

PRESTIGE
**swing
VILLE**

The HEART of jazz is still represented by those men who have continued over the years to play the kind of music that SWINGVILLE has come to stand for. We feel that these greats—Coleman Hawkins, Pee Wee Russell, Buddy Tate, Hilton Jefferson—should not be neglected in the rush to get with the newest thing. The critical acceptance of the SWINGVILLE series has been even more heartening than we could have hoped for, and so we take pleasure in reprinting a few comments on our most recent releases.

**2009 YES INDEED/
CLAUDE HOPKINS**
Emmett Berry,
Buddy Tate.
"An essential record."
Whitney Balliett,
New Yorker

**2010 THE SWINGVILLE
ALL STARS/
AL SEARS,
TAFT JORDAN,
HILTON
JEFFERSON**
"There could be no more vivid illustration than the playing on this disc of what jazz has lost during the past ten years by shutting out such vital, seasoned musicians as these men."
John S. Wilson,
High Fidelity

**2011 JIVE AT FIVE/
JOE NEWMAN with
Frank Wess**
"Newman's happiest record date of his career . . ."
John A. Tynan,
Down Beat
"It should take even the most callow newcomer only one playthrough to discover that this voice is one of the great voices of jazz."
C. H. Garrigues,
San Francisco Examiner

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PRESTIGE RECORDS, INC.

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Bergenfield, New Jersey

times he is taken for granted. His playing here is a reminder of his stature in today's jazz picture. He is impeccable, yes, but with guts and imagination, too. His Miles Davis mates, Chambers and Cobb, help to form a perfect rhythm section. When Heath replaces Cobb on four tracks, the group does not suffer. Chambers also gives a bonus of some excellent solos.

As the notes point out, Benton joined Max Roach in 1960 at the "comparatively mature age of 30." This maturity shows in his playing. He comes from the Charlie Parker area, but his debt to an older school, descending from Coleman Hawkins, is evident, especially in his sound. He is a sensitive balladeer as well as a virile swinger. It is a pleasure to listen to a man who knows what it is all about. Even when he gets hung at the end of his first solo on *Night Movement*, he works out of it and returns, after Kelly's chorus, to wail again.

One of Benton's originals, *Walter's Altar*, a minor blues, is a good example of why this session makes it. It is not an earth-shaking melody, but it has a certain flavor that remains with you after it has been played. It is not so much what it is, as how it is done. The general atmosphere created by the whole date is an extension of that feeling. (I.G.)

Charlie Byrd

CHARLIE'S CHOICE—Offbeat 3007: Taking a Chance on Love; Moonlight in Vermont; Sprak Low; Nuages; Everything I Got Belongs to You; Makin' Whooper; Django; Nice Work If You Can Get It; The House of the Rising Sun; Ring Them Harmonics; Taboo; To Ginny.
Personnel: Byrd, guitar; Keter Betts, bass; Buddy Depenschmidt, drums.

Rating: ★ ★ ★ ★

A Charlie Byrd record is like a breath of fresh air. His uncluttered ideas and the variety of his approaches to jazz may not, on first hearing, strike the listener as being out of the ordinary, but the subtleness and *rightness* of his playing and approach are of the marrow of jazz excellence.

It is rare to hear the fragility of his unaccompanied *Django* or the lovely *Nuages*. His playing is rich but not fudgy, delicate but not faggoty. Byrd also can play with fervor, as he does on *Harmonics*, without becoming obnoxious. He varies not only his approach but the sound of his guitar, depending on the mood of the piece he is playing. His sound is almost "archaic" on *Nice Work*, dark as mahogany on *House*, and Segovia-like on *Taboo*, his solos a mixture of chords and single-string, his lines flowing and sensuous.

The trio is a close-knit one: the empathy evident between Betts and Byrd is outstanding. At times, the lead or soloing passes from one to the other so quietly and logically that a bar might go by without your realizing it.

Betts plays extremely well in the Byrd context, whether soloing—he has a fine solo on his own *Harmonics*—or accompanying the guitarist. He does not merely back Byrd but becomes like another hand, or in this case, another finger. Depenschmidt also fits in well, although some of his solos lack imagination.

The first side of the record is made up of an abundance of tracks—eight. While this provides a good showcase for the

group's versatility, it is frustrating when you think what might have happened had there been just one more chorus. On the other hand, perhaps the second side could have been cut a bit; *Taboo* begins to pall before it ends.

But in Byrd's case, we must take what we can get; he records so little.
Strongly recommended. (D.DeM.)

Conte Candoli

LITTLE BAND—BIG JAZZ—Crown 5162: Muggin' the Minor; Mambo Diane; Countin' the Blues; Zisania; Macedonia; Little David.
Personnel: Candoli, trumpet; Buddy Collette, tenor saxophone; Vince Guaraldi, piano; Leroy Vinnegar, bass; Stan Levy, drums.

Rating: ★ ★ ★ ★

Over and above its artists' merits, this record demonstrates one fact incontestably: regional differences between the jazz of either coast are now virtually nonexistent. The music here is as thoroughly idiomatic as anything produced in New York, Detroit, Chicago, and points between.

Should it be concluded that this is nothing but a copy of that which could be done, and done better, in the east, let me state emphatically that such is not the case. Certainly these musicians have listened to the great innovators of the last few years—who has not?—but the various influences have been assimilated without any sacrifice of originality or individuality in the process.

That controlled, slightly acidulous trumpet tone, for example—could it possibly belong to anyone other than Candoli? Or, take Collette. Undoubtedly the same musician who made his debut with the original Chico Hamilton group a few years ago, there are nonetheless differences apparent: a bigger and more virile tone, a greater sense of urgency in his playing. As for Guaraldi, I can only say that it is a disappointment that he fails to record more often.

No matter how enthusiastic this review may wax, the album still is burdened with the double stigmata of obscure label and west coast personnel—although, as I have attempted to indicate, the latter designation is now meaningless, whatever validity it once may have possessed. On the favorable side, the album has going for it the bargain price of \$1.49 and is sold in supermarkets and drug stores. I don't know where one can get as much music for as little money. (F.K.)

Eddie (Lockjaw) Davis-Johnny Griffin

THE TENOR SCENE—Prestige 7191: Light and Lovely; Straight, No Chaser; Woody'n You; Bingo Domingo; I'll Remember April.
Personnel: Davis, Griffin, tenor saxophones; Junior Mance, piano; Larry Galea, bass; Ben Riley, drums.

Rating: ★ ★ ★

This set, recorded live at Minton's Playhouse, is just a little below the quality of

