

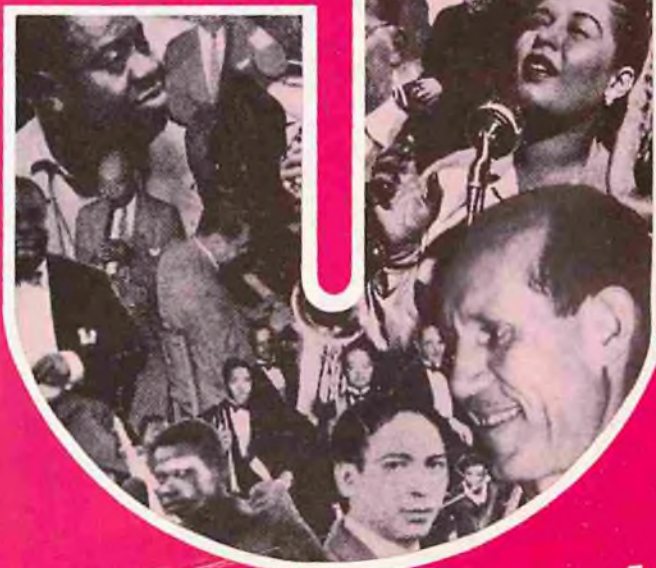
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Mr. Goldberg's monograph, a most capably prepared tribute to Marcel Moyse, "Tone Development through Interpretation", should be of general interest to all flutists, but in the opinion of the educational department of the W. T. Armstrong Company it will be of significant importance to the more advanced student as well as the professional. In his conclusion, he wisely comments on the joy and rewarding self-enrichment that come from serious study and practice. Mr. Goldberg has been principal flutist with the Pittsburgh Symphony Orchestra since 1947. He teaches at the Duquesne School of Music, is a member of The Musica Viva Trio and is assistant conductor of the Pittsburgh Youth Symphony.

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THE FIRST CHORUS

By **CHARLES SUBER**

JUST A PAUSE, please, while we take note of *Down Beat's* 35th anniversary. There is no need to dwell on past glories. The measure of our accomplishment is that we have made it and that we are alive, healthy, and reasonably mature. We would like, however, during this pause to share with you some of our thoughts and plans for the future.

We will continue to publish a well written, honest magazine for the serious, modern musician, regardless of his age. We will insist on careful copy reading, clean reproduction on quality paper, and more reading material in any single issue than any other music medium. Editorial copy will continue to be edited for readability and taste. The standards of taste and content are the responsibility of our staff, and no one else. When the choice of editorial space lies between art and type, we will opt for whichever will provide more information to the reader. We only accept advertising from companies whose guarantees and specifics are reliable. Our advertising rates are and will continue to be based on circulation figures audited by the Audit Bureau of Circulations and be the same to all buyers. We will charge our readers, per copy and per subscription, what we must to garner sufficient profit to provide decent salaries and continued growth.

Down Beat's editorial policy is our most cherished asset and, as such, demands maximum attention and protection. This policy has not been, and will not be arrived at by executive fiat or be influenced by current musical fads and fetishes. Policy is determined by experience (35 years) and professionalism (synonymous with skilled expertise) that can winnow dross from reality. *Down Beat* is a jazz music magazine. *Down Beat* will remain a jazz music magazine as long as the word jazz stands for a continual source of creativity, musical excitement, and a strong sense of personal involvement. There are other ways and means to define jazz but the important thing to us is that jazz is so alive and responsive to the needs of people that we peg our editorial attention to it. Important: jazz, by our definition is an umbrella term. When we apply our standards to almost any other form and style of modern music, we run into terminology that has been fostered by non-musical imperatives. "Soul", "White Blues", "Acid Rock" are socially oriented words. "Bubble gum music" and "Pop" are commercial terms describing commercial markets, not necessarily a musical form or style.

But let's not get lost in a semantic thicket. *Down Beat* will continue to use the word jazz principally in its musical sense. Its social and economic relevance will be commented on when clarification is necessary. Passing and transitory musical terms like rock/pop/soul will be used in *Down Beat* to communicate with its readers on the basis of what those terms mean to musicians at any given time. *Down Beat* must be sensitively aware of the nuances of musical communication.

Actual selection of cover subjects and feature articles is based on the major considerations of artistic merit and relevance to our concept of the jazz reading market. We consider musicians more vital to music than its form or construction. So we will

/Continued on page 44

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down beat

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by Gary Burton

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A Forum For Readers

Credibility Gap?

Alan Heineman's reviews and articles have come to be among the most interesting and enjoyable in your fine magazine. He has shown much of the cross-idiomatic good sense of such as Mike Zwerin and Pete Welding.

However, there is something about having one's own column (particularly with one's own picture) which can be very damaging to the credibility of a proven writer. Heineman's *Rock's In My Head* (DB, May 15) is a good example.

Heineman states his objection to the "personal cults" fostered by the Doors, Jimi Hendrix, and Bob Dylan; yet he wastes the crucial first paragraph of his first column tossing out a mock-ironic reference to his own personal appearance. It would appear Heineman is trying to set himself up as a jazz-rock bad boy for the presumably respectable, middle-class people who (I assume) make up the bulk of your readers. I sincerely hope this is not his intent. I'm too interested in what Heineman has to say to give a damn what he looks like.

Heineman writes of the "hipped-up, hyped-up clichés" found, he claims, in most rock lyrics. His own column is littered with "dig," "my main men," "blues people," "art rock people," and several references to famous groups and artists by abbreviated names ("the Airplane," "the Mothers") and just last names ("Dylan," "Hendrix")—all of these clichés or clichéd techniques reflecting his apparent assumption that his readers are, indeed, "hip."

I can't object to these usages—except that he puts other, unspecified, people down (!) for doing the same thing in music instead of in print.

Heineman had better get his own abode a bit more in order before he sets up permanent housekeeping as DB's resident rock columnist and cultbuster.

Bob Melton

San Diego, Calif.

The Real Thing

I have read with considerable interest, for some time now, that the *Billie Holiday Story* was going to be filmed; also the *Louis Armstrong Story*.

This certainly is potentially good news. But I hope and trust that regardless of who is cast in the respective lead roles, the sound tracks will be dubbed with the original artists. In other words—I want to hear Holiday—and not some imitator—on the track of the film of her life. Unless one hears the Holiday voice, what is the point of the film?

Likewise, I want to hear Armstrong, (voice and horn) irrespective of who is set for the lead role. The most vital part of the impact of the Al Jolson films was the fact that Jolson's own voice was used on the track. Both Holiday and Armstrong have enormous recorded catalogs—so there should be no trouble finding enough material.

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I am writing this in the hope that the sundry producers of these projected films will start getting mail to this effect. How wonderful it will be to have the current generation and generations come to know the Holiday and Armstrong sound and vocals . . . and how better to do it than through their films (which ultimately will hit the big medium—TV).

Martha Glaser

New York City

For Bean

As a devoted jazz fan and an avid record collector, I was deeply grieved to learn of the sudden death of the master, Coleman Hawkins. I came to jazz when I was 14, and as Bean was the first tenorman I really dug, I feel a special fondness for his music. It's been a difficult few years for jazz fans recently, with men of the stature of Trane, Wes, Paul Chambers, Pee Wee, and now Hawk.

It may not seem fitting to bring up this next subject at this time, but chances are it's the only time to accomplish anything. Although, as I said, I began listening to jazz at 14, the same Coleman Hawkins records I bought when I first started collecting those five or six years ago remain the only ones in my collection. Only a



few sides (those with Monk and Trane, or of recent vintage) have been added since. I have searched high and low for more classic Hawkins sides, but apart from the Hendersons and an occasional RCA or Contact reissue, they seem to be unavailable. Perhaps now that he's gone, some of these companies, such as Verve, can get busy reissuing some of this great music. Please? And how about something occasionally in a price range we college kids who dig jazz but can't afford to lay down \$5 a shot can pick up on without having to go without lunch for a week.

Incidentally, I'm a student at Fordham, which means I really have to work to hear any jazz; mainly I subsist on my own collection, and the old FM. This place seems dead as far as jazz is concerned but I'm sure that's more the fault of the students, renowned for their apathy, than of the music.

Gerald P. Jeromski

Flushing, N.Y.

Proud of Lalo

Although it's a little late due to the two months delay in receiving the *Down Beat* issues, this is to express my sincere thanks to your magazine for publishing, last but not least, an article concerning the magnificent musical career of that marvellous musician called Lalo Schifrin. As an Argentine, I feel enormously proud that Lalo has reached the position he truly deserves, not only as an incredibly gifted film-music composer but also as a jazz arranger, composer and musician. . . .

Luis Jorge Caminos

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OVERFLOW TURNOUT AT HAWKINS MEMORIAL

On Friday, May 23, Coleman Hawkins was laid to rest at Woodlawn Cemetery in the Bronx, N.Y. A throng of relatives, friends, colleagues and fans paid their last respects to the giant of the tenor saxophone at a memorial service held at St. Peter's Lutheran Church in Manhattan, overflowing onto Lexington Avenue.

The service was conducted by John G. Gensel, pastor to the jazz community, assisted by Thomas E. Anderson, Associate Pastor of St. Peter's. Pastor Gensel read a poem, *Hold Out Your Hand*, by Sandy McGhee, wife of trumpeter Howard McGhee. Musical eulogies were offered by Roland Hanna, Thad Jones, and Ray Nance.

Pianist Hanna played Schumann's *Träumerei*, a favorite of Hawkins', and his own *After Paris*, written for Hawkins and recorded by him on his last (as yet unreleased) record date. Jones' fluegelhorn sounded his own *Say It Softly*. Prior to the benediction, Nance offered *Body and Soul* on his violin.

Among the countless notables in attendance were Dizzy Gillespie, Johnny Hodges, Illinois Jacquet, Yusef Lateef, Charles Mingus, Charlie Shavers, Jackie McLean, Horace Silver, Russell Procope, J. C. Higginbotham, Barry Harris, Junior Mance, and Clifford Jordan. Honorary pallbearers were Eddie Locke, Zutty Singleton, Zoot Sims, Roy Eldridge, Major Holiday, and George (Big Nick) Nicholas.

Surviving are Hawkins' wife, Dolores; a son, Rene; and two daughters, Colette and Mimi (Mrs. Melvin Wright).

One month prior to his death, Hawkins taped a television program with Eldridge, Harris, bassist Truck Parham and drummer Bob Cousins at WTTW-TV in Chicago. The program, incorporated in a memorial tribute to Hawkins, will be shown nation-wide on NET's *Summer Festival* July 11.

WOODY PLEASED WITH HERD'S NEW APPROACH

Woody Herman, in New York to play Fillmore East for a weekend, was happy to talk about the newest edition of his Herd, which is trying to light the fires of the nation's youth.

Just returned from a successful tour of England and eight days on the continent, Herman said that arranger Richard Evans, who made the trip with the band, was planning a follow-up to Herman's first album for Cadet records. "Actually we started talking about the first one over a year ago," Woody explained. "Dick La Palm of Cadet, an old friend of mine, approached me with the idea and brought me together with Richard."

Herman liked Evans' conception of how to move the band into the contemporary

pop area while still maintaining the Herd essence. "We'd been experimenting for several years with a way to fit the pop scene," the leader said. "The arrangers didn't make it. When a jazz band misses in such attempts, it misses by a mile. We even had a Motown-type writer who wasn't bad, but he didn't know how to write for a big band. He made five trumpets and three trombones sound like two horns."

The veteran bandleader is particularly pleased with the Evans association because "it is the first time I have the man who wrote the charts also in the booth with the engineers when we're recording. He's my a&r man, too. Before, the arranger would be in the studio checking the charts—that's all."

Herman's daughter, Ingrid, is carrying on the family tradition. With her husband, Bob Fowler, she has joined a group, Styx River Ferry, which is active in the San Francisco area. The couple are both guitarists-singers, and the music is in the bluegrass vein.

The Herman Herd was scheduled to play Fillmore West June 17-19, and will open a stand with Tony Bennett at Las Vegas' Caesar's Palace June 26. Between July and October, 30 concert dates with Dionne Warwick are planned, and engagements with Steve Lawrence and Eydie Gorme as well as Johnny Mathis are also in the offing, Herman said.

As to current trends in music, Herman says: "I'm extremely interested in what's happening. If I'm going to be in this business, then I'm going to be involved in what's happening. If there was ever a time for young musicians to come up with something fresh, it's now."

Personnel of the Herd at the time of the Fillmore East stand was Bill Chase, Harry Hall, Bill Byrne, Richie Cooper, John Madrid, trumpets; Bob Burgess, Bruce Fowler, Vinnie Bendido, trombones; Sal Nistico, Frank Vicari, Steve Lederer, tenor saxophones; Ronnie Cuber, baritone saxophone; John Hicks, piano; Monk Montgomery, bass, and Jack Ranelli, drums, with Herman on clarinet, soprano, alto, and vocals.

FINAL BAR

Ralph Pena, 42-year-old bassist, arranger and composer, died May 20 in a Mexico City hospital. He had been hit by an intoxicated motorist two weeks earlier and his left arm was broken in four places. Pena was treated at one hospital, then removed to another, where a decision was made to amputate his arm.

Through an item in a Mexican paper, Pena's wife learned of the accident 10 days later. (Apparently the U.S. Embassy had assumed from the surname that Pena was a Mexican citizen.) When his wife visited him, Pena had shown signs of improvement and the amputation was de-

ferred. She returned to their North Hollywood home to care for their three children. However, complications set in and Pena died on the operating table.

He had recorded and worked with Shorty Rogers, Jimmy Guiffre, George Shearing, Ben Webster, Pete Jolly, Clare



Fischer, Joe Pass, Bud Shank, Billy May, Ella Fitzgerald, Nancy Wilson, and Anita O'Day, and toured extensively with Frank Sinatra. He also led his own nine-piece band in the early '60s. Pena was in Mexico City to score a Mexican film and set up a series of recording sessions. He was born in Jarbridge, Nevada, and reared in Sacramento, Calif., where he was buried.

One of Pena's close friends, Shelly Manne, is setting up a benefit concert to help defray expenses for Mrs. Pena. At this writing, no date had been set for the benefit.

Song writer Jimmy McHugh, 74, died May 23 of a heart attack at his home in Beverly Hills, California.

McHugh composed hundreds of songs, many of which have become jazz standards. Outstanding among these are *Sunny Side of the Street*, *Exactly Like You*, *I Can't Give You Anything But Love*, *I Must Have That Man*, *Diga Diga Doo*, *When My Sugar Walks Down the Street*, *I Can't Believe That You're In Love With Me*, *I'm In the Mood For Love*, and *Don't Blame Me*.

With Dorothy Fields as his lyricist, McHugh wrote the music for seven of the best Cotton Club revues featuring Duke Ellington's band, and is also well remembered for his outstanding score for Lew Leslie's *Blackbirds* of 1928.

Sorry

Due to the recent strike of the Lithographers' Union, *Down Beat* encountered certain production problems causing this and the previous issue to be not as large as originally planned.

WITHOUT STRIKING a self-congratulatory pose (always a distasteful spectacle), *Down Beat* can take some honest pride in celebrating its 35th birthday.

In this century, staying alive is in and of itself some kind of achievement, and in the magazine publishing field, half of three score and ten is more than respectable. When it comes to music magazines—not to mention jazz magazines—it is somewhat spectacular. John J. Maher, without whom there more than likely would have been no 35th birthday for us to celebrate, was fond of showing his intimates a small, folded slip of paper he always carried in his wallet. On it were listed the names of music magazines that had come and gone during *Down Beat's* lifespan. It was quite a long list, including *Tempo*, *Orchestra World*, *The Record Changer*, *Jazz Review*—even *Metronome*—and many lesser known journals. This casualty roll did not make him gloat, but it did make him proud.

With good reason. The record is not perfect, but as one peruses the files of old *Down Beats*, finding many things—some funny, some sad, some quite wide off the mark—one becomes

impressed, above all, with the fact that the magazine provides a record (and an enormously informative one) of the music we call jazz (and its satellites). It is not complete, but little of real importance has gone unnoticed. The contrast between what seems significant today and what seemed more significant when it happened may at times be striking, but no publication of any kind connected with and reflective of life could have had it otherwise.

And there, perhaps, lies the answer to *Down Beat's* longevity. It has always been concerned with an area of human activity that was fully alive and fully involved in life; an arena of creative expression that was not cloistered, not sheltered from reality.

To the contrary, jazz is and always has been a public, not a private art. By its very nature, it lives in performance; it is played out in the arena of life. And by nature of its very special (and very beautiful and moving) origin and development—out of a uniquely American set of circumstances (social, historical, geographical, economical, psychological)—any relationship with it that springs from true concern, love, and understanding

is in and of itself a confrontation with the deepest and most basic things in the American experience.

Concomitantly, jazz has been the one public arena in American life in which true brotherhood asserted itself. No matter how crooked the path, how queer the perspective, that basic factor was there. Other arenas have sprung up, and one might say with some relevance that in a sense all America is now the arena, but it was in jazz that black and white first entered into relationships that were truly human in the fullest and best sense of that scarred word.

Because of its strong foundation and proud (and often tragic) tradition, jazz remains the most unique and significant music of our times. It has been up and it has been down; it has been robbed and exploited; the fruits of its labors have often been harvested by the wrong hands. But it is alive, and it will prevail.

And so we shall continue to build, mend, instruct, and, as a medium of news as well as opinion, reflect. The house of jazz has many mansions, and we will visit them all. Being human, we have our favorite haunts, but many

/Continued on page 15



NOTES, DISGRUNTLED AND OTHERWISE

Bystander

by MARTIN WILLIAMS

BILL EVANS HAS become an important influence on all jazz pianists, although few of them seem to be acknowledging it in interviews these days . . . The way NARAS continually ignores jazz on its annual telecasts is a disgrace. If it were not for jazz and its influence, most of those award-winning pops couldn't have been written, sung, arranged or played. (And how many often-announced "friends of jazz" hold high positions in NARAS?) . . . Jazz musicians who are inclined to complain of the technical and historical shortcomings of some of the jazz journalists should spend about five minutes chatting with a writer (almost any writer) who reports on rock.

A few years ago, a well-known young composer-arranger complained to me that John Coltrane was fooling around with ideas he didn't really understand and that Ornette Coleman didn't know what he was doing. Today that man works in Hollywood, and as his latest background score poured out of my TV set the other evening, I heard a theme derived from late Coltrane followed by

a saxophone solo which watered down early Coleman.

As long as we are on that subject, have you listened to the background music to *Rosemary's Baby*? And thought about its sources? . . . I am told by I. W. Stone (who knows) that the version of Ornette Coleman's *Chappaqua* music released by CBS Disque in Europe is shorn of virtually everything but Ornette's solos. That is, most of the writing was edited out—and not by Coleman, who did not authorize the release in the first place.

The anthology about the Beatles that has been published by Cowles has a couple of contributions by well-known jazz journalists. One of them seems to think that song form always means AABA (*Embraceable You? Pennies from Heaven? Indiana? How High Moon? There'll Never Be Another You?*—we can't go on this way, people are beginning to talk). And he has a lot to say about the way that the Beatles have broken down song form and its strictures, something which Duke Ellington (for one) has been doing since 1929, and which Horace Silver has been doing consistently for the past 10 years.

Some time back, the readers of *Playboy* (readers of *Playboy*?) elected John Coltrane to a "Jazz Hall of Fame" and the magazine declared, "Coltrane's trademark was his unique sound, which bespoke a relentless search for perfection yet was always . . . compellingly passionate and alive." (Hey, Eddie, dig that dead man looking for perfection.) Do you know of a major jazzman whose

sound is not unique? And do you really think it was "perfection" Coltrane searched for? Among the winners of the poll that elevated Coltrane were Al Hirt, Boots Randolph, and Chet Atkins. Nothing succeeds like success—*Playboy's* success, I mean.

If you are my kind of mild antiquarian, a piece called *Little John Special* by the 1942 Lucky Millinder band (recently reissued on Decca DL 79242) will fascinate you. It is a blues, and the title comes from the Fletcher Henderson *Big John Special* (ask a middle-aged jazz fan who Big John was). It opens with a much borrowed-riff best known as Basie's *Boogie Woogie* (*I May Be Wrong*). It includes two choruses by Dizzy Gillespie which are not quite into his later style rhythmically but which include some ideas that every young trumpeter later learned by heart. After Gillespie's solo comes the riff-plus-octave jump later known as *Salt Peanuts* (and earlier known as one of the two-bar breaks in Louis Armstrong's *Ding Dong Daddy* solo). The piece ends with one of the *One O'Clock Jump* riffs. (Incidentally, the album notes err in crediting the trumpet solo on *Mason Flyer* also to Gillespie.) Gillespie's first fully developed "modern" solo on records is the never-reissued chorus on Les Hite's *Jersey Bounce* from 1941, so I suppose this one is a slight step back or something.

The Australian label Swaggie (Box 125, P.O., South Yarra, Victoria Australia) has some interesting items if your tastes go 'way back. Write them for lists.



participate in producing the whole.

Above all, we desire to be fair. If, in the hasty processes involved in bi-weekly publication, we occasionally fail to realize this ambition, there is always an opportunity to call our hand; we claim no right to have the final word.

We look forward to a fascinating journey through the next three decades of jazz, and hope you will be our good companions along the way. Jazz lives, and we will do our part to keep it well. **ES**

Birthday Greetings

In the summer of 1934, there was no such thing as a magazine primarily devoted to jazz, with the possible exception of *Metronome*, which was more interested in pop music, and *Melody News*, which was a house organ promoting talent managed by Irving Mills.

Down Beat, therefore, filled a real void, and I was very glad to have the opportunity to write for it almost at the beginning of its existence. It was then edited by two ex-musicians, Glenn Burrs and Carl Cons. In the early days of *Down Beat* there was much sensationalism, more than a few cheesecake pictures of girl singers, and the widest latitude given to writers as George Frazier and myself, who felt passionately about racial discrimination in jazz and the dullness of the commercial big band scene. If there were libel laws, we flouted them at will, and provocative headlines were the order of the day.

Down Beat had an awful lot to do with the success of people like Goodman, Basie, Ellington, and the other giants of the big band era. It was the first American jazz publication that even attempted to cover what was happening in the world of black jazz musicians; but even though it was the only vital magazine in jazz, the road was not easy, and financial problems, continuously plagued it until control was assumed by John Maher, its printer.

It is now many years since I have written regularly for *Down Beat*, since there is just too much conflict of interest in writing about musicians whom I have very often produced for Columbia Records. I can remember very well my embarrassment in the late '30s and early '40s, when I had to record people like Kay Kyser, Lawrence Welk, Horace Heidt and Kate Smith, whom I had panned unmercifully in the pages of *Down Beat*.

Jazz and the entire music business owes the greatest debt to *Down Beat* for all it has done in the past 35 years. It had a brilliant staff writer in Nat Hentoff. Today, it has in Pete Welding one of the great authorities on the blues, and a staff of some of the most knowledgeable record critics in the business. It has kept up with the changing tastes of young listeners, and it has a superb editor in Dan Morgenstern. It is sad to think that John Maher is no longer with us, but it is good to know that his son is continuing the magazine in all its glory.

—John Hammond

TV SOUNDINGS

By LEONARD FEATHER

SOME MONTHS AGO, I attended a screening of *Bound to Be Heard*, an hour-long documentary featuring Stan Kenton and his orchestra.

This is an unusual production in several respects. The producer, director, writer, and photographer were all one man, Baldwin Baker Jr. For starters, he is to be congratulated on a quadruply successful undertaking.

In effect the film, designed for television syndication, takes the viewer right out on the road with the band, capturing a great deal of the flavor (some sidemen might call it the odor) of an extended tour. The production was undertaken between March and May, 1968, when a cameraman and audio man went out on the band bus to assemble a montage of sights and sounds.

The snatches of conversation among the musicians were taped during the trip; the music itself was recorded subsequently in a Hollywood studio. Harold Etherington and Wally Heider were respectively charged with these two chores. As one might expect, the musical sound quality and balance measure up to Heider's long-established high standard. The sound track features original music by Dee Barton, none of which has been titled or recorded for LP release.

Kenton and his men are seen in just about every possible context, on and off the bus and playing indoor and outdoor jobs, concerts, and college dates. There is a rare honesty in a sequence when Kenton complains about the poor attendance at one date and wonders what is happening to the music business.

The track involves some voice-over work by Kenton, but much of the narration is delivered by Bill Marlowe. Sometimes there is a tendency to cut the music off and return too soon to the commentary or the bus. A couple of complete performances of Barton's works, and a little less of the travel routine (which may make some viewers as weary as if they were on the bus themselves) would have improved the over all result from the standpoint of the jazz-oriented spectator. Still, the quantity and quality of the music maintains a level seldom reached in network TV or even on the educational or UHF channels.

At this writing, distribution plans have not been completed, but the show is something to watch for. Hopefully it will live up to its title.

* * *

THE WEEK OF April 7 was a time for alarm clocks in jazz-wise households everywhere. Under the guidance of Billy Taylor and Bob (Captain Kangaroo) Keeshan, the latter's kindergarten-age audiences were taken on a guided tour of jazz history, via CBS.

It is my guess that the series held the interest of the over-7-year-olds more

firmly than that of the age group at which it was aimed. Explaining any art form is an elusive job even when an adult audience is involved. Keeshan, who seemed to know as little about jazz as his cereal-swallowing watchers, assumed a gee-whiz posture in dialogs with Taylor. The jazz "lessons" took up the first 25 minutes of each hour-long program.

Taylor himself was by far the best thing about the whole project. He was his usual amiable, lucid self, trying not to talk down to the youngsters. True, he let a few words like functional, formalized, context, and tonality slip by, but there must have been plenty of parents around to explain such words to Junior.

There was a conspicuous imbalance in the programing. By the end of the third show, we were no further ahead than the New Orleans jazz of the 1920s. The fourth segment jumped all the way from the swing of the 1930s (represented only by a single Benny Goodman record, with photographs to kill visual time) to the bossa nova of the 1960s (*Meditation*, featuring Eddie Daniels on flute). Sandwiched between these two items were *Ornithology* and *Oleo*, with Daniels on alto and tenor saxophone respectively, to cover the 1940s and '50s. Thad Jones was a standout in Daniels' quintet, but his use of the flugelhorn in the bebop numbers was anachronism.

One 5-year-old of my acquaintance seemed bewildered by the music on most of the shows, but his attention span was lengthened by the colorful costumes of Olatunji and his African ensemble and of Wilbur DeParis' band as it played *Marching and Swinging*.

Ragtime was represented by Willie (The Lion) Smith. Smith is still a giant, but he was roaring with conspicuously less assurance than I had always associated with him. His interpretation of *Maple Leaf Rag* fell short of illustrating the grace and symmetry of the 70-year-old classic. Well, even a lion can feel weak every now and then.

The concluding program, featuring Eddie Gales' sextet, showed the relationship among jazz, rock, and other idioms. Having survived four successive 8 a.m. awakenings, this time I slept through the alarm and can only transmit the report of my 5-year-old correspondent, who thought it "the most exciting" of the five shows.

Though there was room for musical improvement (a live big band, for instance, would have added immeasurably to the impact of the third show, but budgetary limitations no doubt precluded this), the initiative taken in this series was one I should like to see followed on programs aimed at youngsters in other age brackets, say from 8-12 and 13-18.

The younger a viewer, the less likely he is to be susceptible to trends. Instead of going along with everything his peers or elders think is the in thing, he will react subjectively. The concept of catching and building an audience while its potential members are pliable and unbiased could save a whole generation for jazz. **ES**

ST. LOUIS BLUES

by CHARLES SUBER

Despite the ineptness and machinations of the festival producer, the Intercollegiate Music Festival, held in St. Louis May 22-24, turned out to be a jazz festival, thanks to the taste and quality of the performing musicians and the standards previously established by the six participating regional festivals.

The winners were: Big Band, University of Illinois Jazz Band, John Garvey, leader; Combo, the Harry Miedema Quintet, Indiana University, Bloomington; Vocalist, Don Smith (U. of Illinois); Vocal Group, The Vassar G-Strings, Vassar College, Poughkeepsie, N.Y.

From preliminary competition on Thursday and Friday nights, the judges had to choose three big bands, two combos, and two vocal groups for the Saturday night playoff. Making the finals in addition to the winners were the Philadelphia Musical Academy Big Band led by Evan Solot; the Kent (Ohio) State University Lab Band led by Walter Watson, and the New Jazz Septet from the University of Missouri led by John L. Brooks.

The Illinois band had the power, the horses, and the charts. Shrewd John Garvey chose happy, loose sounds that showed off everything his great band has to offer. After taking all the marbles for two consecutive years, Garvey is considering laying out for a spell, but a final decision will be based on what form next year's festivals take.

Philadelphia had a fine group of talented musicians (including Duke Ellington alumnus John Lamb, now a registered student at PMA, on bass) and a Moog synthesizer, making for a very interesting performance. Members of the band felt their avant garde approach should have won, but the judges—unmindful of labels—decided otherwise. The Kent band was a gas, mainly because of trombonist soloist Garney Hicks and pianist Bill Dobbins, who won the arranger-composer award.

At this final level, there was no mediocrity. Groups who didn't make the Saturday night cut-out had nothing to be ashamed of. They were, after all, good enough to have won over strong competition at the regional festivals. Good sounds were heard from the University of Utah Band, Loel Hepworth, director; the Duquesne University Band, Ray DeFade, director; San Fernando Valley State College Studio Band, Bob Delwarte, director; New Directions Quartet, Arkansas A.M.&N. College, Bynjmin Jones, leader; Ron Dewar Quartet, University of Illinois, and the \$19.95 Plus Tax Trio from Colorado State University.

The vocal category was a mixed bag that included soloists as well as groups; folk as well as jazz. The judges refused to make a musical comparison between Don Smith, a jazz vocalist, and the Vassar folk

group; each did what they had to do very well. So the decision was made to give Smith the top nod for "individual vocal" and the Vassar girls equal billing as "group vocal." It was definitely not the judges' wish to create a tie, as erroneously announced by the festival management.

The judges had decided among themselves that specific constructive comments could be made on the contestants' adjudication sheets if each judge specialized. All five judges voted and made selections on the basis of all criteria, but each also gave detailed comment in his special area.

Thus, chairman judge Dr. Gene Hall, dean of the school jazz movement, commented primarily on overall sound and jazz concept; Paul Horn concentrated on woodwinds; Oliver Nelson on arranging and composing; Johnny Smith on rhythm instruments and sections, and Clark Terry on brass players.

The judges were asked to choose 12 outstanding soloists, regardless of instrument, for top individual merit trophies. The winners were: Chuck Braugham, drums; Ron Dewar, tenor saxophone; John Monaghan, bass; Howie Smith, alto saxophone—all from the University of Illinois; Bill Dobbins, piano, and Garney Hicks, trombone, from Kent State; Harry Miedema, alto saxophone, and Harry Wilkinson, drums,

proscenium line. The attitude of putting the music and musicians behind other considerations persisted in the choice and patter of the emcees. They were nice guys and meant well, but nobody told them what to say about school jazz and what it meant, or even how the groups were being judged, which made it all rather embarrassing. Even smooth, capable Ed McMahon, who emceed Saturday night, had to stretch the stage waits with studio funnies. Announcements of the individual awards were made "privately" about 12:30 a.m. Saturday morning. Winners did not even have the honor of sharing the stage with the victorious ensembles on Saturday.

The treatment of the participants and the atmosphere surrounding the festival made it apparent to the six regional festival directors that improvements must be made. To insure the educational aspects of this most important school jazz festival, the directors have formed the Association of Collegiate Jazz Festivals, which will insist on artistic and musical control of all future sessions. The association will stage the national event next year, should the present festival management not be in agreement.

The association, now made up of the six established college jazz festivals, will invite participation from other college jazz



Indiana's Harry Wilkinson, Harry Miedema, and Larry Wiseman from Indiana University; Sonia Paxson, piano, and John Lamb, bass, from Philadelphia Musical Academy; Solinious Smith, piano, Arkansas A.M.&N. College, and John Brooks, reeds, University of Missouri.

Attendance Thursday night was very light. A generous estimate would be 200 paying customers, very sparse in the 3,500-seat Kiel Opera House. On Friday, there might have been 500. On Saturday night, there was a good, appreciative audience of at least 2,500 persons. Staging was impressive and sound potentially good, but all 26 mikes were positioned primarily for recording purposes, which left many dead spots in the hall. Stage management was barely adequate. (Anyone who can knock over the same mike six times with the front curtain is less than professional.)

Stage waits were longer than necessary because video and film cameras could not pick up the action except behind the

festivals and will adopt musical and adjudication standards formulated by the National Association of Jazz Educators. Dates for the 1970 festivals are: Villanova, March 6-7; Mobile, March 19-21; Little Rock, March 27-28; Elmhurst, Ill., April 10-11; Salt Lake City, second or third weekend in April; Cerritos, Calif., third or fourth weekend in March. Categories will include big band, combo, solo vocal, and group vocal.

All the festivals will be basically jazz events, regardless of what label any performing group chooses (blues/rock/folk/pop). To gain a place in the regionals and in the finals, a musician or singer will have to prove ability to perform under the jazz umbrella, which means essentially, musicianship, creativity, and improvisation. Correspondence and preliminary applications should be sent to: College Jazz Festivals, c/o *Down Beat*, 222 W. Adams, Chicago, Ill. 60606.



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the '30s

The '30s was the decade of the Great Depression, the New Deal, N.R.A., F.D.R., C.I.O., the rise of Hitler and his pigs, the Spanish tragedy, the rape of Abyssinia, and the outbreak of World War II.

But it was also the decade of Swing, the Big Apple, B.G., T.D., Jitterbugs and Ickies, 52nd Street, Sing, Sing, Sing, and the first (and biggest) breakthrough for jazz and its practitioners.

Without the Swing craze, it is doubtful that **Down Beat** could have survived very long. It was born in July 1934, the brainchild of a Chicago insurance man named Albert Lipschultz, who thought that a monthly tabloid devoted to news of the dance music world might bring him new clients. The stock was cheap newsprint, the focus mainly Chicago, the aura near lily-white, the number of pages a mere four, and the price 10 cents per copy.

After less than six months, Lipschultz tired of his experiment. But his associate editor, a lanky tenor saxophonist and sometime newspaperman named Glen Burrs, was more than eager to carry on—in his way. So he bought out his boss for a mere \$1,500 in December 1934, brought in Carl Cons as associate editor (later managing editor and co-owner), and the magazine was on its merry way.

On its second birthday, **Down Beat** adopted a new, larger format. A year later, the first annual readers poll was instituted, and in 1939, the magazine graduated from a monthly to a bi-weekly.

In many ways, this was the most interesting decade of **Down Beat**. Its tone was brash and irreverent. Much use was made of musicians' slang, and the editors showed great fondness for photos of young ladies (mostly band singers; sometimes exotic dancers or just pretty girls they happened to know) in various sexy poses. The writers did not shy away from hyperbole, and many a dull story was livened up with an exciting (and sometimes misleading) headline.

Like the music, the magazine was young. Jazz history was still mainly terra incognita, and much pioneering research first saw the light of day in the pages of **Down Beat**. Young Marshall Stearns wrote about Jelly Roll Morton, King Oliver and other living legends. Obscure collector's items were discussed in the Alligator's Hole, a record column. Paul Eduard Miller attempted to formulate critical standards. Dave Dexter prophesied great things to come from Kansas City. John Hammond was a tireless champion of recognition for black artists. George Frazier charmed or infuriated readers with his impudent commentary. The relative merits of rising swing stars were hotly debated.

It was a lively decade for the music and for the magazine. In the following pages, we take you on a trip into the past.



Guitarmen, Wake Up and Pluck!

Wire for Sound; Let 'Em Hear You Play

BY CHARLIE CHRISTIAN

(Featured Guitarist, Benny Goodman Orchestra)

Guitar players have long needed a champion, someone to explain to the world that a guitarist is something more than just a robot plunking on a gadget to keep the rhythm going. For all most band-leaders get out of them, guitarists might just as well be scratching washboards with sewing thimbles.

There are dozens of guitar players around the country—and I mean *good* guitar players—who have resigned themselves to a life of playing for nothing but cookies or just their own kicks, because they've had no alternative if they wanted to continue playing guitar.

Bernard Addison, formerly with Stuff Smith's band, in the August '39 DOWN BEAT, said:

Git-men Get Short End

"Guitarists are goats. In the present day band's setup, it's the guitar player who gets the short end. Leaders don't appreciate the possibilities of the instrument."

I've been inclined to agree 100 per cent with Addison, although

A New Era Dawning

And arrangers seem either to have neglected to learn anything about the guitar or else have found that arranging for it is beyond their ability.

But the dawn of a new era is at hand for all these fine guitarists who had become resigned to playing to feed their souls but not necessarily their stomachs.

Electrical amplification has given guitarists a new lease on life.

Allan Reuss, with Jack Teagarden's band, was one of the first well-known men to attach an amplifier to his guitar. Musicians have been aware of Reuss's ability for several years, but the instrument is subtle and the public probably never would have realized his ability if they'd had to strain their ears to catch the niceties of his technique and the beauty of his improvisations. Allan's recent work on Jack Teagarden's Brunswick record, *Pickin' for Patsy*, his own number, proved to the record companies as well as to musicians and public alike that as a solo jazz instrument the guitar is far from stillborn. Reuss's guitar was amplified on the session.

Smith Gains Prominence

Then there's Georgie Barnes, the 17-year-old Chicagoan, who, with an amplified instrument, set that town on its ear at Chicago's Off-Beat club last spring. Barnes has just been added to the staff of the Chicago NBC studios. A year ago he had a tough time booking his own Chicago Heights combo for Saturday nights.

And Floyd Smith, the colored guitar player with Andy Kirk's band. With an amplified guitar he has been acclaimed widely as one

of the greatest guitarists of all time, particularly in the blues idiom. His work on the Decca record, *Floyd's Blues*, with the Kirk band, forces his ability and the value of the guitar smack into the consciousness and ears of the public.

Needless to say, amplifying my instrument has made it possible for me to get a wonderful break. A few weeks ago I was working for beans down in Oklahoma and most of the time having a plenty tough time of getting along and playing the way I wanted to play.

Practice Solo Stuff

So take heart, all you starving guitarists. I know and so does the rest of our small circles, that you play damned fine music, but now you've got a chance to bring the fact to the attention of not only short-sighted leaders but to the attention of the world. And I don't think it'll be long before you're feeding your stomach again as well as your heart. Practice solo stuff, single string and otherwise, and save up a few dimes to amplify your instrument.

You continue to play guitar the way it should be played and you'll make the rest of the world like it.

Johnny Dodds is Slowly Recovering

Chicago — Johnny Dodds, early day New Orleans jazz clarinet player, who was stricken with a severe illness in August, is slowly recovering at his home on the south side here. According to his



CHARLIE CHRISTIAN

Thinks amplification gives guitarists new lease on life.

naturally there are leaders who have been exceptions to this generality (and not out of fear for my job do I say that Benny is one of them).

With an appalling ignorance of the effective use to which they could put the instrument, most leaders, including those in the radio and movie studios, have demanded a guitarist who can fiddle, arrange or pick his teeth walking a tight rope every other chorus. The fact that he might have been truly an artist on the guitar was negligible.



When Bix Was with Goldkette in 1927

these pictures were taken for Red Ingle, who also was with the band at the same time. Picture on the left, taken at Castle Farms, Cincinnati, shows Bix and Ingle (who now is with Ted Weems' band in Chicago). The shot of Bix on the right was taken later the same year, outside a spot the band played on the shores of Lake Erie at Fremont, Ohio. (Photos courtesy of Ingle).

Don't Spit on the Jitterbug-Educate Him!

(A Guest Editorial By Irving Hugel)

I've made up my mind. I'm going to buy a gun and shoot every one of those stupid critics and band leaders who blame everything on the jitterbugs. The next thing I know they will blame this damn war on them.

Tell me one thing, when you critics went to school at the age of seven and were taught arithmetic, did you know what the square root of eighty one was? I'll kiss your foot if you did. Won't you guys understand that a jitterbug is just in an elementary stage? Do you really expect him to know who Bessie was or how great Bix was? Do you really expect him to know that Louis is better than Elman? Don't you think he has to learn why? Let's take a jitterbug apart.

First of all he's about 16 and is either a high-school or college kid. He comes home from school and turns the radio on, and by some luck gets Goodman. What's the first thing that hits him? Is it Benny's playing or is it Jerome's tenor. Of course not, the first thing that gets him is the solid rhythm. He keeps time with the music by stamping his feet and then the infernal clapping begins. That's his foundation. Rhythm! Then Elman takes a chorus. The kid can't sit still because his riff is stirring something inside of him. He learns his name is Elman. Presto, he knows a trumpet man. Elman is God on the trumpet. He is being weaned now. Watch him gain knowledge. He hears Busse and he's got a new fave. Then James slays him. Finally he has reached a spot where he can say he has heard all the topnotchers and can speak with some authority on the greatness of Louis.

All it did take was time. Don't you critics and leaders give any credit where it is due? Thank the jitterbug for putting swing music where it is today. Try to educate him. Forgive him for clapping when a man is in the midst of a solo, don't spit on him. Try to explain why the Duke's band should be called the eighth wonder of the world. Above all, give him plenty of time and encouragement. Don't make him hate men like Shaw, who calls him a Moron. Earn his respect without shaming him. Then and only then will your contests show signs of intelligence instead of stupidity.

IRVING HUGEL

Most Expensive Pair of Legs



Buddy Rich

The New Sensation! with Joe Marsala

Only 19 years old and already in big time! Formerly a tap dancer, young Buddy Rich has risen to the heights of fame as a drummer. With Joe Marsala in New York he is a tremendous hit. After first performance, autograph hounds mobbed him.

The Shaw crew has been tremendously lifted in the past few months by the presence of Maxie Kaminsky and Billie Holliday. One of the great little guys of jazz, Maxie really fits now for the first time in his troubled career. He has become the spark-plug of the Shaw brass section, and his hard-bitten solo playing hops up the whole band. Billie, a long shot by Shaw, is paying off a hundred to one. Her lilting vocals jibe beautifully in the Shaw style; and her stuff is going big with the customers. Most of all the personality and musicianship of this real jazz gal have won and unified the whole band, and these days more than one solo is being played straight at Billie.

A Square Shootin' Mag.

Chicago, Illinois.

"Chords and Dischords"
Gentlemen:

I've been reading your magazine for a long time, and I'll continue to get my sharp kicks from the news that DOWN BEAT beats down deep and digs up for its customers.

In your November issue, I read the article of one J. F. X. Gordon, who was swinging out his chops about the space given to Negroes in DOWN BEAT.

Listen, "Gas Bag" Gordon, the DOWN BEAT is a square shootin' mag. that gives credit to those who merit it, and the color of one's skin does not enter into the matter. If there is a Chink who can beat out a Krupa rhythm with his chopsticks, he will be beat, sooner or later, into public view by DOWN BEAT. Modern swing is a copy of old Negro jazz, remember?

After all, the White musicians praise Negro musicians, and that should shut your trap, because they are better judges of music than you are.

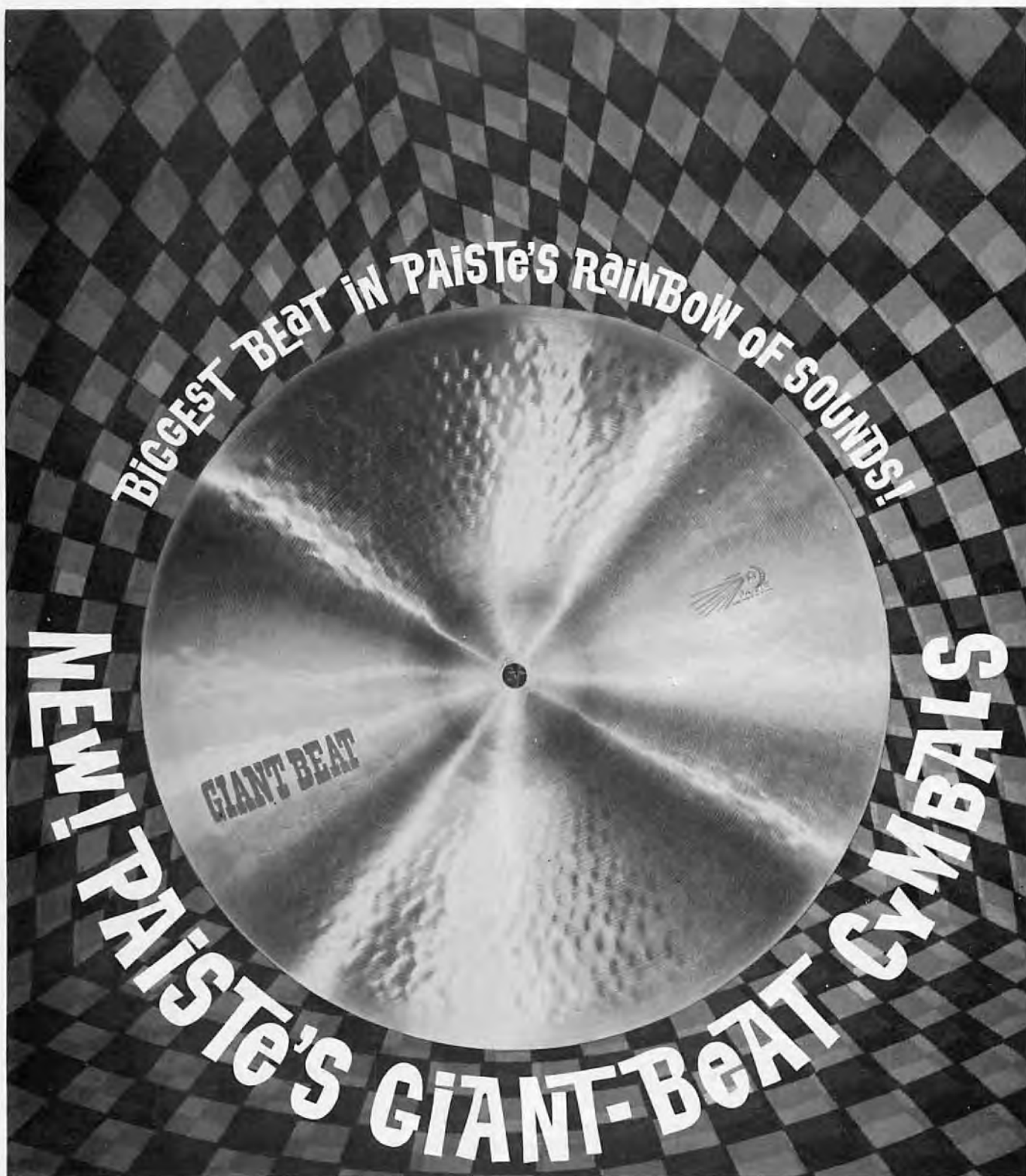
Musically yours,

C. Cornelius.

P.S.

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within 1/100th of a millimeter and built super-hard for super-hard use.

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the '40s

The decline and eventual fall of the big bands, the rise of the crooners, the birth of bop, the traditionalist revival: these were some of the things that happened during the most turbulent decade in jazz history.

None of these changes came about suddenly. At first, Frank Sinatra was merely one of the stars in Tommy Dorsey's band, alongside Ziggy Elman and Buddy Rich. But the war and the draft unbalanced the relative stability of big band personnels, and brought a demand for romance and escapism. And soon, there were hordes of bobbysoxers swooning over Frankie instead of shagging in the aisles to a drum solo. Young musicians, suddenly catapulted into the big time, were restless and experimental-minded. Great instrumental stars disappeared from civilian life. The recording ban made it difficult for the public to catch up with innovations in music, and the shortage of shellac curtailed what record production was still possible.

When bop moved downtown, from Harlem to 52nd St., the war was almost over, but the jazz war only about to begin. Never before—or since—was there such acrimony between musicians, between fans, and on the printed pages of music magazines. Moldy figs and boppers were locked in verbose battles which, in retrospect, seem to have missed the point, which was that what seemed revolutionary was merely evolutionary.

To its credit, **Down Beat** did not stoke the fires of dissension as rabidly as the late **Metronome** and the traditionalist press. It recognized new talent but did not ignore or heap scorn on established players. There were occasional gaffes, to be sure, but on the whole the magazine performed the task of reporting rather than distorting, if with somewhat less elan than in the previous decade.



"I Don't Want a Jazz Band"—Glenn Miller

He Claims Harmony, Not a Beat, Is What Counts With the Public

BY DAVE DEXTER, JR.

New York—"I haven't a great jazz band, and I don't want one."

Glenn Miller isn't one to waste words. And he doesn't waste any describing the music his band is playing these nights at the Hotel Pennsylvania here. Soft-spoken, sincere and earnest in his conversation, Miller is now finding himself at the top of the nation's long list of favorite maestri.

"We leaders are criticized for a lot of things," says Miller. "It's always true after a band gets up there and is recognized by the public. Some of the critics, *Down Beat's* among them, point their fingers at us and charge us with forsaking the real jazz. Maybe so. Maybe not. It's all in what you define as 'real jazz.' It happens that to our ears harmony comes first. A dozen colored bands have a better beat than mine.

'We Stress Harmony'

Chicago, January 15, 1941

'Clean Up the Beat'

Princeton, N. J.

To the Editors:

I, for one, think it is high time that *Down Beat* cleaned up its photographic section, which sometimes is on a par with some of our cheap magazines. Congratulations to Helen Young, who has enough sense of decency not to have herself photographed in your usual vulgar and suggestive poses.

BENJAMIN KOONS

Down Beat asks for no "vulgar or suggestive" poses ever. Pictures appearing in our sheet are selected for news value, pictorial interest and quality of photography. Reader Koons should see the pix sent us which we don't publish.—EDS.

Features

The Herman Herd Brought Fame to These Girls



These four singers, beauties all, became nationally prominent while working with the Woody Herman band. At left is Carol Kay, who later went with Russ Morgan; top center is Dillagene, now the wife of Frank Carlson; below her is Sharri Kaye, the herd's original chanteuse, now the wife of Deane Kincaide, and at right is Mary Ann McCall, now chirper for Tommy Reynolds. All four are "discoveries" of Herman's men. Current fem thrush is Muriel Lane—see page 2.

Lester Young Quit

New York

To the Editors:

May I correct Mr. Ed Flynn, who wrote, in the Jan. 15 *Down Beat*, that Lester Young (formerly of Count Basie's orchestra) was fired.

My husband was not fired. He quit for reasons of his own. I will appreciate your making this clear.

MRS. LESTER (Mary) YOUNG

* * *

King Cole Trio

A blues, *This Side Up*, and the grand old *Sweet Lorraine* classic show this Los Angeles unit at its best. Nat Cole's piano, Wesley Prince's bass and Oscar Moore's guitar jell okay. A promising debut for this group on Decca 8520.

Tizol Sees Mixed Bands For Future

BY ONAH L. SPENCER

Chicago—Juan Tizol, first chair trombonist with Duke Ellington, believes "mixed" bands will increase the standard of American jazz music.

"The Negro musician," says Tizol, "benefits by sitting next to a good legitimate white musician by learning technique, tone and the correct way to phrase. But the colored musician has more natural ability—inherent talent—so when the two get together it is beneficial to both."

Tizol jotted down what he thinks would be an ideal, 100 per cent perfect mixed band. It would include Harry James, Cootie Williams and Roy Eldridge, trumpets; Tommy Dorsey, Lawrence Brown and Bobby Byrne, trombones; Al Gallodoro and Benny Carter, altos; Johnny Hodges, alto; Frank Chase and Coleman Hawkins, tenors; Gene Krupa, drums; Charlie Christian, guitar; Fats Waller, piano; Jimmy Blanton, bass; Frank Sinatra and Ella Fitzgerald, vocalists.

Hundreds of white and colored musicians would benefit if they could play in the same band together, Tizol thinks. "And jazz music would advance artistically as well as commercially."

Bunk's Horn Knocks Out Cats At Ryan's

By RALPH J. GLEASON

New York—There's no doubt about it, Bunk Johnson plays terrific trumpet. He plays with power and tone and feeling and with perfect taste. If you doubt it, ask the guys who were at Jimmy Ryan's Sunday afternoon jam session, March 10.

The biggest thrill I have ever gotten out of jazz, Bunk gave me that afternoon when he stood up on the bandstand, grey haired, hands gnarled and calloused from rice field labor, and "drove down the blues."

Playing right after a set that featured Pete Brown's interminable bleating and using the trumpet a small group of eastern collectors bought him in 1940, Bunk showed New York where Louie got it. He played *Confessin'* and, except for the fact that his weak lip (he hadn't played regularly for several months) acted as a sort of governor and prevented his going after Louis' high ones, he sounded so much like Armstrong that the audience gasped.

Clyde Hart Dies Suddenly in N. Y.

New York—Pianist Clyde Hart died here March 19 after suffering from tubercular hemorrhage. Well-known in jazz circles, Hart was a favorite musician among musicians.

Eckstine Spots Strong Trumpets

Chicago — Billy Eckstine's trumpet quartet grabbed the spotlight during the band's stay at the Regal theater here. The section was composed of: Dizzy Gillespie, Howard McGhee, Gail Brockman and Marion Hazel. McGhee, subbing in Eckstine's band, has recently been featured

Bop Nowhere, Armstrong Just A Myth, Says Wolff

Tiny Grimes Quintet

♪♪♪ Romance Without Finance
♪♪♪ I'll Always Love You Just The Same

Made two years ago with Clyde Hart's piano, Doc West on drums, Jimmy Butts, bass, Tiny's guitar and vocals, these become caliber A for one reason: Charlie Parker on alto. Most of the other wax I've heard him on has been frantic, forced tempoed. Here are easy, bouncing beats with Parker noodling some thoroughly good, well-phrased jazz back of Grimes. You may perhaps find his tone a little hard and underbodied, but these sides prove conclusively Parker is no re-bop freak. He plays. Period. (*Savoy 613*)

Chirper Sleeps On the Beat!



HELEN FORREST

Chicago—Caught by a "sharp" photo man after she had fallen asleep in her hotel here, Helen Forrest reveals her choice of reading material in this ultra-candid pose snapped by her husband, Al Spieldock, drummer formerly with Wingy Manone and Louie Prima.

New Band



New York — Dizzy Gillespie, that mad trumpet-man whose frantic horn has been the talk of the big town, will front a new 18-piece band and take to the road next month for an extended tour of the south and west. June Eckstine will chirp with the band. Included in the show, set by WMA and tagged *Hepstations of 1945* will be the Nicholas Brothers and comedy duo of Patterson and Jackson.

Igor Stravinsky's Re-bop Style

New York—Much controversy has arisen of late over the claims of altoist Charlie Parker and trumpeter Dizzy Gillespie to the origination of their fantastic and exciting "re-bop" style (which is

BANDS DUG BY THE Beat

BILLY ECKSTINE

(Reviewed at the Regal Theater,
Chicago)

Raymond Scott would enjoy this new band, for it's playing the type of visionary swing that the CBS maestro has been trying to

concoct for the past five years. The ex-Hines blues singer has achieved the dream of a leader in only two months—a well-balanced group of top sidemen playing brilliant, revolutionary arrangements well.

The handsome "sepia Sinatra" is proving a versatile frontman. Besides his subtle performance with the blues while his contemporaries are shouting them, Billy is blowing some adequate trumpet with his section and is ingratiating himself to his fans with his relaxed stage presence.

Not far behind the leader is ever-muggin' Dizzy Gillespie. Record collectors have long watched

for the ex-Calloway trumpeter's advanced ideas of improvisation. In writing the book for the crew's jumpers, Gillespie has inserted many of these fast riffs into the four-way trumpet parts. With men like Gail Brockman, Maron Hazel and Shorts McConnell blowing, the trumpets are worth a long listen.

Driving force behind the reeds is Charley Parker, destined to take his place beside Hodges as a stylist on alto sax. After hearing this band do six shows during the week at the Regal, your reviewer didn't hear repeats on many of the choruses which Parker did. His tone is adequate, but the individualizing factor is his tremendous store of new ideas. Lucky Thompson, who plays one of the fastest horns in the business, and Eugene Ammons share tenor breaks.

Double-tempoed jumpers like those which stylize the Eckstine aggregation require a fast tubman like Art Blakey. Blakey's one-hand roll keeps the rhythm driving during even the fastest number. Pianist John Malachi and bassist Tommy Potter, who have played together since Washington, D. C., high school days, keep the section coordinated.

With Sara Vaughn doing pops like Gerald Valentine's *I'll Wait and Pray*, the sweet department is well taken care of. Eckstine draws plenty of swoons with his vocalizing on the standards.

—sip

Her Singing Starts Musicians Fighting



—Photo by Bloom, Chicago

Lee Wiley, who recently completed a long engagement as a solo act at the Sherman Hotel, Chicago, is the most colorful girl vocalist of the year. Musicians who heard her over NBC either went around raving that she was the greatest of all girl sparrows or that "she stunk." Many a fight has resulted from arguments over her style.

Pres Talks About

Chicago—"The trouble with most musicians today is that they are copycats. Of course you have to start out playing like someone else. You have a model, or a teacher, and you learn all that he can show you. But then you start playing for yourself. Show them that you're an individual. And I can count those who are doing that today on the fingers of one hand."

It was the Pres talking. Lester Young, a pioneer of the "new" jazz, whose friends find themselves in the peculiar position of trying to persuade him to tolerate the majority of musicians who can't meet his standards, and, on the other hand, getting others to try and understand the Pres.

Granz Jazz Unit Tours

Los Angeles—Norman Granz, jazz concert impresario whose affairs have been banned at the Philharmonic Auditorium here, moves into the Embassy Auditorium April 22 with first concert

Don't Say Sinatra Stinks, Unless You Can Punch! Slump In Biz Due To Skirt Length-Woody

New York—If you think Frank Sinatra sings badly and feel like saying so in his presence, just be sure that you're well limbered up first and can throw a fast punch. Three



Here's an interesting shot of the new, stream-lined Billie Holiday, taken while she was co-featured with the Red Norvo combo at the Downbeat club on 52nd Street in Gotham. Photo by Red Wolfe

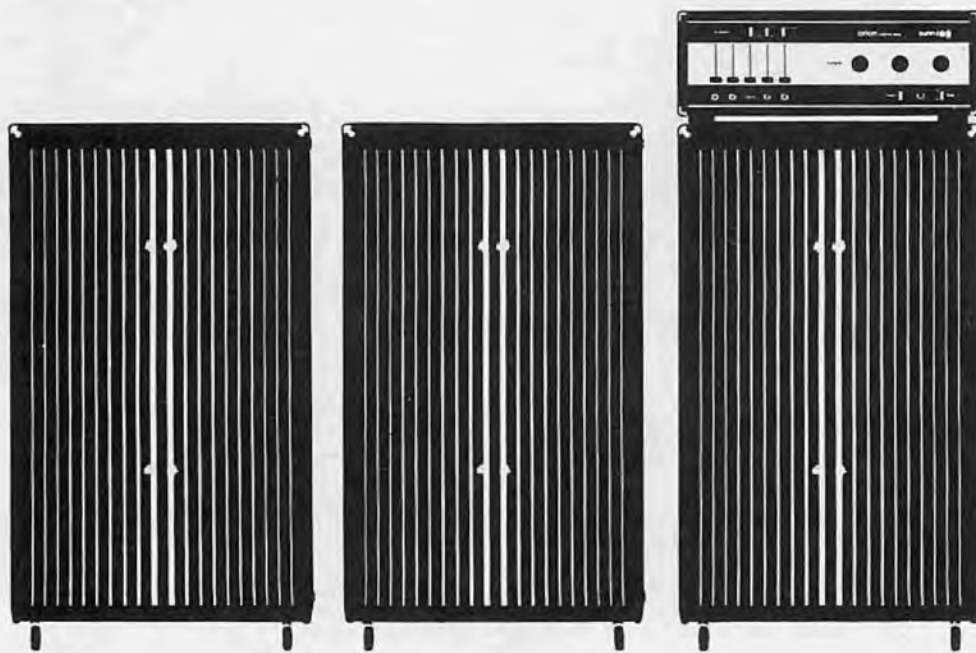
'Bird' Parker Working Again

Los Angeles—Charlie Parker has been released from the California sanitarium after several months confinement. He suffered a nervous breakdown here last fall.

The be-bop altoist had no immediate plans, but it is likely he will return to New York after a

what could be more powerful than 175W rms?

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the '50s

The division of time into decades sometimes makes sense, but the '50s seem to resist such an approach. The early '50s, musically and otherwise, were a grey time, with the Cold War and Joe McCarthy setting the tone for an era of doubt and fear. Popular music was haunted by the ghosts of the '30s—the question “What ever happened to the dance-band business?” was asked innumerable times and the hit songs were mostly obnoxious novelties.

Jazz, too, was going through a confused period. The accounts of the day would tell us that bop had given way to “cool-progressive” like a change in hemlines (Stan Kenton was proclaiming the death of jazz and the birth of a new form every six months), but the real creators continued with their work, although many were outside the spotlight of fashion. Musicians who had come to prominence in prior times like Charlie Parker, Lester Young, and Billie Holiday produced some of their best music without much recognition, while innovators like Thelonious Monk and Miles Davis languished in semi-obscurity.

At some time in the mid-'50s a gradual change began to occur. The first sign, perhaps, was the popularity gained by Dave Brubeck, Gerry Mulligan, and Chet Baker. While their music does not seem as momentous now as it did then, the approval they enjoyed once more thrust jazz into a prominent position in the musical world, preparing the way for more durable developments such as the rebirth of the Basie band and Miles Davis, the recognition of Monk's achievements, and the emergence of talents like Clifford Brown, Sonny Rollins, Horace Silver, Art Blakey, and the Modern Jazz Quartet.

Journalistically, much that was happening now seems a trifle silly—the attempted polarization between west and east coast jazz, in particular—but, on the whole, **Down Beat** accurately reflected the aura of reassessment and consolidation that pervaded the jazz world. As many vital creators from earlier eras were given their due, it no longer seemed strange for one man to admire, for example, Muggsy Spanier, Dizzy Gillespie, and Art Farmer. The unity of the past and present of jazz was beginning to be recognized.

On the popular music scene, the mid-'50s also saw a change for the better. Artists like Sinatra, Peggy Lee, Mel Tormé and many others were freed from their novelty prisons and allowed to explore the rich heritage of American popular song. The popularity of Rhythm and Blues increased enormously, beginning the eventual dominance of popular music by the sounds of black Americans.

Down Beat's record during the '50s was generally a good one. Among those who manned the ship were Ned Williams, Jack Tracy, and Don Gold. Leonard Feather joined the staff and added **The Blindfold Test** and his trenchant comments. Nat Hentoff did yeoman duty, and, as he gained experience, was responsible for much of the recognition given to the neglected giants of the past and the new creators of the day. The publication shifted from a newspaper-like format to its present one, and feature articles and columns became more prominent.

The most recent past is often the most misunderstood, but it is often the best guide to an understanding of the present. In the following pages, we give you a selection from that past.



Bop At End Of Road

By JOHN S. WILSON

New York—Bop apparently has come to the end of its road. Dizzy Gillespie, who reaped the greatest harvest of publicity during the bop furor and who was considered the leading proponent of bop by the general public, is currently without a band, without a recording contract, and with no definite plans for the future.

In August he was doing a single in front of a rhythm section at Birdland, with Charlie Parker doubling from his string section to sit in with him during parts of his sets.

Diz dropped his band in June.

Broke His Heart

"It really broke my heart to break up that band," he told the *Beat*. "But there just wasn't any work for us. Right now it's rough. Everybody wants you to play what they call dance music. What they mean is that ticky-ticky-tick stuff. Man, that ain't dance music!"

Dizzy admits that the audience for bop has dwindled in the past year. He's not sure what happened to it, but he feels that the boppers themselves contributed to the disinterest.

"Like the guys that come into my band, they seem to have a different state of mind from guys going into other bands," he said. "They don't think about showing. They think it would be a drag if people were to think they like what they're doing. They think it's enough if they just blow."

"If you've got enough money and can afford to play for yourself, you can play any way you want to. But if you want to make a living at music, you've got to sell it."

'Why Don't They Leave Me Alone?'—Tristano

Boston—"It puzzles me," Lennie Tristano said, "that so many people fight about me. I don't work much. I don't run around saying how great I am. But they don't let me up. It's always been like that. And it's because I dare to differ with them in my conception of jazz."

"I'm told my music is supposed to be cold, over-intellectual," he continued. "Anyone who says that is just unfamiliar with my music. Behind what I do there is a very comprehensive emotionality which has developed over six or seven years."

It's Unpremeditated

"If what I play were intellectual, it would have to be all premeditated and it isn't. I do often compose the lines we play in the first chorus of a number because that sets the scene in a definite way; it tells what's going to come. But the rest is improvised."

"Most musicians, it seems, are prejudiced before they play with me or listen to what I'm doing. It's really hard for me to know what most of them think. Like Dizzy criticizing me. He's done a lot of

things I like a lot, but in the last four or five years he hasn't really tried to play. I guess he wants to be a big man like Louis—kill all of the people all of the time."

Bad Attitude

"Musicians seem to be acquiring a ridiculous attitude that they're all stars. They forget that the greatest way to maintain one's individuality is to contribute something to somebody or to a great group of people. An artist certainly doesn't have to be a superegotist."

"There are a lot of people who really like to get into things: books, honest music and the like. But they're a minority. I'd like to have a small club and serve the minority—serve them honest music they can participate in as active listeners."

—nat

Fats Navarro Dies In NYC

Kenton Unveils Ork

By CHARLES EMGE

Hollywood—Maynard Ferguson, ex-star of the ex-Charlie Barnet band, stood up at his end of the new Stan Kenton brass section and broke loose with some of the wildest, most unbelievable, most exciting (and to some, most perplexing) trumpet playing ever heard anywhere. A young fellow sitting near this reporter grabbed the person sitting next to him (a complete stranger) and gasped:

"The TOTAL end! The TOTAL end!"

Symbol Key

♪♪♪♪ Tops
 ♪♪♪ Tasty
 ♪♪ Tepid
 ♪ Tedious

Dope Menace Keeps Growing

Thelonious Monk Quintet

4 *Who Knows?*

5 *Monk's Mood*

Jack: *Mood* is a slow ballad that says nothing of import. On *Who Knows?*, it appears that no one does. Monk's lack of facility shows up glaringly at this faster tempo. Drummer Art Blakey tries valiantly to help. Both epics written by Monk. Rating: *Mood*—3; *Who Knows?*—3.

George: *Mood* projects Monk's weird piano improvisations accompanied by the quintet. Taken at slow tempo, it has a languid effect. If you like Thelonious, and I do, the side will appeal. The other side in contrast is fast and spots a worthwhile Monk solo. Rating: *Monk's Mood*—7; *Who Knows?*—6.

Pat: *Knows* is another roller-coaster bop record, in a style which ought by now to be forgotten. Good examples of Art Blakey's technique, for those interested. *Mood* is excellent example of a pianist and a band, neither with much relation to each other. (Blue Note 1565.) Rating: *Who Knows?*—4; *Monk's Mood*—4.

Mr. Mulligan Has A Real Crazy Gerry-Built Crew

By RALPH J. GLEASON

San Francisco—For the first week of September, San Francisco was the modern musical center of the country. The Gerry Mulligan Quartet, certainly the freshest and most interesting sound to come out of jazz in some time, was holding forth at the Black Hawk and the joint was loaded night after night with every musician in town digging the group and shaking his head in wonder.

When Chico Hamilton took a drum solo it was probably the first time in history that a jazz drummer's solo was so soft you had to whisper or be conspicuous. Then again, it was a surprise to hear a group that made the Dave Bru-

beck Quartet the commercial act on the bill.

Brubeck Cool

Mulligan's presence, by the way, took the heat off Brubeck (the musicians were all in the house to dig the new sound) and the result was that the Brubeckians sounded better than ever, swingier, looser and much more pleasant.

But the main event was the Mulligan crew. They have worked out a book of originals, ballads, and sundry other numbers, given them a fantastic, fugue-ish, funky, swinging and contrapuntal sound that is simply wonderful. Chet Baker, a young trumpeter recently out of the Army who played a bit with Parker on the coast, turns out to be one of the most impressive young musicians in years.

Burrs Retires; 'Beat' Founder

Chicago—Glenn Burrs, founder of *Down Beat* in 1934 and its publisher for 16 years, has disposed of his interests in this newspaper and retired May 15 to his lodge in northern Michigan to pursue his hobby of colored movie photography.

Basie Band Best In Biz

By JOHN HAMMOND

It was 16 years ago that your reporter first haunted the confines of Kansas City's Reno Club to hear Count Basie's fabulous nine-piece band. The best thing to be said about the subsequent Basie bands was that they almost approached the original small group in imagination and excitement.

The new Basie band of 1952 has already received lavish praise from *Down Beat*, and much of it is deserved. During its stay at Birdland it rocked New York with its volume, precision, and beat.

The Bird Takes Flight With Strings



New York—Norman Granz recorded the Yardbird with some fine-feathered compatriots recently, cutting six standards with Parker's alto against a background score arranged and conducted by Jimmy Carroll, and played by both jazz and symphony musicians.

Cecil Taylor

JAZZ ADVANCE—Transition 12" LP TRUP 19 Vol. 1: *Bemsha Swing*; *Charge 'Em Blues*; *Asura*; *Song*; *You'd Be so Nice to Come Home To*; *Rickieshaw*.

Personnel: Taylor, piano; Duell Neidlinger, bass; Dennis Charles, drums; Steve Lacey, soprano sax (Tracks 2 and 4).

Rating: ★★½

Not since the Konitz-Marsh-Tristano experiments in free form has there been such a session dedicated to freedom and release as this. Pianist Taylor, whose staccato bursts of phrases imply a melody line, leads his highly integrated group through three originals and three standards—if Monk's *Bemsha* may be included in the latter.

Lacey is heard on *Blues* and *Song*, blowing a new sound through the horn that has been too often associated with a wide vibrato and even a shrillness of tone. Lacey's soprano has the virility of a tenor and the maneuverability of an alto.

But it is the performances that are astonishing. They are all marked by such freedom of improvisation that careful, studied listening is required.

Unknown Gets Big Jazz Date

New York—Described by many musicians who have heard him as "the greatest since Bird," a new and completely unknown arrival from Fort Lauderdale, Fla., known simply as Cannonball, was signed last month by EmArcy.

Cannonball amazed musicians when he sat in at the Cafe Bohemia, and was promptly besieged by offers from record companies. He is a brother of former Lionel Hampton trumpeter Nat Adlerley.

Bill Evans

NEW JAZZ CONCEPTIONS—Riverside 12" RLP 12-223: *I Love You*; *Five*; *I Got It Bad and That Ain't Good*; *Conception*; *Easy Living*; *Displacement*; *Speak Low*; *Waltz for Debby*; *Our Delight*; *My Romance*; *No Cover*; *No Minimum*. Personnel: Bill Evans, piano; Teddy Kotlek, bass; Paul Motian, drums. Evans is unaccompanied on Tracks 3, 8, 10.

Rating: ★★★★★

This is an important first-LP-as-leader, and on any count, is one of the more creative modern jazz piano albums in a number of months. Evans, 28, has been working with Tony Scott during the last year. By signing him, Riverside displays the small label astuteness that the larger companies so often lack.

His influences are horns (Bird, Dizzy, Miles, and Getz) as well as pianists (Nat Cole, Bud, the Tristano-Konitz school, Silver). His approach, however, is determinedly individual, and he is a strong example of a man who has absorbed his influences to release his own voice.

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The '60s

It is difficult to sum up a decade while we are still in its midst, but undoubtedly the '60s have been among the most exciting periods in the history of jazz. This has also been a period which will likely be decisive in determining the future course of the music. Therefore, rather than packaging an era which has not yet ended, we'd like to speculate briefly about its meaning for the future.

If the '50s were a time of musical consolidation, the '60s have brought a radical re-examination of the entire jazz tradition. The roles of swing, tonality, group creation, and the very function of the music have been tested and expanded by Ornette Coleman, John Coltrane, Cecil Taylor and many others in a manner which recalls jazz' initial explosive growth under the star of Louis Armstrong.

Jazz may be on the brink of a separation into two different kinds of creation—a popular music which will perpetuate all valid styles of the jazz past and exist alongside rock or whatever else may emerge, and an art music which, drawing from the jazz past, will rival and possibly surpass the western classical tradition in complexity and power.

But, whatever the judgment of the future on the '60s may be, we think **Down Beat** has provided an accurate record of that time. The avant garde may not have always been understood, but it was rarely ignored. The factionalism that did so much damage to the music in previous eras has largely been avoided, and all good jazz, no matter what its label, has been treated with respect.

Gene Lees, Don DeMicheal, and incumbent Dan Morgenstern have been the editors of the '60s (DeMicheal's tenure of nearly seven years was one of the richest in the magazine's history), and **Down Beat** looks forward to many years of vigorous and creative service to the music which gave it birth.



ORNETTE COLEMAN QUARTET

Five Spot Cafe, New York City

Personnel: Coleman, alto; Don Cherry, B-flat trumpet; Charlie Haden, bass; Billy Higgins, drums.

Some walked in and out before they could finish a drink, some sat mesmerized by the sound, others talked constantly to their neighbors at the table or argued with drink in hand at the bar. It was, for all this, the largest collection of VIPs the jazz world has seen in many a year. A sampling included John Hammond, John Mehegan, Marshall Stearns, Jack Lewis, Burt Korall, Eric Vogel (American correspondent for Germany's *Jazz Podium* magazine), Hsio Wen Shih, Gunther Schuller, Symphony Sid Torin, Pete Long, Bob Reisner, and the Ertegun brothers . . .

This special preview for the press brought forth mixed-up comments:

"He'll change the entire course of jazz." "He's a fake." "He's a genius." "I can't say; I'll have to hear him a lot more times." "He has no form." "He swings like HELL." "I'm going home and listen to my Benny Goodman trios and quartets." "He's out, real far out." "I like him, but I don't have any idea what he is doing."

John Coltrane

A LOVE SUPREME—Impulse 77: Part I—Acknowledgement; Part II—Resolution; Part III—Pursuance; Part IV—Psalm.

Personnel: Coltrane, tenor saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums.

Rating: ★★★★★

During most of Coltrane's career, he has been admired, and damned, for various things—his technical facility and his ability to run chord changes with lightning speed, his sometimes seething emotionality that found expression through wildly cascading solos, his physical prowess to play seemingly for hours without letup . . . and so forth. Even his most ardent critics seldom denied he was an outstanding musician. His supporters called him an artist, and he was to a certain extent.

COLEMAN HAWKINS
1904-1969



DUKE AND THE PULITZER PRIZE

"It's very too bad," composer Aaron Copland was quoted as saying. The New York Times protested the injustice of it all. Jazz critics were highly displeased.

The only one seemingly unruffled by the failure of the Pulitzer Prize advisory board to award Duke Ellington a special citation for his composing efforts during the last 40 years was Ellington himself.

THE RETURN OF SONNY ROLLINS

By BILL COSS

A FEW WEEKS ago, tenor saxophonist Sonny Rollins returned to the public jazz world from which he had voluntarily retired two years ago. On his opening night at New York's Jazz Gallery, the large audience had an unabashed air of expectancy more familiar to a football stadium than a night club.

For Sonny Rollins has become a legend ("And that is pretty much why I did retire," he remembers).

And that legend runs: musically and financially successful artist, respected by his fellows, accepted leader of a style of tenor saxophone playing, one of the originators of a kind of improvisation, suddenly leaves all behind to search his own music, his own soul, for reasons that can only be assumed. He makes no public announcement. It is a private affair. For two years, only rumors are available. The most often heard of these is about his playing daily on the Williamsburg Bridge. Then, beginning in the summer of 1961, there occur a half-dozen reports that the artist was ending his retirement. The reports prove true in November.

ANOTHER VIEW OF COLEMAN

When bassist Charles Mingus took Leonard Feather's *Blindfold Test* recently, he volunteered a long afterthought on Ornette Coleman. It is included here to give a still different perspective on the controversial altoist.

You didn't play anything by Ornette Coleman. I'll comment on him anyway. Now, I don't care if he doesn't like me, but anyway, one night Symphony Sid was playing a whole lot of stuff, and then he put on an Ornette Coleman record.

Now, he is really an old-fashioned alto player. He's not as modern as Bird. He plays in C and F and G and B Flat only; he does not play in all the keys. Basically, you can hit a pedal point C

all the time, and it'll have some relationship to what he's playing.

Now aside from the fact that I doubt he can even play a C scale in whole notes—tied whole notes, a couple of bars apiece—in tune, the fact remains that his notes and lines are so fresh. So when Symphony Sid played his record, it made everything else he was playing, even my own record that he played, sound terrible.

I'm not saying everybody's going to have to play like Coleman. But they're going to have to stop copying Bird. Nobody can play Bird right yet but him. Now what would Fats Navarro and J. J. have played like if they'd never heard Bird? Or even Dizzy. Would he

still play like Roy Eldridge? Anyway, when they put Coleman's record on, the only record they could have put on behind it would have been Bird.

It doesn't matter about the key he's playing in—he's got a percussional sound, like a cat with a whole lot of bongos. He's brought a thing in—it's not new. I won't say who started it, but whoever started it, people overlooked it. It's like not having anything to do with what's around you, and being right in your own world. You can't put your finger on what he's doing.

It's like organized disorganization, or playing wrong right. And it gets to you emotionally, like a drummer. That's what Coleman means to me. 45

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Cecil Taylor

Town Hall, New York City

Personnel: Eddie Gale, trumpet; James Lyons, alto saxophone; Ken McIntyre, alto saxophone, bass clarinet, oboe; Taylor, piano, tambourine; Henry Grimes, Alan Silva, basses; Andrew Cyrille, drums.

A benefit for the New York University chapter of the Congress of Racial Equality in June was billed as Taylor's second annual Town Hall concert. The pianist introduced four new pieces, two utilizing the full group, one performed without the horns, and one by the group without trumpeter Gale. Each piece was approximately 25 minutes long and was followed by a lengthy intermission.

The intermissions were a good idea, for they allowed the listener to collect his senses between the often furious onslaughts of the music.

There can be no question that hearing Taylor's music is a unique and often compelling experience. I know of no other contemporary music of such immense and concentrated energy or comparable density of texture. At times, it has the force of an erupting volcano, and it is impossible to withstand its almost elemental power.

Schifrin: Even when you are avoiding an attitude, you are having an attitude.

Hentoff: Evasion is an attitude, too.

Miss Lincoln: All art must be propaganda; all art must have an attitude; and all art must reflect the times you live in.

Roach: And be entertaining, to boot. It must give you something.



REX STEWART
Unique Voice Stilled

In the '60s, Stewart also developed a talent for writing which first had become apparent with a contribution to the 1946 *Esquire Jazz Book*. His witty and perceptive profiles of jazz greats past and present became a regular feature of *Down Beat*,

CHARLES LLOYD SET FOR
SOVIET JAZZ FESTIVAL

"QUOTET"

Theme:

Gabor Szabo's recent statement that "Jazz as we've known it is dead" (*DB*, Oct. 5, '67).

Solos:

WILLIS CONOVER: "Sorry, Gabor—I love you madly, but you yourself are helping to keep jazz alive. Friedrich Gulda has said that 'classical music is dead, but jazz is alive because it constantly grows.' With musicians such as Don Ellis and John Handy—and Gabor himself—bringing in rhythms and techniques from other cultures, jazz is very much alive."

ILLINOIS JACQUET: "Jazz isn't dead the way I know it. I think of Louis Armstrong, who started so much of this, and I ask myself, 'Is Louis healthy? Is he okay?' 'Cause if he's okay, jazz is alive."

BUDD JOHNSON: "Dead? Well in that case, why are we still here? It's still alive. Not only that, but it's getting more life from rock-and-roll, which has brought back the beat—and that's the main thing."

WOODY HERMAN: "Jazz never has been highly successful. It's had some rough scenes, and probably always will, but jazz isn't dead—certainly not the way I know it. Not as any of us know it. Jazz is too basic a part of Americana. It will never die—it had better not!"

TENORIST DEXTER GORDON RETURNS TO THE STATES

When Archie Shepp's dug his way out from that pile of thank-you letters, perhaps he'll have time to express his gratitude to us ofays, whose rather gracious gift of oppression made his music possible.

David Lahm
Indianapolis, Ind.

Stan Getz

SWEET RAIN—Verve 8693: *Litha*; *O Grande Amor*; *Sweet Rain*; *Con Alma*; *Windows*.

Personnel: Getz, tenor saxophone; Chick Corea, piano; Ron Carter, bass; Grady Tate, drums.

Rating: ★★★★★

Getz has come in for more than his share of put-downs in recent years, partly because of his personality, partly because of his financial success, partly because he's white. But make no mistake: Getz is one of the great jazz players when he really wants to be, which is certainly the case on this record.

1. Andrew Hill. *Flight 19*. (from *Point of Departure*, Blue Note).

(After about two minutes, Monk rises from his seat, starts wandering around the room and looking out the window. When it becomes clear he is not listening, the record is taken off.)

TM: The view here is great, and you have a crazy stereo system.

LF: Is that all you have to say about that record?

TM: About any record.

LF: I'll find a few things you'll want to say something about.

2. Art Pepper. *Rhythm-a-ning* (from *Gettin' Together*, Contemporary). Conte Candoli, trumpet; Pepper, alto saxophone; Wynton Kelly, piano; Paul Chambers, bass; Jimmie Cobb, drums.

TM: He added another note to the song. A note that's not supposed to be there. (*Sings*.) See what I mean?

LF: Did I hear you say the tempo was wrong?

TM: No, all tempos is right.

LF: How about the solos? Which of them did you like?

TM: It sounded like some slow solos speeded up, to me.

LF: How about the rhythm section?

TM: Well, I mean, the piece swings by itself. To keep up with the song, you have to swing.

LF: How many stars would you rate it?

TM: (*Indicating Mrs. Monk*): Ask her.

LF: It's your opinion I'm asking.

TM: You asked me for my opinion, I gave you my opinion.

LF: Okay, let's forget ratings.

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Many jazz enthusiasts (those who publish their views and those who do not) have been troubled by the new freedoms in jazz. The problems arise from two primary sources: first, too many listeners have a limited notion of musical form, and, second, a considerable number of jazz experimenters have failed to justify their departure from traditional jazz forms.

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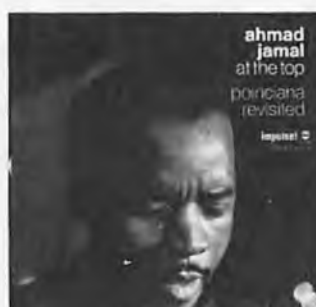
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A JOURNEY THROUGH MODERN JAZZ

THIS LITTLE TRIP through a key period in jazz comes to you courtesy of the *Down Beat* files; specifically, a department, *Jazz Off The Record*, conducted by William Russo and Lloyd Lifton, whose transcriptions set a high (and as yet rarely matched) standard for accuracy. (Transcribing improvised jazz solos ain't easy, chum.) The solos represent the period 1938-1949. Why stop there, you may ask. Well, after that, recorded solos (via LP) became longer and longer. We'll bring you some of those (as we already have), but historically, this seemed a good break-off point. The 1938 Eldridge solo can be found on Chu Berry's *Sittin' In* (Mainstream 6038). The Christian solo, with the 1939 Benny Goodman Sextet, is not available on LP. The 1945 *Groovin' High* is on the Dizzy Gillespie LP of the same name (Savoy 12020). The other Parker solo (1947) is presently a collector's item. Getz's 1949 solo is on Capitol DT-1554 (*Woody Herman Hits*), and the Miles is on Capitol's *Birth of the Cool* (DT-1974).

Roy Eldridge Solo on 'Body and Soul'

E B7 E Am (40)

E Am E (44)

Em7 A7 D Fdim. 7 (48)

Em7 A7 D7 Db7 C7 (52)

Fm E9 (56)

Eb Bb7 Gm7 Gbdim. 7 (60)

Half-time G7 Cm E9 Eb F#m7 B7 (64) E

Fm

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Charlie Christian Solo on Rose Room

Bb7 Eb7 Ab (4)

Db (8)

Db mi Ab F7 (12)

Bb7 Eb7 (16)

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Charlie Parker Solo On 'Groovin' High

Two-Bar Pickup to Solo



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Charlie Parker Solo On 'Relaxin' At Camarillo' *



Bm7 E7 A (12)

A A7 D Dm A A7 (16)

D9 A Bbdim.7 (20)

Bm7 E7 A Bm7 E7 (24) A

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Stan Getz' Solo On 'Early Autumn'

Pickup to Solo

G#mi7 C#7 F# Ab7

Abmi7 Db7 Gb (4)

F#mi B7 E C7

Ebmi7 Ab7 Dbmi7 Gb7 Bb7 E7 (8)

3 G7

Gb Dmi7 G7 Cmi7 F7 (16)

F#mi

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Miles Davis' Solo On 'Godchild'

PICK-UP TO SOLO

B \flat Cmi7 F7 Fmi7 B \flat 7 E \flat mi7 A \flat 7 (4)

Dmi7 Cmi7 F7 B \flat Cmi7 F7 (8)

B \flat Cmi7 F7 Fmi7 B \flat 7 E \flat mi7 A \flat 7 (12)

Dmi7 G7 Cmi7 F7 B \flat A7 (16)

D E \flat 7 Emi7 A7 D Gmi7 C7 (20)

F Gmi7 C7 Dmi7 D \flat mi7 Cmi7 F7 (24)

B \flat Cmi7 F7 Fmi7 B \flat 7 E \flat mi7 A \flat 7 (28)

Dmi7 G7 Cmi7 F7 B \flat (32)

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(Continued from page 6)

continue to feature people on our cover and within our feature section. We consider a musician's music more important than his eating or mating habits so our articles will continue to stress the musician's personality as it relates to his concept and performance of music. *Down Beat* also wants to inform its readers and offer them an opportunity to learn from its pages, so whenever possible our feature articles will include the musician's discography/bibliography and an example of his musical expression. Readers will also see in these pages more emphasis on education—jazz music education. We want our readers—and that includes students, educators, and professionals—to add to their knowledge and performance of music by something we have published. We want each issue of *Down Beat* to be used as well as read. We want to challenge our readers with new and exciting (and perhaps disturbing) music.

Down Beat is and will remain, among other things, a magazine of reasoned criticism. Our record reviews are standards against which musician and record companies (and other media) must contend. Not because our reviewers are infallible, but because they are honest and knowledgeable. We will never review works of art (records, live performances, etc.) by committee or by consensus. Our reviewers must have the ability and freedom to make an evaluative decision (the star system remains) with no limitation except space and editorial style. We will continue to expect our writers and critics to be professionals and have the continued passion to plumb for professional standards. Mistaken judgments we can live with; intellectual dishonesty cannot be suffered. We will strive to keep our criticism pragmatic and not esoteric. We want to offer considered opinions, not convoluted theories.


So that is pretty much how we will approach the future. What of the music and musicians we are likely to encounter?

We are preparing for only one certainty: that music will continue to be a mirror of our times. If we are now in the midst of revolution (or sharply accelerated evolution) then so too will our music be relevant to our aspirations and our actions. If today, or tomorrow, we see evidence of anarchy or nihilism, we will recognize it to be an angry, frustrated striking out against what some consider a repressive and non-responsive system. When a form or style of music mirrors that negation we will call it what it is. When some new (never really all new) music takes over the fancy of the mass public (fanned feverishly by Top 40 pitchmen), we will call that what it is. We want above all to remain good, responsible reporters.

It is obvious that technology will exert increasingly strong influence on the form and substance of future music. We don't mean just the increased use of electronic instruments and synthesizers. We also mean that new musical forms will inevitably match up with new cultural institutions. Our new technology is forcing a redefinition of what "work" is, and who is to be paid for "working" and how. As we change the classic definitions of "work" so will we change our understanding of what is "art". Coincidentally, the priorities of our life style will also shift as we strive to stay alive on a crowded globe.

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New York: Chico Hamilton's group subbed for Jimmy Smith at the Village Gate opposite Richard Pryor during the first weekend of the comedian's stay. Miles Davis' quintet was in for the second . . . Herbie Hancock's sextet did a week at the Village Vanguard followed by Roland Kirk's foursome . . . Roy Haynes took his Hip Ensemble into Count Basie's, while elsewhere on the uptown scene, Charles McPherson was at Minton's . . . Barry (Kid) Martyn's Ragtime Band made its New York debut with a Sunday afternoon concert at the Half Note for the N.Y. Hot Jazz Society. With the British trad drummer were Clive Wilson, trumpet; Frank Naundorf, trombone; Dick Deuthwaite, alto saxophone & clarinet; Jon Marks, piano; and Brian Turneck, bass . . . Marilyn Maye was at the Rainbow Grill until Felicia Sanders took over the booking originally slated for the incapacitated Morgana King . . . The groups of drummer Horace Arnold and reedman Robin Kenyatta appeared in concert at the Shakespeare Festival Theatre on West 4th Street on late May . . . Drummer Rashied Ali's quartet and trumpeter Clifford Thornton's New Art Ensemble played a benefit concert for the Legal Defense Funds of the New York Black Panther Party and the Philadelphia SDS Labor Committee at Columbia University's MacMillan Theatre . . . James Brown was given the Humanitarian Award for 1969 by the Music & Performing Lodge of B'nai B'rith in a dinner at the New York Hilton . . . Recent programs for Pastor John Gensel's *Jazz Vespers* at St. Peter's Church featured pianist Erroll Parker and Ian Mitchell's Rock Mass . . . Vocalist Ruth Brisbane concertized at Judson Hall, backed by Benny Powell, trombone; Harold Ousley, tenor saxophone; Jerry Patterson, guitar; Lloyd Mayers, piano; Gene Taylor, bass; and Al Harewood, drums . . . Rev. Gensel, who emceed the foregoing, also did the honors for trombonist Roswell Rudd's *Primordial Group's* Memorial Day concert at St. Peter's. With Rudd were Perry Robinson, clarinet; Roland Alexander, tenor saxophone; Charles Davis, soprano and baritone saxophones; Charlie Haden, bass; and Ran D.K., drums . . . Bongoist Skip Crumby and drummer Al Hicks, gave a concert for MUSE in May . . . *Jeremy*, a color film featuring flutist-painter Jeremy Steig, composer-conductor David Amram, blues guitarist Adrian Guillery, and music by Jeremy and the Satyrs, was shown on CBS-TV's *Camera Three* . . . Alto saxophonist Arnie Lawrence led *The Children of All Ages* for two nights at The Scene. The other "children" are Randy Brecker and Marvin Stamm, trumpets; Carline Ray, Fender bass; Hal Gaylor, bass; and George Brown, drums.

Los Angeles: Big bands left their mark on the Memorial Day weekend. Harry James, Count Basie, Don Ellis and Sammy Kaye (Sammy Kaye?) shared two nights at Disneyland, where holiday big band bashes have become as regular

as the Indy 500. While in the area, Basic managed to work two other appearances into his schedule: one night at the Factory (a members-only bistro in Beverly Hills); and two at the Whisky A-Go-Go, where the diet is usually decibel-shattering rock . . . A Basie alumnus, singer **Bill Henderson**, was the featured artist for **Ron Anthony's** latest jazz concert at the Smoke House in Encino. Backing Henderson was a quintet co-led by guitarist Anthony and pianist **Mike Melvoin**; with **Jay Migliore** on tenor and flute; **Chris Clark**, bass; **Al Cecchi**, drums . . . Final bar for a big band sideman: **Jack Mayhew**, saxophonist with **Paul Whiteman** and later **John Scott Trotter**. Mayhew was 61 . . . **Gerald Wilson** and his band opened a month-long stay at the Lighthouse. A gig like that for a 19-piece band is a precedent for the Hermosa Beach club. Wilson just came off the road, but not in the usual sense: he had been promoting his latest World-Pacific album, *California Soul*. The band will be at the Lighthouse through July 13 . . . **Stan Seckler's Pico-Rivera Stage Band** was featured at the Shrine Auditorium during the 70th convention of the P.T.A., and earned itself a standing ovation. The band will participate in its fifth Battle of The Bands at the Hollywood Bowl, June 27 . . . Interest in **Terry Gibbs' big band** has been on the upswing since its recent Pilgrimage Theater concert. Gibbs was somewhat concerned at the outset about presenting his "old and trusted book" to a predominantly young audience. But the reception was

most heartening. The charts of writers such as **Marty Paich**, **Manny Albam**, **Med Flory**, and in particular **Bill Holman**, sound remarkably fresh today. Personnel of Gibbs' band for the outdoor concert: **Conte Candoli**, **Ray Triscari**, **John Audino**, **Don Rader**, **Larry McGuire**, trumpets; **Frank Rosolino**, **Mike Barone**, **Bob Edmondson**, trombones; **Bill Perkins**, **Don Menza**, **Med Flory**, **Lou Ciotti**, **Bill Hood**, reeds; **Lou Levy** (subbing for **Frank Strazzeri**), piano; **Buddy Clark**, bass; **Larry Bunker**, drums. **Harvey Siders** emceed the concert. The night after the concert, Gibbs began a series of Monday gigs at the Mission Inn, in Mission Hills. The band was the same except that **Sweets Edison** subbed for **Candoli**; **Mike Price** and **Dick Forrest** replaced **Triscari** and **Rader**, and **Jay Migliori** subbed for **Ciotti**. **Rader** and **Ciotti** were working with **Les Brown's** band. Gibbs got a personal booking in Dallas at the Thieves Den for two and a half weeks and hopes to resume the Monday sessions when he returns . . . **Louis Bellson** was the featured composer and soloist at a recent concert of the San Fernando Valley Symphony Orchestra given at **Van Nuys Jr. High**. Ordinarily, the S.F. Valley Symphony under its music director, **Elmer Bernstein**, gives eight free concerts a year at **Reseda High School**. The work played was **Bellson's El Broho** . . . Bassist **Jeff Castleman** is fronting the trio backing **Sarah Vaughan** on her current tour. Others are **Frank Strazzeri**, piano, and **Dick Wilson**, drums . . . **Hank De**

Vega continues his jazz junkets aboard the "Mansion Belle," which sails around Los Angeles harbor. Latest group led by reed man **De Vega** included **Red Hollo-way**, tenor sax; **Bobby Hutcherson**, vibes; **Hampton Hawes**, piano; **Junie Booth**, bass; **Les Thompson**, harmonica; **Carl Lott**, drums (alternating with **Dong Sides** and **Billy Higgins**); **Kenny (Pancho) Hagood** and **Gene Terrell**, vocals; and **Chuck Niles** as host. **Johnny Mathis** was aboard, but only as a spectator . . . **Louis Jordan**, backed by a rhythm section played a brief engagement at **Bob Adler's 940 Club**. Instead of the usual **Tympani Five**, it was **Jordan** on alto sax and vocals; **John Houston**, piano; **Dave Allen**, Fender bass; **Clarence Houston** (John's brother), drums . . . **Kellie Greene** continues to function in all bags from shows to symphonies. Her first album for Dot has just been released. She worked **Harrah's** in Lake Tahoe for three weeks, then **Harrah's** in Reno for two weeks with a new group called **The Sugar Train**. She is also music director for the combo (five singers, five instrumentalists). She recently made her second appearance as soloist with the **Indianapolis Symphony Orchestra** as guest pianist for two concerts . . . The new syndicated talk/variety show, *Ludden's Gallery*, has a good sprinkling of jazzmen in its seven-piece house band. Music director **H. B. Barnum** has **Henry Cain** on organ; **Jackie Kelso** on reeds; **Bobby Haynes**, Fender bass; and **Chuck Flores**, drums. H.B. occasionally plays alto sax when he gets away from the key-



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board. Cain is no longer at the Parisian Room. His group has been replaced by Red Holloway, tenor, Art Hillery, organ; and Kenny Dixon, drums . . . A series of benefits are being staged for the Ash Grove, a local blues and folk citadel that recently lived up to its name and burned to the ground. Latest benefit, at Santa Monica Civic Auditorium, featured **Canned Heat**, **Lightnin' Hopkins**, and **Albert Collins** . . . The **Aquarians**, fronted by **Vladimir Vassiliev**, appeared on **Steve Allen's** show recently to plug their new **UNI** album. The record should make it on the strength of the personnel alone: **Joe Rocisano**, reeds; **Bobby Hutcherson** and **Lynn Blessing**, vibes; **Vassiliev**, piano; **Joe Pass**, guitar; **Al McKibbon** and **Stan Gilbert**, bass; **Carl Lott**, drums; and **Francisco Aguabella**, congas . . . The **Hong Kong Bar**, already stocking up for the winter, has booked **Arthur Prysock**, Oct. 22-Nov. 11; and **George Shearing**, Nov. 12-Dec. 2 . . . Taking less of a long distance look, **Morgana King** opens a two-week stand at the **Cocoanut Grove** July 1 . . . A new young singer named **Ca-Shears** played the **Masters Inn**, in Santa Monica, backed by **D'Vaughn Pershing**, piano; **Bob Badgley**, guitar; and **Eddie Williams**, drums . . . Two bands—something old, something new—were featured at the most recent meeting/session of the **New Orleans Jazz Club** of Southern California in Santa Ana. Personnel for the traditionalists included **West Grant**, trumpet; **Roger Jamison**, trombone; **Don Coing**, clarinet; leader **Doug Parker**, banjo; **Ron Ortman**, piano; **Ed Garland**, bass; **Gordon Evans**, drums. The newcomers,

the **John Finley All-Stars**, included: **Finley**, trumpet; **Jackie Coon**, mellophone; **Billy Wood**, clarinet; **Lee Countryman**, piano; **Bill Hadnott**, bass; **Chuck Minogue**, drums.

Philadelphia: Attorney **Charles Roisman**, known for years as the musicians' lawyer in Philadelphia, took his own life recently in his downtown studio apartment. He was a gourmet, photographer, and partygiver who built his life and law practice around his love for jazz and the people that played it. He had been a familiar figure around area jazz rooms for the past quarter of a century or longer, always wearing his Homburg hat and a flower in his lapel. His clients included **Dizzy Gillespie**, **Art Tatum**, **Shirley Scott**, **Stanley Turrentine**, **Nina Simone**, **Beryl Booker**, **Jimmy Oliver**, **Slam Stewart** and many, many others. His jam session parties frequently found the nation's top musicians happily playing and drinking the good home-made wine Charlie always managed to have on hand. . . . Vocalist **Evelyn Sims** and the **Jazz East Trio** appeared recently at **West Philly's** **Cosmopolitan Club**. She may soon be called to do a return performance on local TV. . . . Bassoonist **Dan Jones** and vibesman **Bill Lewis** were scheduled for an **Ethical Society** concert. They may soon resume their Sunday sessions at Jones' studio . . . Tenor saxophonist **Al Steele** returned to this city recently after more than a year at the **Host Farm** resort hotel in **Lancaster, Pa.** with the **Nick Wayne Trio**. Wayne appeared in concert with **Art Van Damme** at the **University of Pennsylvania Museum**

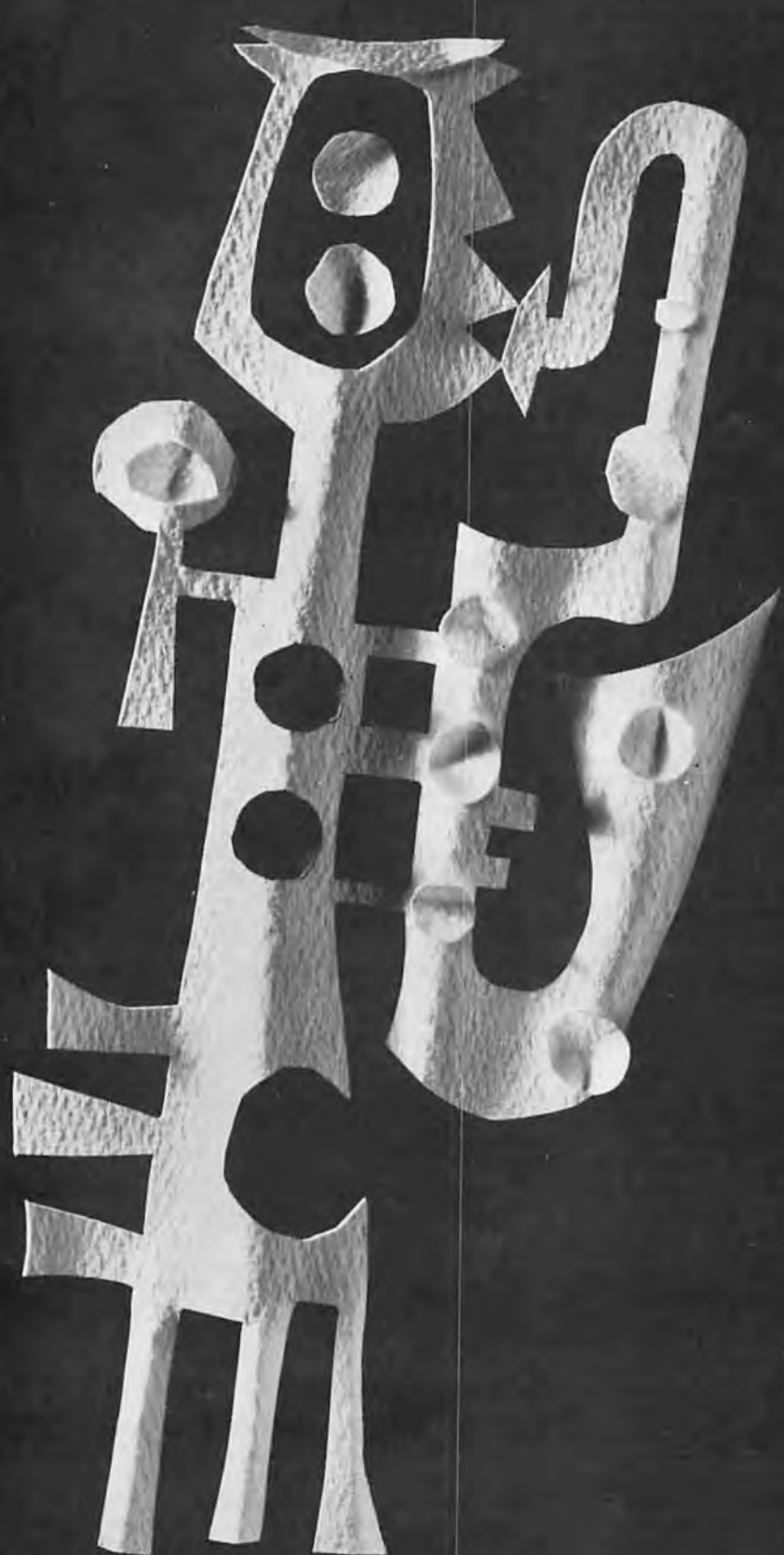
Auditorium Sunday May 18 for the **Philadelphia Accordion Orchestra**. . . . **Muddy Waters' Blues Band** and **Grady Tate** were among those on a recent **Matt Robinson Blackbook** TV program on Channel 6. . . . **Jimmy Witherspoon** sang at the **Aqua Jazz Lounge** in **West Philly**, backed by the **Ameen Nuraldeen Quartet**, featuring **Lex Humphries** on drums. **Freddie Hubbard** was slated to follow. . . . Pianist **Jimmy Golden** and bassman **Skip Johnson** seem to have found a home at the **Crystal Lounge** in **Reading, Pa.** . . . Little 7-year old **John Lynch Jr.**, son of **Johnny Lynch**, the trumpeter-handleader from **Atlantic City's Club Harlem**, passed away recently after a long illness. . . . Guitarist **Pat Martino** was featured with the **Gene Ludwig Trio** at **Pearls Celebrity** in **Lawnside, N.J.** . . . Little **Jimmy Scott** was held over at the **Postal Card Musical Lounge** on **South Street**. . . . The **Visitors** played a two-week engagement in **Baltimore** and are slated for a **Canadian tour**.

New Orleans: **Jazzfest 1969** pre-festival activities picked up speed with a press party at the **Falstaff Roof**; Among the musicians attending the luncheon-jam session were **Armand Hug**, **Ronnie Kole**, **Willie Tee**, **Richard Payne**, **Chuck Berlin**, and **Dickie Taylor**. The **Downtowner** on **Bourbon Street** was scheduled to bring in **Bobby Hackett** during **Jazzfest** week, backed by a local group of pianist **Fred Nesbitt**, bassist **Phil Darois**, and drummer **Fred Staehle**. Meanwhile, Mayor **Victor Schiro's** plan for a film festival in connection with the **1970 Jazzfest** went into gear with an organizational committee

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... Trumpeter **Sam Alcorn** is leading a modern combo on weekends at Jory's lounge ... Trumpeter **Thomas Jefferson**'s combo left the Paddock on Bourbon Street and was replaced by a revivalist group led by trombonist **Nicky Gagliano**. The Gagliano group was the combo that played frequently at **Pete Fountain's** during the clarinetist's road engagements, a spot to be filled by the **Last Straws** on Fountain's next tour ... Clarinetist **Louis Cottrell** appeared on the *NBC Today* show with a trio of New Orleans veterans ... Saxophonist **Jimmy Nuzzo**, remembered for his appearance at the Dream Room on Bourbon Street a decade ago, played the suburban Black Knight lounge recently ... **Al Hirt** is scheduling an impressive roster of performers at his club, including **Hugh Masakela**, the **Dukes of Dixieland**, **Ramsey Lewis**, and **Fats Domino**.

Cleveland: Tenor saxophonist **Joe Alexander**, who underwent open heart surgery in April, is now at home and reportedly recovering rapidly. Several benefits have been held for him in Cleveland ... **Sonny Stitt's** trio was booked for a week in April at the plush Sir Rah's House on Lee Road. His stay was such a success that he was held over for an additional week. Stitt was very ably accompanied by **Robert Pierce**, organ, and **Billy James**, drums ... Jazz is featured Thursday, Friday, and Saturday nights at the Left Hand Jazz Room on Woodhill Road. House group is the **Eddie Baccus Trio**, featuring Baccus on organ; **Ernie Krivda**, tenor sax, and **Gary Jenkins**, drums. An additional group appears at the Saturday night sessions which last until 6 a.m. The May 17 session was a benefit for Joe Alexander. The Stitt trio appeared at that session. The extra group at the May 24 session was the **East Jazz Quintet**: **Kenny Davis**, trumpet; **Sam Person**, alto sax; **Dewey Jefferies**, piano; **Cevera Jefferies**, bass, and **Raymond Ferris**, drums ... The Casino Royale on Carnegie hosts a jazz workshop (jam session) on Sundays at four. Musical director is pianist **Spencer Thompson**. Frequently featured is a young (ages 15 to 19) jazz quintet known as the **Regents Limited** ... On May 25, the **Case-Western Reserve University Lab Band** under the direction of **Robert Curnow** presented a free concert at Strosacker auditorium on the Case campus. The concert consisted mainly of Kenton-Neophonic works ... Suburban Mazeol-lo's features the **Len Orcino** trio on weekends. On several Saturdays in May, W.C.U.Y. jazz disk jockey **Joannie Lane** sang with the group ... Vocalist **June Valentine** is appearing weekends with the **Wensel Parker Quintet** at the Jamaica Breeze on St. Clair at 109. Featured with tenor saxophonist Parker are **Ishmael Ali**, trumpet; **Billy Arter**, organ; **Don Banks**, guitar, and **Val Kent**, drums ... It's Dixieland Thursday, Friday, and Saturday at Pickle Bill's and Fagan's Beacon House, both on West 11 Street. The **Bourbon Street Bums** are in their fifth year at Fagan's ... The **Jonah Jones Quartet** was a recent attraction at the Theatrical in downtown Cleveland. Jones was followed

by **Dave Atkins** on June 16 for two weeks ... **Dizzy Gillespie** was at Akron's Tanguers for a week starting June 6 ... An addition to the Jazz Radio listing (*DB* May 1) is this correspondent's own **W.Z.A.K.** (93.1 FM) *Jazz Club*; Saturday morning, 1 to 3, and Sunday morning, midnight to 3.

Baltimore: The last time **Dexter Gordon** was in town was in 1944 with the legendary **Billy Eckstine** Band. Twenty-five years later, he finally made it back to play at a Left Bank Jazz Society concert May 4. Backing the consistently strong Gordon during an afternoon of standards and originals were pianist **Bobby Timmons**, bassist **Vic Gaskin**, and drummer **Percy Brice**. Prior to the concert, Gordon played for about an hour at the Maryland State Penitentiary, which has had its own Left Bank Jazz Society #954 since January of this year. (The penitentiary is located at 954 Forrest Street.) The club has regular meetings and concerts; the president is **Douglas X. Farmer**. **Roland Kirk** played for the LBJs May 11. ... **Aretha Franklin** appeared at the University of Maryland's Cole Field House May 10. ... Local altoist **Jackie Blake**, tenor saxophonist **Arthur Lamb**, pianist **Freddie Thaxton**, bassist **Stewart Baxter** and drummer **Herbie Griffin** played a concert in early May at the Theater "U".

Denver: On May 23, **Count Basie** and his band played a concert date at the Denver Theatre Auditorium. ... The **Bill Evans** Trio spent two weeks in May playing to packed houses at Ray Iverson's Senate Lounge. Bill told a reporter that Denver audiences were "embarrassingly responsive". ... The **Woody Herman** band played a one-nighter in Colorado Springs at the Merry Go Round. ... Guitarist **Johnny Smith** performed in concert before home town fans in Colorado Springs, backed by pianist **Neil Bridge** and his trio. Johnny and the trio appear Saturday nights at Shaner's in Denver. ... The **Stew Jackson** 17-piece band plays weekends at the Showcase Lounge, moving on at 2 a.m. to Le Big Band. ... On May 25, the **Metropolitan State College Jazz Band** performed in concert under the direction of **Ralph Strouf**. Featured were arrangements by **Sian Kenton**. ... Organist **Don Lewis** was soloist with the Denver Symphony Orchestra in the world premiere of *Pilgrim's Progress*, a "jazz-rock-soul suite". ... Clarinetist **Peanuts Hucko** and vibist **Red Norvo** joined the **World's Greatest Jazz Band** for a successful performance at the Denver Arena. Hucko and Norvo play nightly at Peanuts Hucko's Navarre.

London: **Dexter Gordon** was prohibited from entering Britain by immigration authorities when he arrived to make an unscheduled appearance with a well-known avant garde trio in May. The concert went ahead with the trio alone ... **Ella Fitzgerald**, who opened a short tour at London's Royal Festival Hall May 17, was scheduled to also work with **Ronnie Scott** and the band. At Scott's Soho nightclub,

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vocalist Cleo Laine and husband John Dankworth were followed by guitarist Barney Kessel, accompanied by bassist Jeff Clyne and drummer Tony Oxley, who shared the bill with vocalist Jon Hendricks until May 24, and with classical guitarist John Williams for another week. Kenny Burrell then took a quartet into the club for two weeks, followed by Maynard Ferguson's big band . . . Bassist-composer Graham Collier premiered his *London Cryes* with his sextet at the Camden Arts Festival May 14. Collier, who will be running a Jazz Workshop, is one of the participants in the two day long London Jazz Convention, May 31-June 1 . . . Pianist Mike Westbrook premiered his *Metropolis* May 18 at London's Mermaid Theatre, performed by his Concert Band. Westbrook wrote this extended work under a grant from the Arts Council, which has at long last been persuaded of the artistic merits of jazz. The latest recipient of a grant from the Arts Council is another pianist-composer, Keith Tippett, whose work will be premiered at this year's Barry Summer School in Wales . . . Guitarist-bluesman Lowell Fulson opened a tour at the Country Club, Kirk Levington, May 9, and Howlin' Wolf was set to follow him the next week. Both bluesmen were in Britain through May . . . John Lee Hooker was set for a June tour . . . The Alan Skidmore Quintet represented Britain as the BBC entry in the 1969 Montreux Jazz Festival, June 18-22 . . . Duke Ellington's 70th was suitably honoured by BBC with both radio and TV tributes, interviews and new interpretations of the Ducal works.

Toronto: Duke Ellington conducted his orchestra and the Toronto Symphony in performances of *Harlem* and *The Golden Broom and Green Apple* at the final concert in the Jazz at the Symphony series . . . In town for a two week date at the Town and Country was violinist Joe Venuti, accompanied by pianist Lou Stein, bassist Johnny Guiffreda, and drummer Buzzy Drootin . . . Charlie Shavers was at the Town with Norm Amadio's Trio, and the Gary Burton Quartet appeared at the Colonial . . . Dozens of U.S. and Canadian performers appeared in a benefit concert for Lonnie Johnson, injured in a recent auto accident. Rudy Powell, Benny Morton, and George Reed, who were scheduled to open with the Saints and Sinners in Cleveland, travelled via Toronto to play in a band that included another American star, pianist Sir Charles Thompson, who has been appearing at the King Edward Hotel since January. Scotsmen Jim McHarg and Malcolm Higgins also played in the same band. Another U.S. headliner at the benefit was John Lee Hooker, in town for a Riverboat date. Other performers who entertained during the four-concert were Ian and Sylvia, Hagood Hardy and The Montage, Salome Bey, Henry Cuesta, Olive Brown, Judi Drake, Jim Galloway and the Metro Stompers, Sonny Greenwich, Ian Bargh, Stan Thomas, Connie Maynard, Sonny and Peter . . . A few days later, BMI Canada honored Johnson with a special award noting his outstand-



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Norway: All the members of the pop-jazz group Bent Solves but one were killed in a plane crash on their way to a job in Sweden, where they were also to make their first LP. The dead were vocalist Vigdis Mostad, 22; trumpeter Kaare Furuholman, 29; pianist Geir Schuman and drummer Svein Thorso, both 23, and bassist Bjorn Solstad, 20. The sole survivor is tenorist Michael Flagstad, who was driving to Sweden with the band's equipment. He is a nephew of Kirsten Flagstad. Thorso and Schuman were both promising jazz musicians, and Miss Mostad, a beautiful, talented girl, had made some pop records on her own . . . This year's Molde Festival will take place July 26-Aug. 3, with classical music, ballet, poetry, and of course jazz. The Harold Land-Bobby Hutcherson Quintet has been booked, and singer Jeanne Lee will appear with German vibist Gunter Hampel. Also scheduled is a 13-piece swing band from Sweden . . . The annual Kongsberg Jazz Festival, usually held in June, has been postponed until late summer . . . Teddy Wilson did a one-nighter at the Key Club in Oslo and also appeared on TV . . . George Russell has had tremendous success with his new sextet at the student city jazz club in Sogn, near Oslo, and with a concert at a local art center. German trumpeter Manfred Schoof was flown in as a last-minute sub for regular member Bert Lofgren when he was taken ill, and fit the group very well. Others are tenorist Jan Garbarek; guitarist Terje Rypdal (a real discovery); bassist Red Mitchell, and drummer Jon Christensen. Russell's latest LP, recorded in Sweden, combines a pre-recorded organ track by the leader with music by the sextet in a composition called *Electronic Sonata for Soul Loved by Nature*, No. 1. Sonata No. 2 was presented at the concert here. Russell, who recently received an award from the U.S. National Endowment for the Arts, also has been given a Guggenheim grant of \$8,000 . . . Garbarek, Rypdal, and Christensen, joined by bassist Arild Anderson, constitute the new Garbarek quartet, which made a successful concert tour of northern Norway, where there is a great deal of jazz interest . . . Karin Krog postponed her trip to California due to TV and other commitments . . . The Frode Thingnaes Sextet represented Norway at the Montreux Jazz Festival, with the leader on trombone; Erik Andersen, alto sax; Helge Hurum, baritone sax and flute; Terje Bjorklund, piano; Tore Nordlie, bass, and Svein Christiansen, drums . . . A jazz club was opened in Drammen, one hour from Oslo . . . Champion Jack Dupree, who has visited here twice before, in 1964 and 1966, appeared at the Club 7 in Oslo and on radio and TV . . . Spike Wells, 23-year old English drummer with Tubby Hayes, married Wivi-Ann Hultin in Oslo June 4. Miss Hultin is the daughter of this correspondent. She went to London to study jazz ballet, but turned to studying Wells . . . Norway's Arne Johnsrud won the European Jazz Competition (a quiz) in Brussels in May.

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