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DECEMBER 20, 1962

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THINGS

TO

COME

In the Jan. 3 *Down Beat*, which goes on sale Thursday, Dec. 20, editor Don DeMicheal reports firsthand on *Jazz in the White House* as played by the Paul Winter Sextet. There also will be an on-the-spot account of the Polish Jazz Festival by trumpeter Don Ellis, the only American jazzman to play at the event. Be sure to reserve your copy of the Jan. 3 *Down Beat* now.

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Chords & Discords

Marc Hits the Mark

It sent chills down my spine, that poignant Marc Crawford article on Bud Powell (*DB*, Nov. 22). What a gutty, from-the-heart-to-the-heart piece of searing, soul-reaching literature that is. The feel, the compassion elicited, impinged with dramatic force, left me not only with much sympathy for Powell but with amazement at and respect for the emotive, depictive literary talent of Crawford, a reportorial artist.

I hereby register astonished applause for *Down Beat* and especially for Crawford. I seriously hope this piece lives on in some anthology of modern writing.

Seattle, Wash.

William A. Coey

Bud Powell, Paris, and a Night to Remember—it's beautiful. I haven't seen anything in a long time so moving and powerful.

The tragedy of a creative genius is a strangely beautiful and sad thing, and Marc Crawford has captured it all.

York, Pa.

Steve Thomas

I have just finished reading the most beautifully written article I have ever read—*Bud Powell, Paris, and a Night to Remember*. Extraordinary, exciting, stimulating, gratifying are but a few adjectives that describe the article.

I shall be looking forward to reading more articles by Marc Crawford.

Terre Haute, Ind.

David H. Johnson

Congratulations are in store for Marc Crawford's excellent review of the new Ahmad Jamal Trio (*DB*, Nov. 22). It's about time a kind word is said about Jamal in *Down Beat*.

There should be no doubt that the Ahmad Jamal Trio is an asset to the jazz world. Crawford put it perfectly when he wrote: "He [Ahmad] now seems to know what the meaning of the 21 years he has spent as a professional musician should be, but he can show you better than tell you. Jamal and jazz are the better for it."

Milwaukee, Wis.

Dennis R. Hendley

Bossa Nova Banter, Part II

It is very disappointing that *The Real Story of Bossa Nova* (*DB*, Nov. 8) is a very wrong story. Bossa nova was no more invented on our West Coast than jazz in Recife. And it is not just a beat which you can add to any tune and be playing bossa nova. The melodies, the phrasing, and, above all, the mood of the music created in *Brazil* are just as important as the rhythm.

The beat that you illustrated is only one of a multitude of patterns used in Brazilian bossa nova. The statement that "if you don't hear this beat, it's not bossa nova" is very much wrong. Listen to Joao Gilberto's records—they use many different patterns. They have assimilated rhythms from all over Latin America.

Joao, Antonio Jobim, Vinicius de Moraes,



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and the small group of other Brazilians who created this music in the last few years have listened to much of modern jazz, and the influence they did get from jazz came from all this, not just one group.

Give the Brazilians credit for their music. Bossa nova evolved there out of the meeting of several cultures, much the same way jazz did here many years ago.

New York City

Paul Winter

Bass Defense

Apparently Art Davis (*Chords*, Nov. 22) misread the title of my article. It was titled *The Development of Modern Bass*, not *A List of My Favorite Bass Players*. I was attempting to follow the evolution of bass technique since Jimmy Blanton.

The playing of the men I mentioned in my article illustrated points I was trying to make (i.e., Pettiford and Ray Brown were among the first and best bop bassists; LaFaro and Haden illustrate the bassist's increasing responsibility). Nowhere did I say that they were the only outstanding bassists. I have great respect for the work of Milt Hinton and George Duvivier. In fact, in a review of a Lockjaw Davis album I said, "Duvivier's name is often forgotten when lists of the top bassists are compiled but there aren't many of his caliber. His time and intonation are near perfect, his tone full and pure in all registers." I then wrote of his tasteful and melodic playing. If I were making a list I would have included Red Callender and Israel Crosby too.

Davis says I have a right to my opinion but accuses me of ignorance. He cites my praise of Charlie Haden and Scott LaFaro as an example of this ignorance. Yet both men have been complimented by musicians as well as by critics. Ray Brown and Booker Little are among the many who have praised LaFaro.

Cleveland, Ohio

Harvey Pekar

Southeast Asia Jazz

While I would agree with most of Joachim Berendt's statements regarding *Jazz in Southeast Asia* (*DB*, Nov. 22), there are two points that require comment.

First, why is there no mention of perhaps the swingiest drummer west of Timor, namely Kendang Rajah, of Djakarta? An excellent jazz musician in the Kenny Clarke tradition who heads a group (generally a quintet) composed of Javanese and Chinese jazzmen at the Happy World club in the capital.

Secondly, and of greater importance is Berendt's totally misleading statement to the effect that "the best things produced in that country [Indonesia] are made by the Chinese." This is not only untrue, but highly insulting to the brilliant accomplishments of Indonesia's talented artists, dancers, actors, and musicians. Further on in the same article, Berendt himself describes the Balinese (Indonesian) as "the richest of all musical cultures of Southeast Asia." How does he pretend to reconcile these two contradictory statements?

Weehawken, N. J.

Patrick de Koenigswarter

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NEW YORK

Mary Lou Williams, who must by now have earned the title Miss Jazz was busy in November with a collection of her own selections. Early in the month she performed at St. Francis Xavier Church in New York a composition dedicated to the recently canonized St. Martin DePorres, a newly canonized saint of the Roman Catholic Church. He lived from 1569 to 1639 and did exceptional and heroic work among the poor and sick. The Rev. Anthony S. Woods, S.J., wrote the lyrics for the Williams composition, which was again performed at New York's Philharmonic Hall. That occasion was a benefit for the new Symphony of Musical Arts, Inc., and included the Dizzy Gillespie Orchestra, a chorus of voices, and Miss Williams in a program ranging from a history of jazz to a collection of advanced compositions. Some of all of this is now available on Miss Williams' own Mary label, in an album titled *Music for the Soul*.



MISS WILLIAMS

Ornette Coleman plays tenor saxophone on his new record for Atlantic . . . Trombonist Jimmy Knepper is suing Charlie Mingus, claiming assault . . . Buddy Catlett (ex-Quincy Jones sideman) is now the bassist with the Count Basie Orchestra . . . Jackie Paris and his wife, Ann Marie Moss (who once sang with Maynard Ferguson), will have a

club act in tandem, billed as Mr. and Mrs. Paris . . . The Slide Hampton Octet toured France, Holland, and Switzerland for the last two weeks of November. Trombonist Hampton was joined by Nat Pavone, Richard Williams, trumpets; Benny Jacobs-El, trombone; George Coleman, tenor saxophone; Jay Cameron, baritone saxophone; Butch Warren, bass; Vinnie Ruggiero, drums.

Romano Mussolini says he will soon visit this country but will not appear as a pianist . . . Peggy Lee's previously announced presentation, *The Jazz Tree*, at New York's Lincoln Center has been postponed from December to "sometime in the spring." Her pianist, Mike Melvoin, is discovering more interest here from record men about the tape he made with Gary Peacock and Bill Goodwin in Los Angeles than he had on the West Coast—possibly because he is so unidentifiable . . . Following up on



MUSSOLINI

an item of some months ago: It appears that several major hotel rooms are willing to book jazz—and will. The artists in whom they are interested, all of whom have had offers, are Erroll Garner, Louis Armstrong, Ella Fitzgerald, and Sarah Vaughan . . . A Greenwich Village sandwich shop, The Hip Bagel, is now featuring a *Bossa Nova Scotia Sandwich* (salmon, of course) . . . Jazz historian Marshall Stearns comments on the relatively relative lecture circuit: he also is an expert on Chaucer, and in a tandem lecture, one on Chaucer and the other on jazz, in Wilmington, Del., he was paid twice as much for the one on jazz.

Phil Woods and Chubby Jackson are among the jazz musicians playing on the Mutual Network's *The Jerry Lester Show* on Saturday, 11 p.m. to midnight . . . *The Merv Griffin*

(Continued on page 48)



Buddy De Franco.—Tommy Gumina

The choice of Tommy Gumina

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Tommy Gumina of the De Franco-Gumina Quartet, finds his new Lesmann Accordio-Organ with percussion one of the most versatile instruments available.

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These features are the reasons that Tommy Gumina chooses the Lesmann Accordio-Organ with Percussion for top concert performance.

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down beat

Dec. 20, 1962 / Vol. 29, No. 31



ELLIS
Treated like royalty

ELLIS IN EUROPE, REPORTS FLOOD OF JOB OFFERS

Trumpeter Don Ellis, another young musician outside of the normal sales team who finds Europe a more responsive retreat for his playing, reported that he has had "more offers of work than it is possible to do.

"In Stockholm," he said, "we were treated like royalty. I recorded 20 minutes of music for Swedish radio, which was played on their jazz show by Hans Fridlund, who also interviewed me on the show. . . . Incidentally, the musicians I recorded with were very sympathetic to the 'new thing' and impressed me with their natural feel for it (and we recorded several pretty wild things).

"One drummer in France, Daniel Humair, cuts most of the U.S. drummers, has an advanced conception, and is an excellent all-around musician. If Mel Lewis heard him when he was here, I don't see how he could make that statement in *Down Beat* about European drummers sounding like Gene Krupa. . . ."

DePREIST RECOVERING FROM POLIO ATTACK

Jimmy DePreist, stricken with polio during a six-month Far East lecture-conducting tour for the State Department, is recovering at Magee Memorial

Hospital in Philadelphia. The conductor-composer-percussionist will be in the hospital from six to nine months to regain the use of his paralyzed legs.

DePreist plans to make good use of his stay—he will write ballet music. While he worked primarily with symphony groups on the tour, DePreist also conducted jazz workshops. Of his symphony work a Manila newspaper said, "DePreist . . . is incredibly young and able for a profession noted for its antediluvian practitioners. . . ."

COLLEGE JAZZ FEST SET AT VILLANOVA

The university jazz season gets rolling Feb. 21-22 when the third annual Intercollegiate Jazz Festival will be held at Villanova University near Philadelphia. The previous two festivals have drawn college jazz groups from many parts of the eastern United States.

The 1963 event is being handled by co-chairmen Tom Semmer and Phil Bosche. Eddie Bride, chairman of the format committee, is working with the festival's advisory committee made up of bandleaders Stan Kenton and Maynard Ferguson, Coleman Hawkins, J. J. Johnson, Ahmad Jamal, Terry Gibbs, the Rev. Norman J. O'Connor, *Down Beat's* John J. Maher and Bill Coss, John Hammond of Columbia records, Bruce Davidson of Capitol records, Robert Share of the Berklee School of Music, bookers Sid Bernstein and Oscar Cohen, and disc jockey Sid Mark of WHAT-FM in Philadelphia.

Scouts from major record companies and booking agencies, who have found the college jazz field an excellent one in which to discover new groups and musicians, will attend.

Prizes will be given to winners in instrumental categories. There will be a Series Nine clarinet, donated by H. & A. Selmer, Inc., and a set of K. Zildjian cymbals, donated by the Fred Gretsch Mfg. Co.

The winning group will be booked for an appearance at one of New York City's leading jazz clubs.

Judges selected so far are Mark, Hammond, Bernstein, and Father O'Connor.

College groups wishing to enter the Villanova competition may obtain further information by writing to Inter-

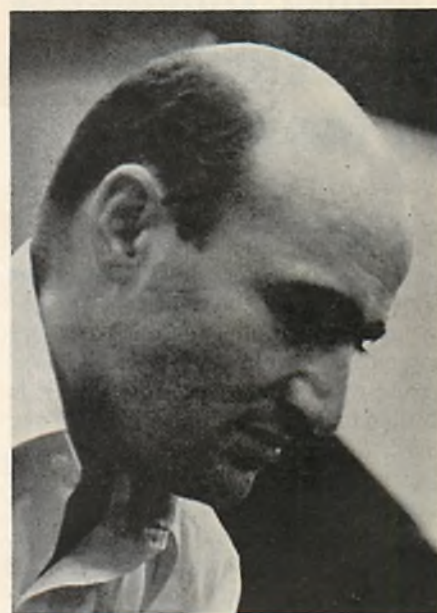
collegiate Jazz Festival, P.O. Box 151, Villanova University, Villanova, Pa.

The past successes of the Villanova festival, and the Collegiate Jazz Festival held at the University of Notre Dame, South Bend, Ind., augur well for festivals on college campuses.

Colleges in other parts of the country wanting information about organizing and promoting jazz festivals should address inquiries to College Jazz Festivals, *Down Beat*, 205 W. Monroe, Chicago 6, Ill.

AVAKIAN QUILTS RCA VICTOR, CONTINUES ON SPECIAL PROJECTS

George Avakian, long a friend of jazz and long, too, a recorder of it, most notably for Columbia and lately for RCA Victor, where he began a whole new jazz program during the last



AVAKIAN
Concentration on what's enjoyable

year, announced his resignation from his post as manager of popular artists and repertoire for Victor.

Victor's jazz program is not necessarily endangered thereby.

Most of its artists are signed to long contracts, and Avakian will "continue to work on special projects . . . concentrating on the type of recording which I have always found most enjoyable." He also will do some writing and consulting in television and films.

BETTER LATE THAN NEVER

When Artie Shaw recorded *Begin the Beguine* 25 years ago, there was no such thing as the gold-record presentation for selling a million records.

Last month, Shaw, whose many 78-rpm records sold a total 43,000,000 copies for RCA Victor, was honored at a luncheon, at which he was presented with eight gold records, signifying that

OOPS!

A recently printed *Ad Lib* item about vocalist-leader Bill Kenny stated that he was presently employed as a bartender. The item was incorrect; Kenny is currently entertaining at the Windsor Castle, Windsor, Ontario, and is not and never has been a bartender anywhere.

the Record Industry of America had recognized that eight of Shaw's records had sold more than 1,000,000 copies.

Those big eight were *Begin the Beguine*, *Star Dust*, *Dancing in the Dark*, *Back Bay Shuffle*, *Summit Ridge Drive*, *Frenesi*, *Nightmare*, and *Traffic Jam*.

Interviewed later, Shaw was aggressively himself. He has no interest in playing today, he said, and very little interest in what is being played.

PAUL LINGLE DIES IN SAN FRANCISCO

Paul Lingle, 59, an outstanding traditional jazz pianist whose playing was one of the jewels of San Francisco jazz in the '20s, '30s, and '40s, died recently in a Honolulu hospital following a long

illness. He moved to Hawaii 10 years ago and had taught piano and played there until illness intervened.

Coming to San Francisco in 1915 from Denver as a member of his cornet-playing father's Chautauqua group, the 13-year-old pianist had his first exposure to ragtime. Of the performers he heard, Jelly Roll Morton—who was working on the revived Barbary Coast—made the greatest impact, and by 1919 Lingle cast his lot with jazz. During the '20s Lingle worked as a band pianist in S. F. and in Los Angeles and also played for the Al Jolson movies *Mammy* and *Sonny Boy*. For most of the '30s Lingle was staff pianist at radio station KPO and also worked with trumpeter Al Zohn's jazz band in S. F. and in Oakland.

In '39 when Lu Watters, then leading

a dance orchestra, started the nucleus of the jazz band that was to launch the revivalist movement, Lingle was its rehearsal pianist. Also in the combo was trombonist Turk Murphy, who was to become one of the leading figures in the neo-traditional school.

Recalling those days, Murphy said, "Lingle was one of the biggest influences I had. It came from his general feel of jazz—he was so enthusiastic about it. He had a bright way of thinking and playing." In 1952, shortly before moving to Honolulu, Lingle made his only recording, a 10-inch LP for Good Time Jazz that was reissued in 1957. He had had many offers to record but—with this one exception—turned them down on the grounds that he was not yet ready.

Further Comments And Definitions On Bossa Nova

The bossa nova has caused more controversy in jazz than anything since the Third Stream. Unlike the latter, jazz cum classics, the Brazilian import (Third Amazon?), has been embraced by populists as well as by purists. There is yet to appear a *Jazz Soul of Third Stream* or *Third Stream Soul*, but it is possible that there will be a *Bossa Nova Third Stream*. Why not? Everything else is getting into the step. There is a *Soul Bossa Nova*, and one trade paper reported the possibility of an album titled *The Bossa Nova Twist*.

Off the records, the controversy revolves around legitimacy. Herbie Mann, one of the first U.S. jazz musicians to employ b.n., has long claimed that few of the records in the style are in any way related to the original.

Enrique Lebediger, a Brazilian music publisher, in New York to see after his b.n. copyrights, insists the steady corruption, "mostly brought about by writing inferior pop tunes with the old samba beat," will kill the original.

Sidney Frey, president of Audio Fidelity records, said some unscrupulous persons may have gone too far but insists that "since bossa nova is only a distillation of Brazilian music and American jazz, it is quite valid that American music men give it their own interpretation."

Flutist Mann has lately returned from Brazil, where, he reported, some local musicians are "bugged because we aren't playing it authentically." He said he now feels, however, that certain latitude is permissible. He said he sees an influx of other folk sources as a

sure, steady, and worthwhile movement in jazz and cited in particular gypsy music and perhaps some Turkish folk music as worthy of immediate incorporation into jazz.

Since this most recent South American trip, Mann has crystallized his thinking about b.n. In January of this year, he had begun playing much of it, he said.

"Charlie Byrd was playing it in Washington, D.C., and Dizzy Gillespie had one tune in his books," Mann elaborated. "Frankly, I had come to the point where I felt that nothing was going to happen. I was looking for something else, and suddenly, the boom was on.

"Strangely enough, the same kind of thing was happening in Brazil. It seems as if it had all begun there when Joao Gilberto, a guitarist, used it as an accompaniment for a singer. Then, the drummers picked it up.

"But it was always a very *in* thing, something like having an audience, such as those who like singer David Allen here. The audience for it was young and very hip. Part of the reason for that is that it isn't just a rhythm. It's also the implied rhythm. It's also the mood."

One of the important things, Mann said, is that it must be simple. The Brazilians use that word as a real compliment, he said, and for them, Miles Davis, Bill Evans, and Zoot Sims are simple in that sense—simple and real. Most Brazilians, however, weren't interested in that; they wanted more to hear the old samba.

"So, about four months ago," Mann continued, "most of the musicians playing bossa nova were ready to give up. It seemed to be dying in Brazil. Instead, with the impetus from here, it's achieving a new popularity, though it's still restricted to a small audience."

Mann said he went to Brazil to record an authentic backing and worked with six groups, each one very different.



MANN

"... you can be masculine without shouting"

One was Baden Powell's. Mann called Powell probably the best jazz guitarist he's ever heard. They did three songs that had what Mann called a strong Negro influence, from northern Brazil—"almost with a blues feeling."

"Three things impressed me especially," he said, "besides little technicalities, such as that they don't use tambourines and the like most of the time. I was impressed by the gentleness and the love of the people. It's immediate and so warm. Then I saw how sophisticated the original lyrics are to the songs. They are amazing. I suppose that's why they aren't used here. Thirdly, the whole movement has shown again that you can be lyrical and still swing, that you can be masculine without shouting, and that long lines are important in jazz.

"We sat around at Jobim's house [Antonio C. Jobim] with other composers—everybody plays the guitar—playing music more than we talked about it, and the fact is unarguable: jazz is the only international art, and everybody will gain if we incorporate into it legitimate folk music from all over the world."

DOWN BEAT'S 27th Annual Readers Poll

Seldom have there been as many changes in first-place positions in the *Down Beat* Readers Poll as there are this year: six categories have different or additional winners this year. Yet there are only three first-time winners — drummer Joe Morello, organist Jimmy Smith, and manzelloist-strichist Roland Kirk. The other “new” winners—altoist Paul Desmond, tenor saxophonist Stan Getz, and leaders Duke Ellington and Dave Brubeck—have won first-place awards previously.

The importance of records to a jazz artist is clearly seen in the poll's results, for of these seven winners, five have been connected, in some way, with a record or records that were bought by a great number of fans: Smith's several Blue Note singles and his Verve single, *Walk On the Wild Side*, sold very well in 1962, as did singles and albums on Columbia by the Brubeck quartet, of which Desmond and Morello are members; and Getz' *Desafinado* single from his Verve album with guitarist Charlie Byrd, *Jazz Samba*, not only made the lists of fast-selling “pop” records but set off the bossa nova fad as well.

In addition to the more-than-usual changes among the winners, the 27th *Down Beat* Readers Poll was one of the most closely fought in recent years. It was not until the final day of tabulating approximately 9,500 ballots cast that the tenor and guitar winners were determined—only 16 votes separate Getz and last year's winner, John Coltrane, among the tenorists; Wes Montgomery edged Charlie Byrd among the guitarists by a mere 61 votes.

The number of musicians receiving votes was staggering: in the trumpet category, for example, there were more than 150 men voted for (those receiving fewer than 50 votes are not listed in the various categories on the following pages).

This is the first year that there is more than one winner in a category: Smith on organ, Coltrane on soprano saxophone, and Kirk on manzello and strich are all winners in the miscellaneous-instrument category. This is so because the rules governing that category state: if a musician receives at least 15 percent of the total vote in the category, he is declared winner on his instrument. Though there were approximately 9,500 ballots cast, only 6,675 readers voted in the miscellaneous-instrument category; thus, if a musician received 1,001 votes or more he won.

And Miles Davis walks away with two awards, those for trumpet, a category he has won for seven years running, and Hall of Fame.

To the 22 winners go *Down Beat's* heartiest congratulations. The readers have chosen well.





Hall Of Fame

1. Miles Davis (2)947
2. Thelonious Monk (4)502
3. Art Tatum (6)405
4. Clifford Brown (3)385
5. Dave Brubeck (5)378
6. Ella Fitzgerald (9)269
7. Maynard Ferguson (—) ...179
8. Stan Getz (14)146
9. Woody Herman (12)133
10. Gene Krupa (13)130
11. Ray Charles (17)127
12. John Lewis (10)126
13. Scott LaFaro (—)108
13. Gerry Mulligan (8)108
14. John Coltrane (17)107
15. Oscar Pettiford (18) 97
16. Jelly Roll Morton (16) 93
17. Fletcher Henderson (15) .. 89
18. Charlie Mingus (—) 88
19. Gil Evans (17) 72
20. Sidney Bechet (—) 68
21. Fats Waller (—) 60
22. Django Reinhardt (—) 55
22. Sonny Rollins (—) 55
23. Oscar Peterson (—) 54
24. Johnny Hodges (—) 52
24. Jack Teagarden (—) 52

(None under 50 listed)

This year marks the seventh time 36-year-old Miles Davis has been selected as first-place trumpeter by *Down Beat* Readers. His election to the Hall of Fame places him in a select group of men and women who have contributed more than the usual to jazz. Davis is the youngest living performer to receive this distinction.

(Numbers in parentheses are 1961 positions)

Trumpet

1. Miles Davis (1)3279
2. Dizzy Gillespie (2)1567
3. Maynard Ferguson (3) ... 590
4. Clark Terry (10) 274
5. Art Farmer (4) 208
6. Fred Hubbard (14) 174
7. Nat Adderley (8) 151
8. Al Hirt (7) 128
9. Lee Morgan (5) 107
10. Kenny Dorham (15) 88
11. Donald Byrd (6) 85
12. Blue Mitchell (11) 82
13. Louis Armstrong (9) 79
13. Carmell Jones (—) 79
14. Don Ellis (—) 67
15. Conte Candoli (13) 61

(None under 50 listed)

Trombone

1. J. J. Johnson (1)3324
2. Bob Brookmeyer (2)1229
3. Curtis Fuller (3) 766
4. Jimmy Knepper (8) 291
5. Frank Rosolino (5) 223
6. Jack Teagarden (4) 204
7. Kai Winding (7) 201
8. Slide Hampton (6) 161
9. Al Grey (9) 120
10. Urbie Green (10) 103
11. Lawrence Brown (13) ... 79
12. Benny Green (11) 68
13. Dave Baker (—) 61
14. Jimmy Cleveland (12) ... 55
15. Bill Harris (13) 52

(None under 50 listed)

James Louis Johnson, known more familiarly as J.J., was born in Indianapolis, Ind., in 1922; he began playing trombone when he was 14. Johnson has been the major trombone influence since he came into prominence in the '40s. Currently appearing with the Miles Davis Sextet, Johnson also has led his own groups in years past. This is the eighth consecutive year that Johnson has been selected as leading trombonist in the readers poll.



Alto Sax



Paul Desmond returns to first place among altoists after three years in second place. The 38-year-old former San Franciscan won the alto award from 1955 to '59. Desmond has been a valuable member of the Dave Brubeck Quartet since 1951, and it has been through his exposure with the Brubeck group in personal appearances and on records that has led to his wide popularity.

1. Paul Desmond (2)2219
2. Cannonball Adderley (1) .2050
3. Johnny Hodges (4) 494
4. Phil Woods (7) 352
5. Sonny Stitt (3) 308
6. Jackie McLean (5) 285
7. Ornette Coleman (8) 232
8. Eric Dolphy (6) 182
9. Leo Wright (15) 164
10. Lee Konitz (10) 139
11. Art Pepper (9) 110
12. Hank Crawford (13) 81
13. Bud Shank (12) 76
14. Benny Carter (14) 55
15. Charlie Mariano (11) 53
16. Lanny Morgan (—) 50

(None under 50 listed)

Tenor Sax

1. Stan Getz (2)2121
2. John Coltrane (1)2105
3. Sonny Rollins (5)1099
4. Coleman Hawkins (4) 338
5. Zoot Sims (3) 283
6. Ben Webster (6) 148
7. Gene Ammons (11) 94
8. Sonny Stitt (8) 74
9. Harold Land (12) 65
10. Yusef Lateef (—) 59
11. Paul Gonsalves (10) 57
12. Wayne Shorter (—) 56
13. Bill Perkins (13) 51
14. Johnny Griffin (9) 50

(None under 50 listed)

If any one jazzman has had a year to remember, it's been 35-year-old Stan Getz: three highly acclaimed albums; a best-selling single; exposure on nationwide television, and now a first-place position in *Down Beat's* Readers Poll. This is not, of course, Getz' first win; he won the poll 10 years running beginning in 1950. He currently is leading his own quartet and riding a wave of bossa nova popularity.



Baritone Sax



Born in New York City in 1927, Gerry Mulligan was reared in Philadelphia. He first gained recognition not for his playing but for his arrangements, as played by such big bands as Gene Krupa's. With the release of the Miles Davis Nonet records in 1948, on which he played, listeners first began paying close attention to his baritone saxophone work. When he formed and recorded his pianoless quartet in the early '50s, what had been close attention turned into a wave of acceptance. Mulligan has won the baritone-saxophone award every year since 1953.

1. Gerry Mulligan (1)4756
2. Pepper Adams (2) 647
3. Harry Carney (3) 521
4. Cecil Payne (5) 196
5. Frank Hittner (6) 145
6. Sahib Shihab (4) 109

(None under 50 listed)

Clarinet

1. Buddy DeFranco (1)1641
2. Jimmy Giuffre (2)1277
3. Benny Goodman (3) 520
4. Pete Fountain (5) 489
5. Tony Scott (4) 458
6. Jimmy Hamilton (6) 331
7. Pee Wee Russell (8) 276
8. Eric Dolphy (10) 205
9. Woody Herman (11) 161
10. Bill Smith (7) 151
11. Paul Horn (14) 70
12. Edmond Hall (9) 63

(None under 50 listed)

Boniface Ferdinand Leonardo DeFranco, more simply called Buddy, was born in Camden, N.J., in 1923. He began learning clarinet when he was 12. In the late '30s and throughout the '40s, DeFranco played with many big bands, most notably Tommy Dorsey's, for it was with Dorsey that he first gained wide recognition and won his first *Down Beat* Readers Poll (1945). DeFranco now is co-leader with accordionist Tommy Gumina of a quartet. This year is the 14th time DeFranco has won the clarinet award.



Piano



Since he was 6, Oscar Peterson has played piano. In the 31 years intervening, he has come to be accepted as one of the finest performers in jazz. He first gained wide attention in 1949, when he was persuaded by Norman Granz to play in the United States (Peterson was and is a resident of Canada). For several years he has led a trio, a group that always includes bassist Ray Brown, another perennial poll winner. This is the 10th time Peterson has topped the readers poll's piano category.

1. Oscar Peterson (1)1688
2. Bill Evans (3) 960
3. Thelonious Monk (2) ... 950
4. Dave Brubeck (4) 577
5. Horace Silver (5) 363
6. Wynton Kelly (7) 354
7. Andre Previn (6) 223
8. Erroll Garner (8) 219
9. John Lewis (9) 148
10. McCoy Tyner (25) 138
11. Bobby Timmons (10) 119
12. Red Garland (11) 113
13. Ahmad Jamal (12) 106
14. George Shearing (15) ... 75
15. Ramsey Lewis (20) 74
15. Cecil Taylor (18) 74
16. Duke Ellington (13) 73
17. Lennie Tristano (—) 72
18. Bud Powell (19) 71
19. Les McCann (17) 70
20. Hank Jones (24) 64
21. Count Basie (21) 53

(None under 50 listed)

Guitar

1. Wes Montgomery (1)1805
2. Charlie Byrd (3)1744
3. Jim Hall (6)1124
4. Barney Kessel (2) 622
5. Kenny Burrell (4) 282
6. Herb Ellis (7) 247
7. Grant Green (—) 205
8. Johnny Smith (5) 166
9. Freddie Green (8) 142
10. Laurindo Almeida (14) .. 92
11. Jimmy Raney (9) 72
12. Tal Farlow (10) 55
13. Les Spann (12) 53
14. Chet Atkins (15) 50

(None under 50 listed)

Wes Montgomery, 37, was late coming on the national jazz scene, having been out of the main current during his several years residence in Indianapolis, Ind. In 1959 he joined his brothers Monk and Buddy in San Francisco and soon gained national prominence as "the most important thing to happen to jazz guitar since Charlie Christian," as one critic put it. This is the third year in a row Montgomery has won the readers poll.



Bass



It comes as something of a shock when one realizes that Ray Brown is only 36, though he was a member of the Dizzy Gillespie-Charlie Parker group that was the first bop band to work in California, in 1945. Brown's influence on other bassists and his stature as a jazzman have steadily increased through the years. Brown has been first-place bassist in the last 10 *Down Beat* Readers Polls.

1. Ray Brown (1)2104
2. Charlie Mingus (3)1541
3. Paul Chambers (2)1133
4. Gene Wright (7) 275
5. Percy Heath (4) 214
6. Sam Jones (6) 202
7. Red Mitchell (5) 131
8. Charles Haden (—) 117
9. Leroy Vinnegar (8) 101
10. George Duvivier (14) 86
11. Art Davis (—) 77
12. Gary Peacock (—) 73
13. Milton Hinton (9) 67
14. El Dee Young (12) 57

(None under 50 listed)

Drums

1. Joe Morello (2)1616
2. Art Blakey (3) 859
3. Max Roach (1) 796
4. Philly Joe Jones (4) 607
5. Elvin Jones (13) 485
6. Shelly Manne (5) 448
7. Buddy Rich (6) 273
8. Mel Lewis (10) 205
9. Rufus Jones (16) 162
9. Edmund Thigpen (7) 162
10. Roy Haynes (21) 147
11. Mickey Sheen (—) 135
12. Gene Krupa (12) 128
13. Jo Jones (8) 120
14. Connie Kay (14) 107
15. Chico Hamilton (11) 106
16. Jimmy Cobb (17) 92
16. Dannie Richmond (20) .. 92
17. Louis Hayes (9) 76
18. Sonny Payne (15) 69
19. Sam Woodyard (18) 51

(None under 50 listed)

This is the first year Joe Morello has won the readers poll. Born in Springfield, Mass., in 1928, Morello has suffered impaired vision since infancy. One of the finest drum technicians, Morello, nonetheless, is noted for the humor he injects into his playing. He started receiving the accolades of drummers in 1953, when he was a member of the Marian McPartland Trio. Wider recognition has been his since he joined the Dave Brubeck Quartet seven years ago.



Vibraharp



Milt Jackson, more often referred to as Bags, was born in Detroit, Mich., on New Year's Day, 1923. His manner of playing the vibraharp has been the strongest influence on fellow vibes players since that of Lionel Hampton. Jackson, like Ray Brown, was a member of the Dizzy Gillespie-Charlie Parker 1945 group, but it was not until 1954 and the subsequent popularity of the Modern Jazz Quartet, of which he is a charter member, that Jackson became known to a wider audience. He has been an overwhelming choice of *Down Beat* readers since 1955.

1. Milt Jackson (1)3933
2. Lionel Hampton (2) 570
3. Cal Tjader (6) 305
4. Red Norvo (4) 288
5. Vic Feldman (7) 195
6. Walt Dickerson (—) 179
7. Terry Gibbs (3) 165
8. Gary Burton (—) 160
9. Mike Mainieri (5) 103
10. Dave Pike (8) 60

(None under 50 listed)

Flute

1. Herbie Mann (1) 2397
2. Frank Wess (2) 1025
3. Yusef Lateef (5) 663
4. Eric Dolphy (4) 539
5. Roland Kirk (—) 363
6. Bud Shank (3) 298
7. Leo Wright (8) 272
8. James Moody (6) 233
9. Paul Horn (7) 209
10. Sam Most (6) 185
11. Jerome Richardson (11) .. 110
12. Buddy Collette (9) 92
13. Les Spann (10) 77

(None under 50 listed)

Herbie Mann, born Herbert Jay Solomon in Brooklyn, N.Y., in 1930, has been in the forefront of the move to include more ethnic musics in jazz. Support for his contention can be seen in the current popularity of bossa nova; Mann was among the first to introduce the Brazilian-styled music in this country. Originally a tenor saxophonist and clarinetist, Mann now seldom plays any other instrument except flute; his work on that instrument has gained him several readers poll awards—this year is his sixth straight as No. 1 flutist.



Misc. Instruments



This is the first poll win for Jimmy Smith—and the first for any organist. Born in 1925, Smith began playing organ in 1952, winning fame in '56.



This is the second year John Coltrane has won in this category. At 36 the saxophonist is considered one of the most important jazzmen today.



Roland Kirk has been playing in the Midwest for years, but it has been only recently that he has come to the attention of listeners nationally.

1. Jimmy Smith, Or (2) 1289
1. John Coltrane, SS (1) 1264
1. Roland Kirk, MS (14) 1020
2. Yusef Lateef, Ob (10) 231
3. Clark Terry, Fl (8) 196
4. Eric Dolphy, BC (6) 191
5. Julius Watkins, Fr (4) 179
6. Don Elliott, Me (3) 139
7. Art Van Damme, Ac (7) .. 132
8. Miles Davis, Fl (5) 124
9. Maynard Ferguson, BH (14) 108
10. Shirley Scott, Or (9) 105
11. Shorty Rogers, Fl (13) ... 97
12. Ray Charles, Or (8) 96
13. Ray Nance, VI (15) 94
14. Tommy Gumina, Ac (—) .. 89
15. Steve Lacy, SS (12) 87
16. Ray Starling, Mm (—) ... 70
17. Toots Thielemans, Hc (16) 68
18. Candido, Cn (—) 50
18. Stuff Smith, VI (17) 50

(None under 50 listed)

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

Arranger/Composer

1. Gil Evans (1) 1564
2. Duke Ellington (3) 820
3. Quincy Jones (2) 710
4. John Lewis (4) 329
5. Oliver Nelson (—) 308
6. Charlie Mingus (6) 263
7. Thelonious Monk (7) 262
8. Stan Kenton (9) 148
9. Lalo Schiffrin (—) 130
10. Henry Mancini (18) 129
11. Dave Brubeck (21) 121
12. Johnny Richards (16) 115
13. George Russell (7) 102
14. Benny Golson (5) 100
15. Gerry Mulligan (11) 92
16. Clare Fischer (—) 90
17. Horace Silver (12) 85
18. Bill Holman (14) 81
19. Ernie Wilkins (8) 80
20. Andre Previn (10) 71
21. Neal Hefti (19) 68
22. Eddie Sauter (—) 65
22. Gerald Wilson (—) 65
23. Slide Hampton (13) 59
23. Gary McFarland (—) 59

(None under 50 listed)

This is the fourth year in a row 50-year-old Gil Evans has been named leading arranger/composer in the readers poll. Little known until his close association with Miles Davis in 1949, Evans scored two compositions recorded by Davis and his nonet, and in 1957 he arranged Davis' *Miles Ahead* album.



Big Band: Jazz



Duke Ellington has been among the most important big-band leaders since the '20s. He is the only leader who has been able to keep a big band working consistently — and creatively — over such a period of time. This marks the fifth time the 63-year-old Ellington has won the readers poll award; the last time was in 1948, though he has won *Down Beat's* International Jazz Critics poll for several years. Ellington also is a member of *Down Beat's* Hall of Fame.

1. Duke Ellington (2)1590
2. Count Basie (1)1316
3. Maynard Ferguson (4) .. 947
4. Stan Kenton (5) 808
5. Quincy Jones (6) 565
6. Gerry Mulligan (3) 527
7. Gil Evans (7) 376
8. Terry Gibbs (8) 177
9. Woody Herman (11) 109
10. Dizzy Gillespie (9) 101
11. Ray Charles (10) 81
12. Gerald Wilson (—) 59

(None under 50 listed)

Big Band: Dance

1. Count Basie (1)1143
2. Les Brown (2) 796
3. Maynard Ferguson (3) .. 600
4. Stan Kenton (5) 489
5. Si Zentner (9) 476
6. Duke Ellington (6) 446
7. Les Elgart (4) 292
8. Harry James (7) 171
9. Ray Charles (11) 168
10. Benny Goodman (—) ... 139
10. Woody Herman (14) 139
11. Quincy Jones (10) 98
12. Ray McKinley (8) 77

(None under 50 listed)

Count Basie repeats his last year's victory among big dance bands. The 58-year-old leader has consistently been among the top bands—both jazz and dance—since 1937, with the exception of a period in the early '50s when he led a small group. A popular group, the Basie band travels extensively, playing one-night stands—concerts and dances—throughout the country. The band, filled with excellent soloists, also is a favorite in Europe and has made several tours there.



Combo



The Dave Brubeck Quartet has been a favorite with *Down Beat* readers since the group's inception in 1951. The group, which has had a minimum of personnel changes in those 11 years, has won the poll four times previously (1953-55 and '59). Brubeck, who will be 42 the day this issue goes on sale, can be doubly proud of his group's showing in this year's poll: two members of the quartet, Paul Desmond and Joe Morello, also won first-place awards in their respective instrument categories.

1. Dave Brubeck (2) 1151
2. Miles Davis (3) 913
3. Modern Jazz Quartet (1)... 626
4. Oscar Peterson (8)..... 465
5. Art Blakey (7) 367
6. Cannonball Adderley (4).. 357
7. Ramsey Lewis (14) 337
8. Dizzy Gillespie (11) 280
9. Horace Silver (5) 242
10. John Coltrane (9) 221
11. Sonny Rollins (—) 204
12. Charlie Mingus (10)..... 201
13. Bill Evans (19) 124
14. Gerry Mulligan (—) 117
14. Stan Getz (—) 92
16. Shelly Manne (15) 63
17. Jazztet (6) 62
18. Thelonious Monk (13) ... 61
19. Ornette Coleman (16) ... 60
20. George Russell (—) 55

(None under 50 listed)

Male Singer

1. Frank Sinatra (1)1838
2. Ray Charles (2)1597
3. Oscar Brown Jr. (8) 591
4. Joe Williams (3) 521
5. Mel Torme (4) 482
6. Mose Allison (9) 251
7. Jon Hendricks (5) 207
8. Bill Henderson (6) 198
9. Mark Murphy (—) 136
10. Jimmy Rushing (7) 134
11. Johnny Mathis (10) 106
12. Jackie Paris (—) 90
13. Lightnin' Hopkins (15) .. 86
14. Billy Eckstine (11) 85
15. Louis Armstrong (13) 76
16. Nat Cole (12) 74
17. Buddy Greco (13) 60
18. Vic Damone (—) 52

(None under 50 listed)

Francis Albert Sinatra of Hoboken, N.J., began his career with Harry James in 1939. After singing with the Tommy Dorsey Band from 1940-42, he went out as a single. His first great successes were in 1943, the acclaim rising amid the squeals and swoons of young girls. He later gained fame as an actor. His phrasing and musicianship unimpaired at 47, Sinatra walks off with his 13th *Down Beat* Readers Poll award.



Female Singer



Ella Fitzgerald continues her reign as First Lady of Song with her 13th victory in *Down Beat* readers polls; she won her first in 1937 while she was with Chick Webb's band. Known for almost-flawless intonation and control, Miss Fitzgerald has a wide range of admirers, from dyed-in-the-wool jazz fans to balding business men.

1. Ella Fitzgerald (1)2720
2. Nancy Wilson (13) 759
3. Peggy Lee (4) 420
4. Carmen McRae (8) 394
5. Sarah Vaughan (2) 346
6. Anita O'Day (3) 308
7. Chris Connor (10) 211
7. Nina Simone (6) 211
8. Gloria Lynne (5) 186
9. Abbey Lincoln (11) 119
10. June Christy (9) 118
11. Dinah Washington (14) .. 112
12. Annie Ross (7) 108
13. Betty Carter (20) 56
14. Julie London (16) 55

(None under 50 listed)

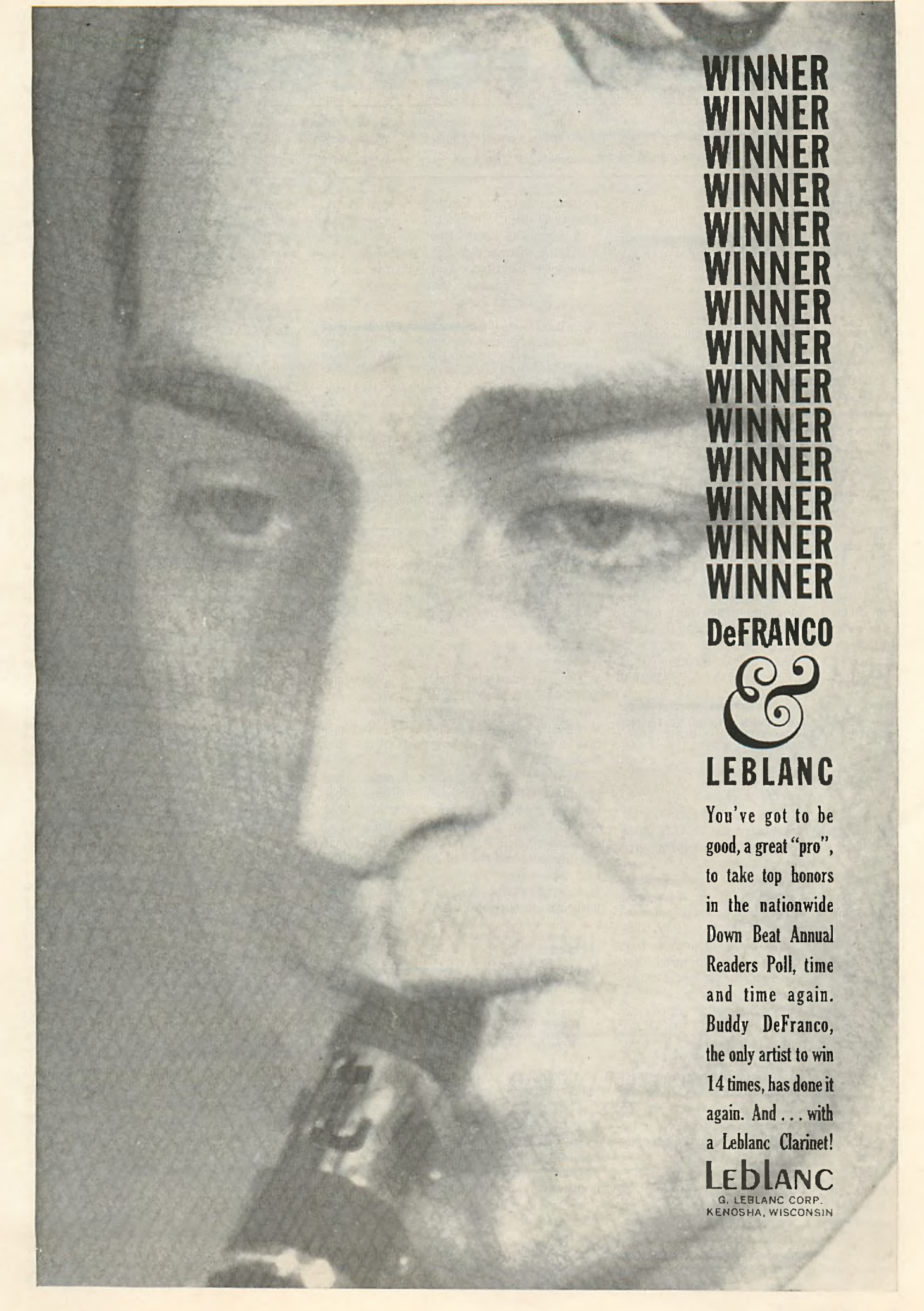
Vocal Group

1. Lambert-Hendricks-Bavan
(1)2726
2. Four Freshmen (2)1082
3. Hi-Lo's (3) 592
4. Double Six of Paris (4)... 399
5. Jackie Cain—Roy Kral (5) 284
6. Staple Singers (—)..... 197
7. Raelets (6) 141
8. Peter, Paul & Mary (—).. 137
9. Kingston Trio (7) 74
10. Limeliter (8) 62
11. Mills Brothers (9) 56

(None under 50 listed)

Lambert - Hendricks - Bavan, Dave, Jon, and Yolande respectively, were formerly L-H-Ross, Annie, that is. When Miss Ross decided to remain in her native England in the spring of this year, Miss Bavan, a native of Ceylon and an actress of note in England, joined the vocal group. If one considers L-H-R and L-H-B essentially the same team, then this is the group's fourth consecutive readers poll win.





**WINNER
WINNER
WINNER
WINNER
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WINNER**

DeFRANCO



LEBLANC

You've got to be good, a great "pro", to take top honors in the nationwide Down Beat Annual Readers Poll, time and time again. Buddy DeFranco, the only artist to win 14 times, has done it again. And . . . with a Leblanc Clarinet!

Leblanc

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record reviews

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

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

CLASSICAL

Mahler/Klemperer

SYMPHONY NO. 4, by Gustav Mahler—Angel 35829.

Personnel: Philharmonia Orchestra, Otto Klemperer, conductor; Elisabeth Schwarzkopf, soprano voice.

Rating: ★ ★ ★ ★

There are several excellent Mahler *Fourth*s in the stereo catalog, and both Fritz Reiner and Georg Solti offer viewpoints that can be defended against Klemperer's.

Reiner and the Chicago orchestra give this score a glitter and sheen that Klemperer is evidently not chiefly seeking.

The German conductor, whose love of slow tempos puts one in mind of the late Bruno Walter, plays this symphony with a loving touch, making Mahler sound more Viennese than he was (he lived there but never capitulated to that city's view of the world). The opening grace-note phrases of the work, for example, are played by Klemperer quite deliberately, where others give them a blithe innocence that immediately sets the tone for this genial work. But Klemperer's is a beautifully performed interpretation that will find many a partisan. (D.H.)

Martin/Ansermet

CONCERTO FOR SEVEN WINDS, TIMPANI, PERCUSSION AND STRING ORCHESTRA; ETUDES FOR STRING ORCHESTRA, by Frank Martin. London CS-6241.

Personnel: L'Orchestre de la Suisse Romande, Ernest Ansermet, conductor.

Rating: ★ ★ ★ ★

The 72-year-old Swiss composer Martin is not heavily represented in the U.S. catalogs, so this recording of two of his later works is especially welcome.

Martin's little gem of an opera, *Le Vin Herbe*, recently made a hit on discs, and the *Concerto* should be similarly successful in winning friends. Dated 1949, this masterly bit of craftsmanship sounds like genial Bartok, often calling to mind that composer in his *Music for Strings, Percussion, and Celesta* as well as older members of the French school to which Martin so evidently belongs.

According to the jacket notes, he uses "the 12-note row in a very individual way." Perhaps, but if the *Concerto* owes much to genuine dodecaphonic techniques, it is not apparent to the ear: most of this music suggests strong tonalities, and its melodic ideas are not at all characteristic of neo-Webernism.

Unlike so many contemporary note-stitchers, Martin is not afraid to refer to traditional rhythms and meters, often breaking out in something close to Viennese waltzes or military marches. All this would be meaningless unless the music worked, and it does in this case.

The *Etudes* also are interesting but do

not repay repeated hearings as well as the *Concerto* does.

Ansermet's conducting is exemplary, clarifying the composer's intentions and drawing a lucidity of tonal texture out of the *Suisse Romande* that is remarkable. Stereo is a must here. (D.H.)

Schuller/Fetler

SEVEN STUDIES ON THEMES OF PAUL KLEE, by Gunther Schuller; CONTRASTS FOR ORCHESTRA, by Paul Fetler—Mercury SR-90282.

Personnel: Minneapolis Symphony Orchestra, Antal Dorati, conductor.

Rating: ★ ★ ★ ★ ★

If U.S. symphony orchestras were not so assiduously engaged in digging their own graves and pulling the dirt over their heads, these appealing contemporary works would have been heard in every major city.

The Ford Foundation, which has not had particular success in its commissioning efforts in some fields, can at least hold up these two as worthy examples of what it has been spending its money for.

Schuller's strongly individual and highly original *Seven Studies* is the more striking work and not merely because of the undisguised jazz that gives *Kleiner Blauteufel* its charm.

The wonderfully evocative *Arabische Stadt* and the menacing *Ein Unheimlicher Moment* attest to a dramatic impulse in this young composer (who is 36) that sets him aside from his contemporaries and bodes well for his future.

With the most economical means imaginable, Schuller resketches Klee's ideas and transforms them into something that should endure as a midcentury *Pictures at an Exhibition*. It would be a shame if Schuller allowed the fad chasers to frighten him away from further pursuing his obviously powerful desire to make contact with an intelligent, undogmatic public. (D.H.)

JAZZ

Roland Alexander

PLEASURE BENT—New Jazz 8267: *Pleasure Bent; I'll Be Around; Dorman Road; Lil's Blues; Orders to Take Out; My Melancholy Baby*.

Personnel: Marcus Belgrave, trumpet; Alexander, tenor saxophone; Ronnie Mathews, piano; Gene Taylor, bass; Clarence Stroman, drums.

Rating: ★ ★ ★

Alexander's group offers an album of solid midstream modern jazz.

The leader is a full-toned tenor player who has learned from several saxophonists (Charlie Parker, Sonny Rollins are two examples) but doesn't imitate anyone in particular. His solos swing easily and have continuity at medium and fast tempos. On this record, however, I was most impressed with his moving spot on *I'll Be Around*.

Alexander also writes well. His tunes are well resolved and touched with a feeling of good humor.

Belgrave is fairly inventive, but his solos are sometimes sloppily executed. Taylor and Mathews perform well. Mathews spins out neat lines in the upper register, his approach similar to Wynton Kelly's.

(H.P.)

Dukes of Dixieland

DIXIELAND HOOTNANNY!—Columbia 8671: *On Top; Darling Nellie; House of the Rising Fun; Sometimes I Feel; Sleeves; Charming Billy; Lazy Jane; John Brown's Other Body; The Color of My True Love's Hair; Little Blue Jug; Tavern in the Country; Wreck of the Old '97 B*.

Personnel: Frank Assunto, trumpet; Fred Assunto, trombone; Jac Assunto, trombone, banjo; Jerry Fuller or Edmond Hall, clarinet; Gene Schroeder, piano; Herh Ellis, guitar; Bob Casey, bass; Charlie Lodice, drums.

Rating: ★ ★

Despite the addition of Hall on the first four numbers, the vitalization of the Dukes that seemed to be starting a couple of Columbia discs back grinds to a halt in this desultory set of folk tunes.

The rhythm section clomps along like a veritable British Trad band, and the soloists are timidly routine except for an occasional flash by Frank Assunto, who also manages to fire up some of the rideout choruses. Even Hall appears to have been infected by the company of the Dukes, for his playing is unbecomingly pallid.

(I.S.W.)

Maynard Ferguson

SI SI M.F.—Roulette 52084: *What'll I Do?; Early Hours; Morgan Point; Si Si M.F.; Almost Like Being in Love; Mimi; Morgan's Organ; Born to Be Blue; Straight Out*.

Personnel: Ferguson, Don Rader, Gene Goe, Natale Pavone, trumpets; Roy Wiegand, Kenneth Rupp, trombones; Lanny Morgan, alto saxophone; Willie Maiden, Don Menza, tenor saxophones; Frank Hittner, baritone saxophone; Mike Abene, piano; Lincoln Milliman, bass; Rufus Jones, drums.

Rating: ★ ★ ★

There are several good originals and a variety of tempos on this album. *What'll I Do?* and *Almost* are taken way up. *Early* and *Mimi* are slow, pretty tunes by Marty Paich and Don Menza, respectively. *Si Si M.F.*, which features trumpet chase choruses, is Latin flavored.

Almost everything the band plays, however, it plays loudly. The scoring of *Si Si* and the closing passages of *Early* are particularly heavy-handed.

The solo work is generally good. Morgan has several featured tunes. He plays especially well on Don Sebesky's *Morgan Point*, in which the tempo goes from slow to fast and back to slow. He is a fluent, hard-toned altoist who plays with conviction and who rarely seems at a loss for ideas. His style, however, is mainly derivative, and some of the bluesy licks he uses have been clichés for years.

The uncredited tenor solos on *What'll I Do?* and *Straight Out* have fine momentum. They seem to ricochet down the chords. *Mimi* contains a tenor spot that's

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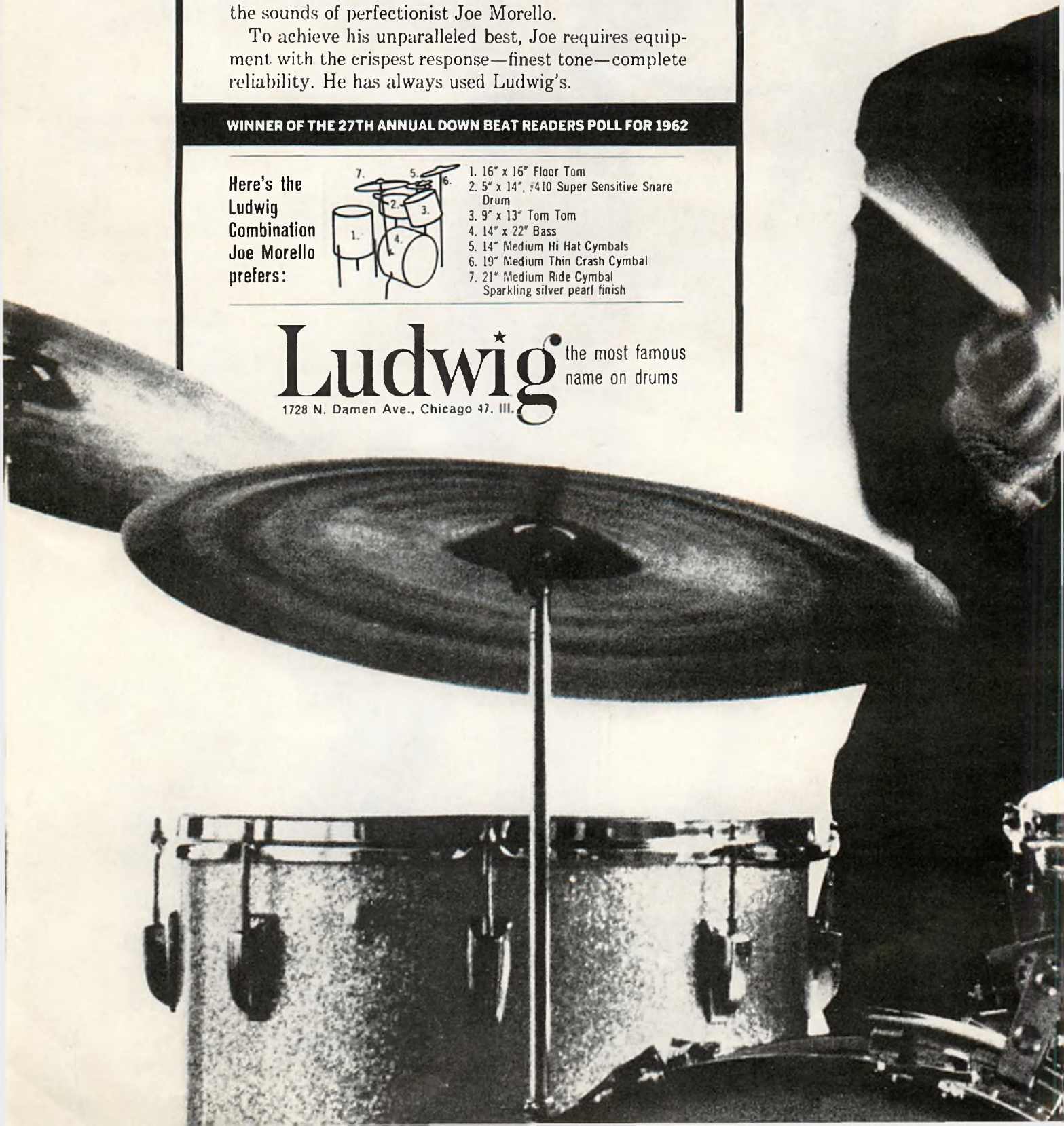


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Ferguson offers swinging, facile solos that are sometimes marred by tasteless screaming. His range is something to marvel at, but I wish he'd use the upper register more judiciously. (H.P.)

Slide Hampton

DRUM SUITE—Epic 16030: *Fump; Lover; Like Someone in Love; Gallery Groove; Our Waltz; It's All Right with Me; Stella by Starlight; The Drum Suite.*

Personnel: Hampton, trombone; Yusef Lateef, George Coleman, tenor saxophones; Max Roach, drums; rest of band unidentified.

Rating: ★ ★ ★ ½

Guests Roach and Lateef provide the most interesting moments on this record. Lateef makes some lovely statements on *Someone*. His big sound and short, probing phrases suggest that Ben Webster may have been one of his formative influences.

The up-tempo *Gallery Groove* has an exciting Lateef-Coleman tenor chase with ensemble figures booting them along. Both men play well, Coleman's lighter sound contrasting nicely with Lateef's.

Fump, a cute 5/4 Hampton tune, features Lateef's exotic-sounding flute. Note also the smooth, beautifully clean cymbal lines that underlie the performance.

Roach plays a marvelous solo on *Waltz*. He has been quoted as saying that "the drum is an instrument of indefinite pitch. If you want to play melody, play a horn." If, however, there is a category for melodic drum solos, this solo falls into it. Roach seems to be keeping the melody in mind and improvising around it. He uses space effectively.

Drum Suite also has excellent work by Roach. However, I found the fanfares that break into his solos intrusive rather than dramatic.

There is a melodic piano solo on *Stella*, which, unfortunately, is not credited.

Hampton's playing is fluent if not particularly original; there are much better examples of his writing on record. His arrangements are occasionally attractive (*Fump*) but more often heavy and unsubtle (*Stella*). (H.P.)

Junior Mance Trio

HAPPY TIME—Jazzland 77: *Happy Time; Jitterbug Waltz; Out South; Tin Tin Deo; For Dancers Only; Taggie's Tune; Azure Te; Simple Waltz.*

Personnel: Mance, piano; Ron Carter, bass; Mickey Roker, drums.

Rating: ★ ★

When Mance has a pleasant theme to work with, as he does on several occasions in this set, he can lay it out attractively. But then, although he plays on for several minutes, nothing much more happens. He dances lightly over the keys, playing bland phrases that go nowhere in particular. Only on his deliberately paced *Azure* and, to a lesser extent, on *Jitterbug*, is he able to make the performance hold up all the way.

This may be the result to some extent of the approach he has taken here, for he uses bassist Ron Carter much as Ahmad Jamal once used Israel Crosby, assigning Carter the task of giving each piece momentum and direction, which Carter does brilliantly, that will hold the piece together.

This leaves Mance free to do almost anything he chooses. Unfortunately, he chooses to do very little more than put

ripples on the surface of the strong pulsation that Carter creates. (J.S.W.)

Oliver Nelson

MAIN STEM—Prestige 7236: *Main Stem; J&B; Ho!; Latino; Topsy; Tangerine.*

Personnel: Joe Newman, trumpet; Nelson, tenor, alto saxophones; Hank Jones; piano; George Duvivier, bass; Charlie Persip, drums; Ray Barretto, congo.

Rating: ★ ★ ★ ½

After devoting a great deal of time in the last year or so to arranging, Nelson has recorded an old-fashioned blowing session. His four originals are primarily vehicles for improvisation. He is a capable saxophonist—modern but better able to produce a big rich sound than are many of his contemporaries.

On this album his solos are melodic and well sustained on every track but *Main Stem*, on which, after opening well, he falls to meaningless riffing.

Newman's playing is disappointingly unimaginative most of the time. His open solo on *Latino* and tightly muted one on *Topsy* are good, though nowhere near his best.

Jones' work is tasteful and lucid as usual. Dig him especially on *J&B* and *Topsy*. The veteran rhythm men, Duvivier and Persip, in a relaxed groove for this date, keep things moving along nicely. (H.P.)

Sal Nistico

HEAVYWEIGHTS—Jazzland 66: *Mamblue; Seconds, Anyone?; My Old Flame; Shoutin'; Just Friends; An Privave; Heavyweights.*

Personnel: Nat Adderley, cornet; Nistico, tenor saxophone; Barry Harris, piano; Sam Jones, bass; Walter Perkins, drums.

Rating: ★ ★ ★

The title is a little presumptuous, but this is a pleasant outing anyway.

The young saxophonist was wise in surrounding himself with "old pros" in the business. It would not be exactly true to say, however, that even they are in their best form. They have played better and with more imagination. But here they are at least consistently acceptable.

The leader obviously has high regard for the Dizzy Gillespie-Charlie Parker persuasion. He should not be condemned for adhering to a sane, developmental school of tenor playing, and it is a relief to listen to an instrumentalist who is bent on advancing in a clearly charted direction. Nistico can hardly be considered an experimentalist, but he can definitely be considered a growing, developing jazz musician.

This record won't lift you awe-stricken from your chair, but it should create a healthy respect for a horn man who may come to be reckoned with in discussing saxophonists. (B.G.)

Andre Previn

THE FARAWAY PART OF TOWN—Columbia 1786: *Where Are You?; Strangers When We Meet; A Place in the Sun; Travelin' Light; Gone with the Wind; Lost in the Stars; Over the Rainbow; When Your Lover Has Gone; Where, I Wonder; Near to No One; Meet Me Halfway; The Faraway Part of Town.*

Personnel: Previn, piano; unidentified orchestra.

Rating: ★ ½

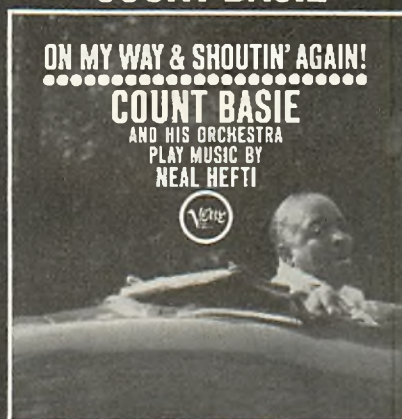
Sometimes it's difficult to knock a good musician who is as open and unabashed about turning out commercial pap as Previn evidently is here.

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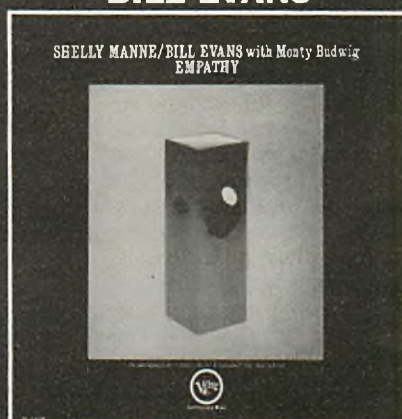
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cal IQs the pianist goes through the motions of playing jazz. Now, as Previn must know, jazz, to be worth anything, has to be honest. It is not honest to offer slick, gutless cocktail jazz when you've already proved you can play much more than that.

If Previn wishes to perform in this manner over a clump of unctuous strings, that is, I suppose, his business. It's a critic's business, however, to fault him for it. (R.B.H.)

Buddy Rich-Gene Krupa

BURNIN' BEAT—Verve 8471: *Jumpin' at the Woodside; It Don't Mean a Thing; Duet; Night Train; King Porter Stomp; Perdido; Evolution; Hawaiian War Chant.*

Personnel: Joe Wilder, Nick Travis, Don Goldie, Al Stewart, trumpets; Frank Rehak, Jimmy Cleveland, trombones; Sam Marowitz, Eddie Wasserman, Gerry Sanfina, Danny Banks, reeds; George Barnes, Howard Collins; guitars; Trigger Alpert, bass; John Bunch, piano; Rich, Krupa, drums.

Rating: ★ ★ ½

In several spots George Williams' arrangements successfully resurrect the swing feeling of the big-band era (*Jumpin', King Porter, War Chant*, and the anonymous swing tune in the *Evolution* track), and occasionally Wasserman, Wilder, Goldie, Rehak, and Cleveland appear for a chorus, or half-chorus, with good results. But, expectedly, the bulk of the performance is given over to drum thumping.

Both Rich and Krupa play with competence and taste, but all too often the drumming sequences are like experimental exercises, done without regard for the demands of the arrangement or the sensibilities of the listeners.

Rich's drums are tight and dry, Krupa's loose and fluid, making identification easy, and, at times, interesting. Both play on all the tracks, simultaneously in the ensembles, and then singly, trading ideas in a vast covey of choruses.

Evolution seems to be the best and most successful track for this idea.

Beginning with African tom-tom solos, it moves to early jazz parade drumming and, in sequence, Dixieland, swing, and bop. The interplay of drum ideas between the parade ditty and the Dixieland tune shows excellently the stop-and-go syncopation that was the framework for the first jazz bands. Had the dual drum idea been limited to a track like this and Williams given more work to do, the results of this album would have been much better. (G.M.E.)

Lalo Schifrin

LALO = BRILLIANCE—Roulette 52088: *The Snake's Dance; An Evening in Sao Paulo; Desafinado; Kush; Rhythm-a-Ning; Mount Olive; Cubano Be; Sphayros.*

Personnel: Leo Wright, alto saxophone, flute; Schifrin, piano; Jimmy Raney, guitar; Art Davis, bass; Rudy Collins, drums; Willie Rodriguez, Latin percussion.

Rating: ★ ★ ★

ROSA NOVA—Audio Fidelity 1981: *Boato; Chora Tua Tristeza; Poema do Adeus; Apitoma Samba; Chega de Saudade; Bossa em Nova York; O Amor e a Rosa; O Menino Desce o Morro; Menina Feia; Ouca; Samba de Um Nota So; Patinho Feio.*

Personnel: Wright; Schifrin; Christopher White, bass; Collins; Jose Paulo, Jack Del Rio, Latin percussion.

Rating: ★ ★ ★ ½

There are always dangers as well as joys in musical cross-fertilization.

In playing bossa nova, for example, U.S. jazzmen seem inclined to accept

weak imitations of Brazilian samba-choro-baiao rhythms, much as Xavier Cugat might accept a watered-down rhumba or mambo. And even when the rhythms are reasonably virile, non-Brazilian musicians seldom achieve the saucy, almost frivolous overtones that characterize so much of Brazil's brighter music. (Actually, even some Brazilians overlook the powerful but blithe folk roots of their own music.)

There is also the problem—one that is haunting bossa nova already—of borrowing a set of fairly obvious characteristics from another country's music only to become trapped in tiresome repetition of them through a single musical formula. This can happen easily to musicians who



are not in close touch with the sources whence their new formula came.

Apparently Schifrin is aware of these pitfalls and is doing his best to avoid them. By adding one or two qualified percussionists here (drummer Paulo is a Brazilian) his band comes closer to authentic rhythms than a group with a single jazz drummer possibly could.

His own sense of whimsy, combined with the sometimes impish imagination of Wright, also lends a touch of appropriate spirit to the Brazilian numbers.

And Schifrin has the deep interest in Brazil's music that should prevent his becoming caught in easy formulas.

For all this, Lalo and his men still fall occasionally into a form of samba-baiao rhythm that can only be compared to U.S. hotel-band bounce. This is especially true of the Brazilian tunes in the Roulette album—*Desafinado*, for example.

Though he has played better, Wright is a major asset to both dates. Personally, I prefer him on alto, but no one can deny he plays flute well. He seems quite at ease performing Brazilian and other Latin pieces, if not as thoroughly relaxed as he is on straight jazz numbers.

Schifrin, a man of perhaps too many talents, has not yet settled into a real style of his own on piano. He ranges from montuno effects and early bop lines to contemporary block chords and Horace Silver-like comping. He is an intelligent improviser, however, and he has more to say on his instrument with each passing month.

The Audio Fidelity set is the more successful of the two, but the Roulette recording is more representative of Schif-

rin's broad musical thinking and offers more promise of delights to come from this gifted pianist-composer. His skill in dealing with uncommon time signatures and his ability to write big for small groups will, I feel, finally prove of greater interest than his acquaintance with Brazilian tunes. (R.B.H.)

Jack Teagarden

JACK TEAGARDEN!!!—Verve 8495: *Johnny; Moon River; All the Way; Gigi; The Last Time I Saw Paris; Learnin' the Blues; Dame Blanche; Never on Sunday; Time after Time; Secret Love; The Atchison, Topeka & Santa Fe; High Hopes.*

Personnel: Bobby Hackett, trumpet; Teagarden, trombone, vocals; Bud Freeman, tenor saxophone; Bob Wilber, clarinet; Gene Schroeder or Hank Jones, piano; George Duvivier, bass; Ed Shaughnessy or George Wettling, drums.

Rating: ★ ★ ★ ½

The impeccably all-star group that Teagarden fronts on this record takes an interesting excursion into a jazz area that has been sadly neglected in late years—pop tunes played for dancing by jazz musicians who have an ensemble rather than a solo orientation.

The result, for dancers, is a smoothly rhythmic set of tunes at a medium tempo played with more sparkle and verve (label plug) than they usually receive. For the listener, there are some melodic tunes tossed casually back and forth during the embroidering ministrations of musicians who play with each other instead of taking long solo turns.

There are solos, to be sure, but they are split choruses (or trisected and even quadrisectioned choruses) in which one solo casually complements the others.

Teagarden and Hackett play with all the warm skill one expects of them. Wilber, a less familiar quantity as a clarinetist, has a richly full-bodied, woody tone and an assured, positive attack that are very effective. Teagarden sings several vocals, on most of which he is defeated, by the sheer dismalness of the lyrics. (J.S.W.)

Various Artists

JINGLE BELL JAZZ—Columbia 1893: *Jingle Bells* (Duke Ellington and His Orchestra); *White Christmas* (Lionel Hampton); *Winter Wonderland* (Chico Hamilton); *The Christmas Song* (Carmen McRae); *Rudolph, the Red-Nosed Reindeer* (Pony Poindexter); *We Three Kings of Orient Are* (Paul Horn); *Santa Claus Is Comin' to Town* (Dave Brubeck Quartet); *Deck Us All with Boston Charlie* (Lambert-Hendricks-Ross); *Frosty the Snowman* (Dukes of Dixieland); *If I Were a Bell* (Manhattan Jazz All-Stars); *Rockin' around the Christmas Tree* (Marlow Morris); *Blue Xmas* (Miles Davis).

Rating: ★ ★

Aside from Ellington's *Jingle* and Horn's darkly swinging *Kings*, this set is not likely to make anybody's Christmas particularly merry.

There is a lot of good stuff on the All-Stars' *Bell* (which, of course, has no allusion to Christmas in its original conception), for there's a lithe and lusty rhythm section and good solos by piano, vibes, and muted trumpet. But the whole piece is performed over what sounds like a set of tuned doorbells, which eventually drive one straight out of one's happy holiday wig.

There are some interestingly sardonic lyrics sung by Bob Dorough on Davis' *Xmas* (Davis and his group are little more than accompanists here), but Dorough's flat-voiced delivery has some of the same characteristics as those doorbells. Lam-

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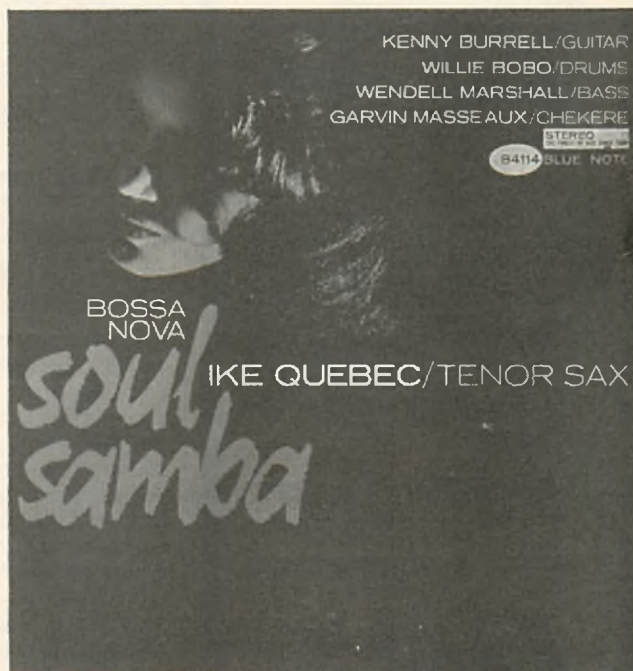
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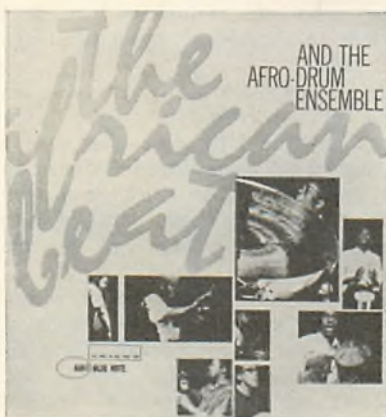
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bert-Hendricks-Ross goof a grand opportunity by making Walt Kelly's wondrous lyrics for *Boston Charlie*, which constitute the whole point of the piece, all but incomprehensible.

For the rest, one gets the feeling that a&r man Teo Macero must have cornered each group at a session last spring and said, "We've got three minutes left. Play something for a Christmas album." The Ellington band can respond to such demands, but it's obviously too much to expect others to equal the unruffleable Ellington urbanity. (J.S.W.)

John Wright

JOHN WRIGHT: MR. SOUL—Prestige 7233: *Our Waltz; Blue Prelude; What's New?; Everything's Gonna Work Out Fine; Mr. Soul; Shake; Strut; Now Hang in There.*

Personnel: Wright, piano; Wendell Marshall, bass; Walter Perkins, drums.

Rating: ★ ★ ★

This is another Chicagoan on a major outing. The Windy City has yielded several important, creative artists; Wright may yet become one of them. The major reflection of this album, however, is immaturity and all its unfortunate side effects.

The pianist has listened well to a number of his predecessors and contemporaries and has absorbed a number of influences. Some of them are good, such as the round full sound of a two-fisted approach and a good basic feeling for the blues. Many of them are not to his advantage. Notable is the wide range of influences from the multnotated dynamic approach to "overfunk" borderline rhythm and blues.

His imagination is, as yet, underdeveloped, often leaving him up the technical creek, pouring forth note after note and unfinished statement after incomplete idea. He would do well to work on the entire area of time. He shows damaging weaknesses both in pacing and in tempo contrasts.

Marshall and Perkins move with the sure-footed grace of professionals, contributing that degree of stability and direction the album exhibits.

There remains for pianist Wright the task of matching his individuality and creativity with his execution and basic judgment, tempering his funkiness with real creativity and imagination. He is in no real trouble, but the times demand that he stop admiring the view from the beach and jump into the water and get his feet wet. (B.G.)

VOCAL

Mose Allison

MOSE ALLISON TAKES TO THE HILLS—Epic 16031: *V-8 Ford Blues; Please Don't Talk About Me When I'm Gone; Baby, Please Don't Go; Hey, Good Lookin'; I Love the Life I Live; I Ain't Got Nobody; Back on the Corner; Life Is Suicide; 'Deed I Do; Ask Me Nice; You're a Sweetheart; Mad with You.*

Personnel: Allison, piano, vocals; Addison Farmer or Henry Grimes or Aaron Bell, bass; Jerry Segal or Paul Motian or Osie Johnson, drums.

Rating: ★ ★ ★ ½

Allison has built an affectingly personal style out of his borrowings from the country blues of his Mississippi boyhood and the modern mainstream jazz qualities of his piano playing. His lazily oblique singing has an easy, unforced warmth to it;

coupled with his jabbing blues-based piano, it makes for pleasant offbeat listening.

This is a relaxed and unpretentious set of vocals, the most effective of which are the four blues—Willie Love's *V-8 Ford*; Big Joe Williams' *Baby, Please Don't Go* (not Sonny Boy Williamson as credited in the notes); Willie Dixon's *I Love the Life*; and Lightnin' Hopkins' *Mad*—and his two originals, *Corner* and *Ask Me Nice*, which reveal him as a fine, natural composer in the folk-blues style.

The standards that comprise the remainder of the album are somewhat less successful, for, in rephrasing them into blues (which is what Allison says he does to them), he has deprived them of their melodic interest. In most cases this destroys their principal charm; instead of taking on the wry, epigrammatic vigor of the blues, they become merely flat and colorless.

Allison has the not unusual habit of humming along with his piano improvisations, but the close-miking that he is given for his singing results in his grunts and moans being amplified to such an extent that one feels he's listening to a piano trio recorded in a zoo. And there are only slightly more than 26 minutes of music on the record. (P.W.)

H. B. Barnum

EVERYBODY LOVES H.B.—BARNUM... THAT IS!—RCA Victor 2553: *I'm Gonna Go Fishing; Save the Bones for Henry Jones; All Right, Okay, You Win; The Last Dance; Wham; 'Round Midnight; I've Grown Accustomed to Her Face; Bye, Bye, Baby; That Old Feeling; Gigi; Good Rockin' Tonight; An Old Piano Plays the Blues.*

Personnel: Barnum, piano, vocals; unidentified band.

Rating: ★ ★ ★ ½

It helps that the entertainer has graciously admitted that he is "just enjoying myself, man, but everybody's welcome." On musical merit alone the album could hardly carry its weight in a paper bag. Barnum sounds like an excellent visual attraction. He has a ball at his work, and this leaps out and attracts the listener.

Fishing is the best offering, both spiritually and technically. He sings freely and gaily with abandonment. The material is varied and inclusive. A greater artist might have pulled off a better show of strength, but I doubt it. A talent qualified to do justice to *Midnight* would probably balk at some of the lesser material. A lesser artist would have been totally obliterated by the mishmash.

The less said about the Barnum piano, the kinder. The big, imposing band added to the date in most instances detracts rather than adds to a performance that, in its nature, should remain as personal and uncluttered as possible. (B.G.)

Frank D'Rone

IN PERSON—Mercury 20721: *But Not for Me; Nancy (with the Laughing Face); Out of This World; In the Wee Small Hours of the Morning; I Am in Love; Route 66; My One and Only Love; Teach Me Tonight; Mountain Greenery; Laura; Tea for Two; I'll Remember April.*

Personnel: D'Rone, vocals, guitar; unidentified rhythm.

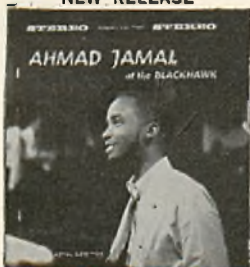
Rating: ★ ★ ★ ½

Make no mistake, this man is a good performer. He projects a solid, masculine voice, and his taste in song material is admirable. He also plays the guitar well, as singers go. The rating has nothing to

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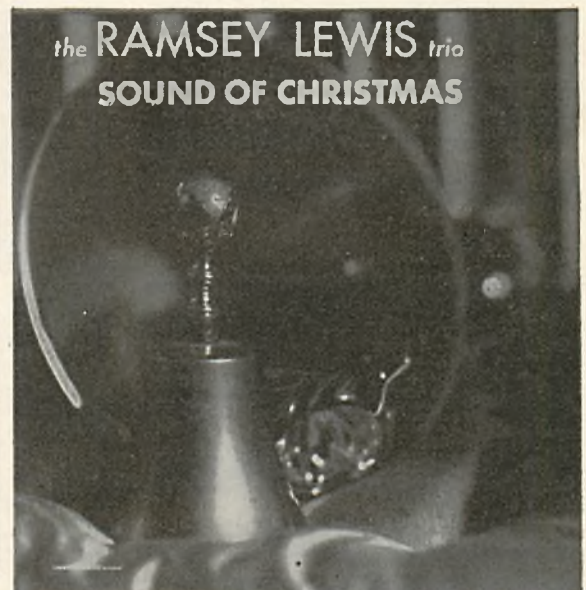


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do with jazz values, as this is creditable straight pop singing out of Frank Sinatra, Vic Damone, and Eddie Fisher.

So much for the review proper.

Speaking personally as a jazz fan, however, I'd like to explain why D'Rone disturbs me. I think it's the Eddie Fisher part. Although there are no offensive histrionics, every number D'Rone sings is a production. Listening to him gives me the feeling he is a showman with a pretty fair voice rather than a singer with stories to tell.

The overcareful enunciation, the tentative notes that suddenly explode into boffola shouting, the complete absence of wit or whimsy, the great amount of effort that seems to go into each song—all these things, which might very well endear D'Rone to Eddie Fisher or Judy Garland fans, leave me quite cold.

Perhaps I've been spoiled by too many years of listening to Jack Teagarden, Louis Armstrong, Lee Wiley, and Billie Holiday, whom the gang at Lindy's might not even consider real singers at all. (R.B.H.)

Billy Eckstine

DON'T WORRY 'BOUT ME—Mercury 20736: *Till There Was You*; *What Kind of Fool Am I?*; *It Isn't Fair*; *The Tender Trap*; *The Exodus Song*; *Guilty*; *Don't Worry 'Bout Me*; *Tender Is the Night*; *Jeannie*; *Stranger in Town*; *I Want to Talk about You*.

Personnel: unidentified orchestra; Eckstine, vocals.

Rating: ★ ★ ★

The program here includes 11 ballads and one medium-tempo tune, *Tender Trap*. Eckstine is accompanied by a large orchestra and a chorus that sings wordlessly. Many of the songs are sentimental trifles, but if one wades through the molasses, one finds several fine vocal performances.

Don't Worry and *Stranger* indicate that Eckstine's voice is as rich and as well controlled as ever. *Tender Trap* is handled delightfully—for once the arrangement enhances the singing rather than weighing it down. On *Exodus* Eckstine is overpoweringly emotional.

Some singers would be happy to make an album like this, but there are far better Eckstine collections on record.

(H.P.)

Four Freshmen

THE SWINGERS—Capitol 1753: *Lulu's Back in Town*; *Lil Darlin'*; *Let's Take a Walk around the Block*; *Dynaflow*; *Do Nothin' Till You Hear from Me*; *Spring Isn't Spring without You*; *Taps Miller*; *When My Sugar Walks down the Street*; *Satin Doll*; *This Could Be the Start of Something*; *Lullaby of Birdland*; *I'm Gonna Go Fishin'*.

Personnel: Ross Barber, Bill Flanigan, Ken Albers, Bill Comstock, vocals; Flanigan, trombone; Albers, trumpet; unidentified orchestra, Bill Holman, conductor.

Rating: ★ ★ ★ ★

To state that this album is long overdue is perhaps to pinpoint the basic reason for the lack of acceptance of the Four Freshmen in jazz circles and by jazz critics. The complaint has always been, "Perhaps they can get into a legitimate jazz groove, but they don't." With this album, the beef has been squared.

The selections speak for themselves. The Freshmen dig in and wail on *Miller* with a spirit that would make Basie proud. They sail into *Fishin'* with gusto, doing full justice to the new set of lyrics written

for them by Peggy Lee. On the wordless *Dynaflow*, they manage to impart a rolling drive to the Art Pepper composition that is reminiscent of the Stan Kenton Band's interpretation of yore.

Behind it all are the surging charts of Holman and the charging band of Hollywood studio men. Nor do all the instrumental offerings emanate from the band; dig Albers' trumpet and Flanigan's trombone in the *Taps* introduction. Nobody should ever sell them short as horn men.

Welcome to jazz, fellas. (J.A.T.)

Peggy Lee

SUGAR 'N' SPICE—Capitol 1772: *Ain't That Love?*; *The Best Is Yet to Come*; *I Believe in You*; *Embrasse Moi*; *See See Rider*; *Teach Me Tonight*; *When the Sun Comes Out*; *Tell All the World About You*; *I Don't Wanna Leave You Now*; *The Sweetest Sounds*; *I've Got the World on a String*; *Big Bad Bill*.

Personnel: unidentified orchestra, Benny Carter, conductor; Miss Lee, vocals.

Rating: ★ ★ ★

Peggy Lee is Peggy Lee. The rise, demise, and surprise resurrection of the professional Miss Lee is a story in itself. Suffice our purpose here to suggest that the re-emergence hinged a good deal on the ability of her record company to cover somebody else's material quickly.

From *I Don't Know* of the early 1950s down through most of the current Ray Charles book, material of various artists (including Willie Maborn, Ernestine Anderson, Nina Simone, Joe Williams, and Charles) has ended up on the best-seller list a la Lee.

This album is a fair representation of her current status. It contains a wide range of material that she covers in good form. She is not the world's greatest singer; however, she is capable of creating and sustaining a mood quite effectively. She does so here on the ballads. Her up-tempo numbers are affected and pretentious, but she has the good judgment to keep them fairly calm and unclimactic.

An entertainer of the first quality she is. With the help of excellent control, deliberate, breathless phrasing, and a good ear, she is able to create the illusion of being a good vocalist. Entertainer—yes; good, original jazz vocalist—no. (B.G.)

Al Pittman-Sammy Price

THE BLUES AIN'T NOthin' BUT A GOOD MAN FEELIN' BAD—Kapp KL-1267: *Wee Baby Blues*; *Key to the Highway*; *How Long, How Long Blues*; *In the Dark*; *Nobody Knows You When You're Down and Out*; *I'm Gonna Move to the Outskirts of Town*; *Piney Brown Blues*; *Trouble in Mind*; *The Blues Ain't Nothin' but a Good Man Feelin' Bad*; *Confessin' the Blues*.

Personnel: Vic Dickenson, trombone; Sammy Price, piano; Freddie Greene, guitar; Ed Jones, bass; Sonny Payne, drums; Pittman, vocals.

Rating: ★ ★ ★ ½

Pittman, once with the Ink Spots, and here using the pseudonym Doc Horse, brings his urban-style voice to this set of blues tunes, each well known in the blues tradition.

He is a good singer and handles his material capably. If his manner seems facile at times, it is, I think, a matter of association: *Wee Baby* is Joe Turner's tune; *How Long* is often sung by Jimmy Rushing, and Pittman obviously doesn't intend to match Turner's intensity or Rushing's effervescence.

Price and Dickenson all but steal the show from the singer. Both are essentially cast in accompaniment roles, and each

plays his part with such skill—Price with his Kansas City stride and trills and Dickenson with muted response—that I found myself listening as much to these secondary voices as to the singer. And both are given ample solo space. (G.M.E.)

Frank Sinatra

ALL ALONE—Reprise 1007: *All Alone*; *The Girl Next Door*; *Are You Lonesome Tonight?*; *Charmaine*; *What'll I Do?*; *When I Lost You*; *Oh, How I Miss You Tonight*; *Indiscreet*; *Remember?*; *Together*; *The Song Is Ended*.

Personnel: Sinatra, vocals; unidentified orchestra, Gordon Jenkins, conductor.

Rating: ★ ★ ★ ★ ½

As though it has not been repeatedly broadcast throughout the length and breadth of the universe by now, let it be noted here once more that Frank Sinatra is master of the ballad.

This collection contains probably the best singing he has done under the banner of his own record company. As with some of his better albums on Capitol, the Hoboken baritone here is beneficiary of the superlative and sensitive arranging of Gordon Jenkins, who seems to find his true metier in this collaboration.

Most of the selections are tried and true in the sentimental genre of balladry. An exception to the familiar is the lovely *Indiscreet* by Sammy Cahn and Jimmy Van Heusen. This is one of those natural waltzes which unfortunately appear conspicuous only by their absence from today's popular music picture.

Only on *What'll I Do?* does Sinatra falter. He sounds hoarse and even veers slightly off pitch. But for the rest, it's superb ballad singing in the most notable romantic tradition. In this realm nobody can touch him. (J.A.T.)

Dinah Washington

DRINKING AGAIN—Roulette 25183: *Drinking Again*; *Just Friends*; *I'm Gonna Laugh You Out of My Life*; *I'll Be Around*; *Love, I Found You Gone*; *I Don't Know You Anymore*; *Baby, Won't You Please Come Home?*; *Lover Man*; *The Man That Got Away*; *For All We Know*; *Say It Isn't So*; *On the Street of Regret*.

Personnel: unidentified orchestra, Don Costa, conductor; Miss Washington, vocals.

Rating: ★ ★ ★

I WANNA BE LOVED—Mercury MG 20729: *I Wanna Be Loved*; *Don't Explain*; *Everybody's Somebody's Fool*; *Invitation*; *You're Crying*; *Let's Fall in Love*; *When Your Lover Has Gone*; *A Stranger in Town*; *God Bless the Child*; *Blue Gardenia*; *I Can't Face the Music*; *Sometimes I'm Happy*.

Personnel: unidentified orchestra, Quincy Jones, conductor; Miss Washington, vocals.

Rating: ★ ★

For the last two years, there has been an alarming decline in the quality of Dinah Washington record releases. The vocalist has been turning out, production style, album after album of trite material, or material loosely performed.

Though it is possible the vocal equipment no longer is what it used to be, one might expect that more experience in the art of living would have compensated and added depth to her performance.

The two albums here are in no way representative of her ability; however. Dinah is still DINAH, and it would be difficult for her to produce a completely bad album. Of the two, the Roulette offering is a shade more creative and artistic. Perhaps the Mercury release is the result of one session, but it sounds

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more like leftover takes from previous dates.

The orchestrations on the two dates leave a good deal to be desired. Most of the Mercury tracks are hardly more than mediocre rhythm-and-blues arrangements. Miss Washington sings them with all of the unconcern and breathy lack of interest they deserve.

There are moments of great Dinah on the Roulette disc. Even here, however, she is hardly at her peak. The arrangements here are more substantial and offer some musical complement to her singing. (B.G.)

Joe Williams

A SWINGIN' NIGHT AT BIRDLAND—Roulette 52085: *September in the Rain; Come Back, Baby; 5 o'Clock in the Morning; By the River Ste. Marie; This Can't Be Love; Teach Me Tonight; Well, All Right; I Was Telling Her About You; Have You Met Miss Jones? Well, Oh Well.*

Personnel: Williams, vocals; Harry Edison's band.

Rating: ★ ★ ★ ★

The new Joe Williams—the polished, skillful showman who has been on display for the last year—is finally caught on records in this set, picked up during one of his engagements at New York City's Birdland.

With Edison's band backing him and given clean, close-up recording, Williams mixes ballads, blues, and his own intriguing manner of talk-sing-shout projection. He uses this last method in a beautifully accented and shaded performance of *Come Back*.

Ballads, which Williams once seemed to take so seriously that they were stiff as

rods, now come from him in a manner that is at once casual and strictly disciplined so that they throb with a swinging feeling.

He swings overtly, too, and much more effectively than he did with Basic. He seems to have come through a period of adjustment that he was caught in when he left the surroundings of a big band and had to create his own momentum. And he has emerged on this disc, as he is in person, as one of the more forcefully communicative singers to be heard today.

(J.S.W.)

REPACKAGES

Charlie Parker records has released *Historical Masterpieces* (701), a three-record, 25-track set of 1948-50 broadcasts by Charlie Parker, first released on Le Jazz Cool a couple years or so ago. The recording sound is bad, though the company has attempted to clean it up. But these are exciting and valuable performances.

The personnel listed may or may not be right. They do not jibe with those of Ira Gitler, who reviewed the Le Jazz Cools in *Down Beat* (May 25, 1961) and listed personnel derived from close listening and knowledge of who was working with Parker at the time. The discrepancy revolves mostly about the trumpeters. Gitler listed, for instance, Miles Davis as being on several tracks, but the personnel on this album lists him only once. There is agreement that there were three different trumpeters involved: Fats Navarro,

Davis, and Kenny Dorham. But I tend to agree with Gitler's identifications.

The main point, of course, is the music, and there are some brilliant moments, most of them provided by Parker, who is in excellent playing form throughout. There is work of worth, however, by Bud Powell (particularly on *'Round Midnight* and the second version of *Ornithology*), Navarro (the pensiveness of his *Street Beat* solo is reflected in Parker's solo and, with the exchanges between the two horn men, makes this the outstanding track), and Dorham (not always recognized for the stellar player he is, his work here shows he held his own quite well with the fastest company).

Parker, though, is the man—his solos on *Perdido*, the two versions of *Hot House*, and the two of *Groovin' High* are without peer. (A third version of *Hot House* included in the Le Jazz Cools is missing from this set.)

Another welcome three-record release, though not in one package, comes from MGM. The albums are made up of material recorded by the George Shearing Quintet from the early to middle '50s, including several performances by the original quintet of Shearing, piano; Margie Hyams, vibraharp; Chuck Wayne, guitar; John Levy, bass; Denzil Best, drums. One tends to think that the Shearing sound has become boring by overexposure during the last dozen years, but upon relistening to the original and earlier quintets in these three albums, one is struck by the brilliance of them and must conclude that the triteness of today's Shearing groups

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lies not in the concept but the practitioners.

Divided into categories—Latin (*Satin Latin*, MGM 4041), ballads (*Soft and Silky*, MGM 4042), and medium- and up-tempoed tunes (*Smooth and Swinging*, 4043)—the albums certainly are worth investigation and investment, though the Latin collection is limited and short (total playing time is less than 22 minutes).

The ballads—Shearing played them at a faster tempo than would be expected—include the delightfully reharmonized *Over the Rainbow* and *Don't Blame Me*, an ingeniously phrased and embellished *For You*, the behind-the-beat version of *The Continental*, the bright-sounding *I'll Remember April*, and a swaggering *Little White Lies*, which also has a wild ending. There are some excellent Shearing solos on these tracks but only short ones by his cohorts.

The *Smooth and Swinging* set includes *Hallelujah* (there's a biting vibes solo by Cal Tjader), *Swedish Pastry* (the ensemble voicing is very good, though the solos are too short), *Strolling* (a fine tune by Levy), *The Lady Is a Tramp* (good solos by Tjader and guitarist Toots Thielemans), *Pick Yourself Up* (delicate counterpoint in the intro leads to a bright ensemble), *Geneva's Move* (more generally known as plain old *Move*, which some of the members could not quite do fast enough in this version of Best's tune), and *Lonely Moments* (Mary Lou Williams' swinger in which Shearing develops a fugue nicely).

Riverside continues its heavy schedule of repackages. Two that have been out for some time are *Cannonball Adderley's Greatest Hits* (416) and *Thelonious Monk's Greatest Hits* (421).

The Adderley collection contains *This Here, Sack o' Woe, Work Song, African Waltz, Gemini*, and *Things Are Getting Better*. The only tracks not cut—and some fine solos were spliced out—are the relatively short *African Waltz* and *Work Song*. *Sack* is pared almost in half, robbing the take of Vic Feldman's and Sam Jones' solos. Milt Jackson's *Better* solo has disappeared, as has Joe Zawinul's piano solo on *Gemini*. In addition, Riverside has juiced up the sound on some of the tracks so that Louis Hayes' cymbal work is distractingly distorted. In sum, a very shoddy production.

The Monk album (the *hits* of Monk?) is better put together, though I suspect some sound manipulation went on. The titles are *Little Rootie Tootie*, from the large-group Town Hall concert, with noteworthy solos by Monk and altoist Phil Woods; the sharp-angled *Jackieing*, which has a superb, sour-toned Charlie Rouse tenor solo, as well as Thad Jones cornet work to recommend it; *Ruby, My Dear*, with a lyrical John Coltrane solo; *Brilliant Corners*, the date with Sonny Rollins and the late Ernie Henry; *'Round Midnight*, which features a meandering baritone saxophone solo by Gerry Mulligan followed by a concise solo by Monk; and *Off Minor*, the high point of which is some virile tenoring by Coleman Hawkins. A worthwhile album from many aspects.

—DeMicheal

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BLINDFOLD TEST



By LEONARD FEATHER

JIM MARSHALL



"If a jazz musician takes bossa nova as a point of departure to develop his own personality, it is all right."

LALO SCHIFRIN

The Records

1. Cal Tjader. *Elizete* (from *Contemporary Music of Mexico and Brazil*, Verve). Tjader, vibraphone; Clare Fischer, composer, arranger.

I think this is a tune by Clare Fischer called *Elizete*. I think this is the Clark Terry group—he wrote this for Clark Terry. I think this is a very honest approach to bossa nova. . . . He has the conception of vocal bossa nova, which American musicians got; their only source was Joao Gilberto's record.

I've been in Brazil many, many times, and the bossa nova has different faces. It has a face, not only vocal, which is a very mild melody, keeping the jazz changes and rhythmic pattern derived from the synthesis of the old sambas, but also they are doing instrumental bossa nova.

The Brazilian musicians, they blow. They really blow on bossa nova, like American musicians blow on jazz. They take a tune, and they really go into that.

Anyway, this approach by Clare Fischer was very honest. I met him here last year in Los Angeles, and I could see how he felt about bossa nova. He really was fascinated by this.

I remember when I was in South America with Dizzy, this was the first time he ever heard bossa nova, and he was hypnotized by it. After the concerts, we used to go to the clubs in Sao Paulo and listen. There is a street there called Bossa Nova St. It is like 52nd St., and they are playing all day and all night.

I would give this four stars.

2. Charlie Byrd. *The Duck* (from *Latin Impressions*, Riverside). Byrd, guitar.

I don't have any idea who this guitar could be, but, of course, he doesn't have the same approach to bossa nova as the Brazilian guitarists do.

Now, I don't want to be a policeman—bossa nova is music, and music is something which is alive. I don't want to criticize in a way that says "if this is not bossa nova, this is not good," but as a point of view of music I think it is a little bit monotonous. Music should have contrast. Now, I'm not Brazilian, either. But many times I've been in Brazil, and I listen to the music there.

So, this record in itself doesn't have

any value. I don't think this guy is Brazilian either. Even in the jazz flavor, it would be monotonous and dull. I give it about one star and a half.

3. Herbie Mann. *Desafinado* (from *Right Now*, Atlantic). Mann, flute.

This is, of course, the popular *Desafinado*. With the wrong changes. I think that few people in this country record the *Desafinado* with the harmonic changes that the composer, Antonio Jobim, wanted. The only correct recordings I know are by Quincy and Dizzy. All the others are the wrong harmony. And besides that, they don't play the bridge in this tune, which is so beautiful.

I know that among jazz musicians bossa nova is becoming a kind of fashion, and I don't think it should be that way. Because we have to think, "What is jazz? Is it an art form or is it an industry?" If it is an art form, then we don't have to be following fashions.

If you sincerely want an approach to bossa nova like, for instance, Dizzy. . . . His personality was always leading. . . . for exotic reasons, patterns, different cultures. . . . Especially his association with Chano Pozo about 15 years ago—the Cuban music was strong, but you could see that it came from the inner self.

Now, if a jazz musician takes bossa nova as a point of departure to develop his own personality, it is all right. But trying to make jazz bossa nova because it is so fashionable, and because Stan Getz is selling so many records, I think is wrong for creative people.

Of course, this record is very honest, I give it for honesty three stars, but I don't think there is any creation at all.

4. Shorty Rogers. *Samba Triste* (from *Bossa Nova*, Reprise).

I guess this is the Shorty Rogers bossa nova album. It is much nearer to the vitality of the Brazilian musician, and besides being nearer the feeling, the group is cooking all the way. . . . Nice arrangement.

It is exactly what I wanted to say—Shorty Rogers is using the bossa nova as a point of departure, to develop his own personality and his own ideas. That is exactly what bossa nova means—using that beat but using it whatever way you want to.

For the first all-bossa-nova *Blindfold Test*, Lalo Schifrin was a logical nominee. Though his native country is Argentina, he was in the vanguard of the new samba movement and was recording material of this kind many months before the current craze got under way.

"Bossa nova is in Brazil," Schifrin said recently, "what jazz is in the United States—but with a difference. The young Brazilians got the influence of the music of Dizzy Gillespie, Charlie Parker, and Thelonious Monk, and from there they developed their own ideas, and bossa nova became the gradual evolution of samba.

"If you want to make a definition of bossa nova, it would be just as difficult as to make a definition of modern jazz. You couldn't say that modern jazz is the music played by Dizzy or Miles or Brubeck exclusively; it's a combination of many personalities, and the same thing is happening with the bossa nova. This is a human activity, and alive, and free, in the area of creation. Every day in Rio and Sao Paulo it is changing.

"The important thing is that all over the world musicians are applying the harmonic ideas of Dizzy, Bird, and Monk to their own countries and cultures."

I really like this recording. I would give it four stars and a half.

5. Sonny Rollins. *Brownskin Gal* (from *What's New?*, Victor). Rollins, tenor saxophone; Jim Hall, guitar.

It seems to be a kind of . . . calypso. Calypso, kind of mixed up with a kind of Olaturunji music, with the chorus and everything. The saxophone didn't know what to play, and the guitar seemed to be bored. The whole thing is very monotonous. Monotony is the enemy of music.

I don't want to make a category of music. If it is folk music, or tries to be folk music, or whatever it is . . . the West Indies or something, but as music, really it is very monotonous. Probably the musicians are very good, but in this record they didn't show their craftsmanship. So, zero.

6. Laurindo Almeida. *Hazardous* (from *Brazilian*, World Pacific). Almeida, guitar; Bud Shank, alto saxophone; Dick Hazard, composer.

I don't have any idea who it could be. Very nice guitar. Sounds very similar to Charlie Byrd and Stan Getz—are they? But anyway, the rhythm is beguine, close to bolero, and they are using the changes of Spanish music—flamenco.

Is very nice, but is not exciting music. They are not using contrast, no music of element at all there. . . . It seems all these musicians—they are so good playing jazz—but they seem to be too stiff when they go to different rhythms, with very few exceptions. Dizzy would seem to be the best example of the jazz musician who takes any kind of music from different countries and different cultures and really feels easy on them. Many good musicians who can play really good changes on blues, on *Cherokee*, on ballads, when they go to different music, with different beat, they seem to be stiff.

The guitarist—before I said Charlie Byrd, but I know this is a musician who has been studying music from different cultures for a long time—could be Laurindo Almeida.

The saxophonist I would call quite legitimate. Playing by compromise. Just trying to make the record session but not giving something from inside. So, I will give it one star.



Caught In The Act

GUNTHER SCHULLER

Mandel Hall, University of Chicago

Personnel: Eric Dolphy, alto saxophone, bass clarinet, flute; Carl Leukauf, vibraphone; Ronald Steele, guitar; Bob James, piano; Richard Davis, bass; Sticks Evans, percussion; members of the Chicago Symphony Orchestra; Schuller, conductor.

In the first of a series of six concerts co-sponsored by the University of Chicago and the Fromm Music Foundation, composer-conductor Gunther Schuller was presented in a program of works for small ensemble that was both striking and illuminating. Given the title "Simultaneous Music," the program was designed to illustrate that serious music has had a long-standing tradition of reaching outside its boundaries to incorporate practices and idioms supposedly alien to it.

In the first half of the evening, Schuller conducted members of the Chicago Symphony in performances of two more-or-less orthodox compositions and one somewhat less so.

Mozart's *Music for Three Orchestras*, from the first act finale of *Don Giovanni*, was an ingenious and wholly ingratiating work that combined the music of three distinct and physically separate small orchestral units into a unified and complex musical whole. The work began with a minuet (in 3/4 time) by the first group, was joined by the second playing a sprightly dance (in 2/4), and finally the third entered (in 3/8) with another dance movement.

The *Canzona in Echo* of baroque composer Giovanni Gabrieli also employed separate orchestral elements, though utilizing them in an antiphonal manner in imitation of the acoustical echo properties of St. Mark's Church in Venice, in which church the work was originally designed to be performed. Two groups were used for this composition.

American composer Charles Ives' suite of three short pieces—*In the Cage*, *In the Inn*, and *In the Night*, all dating from the first decade of this century—seemed almost conventional works in the light of developments since the time of their composition, yet they were notable for their conceptual daring and pioneering usage of several devices and practices that have become commonplace in the works of more recent composers.

The second half of the concert began with Igor Stravinsky's 1918 *Ragtime for Eleven Instruments*, an angular and disjointed composition that offered a broad and almost farcical treatment of the ragtime style, with exaggerated effects to seemingly little purpose.

The remainder of the program was given over to Schuller's compositions, works that, according to Schuller's program notes, "... attempt to bring together in various ways the basic elements of jazz and nonjazz practices. Primarily they bring together the improvisational approach and individual inflection of jazz with the structural and organizational principles of contemporary classical music."

The over-all impression of his style is one of a dry, crackling austerity, spare and economical. *Little Blue Devil*, reduced in scale from its larger orchestral setting in his *Seven Studies on Themes of Paul Klee*, was a wry, puckish work for 13 instruments, the thematic line stated by two flutes (one of them Dolphy's) and muted trumpet. The piece allowed for no improvisatory sections.

Of three compositions that incorporated extemporized jazz passages in them—*Variants on a Theme of Thelonious Monk* (four sets of variations on Monk's *Criss Cross*), *Night Music*, and *Abstraction*—the most patently successful was the last. Not only was it distinguished for Dolphy's speech-like saxophone at its most acerbic and vituperative, but the piece also permitted the fullest interaction between the written nonjazz and jazz sections, with the strings participating in the extemporized passages as foils to Dolphy's leaping, corrosive improvisations.

Perhaps it was the lacerating strength and iconoclastic frenzy of Dolphy's playing that emphasized most fully the disparity between the written and extemporized sections of the works. (A more conventional or reflective jazz soloist might have emphasized this less. But that's another matter.) And there was, for the most part, a broad gap between the non-jazz and jazz elements in the compositions. The only point of connection, for example, between Dolphy's solos and the written segments of the *Variants* piece would appear to be the fact that they both were based on *Criss Cross*. There was little apparent tie between theme and variations in the work itself.

There were any number of exciting, stimulating moments in the course of the works. Foremost among these were the coruscating alto passages in *Abstraction*; another strong, whipping alto statement in *Variants*, toward the end of which James contributed a series of long, rippling arpeggiated piano lines, which he further amplified in his solo that followed; and the opening thematic statement in *Night Music*, voiced for two basses. —Welding

PEE WEE RUSSELL

Town Tavern, Toronto, Ontario

Personnel: Russell, clarinet; Marshall Brown, valve trombone, bass trumpet; Russell George, bass; Ron Lundberg, drums.

Russell admirers who like to maintain an image of the man playing his trusty clarinet only in a traditional jazz idiom may be slightly perplexed by his new role.

Not only is the 56-year-old clarinetist emerging finally as the leader of his own group, but he is playing clarinet in a contemporary setting, as well. Breaking beyond the shackling confines of Dixieland, Russell is now biding his time on a repertoire that contains, it is true, such old-timers as *Royal Garden Blues* but extends to swing-era specials (*Moten Swing*, *Lester Leaps In*), Thelonious Monk works (*'Round Midnight*), John Coltrane's *Red Planet*, tunes out of the bop years (*Scrappple from the Apple*, with a bossa nova beat), and his own poignant and plaintive blues.

Under the musical direction of Brown, Russell is bolstered by a perfect rhythm

section in George, formerly with Kai Winding and Marian McPartland, and Lundberg, who also worked for Mrs. McPartland. Their work is tasteful at all times, and they add considerable scope to the quartet with their soloing.

While it may take a while for the listener to become accustomed to the wistful cries of Russell's clarinet playing, contrasted against Brown's powerful and facile playing of valve trombone and bass trumpet, on ensemble passages they were most effective, whether they were aiming for a velvety whisper of a sound on slow romantic ballads or a big, fatty blare on the up tempos.

The sheer novelty of the new Russell group will be a big attraction. It may send some of the early-day Russell fans out into the night muttering about the nerve of Charles Ellsworth forsaking Dixieland, but it could also point the way to a greater use of the talents of the jazz giants in contemporary settings.

Whatever the outcome, it was worth every moment to see the pleasure with which the clarinetist attacked every tune during the quartet's debut here. It was almost as though he were making up for each time he has had to play *Muskrat Ramble*. —Helen McNamara

CHRIS CONNOR

Village Gate, New York City

Personnel: Miss Connor, vocals; Ronnie Ball, piano; Hal Gaylor, bass; Gerry Tomlinson, drums.

For a good many years, I have detested Miss Connor's singing. Her frequently dreadful intonation, a tone that was as unattractive as her grimaces, and her disintegrated time combined to make her, in my opinion, the most distasteful singer in that field of vocal pop music sometimes described as jazz singing. The faults of Miss Connor could be chronicled at greater length, but it would be pointless. They have all vanished.

She has evolved in the two years since I last heard her into one of the most tasteful, sensitive, intelligent singers in the business today. What has happened to her, I don't know. Neither does anyone else. But musicians who have worked with her in past and have heard her recently are as astonished as I am by her evolution.

Through her opening evening at the Gate, her intonation was virtually faultless. No longer did one find oneself sitting in suspense, wondering how far out the next note might be. She was hitting them right on, so that one could, reassured, relax and pay attention to what she was doing musically.

Her tone has become extremely attractive. Only one note of the evening came out with that old harshness, and it was so placed that it was dramatically valid and effective.

She sings in a near-vibratoless style that is as warm in ballads—where it is tricky to handle and makes even greater demands on precise intonation—as it was coolly relaxed at the up tempos.

The ballads (standards, show tunes, and attractive lesser-known material) have become sensitive dramatic readings of lyrics, whereas in the past one wondered whether Miss Connor knew or cared what the words of a tune meant.

Her time was impeccable. Whether lay-

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ing back on or leaning into a phrase, one felt she knew exactly where the time was. Up tempo, she swung despite some rhythm section garbling. The musicians seemed to be having trouble hearing her and themselves on the stage of this barnlike club.

The only thing holding the section together was bassist Gaylor, another excellent musician to whom that sorry adjective underrated must be applied. When the section did come together with Miss Connor, things were genuinely cooking. She executes fast material with beautiful unhurried cleanliness.

I used to find Miss Connor as unattractive to watch as to hear. Those facial distortions, however, are gone, along with the old musical distortions. She is now poised, polished, direct, and assured on a

stage. Tastefully dressed in black, she was a study in how a singer should look. Her gestures were few, but, made with hands of great eloquence, they were thoroughly communicative.

Miss Connor used to be called inconsistent, and argument had it that the difference in levels of her performances from one evening to the next were startlingly broad. But the evidence is that the evening I heard was not an aberration, that this is the way she has been working for some time now. She appears to have taken a delightful new musical direction, having apparently learned the truth of art being a process of elimination. Or, as Dizzy Gillespie has said, "It isn't what you put in, it's what you leave out."

—Gene Lees

TAKE FIVE

By JOHN TYNAN

It's been said that a writer should not sit at his craft in old anger and weary bitterness. Objectivity and an ever-cool head must prevail.

But my anger is old indeed and my bitterness weary to the bone. Above all, I'm sick to my stomach of watching talent washed over the dam of life's end on a wave of melted heroin.

The Art Peppers, the Chet Bakers, the pianist in New York "who must be nameless," this drummer, that sax man—all the jazz talent in the world, it sometimes seems, is being swept away. And worse. There are the ones who love them, the ones who must live with the bleeding sore of heartbreak through each lie, through every treachery, through every arrest and every court appearance.

If there weren't sometimes a hint of hope, it wouldn't be quite so bad.

Someone you know checks into Lexington or Fort Worth, and the reports on his "progress" are "optimistic." So you indulge in a foolish, wistful little coddling of hope that . . . maybe . . . just maybe. . . . So hope goes on, and tragedy mocks it.

My latest ration of hope arrived in a recent letter. This time its point of origin was not a jail or a state penitentiary but a fair-sized Midwest city. The names don't matter. The subject of the letter is a bass player of some prominence, and the letter is written by a friend of his. Let's just call the bassist Ed. This is the letter:

"Several weeks ago Ed decided to depart the New York scene. He spent about three weeks in a _____ hospital before going to the federal hospital in Fort Worth. He wanted you to know he was tired of being strung out, that he felt there was so much music waiting to be played. As you probably know, Ed was born to play. He knows no other destiny. He said, 'I can't write;

write John [Tynan] for me.'

"Maybe Ed can't write, but he sure can play, and as a long-time friend (and one-time rhythm section mate) I feel a very personal anger over the slow progress this country is making in the field of narcotics addiction.

"I want to thank you, John, for your efforts to focus attention on this problem. You and I know that the story of Art Pepper is *not* a rare tragedy. But how do you prove the magnitude of the problem without exposing to criminal prosecution the many talented jazzmen who *are* addicted and casting unfair suspicion on those who are not?

"Add my voice to those who accuse the narcotics bureau of pursuing a narrow-minded course of action in full view of evidence that arrests and convictions alone cannot control, much less eradicate, dope addiction."

Now, Ed is a young man, scarcely more than a boy. He has tried to clean up before, and he called to tell me so. He said, "Man, I couldn't take that New York rat race strung out. I decided to come back to the coast. I'm going to stay here—and stay clean."

He did not, of course, stay clean. He did not, in fact, remain on the coast long enough to get a suntan. He was looking for work, and I tried to get him work. But he stayed just long enough to learn that seeking jazz work these days is a scuffle, either in Los Angeles or New York. And the thought of scuffling without the crutch of heroin panicked him to narcotics again.

So the end of the story is not the end at all. Fort Worth is not the end, neither is Lexington, nor is the myriad of private or state hospitals and sanatoriums throughout the land the end of the tale.

The real end of the story could be Synanon; but for young Ed it may not be. He may not be ready yet. He may not be desperate enough. He may not have tried to kill himself yet. Quite simply, he may not yet fully realize that he is helplessly awash or how close he is to the edge of the dam. When he does—if he is lucky enough to be so fated—Synanon will be there.



Book Reviews

JAZZ AND THE WHITE AMERICANS: THE ACCEPTANCE OF A NEW ART FORM, by Neil Leonard. Published by the University of Chicago Press, 215 pp., \$4.50

Leonard, an assistant professor of American civilization at the University of Pennsylvania, outlines in this sturdy the formation of early opinion on jazz, which culminated in expression of widespread opposition in the 1920s, and the fundamental change in that opinion (to tolerance and acceptance) that took place in the next decade.

Without examining the elements of the music, except for basic descriptions in an appendix, Leonard shows how and why jazz came to be recognized as a new art form in the late '30s.

The writing and publication of this type of study now is well-timed. While there are no longer any intelligent, informed voices who seriously dissent to the presence of jazz in our society, there are many who have no clear notion of the worth of the music as it relates to contemporary life or of its universal values as an art. This work, directed as it is to the general public rather than the segment of the public already familiar with jazz, should clear up misconceptions and apprehensions still existing in the minds of many.

Most readers conversant with the history and development of jazz will be familiar with much of the material of Leonard's research: the invidious magazine articles on jazz that appeared in the '20s; the unheeded praise that Ansermet, Dvorak, Milhaud, and other European composers had for early ragtime and jazz; and the defenders of the "symphonic" jazz of Paul Whiteman and George Gershwin, such as Gilbert Seldes and H. O. Osgood, who had no ears for real jazzmen.

Leonard puts all this in perspective. He shows credibly that the shallow and shaky appreciation that most Americans had for European classical music was a factor in the initial hostility toward jazz. Just when U. S. educators and critics had cause for real hope in progress in American appreciation of classical music, jazz appeared, like a dragon, apparently threatening to undermine all these efforts.

Then he shows that as it became apparent that the music had an innocuous effect on the morals of the youth of the nation and, especially, that intelligent, respected musicians and critics in Europe were paying continued and serious attention to jazz, the opposition gave way gradually.

Along the way, Leonard develops good discussions on such things as the effects of the new radio and phonograph industries on jazz, and the humorous changes that the 1928 blue pencil censorship policies caused in the content of the jazzman's material.

The final structure of Leonard's thesis—that opposition between traditionalists (supporters of classical music) and modernists (supporters of jazz) was resolved by moderate elements (the tendencies of jazzmen to learn and absorb the lessons of classical music: reading music, playing in tune, smoothness, etc.)—is seemingly too obvious to warrant this full-scale study. But in laying out his arguments and tracing the events, Leonard has explicitly described in total what has only been available in scattered works, and he has picked and presented his sources excellently.

—Gilbert M. Erskine

TOWARD JAZZ, by Andre Hodeir, translated by Noel Burch. Published by Grove Press, 224 pp., \$4.75.

Hodeir intends this book to be the bridge between the objective analyses characteristic of *Jazz: Its Evolution and Essence* (1956) and subjective criticism that is to be the core of *The Worlds of Jazz*, a work now in process. This conceptual change is impelled by inner necessity.

"In New York," writes Hodeir of his brief 1957 visit to this country, "I realized that I was able to play what I regard as an effective role in the creative development of jazz. My articles . . . were gradually moving toward a form of poetic meditation."

This book is subdivided into chapters on jazzmen, criticism, group relations (band environment), works (records), listening notes (well-known solos), and a final chapter on the prospects of jazz. All the chapters have appeared previously in print, mostly as articles in the French publications *Jazz Hot* and *Arts*, and they range in date from 1953 to 1960.

Many critics and musicians are familiar with much of the material here, but it seems likely that this book will have as much influence on musical and critical directions of jazz as *Jazz: Its Evolution and Essence* had. The range of Hodeir's knowledge, his sensibility, and the intelligence he brings into play as he focuses on various phenomena of jazz is too great for this to be otherwise. He is a profound and careful critic; he misses nothing significant, and he jolts the mind into activity, making apathy impossible.

The chapters on jazzmen include some observations on Charlie Parker, made shortly after his death; the problem of the commercial popularity of several jazzmen; and a scathing comparison of Duke Ellington's 1956 *Ko Ko* with the 1940 masterpiece.

In the criticism section Hodeir includes Henri Bernard's brilliant letter to him in defense of some traditional jazzmen, a letter in which almost every sentence is an epigram swimming in subtle but deadly acid ("The mind's enjoyment is never deceptive, whereas ideas are; they destroy the intelligence, they destroy men, and then they die"). This is followed by Hodeir's wholesome, gracious reply.

There also is a reply to the *A Jazz Seminar* discussion dealing with his first book, a discussion published in *Down Beat*, June 27, 1957. Hodeir's reply was sent to *Down Beat* but was not published.

The fourth section, *On Works*, and the fifth, *Listening Notes*, are the best: glittering, powerful objective and subjective analyses of some recorded performances of Count Basie, Benny Carter, Art Tatum, Milt Jackson, Gil Evans, and Thelonious Monk. Many will dispute what Hodeir says, or parts of his criticism, but I doubt anyone will fail to be impressed with the thrust of his logic or the magnificent display of critical ability.

Hodeir has given us a taste of what will be the course of *The Worlds of Jazz*, and from what is apparent here and in the earlier *Jazz: Its Evolution and Essence*, we can all look forward to the publication of that book with great expectation.

—Gilbert M. Erskine

THE NEW JAZZ BOOK, by Joachim Berendt, translated by Dan Morgenstern. Published by Hill and Wang, 314 pp., \$5.

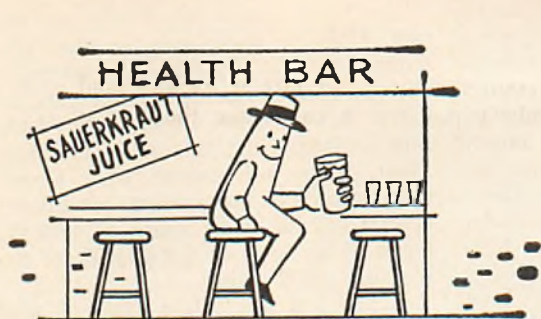
If this book were a record, I would give it three stars. It is a serviceable performance with no extremely serious defects, yet it is without any particularly penetrating insights. Berendt divides his discussion into eight primary sections. He covers the styles, musicians, elements, instruments, big bands and combos of jazz, and concludes with a "dialectic" of modern jazz in terms of "Bird contra Pres" plus an attempted definition of the music.

The history is not confined to one section but unfolds in each as the author traces the development of the styles, the instruments, the big bands, etc. In the main it is old stuff, having been hashed and rehashed in countless books and magazine articles. Sometimes the secondhand-information flavor is strong. Pages 75-76, for example, contain a long statement by Miles Davis which, I am informed, is taken verbatim from a Columbia records press release. Berendt does not acknowledge the source, thus implying that he got the material himself. He displays the same lack of manners a few pages earlier when he lifts a quote from a Nat Hentoff article on Davis in the May 2, 1957, issue of *Down Beat*, again without acknowledgement.

Too, Berendt tends to state as fact assertions that are questionable. On page 111, he claims that the "bop musicians—Charlie Parker, Dizzy Gillespie, Charlie Christian, Thelonious Monk . . . were the first to use flatted fifths." If he means that these musicians were the first to employ this interval *regularly* in their harmonies, he may have a point; but to say that they initiated it is assuming too much. The book is strewn with declarations of this "the first to" type, many of them equally debatable.

On the other hand, the rest of his section on harmony, and those on melody and rhythm, provide a generally sound insight into the mechanics of music. And translator Morgenstern, himself a sensitive critic, contributes a fine discography to the volume.

Altogether, *New Book* is a fair addition to jazz literature. What I am really waiting for, of course, is a treatise by some musician, tracing the history of jazz criticism and naming the giants—if any—and



their influence on style, tone, and grammar. It should make delightful reading.

—Don Nelsen

JAZZ PANORAMA, edited by Martin T. Williams. Published by Crowell-Collier Press, 318 pp., \$4.95.

Although books on jazz by single authors sometime provide illuminating, unified analyses of the entire spectrum of the music (Wilder Hobson's *American Jazz Music*, Andre Hodeir's *Jazz: Its Evolution and Essence*, and Marshall Stearns' *The Story of Jazz*), the anthologies and books with various contributors have the advantage, like jazz itself, of collective insights and contrasts. Statements of one man often will both complement and temper the statements of another, and instead of getting trapped in one man's system and theory, the reader is forced to consider varied critical opinions.

All the jazz anthologies thus far have been good, and this certainly is one of the best. The articles included appeared in *Jazz Review* and are abstracted and spliced together here to form a series running in historical sequence.

There are 39 articles, 21 of which are extended record reviews. Almost all these reviews deserve the permanence they receive by republication in this book, for not only are the records important or prominent, but the reader-listener is informed in salient, developed criticism.

Thus we have Larry Gushee's glowing review of some King Oliver Creole Jazz Band sides and Glenn Coulter's bright commentary on a series of Billie Holiday LPs. Dick Katz' reviews of Art Tatum and Miles Davis LPs show him to be an unusually adept critic. Bill Russo's incisive review of the Jimmie Lunceford reissues is subject to an equally incisive retort by English critic Albert McCarthy. Ross Russell brings the authority of personal recollections to bear on his report on the reissue of the bootleg tapes of a Dizzy Gillespie-Charlie Parker concert at Carnegie Hall. Dick Hadlock has some original and highly interesting things to say about Dixieland, and Don Heckman has done an excellent job on two Gil Evans LPs.

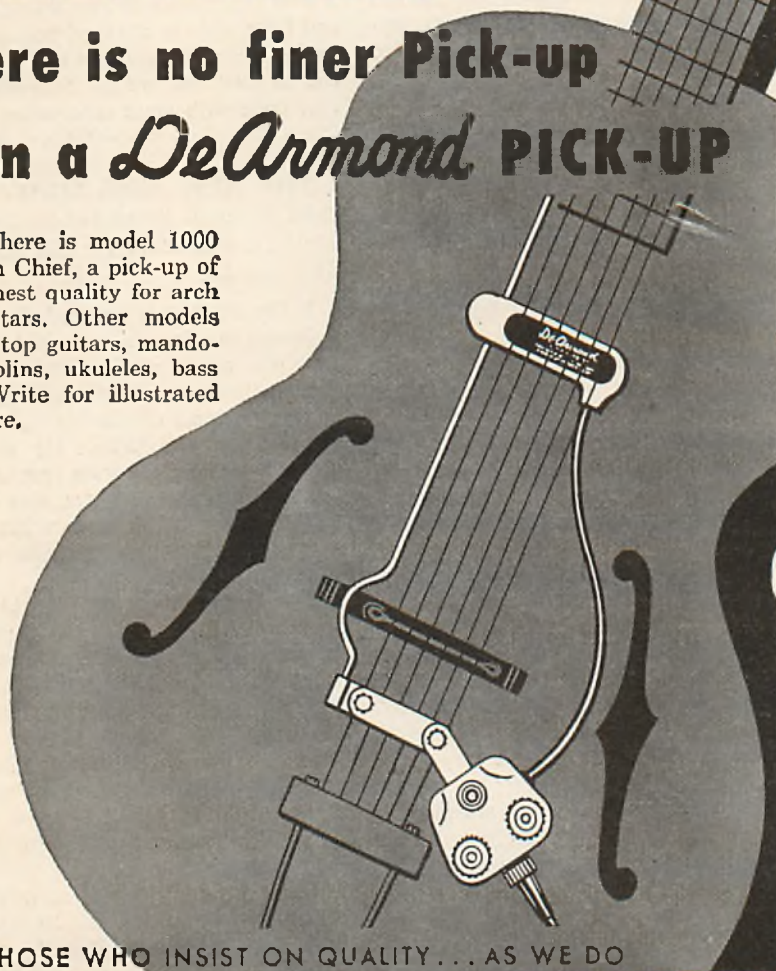
The reviews would be enough to recommend this book, but in addition, there is a series of historical reminiscences equal to the record reviews in importance. Dr. Edmond Souchon gives a good account of his impressions of Joe Oliver in pre-World War I New Orleans. James P. Johnson, Don Redman, and Andy Kirk each shed much light on the jazz influences in their early careers. In Danny Barker's article on Jelly Roll Morton we don't learn anything new about Morton, but we are treated to a vivid picture of Fletcher Henderson playing pool in a Harlem club while King Oliver and Jelly Roll are calling the shots on the side lines. And, best of all, Garvin Bushell has described as clearly and well as anyone the relative importance of various types of jazz of the early '20s.

I had seen many of these articles before, but the fresh impact of this selection and presentation was such that I was often caught up in the thought processes of these writers, and quite forgot that I had this book to review.

—Gilbert M. Erskine

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INNER EAR

By BILL MATHIEU

Some more about combo writing:

How can three wind instruments play a six-note chord?

The chords used in modern jazz usually have from four to seven different pitch components. Combo writers are endlessly striving for "that big-band sound" by the skillful manipulation of three or so horns. Texts on jazz orchestration generally include chapters dealing with what to leave out and what to put in when writing big sounds for small groups.

There is another approach to this problem, however: think horizontally not vertically; let the vertical aspect of the harmony be implied rather than stated.

Here is an example of a big band playing the first two bars of *You Don't Know What Love Is*, written for alto saxophone with five trombones as background.



The harmony is laid out in vertical blocks, and the melody rides over it. In this case there are little subordinate melodies buried inside the harmonic texture, but they are heard as harmonic color, not as horizontal counter-melodies.

Here is the same music arranged for trumpet, tenor saxophone, and trombone and using the same rich harmony. This time, however, the harmony is *implied* by the movement of a few voices, rather than *stated* by the conglomeration of many voices.



This treatment is somewhat elaborate, for the tempo is slow and the harmony full. Faster tempos and more basic harmony yield simpler melodic lines.

I am leading up to that nasty subject—counterpoint. A full approach to combo writing requires substantial skill in this difficult craft.

First of all, what is counterpoint?

"The art of adding related but distinct melodies to a basic melody, according to the rules of harmony," says Webster, but this definition can be misleading because there is sometimes no "basic melody." In some of the finest Bach fugues, for example, four melodies run on with equal weight. None of them is basic, or one could say all of them are basic. For the second example above, however, Webster holds.

Another definition of counterpoint is illustrated by traditional jazz, in which the three conventional front-line instruments have assigned roles: the trumpet plays an ornamented version of the melody (the "basic" one); the clarinet plays an arpeggiated version of the harmony; the

trombone plays a filled-in rhythmic bass line. This technique, though limited, is effective.

Bach's world of counterpoint is enormously disciplined; the counterpoint of traditional jazz is exciting and spontaneous. Today's jazz writer can make the best of both worlds. But how to learn?

Classic texts on counterpoint are best for a thorough perusal of the subject. But apart from learning a few simple rules (like how to avoid certain kinds of parallelism), Bach is the best text.


Every serious composer should memorize and learn to play a few fugues from *The Well-Tempered Clavier*. When these little pieces are understood, the mystery disappears, and counterpoint becomes intelligible. (I suggest especially the fugues in C major, G minor, and Bb minor. The advanced student should study those in C# minor and B minor in Book I and Ab major in Book II.)

It takes a while to learn one of these things correctly, but the improvement in your hearing is dramatic. The game lies in hearing *all* the parts distinctly *all* the time.

There is some good counterpoint in jazz, and the student composer should make sure he understands a bit of it before he writes his own. Most traditional jazz offers a substantial amount. Also, nearly everything that Stan Getz and Bob Brookmeyer have recorded together contains good counterpoint.

Elaborate, carefully planned counterpoint in jazz is hard to find, however. Two excellent examples are to be heard in the beginning of *Young Blood* by Gerry Mulligan and *Invention for Guitar and Trumpet* by Bill Holman, both in Stan Kenton's *New Concepts* album issued several years ago. These pieces are highly complex, very useful to study, and, incidentally, the best jazz counterpoint to date.

The dearth of good counterpoint in modern jazz probably relates to counterpoint's difficulty. Its competent practitioners are rare. This shouldn't be—especially as regards the small group. The combo is limited by definition. There are only so many colors, so many combinations that can be squeezed out of a few instruments. Contrapuntal writing can provide a thousand new answers.

I will write more about the technical aspects of counterpoint in jazz in the next few *Inner Ears*. 

Up Beat Arrangement

BIG 'P'

Composed and Arranged By Jimmy Heath

Jimmy Heath is as respected for his compositions and arrangements as he is for his tenor saxophone work. Not limited to one style or particular instrumentation in his writing endeavours, Heath is at home scoring for large, medium, or small group. One of Heath's medium-size-group scores begins on the following page.

The medium-tempo *Big 'P'*, a blues named for Heath's older brother, bassist Percy, is written for two trumpets; trombone; French horn; alto, tenor, baritone saxophones; and rhythm. The arrangement can be heard on Heath's Riverside album *Really Big!* (RLP 333), which was recorded in 1960.

The chords for piano are incorporated in the bass part. No drum part is included; the drummer plays ad lib rhythm throughout. The second 12 bars of [A] is a written solo for second trumpet. [C] is used as background to the last 24 bars of each solo.

BIG 'P'

Composed and Arranged
By Jimmy Heath

12 BARS PIANO SOLO

TRPT. I
TRPT. II
HORN (CONCERT)
BONE
ALTO
TENOR
BARI.
BASS

D- F E Eb D- D7 G- Bb A Eb D- A7

REPEAT LETTER [A]

OPTIONAL SOLOS

TRPT. I
TRPT. II
HORN
BONE
ALTO
TENOR
BARI.
BASS

Handwritten musical score for a large ensemble. The score is written for the following instruments: TRPT. I, TRPT. II, HORN, BONE, ALTO, TENOR, BARI., and BASS. The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system includes a rehearsal mark labeled "ENS." at the beginning. The second system includes a rehearsal mark labeled "D- E^b" at the beginning. The bass line includes the following notes: D- E^b D^b A^b G- E^b D- D- B^b A^b.

Handwritten musical score for a large ensemble, continuing from the previous page. The score is written for the following instruments: TRPT. I, TRPT. II, HORN, BONE, ALTO, TENOR, BARI., and BASS. The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system includes a rehearsal mark labeled "D- E^b" at the beginning. The second system includes a rehearsal mark labeled "D- G^b C^b F^b" at the beginning. The bass line includes the following notes: D- E^b D^b A^b G- E^b D- D- B^b A^b.

Show (NBC-TV) features a different bandleader or arranger each week leading an NBC studio orchestra playing his arrangements. Obviously the emphasis is on name value, but the leaders have been more than pleased with the orchestra, and the orchestra pleased with wild changes of pace, including such leaders as **Peter Nero**, **Lionel Hampton**, **Sammy Kaye**, **Xavier Cugat**, and **Si Zentner** . . . **Ralph J. Gleason** is the host of a new educational television series, *Jazz Casual*, that will present **Dave Brubeck**, **Cannonball Adderley**, **Sonny Rollins**, and the **Modern Jazz Quartet**.

Drummer **Walter Perkins**, formerly leader of the **MJT+3** and most recently with the trio backing **Carmen McRae**, was seriously injured in an automobile accident on Long Island last month. He reportedly will not be able to play for at least a year. A benefit was held for him at the Village Gate recently.

OVERSEAS: **Jimmy Giuffre** made two performances at the Stuttgart, Germany, Music Festival. One featured a **Werner Heider** composition, *Choreography for Clarinet and Jazz Orchestra*, conducted by **Erwin Lehn**, and the other, Giuffre's *Mobiles* with the **Heilbronn Chamber Orchestra** conducted by **Wolfram Roehrig** . . . Argentina's Fifth National Jazz Congress, organized by the Centre de Estudios Especializados en Jazz, in collaboration with the government's cultural ministry and the Buenos Aires' Modern Art Museum, featured works by **Gunther Schuller**, **John Lewis**, and **Jim Hall** . . . All tickets were sold far in advance for **Dave Brubeck's** concert at London's Royal Festival Hall . . . **John Coltrane** played in Holland during early December. **Sonny Rollins**, **Duke Ellington**, and **Ella Fitzgerald** with the **Oscar Peterson Trio** will play there early next year . . . **Gerry Mulligan**, recently returned from Europe, had much praise for tenor saxophonist **Pedro Iturralde**, with whom he played in Madrid.

PHILADELPHIA

Sarah Vaughan sued husband **Clyde B. Atkins** for divorce at Trenton, N. J. The move followed alleged threats made by Atkins to Miss Vaughan over the telephone while she appeared in Philadelphia. The singer filed threat charges against Atkins, then dropped them . . . Singer **Ethel Ennis** has temporarily shifted her base of operations from Baltimore to Philadelphia and now is appearing at the Three Chefs . . . Pianist **Johnny Walker**, whose new album is doing well here, is playing at the Picasso Room . . . Latin Casino, booking jazz into its Turf Lounge, opened with **Terry Gibbs** and followed

with **Roy Eldridge**, **Jack Teagarden**, and **Earl Hines**. **Ella Fitzgerald** was slated for a November spot as headliner of the main room.

Carol Sloane sang at two area dates, a weekend at the Red Hill Inn and a one-nighter at Princeton University's McCarter Theater . . . **Joe DeLuca** brought **Julius LaRosa** into the Red Hill for a weekend as an experiment. He plans to stick with jazz, however . . . **Pep's** capitalized on the bossa nova craze by bringing in **Tito Rodriguez'** big Latin-and-jazz band . . . An unusual booking was **Gloria Lynne** with **Harry Edison's** group at the Showboat . . . **Richie Mayo** has resumed his Sunday afternoon sessions . . . The 1962 Jazz Culture award at the Jazz at Home Club was given organist **Jimmy Smith**, a Philadelphia-area native.

CINCINNATI

The concert season got off to a rousing start with two successes at Music Hall. The first showcased **Jimmy Smith's** trio, **Gloria Lynne**, **Redd Foxx**, and the **Harry Edison Quintet**; the second concert starred **Ray Charles** . . . Castle Farm, the ballroom, after months of inactivity, brought in **Duke Ellington** for a one-nighter . . . Xavier University's fifth annual Battle of Jazz was won by the **Jimmy Ryan Trio**.

Roland Kirk's sidemen included **Horace Parlan**, piano; **Eddie Daniels**, bass; and **Hank Duncan**, drums, during his stay at the Misty Lounge . . . **Dakota Staton** was a smash hit at the Living Room. She was followed by the **Terry Gibbs Quartet** and the **Milt Buckner Trio**.

Sonny Cole's quintet remains as house group at the Whisper Room, where Sunday jam sessions have been added . . . The Blue Angel has entered the jazz sweepstakes with recent bookings of **Wild Bill Davis** and **LaVern Baker**, while the Swifton Colony has curtailed its music policy altogether.

CHICAGO

That **Stan Getz** series of concerts at **Mike Todd Jr.'s** Cinestage Theater (*DB*, Dec. 6) fell through. Instead, **Dizzy Gillespie's** quintet and **Joe Williams** performed at the three-concert series on Thanksgiving and the two days following. There is a possibility that Todd will present another jazz concert at his theater late in December . . . **McKie Fitzhugh**, owner of McKie's Disc Jockey Lounge, came up with strong back-to-back bookings for this month: **Sonny Rollins** is to work the first two weeks of the month; then **John Coltrane** is scheduled for three weeks.

There was a wide variety of jazz to be heard in Chicago during a two-week period last month: **Ahmad Jamal**, play-

ing with greater strength than in recent years, was at the London House; the young West Coast quintet, the **Jazz Crusaders**, were making an impression at the Sutherland; **Odetta** was singing blues with **Buck Clayton's** quintet, which included trombonist **Roswell Rudd**, at the Gate of Horn (Clayton said he may go to France soon); **Max Roach** and quartet were shaking the walls of McKie's . . . During his stay, Roach conducted a drum clinic at the American Conservatory of Music; the event was sponsored by Gretsch drums.

A group aptly called the **Jazz People** (**Tom Hare**, tenor saxophone; **James Taylor**, organ; **Terry McCurdy**, drums) has been playing at the Hungry Eye, located on N. Wells . . . **Henry Mancini** canceled his concert scheduled this month at Orchestra Hall. The composer has gone to Italy to write the music for the movie *Pink Panther* . . . **Karl Kiffe** was on drums in place of **Jo Jones** in the **Don Abney Quartet**, the group that backs **Ella Fitzgerald**, during the singer's recent engagement here.

LOS ANGELES

Billy Berg, veteran jazz-club operator and former owner of the Five-Four Ballroom, died here of a heart attack. He was 73. The jazz club bearing his name on Hollywood's Vine St. (it's now a pizza and beer joint) was a mecca during the 1940s for modern jazz musicians and fans. One of the most enthusiastic of the latter, **Norman Granz**, conceived the idea for Jazz at the Philharmonic while chatting between sets with the jazzmen (including **Charlie Parker**) who were featured at the club.

Songplugger **Mordecai (Mac) Green** and his songwriting brother, **John L. Green**, formed Emjay productions to make a movie of **Chick Webb's** life. They hope to get **Sammy Davis Jr.** for the title role and are seeking **Ella Fitzgerald** for a part too. But Miss Fitzgerald, who first recorded with Webb at 17 in 1935, today could hardly assay a reprise role cast in that period . . . **Gene Norman** jumped on the bossa nova wagon and installed a five-piece combo from Brazil led by **Nanai** in his Interlude room on the Sunset Strip.

Leonard Feather and **Victor Feldman** collaborated on a Choreo record date consisting of compositions given them by Soviet jazzmen. With Feather supervising from the booth, Feldman led the date on piano and vibes supported by a group including **Nat Adderley**, cornet; **Joe Zawinul**, piano; **Bob Whitlock**, bass; and **Frank Butler**, drums. Among other Russian composers, the selections included pieces by altoist **Gennadi Golstain** and **Andrei Towmosian**. The LP was Feldman's first for Choreo, to which label he is now signed exclusive-

ly. The date also marked the first time Soviet jazz compositions have been recorded by U. S. jazzmen.

Jeri Southern has opened a voice coaching studio here . . . Gerry Mulligan is now being booked by International Talent Associates, according to coast ITA head, Ben Shapiro . . . Carmen McRae flies to Sydney, Australia, for four week at the Chequers Club starting Dec. 31 . . . Now that his dad is retiring as a bandleader (DB, Dec. 6), Les (Butch) Brown Jr. debuted at the head of his own group on drums at the Crescendo here. Butch's other activities have included singing, acting, and subbing on drums with his father's band for some years . . . Lineup of the drummer Ben Pollack's Dixieland group at the Hollywood Knickerbocker Hotel consists of Mickey Bloom, trumpet; Warren Smith, trombone; Gene Bolen, clarinet; Bill Campbell, piano; Walt Yoder, bass.

The Jazz Crusaders return here in January for the first four-week booking of a 12-week total in '63 at the It Club. Bob Leonard, who set the booking, is negotiating to bring Dexter Gordon in for four weeks when the tenorist returns from Europe . . . Harold Chaves replaced Jack Lynde on drums with Jack Wilson's new quartet . . . Julius Brooks took over the tenor sax slot from Walter Benton in Frank Butler's quintet.

SAN FRANCISCO

Fantasy records taped Max Roach's quartet during the group's stay at the Jazz Workshop. The company also recorded blues singer John Lee Hooker, who was at Sugar Hill . . . Mark Murphy, whose modern jazz vocals made an intriguing contrast with Hooker's traditional offerings, went from Sugar Hill to Los Angeles to tape a show for *Jazz Scene*, U.S.A.

The Black Hawk abandoned its seven-nights-a-week operation featuring local groups with the return of the Cal Tjader Quintet. The club heralded its return to a name policy with a list of bookings that includes George Shearing, Dizzy Gillespie, Miles Davis, Herbie Mann, the Modern Jazz Quartet, Oscar Peterson, and Gerry Mulligan . . . Pianist Vince Guaraldi has been signed by Associated Booking Corp. . . . The Duke Ellington Orchestra made its first appearance at the University of California Berkeley campus with a concert sponsored by the Associated Students . . . Pianist John True's trio played concerts at Mills College, University of San Francisco, and San Francisco State College . . . Blues singer Barbara Dane did Friday-Saturday-Sunday public concerts on two weekends at the Gerd Sterns home—a barge anchored in the bay at Sausalito!



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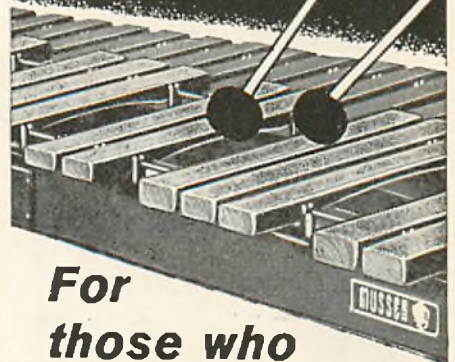
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WHERE & WHEN

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

LEGEND: *hb*—house band; *t/n*—till further notice; *unk*—unknown at press time; *wknds*—weekends.

NEW YORK

Basin St. East: Fran Warren-Georgie Auld, Dick Gregory, to 12/16. Count Basie, Joe Williams, 12/17-1/20.
Birdland: Dinah Washington, 12/6-1/3. Eddie (Lockjaw) Davis, Dizzy Gillespie, 1/4-20.
Branker's: Grant Green, *t/n*.
Central Plaza: sessions, Fri.-Sat.
Classic Lounge (Brooklyn): sessions, Tues.
Condon's: Tony Parenti, *t/n*.
Embers: Ahmad Jamal to 1/5.
Five Spot: *unk*.
Gaslight (Long Island): jazz groups, *wknds*.
Half Note: Bob Brookmeyer-Clark Terry to 12/9.
Hickory House: Marian McPartland, *t/n*.
Kenny's Steak House: Herman Chittison, *t/n*.
Metropole: Gene Krupa to 12/6.
The Most: Chuck Wayne, *t/n*.
Nick's: Wild Bill Davison, *t/n*.
Penn Brook Inn (Elizabeth, N. J.): sessions, Mon.
Room at the Bottom: Wilbur De Paris, *t/n*.
Savannah Churchill to 12/9. Barbara Dane, 12/10-*t/n*.
Take 3: Louis Brown, *t/n*.
Village Gate: Larry Adler, Paul Draper, Nina Simone, to 1/2.
Village Vanguard: Charlie Mingus to 12/19.
Lambert-Hendricks-Bavan, Paul Winter, 12/20-31.

PHILADELPHIA

Alvino's (Levittown, Pa.): Tony Spair, Mon., Fri., Sat.
Krechmer's: Billy Krechmer-Tommy Simms, *hb*.
Latin Casino: Ray Charles to 12/12.
Paddock (Trenton, N.J.): Capital City 5, Fri., Sat.
Pep's: *unk*.
Picasso: Johnny Walker, *t/n*.
Red Hill Inn: Maynard Ferguson, 12/29-31.
Show Boat: *unk*.
Sunnybrook: name bands, Sat.

WASHINGTON

Anna Maria's: Vince Fabrizio, *t/n*.
Bayou: Foggy Bottom Six, *t/n*.
Bohemian Caverns: JFK Quintet, *hb*.
Charles Hotel Dixieland Lounge: Bonker Coleman, *hb*. Thurs.-Sat.
Georgetown Inn: Bill Leonhart, *t/n*.
Mayfair Lounge: Wild Bill Whelan, Wally Garner, Fri.-Sat.
Showboat Lounge: Charlie Byrd, John Malachi, *t/n*.
Sumpt'n Else Lounge: Lawrence Wheatley, Donna Jewell, *t/n*.

NEW ORLEANS

Cosimo's: modern jazz, *wknds*.
Dan's Pier 600: Al Hirt, *t/n*.
Dixieland Hall: various traditional groups.
Dynasty Room: Armand Hug, *t/n*.
Famous Door: Mike Lala, *t/n*. Santo Pecora, *t/n*. Leon Prima, Sun., Tues.
French Quarter Inn: Pete Fountain, *t/n*. Leon Prima, Mon.
Mardi Gras: Wild Bill Matthews, *t/n*.
Music Haven: Ellis Marsalis, *t/n*.
Paddock Lounge: Octave Crosby, Snookum Russell, *t/n*. Marvin Kimbell, Wed.
Pepe's: Laverne Smith, *t/n*.
Playboy: Al Boleto, Dave West, Ed Fenasei, The Four More, Snooks Eaglin, *hbs*. Rusty Mayne, Sun.
Preservation Hall: various traditional groups.
Vernon's: name jazz groups.

DETROIT

AuSable: Wally Schaefer to 12/23.
Baker's Keyboard: The Gaylords to 12/9. Barbara McNair 12/10-22. Jackie Davis, 12/26-1/5.
Cliff Bell's: Eddie Webb, Lizzy Doyle, *t/n*.
Charleston Club: Leo Marchionni, *t/n*.
Checker Bar B-Q: (Downtown) Charles Robinett, Bob Pierson, *t/n*. (Uptown) Ronnie Phillips, *t/n*.
Drome: Dorothy Ashby, *t/n*.
Duchess: T. J. Fowler, *t/n*.
Earl's Bar: Jimmy Stefanson, *t/n*.
Falcon (Ann Arbor): Bob James, *t/n*.
Huron Lounge (Pontiac): Mel Ball, *t/n*.
Kevin House: Chris Clifton, *t/n*.
Left Bank: Ted Sheely, *t/n*.
Mr. Kelley's: workshop sessions, Sun.
Minor Key: Ramsey Lewis to 12/9. Les McCann 12/11-16.
Peter Pan: Teddy Harris, *t/n*.
Red Mill: Joe Perna, Mark Richards, *t/n*.
Sammy G's: Ronnie Phillips, *t/n*.
Topper Lounge: Danny Stevenson, *t/n*.
Trent's: Terry Pollard, *t/n*.

CHICAGO

Bourbon Street: Bob Scohey, Art Hodes, *t/n*.
Club Alex: Muddy Waters, *wknds*.
Gaslight Club: Frankie Ray, *t/n*.
Happy Medium (Downstairs Room): Cy Touff, Mon., Tues. Cliff Niep, Weds.-Sun.
Jazz, Ltd.: Bill Reinhardt, *t/n*. Franz Jackson, Thurs.
London House: Jonah Jones to 12/16. Peter Nero opens 12/18. Jose Bethancourt, Larry Novak, *hbs*.
McKie's: Sonny Rollins to 12/16. John Coltrane, 12/19-1/6.
Mister Kelly's: Marty Rubenstein, John Frigo, Playboy: Jim Atlas, Joe Iaco, Bob Davis, Harold Harris, Joe Parnello, Billy Wallace, *hbs*.
Sahara Motel: John Frigo, Thurs., Fri.
Sutherland: Dakota Staton to 12/9.
Velvet Swing: Nappy Trottier, *t/n*.

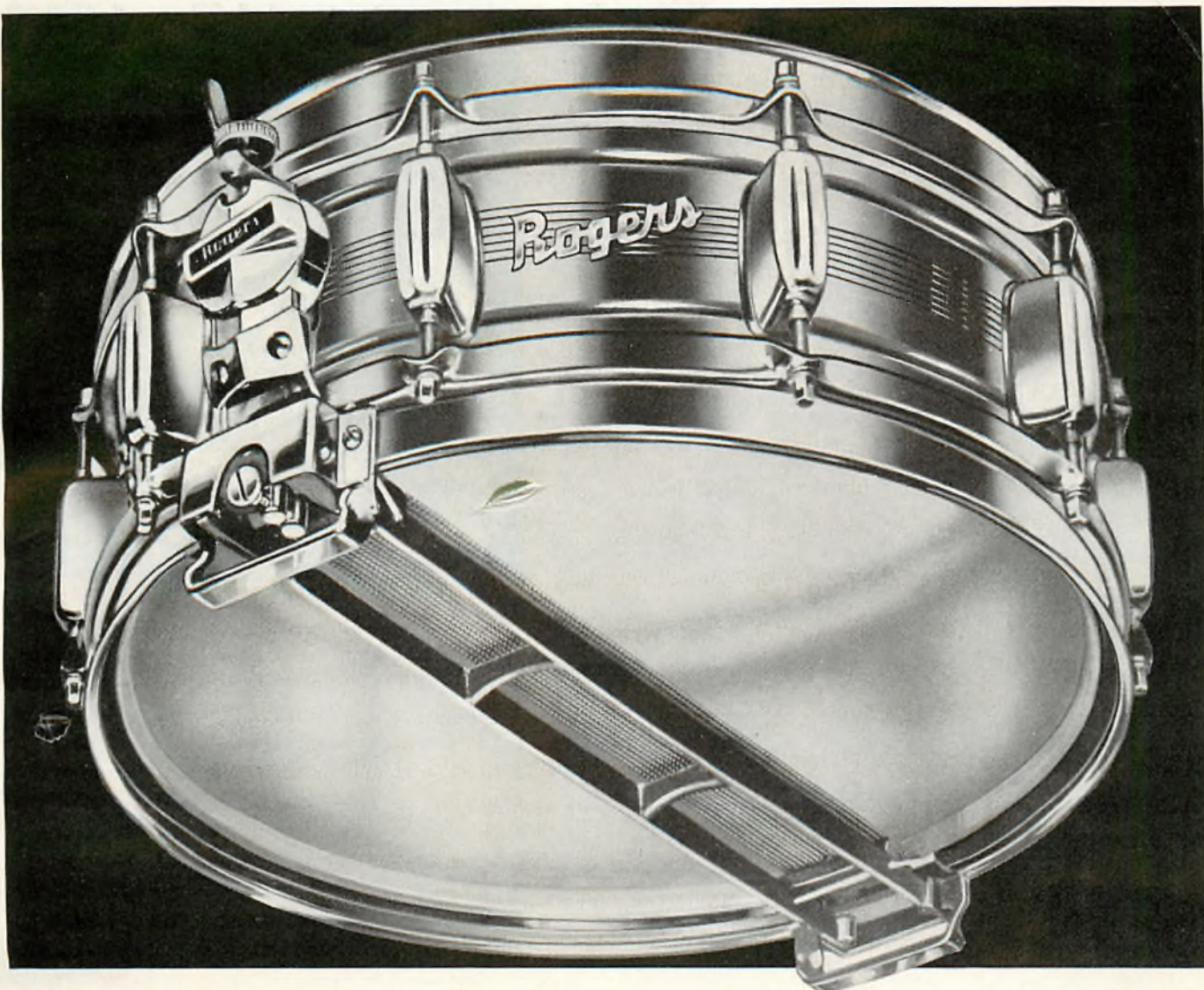
LOS ANGELES

Aldo's: Frankie Ortega, *t/n*.
Azure Hills Country Club (Riverside): Hank Messer, *t/n*.
Blue Port Lounge: Bill Beau, *t/n*.
Charleston (Arcadia): Bob Russell, Southland Seven, *t/n*.
Gazzarri's: Kellie Green, *t/n*.
Green Bull (Hermosa Beach): Johnny Lucas, Original Dixieland Blue Blowers, *t/n*.
Hermosa Inn: Jack Langlos, The Saints, *wknds*.
Huddle (Covina): Teddy Buckner, *t/n*.
Intermission Room: Three Souls, *t/n*.
Jerry's Caravan Club: Gene Russell, *t/n*.
Jester Room (Stanton): Doug Sawtelle, The Uptowners, to Jan.
Jim's Roaring '20s (Wonderbowl-Downey): Johnny Lane, Arthur Schutt, *t/n*.
Knickerbocker Hotel: Ben Pollack, *t/n*.
Lighthouse: Howard Rumsey, *hb*. Guest groups, Sun.
Marty's: William Green, *t/n*.
Metro Theater: afterhours concerts, Fri.-Sat.
Michael's (East Washington): Johnny White, *t/n*.
Montebello Bowl: Ken Latham, *t/n*.
Mr. Adams': Curtis Amy, *t/n*.
Page Cavanaugh's: Page Cavanaugh, Weds.-Sun.
PJ's: Eddie Cano, Trini Lopez, Jerry Wright, *t/n*.
Red Carpet (Nite Life): Laverne Gillette, Tues.-Sun.
Red Tiki (Long Beach): Vince Wallace, Thurs. Sessions, Sun.
Roaring '20s: Ray Bauduc, Pud Brown, *t/n*.
Rubaiyat Room (Watkins Hotel): Kenny Dennis, Victor Feldman, Al McKibbin, Thurs.-Mon.
Rubin's (Newport Beach): Edgar Hayes, Sun.-Mon.
Rubin's (Tustin): Edgar Hayes, Tues., Wed., Sat.
Shelly's Manne-Hole: Shelly Manne, Irene Kral, Fri.-Sun. Frank Butler, Mon. Phineas Newborn, Tues. Paul Horn, Wed. Teddy Edwards, Thurs. Sun. afternoon concerts.
Sheraton West: Red Nichols, *t/n*.
Sherry's: Pete Jolly, Bill Plummer, *t/n*.
Sinbad's (Santa Monica): Betty Bryant, *t/n*.
Spigot (Santa Barbara): Sunday jazz.
Stadium Room (Hollywood Legion Lanes): Paul Togawa, *t/n*.
Storyville (Pomona): Ray Martin, Tailgate Ramblers, *t/n*.
Tender House (Burbank): Joyce Collins, Chuck Berghofer, Sun.-Mon.
Zucca's Cottage (Pasadena): Rosy McHargue, *t/n*.

SAN FRANCISCO

Black Hawk: Cal Tjader to 1/13. George Shearing, 1/15-2/3. Dizzy Gillespie, 2/5-24. Miles Davis, 2/26-3/17. Herbie Mann, 3/19-31. Modern Jazz Quartet, 4/2-14. Oscar Peterson, 4/16-5/12. Gerry Mulligan, 5/14-6/2.
Burr Hollow: Frank Goulette, *wknds*.
Earthquake McGoon's: Turk Murphy, *t/n*.
Executive Suite: Chris Ibanez, *t/n*.
Fairmont Hotel: Ella Fitzgerald to 12/19. Rowan & Martin, 12/20-1/9. Louis Armstrong, 1/10-30. Billy Eckstine, 1/31-2/20.
Ginza West: Dick Salzman, *t/n*.
Jazz Workshop: Roland Kirk to 12/16. Ben Webster-Jimmy Witherspoon, 12/18-31.
Mr. Otis: Jim Lowe, *wknds*.
Pier 23: Burl Bales, *t/n*, plus Frank Erickson, *wknds*.
Sugar Hill: Mose Allison to 12/15. Virgin Island Steel Band, 12/21-1/26. Sonny Terry-Brownie McGhee, 1/28-2/9.
Trois Couleur (Berkeley): Willie Francis, Wed.-Thurs. Flip Nunes, Fri.-Sat. Jack Taylor, Sun. Al Zukica, afterhours.
Trident (Sausalito): Vince Guaraldi, *t/n*.





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