

**Jimmy Smith:** "Plays Fats Waller," with Quentin Warren and Donald Bailey (Blue Note).  
**Sonny Stitt:** "Low Flame," with Paul Weeden, Don Patterson and Billy James (Jazzland).  
**Buddy Tate:** "Groovin' with Buddy Tate" (Swingville).  
**Billy Taylor:** "Impromptu" (Mercury).  
**Joe Turner:** "Jumpin' the Blues," with Pete Johnson and ensembles—reissues of 12 West Coast recordings of 1948-49 (Arhoolie, mono only).  
**Clark Terry:** "Plays the Jazz Version of 'All American'" (Moodsville).  
**Eddie "Cleanhead" Vinson:** "Back Door Blues," with Cannonball Adderley and others (Riverside).  
**Ben Webster and Sweets Edison:** "One Together" (Columbia).  
**Ben Webster and Jimmy Witherspoon:** "Roots" (Reprise).  
**Cootie Williams:** "The Solid Trumpet of Cootie Williams" (Moodsville).  
**Sol Yaged:** "Jazz at the Metropole," with Coleman Hawkins, Benny Morton, others (Philips).

### Mait Edey

**Ray Charles:** "The Genius Sings the Blues" (Atlantic).  
**Terry Edwards and Howard McGhee:** "Together Again," with Phineas Newborn, Ray Brown and Ed Thigpen (Contemporary).  
**Stan Getz and Eddie Sauter:** "Focus." Getz, tenor; Roy Haynes, drums, and 18 strings conducted by Hershy Kay (Verve).  
**Dizzy Gillespie:** "An Electrifying Evening with the Dizzy Gillespie Quintet," featuring Lalo Schiffrin among others (Verve).  
**The Elmo Hope Quintet and the Jazz Messengers** (Pacific Jazz).  
**Claude Hopkins:** "Let's Jam" (Swingville).  
**Gary McFarland:** "How to Succeed in Business without Really Trying" (Verve).  
**Martial Solal:** Piano, with Guy Pedersen, bass, and Daniel Humair, drums (Capitol).

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Vaughn Meader—"virtuoso performance."

## "Mr. President" vs "The First Family"

**T**WO views of the White House and its occupants which are newly available on disks pose such interesting contrasts in modes and manners of dealing with that august subject that comparison can hardly be resisted. One is the Lindsay-Crouse-Berlin musical "Mr. President" (Columbia stereo KOS 2270, \$6.98, mono KOL 5870, \$5.98), long publicized and so skilfully presold that it could run a year without another ticket being purchased. The other is the Vaughn Meader-George Foster-Bob Booker-Earle Doud lampoon "The First Family" (Cadence stereo CLP 25060, \$4.98 mono CLP 3060 \$3.98), of which nothing was known a month ago but which promises to decorate more Christmas trees this year than tinsel.

By a strange inversion of values, the Lindsay-Crouse-Berlin treatment, based on delicacy, tact and lack of readily identifiable characteristics of any one individual, makes the President seem rather a fool and the White House a kind of empty honor. On the other hand, the Meader darts and shafts at the foibles and fantasies of the First Family leave one with the feeling that it is a pretty splendid system that can indulge such laughter at its own expense, and a family unit of unmistakable community which can support the far from unfriendly, however pitiless, satiric treatment.

It's no accident of course. Lindsay-Crouse-Berlin have, among them, something like two hundred years, whereas Meader and his associates are as contemporary as space craft. The "Let's not offend anyone" attitude that dominates "Mr. President" may be the way the White House looks to some senior citizens, but it makes a glorified song and dance team of Robert Ryan and Nanette Fabray, who are its protagonists-without-party. The yearning for yesteryear proclaimed in "Let's Go Back to the Waltz" is disclaimed in a later roll of the theatrical dice to give the piece a "present" premise in "The Washington Twist," but the total mood can never be reclaimed from Berlin's involvement with a long musical past. He has done too much good work of his own level for anything to mar that record: but I cannot hear anything in "Mr. President" which falls outside his own formulae or those of others. He

has, himself, said that there are seven basic musical patterns which he has been varying all these years; but did he intend, too, to remind us of "all alone" and "telephone," "The girl that I marry" and "The host with the most" in his lyrics? So far as the record is evidence, "Mr. President" is a musically weak, lyrically passé affair, however well performed under the musical direction of Jay Blackton.

By contrast, the "laugh and let laugh" attitude proclaimed by Meader and company in "The First Family" sounds a freshly contemporary note in which affection can be mingled with insight, and the mockery of a manner is no indictment of the validity of that manner to its owner. For in addition to being a marvelous mimic, Meader is the beneficiary of some astutely observed material by George Foster (in collaboration with Booker and Doud). Grouped into nearly a score of sequences which deal with both the personal and the political aspects of the First Family's life, it gives range and scope to Meader's virtuoso performance by introducing other apt mimics of the Jackie voice, the Bobby voice, and sundry others peripheral to them. They have even invented some new Caroline jokes, which is a test of originality second, hardly, to any other.

**T**HOUGH no useful purpose would be served by separating the written effects from the spoken, it is almost impossible to avoid allusion to the one called "But Votel" in which a spokesman is heard exhorting the public to vote, not to sacrifice the franchise or forgo the greatest privilege of democracy but, "vote for the Kennedy of your choice!": or to the press-conference question "When will we send a man to the moon?" and the answer "Whenever Senator Goldwater is ready to go": or at the announcement of the guest list for a White House dinner party—"Mr. Leonard Bernstein, Dr. Albert Schweitzer, Mr. Pablo Casals"... his slightly exasperated comment "Why must it always be *your* friends?"

If one had only "Mr. President" to go on this season, the vitality of the office it glorifies would seem at a low ebb indeed. Thankfully, as Meader demonstrates, it still has vigah. . . .

—I.K.

# RECORDINGS REPORTS: JAZZ LPs

TITLE, PERSONNEL, DATA	REPORT
Benny Carter: "BBB & Co." Carter, alto saxophone and trumpet; Shorty Sherock, trumpet; Ben Webster, tenor saxophone; Barney Bigard, clarinet; Jimmy Rowles, piano; Dave Barbours, guitar; Leroy Vinne-gar, bass; Mel Lewis, drums. Swingville 2032, mono and stereo, \$4.98.	This welcome reunion of mature and stylistically compatible talents brings luster to that little-honored tag, "West Coast." All eight musicians are resident Californians, Sherock and Barbours hav-ing seldom been present on dates of this kind in recent years. It is particularly gratifying to find Barney Bigard in a non-Dixieland context again, one where his liquid tone and highly individual phraseology can be heard to really good advantage. Benny Carter plays trumpet at the beginning of "When Lights Are Low," but is on alto elsewhere. Jimmy Rowles distinguishes himself in each performance with tasteful and imaginative contributions, and Ben Webster, as is his wont, plays with more swing and feeling than anyone else. The numbers and sketches, by Carter and supervisor Leonard Feather, were like the tempos, just right for the occasion.
Harry "Sweets" Edison and Eddie "Lock-jaw" Davis: "Jawbreakers." Edison, trumpet; Davis, tenor saxophone; Hugh Lawson, piano; Ike Isaacs, bass; Clarence Johnson, drums. Riverside RLP 430, \$4.98; stereo, \$5.98.	The instrumentation is identical with the Columbia (CL 1891) reviewed last month, on which Edison shared the spotlight with Ben Webster. The rhythm section, a part of the former's regular unit at the time of recording, plays well together and probably accounts for Edison's relaxation and superior performances. Davis makes a worthy substitute for Webster, whom he freely credits with being his chief influence. "The greatest gutbucket tenor around," in Count Basie's estimation, he is an energetic and sensitive performer, more than equipped to keep pace with Edison's conceptions. Both play with expected assurance on the blues originals, their romantic treatment of Gershwin's "I've Got a Crush on You" making an effective contrast.
Tyree Glenn: "Trombone Artistry." Glenn, trombone; Sy Oliver, arranger; with brass, rhythm, and the Lillian Clark Singers. Roulette R 25184, \$3.98; stereo, \$4.98.	Tyree Glenn's flexible, plunger-muted trombone style benefits from the thoroughly professional settings provided by Sy Oliver. In effect, the Lillian Clark Singers take the place of a saxophone section, and Oliver uses them skilfully together and in contrast with the brass and rhythm. Glenn is a melodist who extracts new values from familiar standards, as in the sorrowing version of "Come Rain or Come Shine." His facility and fine open tone are well in evidence on his own composition which follows, while on "Get Out of Town" he reveals unsuspected ability on valve trombone.
Tiny Grimes: "Big Time Guitar." Grimes, guitar; Ed Swanston or L. S. Williams, organ; K. Martin or E. Crawford, drums. United Artists UAL 3232, \$3.98; stereo, \$4.98.	Tiny Grimes has been working for some time at the Purple Manor in Harlem and the appearance of this record under Erroll Garner's Octave imprint is an indication of the pianist's approval. Grimes plays four-string guitar with the same rhythmic zest that brought so much attention to him as a member of the famous Art Tatum Trio, and here he is the unquestioned star. The organ accom-paniments are sometimes sluggish, but the guitarist is to the fore most of the time and he capably carries every performance. Though driving blues like "Blue Morocco" are his forte, he develops the melodic potential of the well-chosen standards in attractive fashion.
Quincy Jones: "Big Band Bossa Nova." Jones, director and arranger, with big band. Mercury MG 20751, \$3.98; stereo, \$4.98.	The bossa nova purist, if he already exists, may cavil at the orchestral weight, but Quincy Jones is, thank goodness, an irrepressible champion of the big-band sound. The nine full and colorful arrangements he has written here ("No More Blues" is by Al Cohn) are filled with affection and, in the case of the first, not a little humor. The band plays them superbly, and among the rewarding soloists are Paul Gonsalves, Clark Terry, Phil Woods, and Jim Hall. The first two are heard in the exciting "Boogie Bossa Nova" composed by Charlie Mingus, and Gonsalves wins more laurels with a darkly lyrical solo on Luiz Bonfá's "Carnival."
Ike Quebec: "Bossa Nova Soul Samba." Quebec, tenor saxophone; Kenny Burrell, guitar; Wendell Marshall, bass; Willie Bobo, drums; Garvin Masseaux, chckere. Blue Note 4114, \$4.98; stereo, \$5.98.	Like Coleman Hawkins on his Impulse album (A. 28), Quebec proves there is no need for bossa nova to be restricted to the soft-bop-on-a-samba formula. He discards the clinical flavor of bop, blows with warmth and power, and completely succeeds in attaining his stated objective, "to put more grease to it, more of a blues feeling, more sensuality." Yet the music remains generally tender in character, and it is further enhanced by Kenny Burrell's subtle guitar playing. The program includes originals by Quebec and Burrell, "Goin' Home," "Liebestraum," and items of presumably Brazilian origin.
Buddy Tate: "A Basket of Blues." Tate, tenor saxophone; Victoria Spivey, Lucille Hegamin, Hannah Sylvester, vocals; Dick Vance, trumpet; Eddie Barefield, clarinet and alto saxophone; Sadik Hakim or Ed Swanston, piano; Lloyd Buchanan, bass; Clarence Donaldson or Pat Wilson, drums. Spivey LP 1001, \$4.98.	The revival of interest in blues singers has returned many retired artists to the record studios. The three ladies featured in this set were all active in the Twenties and, so far as recorded comparisons can be made, time has dealt kindly with their voices. Their material and routines have considerable period charm and the seldom-heard Hannah Sylvester is in the nature of a discovery. Her vivacious delivery is in sharp contrast with Victoria Spivey's wryly dramatic approach. Buddy Tate, who intro-duces the album with an instrumental and concludes it to exhortations from Miss Sylvester on "Hey, Big Texas," again demonstrates that he is one of the most convincing blues players on the scene.
Mel Tormé: "I Dig the Duke, I Dig the Count." Tormé, vocals; orchestral accom-paniment arranged and directed by Johnny Mandel. Verve V6-8491, \$4.98; stereo, \$5.98.	This is an exceptional testimonial to Tormé's talent, versatility, and wholeheartedness. A fine musical intelligence triumphs persistently, balancing a certain lightness of tone not always advan-tageous to him. The choice of material is so uniformly good that it is difficult to single out high-lights. The singer wrote the lyrics to a theme from "Reminiscing in Tempo," and here he comes close to delineating the inexpressible, that twilight zone indigenous to the Ellington muse. On Neal Hefti's "Softly With Feeling," another number originally conceived as an instrumental, his singing is relaxed, lilting, and essentially right. Johnny Mandel's excellent scores are well played by an able Hollywood band.
Various Artists: "Jingle Bell Jazz." The groups of Dave Brubeck, Miles Davis, Dukes of Dixieland, Duke Ellington, Chico Ham-ilton, Lionel Hampton, Paul Horn, Lambert, Hendricks, and Ross, Manhattan Jazz All Stars, Marlowe Morris, Carmen McRae, and Pony Poindexter. Columbia CL 1893, \$3.98; stereo CS 8693, \$4.98.	There are all kinds of Christmas jazz for all kinds of people here. On Miles Davis's "Blue Xmas," for instance, a singer looks with disfavor on the commercialization and insincerity that attend the December festival, but in the selection immediately before it, Marlowe Morris obviously anticipates the merriest of celebrations. The Ellington band dispenses with bells, but swings gaily through Mercer Ellington's arrangement of "Jingle Bells" (Lawrence Brown, Johnny Hodges, Ray Nance, Paul Gonsalves, and Jimmy Hamilton are the soloists). Lambert, Hendricks, and Ross deck the halls hiply, Pony Poindexter introduces "Rudolph" to the saxophone family, and the Dukes of Dixieland bring warmth to "Frosty the Snowman." Lionel Hampton and a trombone choir take good musical care of "White Christmas."
Leo Wright: "Suddenly the Blues." Wright, flute and alto saxophone; Kenny Burrell, guitar; Ron Carter, bass; Rudy Collins, drums. Atlantic 1393, \$4.98; stereo, \$5.98. Eldee Young: "Just for Kicks." Young, bass and cello; Leo Wright, flute and alto saxo-phone; Mal Waldron, piano; Red Holt, drums. Argo 699, \$4.98.	To some tastes, Wright's musical attitude may seem to encompass too much self-discipline, for the blues on the Atlantic album tend to be restrained and antiseptic. Self-control results in obvious qualities, but the captivating carefreedom that can color improvisation not infrequently falls victim to it. He is heard to better advantage, and with a superior rhythm section, on Eldee Young's album, lamenting on "Cry Me a River" and wailing (in the jazz sense) on the up-tempo "Truly." Possibly because of its more audible range, Young's cello, heard throughout the second side, impresses and seems to swing more than his bass. "Motherless Child" is a tour de force and here Wright's astringent sound, combined with cello, achieves a surprising other-worldliness.

—STANLEY DANCE.