

himself. There are moments during this set when the audience is so still it is hard to believe this was 'cut on a foggy night, outdoors, with some 10,000 persons in attendance.

I doubt that you are likely to hear a more moving version of *The Lord's Prayer* than the one on this set. It was powerful that night at Newport, and it retains that power on the LP.

Of all of the volumes recorded at Newport in recent years, this is the one that stands head and shoulders above the rest. (D.C.)

### Jonah Jones

**SWINGIN' AT THE CINEMA**—Capitol T1083; *True Love; Tammy; A Gal In Calico; Around The World; Love Is A Many-Splendored Thing; Colonel Bogey March; An Affair To Remember; Secret Love; Three Coins in the Fountain; Fascination; All the Way; Lullaby of Broadway.*

Personnel: Jones, trumpet and vocals; Hank Jones, piano; John Brown, bass; Harold Austin, drums.

Rating: ★★

Admittedly a gimmick record, this latest Jones pitch at the money league is more a tribute to his considerable versatility and awesome courage than to his prowess as an excellent jazz trumpet man.

Why courage? Well, anyone who thinks it simple to swing such masterworks as the *Colonel Bogey March* or *True Love* should try it. It's difficult enough to play such musical pap with anything approaching jazz feeling, but the task of improvising jazz on the melodies approaches the impossible. Yet, Jonah does just that, and if his efforts show some strain at times it certainly is not that he's not trying.

Withal, the trumpeter rides on top of the excellent rhythm section to blow very good muted and open horn on the lot of them. *Secret Love* is one of his better efforts and, as he finishes the take with a muted bravura flourish, one is moved to applaud heartily. He sings slightly grated lyrics on a too-fast *Gal* and, to his own over-dubbed obbligato, *Coins*.

The back liner dubs Jonah "... the trumpet man with the catchiest sound of all..." and ain't it the truth. (J.A.T.)

### Abbey Lincoln

**IT'S MAGIC**—Riverside 12-277; *I Am In Love; It's Magic; Just for Me; An Occasional Man; Ain't Nobody's Business; Out of the Past; Music, Maestro, Please; Exactly Like You; Love; Little Niles.*

Personnel: Miss Lincoln, vocals; Tracks 3, 4, and 7—Kenny Dorham, trumpet; Curtis Fuller, trombone; Benny Golson, tenor; Jerome Richardson, flute and baritone; Wynton Kelly, piano; Paul Chambers, bass; Philly Joe Jones, drums. Tracks 1 and 9—Art Farmer replaces Dorham; Sahib Shihab replaces Richardson; Sam Jones replaces Chambers. Tracks 5 and 8—Dorham, Golson, Kelly, Chambers, and Jones. Tracks 2, 6, and 10—Farmer, Golson, Kelly, Jones, and Jones.

Rating: ★

'Round and 'round she goes and where she stops nobody knows.

Miss Lincoln is an attractive woman. Her singing is quite poor. She sings irritatingly out of tune. She owns a voice of limited range, power, and dramatic impact. Her approach is ploddingly studied and her sense of rhythm often disagrees with that of the rhythm section. When her tone isn't monotonous, it's often quite strident.

The jazzmen used here are not effective

encouragement or inspiration for Miss Lincoln. Benny Golson's arrangements are not among his best. As a result, this is a rather hideous episode.

"Tonal qualities and phrasing and a remarkably swinging beat are all important parts of her style," annotator Orrin Keepnews says in his liner notes.

I hear none of these.

The unfortunate aspect of issuing LPs like this one is that they serve simply to clog an already overflowing market. Genuinely talented singers (like Johnny Hartman, for example) can't record successfully, but record companies seem eager to waste their facilities and funds on farces like this.

All I ask is that ability be made the criterion for cutting a vocal LP. (D.G.)

### Warne Marsh

**WARNE MARSH**—Atlantic 1291; *Too Close For Comfort; Yardbird Suite; It's All Right With Me; My Melancholy Baby; Just Squeeze Me; Excerpt.*

Personnel: Marsh, tenor; Paul Chambers, bass; Ronnie Ball, piano (Tracks 1, 3); Philly Joe Jones (Tracks 1, 3) or Paul Motian (Tracks 2, 4, 5, 6), drums.

Rating: ★★½

To be sure I wasn't being misled by Paul Chambers' and Philly Joe's fine musical energy, I played Tristano's *Marionette* again. There, and here on *Comfort* and *It's All Right*, Marsh approaches a balance between coolness and liveliness which Getz has, in his different way, achieved. Admitting that such reactions can be highly subjective, I think the other tracks here sometimes come close to ambling reticence or



Atlantic thanks the readers of *Down Beat* for voting for

**THE MODERN JAZZ QUARTET • 1st Place • Combos**

**MILT JACKSON • 1st Place • Vibes**

**RAY CHARLES • 1st Place • Rhythm & Blues**

**JOHN LEWIS • 2nd Place • Composers**

**JIMMY GIUFFRE • 2nd Place • Clarinets**

Atlantic will send a free LP to the writers of the five best letters on the topic "What is the difference between Rhythm & Blues and Jazz?"

Watch for important new releases

JAZZ BEGINS: Funeral & Parade Music by  
THE YOUNG TUXEDO BRASS BAND of New Orleans

ATLANTIC LP • 1297

**ATLANTIC RECORDS**

157 WEST 57th STREET • NEW YORK 19, N. Y.

January 8, 1959 • 31

WORLD  
PACIFIC  
RECORDS

NEW BOTTLE OLD WINE

## GIL EVANS ORCHESTRA!

A unique orchestral tour through eight of the greatest jazz compositions of all time—arranged and conducted by the remarkable GIL EVANS.

Featuring "CANNONBALL" ADERLY, Sr. Louis Blues, King Porter Stomp, Willow Tree, Struttin' With Some Barbeque, Lester Leaps In, Round AB at Midnight, Monteco, Bird feathers.

WP-1248

WORLD PACIFIC RECORDS



Man, you'll go best  
on a **Besson**  
World's finest brasses.

JOIN UNIVERSAL RECORD MART CLUB

SAVE MONEY on Long Playing RECORDS

Send for Free Catalogue & price List

UNIVERSAL RECORD MART

Dept. DB, P.O. Box 34, Colonial Park Station  
New York 39, N. Y.

eneration. Certainly his work on Charlie Parker's *Yardbird* dramatizes the rhythmic problems of this branch of "cool" playing: imposing an occasional foray into a more bopish rhythmic territory on a basically quarter-note rhythmic conception is not always successful. And although *Melancholy Baby* opens very well, Marsh's return after Chamber's solo sounds almost like a retreat—melodically, rhythmically, and emotionally veiled.

Perhaps on the whole, and despite what Philly Joe seems to have induced, Marsh chose his company badly. His setting on the Tristano Capitols was nearly ideal; but his style was less personal then. Now that it is more personal it seems less assured. But it needs the right setting still.

And by assured, I don't mean hard, aggressive, hostile, or any of those descriptions that are now being spuriously thrown around, with disgruntled inflections, by musicians of the cool style. Prez, Getz, Pepper, Desmond, can walk their own way with their own assurance; fashions and styles don't make art. *Excerpt* seems to show that Marsh could, too. (M.W.)

### Gerry Mulligan

THE JAZZ COMBO (FROM I WANT TO LIVE)—United Artists UAL-4006: *Black Nighttown*; *Theme From I Want to Live*; *Night Watch*; *Frisco Club*; *Barbara's Theme*; *Life's a Funny Thing*.

Personnel: Mulligan, baritone; Art Farmer, trumpet; Frank Rosolino, trombone; Bud Shank, alto and flute; Pete Jolly, piano; Red Mitchell, bass; Shelly Manne, drums.

Rating: ★ ★ ★ ★

The United Artists film, *I Want to Live*, represents one of the few examples of the intelligent use of jazz in films in our time, thanks to the work of composer Johnny Mandel. This LP contains the combo soundtrack material from the film.

The scores, according to Mandel, are intentionally conventional, to become parts of scenes in the film in which the music is injected into live action, as opposed to the entire underscore, which often is quite moody in nature. The use of the jazz combo sound contrasts with the big band intensity of the overall score.

The content of the combo tracks consists of basic themes and source music from the entire score, but is treated differently from the large band versions.

The performances throughout are excellent. The solos are of a uniformly high quality. Mulligan and Farmer are outstanding, but all the members of the group play in inspired fashion. The rhythm section is superb.

From the ominous *Theme* to the bopish *Frisco* to the eerie *Barbara's*, the solo work is impressive. Only the lack of thematic strength, an intentional deemphasis, hampers the complete success of this LP. Today, however, many non-film LPs possess that flaw. As a blowing session, this surpasses most of its type produced today. (D.G.)

### Music Of New Orleans

THE MUSIC OF NEW ORLEANS (Music of the Dance Halls)—Folkways 2463: *Big Mamou*; *Road of Sunshine*; *Anytime*; *Married Man Blues*; *Careless Love*; *Shake It and Break It*; *Nellie Gray*; *Blues*; *Gettysburg March*; *Jimmy's Blues*; *Corrine Corina*; *In the Groove*.

Personnel: Track 1—Deedee Pierce, trumpet; Billie Pierce, piano; Harrison Brazlee, trombone; Albert Jiles, drums. Track 2—Charlie Love, trum-

pet; Israel Gorman, clarinet; Joe Avery, trombone; Louis Gallenud, piano; Sam Charters, banjo; Jiles, drums. Track 3—Kid Thomas, trumpet; Louis Nelson, trombone; Ruben Roddy, alto; Joe James, piano; Burke Stevenson, bass; Sammy Penn, drums. Tracks 4, 5—B. Pierce, piano, vocals; D. Pierce, trumpet. Track 6—B. Pierce, piano, vocal; Lawrence Tocca, trumpet; Brazlee, trombone; Emile Barnes, clarinet; Albert Glenny, bass; Josiah Frazier, drums. Tracks 7, 8—Love, cornet; Barnes, clarinet; Billy Huntington, banjo; Glenny, bass; Jiles, drums. Tracks 9-12—Jimmy (Kid) Clayton, trumpet, vocals; Avery, trombone; Albert Burbank, clarinet; George Guesnon, banjo, vocal; Emma Barret, piano; Sylvester Handy, bass; Alec Bigard, drums.

Rating: ★ ★ ★ ½

This material, much of it valuable, was recorded in New Orleans, during the 1951-58 period, by Samuel Charters. The liner notes booklet by him is a detailed, yet fascinating, account of the music and its history. The material itself was recorded on location. The sound quality is not up to stereo quality, but listeners with matched ears should be able to appreciate it.

Essentially, this is an attempt to document the remnants of the dance hall music of New Orleans. Three tracks were recorded (in 1954) at New Orleans dance halls: *Mamou* at the Luthjen's; *Road of Sunshine* at the Happy Landings, and *Anytime* (yes, the same one Eddie Fisher confronted) at the Moulin Rouge.

The remaining tracks include performances by the Pierces (a husband-wife team inhabiting the blues realm for more than 30 years); *Shake It*, by a group of inspired musicians performing in jazz tradition; *Nellie Gray* and *Blues*, by a group of men performing in a pre-World War I style (Love began playing in 1900, Barnes in 1910), and four tracks by a group of New Orleans contemporaries playing a form that envelops the brass band, dance hall, swing band, and blues traditions.

There is not sufficient space to analyze all the performances. They vary in quality, as performances in such an anthology generally do, from quite primitive sounds to the more precisely executed sounds of the Clayton group.

Probably the best comment on the perpetuation of this facet of jazz is in the liner notes, concerning the Love-Barnes group: "Of the five men in this group only one, Albert Jiles, the drummer, is still playing. Love has had a stroke and will probably never play again. Glenny and Barnes are both in retirement, and Glenny has sold his bass. Billy Huntington is no longer interested in traditional music."

Those who do not share Huntington's view will find this LP of value, as an important document in the jazz archives. Folkways, once again, deserves credit for issuing this kind of material in the face of the record company power struggle. (D.G.)

### Marty Paich

MARTY PAICH—Cadence 3010: *From New Orleans*; *Walkin' on Home*; *Black Rose*; *Tommy's Tune*; *New Soft Shoe*; *What's New?*; *Easy Listnin'*; *Martini Time*; *Nice and Easy*.

Personnel: (Small group) Marty Paich, piano, arranger; Jack Sheldon, trumpet; Herb Geller, alto; Bob Enevoldsen, tenor, valve trombone; Bob Cooper, tenor; Marty Berman, baritone, bass sax; Buddy Clark, bass; Mel Lewis, drums. Brass section: Pete Candoli, Buddy Childers, Frank Beach, trumpets; Ray Sims, Dick Nash, trombones; Vince De Rosa, French horn.

Rating: ★ ★ ★

Released some time before Bob Cooper's *Jazz Rolls Royce* Lighthouse album (Down