** and **Piet Noordijk** was chosen Dutch combo of the year.

GERMANY

Among the performers producer **Horst Lippman** has chosen for this year's folk and blues festival are **Lightnin' Hopkins**, **Howlin' Wolf**, **Sleepy John Estes**, **Hammie Nixon**, **John Henry Barber**, **Sunnyland Slim**, **Sugar Pie Desanto**, **Sonny Boy Williamson**, **Willie Dixon**, and **Clifton James**. The blues package will appear in several German cities . . . The orchestra of **Kurt Edelhagen** recently toured the Soviet Union. An audience of 14,000 heard the band in Moscow.

One of the most popular programs on the north German television and radio network is *The Jazz Workshop*. Musicians who take part in the programs have no restrictions placed on them as to what and how they are to play. Another jazz program on the same network recently celebrated the 25th anniversary of **Blue Note** records. The southwest German radio network will present on its *Jazz Heard and Seen* program composer **Krystof Komeda** and the **Andrzej Trzaskowski** Quintet from Poland.

CZECHOSLOVAKIA

Among musicians still expected for the upcoming jazz festival in Prague is fluegelhorn player **Art Farmer**. Another attraction of the festival will be the East German big band of **Klaus**

Lenz from Berlin and vocalist **Ruth Hohmann** . . . The official music agency for this country is negotiating with **George Wein** to present American jazz musicians here.

POLAND

The annual International Jazz Jamboree will be held in Warsaw Oct. 24-27. Preparations are already in the final stages. From the United States is expected the **Big City Blues Group**, which will be made up of **Howlin' Wolf**, vocal, guitar; **Hubert Sumlin**, guitar; **Sunnyland Slim**, piano; **Willie Dixon**, bass; and **Clifton James**, drums. Other artists to appear at the Warsaw festival are Dutch vocalist **Rita Reys** and the **Pim Jacobs** Trio and a Swiss modern group, the **Flavio Ambrosetti** Quintet. Among expected visitors to the jamboree is East German jazz critic **Karlheinz Drechsler**, who usually helps arrange appearances in East Germany for Polish jazzmen. Drechsler recently shepherded West Germany's **Albert Mangelsdorff** Quintet around East Germany.

Composer, arranger, pianist, trumpeter, and trombonist—all in one. That's **Andrzej Kurylewicz**, and he's the leader of the Polish radio big jazz band—and this is the best big band to develop in this country . . . The **Ptaszyn-Wroblewski** quartet performed at this year's International Jazz Festival in Bled, Yugoslavia. Ptaszyn-Wroblewski was a member of the International Youth Band at the Newport Jazz Festival in 1958 . . . **Jerzy Matuszkiewicz**, a "grand old man of Polish jazz," is devoting more and more of his time to composing pop songs. Recently he's been turning out quite a few numbers that have worked their way up the popularity charts . . . The Library at the Music College in Katowice recently staged an exhibition entitled "The Story of Jazz in Pictures and Books" . . . Warsaw Television Center recently put out a program on Eurovision—the East European international TV hookup—entitled *Jazz Impressions*. This was a ballet composition with music by **Krzysztof Komeda**. The ballet was first performed during the International Jazz Jamboree in Warsaw in 1962.

There was a jazz wedding in Warsaw recently. The leader of the **Bossa Nova Combo**, pianist and composer **Krzysztof Sadowski**, married the flutist in his group, **Liliana Urbanska**. The ceremony was in jazz style, with traditionalist musicians playing the wedding march. After the ceremony, the wedding party climbed into hansom cabs and rode off to the newlyweds' apartment, making music along the streets of the city. The wedding rated a spot in Polish newsreels . . . The director of the Jazz



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Museum in New Orleans, Clay Watson, paid a recent visit to Poland. He gave a lecture at the Polish Musicians Association in Warsaw.

The Paul Winter Sextet was supposed to come to Poland for concert dates, and the trip had been arranged with

the U.S. State Department, but the sextet never turned up. No one seems to know the reason. This is the second group of U.S. jazz musicians who were expected in Poland but who never managed to get here. Earlier in the year the Modern Jazz Quartet was expected . . .

The Zbigniew Namyslowski Quartet was set to perform at the International Jazz Festival organized by Joe Napoli in Comblain-la-Tour, Belgium . . . The most active jazz clubs last season were the Little Palace Hot Club in Wroclaw, the Helikon Jazz Club in Cracow, and the El-Klub for trad jazz in Elblag.

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JAPAN

The Harry James Orchestra, featuring singer Ruth Price, drummer Buddy Rich, trombonist Ray Sims, tenor man Corky Corcoran, and altoist Joe Riggs, recently made a well-received swing through Japan. The band's stay in Nippon was so successful, and the leader's playing so widely acclaimed, that the promoter, Shin-nichi Productions of Tokyo, is trying to bring the whole crew back before the October Olympics. Japanese vocalist Peggy Hayama appeared a few times with the band at a Tokyo night club.

Duke Ellington's band swung through Japan in June. Its promoters, Yomiuri Newspapers, pulled a switch and had the band play all the outlying cities before making a week's stand in Tokyo. Trumpeter Cat Anderson, baritonist Harry Carney, tenorist Paul Gonsalves, drummer Sam Woodyard, and local musicians met at Reggie's, an afterhours gathering spot for foreign visitors to Tokyo, and jammed until the wee hours nearly every day. Ellington extended the band's stay for two days to play a charity concert for the benefit of the Niigata, Japan, earthquake victims. The concert at Tokyo's Kosei Nenkin Kaikan Hall was a standing-room-only sell-out, and proceeds were well over \$10,000.

Maori Hi-Five, a combination jazz-Maori music group, appeared in Japan for a couple of weeks in July. All members are Maori tribesmen from New Zealand, and all double native and jazz instruments and sing and dance. The members are Kawana Pohe, Solly Pohatu, Wes Epae, Paddy Tatai, and Robbie Hemi. Vocals are handled by Mary Nimmo.

CINCINNATI

Al Hirt, an alumnus of the Cincinnati Conservatory, shattered Ralph Marterie's attendance record of 10 years standing at Coney Island's Moonlite Gardens. The trumpeter drew 6,266 persons in one night. Pete Fountain's sextet also did well (5,500 for a two-nighter) at the Ohio River amusement park . . . The Jazz Crusaders packed the Penthouse during a recent week's stay. Guitarist Wes Montgomery sat in with the West Coast group before it gave way to pianist-singer Mose Allison. Organist Jack McDuff and then pianist Bill Evans followed Allison at

the club . . . Local bassist **Jack Prather** has joined singer-pianist **Shirley Horn's** trio . . . The Playboy Club, at first denied a liquor license, finally was granted one after a long legal battle with the state liquor board. Opening date is set for mid-September, with at least two combos to be employed there . . . Saxophonist **Paul Plummer's** quartet is at the open-air Blind Lemon four nights a week.

CHICAGO

Stan Getz' London House booking fell through after extended dickering by the club and the tenor saxophonist. Pianist **Les McCann** is to work the two weeks set aside for Getz' engagement, Aug. 18-30. Vibraharpist **Red Norvo** is set to make an overdue Chicago appearance at the club after McCann. Norvo, with drummer **J.C. Heard** and flutist **Sam Most** in his group, is to be there Sept. 1-27. Pianist **Dorothy Donegan** then comes in from Sept. 29 to Oct. 18, when she will be replaced by the **Dizzy Gillespie** Quintet for three weeks . . . **Horace Silver's** engagement at McKie's didn't happen. At presstime, pianist **Wynton Kelly's** trio is supposed to follow organist **Jimmy McGriff** at the club.

The first of a series of Sunday sessions at Shore's (formerly Isbell's), 1059 Bryn Mawr, organized by **Georg Brunis** had a basic unit of Brunis and **Jim Beebe**, trombones; **Bill Tinkler**, trumpet; **Jimmy Granata**, clarinet; **Art Hodes**, piano; and **Red Saunders**, drums. Sitters-in included trumpeters **Nappy Trotter** and **Marty Marsala** and pianist **Joe Jackson**, the latter most recently heard on the river-moored showboat *Sari S* . . . **Count Basie** was set for a concert Aug. 25 at D'Amico's 214 Club in nearby Joliet . . . Vocalist **Barbara Roman** has been added to the weekend lineup at the Olde East Inn, where she is backed by the **Eddie Harris** Quartet. Tenorist Harris, who doubles on piano, and vibist-pianist **Charles Stepney** delighted patrons recently with their version of the r&b hit, *High-Heeled Sneakers*.

LAS VEGAS

Vibraharpist **Red Norvo** recently closed an extended engagement at the Sands Hotel lounge, and the band of clarinetist **Jerry Wald** closed out the summer season at the Sky Room of the Fremont Hotel . . . Trombonist **Al Lorraine** has joined trumpeter **Charlie Teagarden's** band at the New Frontier Hotel . . . Pianist **Bob Simms'** trio has been held over in the Driftwood Lounge of the Flamingo Hotel. With Simms are **Dede Lucido**, bass, and **Ron Carducci**, drums . . . Drummer **George Jenkins** is now playing at Ruben's Supper Club. He is accompanied by saxophonist **Marv**

Koral and organist **Terry Ryan** . . . Dixieland trombonist **Mike Riley** has brought a group into the Mint Club in downtown Las Vegas.

LOS ANGELES

Songwriter **Billy Austin**, who wrote *Is You Is or Is You Ain't My Baby?*, died here in July of a heart attack . . . For her opening at the Coconut Grove Sept. 8 (to the 28th), **Peggy Lee** will be accompanied by **John Pisano**, guitar; **Lou Levy**, piano; **Chuck Berghofer**, bass; **Stan Levey**, drums; and **Francisco Aquabella**, Latin percussion.

George Shearing reactivates his quintet the weekend of Sept. 30 for a gig at the Royal Tahitian in Ontario, Calif. . . . **Loren Dexter** took his modern group into Pasadena's Bahama Inn. In addition to the leader on drums, **Richard Boone** plays trombone and sings, **Quig Quigley** plays trumpet, tenor saxophone, and vibraharp, and also sings, **Dolo Coker** plays piano, and **Curt Thompson** is the bassist. Sundays and Mondays are nights off . . . Pianist **Andrew Hill's** new group, with **Bobby Hutcherson**, vibraharp; **Cecil McBee**, bass; and **Joe Chambers**, drums, was set to open Aug. 11 at Mr. Adam's in Los Angeles . . . **Bob Leonard** is booking **Horace Silver** and group into the It Club for two weeks beginning Oct. 5 and into the afterhours Adams West Theater the 16th and 17th . . . **Ralph Pena's** nine-piece modern jazz ensemble, which has been working casuals in the area of late, will be featured at the Lighthouse Aug. 30. Pena debuted the group in the summer of 1963 at the Princess Theater on Vine St.

Billy Eckstine is signed up for night- and supper-club bookings into January, 1965. He's booked into the Las Vegas, Nev., Thunderbird for 14 weeks annually, in addition to which he will also work Harrah's at Lake Tahoe, Nev., and New York's Americana Hotel . . . The **Johnny Catron** Orchestra again has been signed to play the Los Angeles County Fair. It is the fourth consecutive year. The band is resident at Catron's Glendora Palms Ballroom in Glendora, Calif.

SAN FRANCISCO

Pianist **Bill Evans'** trio broke the house record at the Trident in Sausalito. So successful was the group's engagement that it has been booked for a return appearance next year. Succeeding Evans at the Trident was singer-pianist **Blossom Dearie** . . . **Roland Kirk's** engagement at the Jazz Workshop also drew capacity audiences. The multi-instrumentalist had an expanded musical arsenal as a result of his tour of Japan—a flute that is played "straight ahead" rather than in the conventional manner.

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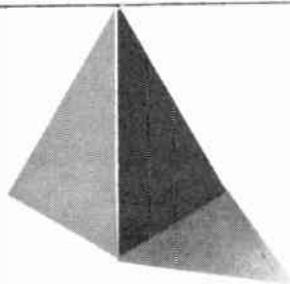
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44 DOWN BEAT

WHERE & WHEN

The following is a listing by urban area of jazz performers, where and when they are appearing. The listing is subject to change without notice. Send information to Down Beat, 205 W. Monroe, Chicago 6, Ill., six weeks prior to cover date.
LEGEND: hb.—house band; tfn.—til further notice; unk.—unknown at press time; wknds.—weekends.

NEW YORK

Andre's (Great Neck): Marian McPartland, tfn.
Au Go Go: Bill Evans to 10/9.
Basie's unk.
Birdland: Horace Silver, Bud Powell (tentative), to 9/20.
Blue Spruce (Roslyn): Teddy Wilson, tfn.
Broken Drum: Wilbur DeParis, tfn.
Celler: Bill Dixon, tfn.
Chuck's Composite: Bruce Martin, tfn.
Eddie Condon's: Peanuts Hucko, tfn.
Cork 'n' Bib (Westbury): jazz, wknds.
Five Spot: Charlie Mingus, Al Heath, tfn.
Upper Bohemian Six, Mon.
Gordian Knot: Leroy Parkins, tfn.
Half Note: Lennie Tristano, 8/28-9/10. Clark Terry-Bob Brookmeyer, 9/11-24.
Hickory House: Mary Lou Williams, John Nanton, tfn.
Horner's Ad Lib (Perth Amboy, N.J.): Morris Junior's, Dave Pike, wknds.
Metropole: Maynard Ferguson to 9/5. Dukes of Dixieland, 9/7-9/19.
Minton's: Bill English, tfn.
Mr. J's: Morgana King, Dick Garcia, tfn.
The Most: Bernard Peiffer, 8/27-9/10.
Penthouse Club: Joe Mooney, tfn.
Playboy: Les Spann, Milt Sealy, Walter Norris, Mike Longo, hbs.
Jimmy Ryan's: Cliff Jackson, Zutty Singleton, Tony Parenti, tfn.
Village Gate: Miriam Makeba, 9/9-10/1.
Village Vanguard: unk.
Wells': unk.

PARIS

Blue Note: Kenny Clarke, Sahib Shihab, Fats Sadi, Francly Boland, Jimmy Woode, Bobbi Parker, tfn.
Blues Bar: Mae Mercer, Sonny Criss, Champion Jack Dupree, tfn.
Calavados: Joe Turner, tfn.
Cameleon: Nathan Davis, tfn.
Caveau de la Huchette: Maxim Saury, tfn.
Chat Qui Peche: Woody Shaw, Freddy Meyer, tfn.
Cigale: Jacques Butler, tfn.
Ladybird: Kansas Fields, tfn.
Living Room: Stuart de Silva, Aaron Bridgers, tfn.
Riverboat: Robert Husson, Mowgli Jospin, tfn.
Slow Club: Claude Luter, Marc Laferrière, tfn.
Trois Maillets: Memphis Slim, tfn.

BOSTON

Atlantic House (Provincetown): Freddie Redd to 9/5.
Barn: Bob Chestnut, tfn.
Chez Freddie: Eddie Stone, Maggie Scott, tfn.
Cottage Crest (Waltham): Paul Champ, Fri-Sat.
Curtain Call Lounge (Laconia, N.H.): Bob Russo to 9/5.
Fenway: Gerry Reiter, tfn.
Fenway-Commonwealth: The Jaytones, tfn.
Fenway-North (Revere): Glenna Gibson, tfn.
Gaslight Room (Hotel Kenmore): Basin Street Boys, tfn.
Gilded Cage: Bullmoose Jackson, Hilary Rose, tfn.
Jazz Workshop: Jackie McLean to 8/30. Herb Pomeroy, 9/1-6. Walt Dickerson, 9/7-13.
Lennie's on-the-Turnpike (West Peabody): Illinois Jacquet, 9/7-27.
Number 3 Lounge: Sabby Lewis, tfn.
Surf (Revere): Billy Eckstine, 8/28-9/3.
Wagon Wheels (West Peabody): Ray McKinley, 9/15-16.
Westgate Lounge (Brockton): George (Dapper) Cromwell, George (Fingers) Parson, Mon., Wed., wknds. Lou Columbo, Tue.

NEW ORLEANS

Blue Note: Dick Johnson, afterhours, tfn.
Dixieland Hall: various traditional groups.
Famous Door: Mike Lala, Jan Allison, Santo Pecora, tfn.
French Quarter Inn: Pete Fountain, tfn.
Goliwog: Armand Hug, tfn.
King's Room: Laverne Smith, tfn.

Outrigger: Stan Mendelson, tfn.
Paddock Lounge: Clem Tervalon, Snookum Russell, tfn. Marvin Kimball, Wed.
Playboy: Al Belletto, Dave West, John Propst, Snooks Eaglin, hbs.
Preservation Hall: various traditional groups.

CHICAGO

Al's Golden Door: Eddie Buster, tfn.
Bourbon Street: Eddy Davis, tfn. Dukes of Dixieland, 8/24-9/4; 11/1-12/5.
Figaro's: sessions, Sat. morning.
Jazz, Ltd.: Bill Reinhardt, tfn. Dave Remington, Thur.
London House: Les McCann to 8/30. Red Norvo, 9/1-27. Dorothy Donegan, 9/29-10/18. Dizzy Gillespie, 10/20-11/8. Gene Krupa, 11/10-12/6. Jonah Jones, 12/8-27.
Long's Village Pump (Chicago Heights): King Fleming to 9/6.
McKie's: Wynnton Kelly, 8/26-9/1.
Mister Kelly's: Larry Novak, John Frigo, hbs.
Moroccan Village: Baby Face Willette, tfn.
Olde East Inn: unk.
Playboy: Harold Harris, Joe Parnello, Gene Esposito, Joe Iaco, hbs.
Plugged Nickel: Clancy Hayes to 8/30.
Sylvio's: Howlin' Wolf, wknds.
Velvet Swing: Nappy Trotter, tfn.

LOS ANGELES

Adams West Theater: jazz concerts afterhours, Fri-Sat.
Alibi (Pomona): Alton Purnell, tfn.
Ash Grove: Ramblin' Jack Elliott to 9/6.
Bahama Inn (Pasadena): Loren Dexter, tfn.
Beverly Cavern: Johnny Lucas, Fri-Sat.
Blueport Lounge: Bill Beau, tfn.
Can Can (Anaheim): El Dorado Jazz Band, Fri-Sat.
Carriage House (Burbank): Jimmie Rowles, Max Bennett, Nick Martinis, Sun., Mon.
Club Havana: Rene Bloch, hb.
Disneyland: various groups.
Glendora Palms (Glendora): Johnny Catron, hb.
Frigate (Manhattan Beach): Ben Rozet, Paul McCoy, tfn.
Handlebar: Wally Holmes, Fri-Sat.
Hermosa Inn: Jack Langlos, The Saints, wknds.
Huddle (Covina): Teddy Buckner, tfn.
Holiday Inn (Montclair): Society for the Preservation of Dixieland Jazz.
Hollywood Plaza Hotel: Johnny Guarnieri, tfn.
Hot Toddy's (Glendale): Hot Toddy Dixieland Band, hb.
Huntington Hotel (Pasadena): Red Nichols to 10/7.
Intermission Room: William Green, Dave Wells, Art Hillery, Tony Bazely, tfn.
International Hotel (International Airport): Kirk Stuart, tfn.
It Club: unk.
Jim's Roaring '20s (Wonderbowl-Downey): Johnny Lane, tfn.
Lighthouse: Howard Rumsey, hb. Swing, Inc., band, Mon.
Malibu Sports Club: Jesse Price, tfn.
Mama Lion: Gabe Baltazar, Mon.
Marty's: Charles Kynard, tfn.
Metro Theater: jazz concerts afterhours, Fri-Sat.
PJ's: Eddie Cano, Jerry Wright, tfn.
Red Carpet (Nite Life): Johnny Dial, tfn.
Roaring '20s (La Cienega): Pete Bealman, Charlie Lodice, tfn.
Rubaiyat Room (Watkins Hotel): Olivet Miller, wknds.
Reuben's (Newport): Edgar Hayes, tfn.
Royal Lion (Ventura Blvd.): Matty Matlock, Tue-Sat.
San Francisco Club (Garden Grove): Ed Loring, hb.
Shelly's Manne-Hole: Dizzy Gillespie to 8/30.
Sherry's: Don Randi, tfn.
Spigot (Santa Barbara): jazz, Sun.
Storyville (Pomona): Ray Martin, tfn.
Straw Hat (Garden Grove): The Unquenchables, tfn.
Tobo's Cocktail Lounge (Long Beach): Buddy Vincent, tfn.
Tops Restaurant (San Bernardino): Connie Wills, Jazz Prophets, tfn.

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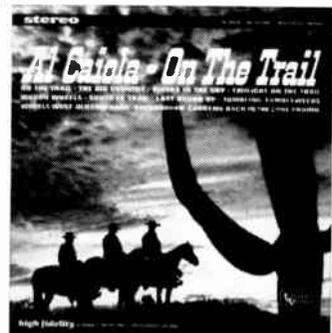
If you have any breath left, mention his latest United Artists album, "On The Trail,"* twelve brilliant arrangements of songs that portray the heritage of the cowboy. Al and his Epiphone are great on it. You know . . . that picture of Al and his guitar does rate a caption like "guitar genius with gifted guitar!" ●●



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