

# JOHN COLTRANE: A HAPPY YOUNG MAN

OCTOBER 16, 1958 35c

# down beat®

**STEREO NEWS  
SECTION**

WITH TAPE REVIEWS — PRODUCT NEWS  
Stereo Shopping with Buddy Collene

## Jazz Record Reviews

Roll Garner  
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## the first chorus

by Charles Suber

■ Here is a plan for improving the quality of music education in the public schools. It is a practical one that primarily involves the Performance Trust Fund of the AFM.

The function and operation of Trust Fund activities have never been made clear to the general public. The music activity made available by the Fund has seldom been dramatized or appreciated. Lack of direction from the national office has made the locals generally inefficient (or inactive) and unimaginative in their disbursement of funds. This sloppy handling is directly responsible for the AFM biggest headache—the acceptance of the Musicians Guild of America, formed originally to protest, among other things, allocations of fund monies.

To forestall further direct action and criticism against the Trust Fund, Herman Kenin, the new AFM president, needs to show value received and good public relations for his union.

Here is the plan.

Kenin's office would set up a committee on music education in cooperation with the Music Educators National Conference. This committee would set basic policies and standards. This Music Clinic Plan (let's just call it that) would be implemented to the locals by directives from the union's international executive board. These directives would guide the locals in allocating their share of the Trust Fund monies to school music educational projects.

On the local level it would work something like this.

The local has \$5,000 to spend for the year. In meeting with the local school board and music superintendent it is decided that the Music Clinic Plan can be used successfully in the area's four high schools. Local scale for two consecutive daytime hours would average \$10 per man. The board and the union agree that a trio be used three times per week rotating among the four schools for

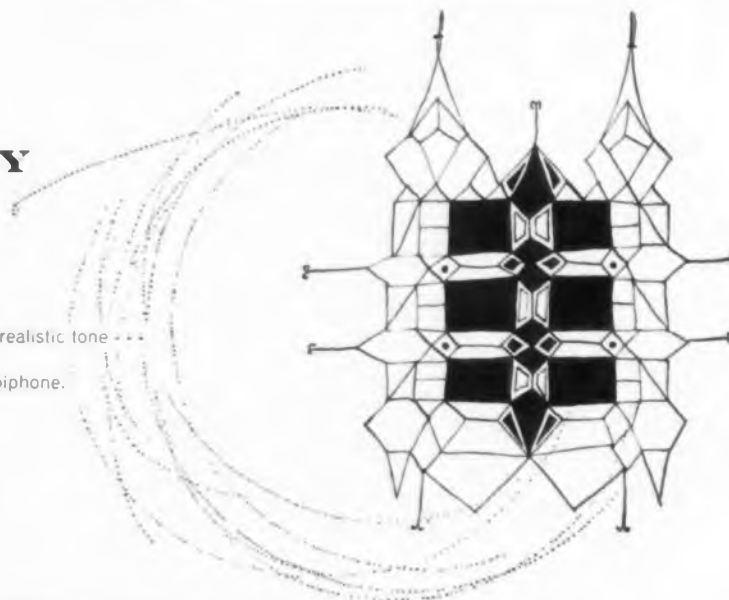
the 40-week school year. The trio members would act as clinicians. Total cost to the fund: \$3,600. The remaining \$1,400 would be used for public concerts and/or guaranteeing basic scale for name bands and groups. These traveling bands would be sponsored by the Music Clinic Plan in community concert with admission charged so that the plan has a chance to become self supporting.

In practice the plan would aid the bandmaster and music teacher, give employment to professional musicians, better the public relations of the local union . . . and most important, improve the quality of music education. Having live musicians to explain techniques, interpretation, etc. is of more value than any present audio-visual aid.

They can demonstrate ear training, so important to improvisation and free expression; rehearsal techniques; sight reading; dance tempos—all the techniques the professional has mastered and the student must learn. There is more to it than just this brief outline but the Music Clinic Plan is feasible. It is also fitting that the kids get some direct benefit from the Trust Fund built in good part by their record purchases.

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# down beat.

VOL. 25, No. 21

OCTOBER 16, 1958

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## IN THE NEXT ISSUE

The Oct. 30 *Down Beat* will be a gift package, in many ways, for jazz fans. First, readers will be able to obtain a free Argo Records EP. Also, that issue—which spotlights pianists—will have an unprecedented profile of Thelonious Monk by award-winning writer Frank London Brown, a close friend of Monk's for many years. In addition, there'll be features on other important pianists, including Earl Hines and Lennie Tristano, and more record reviews and columns.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscription outside the United States, its possessions, and Canada. Special school library rates \$5.60 a year. Single copies—Canada, 25 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1958 by Mahor Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

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## chords and discords

### Read For Right . . .

Hollywood, Calif.

To the Editor:

Regarding allegations made against the Musicians Guild of America by Fred Heutte in *Chords and Discords* in the Oct. 2 *Down Beat*:

The supporters of the Guild tried for years to work within the AFM to protect their wages from confiscation and to protect their work. We exhausted every right of appeal within the union and started the Guild out of desperation only when it became evident that the AFM strike in the motion picture studios would permanently lose this employment for American musicians.

The AFM has been the exclusive bargaining representative for musicians for 50 years. Their trust fund demands and failure to adjust to modern recording techniques and conditions have resulted in: 95 percent of American-made television films being recorded with foreign canned music; an abortive strike in the film studios; unlimited use of canned music replacing live music on radio and TV, and no control over the canned and recorded music being used in this country of foreign origin.

MGA is a "working musician" dominated union; it is not a company dominated union, nor is it dominated by "labor bosses" and inactive, non-working, non-professionals, as is the AFM.

The MGA has faith in the future of the music business and the ability of American musicians to compete successfully in the modern music business. We must rebuild our profession from the wreckage and strangulation caused by Pettillo's domination, defeatist attitude, and selfish or mistaken policies.

It will not be easy, but it can and will be done.

Cecil F. Read  
Chairman, MGA

### New Frontiers . . .

New York City

To the Editor:

There is at present a harmonic innovation occurring in New York City that is destined to become one of the major changes in jazz harmony. There is really nothing absolutely new involved — Bud, Bird, Miles, Diz, Monk, and others were running these chord changes years ago, before most jazzmen could hear what they were. But jazzmen are finally beginning to sharpen up their ears en masse. The cultural lag is ending . . .

It . . . is coming to the point where a whole group of competent musicians . . . are about to be left behind. Musicians and critics had better stop laughing at talents like John Coltrane, because they are more and more . . . systematizing their "searching" . . .

Reese Markewich

(Ed. Note: Who's laughing? See *Down Beat's* story on John Coltrane in this issue.)

### No Trouble In Mind . . .

St. Louis, Mo.

To the Editor:

In the *First Chorus* in the Sept. 1 *Down Beat*, Charles Suber implied that the south, St. Louis, etc., would have difficulty in starting a jazz festival, unless audience integration improved.

I would like everyone to know that St. Louis had such a festival on July 27 and it was successful. It was headlined by the Count Basie band and local talent.

And our jazz audiences always are integrated.

The festival will be held annually, too. So please don't include St. Louis in those border cities.

William Davis

### Crack In The Curtain . . .

Valas, Czechoslovakia

To the Editor:

I am interested in jazz, its musical theory and history. I try to widen my knowledge of this discipline by listening to radio programs and by subscribing to the Polish jazz magazine. This is not enough . . .

I've heard very much about your magazine and I ask you to please send me some copies of it. I can send you all the jazz news you want from Czechoslovakia.

Ivan Krejci  
(Ed. Note: *Down Beat* welcomes news dispatches from behind the Iron Curtain. We will be pleased to send groups of back issues to any jazz fan from Iron Curtain countries.)

### Stop The Music . . .

Berkeley, Calif.

To the Editor:

. . . I was astonished to make the discovery that there is an error in the tabulation of the Critics Poll.

Cannonball Adderley receives only three points in the first place voting for best alto. This is in error. Had the votes been correctly counted, Adderley would have received 13, which would have (and should) result in a considerable difference in the placement in the list. He deserves to rank seventh rather than twelfth. My first place vote for Cannonball was not counted . . .

Ralph J. Gleason

(Ed. Note: Critic Gleason's vote for Adderley was counted in the original poll tabulation. Unfortunately, in the conversion to the printed page, the "1" preceding the "3" in Adderley's total—13 votes—was dropped. We regret this and extend our apology to Adderley, who did place seventh.)

### Kenney Swing? . . .

Decatur, Ill.

To the Editor:

. . . *Down Beat* says Beverly Kenney doesn't swing.

I say she does.  
Wanna fight?

Fran Schroeder

(Ed. Note: Yes.)

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St. Louis, Mo.

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Decatur, Ill.

Beverly Kenney

Fran Schroeder



*Harry James and his King Super-20 Silversonic dual-bore trumpet photographed by Charles Stewart on a recent network TV date*

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## strictly ad lib

### NEW YORK

**JAZZ:** Eddie Sauter has returned after 21 months at Sudwestfunk in Germany . . . Bourse Productions is bringing jazz to the youngsters. For RCA-Victor's Bluebird label, George Simon and the firm produced an LP called *Mother Goose For The Swing Set*, with updated versions of the nursery rhymes by Simon and Buddy Weed, played by Don Elliott, Barry Galbraith, Milt Hinton, Johnny Cresci, Stan Webb, and Tyree Glenn. For Golden Records, Simon produced *A Child's Introduction to Jazz*, with the Honeydreamers, Don Elliott, Hal McKusick, Sonny Russo, Dick Hyman, Mundell Lowe, George Duvivier, and Sonny Igoe . . . Prestige has a set by John Coltrane coming, called *Soultrane* . . . Kenny Dorham is setting a big band LP on which he'll sing as well as play trumpet . . . Jack Tracy cut Sister Rosetta Tharpe in a gospel program at a church in Harlem for EmArcy . . . Ernestine Anderson is coming to the Village Vanguard in November . . . Leonard Feather will tour with the Maynard Ferguson-Four Freshmen-Dave Brubeck-Sonny Rollins package, opening in Boston Oct. 31 and closing in Philadelphia Nov. 23 . . .



Kenny Dorham



Gene Krupa

Clarinetist Joe Dixon is playing at the new coffee house, The Cup Of Jazz, on Long Island. In addition to live jazz, the attractions feature hassocks instead of chairs, coffee house atmosphere, and nothing but jazz . . . Gene Krupa is signed for Ted Mills' ABC-TV jazz show Oct. 29, and Dave Brubeck may also appear.

Art Blakey's Jazz Messengers leave Nov. 1 for a month-long tour of Europe . . . the Leonard Feather-Stevie Allen three-LP set, *The Jazz Story*, is due from Coral as you read this . . . Melba Liston has organized an all-girl jazz ensemble . . . Harry Edison played opposite his old boss, Count Basic, at Birdland in September . . . Buck Clayton and Vic Dickenson brought horns to the Composer . . . Babs Gonsales is reported proprietor of a new uptown spot, called The Insane Asylum . . . George Shearing sat in at the Village Vanguard with Dakota Staton her last time in, and liked the room so much he's booked to play it late in September. Upcoming at the club, Carmen McRae and Prof. Irwin Corey for three weeks starting Sept. 30, with Chris Connor to follow soon after . . . Stella Brooks took her screwball sense of humor to Korman's Back Room in Cleveland for two weeks . . . Prestige put another Basic-salute LP into the can, with Jack Washington, Paul Quinichette, Shad Collins, Buck Clayton, Nat Pierce, Jo Jones, and Ed Jones. Washington, on baritone, came in from Oklahoma for the re-union.



Buck Clayton

Johnny Richards brings his big band into Birdland for two weeks Oct. 16 . . . Angelo DiPippo did a week at the Hillside in Providence, R. I., with Herbie Mann.

(Continued on page 16)

Down Beat

### NEWS

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# music news

Down Beat October 16, 1958

Vol. 25, No. 21

## NEWS HIGHLIGHTS

- The Tape Tizzy
- Record Record Sales
- Sarah Vaughan Weds
- The Unions Battle
- Monterey Bookings

## U. S. A. EAST

### Here Come The Cartridges

The pre-recorded tape industry was in a tizzy.

RCA Victor, with the final problem of rigidity apparently licked, started its regular issue of stereo tape cartridges in September with 16 releases. A monthly schedule of 15 stereo-tape cartridges was scheduled to begin in October.

Most of the major labels were reported in varying degrees of readiness to follow with their cartridge releases. What the impact would be on pre-recorded stereo tape reels was uncertain, but most trade observers agreed the reels, which must be threaded on existing equipment, and which are limited somewhat in time of play, are on the way out.

The stereo tape cartridges, which are completely automatic, have as much playing time as an LP, and can be played by a child.

Victor was readying its own player model, and several of the larger equipment firms were reported rushing their players into production.

### A Record Record Pie

The 1957 phonograph record sales figures are in . . . and they are record record sales.

Some 256 million records were sold for a total of 320 million dollars, according to the 19th Report of the Trustee of the AFM's Music Performance Trust Fund. For 1956, the figures were: 219 million records sold for a retail figure of 259 million dollars.

Perhaps more interesting was the number of recording firms involved in the trust fund agreement: a spanking 2,759 labels.

Samuel Rosenbaum, trustee of the fund, reported that nearly four million dollars was paid out to 302,000 musicians for concerts and other forms of trust fund activity. And for the first half of 1958, the figure had soared to more than two million dollars for 133,600 musicians.

### Gobel And Welk In Stereo

The television sponsors were con-



If bandleader Herb Pomeroy appears particularly intense in this photo, it's because he's pictured working on special arrangements of Malayan folk songs. Pomeroy and the student ensemble from the Berklee school in Boston turned out a set of tapes for broadcast in Malaya. Shown with Pomeroy is Ahmad O. Merican, musical director for Radio Malaya.

cerned with stereo, too, in mid-September.

The evidence began to accumulate.

The Chrysler Corp., sponsors of Lawrence Welk's Wednesday night ABC-TV show, announced that radio time for the show had been purchased in New York, Chicago, Detroit, Los Angeles, and San Francisco for the season.

RCA joined in, with the announcement that the Oct. 21 NBC George Gobel show would be simulcast on TV and radio. Naturally, RCA feels that the stereo effect will lure listeners to local displays of its stereo equipment.

The test, if successful, could result in increased network activity in the stereo broadcasting field. At present, executives were poised to determine if Welk and Gobel in stereo would sell more cars or stereo equipment.

### And On Broadway . . .

Each fall theater-conscious New York is dazzled by the wealth of new material aiming for a permanent spot on that tight little island called Broadway on the free-spending big island of Manhattan.

And this season is proving to be another lip-wetter. More than 40 major productions have already been

announced, and at least six of them will be musicals.

Most eagerly awaited of these is the Rodgers-Hammerstein production, *Flower Drum Song*, starring Pat Suzuki and Juanita Hall, due at the St. James theater Nov. 20.

Also awaited anxiously is *Goldilocks*, starring Elaine Stritch, Barry Sullivan, and Russell Nype; with book by Walter and Jean (*Please Don't Eat The Daisies*) Kerr, and music by Leroy Anderson. It is due to open Oct. 9 at the Lunt-Fontanne.

Opening Oct. 23 at the 46th Street theater will be *At The Grand*, with Paul Muni. On Nov. 3, at the Royale, *La Plume De Ma Tante*, with Robert Dhery and Louis Fuentes, is due.

*Whoop Up*, the new Feuer-Martin show with Susan Johnson and Walter Mathau, is due at the Shubert Dec. 18; and *Daarlin' Man*, by Sean O'Casey and Marc Blitstein, is booked for the 46th St. Jan. 29.

### Jazz '59 Steps Out

"That rich-blooded, controversial child of mingled origins, jazz, has stepped out of the club intime—onto the concert stage."

With that statement as a theme, Concert Associates, Inc. announced its fall tour of the south and east.

Headlining the package, set to hit the road Oct. 16, were: the Marian

McPartland trio, singer Barbara Lea, Zoot Sims, Sam Most, Teddy Charles, Mose Allison, and the Gil Melle quartet, featuring guitarist Joe Cinderella.

The package was set to play the Brooklyn Academy of Music Oct. 31. Other stops on the route, set to wind up Nov. 24, included Hanover, N. H.; Detroit; Pensacola and Gainesville, Fla.; Raleigh and Durham, N. C.; and Geneseo, Oswego, and Corning, N. Y.

### OK for Kay

United Artists Records, alter a nine-month gestation period of learning the record business ropes, jumped right in with an ambitious jazz program.

President Max Youngstein announced his label's first move in that direction: the signing of Monte Kay as producer of jazz records.

Kay's career has included management of such clubs as The Three Deuces, Downbeat, Bop City, Birdland, the Bandbox, and others; and the personal management of such artists as the Modern Jazz Quartet, Chris Connor, and his wife, singer Diahann Carroll.

Kay told newsmen at a press conference that three LPs were already in UA's can: sets by the Pepper Adams quartet, a Bob Brookmeyer-Al Cohn-Paul Quinichette group, and the Fletcher Henderson alumni band, all recorded at the recent Great South Bay jazz festival.

Forthcoming, said Kay, would be sets by the Dave Lambert Singers, with Annie Ross and Jon Hendricks, the George Russell sextet, Randy Weston, Art Farmer, Bob Brookmeyer, singer Irene Kral, and the New York Jazz Orchestra.

Youngstein announced a new record business wrinkle at the conference: an application of the motion picture independent production theory to the record scene. The label, he said, would offer independent record producers a share in the profits from their ventures, exactly as the parent firm now does.

"We want to get into jazz particularly," he said, "because it has a constantly expanding catalog, and that means growth."

### Brotherly Jazz

Philadelphia, a city that has spawned many good jazz musicians,

is proving it has a lot of jazz listeners, too. Radio station WHAT, a small independent which leaned heavily toward rock 'n' roll in the past, is playing 12 straight hours of jazz six days a week—and reports good audience response.

Sid Mark, former manager of the Red Hill Inn, is handling a 6 p.m. to 1 a.m. segment called "Jazz at 96.5" on FM only. Mark quit the New Jersey jazz spot to take the radio post. Chuck Sherman handles a 1 a.m. to 6 a.m. all-jazz show on AM and FM called "Sounds in the Night," which Mark had been doing.

Mark, a 25-year-old protege of the late Harvey Husten, reports some 1,200 phone calls and hundreds of letters flooded the station the first week the show went on the air. Mark took over at the Red Hill Inn when Husten died last October.

## U. S. A. MIDWEST

### Ring Dem Bells

The well-groomed couple went unrecognized by other couples in the marriage license bureau of Chicago's city hall, at least until several of the more well-informed newsmen covering the hall beat spotted them.

Then, their marriage became news. The bride—singer Sarah Vaughan. The groom—Chicago taxi firm owner Clyde B. Atkins. Early in September, Miss Vaughan and Atkins, a 30-year-old former Green Bay Packers football player, were married in a ceremony performed by Municipal Court Judge Fred W. Slater.

It was the second marriage for Miss Vaughan, who formerly was the wife of her business manager, George Treadwell. It was the first marriage for Atkins, who told reporters that the couple would honeymoon in Nassau.

### An Ally Of The Arts

The fall concert season arrived in September and Chicago concert promoter Harry Zelzer was ready.

Early in the month, Zelzer announced several concert series scheduled for Chicago's Orchestra Hall.

Pop and jazz fans were offered seven performances by Judy Garland early in September, and concerts by Nat Cole (Oct. 5), Ted Heath's band (Oct. 11), and Erroll Garner (Oct. 12). Also set were programs by Mary Martin (Oct. 21-22), folk singer Pete Seeger (Oct. 25), and Melachrino and his orchestra (Nov. 15-16).

Two separate Sunday afternoon series were slated to include a variety of prominent classical artists.

One series will offer Dietrich Fischer-Dieskau (Oct. 26), the National Orchestra of Mexico (Nov. 9), tenor Nicolai Gedda (Nov. 23), Nathan Milstein (Jan. 4), Renata Tebaldi (Feb. 15), violinist Igor Besrodni (March 1), the Robert Shaw Chorale and Orchestra (March 8), and mezzo soprano Zara Doloukhanova (March 15).

An all-pianist series will present Vladimir Ashkenazy (Oct. 19), Daniel Barenboim (Nov. 2), Witold Malcuzyński (Nov. 30), Rudolf Serkin (Dec. 7), Paul Badura-Skoda and Joerg Demus (Jan. 11), Artur Schnabel (Jan. 18), Claudio Arrau (Feb. 1), Jean Casadesu (Feb. 8), Ralph Votapek (Feb. 22), and Andre Tchaikowsky (April 19).

Finally, a Zelzer-organized concert series on Saturday evenings will include the New York Pro Musica (Jan. 17), I Musici (Jan. 21), Hilde Gueden (Feb. 7), Jussi Bjoerling (March 21), and Igor Gorin (April 11).

### The Lyric's The Thing

Opera companies, rarely prosperous, are satisfied with a break-even season.

But Chicago's Lyric Opera is well on its way to a vigorously successful season.

Shortly after announcing that the Italian government had authorized a \$16,000 subsidy for the Lyric Opera, opera officials noted that subscriptions for the seven-week season had closed with more than \$240,000 in the till.

At the box office, business was glowingly good, too. At presstime single ticket sales amounted to \$135,000, more than double the

## Free Record Offer

Down Beat readers will discover a special bonus in the Oct. 30 issue.

Available to our readers will be an Argo Records jazz sampler.

The *Audio Odyssey* by Argo EP will include four full tracks from four new Argo LP releases, albums by J. C. Heard, Johnny Griffin, Yusuf Lateef, and Ralph Sharon.

Argo is making the offer to herald the debut of its newly developed *Kangaroo-Split-Pak* packaging and, too, to announce its increased release of jazz LPs.

Watch for it in the next *Down Beat*.



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1957 sale at the comparable time. In all, total sales to date amount to 52 percent of the entire possible gross receipts for the season.

In a related development, radio station WBBM (CBS) announced that it would broadcast the opera's opening night performance of Verdi's *Falstaff*, on Oct. 10. The broadcast will be the first complete broadcast of a Lyric Opera opening night and is the first sponsored show of its kind in this area.

The opera season will include performances of *Falstaff*, *Madame Butterfly*, *Turandot*, *Il Trovatore*, *Gianni Schicchi-I Pagliacci*, *Tristan Und Isolde*, *La Traviata*, *The Barber of Seville*, *Rigoletto*, *Boris Godunov*, and *Aida*.

Among the artists participating will be Jussi Bjoerling, Giuseppe di Stefano, Tito Gobbi, Renata Tebaldi, Giulietta Simionato, Boris Christoff, and Eileen Farrell.

## To Keep Their Love Alive

While the big bands romp on television, radio, and in bookings at key clubs and ballrooms, the regional bands are the ones which keep a love for dance music alive, week after week in local areas.

Recognizing this, the National Ballroom Operators association, in cooperation with *Down Beat*, recently conducted a competition for a Regional Band of the Year award. More than 50 regional bands submitted tapes. In early September, the judges ruled.

Honored at the 11th annual NBOA convention in Chicago in late September were: the Bill Scott band of Chicago, named best swing band; and the Don Hoy band, of Des Moines, Iowa, named best sweet band.

All the bands nominated by individual NBOA members were cited at the convention.

## Dial Jazz Central

The only continuing series of network jazz radio shows is being beamed from St. Louis this season on CBS.

Jazz Central, an organization of jazz musicians in St. Louis, is the power behind the show. Its members perform on the show, which is broadcast from Medart's restaurant in St. Louis from 5:05 to 5:30 (EST).

In addition to Jazz Central's radio activities, the group continues its efforts to bring jazz to high schools. The overwhelming success of three such concerts last spring led to the booking of one high school jazz concert each week this season by the



These smiles are justified. Trumpeter Rolf Ericson (left) and Swedish promoter Ake Claeson had just completed plans for a forthcoming tour of his native Sweden by Ericson. Shortly after this was snapped, we're told, tenor man Walter Benton (right) escorted Ericson into Terri Lester's Jazz Cellar in Hollywood for 27 choruses of *Dear Old Stockholm*.

group. The concerts are sponsored by radio station KMOX and the American Federation of Musicians, whose Performance Trust Fund is picking up the tab.

## VIPs Are Invited

Young Tom Brown had a brainstorm.

The 28-year-old Chicago jazz fan felt that the city needed jazz in a night club atmosphere outside the congested loop area. He went to work, literally, and designed and built the VIP restaurant at 103rd St. and Vincennes on Chicago's south side.

The club, which opened Sept. 20 with the Barbara Carroll trio, has booked name groups to follow, including the Buddy Greco quartet (Oct. 15), Bobby Hackett's quartet (Oct. 29), Dorothy Donegan's trio (Nov. 19), Chico Hamilton's quintet (Dec. 10), and Terry Gibbs' quartet (Dec. 24). Bassist Johnnie Pate will head the Monday-Tuesday trio at the club.

At presstime, Brown was looking forward to filling the 200-seat club regularly with jazz attractions.

One local source noted that Brown may not have a difficult time accomplishing this. The VIP is located on the border of the community of Beverly. Beverly is a "dry" area.

## U.S.A. WEST

### Ducal Details

Not since 1933 have English audi-

ences beheld the spectacle and rocked to the power of the Duke Ellington orchestra on stage.

In 1939 and again in 1950 the Ellington band bypassed Britain in the course of European tours. When the Duke played a concert tour of England in 1948, it was with Ray Nance and singer Kay Davis only. Restrictions by the British musicians union prevented the full band from being heard.

October 5, then, should be a memorable date for Londoners. That's when the Ellington orchestra opens its three-week stand at London's Festival Hall.

Norman Granz, the Duke's financial angel to the tune of \$150,000 expended to bring the band to Europe, filled in *Down Beat* on the rest of the continental dates.

After the three-weeker in London, said Granz, Duke will cross the channel for a Paris date Oct. 28 at the Palais de Chaillot. This will be followed by a whirlwind round of appearances in Dortmund, Germany, Oct. 30; the Beaux Arts, Brussels, Belgium, Oct. 31; The Hague, Holland, Nov. 1; and the Concertgebouw, Amsterdam, Holland, Nov. 2.

Skipping to Scandanavia for the next leg of the trip, the band then plays Stockholm, Sweden, Nov. 4; Oslo, Norway, Nov. 5; Gothenburg, Sweden, Nov. 6; and Copenhagen, Denmark, Nov. 7.

The band returns to Germany Nov. 8 to play Berlin, Hamburg (the 9th), Essen (the 10th), Hanover (the 11th), Frankfurt (the 12th), Nuremburg (the 13th), and Munich (the 14th).

For the two tentatively final dates, Duke plays Vienna, Austria, Nov. 15, and Zurich, Switzerland, the 16th.

Although the present duration of the tour is six weeks, Granz said he has two weeks of options, and may extend it a fortnight.

"This tour is unique," chuckled Granz, "inasmuch as Duke apparently will travel by foot. He's afraid to use the usual means of transportation. Who knows, he may wind up traveling across Europe on a howdah!"

### To Join Or Not To Join

As Hollywood's studio musicians trekked back to work on major movie lots last month after a strange strike that erupted last Feb. 20, the overall union situation still lay bogged in a morass of confusion. Items:

Although Local 47 officialdom shouted "expulsion" for the benefit of those musicians tempted to join the rival Musicians Guild of America, the issue of obligatory membership in either union still was in doubt.

Chief AFM attorney Henry Kaiser insisted that studio men and women called for work under MGA's "closed shop" agreement do not have to join the guild. Availing that labor law stipulates a working period of at least 30 days in one studio must be completed before compulsory membership is enforced on musicians, the federation legal eagle saw no benefit whatsoever for MGA in representing studio musicians, implied they could remain in the AFM.

"Not so!" cried officials and legal counsellors for other Hollywood unions and guilds. General consensus seemed to be that Kaiser either does not know his labor law, or deliberately chose to ignore the facts of life as spelled out by the NLRB and Taft-Hartley law. They pointed out that the AFM itself through Local 47 had long required membership after the 30-day period.

In a shrewd move directed at depriving the MGA of its NLRB bargaining certificate, meanwhile, five Local 47 members contended that guild chairman Cecil Read refused them membership in the organization, and charged the guild with unfair labor practices and discrimination.



Preparing for the celebrities golf tourney which will be a part of the Monterey jazz festival, Lighthouse all-stars' leader Howard Rumsey (center) toured the Del Monte golf course recently with tourney director Frank Thacker (left) and festival president Harold C. Hallett. Details on the festival itself appear in U.S.A. West in this issue.

### The Big Booodle

The main point in favor of jazz festivals, from a booking agent's standpoint, is the money involved.

As jazz becomes more and more of a business, the real money is going into the wallets of the super-salesmen and their agencies. As a case in point, take the Monterey bash and Bobby Phillips, west coast head of Joe Glaser's Associated Booking Corporation.

Phillips has good reason to smile about Monterey. Early in July he sold the festival's producers \$30,000 worth of talent, including \$5,000 for Louis Armstrong alone. In the jazz booking business this is the coup of the year.

"It took us many years to bring this off," Phillips confessed. "We've been waiting a long, long time for a west coast jazz festival. Now it's paid off. It's certainly gratifying to see it happen."

Phillips' \$30,000-worth of gratification encompasses a total of 11 Associated groups out of the festival's overall total of 29, spread over October 3, 4, and 5. With the final talent lineup set as follows, the ABC groups are italicized:

#### Friday night, Oct. 3:

*Louis Armstrong All-Stars; Sidney Bechet; Lizzie Miles; Burt Bales' Dixielanders; Pete Daily; the Abalone Stompers.*

#### Saturday afternoon, Oct. 4:

Rudy Salvini orchestra; Med Flory-Al Porcino orchestra; Shelly Manne and His Men; *the Mastersounds; Virgil Gonsalves sextet;*

Brew Moore; Leroy Vinnegar quartet; Bill Holman-Mel Lewis quintet. Pat Henry, narrator.

#### Saturday night, Oct. 4:

*Dizzy Gillespie; Modern Jazz Quartet; Cal Tjader quintet; Max Roach quintet; Ernestine Anderson; the Jimmy Giuffre 3; Gerry Mulligan quartet.*

#### Sunday afternoon, Oct. 5:

Gregory Millar's Monterey Jazz festival symphony; *Dave Brubeck quartet; Andre Previn; Dizzy Gillespie; Modern Jazz Quartet; Max Roach; Buddy De Franco.*

#### Sunday night, Oct. 5:

Harry James orchestra; *Billie Holiday; Andre Previn and His Friends; Benny Carter. Mort Sahl, emcee.*

### Wait Till Next Year

In the flamboyant tradition of Moviedom the most ordinary press luncheon is vested with a goodly shot of that old whambo and super-colossal zippo.

The introduction to the press recently of Warner Bros. Records was no infraction of the golden rule that anything connected with the movies must be put over with glamor.

Presiding over the "World Premiere" of his firm's new album line of monaural and stereo records (a dozen LPs in the first release; 40 in all set through 1958), Warner's label president Jim Conkling hosted a luncheon at the Burbank, Calif., studio.

The new company, said he, is aiming at achieving three basic goals: 1. New ideas, new talent, and new sounds; 2. A sound better than any now on record; 3. Better overall quality in its product. But no modern jazz—not for the present, anyway.

Of 45 to 50 artists now exclusively signed, there is only one jazzman. Matty Matlock, whose de-luxe, two-LP Dixieland package, *The Dixieland Story*, is in release this month.

"We'll have no jazz product this year," said Conkling. "Instead, we plan to wait till next March or April before hitting the market with jazz. Then, however, we'll have all new names."

Summarizing his outlook on modern jazz, Conkling explained, "The jazz field has been grossly abused. In the past the better known jazz artists have kicked around on a lot of labels. They haven't always been at peak performance levels and this affected the market for jazz records. Jazz companies are now finding that the product is coming back because it just wasn't good enough."

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## Cross Section

# Art Pepper

**"Living without love is  
like not living at all"**

■ For over a decade, Art Pepper has been recognized as belonging in the top echelon of modern jazz alto saxophonists.

This sensitive, serious minded musician, at 33, is perhaps at the height of his creativity.

Pepper was born in the Los Angeles suburb of Gardena; is thus an original "west coaster." His earliest jazz influence, he says, was tenor man Zoot Sims.

While playing with the Stan Kenton orchestra, with which he first attracted national attention, Pepper was featured in a solo work, *Art Pepper*, composed and arranged by Shorty Rogers. Under the pseudonym "Art Salt," he was featured in Rogers' Capitol album, *Modern Sounds*, one of the first examples of what came to be labeled "West Coast Style."

In recent years Pepper has been working around the Los Angeles area, San Francisco, and other western states with his own quartet. Next month he hopes to make a trans-atlantic hop to Milan, Italy, where he expects to record an album for World-Pacific Records followed by a tour of the continent.

For the following *Cross Section*, Pepper offered his views on the following topics:

**THE RHYTHM SECTION (PHILLY JOE JONES, PAUL CHAMBERS, RED GARLAND):** "I was fortunate enough to make an album with these three. All I can say is that if I could play with them every night for a year, I feel I could *really* get with my horn. They're the greatest!"

**ZOOT SIMS:** "He's the most natural, swinging musician I've ever heard. I think I could achieve complete satisfaction playing with him in a small group. Add Miles for the third horn and going to work each night would be the ultimate."

**GIL EVANS:** "His writing for Miles on *Miles Ahead* to me was the most perfect thing I've ever heard done for a soloist with band. Gil's understanding of Miles was perfect. I'd love to have the opportunity of doing an album with Gil with the same writing approach."

**CRILES:** "Although I've been very fortunate in receiving fair critical comment as a whole, I really can't say that I'd want to be a critic myself. Even with 23 years musical background, I just wouldn't feel qualified to judge another's performance."

**FOOTBALL:** "The greatest of all games. And the Los Angeles Rams are number one by me."

**RHYTHM SECTION:** "It's very difficult to find a section that plays for the soloist. Piano players seem to think it old-fashioned to play the basic chords, leaving



the soloist free to improvise with altered notes, etc."

**ELIZABETH TAYLOR:** "She is *such* a gas. Wow!"

**COMPOSERS:** "Aside from Gil Evans, I most appreciate Al Cohn, Gerry Mulligan, Bill Holman, and Quincy Jones. So far as classical composers are concerned, there are many—but Stravinsky, Milhaud, and Ravel are my favorites. Ravel's *Daphnis et Chloe* (parts 1 and 3) is the most complete and perfect composition I've ever heard."

**LITTLE ROCK:** "I feel that the situation there is one of the worst tragedies of our time. We can never hope for goodwill from the outside world as long as this state of affairs persists. It is in complete defiance of the Constitution."

**STAN KENTON:** "I've never encountered a stronger personality. If Stan had chosen the field of evangelism I'm sure he'd have been as effective as Billy Graham."

**MARRIED LIFE:** "My first experience failed because of my immaturity. But my second venture has proved a lifesaver. Diane, my wife, is just the greatest. Living without love is like not living at all."

**CARL PERKINS:** "His loss hit me very deeply. We had worked together many times. Carl's talent was very great and as a person I thought of him as a rare friend. The last recordings I made under my own name were done with Carl. Unfortunately, they are owned by Aladdin (Intro) Records and have been released in stereo on Omegatape only. Carl's playing on these two albums was his greatest recorded work."

**BOB WATERFIELD:** "He was *so* poised. I've yet to see a football quarterback who did everything so perfectly. I'll never forget seeing Bob kick a 48-yard field goal with ten seconds left to play—to beat the Bears."

**MASS COMMUNICATION MEDIA:** "It's amazing the way they mold the minds of the people in any way they please. Coming home from England after World War II, when Russia was being praised as our ally, an officer seated by me on the boat said that within 10 years the Red Star would be the symbol of villainy instead of the Rising Sun and the Swastika. How true!"

**MILES DAVIS:** "His development has been phenomenal. I've listened to *Miles Ahead* by the hour and his warmth, choice of notes, and beautiful simplicity has touched my very soul."



# DON ELLIOTT

## *Horns of Plenty*

■ Multi-instrumentalist Don Elliott has embarked on several careers in jazz.

The trumpeter-mellophonist-vibist-singer, who has won *Down Beat's* Readers poll for miscellaneous instrument (mellophone) five straight years, has slowly moved out of club work and into often more lucrative, but equally demanding fields of jazz.

He is constantly on call for studio recording work on any of his horns. He also does jazz recording work, and makes concert appearances as a soloist or with a quartet. He writes and plays or sings on radio and TV commercials, a field which more and more jazzmen are entering.

These days, 31-year-old Elliott is concentrating his efforts on creating a vocal group composed of musicians.

"That way," he said, "You have people with jazz conception. The other way, you have singers to whom you have to teach jazz conception.

"I want this group to play and sing."

What is the market for such a group within a group?

"The colleges," Don smiled. "Here in the east is a concentration of major colleges and universities. This group could go as its own package, or with a name singer or another group."

Don went to the corner of his studio-apartment on New York's west 58th st. and started poking through stacks of tape boxes. Dominating the corner was a huge portable console, containing his amplifier, his stereo tape recorder, his turntable, and a network of wires and hookups. Nearby, where he was searching for the tape, was a large cabinet with LPs and tape boxes neatly stored vertically. Somewhere in the stacks of LPs were the 20 which Don has cut as leader or featured soloist.

He doesn't own a copy of every record on which he has appeared as a sideman.

"This will give you an idea of what we're working on," he said as he threaded the tape. Involved in the vocal session were Don, Joe Derise, Pat Easton, Ernie Furtado, and Bob Gay. What came off the tape was a vocal group with a rich blend and a swinging approach to a walking-tempo tune. Don clicked off the set. "We're getting there" he said. "What I want is to get a good, musical, honest singing jazz quartet."

Don has long been popular at campuses because of his manner and his demeanor offstage.

While not performing, he is affable, readily available for interviews, impromptu jam sessions, story-swapping, jazz panels, and any kind of concert promotion within reason. It is this quality of giving that has made him more than just another jazz personality playing a concert.

Onstage, Don always appears freshly shaved, well groomed, and dressed neatly in well-pressed clothes. "I think that a good appearance helps

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the audience know that I'm serious about my music. You don't ever catch any classical performers on a stage without good grooming. For a jazz musician, appearance is doubly important. Whether we realize it or not, there are a lot of people who may not like jazz and expect us to look like the bottom of the barrel of the music field."

Every stage performance by Don is not without its elements of humor. And it is precisely this quality which has endeared him to many, yet earned him the scorn of others.

His comedy bits, including impressions of well-known singers or vibes men, are always done tastefully and knowingly. They indicate the wealth of humor yet untapped in jazz.

"I really believe there's a place for it," Don said. "The college crowd proves it's accepted. I don't do it all the time but I use it as a sort of comic relief to break the tension of a concert.

"In drama, for instance, both sides of the traditional mask are important. There are times when a little bit of comedy goes a long way to point up a climax or pace a performance. I've found that this is true.

"I don't want to be known as the funny jazzman, but I do want to bridge the gap between entertainment and pure art. I don't believe a jazz musician should do acrobatics, but I do believe that he should leave some of his personality as well as his music, with an audience.

"I sincerely believe that I do a lot for jazz by using some good humor onstage. The smiles afterward are worth a lot to me.

"It's as if I was telling the audience, 'Don't laugh at jazz . . . laugh with jazz.' I want them to feel it can be entertaining as well as emotional."

Don has built his position in jazz on the foundation of his humor and his versatility. He has been dubbed "Mr. Miscellaneous" because of his prowess in the polls in that category.

The versatility goes back to his earliest school days at Somerville, N.J., where he began studying accordion at the age of 7. In high school he played mellophone and baritone horn. Later, he added trumpet and on his discharge from the army in 1946, he swapped a trumpet for a set of vibes.

In the late '40s, he sang with Hi, Lo, Jack, and the Dame. Soon after, he became more absorbed with the horns again and let his singing lapse until recently, when he decided to get off the road and into the fields where jazz could make some inroads.

"For a jazzman, working on radio

and TV commercials is a challenge," he said. "The jazz musician can bring a fresh approach to a problem for which an agency has asked for the usual.

"It's a good deal, and the residuals are like record royalties. Actually, they're better because you get them whether the record is a hit or not. And in this case, it's not a familiar pop tune or progression you're working with."

Because of his versatility and the old saw that claims if you do a number of things you don't do any one thing well, Elliott is constantly assessing his playing, and constantly aware of areas in which he can strengthen it.

"I feel that the test of a jazz musician is, can he play a ballad?" he mused. "It's easy to swing. It proves your jazz ability but it doesn't prove your musicianship. Your tone shows.

"Jazz is more than the raucous stuff. A lot of jazz bands forget about dynamics. They can't play a ballad.

I can feel it getting across to people. And there are a lot of times when I want to create with my voice."

Like most jazzmen, Don would like to see more good jazz on TV, and be part of it when it happens.

"I think, though, that there has to be a strong element of showmanship to make it more entertaining to the non-jazz audience. You have to bridge the gap again.

"A guy like Gene Krupa is bridging the gap with his showmanship. Stan Kenton does it with the way he conducts. Erroll Garner with his facial expressions and the humor in his playing. This is getting across to an audience not especially interested in jazz. And we need them to survive" Don added.

When not pursuing his multiple jazz professions, Don is attacking multiple hobbies including photography, sound, and the construction of scale models of World War I airplanes.

A tour of college concerts for his



They forget that jazz can be beautiful as well as exciting."

As for his versatility, Elliott claims no allegiance to any one of his many instruments.

"I enjoy playing them all. Of course the vibes are rougher to carry around, particularly on a motor scooter, but each one has its merits. There are times when I feel I can do almost anything on the trumpet. There are other times when I feel the mellophone is perfect for ballads.

new group is scheduled to get underway soon. Recording work has picked up for the season.

The demand on his many talents is increasing.

"Sometimes they call me for a date" he smiled, "And I ask what horn they want me to bring. Sometimes, I don't bring any."

And, as the drummer said to the singer on a recording date "I dig playing my horn, but I'd much rather carry yours."

# 'TRANE ON

By Ira Gitler

■ Asked about being termed an "angry young tenor" in this publication's coverage of the 1958 Newport Jazz festival, John Coltrane said, "If it is interpreted as angry, it is taken wrong. The only one I'm angry at is myself when I don't make what I'm trying to play."

The 32-year-old native of Hamlet, N. C., has had his melancholy moments, but he feels that they belong to a disjointed, frustrating past. The crucial point in his development came after he joined Dizzy Gillespie's band in 1951.

Prior to that, he had studied music and worked in Philadelphia, assuming many of the fashionable nuances of the Charlie Parker-directed groups. When the offer to join the Gillespie band came, Coltrane felt ready.

The feeling turned out to be illusory.

"What I didn't know with Diz was that what I had to do was really express myself," Coltrane remembered. "I was playing clichés and trying to learn tunes that were hip, so I could play with the guys who played them."

"Earlier, when I had first heard Bird, I wanted to be identified with him . . . to be consumed by him. But underneath I really wanted to be myself."

"You can only play so much of another man."

Dejected and dissatisfied with his own efforts, Coltrane left Gillespie and returned to Philadelphia in search of a musical ideal and the accompanying integrity. Temporarily, he attempted to find escape in work.

"I just took gigs," he said. "You didn't have to play anything. The less you played, the better it was."

Plagued by economic difficulties,

he searched for a steady job. In 1952, he found one, with a group led by Earl Bostic, whom he admires as a saxophonist even though he disliked the rhythm-and-blues realm the band dwelt in. But this job did not demolish the disillusion and lethargy that had captured him.

"Any time you play your horn, it helps you," he said. "If you get down, you can help yourself even in a rock 'n' roll band. But I didn't help myself."

A more productive step was made in 1953, when Coltrane joined a group headed by Johnny Hodges.

"We played honest music in this band," he recalled. "It was my education to the older generation."

Gradually, Coltrane rationalized the desire to work regularly with the aim of creating forcefully. In 1955, he returned to Philadelphia and, working with a group led by conga drummer Bill Carney, took a stride toward achieving his goal. As he recalled, "We were too musical for certain rooms."

In late 1955, Miles Davis beckoned. Davis had noted Coltrane's playing and wanted him in a new quintet he was forming. He encouraged Coltrane; this encouragement gradually opened adventurous paths for Coltrane. Other musicians and listeners began to pay close attention to him. When Davis disbanded in 1957, Coltrane joined Thelonious Monk's quartet.

Coltrane will not forget the role Davis and Monk played in assisting his development.

"Miles and Monk are my two musicians," he said. "Miles is the No. 1 influence over most of the modern musicians now. There isn't much harmonic ground he hasn't broken. Just listening to the beauty of his playing opens up doors. By the time





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I run up on something, I find Miles or Monk has done it already.

"Some things I learn directly from them. Miles has shown me possibilities in choosing substitutions within a chord and also new progressions."

Enveloped in the productive atmosphere of both the Davis and Monk groups, Coltrane emerged more an individualist than ever before. In early '58, he rejoined Davis. In the months since he did so, he has become more of an influence on other jazz instrumentalists. His recordings, on Prestige, Blue Note, and with Davis on Columbia, often are matters for passionate debate.

Yet, there is no denying his influence. There are traces of his playing in that of Junior Cook, with Horace Silver's group, and in Benny Golson, previously a Don Byas-Lucky-Thompson-out-of-Hawkins tenor man.

Coltrane's teammate in the Davis sextet, Cannonball Adderley, recently said, "Coltrane and Sonny Rollins are introducing us to some new music, each in his own way. I think Monk's acceptance, after all this time, is giving musicians courage to keep playing their original ideas, come what may."

When the jazz audience first heard Coltrane, with Davis in 1955 and '56, he was less an individualist. His style derived from those of Dexter Gordon (vintage mid-'40s), Sonny Stitt, Sonny Rollins (the Rollins of that time and slightly before), Stan Getz (certain facets of sound), and an essence of generalized Charlie Parker.

As he learned harmonically from Davis and Monk, and developed his mechanical skills, a new more confident Coltrane emerged. He has used long lines and multinoted figures within these lines, but in 1958 he started playing sections that might be termed "sheets of sound."

When these efforts are successful, they have a cumulative emotional impact, a residual harmonic effect. When they fail, they sound like nothing more than elliptically phrased scales.

This approach, basic to Coltrane's playing today, is not the result of a conscious effort to produce something "new." He has noted that it has developed spontaneously.

"Now it is not a thing of beauty, and the only way it would be justified is if it becomes that," he said. "If I can't work it through, I will drop it."

Although he is satisfied with the progress he's made during the last three years, Coltrane continues to be critical of his own work. Dejection is no longer a major part of this self-criticism. Now, he seeks to improve, knowing he can do so.

"I have more work to do on my tone and articulation," he said. "I must study more general technique and smooth out some harmonic kinks. Sometimes, while playing, I discover two ideas, and instead of working on one, I work on two simultaneously and lose the continuity."

Assured that the vast frustration he felt in the early '50s is gone, Coltrane attempts to behave in terms of a broad code, which he outlined:

"Keep listening. Never become so self-important that you can't listen to other players. Live cleanly . . . Do right . . . You can improve as a player by improving as a person. It's a duty we owe to ourselves."

A married man, with an eight-year-old daughter, Coltrane hopes to meet the responsibilities of his music and his life without bitterness, for "music is the means of expression with strong emotional content. Jazz used to be happy and joyous. I'd like to play happy and joyous."





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But when he lifts his alto or places pen to ruled paper, he's definitely a jazz musician.

LaPorta is another jazzman who has been teaching, writing, and playing in an area generally termed "a few years ahead of his time."

The 38-year-old Philadelphian-turned-Long Islander came suddenly to the attention of critics and writers and jazz bulls at the recent Newport Jazz festival, where his charts for the International Jazz Band were the subject of considerable discussion, and his playing with his own group the subject of considerable rejoicing.

"I've been so associated with writing," he said, "I want to break away and work from the other extreme. I want to do some blowing. At Newport, we didn't have anything written. We ran through some things at rehearsal, and then everyone contributed."

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A strange and haunting thing  
(Continued to page 44)



A

# Dictionary

for

# Practical

# Cats

by Don Freeman

It is the custom nowadays in all books of jazz, and with just about all the slick magazine pieces, to include a glossary of jazz terms.

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Forthwith, a glossary for the jazz musician:

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# Stereo NEWS

## Stereo Destined to Become Part of Everyday Life

By Charles Graham

■ Stereophonic home setups are already more numerous than color television sets in homes; by next year, stereo may cease being a lad and become a part of everyday living.

The big companies, like RCA, GE, Columbia, are tooling up for stereo, and ads for stereophonic records, tapes, and reproducing instruments are appearing in many publications. More recordings are being issued on stereo discs, and the new tape cartridges are getting around as four-track stereo tape machines appear in leading stores.

Already slight price-cutting of stereo discs has begun in some metropolitan centers. In general though, stereo disc prices will remain slightly higher than monaural LPs for a while. But by this time next year they no longer should be looked on as oddities.

Although the first issues of stereo discs have been almost uniformly unexciting musically, jazz soon will appear increasingly often on stereo discs and on tape, too, now that four-track, slow-speed tape is here to make prices of stereo tape nearly competitive with discs. Consequently, more of us soon will be asking, "How much money do I need to spend on stereo?" The answer depends largely on what your present equipment is and how well satisfied you are with the way it sounds.

If you already have high fidelity components, it will be best to make use of your present equipment, adding the necessary parts to complete a stereophonic setup. The procedure

is outlined in this article, and I will go into more detail in the next column.

If you have a packaged hi-fi set or phonograph, you may find that one of the medium-priced packaged stereo phonographs will be satisfactory. Stereo, real stereo, *can* be had with a packaged all-in-one phonograph—all in one except for the second channel speaker, which, of course, must be placed several feet away from the main set.

Packaged stereo phonographs start at about \$150. The purchaser at this price will get a multispeed record changer with a stereo (ceramic) pickup and diamond stylus in a small cabinet, along with the electronics for stereo (two-channel) amplification and one loudspeaker. The second channel loudspeaker is usually plugged into this main set at an additional cost of about \$25 to \$40.

In another similar approach, the main set costs slightly less because it contains the electronics for only one channel of amplification, and the sound-channel accessory plug-in unit contains both the second loudspeaker and a two- or three-tube amplifier to drive that speaker.

If you go stereo in one of these least-expensive ways, be sure you'll be satisfied with the sound, and be certain the pickup has a diamond, not just a sapphire stylus. The wear on stereo discs is even more a factor than it is on monaural LPs.

The most expensive way to buy stereo is to get a factory-assembled console. Some of the best of these have both sets of loudspeakers set

in opposite ends of a huge cabinet facing outward. These elaborate sets, costing from \$450 to more than \$1,500, can produce excellent sound. However, most persons will find, if they spend time and effort, that they can get the very best sound, with considerable less expense, by buying high fidelity components.

Every phonograph includes a phonograph changer or turntable, electronics (amplifier), and a loudspeaker. In a stereo setup, each of these three parts must be duplicated for the second sound channel. The stereo phonograph changer often may be the same one previously used for monaural, with only the pickup cartridge changed to a stereo unit. But a second amplifier and speaker system must be added.

Stereo pickup cartridges are the same physical size as the monaural ones, and can be mounted in the same phonograph changers or tone arms, if provision has been made for a third connecting wire to help carry the second electrical signal from the pickup to the second amplifier (or preamplifier) required for stereo.

Ceramic stereo cartridges are available for as low as \$15. These low-priced pickups do not require preamplifiers and are capable of providing surprisingly good sound.

If you have a hi-fi set assembled from components, no matter how simple a setup it is, you can add stereo by changing the cartridge and adding an amplifier and speaker. But if you have a packaged hi-fi set, you are likely to run into consider-

able difficulty in converting to stereo. Don't try it!

If you have a components set, there are many ways of adding onto it to play stereo discs (and tapes). Note that the basic components system includes three things:

*Phonograph* changer or turntable and arms; amplifier (two parts, often on one chassis: *preamp* and *power amplifier*), and loudspeaker (s), one, two, or even three actual units—woofer, tweeter, etc., plus cabinet enclosure.

To estimate the cost of converting your high fidelity system from monaural to stereo operation, try two different approaches on paper before making your decision.

Approach A, using *all* of your present equipment, may cost less and provide sound equal to or better than what you now have, but it may not be as easy to install or operate as Approach B, which uses *some* of your present equipment.

A. Duplicating your present equipment: *write down* total cost of present setup, *subtract* cabinet and phonograph costs, *divide* remainder by two, and *add* the cost of stereo pickup, plus labor and installation costs, if any.

B. Using some equipment: *price* new electronics. A new complete dual preamp and amplifiers cost \$100 to \$200. Or new dual preamp with *one* power amplifier, with present amplifier serving as second power amplifier, will cost \$60 to \$150. Or a new dual preamp with *two* power amplifiers, will cost \$100 to \$280. *Add* cost of phonograph pickup and second speaker.

In each case the phonograph changer or tone arm and turntable is assumed to be usable for stereo. Most of the better changers and tone arms will do, but have an expert check before figuring your costs.

Because the stereo setup for discs is easier to make (unless you now have a good tape machine) and because stereo discs at reasonable prices are here now, I have considered stereo discs first. Once you have a component-assembled hi-fi setup for playing stereo discs, you will have most of the equipment needed for listening to stereo tape.

There are two ways to add tape facilities to any high fidelity stereo disc-playing system. The easiest way, and the most expensive, is to buy a tape recorder that has two preamps built in for playing back stereo tapes. All that is necessary to do then is to run cables from this stereo tape machine to the stereo amplifier (s) and thus to the stereo loudspeakers.

Buying a stereo tape playback machine (most of them *record* only monaurally) also allows best use of the building-block method.

Since the stereo tape machine usually has its own small sound system in addition to two *preamplifiers*, the machine's own amplifier and loudspeaker can serve for a while as one of the two stereo sound channels. The other channel can be your present high fidelity system or even a radio or television set if it has a phono input jack. Additional high fidelity amplifiers and speakers can be added later to improve the sound further.

If you have built up a stereo disc system that uses one of the newer stereo preamps or complete dual amplifiers, it will include preamplifiers that will handle stereo tape playback, and you will not need to buy a stereo tape machine with its own stereo preamplifiers.

With the tape preamps already a part of your high fidelity system (all modern stereo electronics include provisions for playing stereo tapes), all you will need will be any good tape machine that has good mechanical motion. That is, any tape recorder mechanism that has no noticeable unevenness of speed. Simply add a stereo tape play head to the tape mechanism and run two cables from the stereo tape head into your stereo amplifiers.

There are two ways to convert your present tape recorder for this approach. One is to mount a simple adapter with two screws on the side of the tape recorder.

The other method requires replacing the playback head on your recorder with a stereo head. Anyone handy with a screwdriver can use the first method, mounting an adapter. The second way requires a fair amount of ingenuity, care, and effort. It is best done by a mechanic. Either way it'll cost about \$25 for the tape head, but it'll make use of your present tape recorder if its mechanical motion is all right. For instance, Ampex 600 machines, costing about \$500, without sound system, can be converted for \$75 plus labor.

Four-track heads for the new four-track tapes are not widely available yet, but will be in coming months. These heads will play both four-track and the older two-track stereo tapes. Two-track heads cannot, however, be used to play four-track tape.

(Ed. Note: In the next Stereo News Section, Charles Graham will deal with the installation of a typical stereo rig.)



Stereo phono cartridges: the unmounted one of left is a Sonatone ceramic unit costing \$15. Its needle is turnover type which also plays 78 rpm discs. The cartridge at right is \$60 Stereotwin magnetic pickup. Shown in tonearm head, it's ready to plug into Miracord player.



Here is an easy way to convert your monaural recorder for stereo tape playing. The simple bracket attaches with two screws to front of tape machine. Two cables are plugged into stereo adapter, and the adapter slips into bracket.



This shows the stereo tape adapter in place. The tape is looped around adapter. The two cables shown run to rear of stereo amplifier.





## Stereo on a Budget

Reed Man Buddy Collette

Goes on a Stereo Shopping Spree

■ "As long as we're shopping for stereo," said Buddy Collette, "let's not bother about conversion; let's start from scratch and see what we can do with \$500."

He glanced around the smart, modern showroom at Tectron Hi-Fi, the Hollywood store selected for the shopping expedition.

As he spotted a Madison Fielding stereo amplifier, Buddy turned to Bob Sasanoff, who had been asked by owner Stanley Cherubin to assist the reedman select his components.

"This seems like a good place to begin," he commented. "What's the price tag on that?"

"This amp is constructed for stereo," began Sasanoff, "and the pre-amp is built in. The model is Series 320 and it costs \$174.50. The case and legs are \$19.95 extra."

Buddy noted the figures and shifted his attention to a Metzner turntable, 60A model. The tag read \$54.

As he examined the table, Sasanoff explained, "Here the speed is variable; there are no pre-set speed controls. What's more, it's got a built-in strobe, so you can see right away if your speed is accurate."

"I'd recommend using a Gray tone arm with this table," continued Sasanoff. "That'll cost you \$34. Then, you'll need a Pickering cartridge—stereo, of course; that adds \$29.85. Now, let's see how we're doing with your \$500 budget."

He figured rapidly, then looked up with a smile. "Well, we're up to \$332.30 already and we haven't even talked about a speaker system."

"Hey," interjected Buddy, "don't forget I want a tuner too—AM and

FM. Might as well go the whole hog."

Sasanoff scratched his short-cropped head dubiously. "Well, we may have to try something else, then. But first let's get the speakers picked out, then we can settle the question of a tuner."

As they turned toward the speakers at one end of the showroom, Buddy looked lovingly at the huge JBL stereo speaker system which dominated the display. "Gee," he said wistfully, "too bad we've only got \$500 to play with. That's less than half the cost of this baby."

Sasanoff agreed, then added, "The big one's actually the ultimate in a stereo speaker system. However, when people can't afford to spend

too much, we recommend these Lansings." He indicated a couple of smartly finished cabinets, one larger than the other.

"This D 123 system is really excellent," he enthused. "You've got two 12-inch extended range speakers here for \$118. The cabinets are 12L Audiocrafts; they cost \$96."

"Okay by me," agreed Buddy. "Wrap 'em up."

"We like Lansings here," added Sasanoff. "They're the most efficient on the market and you can run 'em with low-power units — a big advantage for most people."

He returned to the amplifier display. "Got to do something about that tuner, now," he remarked, thoughtfully taking stock of the different brands on the shelves.

"Well," he said with finality, "we've got to change that amp. Tell you what — we'll switch to Harman-Kardon. This way you'll get a separate amp and tuner for \$225. The tuner is the T-224 stereo job at \$116.45; your amp is the 12-watt A224 model with the pre-amp included and the price is \$101.95. The case is \$7 extra."

Meanwhile, Buddy had been figuring. "Wow," he muttered, "we're over budget. I get a total price of \$557.25."

"That's about it," said Sasanoff. "Actually, this is just about the lowest price you can get for a setup like this one. Oh, you *could* keep the cost below the final figure, but . . . I'd say you did all right; the extra \$57.25 isn't much more than you'd have to pay if you chose the Madison Fielding amp without the tuner."

"Sold," smiled Buddy.

### Buddy's Choice

When Buddy Collette was taken on a stereo shopping tour with a hypothetical budget of \$500, he chose to set up the following equipment:

Harman-Kardon 12-watt amp: \$101.95

Case for amp: \$7.00

Harman-Kardon stereo tuner: \$116.45

Metzner turntable: \$54.00

Gray tone arm: \$34

Pickering stereo cartridge: \$29.85

Lansing 12" speakers: \$118.00

Audiocraft cabinets: \$96.00

Total cost: \$557.25

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Does the Rolls Need Stereo?



# Assorted Short Subjects

(Stereo Variety)

By Will Jones

Dear Don,

With all respect to the makers of that \$13,550 Rolls Royce in which the loudest sound you can hear is the electric clock, I don't think they're on the right track.

The butane stove and the mahogany picnic tables that come with the car may have their merits, too, but I think the RR people have goofed. Let me tell you, Don, you'll never catch me spending my *Down Beat*

checks on one of those things until they include stereophonic sound as part of the regular equipment.

The trouble is, the snob appeal of having stereo in a car may be all gone by the time they get around to it. I know a guy right now who listens to stereo broadcasts in his Ford, simply by throwing an extra portable radio in the back seat, and another who has a permanent stereophonic installation in his Mercury.

These guys have been inviting me to go for a ride to listen to their

stereo set-ups, but I have resisted, because I really don't think I'm ready to appreciate over-the-road stereo—just as, down deep, I'm sure I'm not sufficiently perceptive to get full enjoyment from listening to an electric clock in a soundproofed \$13,550 car.

When my tastes have expanded to include anything on that order, though, Don, I think they'll be ready for stereo at 80 miles an hour before they will an electric clock at any speed.

The men with stereo-equipped Ford products work for a radio station that broadcasts stereo. Don, and admittedly they're trying to stir up something.

The one with the fancy hook-up in his Mercury, an engineer, says automobile stereo is better than home stereo. "It's like listening to it with cans on your ears," he says. "More pure than in a living room, because of the small space — it's not spent."

The Ford man pushes the anybody-can-do-it feature of his car stereo — anybody whose car is equipped with an FM radio, that is. He has a German FM set permanently installed in the car. When he wants stereo, he puts an AM portable on the back seat. He tunes the FM set to his FM station, and then, depending upon what time it is on what day, he tunes the regular portable to his AM station.

That business of using two different AM stations for the second stereo channel brings us to something else again, Don. The broadcasting business, as I see it, suddenly finds itself in the same state we human beings might find ourselves if a third sex were introduced. I mean, Don, have you ever stopped to ponder what it might be like if there were three sexes—marriage required the participation of three persons of different



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sorts, instead of the two to which we are accustomed? Take a little adjustment in our thinking, wouldn't it, eh, Don? Marriages harder to arrange, of course.

All right, Don, now here we have the hermaphrodite broadcasting industry suddenly plunged into two-channel operation — a second sex introduced, so to speak. Marriages must be arranged where there have been no marriages before.

You'd think it would be easy in the case of a station like WLOL in Minneapolis, wouldn't you, Don, with an AM station and an FM station under one ownership? But it wasn't. The FM operation was all for plunging into stereocasting. And what did they want to broadcast? Classical music and jazz. At the time, in fact, that was the only kind of music available to them on stereo tapes.

But the AM side of WLOL was broadcasting the Top Forty all day and all night, business was good, and the station was very happy with itself. It didn't want to clutter up its schedule, or alienate its Top Forty listeners, with any jazz or classics. So the FM operation had to look elsewhere for an AM channel with which to collaborate on a weekly hour of stereo, and turned to KUOM, the university of Minnesota station.

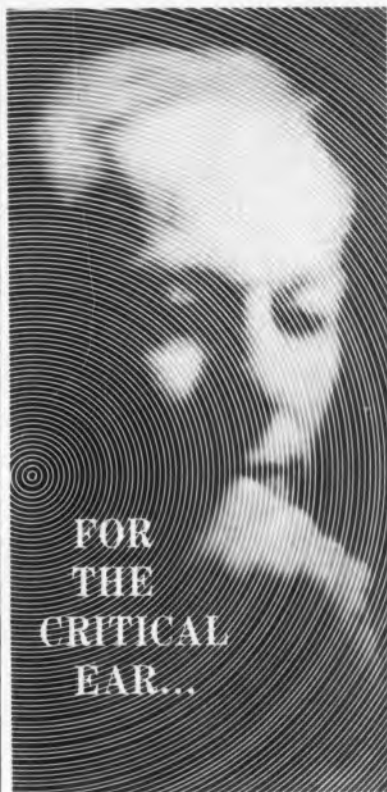
It is the first case I know of, Don, of a radio station's taking a mistress.

Then the jealousy bit began to work, Don, as surely as it does in the TV situation comedies. The stereo jazz-classics started getting all kinds of attention, and even listeners, and then the AM branch of WLOL decided it wanted in. So right now WLOL-FM is making it, stereowise, with two AM stations—pop and jazz via the commercial station, classical via the university station.

This is just one case, Don, and I get a little nervous just thinking about all the electronic courting that stereo is making necessary all over the country, what with TV getting into the act, too.

And then, Don, what about three-channel stereo? And network stereo? Before I start thinking about the strange-bedfellows possibilities there, Don, I'm not sure I wouldn't want to retire to a Rolls Royce so sound-proofed you can't even hear the electric clock.

Yrs.,  
Jones.



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Literature available: Department 31-J  
**SHURE BROTHERS, INC.**  
222 Hartrey Avenue, Evanston, Illinois

## Stereo NEWS

# NEW Products



The demands of stereo are met by Rek-O-Kut's new Rondine B-12GM turntable. The newly-designed three-speed turntable is powered by a hysteresis synchronous motor, is self-lubricating, and is made of solid cast, lathe-turned aluminum.



The Knight KN-800 and KN-810 three way speakers consist of woofer, mid-range, and tweeter separated by mechanical and electrical crossovers. Frequency response of the two speakers (KN-800—12"; KN-810—15") is 30-15,000 cps.



The Stereo-Ette Gold Bug makes conversion to stereo a simple matter on a low-cost budget. The Gold Bug attaches to any self-contained phonograph and any broadcast radio receiver. The device permits conversion to stereo without adding amplifiers or speakers to present equipment. Quality of sound produced with the Gold Bug is as fine as present equipment will produce; the attachment can be used with the most common record players and radios, as well as with the finest high fidelity equipment.



Republic Electronic Industries Corp.—a firm specializing in research and development projects for the government—has debuted its do-it-yourself stereo conversion kit. The kit is designed for low cost conver-

sion and includes a four watt amplifier, a stereo cartridge, an isolation transformer, a two-way coaxial speaker, connectors, cables, and hardware.

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VM's stereo console phonograph—Model 563—features a four-speed record changer, stereo cartridge, and stereo-phono receptacle for plugging in any amp-speaker system to enjoy stereo sound. A 12-watt amp, 12" speaker system, and roomy record storage compartment are other features.



H. H. Scott, Inc. has announced the development of a new stereo amplifier, Model 299. It is a 40-watt, two channel stereo amp, consisting of dual 20-watt power amps and dual pre-amps on a single chassis. Included are special facilities for rapid and accurate balancing of both channels.



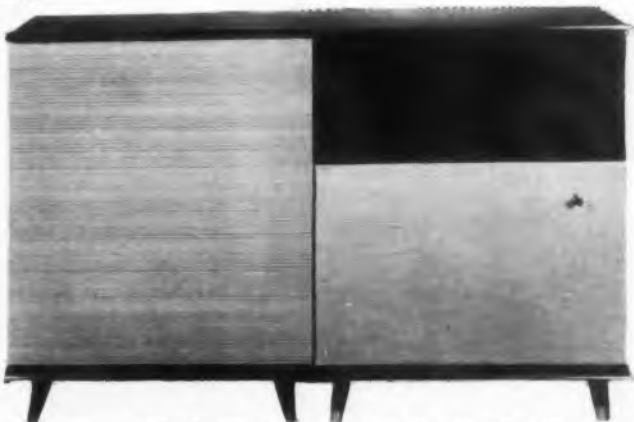
The Madison Fielding Multiplex Converter permits the reception of stereo FM broadcasts. The converter is plugged into the multiplex outlet on the back of most FM tuners to produce the stereo output from the converter. The two resulting signals may then be fed to the normal stereo amps in use. The user simply tunes in an FM station broadcasting multiple stereo and the adaptor supplies the necessary signals for the stereo system to relay.



The Shure stereo Dynetic moving-magnet cartridge, Model M3D, fits three and four-lead transcription type and record changer stereo arms. Completely compatible, it plays monaural or stereo discs. An added feature is 10-second stylus replacement.



The new Pentron stereo cartridge tape recorder plays RCA four-track tape cartridges and also plays and records at 7 1/2 ips. In addition, the unit also plays the standard two-track stereo tapes. A monaural play-record machine, the Pentron is fully push-button operated.



The Wellcor Model E2 (right) is a versatile cabinet in natural woods. The equipment drawer front is covered with wrap-around grill cloth to match Wellcor speaker enclosure, like the S12-15 (left). All components—tuner, amp, pre-amp, and turntable or changer—can be easily mounted in the E2.

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 <p><b>MUSIC TO LISTEN TO BARNEY KESSEL BY STEREO RECORDS</b></p>	<p><b>Music to Listen to Barney Kessel By</b> Poll winner. Barney Kessel's guitar against a background of lush woodwinds. 12 of Barney's arrangements. With stars Buddy Collette, André Previn, Red Mitchell, Shelly Manne S-7001</p>	 <p><b>STEREO</b></p>	<p><b>Shelly Manne &amp; His Men: "Swinging Sounds in Stereo."</b> America's No. 1 drummer and his great group in "Moose the Mooche", "The Wind", "Tommyhawk", "Quartet", etc. "Joyful Listening" says Billboard S-7007</p>
 <p><b>STEREO</b></p>	<p><b>My Fair Lady</b> America's favorite Jazz album! Shelly Manne, André Previn and Leroy Vinnegar in the first modern jazz performance of the score of a current Broadway show. S-7002</p>	 <p><b>STEREO</b></p>	<p><b>Howard Ramsey's Lighthouse All-Stars: Music for Lighthousekeeping</b> The colossal Coast crew in a swinging session "made" for stereo! "Topsy", "Love Me or Leave", 2 Latinos with cowbells, maracas, claves, ram a horn and conga drums; etc. S-7008</p>
 <p><b>STEREO</b></p>	<p><b>Leroy Walks!</b> Popular bassist, Leroy Vinnegar and an all-star sextet play hi-fi versions of six standards and one original, featuring Victor Feldman on vibes. S-7003</p>	 <p><b>MUSIC TO LISTEN TO RED NORVO BY STEREO</b></p>	<p><b>Music to Listen to Red Norvo By</b> Billboard writes... "Red Norvo has seldom been captured as well, with the combination of Buddy Collette, Barney Kessel, Red Mitchell, Bill Smith and Shelly Manne offering superb backing." S-7009</p>
 <p><b>ANDRE PREVIN &amp; HIS PALS SHELLEY MANNE, RED MITCHELL PAL JOEY</b></p>	<p><b>Pal Joey</b> Best-selling follow-up to the famous MY FAIR LADY. André, Shelly and Red Mitchell play songs from the Rodgers and Hart score. S-7004</p>	 <p><b>STEREO RECORDS SPIN</b></p>	<p><b>The Poll Winners</b> An unusual album with Barney Kessel, guitar; Shelly Manne, drums and Ray Brown, bass—1956 and 1957 top stars in the 3 major polls: Down Beat, Metronome, and Playboy! S-7010</p>

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(Ed. Note: Following is a list of current manufacturer literature in the stereo and high fidelity field. If you wish to receive any of it, indicate your choices and mail to Stereo, Down Beat, 2001 Calumet Ave., Chicago 16, Ill. Enclose remittance where a price is designated.)

- Allied Radio: Stereo Tape Catalog ..... Free
- Audio Fidelity: Descriptive brochure for stereo discs ..... Free
- Bogen - Presto: Understanding High Fidelity, 56 pp. .... 25c
- Electro-Voice: How to Choose and Place Stereo Sound Equipment for the Home, illus., 20 pp ..... Free
- Fairchild: The Complete Stereo Disc Story ..... Free
- Fidelitone: Record Cave Booklet ..... Free
- Garrard: Comparator Guide... Free
- General Electric: Illustrated booklet on styli and cartridges ..... Free
- Heathkit: Catalog listing entire line of kits with complete schematics and specifications Free
- New Hi-Fi book..... 25c
- Pentron: Brochure on tape components for custom installation ..... Free
- Pickering: It Takes Two to Stereo ..... Free
- RCA Victor: Complete tape catalogue ..... Free
- Rockbar: New catalog containing guide on building record library ..... Free
- H. H. Scott: Stereo-Daptor... Free
- Shure Bros.: Replacement Manual '58, complete data for replacing monaural and stereo cartridges, tape recorder heads, and tone arms, 36 pp Free
- Westminster Records: Previews: classical and/or popular, each 25c

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# Stereography

A LISTING OF  
REPRESENTATIVE  
DISCS AND TAPES

## Jazz Stereo Tapes

Buckner, Teddy, & His Dixieland Band—A Salute To Louis Armstrong—Dixieland-Jubilee DJT-1000.

DeParis, Wilbur, & His New Orleans Jazz—Livingston AT-9-F.

Dickenson, Vic, Septet—AV-707 (BN) & (BS).

Dukes of Dixieland (Vol. 4) — On Bourbon Street—Audio Fidelity AFST-1860.

Garner, Erroll — Other Voices — Mitch Miller Orch. — Columbia GCB-11.

Gin Bottle 7—Fun Lovin' Jazz—Carl Halen, cornet; Bob Butters, trombone; Martin Kollsteddt, clarinet; Jim Campbell, bass sax; Jan Carroll, banjo; Matt Fuchs, piano; Tom Hyer, drums—Livingston EM-1075.

Girard, Adele — Jazz on Harp — Stereo-O-Craft TN-100.

Grosz, Marty—with his Honoris Causa Band—Hooray for Bix!—Livingston EM-1976.

Jam Session Stere-O—Phil Woods, Cecil Payne, Frank Socolow, Duke Jordan, Wendell Marshall, Arthur Taylor—Tape of the Month S-308.

Jazz at Stereoville, Vol. 1—Coleman Hawkins, Bud Freeman, Lawrence Brown, Cootie Williams, Rex Stewart, others—Concert Hall EX-40.

Jazz at Stereoville, Vol. 2—Cootie Williams, Rex Stewart and Orchestra—Concert Hall EX-50.

Jazz in Ster-O—Frank Virtuoso—Vol. 1—Tape of the Month S-309; Vol. 2—Tape of the Month S-326.

Kenton, Stan—In Hi-Fi—Capitol ZD-10.

Kuhn, Rolf, Quartet—Streamline—Vanguard VRT-3007.

Lavin, Bud — Jazz Variations on Around the World in 80 Days—Bud Lavin Quartet—Omegatape ST-7017.

Manne, Shelly, & His Men—Swing-



Photo from Hi-Fi Music at Home (March, 1958)

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- Benny Green/Soul Stirring.....BN
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- Manny Albam/Jazz Greats.....DOT
- Down Beat Jazz Concert w Tony Scott, Paul Horn, Manny Albam All Stars.....DOT
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McPartland, Jimmy — Down the Middle—Concert Hall HX-13.

Pepper, Art—Meets the Rhythm Section—Contemporary CT-6.

Roach, Max—Jazz in ¾ Time—Max Roach Quintet—Mercury MS 3-3.

Rugolo, Pete—Out on a Limb—Mercury MVS 3-7.

Rushing, Jimmy—The Blues—Jimmy Rushing & Buck Clayton—Vanguard VRT-3008.

If This Ain't The Blues — Vanguard VRT-3005.

Saye, Joe—A Wee Bit of Jazz—with Herbie Mann, flute; Barry Galbraith; Milt Hinton; Osie Johnson—Mercury MVS 3-6.

Shearing, George — Black Satin — Capitol ZC-13.

Sound of Jazz, The—Count Basie with the All-Stars, Henry (Red) Allen with the All-Stars, the Jimmy Giuffre Trio—Columbia GCB-21.

Butterfield, Billy — Touch of the Blues — Victor APS-103.

**Jazz Stereo Lps**

Aloha to Jazz—Bel Canto SR-1022.  
 Bolling, Claude—Rolling with Bolling—Omega-Disk OSL-6.

Halen, Carl—Whoopie Makers' Jazz—Riverside 1103.

Hampton, Lionel—Plays Drums, Vibes and Piano—Audio Fidelity AFSD-1849.

Heywood, Eddie—The Touch of Eddie Heywood—Victor LSP-1466.

Kessel, Barney—Music to Listen to—Stereo Records S-700; Poll Winners—Stereo Records S-7010.

Kitt, Eartha—St. Louis Blues—Victor LPS-1661.

Kress, Carl—Stere-O-Craft RSC-505.

Manne, Shelly—My Fair Lady—Stereo Records S-7002; Swinging Sounds in Stereo—Stereo Records S-7007.

Napoleon, Marty — Stere-O-Craft RCS-504.

New York Seventh Avenue Stompers Dixieland — World Wide — MGS-20005.

Prado, Perez — Prez — Victor LSP-1556.

Scobey & Clancy—Raid the Juke Box—Stereo Records S-7013.

Soul of Jazz—World Wide MGS-20002.

Vinnegar, Leroy—Leroy Walks—Stereo Records S-7003.

Wetling, George & His Windy City 7—Stere-O-Craft RTN-107.

Wiley, Lee—A Touch of the Blues —Victor LSP-1566.

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**TAPE REVIEWS**

**Maynard Ferguson**

Maynard Ferguson is a *Boy With Lots of Brass* on Mercury stereo tape MVS3-1 (available on EmArcy LP 36114). The able trumpeter heads one version of his big band here in dramatic performances of six tunes, including *Give Me the Simple Life*, *My Funny Valentine*, *The Lamp is Low*, *Imagination*, *Jeepers Creepers*, and *I Hadn't Any-one Till You*. Tweeters and woofers will quiver with equal reaction to this set, which is characteristic Ferguson. Two vocals—by Irene Kral—provide moments of calm, but basically this is a tape for large living rooms in isolated suburban areas. The stereo effect is impressive. Ferguson, when he experiences periods of mild lethargy, plays convincingly. In other words, this is more than a stereo demonstration tape. (D.G.)

**Fine Arts Quartet**

Concertapes has issued several excellent tapes by the Fine Arts Quartet (Leonard Sorkin, violin; Irving Ilmer and Abram Loft, violas, and George Sopkin, cello), augmented by guest artists.

Two of these tapes—the first two reviewed by the writer—are impressive. Concertape 24-9, the *Nonette in F, Opus 31* by Louis Spohr, features the quartet plus the New York Woodwind Quintet, with John Barrows, French horn, replacing Loft. Spohr, a prolific 19th century composer, composed simply and melodically. His work is given an interpretation relative to these inherent qualities. The sound is better than adequate, but less striking than that of the second tape noted here.

Concertape 24-10 features the quartet performing Mozart's *Quin-*

*tet in E Flat, K. 407* (with Barrows) and Mozart's *Quartet in F, K. 370* (with Ray Still, oboe). Potent in compositional terms, this Mozart-in-transition is somewhat more faithful, sound-wise, than the previous tape reviewed. The definition is precise and the balance splendid. The performances are exhilarating throughout. Both tapes are available in monaural and stereo LP form. (D.G.)

**Fletcher Henderson All Stars**

*The Big Reunion*, Concert Hall stereo tape DX 71, is just that. This is a sample of the performances presented at the Great South Bay jazz festival the past two years by the Henderson alumni, headed by Rex Stewart. Included in the personnel roster are Stewart, Taft Jordan, Joe Thomas, and Emmett Berry, trumpets; Benny Morton, J. C. Higginbotham, and Dickie Wells, trombones; Hilton Jefferson and Garvin Bushell, altos; Coleman Hawkins and Ben Webster, tenors; Haywood Henry, baritone; Buster Bailey, clarinet; Red Richards, piano; Al Casey, guitar; Bill Pemberton, bass, and Jimmy Crawford, drums.

Two tunes are attacked here — *King Porter Stomp* and an ad lib flight, *Casey Stew*. The first, adhering more to the Henderson tradition, is lively, with a string of revealing solos. The latter is wild, and less cohesive. The sound throughout is a delight, particularly in terms of the section interaction from speaker to speaker. For nostalgic and electronic reasons, this is worth owning. (D.G.)

**Pete Rugolo**

Pete Rugolo was arranging for stereo long before stereo was recognized. His charts make the transition

from monaural to stereo quite favorably. On *Out On A Limb*, Mercury MVS3-7 (EmArcy LP 36115), Rugolo heads a poised studio band in live playful approaches to jazz, including *Don't Play the Melody*, *In a Modal Tone*, *Sunday, Monday or Always*, *Early Duke*, and *Smoke Gets in Your Eyes*. The sounds range from satire to reverence. All are crisply executed and recorded. Audio fanatics who dig stereo for its own sake will dig the sound of this tape. Buyers who want content as well as sound won't be drastically disappointed, either. (D.G.)

**Sauter-Finegan**

The studio band that Eddie Sauter and Bill Finegan shared is favorably presented in stereo on RCA Victor tape GPS-113 (on Victor LPM 1497, too). *Straight Down the Middle* is an appropriate title, as the stereo set-up picks up many facets of the band's appeal. It roars through *Paradise*, *Whirlpool*, *Scotch and Sauter*, *Have You Met Miss Jones?*, *Straight Down the Middle*, and *Alright Already* quite enthusiastically.

Among the most impressive of Victor's stereo series, this tape should please most stereo fans. The mike placement and resulting reproduction genuinely emphasize the incomparable realism inherent in stereo. (D.G.)

**South Pacific**

The original soundtrack recording of the film version of *South Pacific* is made a matter of public record on RCA Victor stereo tape GPS-109 (also available in monaural and stereo disc form). The sound quality is robust, but the performances are dreadful. This makes extracting \$18.95 for this tape a dubious investment.

Mitzi Gaynor, as Nellie Forbush, manages to impersonate Mary Martin with reasonable accuracy, if this is of any merit. John Kerr is incredibly awkward as Lt. Cable. Giorgio Tozzi, who knows better, provides the singing voice of Emile de Becque (Rossano Brazzi couldn't make it.) with a notable lack of vigor. In this version, Nellie Forbush could well dive into the Pacific at the final curtain. There's little enchantment in an evening spent listening to this, despite the basic validity of much of the score. Hollywood, in other words, manages to ride again.

Less expensive stereo demonstration tapes are available. (D.G.)



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October Issue

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# music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

## recommended

### JOE BUSHKIN

Whereas his last release (*Nightsounds*) presented pianist Joe Bushkin in a setting of soft woodwinds and subtly shifting moods, *I Get A Kick Out Of Porter* (Capitol 11030) is as brash and extroverted as the lyric to *Love For Sale*. Once more the arranger is motion picture composer Kenyon Hopkins who, for this occasion, has dressed Joe in fuller orchestral colors, aided by a rousing brass section.

Because of Porter's unwaning popularity, the material itself should move this album sales-wise. The performance, moreover, fittingly flits from cute (*I've Got You Under My Skin*) to almost funky (*Love For Sale*). Musically, Mr. Bushkin is an excellent instrumental interpreter of Porter, catching the changing, sometimes conflicting moods of the composer with skill and sensitivity.

This is recommended for its thematic musical worth and for Bushkin's flickering fingers on such Porter fare as the opening *I Get A Kick Out Of You*, *Night And Day*, *Get Out Of Town*, *So In Love*, *Let's Do It*, *Just One Of Those Things*, and other equally popular tunes.

Once you slip past the affectations in the liner notes you'll find some interesting facts re Porter therein. (J.A.T.)

### CARMEN McRAE

*Carmen For Cool Ones* (Decca 8738) is the latest chapter in Decca's series of tasteful LPs by Miss McRae. Backed by various studio groups, all directed by cellist Fred Katz, Miss McRae sings a dozen tunes, including *All the Things You Are*, *What's New*, *I Get a Kick Out of You*, *Without a Word of Warning*, *If I Were a Bell*, *The Night We Called It a Day*, and *I Remember Clifford*.

Miss McRae is an excellent singer, with a mature, uncluttered style. She is aware of lyric content and lends significance to many of the songs she sings. There is less here of the occasional harshness in her singing that has annoyed me in the past, too. Several tracks are outstanding, including a lovely *Without a Word of Warning*, a delicate *The Night We Called It a Day*, and Benny Golson's tribute to the late Clifford Brown, *I Remember Clifford* (lyrics by Jon Hendricks).

Other singers could benefit from listening to this LP. (D.G.)

### PAUL ROBESON

Paul Robeson, at 60, is a remarkable talent. He continues to be one of the world's most communicative singers. Impressively endowed, he has resisted the passage of time as few of his contemporaries have managed to do. In *Robeson*

(Vanguard 9037), the penetrating voice, supported by chorus and orchestra (Harriet Wingreen, piano), is a thing of beauty.

Merely skimming the surface of his vast repertoire, Robeson offers *Water Boy*, *Sheandoah*, *Deep River*, *John Brown's Body*, *Sometimes I Feel Like a Motherless Child*, *The House I Love In*, and seven others. Throughout, there are moments of infinite illumination. The voice is not quite the powerful tool it once was, but the discipline and priceless dignity remain. Robeson's singing is art; this is the most profound recommendation I can make. (D.G.)

### GEORGE SHEARING

In dividing this album 50/50 between big band jazz featuring Shearing's piano as against six good mood pop selections, the A&R executives who planned *Burnished*

*Brass* (Capitol 1 1038), the pianist's latest release, probably hope to grab a substantial segment of both jazz and pop markets. Thing is, they may do just that.

On *Lulu's Back In Town*, *Burnished Brass*, *Mine*, *Cuckoo In The Clock*, *Cheek To Cheek*, and *Basie's Movement*, Billy May and the pianist wrote to point up Shearing's lithe, facile piano backed by scads of powerful, taut brass executions. The swinges come off in dandy style. The unadorned rhythm section boots along the brass and George, too.

*Sometimes I Feel Like a Motherless Child* surely is the outstanding track among the slow, moody numbers. The horns in the intro sound like they were accompanying Napoleon's retreat from Moscow; the subsequent piano is widely chorded and blends with some mellow vibes. The entire effect is quite hymnal and most effective.

Jazz fans might well select this for the "Basie" bouncers; others will revel in tunes such as *Memories Of You*, *Beautiful Love*, *Motherless*, or *These Things You Left Me*. This new venture for Shearing (with laurel wreaths for May, also) should be a very good seller. (J.A.T.)

### TOMMY WOLF

Tommy Wolf composes American lieder. This is a frustrating task, because most Americans don't want lieder. Wolf, then, is a composer-pianist-singer who writes, as he puts it, "show tunes in search of a show . . . songs which deserve to be standards next year."

Fortunately, for those who refuse to be devoured by purple people, Wolf continues to record. *Spring Can Really Hang You Up the Most* (Fraternity 1010) is the second volume of Wolf creations. In it, Wolf (backed by bassist Monty Budwig and drummer Shelly Manne) presents a dozen of his own tunes, including *So It's Spring*, *It Isn't So Good It Couldn't Get Better*, *Here's to Spring*, *You Smell So Good*, *My Gal Likes Me Like I Am*, and *From An Ancient Proverb*.

Seven of the tunes have lyrics by Wolf's primary collaborator, the ingenious Fran Landesman; the remaining lyrics were contributed by Wayne Arnold, Harry Stone, and Wolf. For the most part, the strength of the lyrics dwarfs that of most pop tunes today. Wolf, not really an impressive singer, manages to communicate effectively. And his liner notes are much more than one has come to expect from such bluffs.

It is encouraging that this sort of material is being composed today. If more of it could be heard, perhaps the monaural LP could be preserved. (D.G.)

## Down Beat Concert LP

Highlights of the *Down Beat-Dot Records* concert at Town Hall, New York, on May 16, 1958, are preserved in Dot LP 9003, now available.

Included in the LP are performances of three tunes (*A Little Eye Opener*, *My Funny Valentine*, and *Blues Over Easy*) by Manny Albam's big band, assembled for the occasion. The band included Bernie Glow, Nick Travis, and Ernie Royal, trumpets; Frank Rehak, Jim Dahl, and Tommy Mitchell, trombones; Al Cohn, tenor; Gene Quill, alto; Pepper Adams, baritone; Jerome Richardson, flute and tenor; Dick Katz, piano; Milt Hinton, bass, and Osie Johnson, drums.

The Tony Scott quintet is represented by *Blues For an African Friend*. Featured are Scott, clarinet; Jimmy Knepper, trombone; Kenny Burrell, guitar; Sam Jones, bass, and Paul Motian, drums.

Don Elliott's group is featured on *When Your Lover Has Gone*, with Elliott, vibes, trumpet, and mellophone (and vocal); Hal McKusick, bass clarinet; Doug Watkins, bass; Bob Corwin, piano, and Nick Stabulas, drums.

Paul Horn, flute; Katz, piano; Don Bagley, bass, and Johnson, drums, complete the LP with *Willow Weep for Me*.

The concert itself was reviewed in this publication's June 26 issue.

## jazz records

Records are reviewed by Dom Cerulli, Don Gold, John A. Tynan, and Martin Williams and are initiated by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### All-Star Latin Jazz

**MUCHO CALOR**—Anex 3002: *Mucho Calor*; *Autumn Leaves*; *Mambo de la Pinta*; *I'll Remember April*; *Vaya Hombre Vaya*; *I Love You*; *Mambo Jumbo*; *Old Devil Moon*; *Pernod*; *That Old Black Magic*.

Personnel: Art Pepper, alto; Bill Perkins, tenor; Conte Candoli, trumpet; Russ Freeman, piano; Ben Tucker, bass; Chuck Flores, drums; Mike Pacheco and Jack Costanzo, bongos. (Tracks 1, 5, 6, 8 & 10 arranged by Bill Holman; Track 2 arr. by Benny Carter; Tracks 3 & 4 arr. by Art Pepper; Track 7 arr. by Conte Candoli; Track 9 arr. by Johnny Mandel.)

Rating: ★★ ★ ½

There being a considerable and continuing market for so-called Latin jazz; this set in that genre should enjoy good sales in its category.

Recorded on three consecutive days in October, 1957, at Los Angeles' Forum theater, the album balances equally spirited blowing by all concerned with good writing by the aforementioned arrangers. As a matter of record, however, it should be noted that much of the original flavor and excitement was lost through inept editing. Still, thanks to the enthusiasm and skill of the

musicians on the dates, a lot of very fine jazz playing survives.

Pepper, Candoli, and Perkins make an ideal front line, each contributing forcefully to some jazz moments of value. Freeman, too, is heard to good advantage on most of the tracks.

The writing is uniformly good; Holman's five tracks are prime examples of this arranger's capacity to capture the spirit of jazz in a challenging context. Pepper's *Pinta* carries his personal stamp; a sinuous shade of character in keeping with his distinctive alto style.

In the final analysis, though, the greenest laurels rest on the heads of the soloists. Freeman on *I Love You*; Pepper on *Pinta*; Perkins on *April*, to cite just three instances.

Most exciting track recorded was *Jumbo*—before the stupid editing robbed it of its virility. Here there is only a hint of the real dynamism generated on the Forum stage. Because of the major tape surgery,

it emerges on record as one of the weaker sides.

*Mucho Calor* stands with much to recommend it. If you favor jazz in this Latin context, then by all means buy it. (J.A.1.)

### David Bee

**DIXIELAND AT THE WORLD'S FAIR**—Jubilee JLP-1076: *Oh Mein Papa*; *Anna*; *Mann-ken-Pis*; *You, You, You*; *Third Man Theme*; *Striptease Rag*; *Moulin Rouge*; *Dixie Wedding in Europe*; *Cherry Pink And Apple Blossom White*; *Sar Le Pont D'Avignon*; *Jealousy*; *Vladivostok*.

Personnel: Bee, leader and arranger; Herman Sandy, Ferry Berendse, trumpets; Freddie Lhost, clarinet; Jose Paessens, baritone sax; Roger Squinquel, trombone; Willie Albimor, piano; Rene Goldstein, bass; Jef Van Wetter, guitar; Jan Doustamps, banjo; Jef De Boeck, drums; Marcel Noyet, tuba.

Rating: ★ ½

A Belgian group performs a dozen tunes in a manner not so much Dixieland as it is the curious dance band style of the '20s. There are times when the ensemble has a sound like that on the soundtrack of those old black-and-white cartoons about animak that were so widely shown before the advent of movie color, and which are now kiddie fare on TV.

The playing is mostly quite good, particularly the solo bits performed by clarinetist Lhost. But the devices and trappings in which the solos are dressed is right out of our dear departed danceband past. I didn't find too much here to interest a jazz listener. (D.C.)

### Bess Bonnier

**THEME FOR THE TALL ONE**—Argo 632: *All the Things You Are*; *The Thrill is Gone*; *Tones for Boney*; *Theme for the Tall One*; *Dorian*; *Blue Room*; *Take the 'A' Train*; *Trolley Song*.

Personnel: Bess Bonnier, piano; Nick Fiore, bass; Bill Steen, drums.

Rating: ★★ ★ ½

Miss Bonnier, a 29-year-old Detroit pianist, makes her recording debut on this Argo LP. She has worked with leading Detroit jazzmen during the past 10 years. In recent months, she has worked with Fiore and Steen.

An eclectic stylist, she can be pointedly effective or dreadfully commonplace. She runs that gamut here. On four of the tracks there is at least some evidence that she can play well-constructed, inventive lines. On the remaining tracks, however, she succumbs to the lure of cliches and classical figures imposed incongruously. On *All the Things*, for example, there are heavy-handed classical introduction, allusions to other tunes, some crude use of technical devices, and some semi-Garneresque frills. *Thrill* includes an odd conglomeration of near-eastern, Bachian, Latin, and jazz themes, plus clipped excerpts of other tunes.

On the other hand, *Bones* is a forceful blues played with flowing warmth. The title tune is less eclectic than those noted and more evocative. *Train* is brief, but effective.

If she can expand the productive aspect of her energy to encompass all the tracks of an LP, Miss Bonnier's work could be exciting. At this point, as evidenced on this LP, she must devote more time to consolidating the various aspects of her style before she can produce such an LP. (D.G.)

### Conte Candoli-Lou Levy

**WEST COAST WAILERS**—Atlantic 1268: *Lower Come Back To Me*; *Comes Love*; *Lower Man*; *Pete's Alibi*; *Cheremoya*; *Jordu*; *Flaminto*; *Marcia Lee*.

Personnel: Candoli, trumpet; Bill Holman,

## JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a monthly listing of those jazz LPs which were rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

Brandeis Festival Jazz Concert (Columbia 127)  
Duke Ellington-Mahalia Jackson, *Black, Brown, and Beige* (Columbia 1162)

Stan Getz-J.J. Johnson, *At the Opera House* (Verve 8265)  
Ella Fitzgerald, *At the Opera House* (Verve 8264)  
Hampton Hawes, *All Night Session* (Contemporary 3515)  
Bill Holman, *The Fabulous Bill Holman* (Coral 57188)

★★★★½

Med Flory-Al Porcino, *Jazz Wave* (Jubilee 1066)  
Terry Gibbs, *Plays the Duke* (EmArcy 36128)  
Lee Konitz, *The Real Lee Konitz* (Atlantic 1273)

★★★★

Mose Allison, *Young Man Mose* (Prestige 7137)  
Art Blakey's Jazz Messengers With *Thelonious Monk* (Atlantic 1278)  
Eureka Brass Band (Folkways 2462)  
Stan Getz, *Stan Getz '57* (ARS 443)  
Juanita Hall, *Sings the Blues* (Counterpoint 556)  
Machito, *Kenya* (Roulette 52006)  
MJQ-Oscar Peterson Trio, *At the Opera House* (Verve 8269)  
Lee Morgan, *City Lights* (Blue Note 1575)  
Gerry Mulligan *Songbook, Vol. 1* (World Pacific 1237)  
Red Norvo, *Red Plays the Blues* (RCA Victor 1729)  
Anita O'Day, *Sings the Winners* (Verve 8283)  
Johnny Richards, *Rites of Diablo* (Roulette 52008)  
Pee Wee Russell, *A Portrait of Pee Wee* (Counterpoint 562)  
Sonny Rollins, *Freedom Suite* (Riverside 12-258)  
Sonny Stitt (Argo 629)  
George Wallington, *Knight Music* (Atlantic 1275)  
George Wallington, *The Prestidigitator* (East-West 4004)

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y it. (J.A.I.)

ORLD'S FAIR —  
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Dixie Wedding In-  
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; sax; Roger Sou-  
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ONE—Argo 632:  
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an LP. (D.G.)

1 Levy  
— Atlantic 1268:  
mes Love; Lover  
Jordu; Flamingo;  
; Bill Holman.

tenor; Levy, piano; Leroy Vinnegar, bass; Laur-  
ence Marable, drums.

Rating: ★★  
I think that on this record most of these  
men were not functioning in the roles to  
which they are excellently suited, but were  
put into roles to which they are not. They  
are the kind of musicians and instrument-  
alists whose presence in large and medium  
ensembles would probably be invaluable  
and who, as occasional soloists flashing  
through such groups, would be effective.  
Here, however, they are heard in extended  
solos on a "blowing date," with numbers  
opened and closed by one-chorus "heads,"  
mostly harmonized, some with touches of  
Mulliganesque counterpoint (*Cheremoya*),  
and some without ensembles (*Lover Man*,  
*Flamingo*).

I don't think the question of originality  
as such really comes up, but Levy certainly  
seems to be playing more like Lou Levy  
than like that able reference book of pi-  
anists heard on his records of a couple of  
years ago. However, one device (call it an  
apparently Monk-inspired approach to  
"atonality") shows up in several of his

solos (*Lover, Love*, etc.) like clock-work,  
and with such long exposure his comping  
sounds with monotonous predictability.

The rhythm all has good time, but there  
is little real swing to it. Several numbers  
(*Jordu, Lee*) seem played on edge too fast,  
and there is a lot of that jerky, pit-band  
bounce at medium and up. Aside from an  
elementary agreement to use the same  
tempo, there is little interplay between  
the horns and the rhythm.

The soloists don't seem to have been  
thinking much beyond eight-bars, and  
stretched out for two or more choruses  
such thinking doesn't hold up—a man  
ends up rattling off the licks he knows—  
licks we are all likely to know very well,  
sometimes in a sequence we are likely to  
know just as well.

Holman comes off best, I think, because  
he has more presence and he approached  
his solos with a kind of relaxation that cer-  
tainly dramatizes the edgy compulsion with  
which the others, individually and in en-  
semble, were playing. (M.W.)

**Bob Davis**

JAZZ IN ORBIT—Stephens 4000; *Adams*  
*Evening; Windy City; Dawn that Dream; Blues in*  
*Orbit; Dr. Pepper; Cherokee; Buzzy; Star Eyes;*  
*I'll Remember April; Sometimes I'm Happy; Up*  
*in Ray's Pad; Dredder's Dream.*  
Personnel: Davis, piano and bass (track 7);  
Dave Karr, tenor baritone and flute; Johnny Frigo,  
bass and violin (track 7); Bill Blacksted, drums.  
Rating: ★★

Basically, this is a Minneapolis group  
and the recording was done there. Their  
work is professional, varied, and uneven.

Davis plays cleanly and with variety  
(not to say over-actively), but apparently  
his taste led him into some deplorably  
banal rhapsodizing on *Dream* and to a lot  
of rather superficial, bouncy phrase-mon-  
gering on *Happy*.

Karr sometimes shows, I think, the strong-  
est and firmest of the two main solo voices  
on the whole, but he has rather a split.  
His flute seems emotionally base-less, and  
it, plus the fact that Frigo gave up his  
able bass playing for some rather antic  
violin, turn *Buzzy* into something down-  
right cute enough to be silly. At the other  
(Continued on Page 38)



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Of Nights, And This Is My Beloved, Sands Of Time, Bubbles,  
Bangles, And Beads, Gesticulate, Rhymes Have I, Fate.*  
WORLD-PACIFIC WP-1242

**“JAZZ WEST COAST VOL. 4”—GERRY MULLIGAN, CHICO HAMILTON,  
CHET BAKER, BUD SHANK, BOB COOPER, THE MASTERSOUNDS, ART  
PEPPER, BILL PERKINS, CHARLIE MARIANO, and others.**  
*Papa, Ain't Got A Dime To My Name, Till We Meet Again,  
Extra Mild, Muscalle Du Jour, A Romantic Guy I, Jersey  
Bounce, Stranger In Paradise, 5 Minutes More, Over The  
Rainbow.* WORLD-PACIFIC JW-610

**“JAZZ CANTO VOL. 1” (An Anthology Of Poetry And Jazz)—JOHN  
CARRAJONE, BEN WRIGHT, HOAGY CARMICHAEL, ROY GLENN, BOB  
DUROUGH. Accompanied by: GERRY MULLIGAN, FRED KATZ, CHICO  
HAMILTON, JACK MONTROSE, and others.**  
*Poets To Come, Tract, In My Craft And Sullen Art, Night Song  
For The Sleepless, Lament, Dog, Sycamore Tree, Big High  
Song For Someone, Three Songs By Langston Hughes (Trilogy)*  
WORLD-PACIFIC WP-1244

**“REUNION”—GERRY MULLIGAN & CHET BAKER**  
*My Heart Belongs To Daddy, When Your Lover Has Gone,  
Surrey With The Fringe On Top, Ornithology, Jersey Bounce,  
Stardust, Reunion.* WORLD-PACIFIC WP-1241

**“THE CHICO HAMILTON TRIO”—INTRODUCING THE PIANO OF  
FREDDIE GAMBRELL.**  
*Lullaby Of The Leaves, 5 Minutes More, These Foolish Things,  
Devil's Demise, Reservation Blues, You're The Cream In My  
Coffee, Midnight Sun, Es-Ray's.* WORLD-PACIFIC WP-1242

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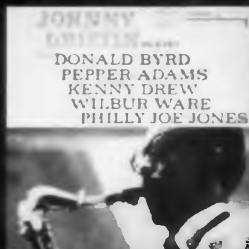
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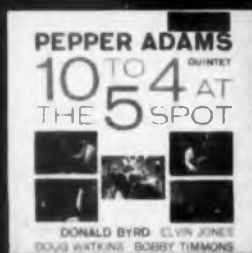
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## Jazz Record Reviews

(Continued from Page 35)

extreme, Karr's baritone generally communicates strongly and his solo on *Eyes*, despite the triteness of some of the ideas, is obviously seriously intended and expressive. His tenor shifts between moderately cool and rather hard with a good alliance developing on *Deedee's*.

Blaakkestad's brushes were often either a bit over-recorded or a bit loud, I think.

I am sorely tempted to review the title, the jacket design, and the liner—but let it pass. (M.W.)

Herb Ellis

**NOTHING BUT THE BLUES**—Verve 8252  
*Clef Series: Pap's Blues; Big Red's Boogie Woogie; Tin Roof Blues; Soft Winds; Royal Garden Blues; Pettit Cake; Blues For Janet; Blues For Junior.*  
Personnel: Herb Ellis, guitar; Roy Eldridge, trumpet; Stan Getz, tenor; Ray Brown, bass; Stan Levey, drums.

Rating: ★★★★★

Gather 'round, children, and listen to the message of the blues. The whole story is right here in eight, eloquent preachments by as fine a quintet of wailers as can be assembled.

There is so much strong, red meat here that to attempt to detail its highspots would take up more space than we've available. But some of the more memorable moments include Herb's bongo-like obligato to Roy's open horn on the galloping *Big Red's*; the sweetly lyrical Getz tenor on *Tin Roof*, accorded unusual, gentle treatment; an amazingly easy and relaxed *Soft Winds*, and the muted trumpet in unison with single string guitar in the first chorus of *Royal*.

Herb seems everywhere at once, comping tastefully, riffing chords and single string behind the other soloists; pungently interjecting chorded comments, and, of course, discoursing lengthily on blues-matter in general in all his solos.

Luckily it was a good day for Stan and Roy, too. And, thanks to Ellis' alternating role, a piano is never once missed in the rhythm section. Brown and Levey take care of business in basic, no-nonsense fashion.

One of the very best jazz albums this year. Don't miss it. (J.A.T.)

Erroll Garner

**PARIS IMPRESSIONS**—Columbia C219; *The Song from Moulin Rouge; I Love Paris; French Doll; Don't Look for Me; Louise; Farewell to Paris; Left Bank Swing; Cote d'Azur; La Vie en Rose; Paris Midnight; The French Touch; Paris Bounce; Paris Blues; My Man; La Petite Mamba; The Last Time I Saw Paris; When Paris Cries; Moroccan Quartet.*

Personnel: Garner, piano and harpsichord (tracks 4, 8, 13, and 17 only); Edward Calhoun, bass; Kelly Martin, percussionist.

Rating: ★★★★★

Recorded in New York in March and April, this two-LP set reflects Garner's experiences in Paris during his late 1957 sojourn there. It marks, too, his debut as a harpsichordist.

In some ways, this manifests several of Garner's weaknesses; in other ways, it presents his strength. He is not yet, for example, a consistently moving composer. Some of his originals included here are projected more through pianistic effort than compositional ability. He can be agonizingly percussive, too, in placing emphasis and there are such moments here. Finally, as far as basic reservations are concerned,

I do not find as many profound allusions to Paris as I anticipated. But perhaps this simply is not the Paris I knew.

On the other hand, few modern jazz pianists could sustain interest through a two-LP set as well as Garner does here, despite the weaknesses noted. Technique and imaginative prowess often flow hand-in-hand here, as Garner encounters a series of adventures in introspection. His superb rhythmic pulse is evident at all times and the rhythmic interplay between hands is a delight. His melodic sense, when it is not enveloped in maudlin escapades, is striking. He can race at a frantic pace, meeting the vast majority of challenges along the way, as few other modern pianists can.

There are several weighted moments in this set. Among them are a uniquely whimsical *Louise*, a moody *Farewell to Paris*, a charmingly fleet *La Vie en Rose*, a chondal study of *My Man*, and a provocative harpsichord study of *Cote d'Azur*, a Garner original. One of the harpsichord tracks, *Don't Look*, was among the first he ever recorded on that instrument; it is grotesque. The other harpsichord tracks are less oppressive. Two of them: *Cote and Cries*, are enlightened reflections of Garner's visit with the family of the late Django Reinhardt. They manifest a definite gypsy influence.

Included here are Garnerian moods of various natures, from the joyous explorer to the man in the sea of schmalz to the vigorously inventive jazzman. These are as much insights into Garner as they are Garner's impressions of Paris. And these insights reveal a pianist of unusual perception and skill. (D.G.)

Chico Hamilton

**INTRODUCING FREDDY GAMBRELL**—World Pacific PJ-1242; *Lullaby of the Leaves; Resurrection Blues; These Foolish Things; Er-Roy's Friends; Devil's Demise; You're The Cream In My Coffee; Midnight Sun; Five Minutes More.*

Personnel: Gambrell, piano; Ben Tucker, bass; Hamilton, drums.

Rating: ★★★

Since this is a "debut" recording, it was entirely natural that Gambrell should make it almost a demonstration of the things he can make on a piano. But for comment, beyond acknowledging that there are a lot of things he can do on a piano, is a little difficult. It is hard to grasp Gambrell's central conception and point of view toward jazz piano.

There are some things one can say, and the first of these is pointed to in Gambrell's remark in the liner that he first became interested in jazz when he heard boogie woogie. His biggest capacity seems to be rhythmic, and in *Leaves*, the funky *Resurrection*, *Friends*, *Demise*, *Cream*, and *Minutes* he uses almost every current rhythmic motif and device.

His second interest is in harmony. *Things*, *Sun* and, in some respects, *Minutes* are given harmonic explorations.

In neither of these respects (nor in the riffs and interpolations that he uses en route) does Gambrell seem very original. But his absorption of all this material and his ability to employ all of it with such terseness and such variety is striking. I do not mean to imply that his playing is glib or facile. Another remark in the notes shows that he is aware that one can play very well "in the jazz style" and still not



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★★★★  
Dom Cerulli: Down Beat

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Herald Keth: Pittsburgh Courier

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make music with meaning, depth, or "soul."

It would be very well to wish that Gambrell had shown some real melodic imagination and invention, but there have been many excellent jazzmen who have not had that talent. Still it might not be idle to hope that the balance between the harmonic and rhythmic approaches that *Minutes* suggests could be made firmer, and that Gambrell might choose among this array of ideas those which mean most to him and develop them into a style of his own.

*Demise* is fairly up and there is rhythmic disunity between piano and drums. It doesn't sound like Gambrell's fault to me. (M.W.)

**Bob Keene**

**STRINGIN' ALONG** — *Andez 3001: Lover Came Back To Me; Can't Get Out Of This Mood; On The Good Ship Lollypop; The Nearness Of You; Barcarolle; I'll Take Romance; Polka Dots And Moonbeams; Funiculi-Funicula; Lullaby Of The Leaves; Calisthenics; They Can't Take That Away From Me; The Moon Was Yellow; Once In A While.*

Personnel: Bob Keene, clarinet; Roscoe Weathers, alto and alto sax; Vic Feldman, piano and vibes; Paul Moer, piano; Calvin Jackson, piano; Dempsey Wright, guitar; Red Mitchell, bass; Buddy Clark, bass; Mel Lewis, drums; Earl Palmer, drums; the Sidney Greene and Felix Slatkin string quartet. Tracks 1 & 4 arranged by Bill Holman; 2, 3, 5, 6, 8, 9, 11 & 12 arranged by Jack Montrose; 7 & 13 arranged by Benny Carter; Track 10 arranged by Calvin Jackson.

Rating: ★★

Though clarinetist Keene apparently assembled the musicians for this date, his leadership is a token one. The album belongs to the arrangers, to Montrose in particular, for he arranged eight out of the 13 tracks.

The undertaking is interesting because it gives the arrangers opportunity to show what they can do with solo horns and a small string section. On most tracks, however, there is a singular lack of musical guts (no reverse pun intended). Keene and Weathers are only fair soloists; unfortunately, both are featured so much they crowd out the more swinging jazzmen on the date, though Feldman is spotted in several impressive vibes statements.

Montrose's writing is skillful, making full use of his strings. He is also a humorous writer; but one wonders if some of the downright corny figures were intended in fun. How subtle, after all, can you get?

Only tracks that get off the ground from a swinging viewpoint are Jackson's *Calisthenics* and Carter's *Once In A While*. The latter is happily heavy with Feldman's fine vibes which saves the take from Weathers' tasteless Bird-derived alto.

This is an offbeat album, of interest mainly to students of writing for strings in jazz. (J.A.T.)

**Sonny Terry-Brownie McGhee**

**SONNY TERRY AND BROWNIE MCGHEE** — *Fantasy 3254: I Got Fooled; No Need of Runnin'; I Feel So Good; Thinkin' and Worryin'; I Love You, Baby; California Blues; Walkin' and Lyin' Down; First and Last Love; Christine; I Have Had My Fun; Whoppin' and Squallin'; Water Boy Cry; Motherless Child; Sportin' Life.*

Personnel: Terry, vocals and harmonica; McGhee, vocals and guitar.

Rating: ★★★★★

These are the strolling players, the singers who have walked across America and remembered what they have seen.

McGhee and Terry are compatriots. The



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former, 43, has sung in minstrel shows, carnivals, with gospel groups, and in many streets in many cities, here and abroad. Terry, 46, is a steady and provocative companion. They have delighted audiences for almost 20 years, including a stint on Broadway in *Cat on a Hot Tin Roof*.

Some of the content here is trivial, but much of it is as incomparably significant as blues singing can be. Rural and urban traditions are mingled here. Several of the performances are genuinely ferocious. The vocals, singly or in unison, are characteristically colorful and honest.

Terry's harmonica pulsates vigorously throughout. McGhee's guitar playing is far more assertive and accurate than that of many of his contemporaries.

Among the tracks that are the most compelling are a delightfully witty story of the ultimate frustration, *I Got Fooled*; a contemporary, urban blues, *California*; a splendid testimony to a miraculous woman, *Christine*; a blues singer's last words, *I Have Had My Fun*, and the reflective *Sportin' Life*.

Fantasy deserves credit for issuing this, in the face of current fashions in LP production. In assisting in the preservation of an illustrious tradition, Fantasy is justifying one aspect of its existence. (D.G.)

### André Previn

GIGI—Contemporary 3548: *The Parisians; I Remember It Well; A Toujours; It's a Bore; Aunt Alicia's March; Thank Heaven for Little Girls; Gigi; She's Not Thinking of Me.*

Personnel: Previn, piano; Shelly Manne, drums; Red Mitchell, bass.

Rating: ★★½

As someone said once (in a *Blindfold Test*, I think), Previn listens to everybody. And the role that he has fallen into with the series of "musical score" albums of which this is the latest, the role of a kind of popularizer, is one to which he seems excellently suited. He manages to be "light" without being slick or phony; he has managed to use the devices and ideas of any number of jazz pianists beginning with his first, somewhat hesitant, assays in Tatum's style during the war, without being really tricky or gimmicky, and, at the same time, with some identity of his own. He manages this chiefly, I think, by a communication of his own delight in playing and swinging and by an appreciation of the work of the men he hears. Another man might treat their playing only as a set of mannerisms—Previn seems to know better.

The one failure here, the *March*, almost immediately falls into a series of rather predictable devices (even down to the *I Ain't Mad at You* blues lick), but that failure only shows the success, in its way, of the rest of the record. *A Toujours* makes an alliance between some Brubeck, some funky-gospel, and even a hint of the Ellington-like "jungle" mood of the mid-'30s, and it is an alliance that hangs together. *Heaven* uses Tatum, Garner, and what seems like Billy Taylor, and it works. Brubeck shows up in *Parisians*. *A Toujours*, and elsewhere. And throughout there are, of course, Powell, Shearing's version of Powell, and his projection of Milt Buckner, Silver, and the rest. Yet one does not sit waiting for the next "stunt" or the next allusion.

There is no real depth in this music,

but there is no dishonesty either, and there is little banal contrivance. Nor does Previn patronize his sources or his talent or talk down to his listeners. In that sense, and on its intended level, his work represents an achievement. (M.W.)

### Milt Sealey

TRIBUTE TO DOROTHY—London 10012: *But Not For Me; Tribute to Dorothy; Dancing on the Ceiling; Will You Still Be Mine; Lover Man; Sometimes I'm Happy; Ladybird; I Remember You; My Old Flame; Tenderly; Thank You.* Personnel: Sealey, piano; Charles Biddle, bass; Charles Duncan, drums.

Rating: ★★½

These tracks were made by a Canadian pianist who has worked in Paris and, briefly, in New York. I think they show a man who has not discovered the kind of music he can best make—and the unavailability of places to work in Canada undoubtedly has had its effect.

With a minimum of unfairness to certain numbers, one could say that the general air of the recital is that of jazz-derived cocktail-lounge piano, complete with a couple of undistinguished vocal choruses (*Ceiling*, *Remember*), but Sealey does it without trickery. Stylistically, he ranges from almost elementary choruses in *Dorothy* (a none-too-well organized blues), through Garner (*Tenderly*) and some Hickory-House-pleasant modernisms, to some Powell-Shearing bop (*Ladybird*). Most of it is done with an almost polite restraint which, whether it is natural or self-imposed, seems to ask one to receive the music as background sound. *Ladybird* is one exception and has some very good ideas and lines in two of its choruses.

Sealey seems to have raised several possibilities for himself here—from being a kind of singing cocktail pianist, through a "conservative" jazz style, toward developing a good modern style. On the basis of this record it would be hard to say (even on the level of technique) which one really suits him best.

The recording is rather "distant" for some American ears and the accompanying rhythm has its chunkiness. (M.W.)

### Jimmy Smith

THE INCREDIBLE JIMMY SMITH—Blue Note 1552, Vol. 2: *Plum Nellie; Billie's Bounce; The Duel; Buns A Plenty.*

Personnel: Jimmy Smith, organ; Eddie McFadden, guitar; Lou Donaldson, alto; Donald Bailey, drums. (On *Billie's*, substitute Kenny Burrell, guitar, and Art Blakey, also on *Duel*—drums.)

Rating: ★★

Most of organist Smith's sessions are furiously rolling dates with the accent on free, eloquent blowing. This followup album to that reviewed in *Down Beat*, June 12, is no exception.

Only two tracks (*Plum* and *Billie's*) are quartet numbers with altoist Donaldson sounding a little impatient on the slow blues and caught inextricably in the whirling vortex of the bop classic. The opening ensemble chorus on the latter, incidentally, is quite sloppy, as if Donaldson and Burrell never bothered to run through the line together before tape started rolling. But in his solo Lou cooks vigorously, belting out his lines in flowing, hard-hitting fashion.

*The Duel* might as well have been titled *Free-For-All*, for that's what it develops into as Smith and Blakey wrestle wildly through chorus after chorus of forensics. On grounds

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Y SMITH — Blue  
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of assertiveness alone, Art the Thunderer  
must be declared victor.

Most relaxed track is the closer, *Bans*.  
Here is the best example of the Jimmy  
smith trio per se. The organist is in fine  
fettle as he extends his improvisations on  
the blues while McFadden and Bailey com-  
ment themselves with steady rhythmic accom-  
paniment.

This does not equal the first volume, but  
it has its moments. (J.A.T.)

### Billy Taylor

THE BILLY TAYLOR TOUCH — Atlantic  
1277; *You Make Me Feel So Young; Earl May,  
Can You Tell By Looking At Me; I Got A Kick  
Out Of You; Wrap Your Troubles In Dreams;  
I Will Weep For Me; Good Groove; What Is  
There To Say; Thom Swell; The Very Thought  
Of You; Somebody Loves Me.*  
Personnel: Taylor, piano and leader; Earl May  
(tracks 1, 2, 3, 4) and Al McKibbin (tracks 5,  
6, 7, 8, 9, 10, 11), bass; Ed Thigpen (tracks 1,  
2, 3, 4) and Shadow Wilson (tracks 5, 6, 7, 8,  
9, 10, 11), drums; John Collins (tracks 5, 6, 7,  
8, 9, 10, 11), guitar.

Rating: ★ ★ ★ ★

The rating is for the four new sides  
(tracks 1, 2, 3, 4). The remainder of the  
LP is a 10-inch set, dating from 1951.

There is one striking thing rhythmically  
between the older and new sides. That is  
the inflexibility, almost stiffness of the  
earlier sides. The new set has more flow in  
the beat, perhaps because of the absence  
of the guitar, but also due in large part  
to Earl May and Ed Thigpen. Billy must  
certainly count himself blessed to have two  
such sterling associates working and creat-  
ing with him night after night.

Earl gets a chance to shine in the tune  
titled for him, a quite effective presenta-  
tion in person, too. The sides are all quite  
representative of what Billy is achieving  
these days. It seems that he has become so  
highly thought of among musicians and  
particularly critics, that he is taken pretty  
much for granted. Here he shows again  
that in addition to being a pianist of quite  
dazzling technique (which alone does not  
a jazz man make), he possesses a fertile,  
often striking imagination, and a natural  
swing.

The ABC-Paramount permission to al-  
low Atlantic to fill out this LP was cer-  
tainly intelligent. Jazz needs more of that  
kind of thinking. (D.C.)

### Ben Webster

SOULVILLE—Verve MG-8274; *Soulville; Late  
Date; Time On My Hands; Later Come Back To  
Me; Where Are You; Makin' Whoopee; Ill Wind.*  
Personnel: Webster, tenor sax; Oscar Peterson,  
piano; Ray Brown, bass; Herb Ellis, guitar; Stan  
Levey, drums.

Rating: ★ ★ ★ ★ ½

If there is such a place as Soulville, Ben  
is most certainly among its first citizens.

From the opening soulful strains of the  
title blues to the closing whispers of *Ill  
Wind*, this LP stands as a good portrait in  
sound of one of our most productive and  
individual tenor sax men at the height of  
his creative powers. Ben seems to be under-  
going a renaissance these days, and it seems  
wholly justified in the light of the way he  
has been producing.

His is a sound and conception indisput-  
ably masculine. Particularly appropriate,  
then, is the somewhat flippant little bleat  
with which he adorns the ending of *Love  
Come Back To Me*. Appropriate, too, is  
the gutsy second chorus of *Makin' Whoopee*.

The up tunes are taken at a comfortable  
up, more a brisk walk. The ballads are at

dreamy tempo, the kind which separates  
the men from the children. *Time On My  
Hands* leaves no doubt that Ben is among  
the former. You may hear a better, gentler  
treatment of a ballad, but you'll have to  
do some fancy looking.

This LP is the way jazz is. A good horn-  
man, backed by good rhythm, playing good  
tunes, and some blues. This is what the LP  
was made for. Recommended. (D.C.)

### Teddy Wilson

THE IMPECCABLE MR. WILSON—Verve  
MGVN272; *I Want To Be Happy; Ain't Misbe-  
havin'; Honeysuckle Rose; Fine And Dandy;  
Sweet Lorraine; I've Found A New Baby; It's The  
Talk of the Town; Laura; Undecided; Time on  
My Hands; Who Cares?; Love Is Here To Stay.*  
Personnel: Wilson, piano; Al Lucas, bass; Jo  
Jones, drums.

Rating: ★ ★ ★ ★

Teddy Wilson has a capacity that very  
few jazzmen have had—he can operate on

two levels at once. To the casual listener  
his must sound like the pleasantest kind of  
unobtrusive doodling background piano.  
But, as in some of Mozart's "cave" music  
or in Faulkner's *Saturday Evening Post*  
stories or in Shakespeare, there is a lot else  
being said than may show on the surface.

Nat Hentoff's very good notes, in effect  
an interview with Dick Katz, are very clear  
about what the *else* is. There are probably  
half a dozen Goodman quartet records from  
the '30s which show it in retrospect: Hamp-  
ton swings till after till with infectious  
energy; Goodman fingers his horn excellent-  
ly, but in his quiet way, Wilson spontane-  
ously invents melodies of original and co-  
hesive character.

This is probably Wilson's best LP in  
quite a while, and it is performed by the



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see Ernie Ford show, CBS  
radio.

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Al Hendrickson—Recorded  
with Artie Shaw and the Gram-  
ercy Five, Benny Goodman  
Sextet, Andre Previn, Kay Starr,  
Frank Sinatra and for Liberty  
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guitarist and vocalist.

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Bill Pitman—on radio; the  
Rusty Draper show, CBS 5 days  
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Frances Faye, Peggy Lee,  
Frank Devol, Jeri Sothorn.  
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version of the Wilson trio which was justly celebrated a year or so ago. Jones and Lucas work with him with sympathetic understanding of both the technical and emotional quality of his work.

However, a glance at the titles reveals what is probably one reason for its success. Most of the tunes have been in Wilson's repertoire for years. He plays them excellently—even when he uses familiar lines (*Undecided* is a good example) he plays them with conviction, not as if he were giving some old material a run-through. But on some of the pieces, chiefly those like *Laura*, *Time*, *Love*, which we're not apt to think of as parts of his continuing repertoire but as more recent additions, he does not do what he does best but essentially repeats the tune itself, giving it different kinds of embellishments and decorations. He draws on his stock of pianistic technique rather than on his imagination.

Even on those, the imaginative Wilson may assert himself—the second chorus of *Laura* is an example. And "conservative" or not, I think that *Honeysuckle*, *Five and Dandy*, and *Found A New Baby* are just about exemplary Wilson. (M.W.)

**Lester Young-Roy Eldridge**

**GIANTS OF JAZZ, Vol. II—American Recording Society G 444; I Guess I'll Have To Change My Plan; I Didn't Know What Time It Was; Gigantic Blues; This Year's Kisses; You Can Depend On Me.**

Personnel: Young, tenor; Eldridge, trumpet; Vic Dickenson, trombone; Teddy Wilson, piano; Gene Ramey, bass; Freddie Greene, guitar; Jo Jones, drums.

Rating: ★★½

First of all, I'm going on the assumption that this is an unreleased LP. I recall an earlier *Giants* set, but some searching through catalogs and past reviews hasn't turned up this particular set.

The title is apt because certainly Young, Eldridge, Wilson, Greene, and Jones easily qualify as *Giants*, and Dickenson is not too far off the pace.

As a set, it hangs together pretty well. The mood is mostly relaxed, although the *Blues* kicks off at a peppier tempo. The striking thing about the set is the deliberateness of Pres' playing, almost as if he were making a conscious effort to recapture the fluidity of the Lester of a decade or so ago. On *Blues*, particularly, he plays better than I have heard in several years. And on the ballads, his treatment has much of the sweetness, and some of the cocky verve which gave him his title in a landslide.

Roy plays with taste and restraint, both open and muted. Teddy's soloing is in that neat and concise manner of his which smacks of a man thoroughly at home with his instrument and his companions. The rhythm backing is first-rate. And Vic plays with humor and subtlety, particularly, for a sly example, on *Kisses*.

This set impresses as a collection of good, relaxed jazz by a group of men who have been left behind by fads and schools, but who have never lost their influence, and who, in the final analysis, will prove to have been never really behind at all.

And it also marks a heartening return to form for Pres, who has suffered from a recent illness and often horrible public presentation (such as that odd mixing of him in a Dixieland group at Newport last summer). (D.C.)

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to which was so ago. Jones with sympathetic technical and work. e titles reveal for its success. en in Wilson's says them excellent familiar lines (multiple) he plays as if he were a run-through. s, chiefly those which we're not his continuing nt additions, he best but essentially, giving it ments and de- cker of pianistic his imagination. gative Wilson cond chorus of "conservative" uckle. *Fine and Baby* are just (M.W.)



## the blindfold test



# Paul Mauls

By Leonard Feather

Whether or not there is such a phenomenon as west coast jazz, two facts are inescapable: Many critics have written lengthily and ponderously on the subject—probably, as Paul Desmond agrees, to give themselves something to talk about; Paul Desmond was born and reared in San Francisco.

Fully aware that it would prove nothing, I asked Paul, on his latest *Blindfold Test*, to comment on the probable coastal origin of each record, wherever it seemed relevant. Both of us are convinced that there is no stylistic difference determined by geography.

To make things doubly confusing, all the records used on this test were recorded on the west coast, though a couple included transplanted easterners in their personnel. (Show me a California session that doesn't.) Desmond was given no information to this effect, nor any other data on the records played, before or during the test.

### Eldridge

II—American Re- sult I'll Have To Now What Time It ear's Kisses; You

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### The Records

1. Don Fagerquist. *The Song Is You* (Mode). Marly Paich, arranger.

Well, I'm honestly mystified. The trumpet player was an independent thinker, because he didn't hurry the end of that first phrase like Charlie Parker used to. I liked his playing very much; it had qualities that reminded me of Dick Collins, although I'm pretty sure it wasn't.

The writing was nice—kind of west coast-sounding. I guess about 2½ stars . . . Could it possibly be one of those things that Clifford Brown did when he was in Los Angeles? For the trumpet it would be worth 3½.

2. Harold Land. *Nieto* (Contemporary). Rolf Ericson, trumpet; Land, tenor; Frank Butler, drums.

That sounds even more like Clifford—Max Roach's group with Clifford . . . That's a good record. I wouldn't especially want to hear it again, but I enjoyed it while it was going. Give it three stars . . . It was all very competent—nobody stuck out especially, but they had a good group sound. It sounds New Yorkish to me.

3. Buddy Collette. *Improvisation* (EmArcy). Collette, C flute; Paul Horn, piccolo; Bud Shank, alto flute; Harry Klee, bass flute.

That was wild! I like the writing very much if it was written. If it wasn't written, I like it even more. If it was all improvised, I'll give it 4½ stars . . . At first it sounded as if it must have been written, and toward the end it seemed too rampant to have been written.

It could have been very good writing, or good playing, or luck. No, eliminate luck . . . With more than two people, it takes more than luck.

I liked it very much . . . I imagine it would have to be in the east coast because there are a lot of flute players here, and they use flute so much on records. Is it one of those Herbie Mann organizations? The only thing I could hear was an alto flute in a collection of flutes and a piccolo and some kind of hand-played drum. I'll give this 3½.

4. Teddy Charles. *Margo* (Prestige). Charles, vibes, piano, composer; Shorty Rogers, trumpet; Jimmy Giuffrè, tenor; Shelly Manne, drums; Curtis Counce, bass.

. . . Curiouser and curiouser! I have no idea who they were, but I enjoyed listening to it very much. I would like to listen to it many times again . . . It had that air of improvisation which puzzles me, because I don't think that could all have been improvised . . . But it certainly had the feel. If it was, it was certainly by very harmonically sophisticated guys.

It was beautiful—very moody and reflective . . . Four and a half stars. I don't know what I'm saying that half star for . . . It doesn't fit in with the stereotype of either coast, and I suppose the individuals could have been from both coasts. It's much more an individual thing than anything else.

5. Andre Previn. *It's a Bore* (Contemporary). Previn, piano; Red Mitchell, bass; Shelly Manne, drums.

Well, that was Andre and Shelly in one of those show-tune albums. I love that rhythm section. Andre seems to be getting closer and closer to his goal of sounding like Horace Silver. Three and a half stars.

6. Art Pepper. *Red Pepper Blues* (Contemporary). Paul Chambers, bass; Philly Joe Jones, drums; Red Garland, piano.

This reminds me of that *Blindfold Test* that Bill Russo took where he heard a Lee Konitz record and said it sounded as if he had fallen back into the mainstream—which killed me at the time, because it seems awful to think that you would have changed your playing after careful consideration and have somebody else interpret it as an unfortunate accident.

My first thought was that if it's Lee, he's drowning . . . No, I guess it's Bud Shank, and I sympathize with him because I have the same problem in my occupation, which is the problem of one who is sort of raised in the atmosphere of cool jazz trying to sound hostile enough to be currently acceptable.

It was well done, but it wasn't really too moving . . . The piano sounded a little more authentic, but it's easier to do that on piano—you don't have the problem of sound . . . It's easier to shift. Pianos have sounded pretty much the same throughout all this—more so than horns.

There's an aura of competent funkiness about this that seems superficial—not as if it's really meant, somehow . . . I honestly didn't hear the bass solo. Could you play it again? (*Later*): Sounds like Paul Chambers and Philly Joe Jones—and I suppose now that the alto player was Art Pepper, but the situation remains pretty much the same. I'd say 3½ stars for just a very good, but uninspired job.

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## John LaPorta

(Continued from page 18)

happened when he first played Paul Villipique's arrangement of *Don't Get Around Much Anymore* with the Chester band. "After we had been playing it for some time, I happened to hear Duke's with Johnny Hodges, and I got sick. I was playing it like Hodges, almost note for note. It was just too close . . ."

He left Chester's band to settle in New York, but soon was a member of Woolly Herman's band . . . the wild and woolly First Herd.

"After Chester's band, where I had so much to do, I was really miserable. I had nothing to do except some lead clarinet. I was pretty discouraged, especially with the band blowing so much. I wanted to play.

"Instead, I began to write. I guess as an outlet. At the same time, I started studying with Ernest Toch, and this made me feel very free."

Perhaps the most popular LaPorta Herd chart was *Non-Alcoholic*, recorded, used on air shots (Wildroot Hair Tonic sponsored the band's broadcasts at this time), and has since been anthologized on LP by Columbia.

More study followed. This time with Alexis Aiel, who was travelling with the Herd to conduct the Stravinsky *Ebony Concerto*. Following that, he studied more than a year with Lennie Tristano.

After leaving Herman, he served on a series of radio jazz shows featuring Dizzy Gillespie, Charlie Parker, Max Roach, and exponents of the "new" jazz. It was called *Modern vs. Figs*, and the latter all but lost their leaves in the battles.

During this period, John was teaching at Parkway music school, and growing more and more inactive in jazz as a player. He did conduct an experimental band in the late '40s, with such as Lou Mucci, Frank Isola, Sonny Russo, George Barrow, and others in it.

"This was mainly because I wrote different things than the bands around, and I wanted to find out if my music was as bad as they said it was. We rehearsed regularly for three years. I felt I learned more about writing from hearing music.

"Through rehearsing, I became vertical and horizontal. I unified rhythmic forms of writing and still tried to keep it interesting enough so that each part had as much melodic and natural quality as possible.

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and less concerned with being origi-  
nal and more and more concerned  
with what I needed to say."

John's writing has been played by  
such diverse bands as the Farming-  
dale high schoolers and the New-  
port International Band. He would  
like to write for the New York Phil-  
harmonic, but day-to-day living puts  
a strain on his writing.

"I can't pattern my life to write  
four or five hours a day. Not with  
a family and three children. As it  
is, I generally have to close myself  
in my bedroom to get things done,"  
he said.

As for growing as a writer, La-  
Porta believes he has to hear what  
he's writing constantly. "I can't see  
writing for a medium and not hear-  
ing what I've written. It's impos-  
sible to write and not hear it. You  
can't make progress.

"When you get a chance to write  
a commercial arrangement, you  
know what it's going to sound like  
before you start. A person must be  
able to hear what he writes. That's  
the big problem in classical writing  
today, so few guys get to hear what  
they've done."

Although he received a master's  
degree in music education last year,  
LaPorta does not aspire to public  
school teaching. The demands on  
time and patience are too great. In  
addition, the practical problems,  
such as getting up a football band  
from raw materials at the start of  
a term, are too demanding for any  
attempt at perfection.

Instead, he confines his teaching  
to private lessons, and to his Jazz  
Workshop at Manhattan college.  
Last year he instituted the course,  
and had to rely on a striking per-  
formance to sell the concept. This  
year, its been expanded, and Bill  
Russo and John Lewis will contrib-  
ute to courses in jazz writing and  
arranging.

"My concept of teaching is that  
I must learn from my student be-  
fore I can teach him anything.

"There's a big need for good  
teachers in college, teachers with  
a musically liberal point of view.  
I've just been through it and I real-  
ize it. At the college level there  
should be inventiveness in music,  
and instead there's actually more  
conservatism."

As a player and writer, LaPorta  
admits he hews closely to the basic  
philosophy told him by Ernst Toch:  
"In music there must be unity in  
variety and variety in unity."

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## Strictly Ad Lib

(Continued from page 8)

Joe Benjamin, and Maurice Marks . . . Louis Armstrong is set to tour England and the continent again next spring . . . Composer Ernst Krenek, who wrote *Johnny Spielt Auf*, is on a tour of Europe, during which he will do some recording work . . . Mahalia Jackson is scheduled to guest on Bing Crosby's first ABC-TVer Oct. 1 . . . Ray McKinley and his Glenn Miller orchestra will head for England, Europe, and the Iron Curtain countries late in September . . . Lonnie Donegan, Chris Barber, and Ken Colyer of England, have raised funds for Big Bill Broonzy, in an effort to underwrite Bill's funeral expenses, and have some 500 pounds for him frozen in a British bank, pending government clearance . . . Kai Winding put a Columbia LP into the can then flew to London to join the *Jazz From Carnegie Hall* tour . . . Dick DeBenedictus replaced Teddy Napoleon in Gene Krupa's group, with Teddy settling in Florida . . . Joe Napoli reports that he'll record Chet Baker with the Len Mercer strings. Mercer, incidentally, is actually Ezio Leoni, one of Italy's top arrangers.

### Chicago

**JAZZ, CHICAGO-STYLE:** Earl Bostic's group is accenting the big beat at the Blue Note these evenings. On Oct. 15, singer Dakota Staton returns, joined by The Mastersounds, who brought Indianapolis jazz to the west coast and back. Sarah Vaughan is set to return to the Note on Nov. 11 for two weeks, with Harry James' band to follow on the 26th. Stan Kenton's band returns to the Note for two weeks on Dec. 3 . . . Jonah Jones' sturdy quartet, well-versed in the history of jazz and in eliciting favorable audience reaction, is delighting London House audiences. Jones and men will be in residence through Oct. 26. Gene Krupa's quintet has been booked into the London House in December. Ed Higgins' trio, with bassist Bob Cranshaw and drummer Walter Perkins, continues at the London House on Monday and Tuesday evenings.

The unfriendly philosopher, Mort Sahl, was slated at Mister Kelly's through Oct. 12, but at presstime had delayed his Sept. 8 opening two weeks due to illness. June Christy returns to Kelly's on Oct. 13 for three weeks. Della Reese, a success in her initial Kelly's appearance, is set to return to the club in late Novem-

ber. Dick Marx and John Frigo, with Gerry Slosberg on drums, continue as the Monday-Tuesday dependables at Kelly's, with Marty Rubenstein's trio taking over for the rest of the week.

The Hal Iverson trio is at the Preview lounge. The group will continue on the stand through Oct. 26. Vincent Laurence is featured vocalist. Franz Jackson's all stars are the Monday-Tuesday Preview attraction, as well as the weekend attraction at the Red Arrow in Stickney. Mambo City, above the Preview, continues to quiver to the sounds of Manny Garcia's latin group . . . Georg Brumis and trusty trombone are in command at the 1111 Club, where Dixieland reigns. The latter holds true at Jazz Ltd and at Basin Street (Western at Lunt), where Danny Alvin's Dixie crew holds forth . . . Frank D'Rone continues at Dante's Inferno . . . Johnnie Pate's trio is at Mardi Gras on Rush St. on Thursday, Friday, and Saturday . . . Dave Remington's spirited Dixie group is in permanent residence at the Wagon Wheel in Rockton.

Jimmy Hill's group is at the Abstract lounge on west Fullerton on Wednesday and weekend evenings . . . Violinist Eddie South and pianist Max Miller are at the Golden Lion inn of the Sheridan Plaza hotel . . . Bob Owens' quartet is at the Play-boy lounge on west Belmont on a Tuesday-through-Saturday basis; Carol March is vocalist with the group . . . Argo Records is setting up an exchange deal with Atlantic Records; Argo will record John Lewis, of Modern Jazz Quartet fame, and Atlantic will cut blues singer Muddy Waters. Waters, by the way, is set for a tour of England, beginning in late October. An added Argo note: tenor man Vito Price departed the confines of the WGN staff orchestra to head his own jazz group; this comes on the heels of Argo's release of Price's *Swingin' the Loop* LP.

### LOS ANGELES

**JAZZNOTES:** Oscar Peterson has not yet found a replacement for guitarist Herb Ellis, so Herb agreed to take the Granz tour with the trio.

While in L. A. for the Westinghouse *Music U.S.A.* teleshow, Benny Goodman made some record dates with big band and small group for his own Parks enterprise. Besides vocalist Martha Tilton, lineup of the big band is: Conrad Gozzo, Manny Klein, Irv Goodman (B. G.'s brother), and Don Fagerquist, trumpets; Milt Bernhart, Murray McEchem, and Joe Howard, trom-

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bones; Bud Shank, Buddy Collette,  
Herb Geller, Dave Pell, and Chuck  
Gentry, saxes; Russ Freeman, piano;  
Al Hendricksen, guitar; Leroy Vin-  
negar, bass, and Frank Capp, drums.  
The quintet sides comprise B. G.,  
Barney Kessel, guitar; Andre Previn,  
piano; Vinnegar, and Capp.

Trumpeter Joe Gordon, late of  
the Herb Pomeroy band, relocated  
here, and will be married soon . . .  
Trumpeter Jack Sheldon made his  
first trip to New York to join the  
Kenton band at Birdland . . . Les  
Brown reportedly is so hacked at  
Capitol (for technical reasons) he's  
said to be breaking his contract and  
switching to Coral, his old home.

Now playing New York's Round-  
table, the Andre Previn trio (with  
Red Mitchell and Frank Capp) soon  
flies to Washington, D. C. for a week  
of concerts, then plays a week at  
Milwaukee's Brass Rail through Oct.  
26th. Previn winds up his tour at  
Chi's London House Nov. 24.

Bassist Don Payne subbed for still  
ailing Leroy Vinnegar with the Joe  
Castro trio at Vegas' Sands hotel  
where Ann Richards stars. Payne  
later will head for New York to live  
and get married . . . The Les Brown  
band takes off on the road again  
Oct. 17 for three weeks of one-niters  
down Texas way; then plays the  
Timex jazz TV show Nov. 10. Bass-  
ist Bob Berteaux now is a permanent  
Brown sideman . . . That Chuck  
Marlowe band we've been preaching  
about will be available on record in  
a couple of weeks. Look for the LP  
on Crown's \$1.49 line in super drug  
stores and markets.

Dot's Bob Thiele inked bandlead-  
er Larry Sonn for the coast label.  
Sonn's first LP will be *Jazz Band  
Having A Ball on Jazz Horizons*  
series . . . Lou Robin's *Concerts, Inc.*  
has scheduled October jazz shows  
with the Dave Brubeck quartet at  
Arizona state college, the 10th; Bru-  
beck and Buddy Collette quintet at  
Univ. of Calif., Riverside, the 11th,  
and a super-duper bash with L. Arm-  
strong, Firehouse Five Plus Two,  
and Jackie Cain and Roy Kral at  
Pasadena civic auditorium for Cal-  
Tech, the 18th. Latter event is  
dubbed the "Pasadena Jazz Festi-  
val."

**NITERY NOTES:** Jack Rose and  
Tommy Bee of KBLA's *Voice of  
Jazz* took over booking the groups  
for the Vermillion Jazz Club. Their  
first offering: a quintet comprising  
Dexter Gordon, tenor; Joe Gordon,  
trumpet; Walter Norris, piano; Max  
Bennett, bass, and Richie Goldberg,  
drums . . . Shorty Rogers and Giants  
now are working Jazz Cabaret, wind-  
ing up a three-weeker . . . Shelly

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Manne and Men (also singer Barbara Dane) opened at the non-alcoholic international club on Cahuenga working weekends for a month . . . Pete Jolly, piano and accordion, and Ralph Pena, bass, went into the Valley's Ram's Horn. It's on Ventura in Encino . . . Rene Bloch's fine big band is working Fridays, Saturdays, and Sundays at the Californian (Santa Barbara & Western) with trumpeter Rolf Ericson featured.

The Playgirls modern jazz trio brought the good music back to Peacock Lane last month. Jill Sharon's on drums, Lorrie Bobert, piano, and Feather Johnston, alto and bass . . . Pianist Les "Maxie" McCann is still working the Cosmo Alley after three months there; Tuesday's he's at the Hillcrest sessions, and Sunday's from 7:30 to 8:30 p.m. you'll find the jolly one at the Light-house playing intermission for Howland Rumsey's All-Stars.

## San Francisco

Max Roach came into the Blackhawk for two weeks as Cal Tjader ended his long run on Sept. 16. Following Max, Billie Holiday and Leroy Vinnegar split the bill for a fortnight until the Giuffre-Brookmeyer-Hall and Mitchell-Ruff companies arrived Oct. 14 . . . Nat Cole, Jeri Southern, Cal Tjader, and Nelson Riddle were the participants in a September 21 concert in Berkeley . . . Joe Darenbourg succeeded Louis Armstrong at Easy Street . . . Les Brown could be found in this town, one-nighter bound, at a ballroom rooming — El Patio — 'round Sept. 13 . . . Norman Granz delivered one of his packages to the Masonic Temple in San Francisco on Sept. 26: Ella Fitzgerald and Oscar Peterson . . . TV producer Dick Christian turns out a live local jazz show every week that cuts most big network presentations for taste, manners, and uncommon sense . . . Ernie Figueroa is playing the 2-to-6 after hours shift, at Coffee Dan's . . . A new club, El Rincon Flamenco, opened on Sept. 19 in San Rafael, presenting traditional Spanish music five nights a week . . . Earl Grant was in Oakland for one night last month . . . Herb Miller (Glenn's brother) is still leading a big band — in central California . . . Dave Brubeck's quartet played one night for U. of C. Medical Center Sept. 20 . . . After his movie-club work in Los Angeles, Louis Armstrong returns in late October to play Bay Area dates in San Jose, Palo Alto, and Berkeley.

—dick hadlock

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## Jeri Southern

**Personnel:** Jeri Southern, vocals and piano; Bud Motsinger, piano accompaniment; John Kitzmiller, bass; Dick Haney, drums.

**Reviewed:** The Avant Garde, Los Angeles.

**Musical Evaluation:** A slimmer, more poised Jeri Southern is well launched these nights on a new phase of her career — as a "stand up" act. This is to say she no longer must be considered a "gal at piano who sings" and she can now work locations hitherto perhaps considered unsuitable for her.

Jeri's present routine consists of three introductory numbers standing up, three at the piano, and a concluding four again up front.

On the night of review she opened with a medium up *I've Got Five Dollars*, followed this with a doleful *Am I Blue*, and Jimmy McHugh's seldom heard ballad of a reflected glory, *Porgy*. This torch singing, with an ample transfusion

of good old schmaltz, was lent bonus impact by her well cut purple gown with a big bow just where it ought to be.

At the piano Jeri followed the same routine — one light swinger (*You Make Me Feel So Young*) followed by two ballads, *Too Good To Be True* and the offbeat *Miss Johnson Phoned Again Today*, done out of tempo and with rather fetching pathos but no discernible emotion.

Back at the front mike, Jeri delivered a melodically mild *I Like The Likes Of You* from her new *Roulette Marty Paich*-directed album. This was followed by another out of tempo ballad *How Did He Look*, characterized mainly by a spoken voice introduction.

To wind up the set, the vocalist jumped, not over-eagerly it seemed, into her *Come By Sunday* blues. This is an excellent closer, all right, but Jeri should feature more of this type material in her act. As it was, however, her rendition was far re-

moved from the belting blues approach the song requires.

Jeri remains cool, unruffled, unemotional, imparting a highly stylized appeal that should continue to go over very well in the more sophisticated rooms. She still can knock out some pretty respectable piano licks, but nobody can accuse her of being a romping stomper, either vocally or instrumentally.

**Attitude of Performer:** Calm, cool, and collected.

**Commercial Potential:** An enthusiastic audience the night of review confirms the supposition that Jeri Southern will continue to draw well wherever she appears.

—tynan

## No Comment

Dorothy Kilgallen, in her Aug. 21 New York *Journal-American* column, noted the following:

"Jazz pianist Art Tatum is mourning the death of his mother in Toledo, Ohio."

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## 22nd ANNUAL MUSIC POLL

### POLL RULES

Send only ONE ballot. All duplicate votes will be voided. Do not vote for persons who are deceased except in the Music Hall of Fame, where you may name any artist.

### ALL-STAR BAND

Trumpet \_\_\_\_\_

Trombone \_\_\_\_\_

Alto Sax \_\_\_\_\_

Tenor Sax \_\_\_\_\_

Baritone Sax \_\_\_\_\_

Clarinet \_\_\_\_\_

Piano \_\_\_\_\_

Guitar \_\_\_\_\_

Bass \_\_\_\_\_

Drums \_\_\_\_\_

Vibes \_\_\_\_\_

Accordion \_\_\_\_\_

Flute \_\_\_\_\_

Miscellaneous Instrument \_\_\_\_\_

Composer \_\_\_\_\_

### FAVORITES OF THE YEAR

Jazz Band \_\_\_\_\_

Dance Band \_\_\_\_\_

Instrumental Combo \_\_\_\_\_  
(3 to 8 pieces)

Male Singer \_\_\_\_\_

Female Singer \_\_\_\_\_

Vocal Group \_\_\_\_\_

\_\_\_\_\_

### PERSONALITIES OF THE YEAR

*(Name the person in each category—can be group, singer, leader, or instrumentalist—who showed the most consistently high level of performance during 1958.)*

Popular \_\_\_\_\_

Jazz \_\_\_\_\_

Rhythm and Blues \_\_\_\_\_

### THE MUSIC HALL OF FAME

*(Name the person who has contributed the most to music in the 20th century. Six previous winners, Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Duke Ellington, and Benny Goodman not eligible.)*

\_\_\_\_\_

Mail ballot to: Poll Editor, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill. Deadline, Nov. 15, 1958.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Subscriber: Yes  No

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