

STEVE ALLEN: A MAN IN MOTION

NOVEMBER 13, 1958 35¢

down beat®

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SECTION**
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Record
Reviews*

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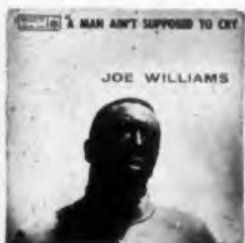


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the first chorus

by Charles Suber

■ From the comments being passed about, it would seem that television is everyone's patsy. The easiest laugh to get is to throw a gag loaded with references to quiz shows, late-late movies, and deodorant commercials. Never have so many panned so little for so much. Everyone laughs, everyone criticizes. Everyone watches.

I am sure that TV will survive without my brief but I would like to enter the case as an *amicus curiae*.

There is this to remember:

The networks do not really owe you anything beyond the legal and moral minimums set by the FCC. All programs are beamed into your set only by your permissive use of the "on" switch. Once you select your channel you have made your choice of the several free programs offered. The stations and/or the sponsor do not have to please you.

Your "off" switch is still at hand.

Oh, they would prefer to please you and thereby hope to influence your buying habits. But if they cannot get you, they will settle for enough of the others.

If it is jazz or other good music that you must have on TV, you will have a long wait. Right now there is no valid commercial reason for national advertiser to pay a fortune in network time and production costs just to please an avowed minority. Good music will have to wait until it proves strong enough in showmanship and commercial appeal to consistently sell a sponsor's product.

Before attempting the Sunday crossword, I rifle through the weekly TV program guide for a clue to some free entertainment. Here are my notes for the week of Oct. 12:

Sunday: *Steve Allen*. Bucking Ed Sullivan with off-beat comedy and

talented guests seems to be a successful formula. Allen is a good example of a guy liking jazz, wanting jazz . . . and not being able to use much.

Monday: Looks like a trip to the library.

Tuesday: *Eddie Fisher*. Good, honest voice with Buddy Bregman backing.

Wednesday: *Jazz Meets the Classics*. Our Chicago educational channel features this delightful and informative series with George Shearing and Father Norman O'Connor. *Patti Page*. With guest Steve Lawrence she should do well. And she looks so good.

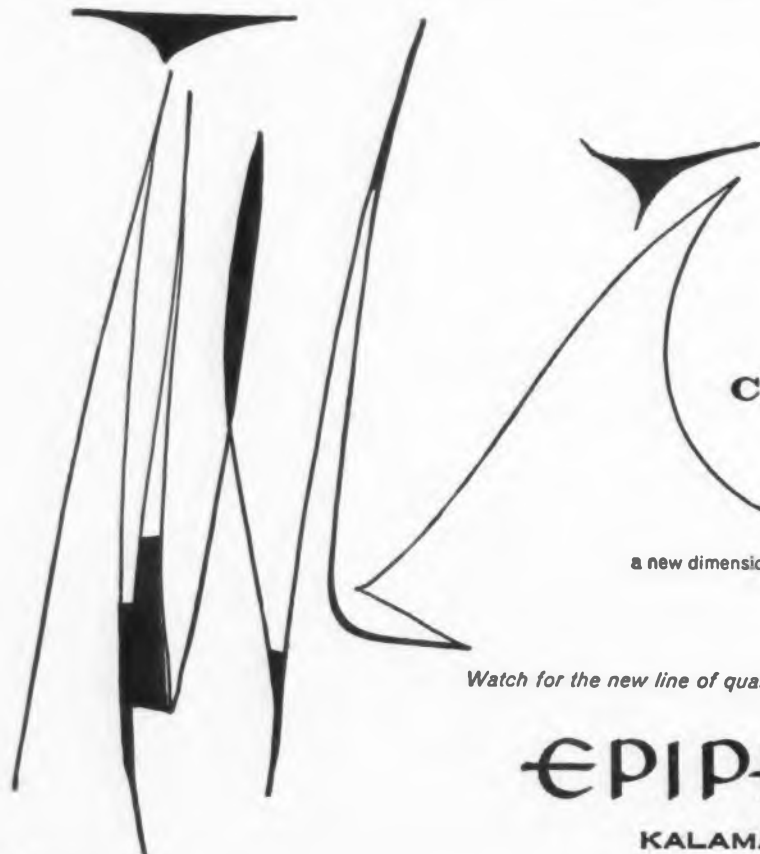
Thursday: *Playhouse 90*. Backing music is always good, but I really enjoy the whole scene.

Friday: *An Evening with Fred Astaire*. Jonah Jones can't replace Ginger Rogers but a good example of "special" programming appeal.

Saturday: *Perry Como*. The "old pro" still sells a song and the patter is easy.

P.S. My kids insist on Captain Kangaroo. He's explained more music to them than I ever could.

But who is up or at home at 8 o'clock in the morning?



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down beat.

VOL. 25, No. 23

NOVEMBER 13, 1958

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IN THE NEXT ISSUE

The Nov. 27 *Down Beat* will be another gift package for jazz fans. Readers will be able to obtain a free United Artists jazz record, featuring Johnny Mandel's music from the soundtrack of the United Artists film, *I Want to Live*, as performed by jazzmen including Gerry Mulligan, Bud Shank, Red Mitchell, Shelly Manne, and others. The issue itself will be highlighted by a feature on Mulligan and his adventure in Hollywood during the production of the film. Other features will spotlight Harry Carney and Milt Jackson. An added feature will be a view of American jazz as seen by British jazz publication editor Albert McCarthy.

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 \$5.00 a year. Single copies—Canada, 35 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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November 13, 1958 • 5

education in jazz

By Marshall Brown

I wear two hats in regard to the Berklee School—one as an educator and the other as an active participant in the highly competitive field of professional music.

And I take them both off to the Berklee School.



MARSHALL BROWN
Educator, Composer,
Bandleader

The Berklee approach to music education is directly connected to the real world of music. The student's time is spent in educational experiences which have real meaning to one who will eventually earn his livelihood in the broad field of popular-dance-jazz music.

The faculty utilizes what modern educators now know about how people learn. The curricula, choice of faculty, and the methods of teaching are aimed at one specific purpose: the training of the student for a place in today's world of music.

In fact, several of my former students are attending Berklee on my recommendation, and I can see the astonishing progress they have made on the road to professionalism. The dilettante need not apply. At this school they mean business.

The student with talent and energy will graduate from Berklee directly into the world of professional music.

For further information, I suggest that you write to Mr. Lawrence Berk, Director of the Berklee School of Music, 284 Newbury Street, Boston, Mass.

Marshall Brown

NOTE: First Semester Classes at Berklee School of Music begin January 12. Register Now to insure acceptance.

chords and discords

Garland For Gene . . .

Would you please feature an article on Gene Krupa. He is a person who rightly deserves a little attention.
Fort Dix, N. J. Pvt. Jack Valente

(Ed. Note: Down Beat plans to include a feature on Krupa in its percussion issue, set for early in 1959.)

Southern Breeze . . .

John Tynan, in his review of Jeri Southern's act (*Heard in Person*, Oct. 16 issue) does the performer a rank and totally unjustified disservice . . . by referring at least twice to a lack of emotion on her part . . .

It is hardly a matter for dispute that Jeri isn't a belter with an "acting" manner and a toothpaste grin—if she's honest enough not to pretend what she doesn't feel, is that to be held against her?

If Mr. Tynan could find "no discernible emotion", so much the worse for him. Does he need everything spelled out for him? If so, may all his children be Lawrence Welk sidemen . . .

Santa Monica, Calif. Pete Schoedrack

(Ed. Note: Tynan doesn't mind facing disagreement with his views, but he does feel that the last line in this letter is a trifle rash.)

South Of The Border . . .

It is a pleasure to learn that you guys are really trying to expand jazz all over the world . . . Although we don't have any groups coming down here, we still hope to be listed on the "road", like Europe, Australia, etc. . . .

Keep waiting on the creative side.
Sao Paulo, Brazil

Carlos Eduardo MacCracken

Precious Herb . . .

In the Sept. 18 *Down Beat*, you stated that Herb Ellis was no longer with the Oscar Peterson trio. However, he was very much with the trio when they accompanied Miss Ella Fitzgerald at the Academy of Music in Philadelphia.

Philadelphia, Pa. Charles Gentile

(Ed. Note: Guitarist Ellis consented to accompany the Peterson-Ray Brown duo on the tour with Miss Fitzgerald. He plans to return to California to settle down when the tour is concluded.)

A Blues Fan . . .

I would like to see an article on the blues in *Down Beat*. I would particularly enjoy an article on Lizzie Miles. I think she's great . . .

Lima, Ohio Robert McCreight

(Ed. Note: Anything to please a reader. A survey of jazz singing, including blues, and a feature on Lizzie Miles are set for the Dec. 11 issue.)

Stan's The Man . . .

Six to eight years ago, Stan Kenton was playing more real jazz than either Duke Ellington or Count Basie . . . We contend that Kenton is still playing more than they are . . . To us, jazz is more than blowing a short riff or putting a few turns around the melody of a standard . . .

One more thing that bugs us are the numerous "blurps," "bleeps," and bad notes that come through on certain sides . . . Could it be that Ellington and Basie have less competent engineers, or is it that Kenton just employs better musicians?

It is a sad, sad thing that the critics hardly recognize one of the most significant contemporary jazz voices . . .
APO 44, New York

Harold Molter, Robert Davis, Richard Blake

Jazz-Lifter . . .

I would like to thank you most sincerely for all your efforts in behalf of our program. I want you to know it is deeply appreciated.

We are still very much interested in reaching jazz enthusiasts in the country of Poland. Any effort extended to us by *Down Beat* readers will be most sincerely appreciated.

Battle Creek, Mich. Theodore R. Grevers

(Ed. Note: Mr. Grevers heads the enterprising Jazz-Lift organization, which has been actively engaged in collecting jazz records for shipment behind the Iron Curtain. Readers interested in contributing can write to Grevers at P. O. Box 978, Battle Creek, Mich.)

South Pacific Scene . . .

I'd like to bring up a fact quite possibly overlooked by the people of jazz in the states. That is that there are many serious-minded servicemen who are avid jazz fans . . .

Thank you and your magazine for shedding a ray of hope on an otherwise darkened scene. Elvis and his tots have a big following on Midway Island. We have no following on Midway Island. We have no place to go for help except to *Down Beat*.
Midway Island Craig T. Mellinger

New Member . . .

. . . I came here from Hungary 17 months ago, and since then I've learned to read and write English . . . My father was one of the first jazz fans in Hungary, before World War II. His record library was my first lesson in the world of jazz, and since then I've learned much about this beautiful art . . .

At the present time I am a member of the United States army . . . I would like to correspond with jazz fans and receive jazz literature . . .

Fort Jackson, S.C. Pvt. Peter J. Aradi

(Ed. Note: Down Beat readers can write to Aradi, RA 10817023, Co. B, 14th Inf., Fort Jackson, S.C.)

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Craig T. Mellinger

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October 15	JAMESTOWN, N. Y.	High School Auditorium
October 16	YOUNGSTOWN, OHIO	Slambaugh Auditorium
October 17	COLUMBUS, OHIO	Mershan Auditorium
October 18	CLEVELAND, OHIO	Masonic Hall
October 19	PENSACOLA, FLA.	Naval Air Training Center
October 20	SHREVEPORT, LA.	Municipal Auditorium
October 21	AUSTIN, TEXAS	Gregory Gymnasium
October 22	DALLAS, TEXAS	Memorial Coliseum
October 23	FAYETTEVILLE, ARK.	Gym. U. of Ark.
October 24	OKLAHOMA CITY, OKLA.	Municipal Auditorium
October 25	OKLAHOMA CITY, OKLA.	Municipal Auditorium
October 26	NORMAN, OKLA.	Naval Air Training Center
October 27	LIBERAL, KANSAS	Rindon Hall
October 30	MINOT, N. D.	Municipal Auditorium
October 31	WINNEPEG, MAN., CANADA	Winnipeg Auditorium
November 1	FARGO, N. D.	Field House
November 2	DULUTH, MINN.	Denfield Auditorium
November 4	ROCHESTER, MINN.	Mayo Clinic
November 6	KANSAS CITY, MO.	Municipal Auditorium
November 7	CEDAR RAPIDS, IOWA	College Auditorium
November 8	AMES, IOWA	College Armory—Iowa State
November 9	WAUSAU, WISC.	High School Auditorium
November 10	GREEN BAY, WISC.	Bay Theatre
November 11	ROCKFORD, ILL.	Coronado Theatre
November 12	MILWAUKEE, WISC.	Auditorium
November 13	COLUMBUS, IND.	Municipal Auditorium
November 14	LEXINGTON, KY.	Memorial Auditorium
November 15	M. MANCHESTER, IND.	Gymnasium
November 17	HUNTINGTON, W. VA.	Keith Albee Auditorium
November 18	PITTSBURGH, PA.	Syria Mosque
November 19	BUFFALO, N. Y.	Kleinhaus Music Hall
November 20	ROCHESTER, N. Y.	Eastman Auditorium
November 22	LAFAYETTE, IND.	Hall of Music
November 24	ST. LOUIS, MO.	Chase Hotel
November 25	to be announced	
November 26	to be announced	
November 30	IDAHO FALLS, IDAHO	Civic Auditorium
November 28	SALT LAKE CITY, UTAH	Coliseum
December 2-22	LAS VEGAS, NEV.	Sahara Hotel

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8 • DOWN BEAT

tangents

By Don Gold

■ Jazz is suffering from combat fatigue.

The pedants and sophists over-running the field have spouted words of near-wisdom on all facets of jazz.

"Rhythmic exploitation," shouts one critic, and his disciples (unquestioning, spineless wonders of our time) bow toward John Coltrane's room. Then, these peripatetic artisans-by-vicarious-combustion march off toward new assimilations and declarations.

There is a tag for every belief; an adjective for every performance. Classification and assignment have become more than a term denoting a department of the army designed to make cooks of scholars. There is a compulsive, almost frenzied effort in jazz today to annotate everything, to record all events systematically. Without realizing it, the fanatics in this field have paid tribute to the materialistic mechanization they normally would reject.

It's ironic that those who have praised jazz as art are diligently at work attempting to organize it as a craft.

You are aware of it constantly, if you watch troop movements in the jazz world.

In my own terms, I am fully in accord with a musicalological approach to jazz. Certainly, jazz has lacked sound research and record for decades. But this approach merely is one facet of the challenge of appreciating jazz.

It cannot substitute for emotional involvement.

Too many of the masked dancers in jazz, in assessing a performance, are more concerned with counting notes or studying their arrangement than in experiencing the music in even a moderately emotional sense. They skip pragmatically through jazz, notebooks in hand, without pausing to smile, or laugh, or cry.

Jazz needs many things.

It needs devoted scholars. It needs critics of merit, whose penetrating thought can lend meaning to jazz for millions of uninformed listeners.

Above all, jazz requires participation. By this, I don't necessarily mean performing with an instrument. I mean a wholehearted effort

to absorb all facets of jazz, to view them with warmth and understanding.

Jazz must be taken seriously, but it must not become such an oppressively "serious" form that it neglects its relationship to human beings. In this sense, the music and explanations of it, must be as "human" as the persons who play and hear it.

Jazz needs humor, from reckless farce to subtle attacks. It needs critics who are quite willing (and able) to be vigorously enthusiastic, if they feel such enthusiasm is necessary, and critics who are equally willing to state unfavorable evaluations directly. It needs, desperately, more lucid communication between musician and audience, musician and critic, critic and audience.

As long as the critics face jazz with the verve of an archeologist examining a fraudulent fossil, jazz will wither.

The critics, like the musicians they hope to assist, must be understood.

Today, many of them are speaking a language apart from the validity of life.

Jazz needs the scholar, to record its development.

Jazz needs the critic, to analyze this development.

However, both the scholar and critic (and the few scholar-critics) must be more than scholar or critic. Jazz is young, but tired.

It does not need any more lifeless "guidance." It will be guided effectively by the able critics and scholars whose work will endure.

It does need at least a pint of warmth.

Right now.

Just Plain Prez

In a recent edition of the Milwaukee *Sentinel*, writer Joe Boyd noted an appearance at a local ballroom by a Latin band. He identified the leader as follows:

"He is Perez Prado, The Prez, as he is known to members of the 'Downbeat' generation . . . Today Prado is a rock and roll kind of great stature. His recording of 'Patricia' is a definitive work in the literature of rock and roll . . . 'Over two million copies and it's still going strong,' Prado said."

How many copies, Prez?

By Don Gold

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strictly ad lib

NEW YORK

JAZZNOTES: Fraternity Records will make a memorial LP out of Herbie Fields' last session, cut in February. Lon Norman did the arrangements, and trumpeter Vinnie Tanno is among participants. . . . Johnny Richards' band, Miles Davis, Sarah Vaughan, and the Dave Lambert Singers did a week at the Apollo late in October. . . .

Art Blakey's Jazz Messengers were set to make a European tour that includes Scandinavia and a week in Paris in mid-November, returning about the end of the year. . . . Teddy Charles finished the Sam Most session for Bethlehem, with a string quartet and Addison Farmer, Roy Haynes, Hall Overton, and Jimmy Raney aboard. . . . Maynard Ferguson has added the baritone horn to his instruments. Ferguson trombonist Slide Hampton has picked up on the tuba. . . . RCA-Victor has re-issue LPs by Fats Waller, Jelly Roll Morton, Artie Shaw, and Duke Ellington's *Black, Brown, and Beige* ready to go in the *Down Beat* Jazz Milestones series. . . . Stan Rubin is throwing an Ivy Jazz bash at the Hotel Roosevelt the night after Thanksgiving, with his band for dancing, and such jazzmen as Pee Wee Russell, Wilbur de Paris, Marty Napoleon, Lou McGarity, Cutty Cutshall, Buck Clayton, Rex Stewart and pennywhistler Randy Hall on hand for swinging. College bands from Williams, Yale, Lehigh, Holy Cross, and other schools will also appear. . . . The Jazz Modes, featuring Charlie Rouse and Julius Watkins, shared the stage with the Asadata Dalora African singers, dancers, and musicians at Alra Ghan Jazz late in October. . . . Gerry Mulligan played the Foreign Car Show at Boston for a week in mid-October. . . . M-G-M's Leonard Feather flew trumpeter Blue Mitchell in from Florida for an LP with Red and Whitey Mitchell. The brothers did some two-bass things with Andre Previn, Frank Capp, Frank Rehak, and Pepper Adams on hand. . . . The Jazz for Moderns package, starring Dave Brubeck, the Four Freshmen, Sonny Rollins and trio, Maynard Ferguson's band, and MC Leonard Feather, was set for a Nov. 7 unveiling at Carnegie Hall. . . . Philly Joe Jones turns sort of actor on his next Riverside LP. Called *Blues For Dracula*, it features the drummer doing some of his famous (in the trade) impressions of Dracula, as well as leading a jazz group. . . . Riverside put LPs in the can by Nat Adderley and Johnny Griffin, and by bassist Ahmed Abdul-Malik, featuring Malik playing Near Eastern music on bass and a variety of other instruments, and Griffin wailing over it all. . . . Blue Note signed Art Blakey, the Three Sounds, and singer Blue Henderson to exclusive contracts. The Sounds' pianist Gene Harris, bassist Andrew Simpkins, and



Rex Stewart



Andre Previn

performed at the Foreign Car Show at Boston for a week in mid-October. . . . M-G-M's Leonard Feather flew trumpeter Blue Mitchell in from Florida for an LP with Red and Whitey Mitchell. The brothers did some two-bass things with Andre Previn, Frank Capp, Frank Rehak, and Pepper Adams on hand. . . . The Jazz for Moderns package, starring Dave Brubeck, the Four Freshmen, Sonny Rollins and trio, Maynard Ferguson's band, and MC Leonard Feather, was set for a Nov. 7 unveiling at Carnegie Hall. . . . Philly Joe Jones turns sort of actor on his next Riverside LP. Called *Blues For Dracula*, it features the drummer doing some of his famous (in the trade) impressions of Dracula, as well as leading a jazz group. . . . Riverside put LPs in the can by Nat Adderley and Johnny Griffin, and by bassist Ahmed Abdul-Malik, featuring Malik playing Near Eastern music on bass and a variety of other instruments, and Griffin wailing over it all. . . . Blue Note signed Art Blakey, the Three Sounds, and singer Blue Henderson to exclusive contracts. The Sounds' pianist Gene Harris, bassist Andrew Simpkins, and



Art Blakey

(Continued on page 53)

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music news

Down Beat November 13, 1958

Vol. 25, No. 23

NEWS HIGHLIGHTS

- Youth At Newport
- Giuffre Three Disbands
- AFM Rides Again
- No Stompin' At Savoy
- Jazz Swings On FM

U.S.A. EAST

Accent On Youth

Early in October, the board of the Newport Jazz Festival met at Newport and unanimously agreed to the launching of a project which could be a continuing jazz educational institution through the years.

Approved was the formation of a 17-piece Newport Youth Band, whose members would range in age from 13 to 18, drawn from the Greater New York area.

Marshall Brown, who brought the Farmingdale high school band and the Newport International Band to fruition on the stage at Newport, will be director of the project.

The band will be composed of eight brass, five reeds, four rhythm, and will carry vocalists and vocal groups. Auditions were scheduled to get underway in New York in mid-fall by Brown, and target date for the band's debut was tentatively set at Jan. 1.

Brown said the Newport Youth Band would be available to perform on weekends and during school holidays for high school and college dances; benefit concerts at schools, churches, settlement houses, and for charities; lecture-demonstrations for organizations and for music educator groups, radio and TV, jazz concerts and festivals, and for civic occasions.

The band would conclude its first year's work with an afternoon concert at the Newport Jazz Festival.

Chairs in the band will be open to qualifying boys and girls, Brown said. All members will receive group instruction in intonation, phrasing, interpretation, rhythm, tone, technique, and sight reading. Specialists in the jazz and dance field will lecture the members. And the band will give young composers and arrangers a chance to have their music studied and performed.

The band's repertoire, Brown said,

Ellington: Departure and Arrival



At a ship-board party held recently as Duke Ellington and his band departed for England, the Duke and jazz writer Leonard Feather had an opportunity to exchange a few words. The affair, attended by notables in the jazz field, provided Ellington with an appropriate sendoff for this, his first trip to England in many years.



Upon his arrival in England, the Duke found his Down Beat plaque waiting for him. British band-leader Johnny Dankworth presented Ellington with the award naming his the best band in International Jazz Critics poll. Reports from Britain shortly after the Ellington band's debut there on the current tour indicate that the power of the leader and band are as potent as ever abroad, despite the fact that contact between the band and its European audience has been confined to foreign distribution of Ellington records.

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Rex Stewart

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would be chosen from the outstanding big band music of the past 25 years. It will also include contemporary-styled jazz and dance arrangements.

"The great band music of the past and present will be taught not with slavish imitation in mind," he noted, "but rather to integrate a sense of the various styles into the framework of the youngsters' capabilities.

"The emphasis will be on big band playing, but soloists and small groups will be developed out of the band."

In addition to the obvious importance of such an organization to the music education scene, the band seemed destined to perform another, more practical function for working jazzmen. It would be a training ground for future sidemen in an area where today they are unable to secure extensive training.

And instead of localizing interest in jazz to one high school campus, such as Farmingdale, it would stir interest among dozens of campuses who have contributed members to the band.

The Newport board, in addition to enthusiastically endorsing Brown's mammoth project, also voted to hold the 1959 festival at Newport on July 2, 3, 4, and 5.

The Three Goes West

In mid-October, Jimmy Giuffre decided to pull up eastern stakes and head home to the west coast.

With him was guitarist Jim Hall. Trombonist Bob Brookmeyer remained in New York.

"Bob is on a leave of absence," Giuffre explained to *Down Beat*. "Jim and I will go to the west coast and keep the three going with a bass player. Jim wants to settle down and write a bit, and continue his studies with Dr. La Violette. We've all been away so long, we want to get settled again. Maybe we'll get into the position where we can do concerts and a definite tour."

Giuffre said the group would remain intact through its booking in San Francisco, where it would record his *Western Suite* and several other works. In New York, just before leaving for the other coast, the group recorded an Atlantic LP to be called *The Four Brothers Sound*, with Giuffre multitracked on four tenors, Hall on guitar, and Brookmeyer on piano.

Commitments for the present Giuffre Three would probably keep the group together until some time in December.

Pulling Strings

The American Federation of Musicians, under the leadership of new president Herman D. Kenin, has initiated efforts to solve several of the employment problems facing its members.

The first, a regional band competition, was announced in the Oct. 30 issue of *Down Beat*. Recently Kenin noted the inauguration of a second plan.

Concurrently with the band contest, Kenin announced, the 700 locals of the AFM will be engaged this winter and next spring in a project for talented young string musicians.

Known as "The Congress of Strings," the plan will enable 50 or more young musicians to utilize scholarships given by the AFM for study with famous professional string musicians. The scholarships will be given for attendance at a midwestern university; cooperating industrialists will provide funds for instructional facilities.

American composer Roy Harris will supervise the program.

According to Kenin, the program is designed to meet the shortage of skilled string performers of symphony level. The program, on an annual basis, will meet this deficiency, Kenin noted.

Final Bar: The Savoy

After 32 swinging years, the famed Savoy ballroom in uptown New York shut its doors for good.

The structure, whose walls had echoed to all the great bands and singers of three decades, was to be torn down to make way for a housing project.

Owner Charles Buchanan, who personally opened the ballroom's doors on March 12, 1926, recalled the days of the Savoy's glory. Attractions ranging from Rudy Vallee, Isham Jones, Tommy Reynolds, Count Basie, Chick Webb, Duke Ellington, The Ink Spots, and hundreds more, played for dancers during those swinging 32 years.

"One night we had Chick Webb, Duke Ellington, Cab Calloway, the Johnson Happy Pals from Richmond, and Count Basie, all on the same program," Buchanan remembered. "When we had Chick Webb vs. Benny Goodman, we turned away 20,000 people.

"And one time we took in 4,200 people to hear Glenn Miller at 20 cents a head. Those were depression prices," he added.

The floor boards of the Savoy's 125-by-40-foot dance area gave birth



Trumpeter Wild Bill Davison and Mrs. Davison left for Switzerland recently. Davison had been invited by Dr. H. Amberg, of the Genossenschaftliches Seminary, to head a group of Swiss musicians, who call themselves the Swiss Dartown Strutters, on a tour of 31 Swiss towns and cities.



Leonard Bernstein, music director of the New York Philharmonic Orchestra, received the first Institute of High Fidelity Manufacturers award for "outstanding contributions to music" recently. Making the presentation at a Philharmonic rehearsal was Joseph N. Benjamin, Institute president.



Mr. and Mrs. George Shearing pause for some "shop" talk with Esquire publisher, Arnold Gingrich, during a party celebrating Esquire's 25th anniversary. Mr. Shearing contributed an article for the October silver anniversary issue in which he described the 10 classical records that he considered an essential background for any serious study of modern jazz.



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to many dance crazes which swept the country; most memorable of them, perhaps, was the Lindy Hop.

The fixtures were auctioned off, and the piano, which had swung under the fingers of such greats as Duke, Count, Earl Hines, Fats Waller, and Erroll Garner, was sold for \$450.

But for the world of jazz, the Savoy will live as long as *Stomping At The Savoy* exists.

The Star Is Stereo

The joint was jumping—in stereo—for five days during the 1958 New York Hi-Fi show.

And stereo was the star of the show. Every exhibitor pitched the "new sound" in some manner. Exhibits ranged from A to T: amplifiers through turntables, with all stops in between, including broadcasting stations (stereo broadcasting is making it), publications, microphones (now you need *two* to record in stereo), and tape equipment.

Surprise stars of the five-floor show were the scores of package manufacturers, with their glistening stereo products on dual-channel display. In previous years the show was dominated by the component manufacturers and their enticing products. But with stereo has come a renaissance in packaging.

Part of this change, several manufacturers and the Institute of High Fidelity Manufacturers explained, is a direct result of an attempt to woo the woman of the house, who has had to put up with trailing wires, naked amplifiers, and other manifestations of component hi-fi in her living room.

"Now, thanks to the combined skill of engineers and home fashion experts, a peace pact is in order," the Institute announced. "Manufacturers have retained outstanding furniture and interior stylists to give added visual appeal to their products. All in all, women will recognize that a concerted effort has been made to meet their style demands."

More than 50,000 persons were estimated to have paid the 99¢ admission to see and hear the wonders of stereo—and go home with shopping bags full of samples and reading matter.

The New York Times pointed out an interesting sidelight to the bustling convention; the sound detection work done by show director Elliot Davis, who stalked the corridors with an electronic noise-measurer. Any exhibit with too high a decibel level was warned to cut it down. "Three times and he's out," Davis told the Times man, "And we're not kidding."



British bandleader Ted Heath and his band arrived from London in October on the first leg of a U.S. tour. Heath is on the extreme right on top platform waving to friends on the field.

After all, it appeared, stereo or not, noise is still noise.

But the juiciest effect of the noise stereo was making was the estimated \$260,000,000 pot at the end of the equipment sales annual rainbow. The metaphors may be mixed, but the stereo facts are hard.

U.S.A. MIDWEST

The Fatman Meets The Cats

Theodore R. Grevers, a private detective known as "The Fatman," has been putting his investigative prowess to work in behalf of jazz.

Grevers' Battle Creek, Mich. organization, known as Jazz-Lift, has been actively engaged in collecting jazz records for shipment to jazz fans behind the Iron Curtain (see *U.S.A. Midwest*, Oct. 30 *Down Beat*).

One approach utilized by Grevers recently was the enlistment of 50 Battle Creek Boy Scout troops to collect jazz records during a one-day spree.

The Scouts, racing from house to house, concluded the day with 1,481 records. Approximately 1,000 of them were usable. After the 1,000 records (with the names and addresses of the donors, and a "correspondence invited" message attached) are mailed to Iron Curtain fans, Grevers plans to initiate a nationwide collection.

Interested jazz fans can contact Grevers at 194 N. Union St., Battle Creek, Mich.

The Classical Approach

When winter comes, the classical concert season can't be far behind.

Classical music lovers in the Chicago area will be treated to a variety of concerts during months to come. Among them will be the Chicago Symphony orchestra's 40th season of youth concerts, conducted by associate conductor Walter Hendl.

Included in the six-program series for young people will be concerts titled "So You Think You Know Music" (Nov. 18 and Dec. 2); "The Story of Beethoven" (Dec. 16 and Jan. 6); "Around the World With Music, And Outer Space, too" (Jan. 20 and Feb. 3); "What Does Music Mean?" (Feb. 17 and March 3); "American Music" (March 17 and March 31), and "Gala Concert" (April 7 and April 21).

A few blocks from Orchestra hall, the Chicago musical college of Roosevelt university announced a chamber music series designed to benefit noontime audiences (each concert is set to begin at 12:15 p.m. in the Rudolph Ganz recital hall). The concerts are free and are scheduled for Dec. 10, Feb. 25, and April 29.

Some of the rarely heard chamber music of Piston, Dohnanyi, Crussel, Hindemith, Chausson, Husa, Tansman, Rieger, Cassella, Bach, Mozart, and Prokofiev will be performed by members of the college faculty.

Finally, for midwesterners not opposed to travel, the University of Illinois at Champaign announced a



The U.S. Army Seventh Symphony orchestra, the only military symphony orchestra in the world, made three appearances in the American Pavilion at the Brussels World's Fair in October. Under the baton of Sergeant Edward Lee Alley, its eighth conductor, the orchestra presented music by Mozart, Schubert, Menotti, Brahms, Creston, Piston, Adler, and Tchaikovsky.

series of concerts for the 1958-9 season. Among them are The Danish National orchestra (Nov. 5); the men's glee club (Nov. 15); the opera workshop (Nov. 23); a performance of Bach's *Magnificat* by the university oratorio society and symphony (Dec. 9); a Christmas carol concert (Dec. 14); Gian-Carlo Menotti's *Amahl and the Night Visitors* (Dec. 17), and a festival of concert band music (Jan. 9 and 10).

The last-named program is designed to introduce new band works: more than 1,500 high school band members and directors have been invited to attend.

Adhering To The Normophone

When the jazz sounds had ended, the judges went to work.

Jazz writer Leonard Feather, *Down Beat* managing editor Don Gold, and Dale Stevens, Cincinnati *Post-Times Star* amusement editor, huddled to select the winning group from among the nine groups participating in the University of Cincinnati's first jazz competition.

The winning group: The New Jazz Disciples, including Curtis Peagler, alto; William Kelly, normophone; William Brown, piano; Lee Tucker, bass, and Ronald McCurdy, drums.

The group was awarded an impressive trophy and \$150.

The Ronny Jenks quintet, second-place winners, and Tom Scofield's quintet, third place winners, were awarded trophies and \$100 and \$50, respectively.

The Disciples set was highlighted

by the work of Peagler and Kelly. The latter performed on the normophone—a German-made instrument resembling a saxophone in shape, but made of brass and equipped with a set of valves and brass mouthpiece.

As one of the judges remarked at the conclusion of the competition, Kelly may well be "the outstanding normophonist in jazz."

U.S.A. WEST

The Weary War

On the music labor front in Los Angeles, pressure was on.

Following hard on the heels of an announcement by Cecil Read's MGA that his organization had signed a collective bargaining agreement with leading independent movie producer Hecht-Hill-Lancaster, the AFM kicked back.

The federation quickly filed unfair labor charges against MGA, charging illegal execution of a labor contract.

Reason for the action, according to an AFM spokesman, is "to protect the music profession from being destroyed completely by Read's sweetheart deals with greedy producers."

"Illegal execution" or no, scoring went right ahead on the H-H-L picture *The Rabbit Trap* under the baton of composer Jack Marshall, and was completed at deadline with no apparent repercussions from the federation.

Basic to the H-H-L situation, moreover, was the fact that this in-

dependent producer never had a contract with the federation. Thus, the AFM attitude, it seemed, was akin to a dog-in-the-manger position, weakly bolstered by the thin plea that the federation "has the traditional bargaining rights in the independent motion picture field."

In a new anti-guild tactic, meanwhile, the AFM and some 500 studio musicians petitioned the NLRB to disenfranchise MGA as bargaining agent with the major producers, terming MGA, among other things, a "company union."

At deadline, it appeared that the basic fight for the rights of musicians was deteriorating into a weary war of attrition.

Jazz Pays Off

A tiny FM radio station with big ideas and the distinction of being the only radio outlet in the world to program all jazz music, KNOB-FM, Los Angeles, these days is puffing out its chest and strutting cockily.

KNOB's station manager, Al (Sleepy) Stein, proudly is telling the radio industry that his infant is sprouting in a hair-raising hurry. He now ranks third in FM audience volume in the Los Angeles area.

Based on research by independent survey, said Stein, KNOB's new eminence stands in dramatic contrast to the station's virtual zero rating in January, 1957, before he took over with an all-jazz policy.

"This shows what jazz can do," said Stein, with a complacent grin. "People want to listen to good music and that's what we're giving them."

Shortly after the rating results were announced, the Burgermeister beer company signed up with KNOB for a spot campaign, also agreed to sponsor parts of manager-disc jockey Stein's own program and parts of another announcer's jazz show.

Music Man Wails

With a whopping \$1,558,000 raked in at the Philharmonic Auditorium box office during its 21-week season, the Los Angeles Civic Light Opera association looked back at the second highest take in its history.

Music Man, of course, proved the hottest box office draw to the tune of \$80,000 receipts for only one week. It was the biggest take for a single week during the 1958 season.

Last year the association enjoyed the richest season in its history, banking a record \$1,998,700.

While *Music Man* waxed fat and sassy at the Philharmonic, *Anna Mame*, at the nearby Biltmore, also did nicely. At the end of the week before closing, the wacky comedienne drew in a near record \$50,000.

Rangemaker!

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but a great deal also depends upon your horn.

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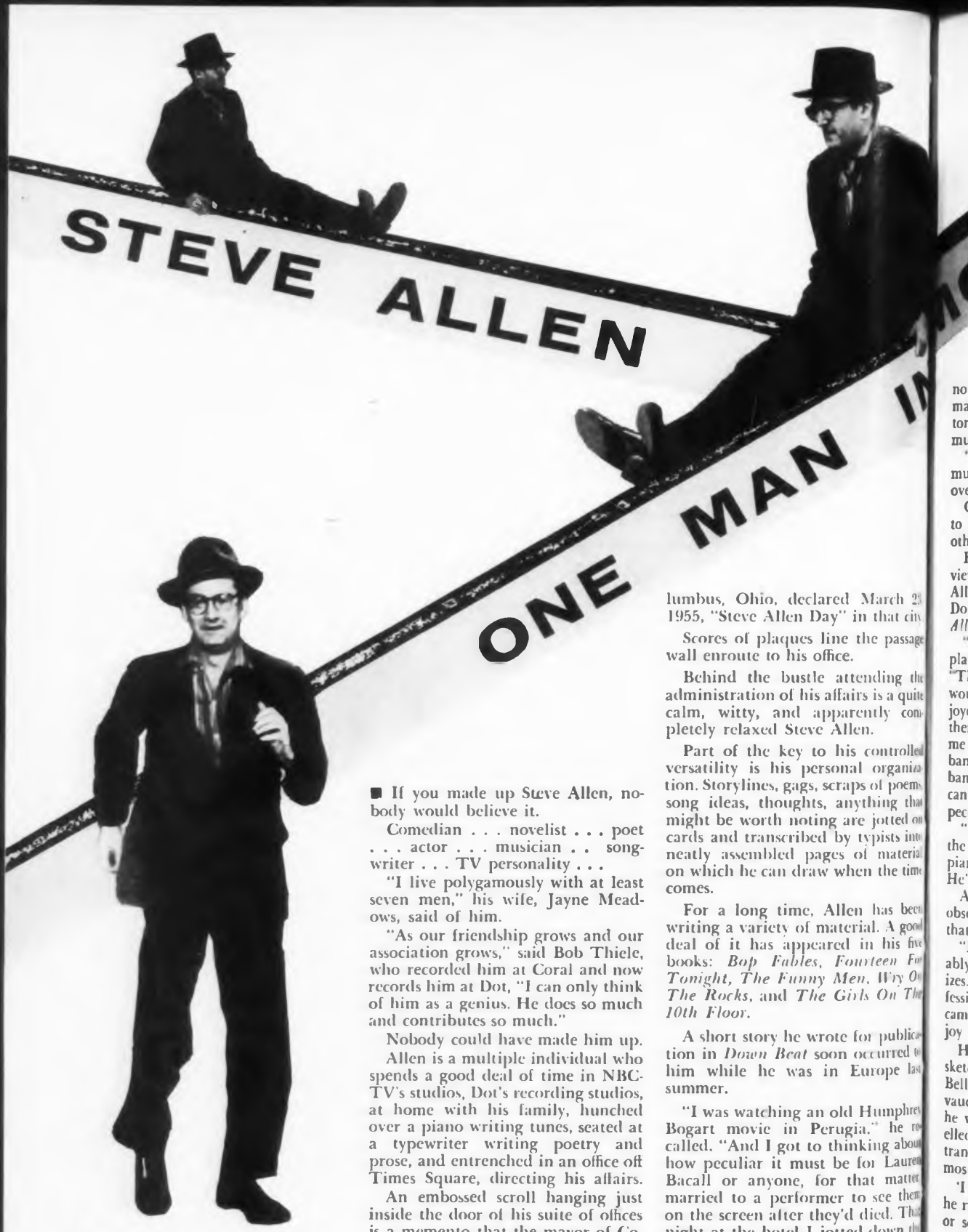
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STEVE ALLEN

ONE MAN IN

■ If you made up Steve Allen, nobody would believe it.

Comedian . . . novelist . . . poet . . . actor . . . musician . . . songwriter . . . TV personality . . .

"I live polygamously with at least seven men," his wife, Jayne Meadows, said of him.

"As our friendship grows and our association grows," said Bob Thiele, who recorded him at Coral and now records him at Dot, "I can only think of him as a genius. He does so much and contributes so much."

Nobody could have made him up. Allen is a multiple individual who spends a good deal of time in NBC-TV's studios, Dot's recording studios, at home with his family, hunched over a piano writing tunes, seated at a typewriter writing poetry and prose, and entrenched in an office off Times Square, directing his affairs.

An embossed scroll hanging just inside the door of his suite of offices is a memento that the mayor of Co-

lumbus, Ohio, declared March 28, 1955, "Steve Allen Day" in that city.

Scores of plaques line the passage wall enroute to his office.

Behind the bustle attending the administration of his affairs is a quite calm, witty, and apparently completely relaxed Steve Allen.

Part of the key to his controlled versatility is his personal organization. Storylines, gags, scraps of poems, song ideas, thoughts, anything that might be worth noting are jotted on cards and transcribed by typists into neatly assembled pages of material on which he can draw when the time comes.

For a long time, Allen has been writing a variety of material. A good deal of it has appeared in his five books: *Bob Fables*, *Fourteen For Tonight*, *The Funny Men*, *Wry On The Rocks*, and *The Girls On The 10th Floor*.

A short story he wrote for publication in *Down Beat* soon occurred to him while he was in Europe last summer.

"I was watching an old Humphrey Bogart movie in Perugia," he recalled. "And I got to thinking about how peculiar it must be for Laurence Bacall or anyone, for that matter, married to a performer to see them on the screen after they'd died. That night at the hotel I jotted down the

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notes for the short story. I saw the main character as a writer or a director, but it could well have been a musician.

"That's what it's coming to," he mused. "Screens full of ghosts all over the country."

Of all his activities, Allen professes to favor none more than any of the others.

But Manny Albam has his point of view. Albam worked closely with Allen in compiling the forthcoming Dot LP, *Manny Albam Plays Steve Allen*.

"Steve sat down at the piano and played tune after tune," Manny said. "Then I chose the ones I thought would be best for the album. I enjoyed working on his tunes. Some of them had melodies that reminded me constantly of theme songs of bands . . . you remember, the songs bands had to close shows. I probably can't explain it, but they have that peculiar quality to me."

"While I worked with him, I got the idea that he would rather play piano or write tunes than be on TV. He's very serious about his music."

Allen agrees with part of Albam's observation, but he adds, "I guess that really isn't completely true."

"I enjoy writing and playing probably far more than the public realizes. Maybe it's because I was a professional piano player before I became a professional comedian. I enjoy all of my work."

His musical beginnings were sketchy. He was the only child of Belle Montrose and Billy Allen, vaudeville comedians, and although he was born in New York, he travelled considerably as a child and transferred in and out of school almost constantly.

"I studied piano a couple of years," he recalled. "I guess I was about six or seven. The usual stock John M.

Williams method, that kind of thing. Even from the first I was not too good at reading.

"After I practiced my exercises or whatever the lesson was, I'd play my own songs and experiment with harmonies. I went to 18 schools and, of course, there was no continuity. I finally stopped studying piano, and we didn't have one, so I'd play one wherever I found one . . . at people's houses, Elks' homes . . .

"Music wasn't really important to me until I was in my teens. Then I liked the popular people . . . Eddie Duchin, Hal Kemp . . .

"Before long I developed an interest in jazz, and got a desire to play pretty strongly. I don't recall ever wanting to be a bandleader, but I did want to be a composer. I had been writing songs since I was 12 or 13. I realized I was not a great talent as a pianist."

"I liked Tatum, of course, and Coleman Hawkins. About three years ago I wrote a lyric to his solo on *Body and Soul*, but I haven't done anything with it. I don't know who could sing it: there's a spread of about three octaves. Maybe Annie Ross."

"I also liked Teddy Wilson, but from as far back as I can remember, I always was influenced by Jess Stacy. The Crosby band used to play at the Blackhawk in Chicago, and I'd go there and watch them. Some of the musicians on that band have played with me on dates or on shows, and I can only say that I've always felt it an honor to be associated with the musicians I idolized as a kid."

The Allen jazz car was tuned by Woody Herman and the band that played the blues, Basie, Ellington, Fletcher Henderson . . . a parade of the '30s. In those days there was time to listen and absorb. These days . . .

"I just don't have nearly as much time as I'd like to have to listen. I can't keep up with all the records that are coming out. I saw an ad for a new Cannonball LP and I got that because I was impressed by him on a TV show. (Adderley discussed jazz on a frank Q&A show, and delivered provocative answers to equally provocative questions.)

"But there's too much good jazz being recorded. It's like books. I can

get sore just walking into a library and looking around."

Although Allen is perhaps more parts musician than any other entertainment component, he plays piano "by ear", and jots down his compositions by scribbling the alphabetical equivalents of the notes.

"That's so I can remember the tune," he explained. "I have a guy come in and work from my notes. As I play, he puts it on paper."

And although he is just this side of 37, he has written more than 2,000 songs, either as composer or lyricist, often both. Among them are *Picnic*, *An Old Piano Plays The Blues*, *Pretend You Don't See Her*, *Spring In Maine*, *Rampart Street Parade* (lyrics), and more.

On lyrics, Allen said he works "very fast. I write in cabs a lot. I seem to do an awful lot of writing in cars. Especially on the west coast."

Thiele recalls that Allen started the lyric for *Picnic* in a cab on the way over to the recording studio, and finished it during the session.

Writing music is easier, Allen as-
(Continued on page 51)





■ Brooklyn expatriate Julie "Terry Gibbs" Gubenko, whose eruptive laugh and uninhibited wisecracks are slightly less renowned than his flashing vibraharp solos, this year marks an anniversary.

Ten years ago last month Terry, now turned 34, became a member in good standing of the second Woody Herman Herd, that fabled musical menagerie described by the wiry vibist as "... a swinging, fun-loving band of don't-care-what's-gonna-happen-tomorrow wailers."

His year with Herman jetted Terry into the topmost ranks of jazz vibists, established him for five years as a firm favorite to win this magazine's annual Readers poll. In many ways his spell as a Herdsman matured the vibraharpist as a leading jazz spokesman on his instrument; primarily because of the close association with other musicians who then were blazing a trail in the development of modern jazz.

Relaxing shirtless on the spacious living room floor of his Woodland Hills, Calif. home, fast talking Terry dealt one anecdote after another about his months with the Herd and such sidemen as Serge Chaloff, Chubby Jackson, Gene Ammons, and Sonny Berman.

"Sonny loved to wear yellow and orange suits," he recalled with a chuckle. "He owned a 1924 Rolls Royce which he drove everywhere—and he used to lead a monkey on a chain.

"And Chubby was a constant panic; always bringing guys home to his mother's house on Long Island so they could sample her cooking—which is the end, believe me. Mom Jackson was getting pretty tired of Chubby showing up with all kinds of people she didn't know. One night she opened the door to her son and another stranger. It was the last straw. 'All right,' she told him, 'that's it! No more bums!' and slammed the door in their faces—both Chubby's and Jose Ferrer's."

With that quickfooted Gibbs gait he left for the hi-fi in the adjoining dining room.

"Let's play another record." Choosing *Dizzy At Newport*, he set it spin-

ning and returned to sit at the grand piano.

"Dizzy is really too much," Terry observed, listening. "You know, in years to come, when Diz is Louis Armstrong's age, we'll still be digging him just as much. He's got to stay on top in this business because he's a great player and a naturally funny guy.

"I guess he's my favorite musician," he mused.

While his wife, Donna, pretty and gracious, set a big platter of hors d'oeuvres on the coffee table, Terry began playing piano. He paused a moment to select a lead sheet from a nearby pile, commenced singing a new tune written by the prolific team of T. and D. Gibbs. In a rough, not unpleasant voice he sang the chorus, occasionally cracking on the high notes.

Impulsively turning to Donna, he said, "Baby, you sure write crazy lyrics."

"Usually," Donna explained, "Terry writes the music and I do the lyric. On several songs, though, I did both."

Spying the hors d'oeuvres, Terry bounded from the piano stool to the floor by the coffee table, gazed with absorption at the enticing spread of pepperoni chunks, artichoke hearts, and salami. As he popped an artichoke into his mouth, Donna commented smilingly, "He digs eating. Goodies, mostly. It costs, like, \$20 a week just for goodies."

Terry grinned contentedly as he munched the artichoke.

"Wanna know something about Woody's band?" he suddenly asked. "I used to sit out in front of that

band when it was wailin' and, believe me, that was the greatest thrill you could have."

"I guess the funniest experience of my life," interjected Donna, "was being the only woman on a bus with 18 guys. On the road with Woody it was like *Orchestra Wives* . . . Or I should say *Orchestra Wife*, because I was the only one."

With a quick chuckle Terry asked Donna, "Will you ever forget Oscar Pettiford and Serge shooting rifles out the bus windows in Oregon?" He rocked with laughter at the recollection.

"Funniest thing was," he gleefully snorted, "Jimmy Giuffre refused to sit near them. He was afraid of stopping a stray bullet."

Helping himself to another "goodie," Terry said seriously, "Some of the guys on the band used to carry guns. Why, I don't know. It was like a fad with them. Serge carried a gun most of the time."

His eyes sparked as he recalled another incident.

"Once, Serge and Lou Levy were sharing the same hotel room. Serge decided to have some target practice with a phone directory propped against the door. He musta been a lousy shot because before he was through the door was riddled with .22 holes.

"Well, as they check out, the guy at the desk says to Serge, 'Hey, what you gonna do about that door?' 'What door?' asks Serge, real innocent. 'Your door'; the clerk says. 'It's fulla bullet holes. You been shootin' off a gun in your room.' 'Who me?' Serge says, 'Oh, I wouldn't do a thing like that; I'm a *Down Beat*

Meet Terry



Terry Gibbs

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poll winner.' 'Poll winner or not,'
the clerk tells him, 'you gotta pay
\$25 for a new door. Let's have it.'
Serge got up the \$25. Then, real in-
dignant, he faced the clerk, 'Okay,
man, but if I'm paying for that door,
it's my property.' So Serge checked
out of the hotel with Lou helping
him carry the shot-up door down
the street."

To Terry, a generous person of
strong loyalties and warm friend-
ships, Steve Allen is tops as a person
and performer.

"He's such a great guy," the vibist
said with obvious sincerity. "When
my quartet was at the Slate Bros.
club here, Steve came down and
played as part of the show. He just
loves to play, that guy. We had a ball
on *Stars Of Jazz*. Steve cleared things
with NBC so he could play a vibes
duet with me. He put on a false
goatee and did a comic interview
with Bobby Troup that was too
much."

Slipping from the edge of the chair
where he'd been squatting, Terry
stretched full length on the carpet,
snaring another artichoke on the
way. Then, he returned to his stream
of consciousness monologue.

Reverting to the years before
Woody Herman, Terry recalled ". . .
a band greater than most people
realize - Buddy Rich's. Before I
joined Woody, I was with the Rich
band for almost a year. *What* a band
-boy! Just to give you an idea, we
had Allen Eager, Earl and Robbie
Swope and Johnny Mandel . . .

"Buddy? Lemme tell you some-
thing. For playing, I think he's the
world's greatest drummer. Otherwise,
he's a Dr. Jekyll-and-Mr. Hyde."



Luxuriating in reminiscence, Terry
recalled his three years in the
army during World War II. Besides
serving as a tank driver in the 8th
Armored Division, the brash Brook-
lyn kid of those days also played
xylophone, drums, and tympani in
an army band.

"My most vivid recollection of
army life," said he, "is that the rest
of the guys in the band used to send
me outside to pray for rain so they
wouldn't have to go on parade."

When Terry left the Herman band
in the fall of 1949 he, Stan Getz, Kai
Winding, George Wallington, Curly
Russell and Stan Levey attempted to
carry their own small band to suc-
cess. "But we couldn't get a job," the
vibist recalled sadly. "Too inexpe-
rienced, I guess."

"We lost all our money on that
venture," remarked Donna with
woman's practicality. "For a while it
was pretty tough scuffling. We be-
came caretakers of a New York apart-

ment house—until we got back on
our feet."

Terry raised himself from the
floor, put his elbows on the coffee
table and said animatedly, "My big-
gest kick, though, after Woody,
was going with the Benny Goodman
sextet in June, 1951. Then I did rec-
ord dates all the time. What a feel-
ing it was! I was the cat who worked
with Benny Goodman . . . He had a
charmed name. And he'd always been
my model. To work with Benny was,
to me, the greatest honor."

Twice in his career Terry Gibbs
was a member of the Tommy Dorsey
organization, before he joined Her-
man and once afterwards. Succinctly,
he describes his stints with T.D. "I
never played. He never let me play
at all. I just sat there and turned
pages." Eloquenty, he shrugged his
shoulders. There was more than a
hint of bitterness in his expression.

One of Terry's abiding regrets is
(Continued on page 58)



Bill Russo and the large ensemble of the School of Jazz: M. Arif Mardin (seated); Russo; Dom Turkowski, Don Stewart, Dale Hillary, and Bob Gordon, saxes; Kent McGarity and Paul Duynhewer, trombones; Claude Levy, trumpet; George Mayer, bass, and Bernard Wilkinson, drums.

The Lenox School of Jazz



Saxophonists Turkowski, Stewart, and Hillary in classroom action.

■ The second annual three-week term of the School of Jazz at Lenox, Mass., has gone into the books.

What was an exciting possibility a few years ago has become an established reality. The school continues to grow and to profit by its experience.

This year's class of 33 students and auditors is somewhat smaller than the opening class, but students and faculty members agreed that the level of musicianship was higher. Several of the students were veterans of that first, history-making semester.

Three professional jazz groups were in residence during the term: the Modern Jazz Quartet, the Jimmy Giuffre 3, and the Max Roach quintet.

Faculty members included the school's executive director John Lewis, who also taught piano; Bob Brookmeyer, trombone; Kenny Dorham, trumpet; Giuffre, clarinet and saxophone; Jim Hall, guitar; Percy Heath, bass; Milt Jackson, vibraharp; Lee Konitz, saxophone; Max Roach, drums; George Russell, composition; Bill Russo, composition and director of the large ensemble, and Marshall Stearns, history of jazz.

Musicians in residence included drummer Connie Kay, tenor man George Coleman, bassist Art Davis, tuba man Ray Draper, and trumpeter Booker T. Little. These musicians filled in key spots in various small ensembles, and assisted in the instruction and demonstration work.

The living seemed easy. Class and living activity centered on Music inn and the adjacent barn. Nearby Wheatleigh mansion, used for classrooms and living quarters last year, was exclusively a guest house this term, and the rambling walk through the woods to the inn for meals or mail was no more.

Instead, the inn and barn bustled and echoed with students chatting, practicing their instruments, writing assignments, or tiptoeing down the barn stairs to cavedrop on recording sessions of the Modern Jazz Quartet and the Giuffre 3.

The tennis court and badminton area were generally under the rule of Atlantic Records' impish executive, Nesuhi Ertegun. But Ertegun's prowess at the outdoor pingpong table was seriously threatened by Milt Jackson, whose disarming grin often masked a vicious backhand slash.

For the musicians in residence, the term again proved to be a period of hard work laced with enough leisure time to allow serious pause for assessment or complete relaxation. Most brought their families with them. Konitz commuted to the school from a house 2½ miles away. Russo, on the other hand, had merely to tumble out of bed and walk less than 10 yards to breakfast and the start of another absorbing day.

Moving quietly through the musical activity was dean Jule Foster, whose long winter of work was bearing daily results. He drafted the evening lecture series and did all the contacting of participating panelists. He worked with director Lewis and Music inn proprietors Stephanie and Phil Barber on curricula and housing and the other details that make an operation of this scope tick.

Students were drawn from 11 states and three foreign countries. Massachusetts had nine representatives, New York seven, Pennsylvania four, Missouri two, and Connecticut, Illinois, Indiana, Maryland, Michigan, New Jersey, and Texas, one each.

Two Canadians and a student each from Holland and Turkey made up the foreign contingent. Of the total enrollment 14 students were high schoolers, 17 were college

(Continued on page 52)

A Special Report

Sittin' In On A Wingy Manone Record Date

By George Hoefler

■ Wingy Manone was bubbling with enthusiasm as he strolled up Fifth Ave. "Man, I charmed the horses out in Palm Springs when I played my horn for some dignitaries, Johnny Mercer, and miscellaneous cats at the country club," he exulted. "After that New Orleans 'drop' music got movin', the horses out in the corral all trotted to the side fence facing the bandstand."

He advised further that he now was on his way to a "Wingy recording session — a barrelhouse date, man." Wingy was more excited than he had been since 1910, when a numerologist told him to revise the spelling of his name: "change the 'ie' to 'y,' and take the extra 'n' out of Mannone."

Manone always has fancied himself a teacher. Once on the west coast he listened to the hillbilly and sweet music being played at one of the large broadcasting studios. When he opened with his group in a bar across the street, he had a large sign printed and suspended over the entrance portal: "COME IN AND HEAR THE TRUTH."

He was in a similar mood this day on Fifth Ave. Jumping like a kernel of corn on a hot stove, he said, "Man, I've been diggin' the shops on Broadway and watching the cats buyin' at Sam Goody's and the 'rock' is what they want."

So we strolled with Manone to the recording studio on 54th St. where Red Huddleston, who owns Pepper Records of Memphis, Tenn., was waiting.

Huddleston, whose records are familiar on Tennessee jukeboxes, had given Wingy the green light to select a group and compose the tunes. Manone's tunes, the musical arrangements for which were in his head while the lyrics were written out on used envelopes, consisted of *Central Plaza Rock*; *Tuba Rock*; *All Day Long*, *All Night Long Rock*, and *Hold on, Baby, Rock*.

Huddleston had promised Wingy they would offer something new; "We'll give lyric sheets with each record labeled Words by 'Noel Coward' Manone and really gas the sound market."

The band was a New York septet selected with forethought by Wingy. "Man, I got a rockin' tenor man from uptown," he said. "His name is King Curtis, and he blows with Bill Doggett's rockin' and rollin' outfit. For my *Tuba Concerto*, I've been teaching Sidney DeParis (a trumpeter) how to rock a tuba for the past two weeks. This will be the first recording date ever made of a tailgate tuba solo.

"To introduce the *Saints* on *Central Plaza*, I've got a lad with that real New Orleans drop, drummer Fred-



die Moore, who played in King Oliver's last jazz band. Charlie Queener, Maxie Kaminsky's favorite pianist, is going to handle the ivories, and man, I've got another rhythm innovation coming up. We're going to use two guitars, with Danny Barker from New Orleans playing banjo and guitar, and Babe Pizzelli, a studio cat on the *Patrice Munsel Show* will blow both an electrified and a non-electrified guitar. Man, two boxes — ain't it a bash!"

When the time arrived, everyone was there, and placed by his individual microphone, except the sax man. Manone was waving the sleeves of his flowered California sport shirt and complaining.

"Where the hell is that tenor cat? All right you guys, these tunes have all got the rock-and-roll shuffle beat. I play trumpet ahead of, and behind the beat, it's a trick that ain't in any of the music books. The book says to use the first and second valves to get an 'A,' but I get it faster with the last valve. This is going to be a barrelhouse date, not a musicians' gig."

The tenor man finally arrived, and the first number was *Central Plaza Rock*, a number Wingy dedicated to the wedding hall on Second Ave. where for the last eight years free-wheeling jazz has been played every Friday and Saturday night for a coterie of jazz buffs and eccentric dancers.

Wingy was placed in the center of the studio on a stool with a ceiling microphone. He wanted a roll from the drummer to introduce the march tempo for *When the Saints Go Marching In*, which, in turn, was to introduce the *Central Plaza Rock*.

Manone figured the Dixieland anthem, which is always performed at midnight at Central Plaza to a shirt-tail parade, was a must. After the introduction, Wingy decided to shout, "All aboard for Central Plaza," which seemed to unbalance what good takes they made.

At about take No. 25, the tenor broke into a rousing Illinois Jacquet type of solo. Wingy stopped the number and said, "Man, this ain't Jazz at the Philharmonic: I'll make you a leader tomorrow."

Huddleston approved of the chorus, saying, "It's a sounds market—the *Saints* went out with button shoes." Tenorist Curtis countered Wingy with, "Man, I blew that chorus on a record that sold over a million copies (the *Diamonds' Strolling*). Four tunes required more

(Continued on page 48)

Friday Night, Oct. 3

■ "The opera was never like this," giggled one jostled dowager on her way to hear Burt Bales, Lizzie Miles, and Louis Armstrong.

Newport was never like this either, for the Monterey fairgrounds are about ideal for a jazz festival. Lawns for lounging, trees for shade, and space for parking or moving about were some of the reasons for selecting the quaint coastal town for the west's biggest jazz concert.

Even careful planning couldn't eliminate minor miseries, of course, but it did result in, among other things, a superlative Ampex sound system, controlled handling of some 5,000 first-nighters and a sane balance of time and talent on opening night.

After some agonized huffing and spastic humor by an aggregation called Jake Stock and the Abalone Stompers, the music began with pianist Burt Bales' boisterous, stomping band. Marty Marsala sustained the kind of explosive, damn-the-sore-chops trumpet playing that reminded one of early Armstrong. An over-long, though humorous, blues dialog between trombonist Skip Morr and bassist Bill Smith was the only distraction from a wholly musical group of performances.

Clarinetist Vince Cattolica, an unabashed synthesis of Goodman, Mince, and Hucko, is so good that audiences invariably do an aural double-take upon first hearing him. Bales, Smith, and drummer Cuz Cousineau seemed to be having honest and vigorous fun as they kept the horns boiling.

General manager Jimmy Lyons threw a diabolical, but engaging, curve by hiring Dizzy Gillespie as master of ceremonies for the all-traditional program. Appearing in East African headgear, garbling names, kissing hands (those of Lizzie Miles and Louis Armstrong) and muttering sweet nothings into the Altec mikes, Diz was, as usual, outrageously charming.

Miss Miles, who stole some of Velma Middleton's thunderclap, sang her ancient but undeniably delightful chestnuts with astonishing energy. Only Sophie Tucker, who can't sing half as well, could compete with Lizzie in the realm of nostalgic hard sell. Dizzy "assisted" on trumpet while Lizzie ran down *Basin Street Blues* in French.

Louis was in good lip, but his routines were a little too tired to come alive this time. As a stage show, it was acceptable, and the

hints of jazz potential combined with showmanship held the audience, but it was a flimsy jazz package to climax the rollicking spirit engendered by Burt Bales.

—dick hadlock

Saturday Afternoon, Oct. 4

The festival planners had eyes bigger than their afternoon, which couldn't contain a late-starting panel discussion in addition to 10 stage attractions.

Moderator Ralph Gleason tried to salvage a crippled "forum" on jazz as an international language after

John Lewis failed to appear and Armstrong walked in at quitting time. Dizzy offered entertaining and intelligent comments that revealed the careful thought he has given to jazz. English critic Albert McCarthy and jazz fan Dave Spears added a few stray observations, most of them in opposition to those of Dizzy and Louis. The well-attended indoor gab session ended as the first group finished its set in the main arena.

Virgil Gonsalves was the victim of the overlap. He brought his impressive small band (his big band had to be dropped from the overloaded schedule) featuring Mike Downs on trumpet and Danny Pateris on tenor. The latter scored with his Rollinsesque *Sharon*.

Virgil showed up again as sax section anchor man in Rudy Salvini's almost wailing big band. Tenor man Howie Dedune and lead trumpeter John Coppola were outstanding, but Salvini erred in trying to contribute trumpet solos, for they were faltering and clumsy. John Marabuto spiced San Francisco's offerings through his individualistic piano playing and several witty and intelligent scores for Salvini. He popped up, too, in the Brew Moore-Dickie Mills quintet, a pulsating combination of blowers.

Brew was in top form, Mills less so, as they roared through *Minor Goof* and a Marabuto line on *Indiana*. It is unfortunate that this team, possessing rich lyrical gifts, didn't play ballads.

Med Flory presented his new big band, a rough and lusty crew that nevertheless tended to be overwhelmed by Al Porcino's superb lead trumpet work. Stu Williamson, Bill Holman, and Charlie Kennedy soloed without great harm or enhancement. Flory and Joan Durell did some unnecessary singing while shadows reached for the bleachers. Later, Holman and a small group played an interminable chain of restless platitudes, while other after

JAZZ

FESTIVALS

Lizzie Miles



It Happened in Monterey



Louis Armstrong

Stu Williamson, Russ Freeman, and Monty Budwig. The brave listeners had enough spirit left to protest Manne's exit and equally brave Geller fought cold fingers and numbness from waiting to play the best jazz of the day on *Stop, Look, and Listen*, *Vamp Blues*, and a four-part *Quartet* by Bill Holman.

Unlucky Betty Bennett ended the marathon with her fairly common vocal renditions of such uncommon tunes as *Nobody's Heart Belongs to Me*.

In spite of efforts to control the low-flying airplanes that occasionally blotted out the music, strafing of performers continued with alarming frequency. Something could have been done about it, though, if the festival had maintained the sort of respect for schedules that the men overhead demonstrated.

— dick hadlock

Saturday Night

With the boxoffice chimes ringing a cheerful refrain of a \$27,000 take for talent-heavy Saturday night, and SRO signs gleaming under the arc lights, the financial statement for the first Monterey jazz festival stood solidly in the black.

The importance of the event was keynoted early in the evening by official presentations to participating *Down Beat* poll winners of plaques awarded in this magazine's International Jazz Critics poll.

Although proceedings began 45 minutes late at 8:45 p.m., Bobby Troup, who easily and efficiently handled emcee chores throughout the evening, quickly introduced the Dizzy Gillespie quintet to get the concert off to a crashing start.

The trumpeter, behatted in a colorful Somaliland pillbox, wailed in exuberant form. With Les Spann doubling on guitar and flute, Gillespie put the group through its paces in five tunes, ranging from

a blasting up-tempo opener to a short novelty-style vocal on *Sunny Side of the Street*. Pianist Junior Mance and Spann soloed rompingly, the latter playing to particularly tasteful advantage in unison with Diz' muted horn on Benny Golson's *Blues after Dark*.

A developing and exciting set by the Jimmy Giuffre 3 unfortunately was abbreviated by overanxious programming, which resulted in the stage suddenly being plunged into darkness to the obvious surprise and chagrin of Giuffre.

After a lukewarm *Doxie*, the trio analyzed "a mixture of two feelings" (said Giuffre) in *Two Kinds of Blues*, and concluded the too-short

Dizzy Gillespie



set with Jim Hall's *Tom Brown's Buddy*.

At its musical best during interplay among the three instruments, the group generated considerable jazz energy toward the close of *Doxie*.

After the *Down Beat* awards were made, which preceded Gillespie's overlong clowning onstage, Gerry Mulligan led trumpeter Art Farmer, bassist Bill Crow, and drummer Dave Bailey through another short set of four tunes, the high spot of which was a loping *The Festive Minor*, with brilliant solos and a gem of an ensemble passage almost contemplative in character which evoked sustained applause.

The nonmusical standout of the concert was provided by Mulligan, who, angered at the limited playing time, tongue-lashed the 5,912 persons in the audience on the reasons for such a brief appearance. Unfortunately, he failed to make the real point: that too many groups spoil the scene.

A long set by the Max Roach quintet followed Mulligan. Roach's new group, with trumpeter Booker Little, tenor man George Coleman, and tuba man Ray Draper, played five long tunes that upset even more

the crumbling schedule. Roach's brilliant *Composition in Drums* received the warmest audience response.

Low roaring aircraft twice interfered with the fine precision of the Modern Jazz Quartet, which left the stage to an audience clamoring for more, after a selection from the film soundtrack *No Sun in Venice*.

Although Ernestine Anderson was allocated time for only four songs, her closing swinger, *It's You or No One*, solidly swung the crowd to her side. Gerry Wiggins' piano accompaniment provided the ideal backdrop for her vocal warmth.

With midnight long past, the bulk of the audience still was seated, shouting vigorously for more jazz. Fittingly, the final group of the evening, Cal Tjader's quintet, with guest clarinetist Buddy DeFranco, sent the attendees home feeling no pain.

Although DeFranco and Tjader wailed nobly in solos, the hero of the set was pianist Vince Guaraldi. The little San Franciscan came closer to winning a standing ovation than any other performer. Digging in solidly, Guaraldi worked on *Now's the Time* with such vigor that the entire group was inspired

to provide some of the most stimulating music of the evening. And the continuous bursts of applause, whistles, and yells of encouragement from down front underscored the pianist's success.

The enthusiastic stamina of the customers who left at 1 a.m. was testimony to the success of the Saturday night events.

— John Tynan

Sunday Afternoon, Oct. 5

Principal trumpet soloist Dizzy Gillespie lent added, and unexpected, dimensions to Igor Stravinsky's bright ballet music with a funky interlude that might well be titled *Petrouchka's Blues* when he sat in with the Monterey festival symphony under the baton of Gregory Millar Sunday afternoon.

Obscured in the rear of the stage with the trumpet section, Dizzy's presence generally was undetected by the near-capacity audience until, in the middle of the work, his horn soared above the orchestra to impress both conductor and customers alike with several choruses of unin-

(Continued on page 49)



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— John Tynan

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A Guide To Getting The Most Sound For Your Money

By Charles Graham

■ Stereo is to high fidelity today what last year's hi-fi was to pre-LP sound. It's a technical advance that when used properly, can extend the illusion of reality greatly.

Those who have been reading *Down Beat's* stereo section regularly know that stereo reproduction means playback through two amplifiers and two separate matched speakers. It also calls for two separate signals, fed from the upper and lower tracks of a stereophonic magnetic recorded tape or picked up from the grooves of a stereo disc by a stereo phonograph cartridge.

The two amplifiers of a stereo system may be built together physically, on one metal chassis, as they are in many of today's all-in-one packaged stereo phonographs. But the loudspeakers should be separated by several feet in the listening setup.

One widely advertised portable stereo phonograph, selling today for \$159, has two small speakers stored as part of the phonograph but which may be unhooked in seconds and placed several feet on each side of the main unit.

There are many different combinations and ways of getting stereo phonographs of the packaged, factory-built sort.

In reading advertisements for these sets, one must bear in mind that stereo is an advertising man's dream come true and that some copywriters are taking a few liberties with the truth about these sets.

Among the phrases beginning to show up are such as "TV set wired for stereo!", "These sets play stereo-

phonic records", and "Includes stereo jack".

Each of these phrases only means that this set, *along with other equipment*, to be purchased additionally, can go to make up a stereo system. So, if you consider buying a packaged stereo set, get all the details. And be very sure you're getting a diamond stylus in your stereo phonograph pickup. Stereo discs are much more likely to suffer from a worn sapphire stylus than are regular LPs.

The other way to get into stereo is by assembling high fidelity components. This allows use of the building-block method, which is often easier on the pocketbook. In addition it provides installation flexibility and allows step-by-step improvement of critical parts of the setup without obsoleting much of it.

Most important of all, you get the most sound for your money, spending time and effort in place of additional dollars.

If you are starting from scratch, building a stereophonic set from components, the least expensive way is to get a good monaural setup with a stereo cartridge (it's all right to play regular monaural LPs with a stereo cartridge).

Later, another identical amplifier and loudspeaker can be added and often a small stereo control unit as well, plugged into both amplifiers to permit controlling the volume of both channels together.

Be sure there is a tape recorder output jack (most modern amplifiers have them) on the amplifier you purchase. Too, it should be

made by a reputable manufacturer, so that parts will be available readily if you add onto your system.

Another approach, which costs more initially but less in the end, is to get a stereo amplifier right away, playing it through only one speaker temporarily, as a monaural system, until you can afford a matching speaker.

There are two schools of thought on the matter of matching speakers for stereo listening.

Generally, a good speaker and a much poorer one are not so desirable as two medium-grade speakers. On the other hand it's better to get the best you can afford for one channel, use a makeshift in the second channel, and replace it with another high-quality one as soon as possible. This is wiser than being tied to two so-so speakers that you may be dissatisfied with but feel you must keep because of money invested in them.

A convenient rule of thumb in purchasing components is to figure that a speaker system and enclosure should cost about three-eighths to one-half what the total system will come to, excluding tape recorder and installation costs.

Recently, jazz authority Leonard Feather decided he ought to have a stereo setup for his own record listening and reviewing, and also so he could conduct his *Blindfold Test* in stereo. He felt he'd like to be able to play both stereo discs and stereo tapes with his new system. And since he'd recently bought a new record player, he hoped to make

use of it in the new setup along with his professional tape recorder.

After looking over several possible sets of components, this is what Feather finally had installed:

Stereo phonograph pickup: GE Model GC-7, \$23.95.

Record player (already in use): Miracord XS-200, \$67.50.

Stereo amplifier (two 20-watt units on one chassis): Madison-Fielding 320, \$170.

Loudspeakers: (two, for living room): Acoustic Research AR2, \$86; (one, remote, for bedroom): Telematic model HF, \$30.

Stereo tape adapter (two-track head): Nortronic ST-100, \$23.50.

Speaker switch (three-way for remote bedroom speaker): Dynamic DS-80, \$4.50.

Steel slides ((ball-bearing; two pairs): Grant Pulley & Hardware, \$4.

Before converting, Feather had used a crystal cartridge with a diamond needle in his record player, feeding it into the receptacle on his big tape machine marked "external input."

This tape recorder has a good hi-fi amplifier with separate bass and treble controls even though it's only intended for monitor playback in the tape machine. It drives a self-contained, heavy-duty eight-inch loudspeaker. These two units, record player and tape recorder, made up his sound system before the conversion.

He had considered using this amplifier and speaker (in the tape machine) as one of the stereo channels, with a new medium power (12-15-watt) amplifier and a medium-priced speaker, such as the Telematic Model HF that ended up as his bedroom speaker, for the other channel. But it was decided to go all the way right now, instead.

Before he converted, Feather had the record player in the middle of a cabinet, with the tape recorder on top of the cabinet, just as he retains it now.

But before, he'd had ample room to reach into the cabinet to place a record on the turntable or set the phonograph arm down on the disc. Now, with a new amplifier to be added high enough up to operate its controls, there would be no room to reach into the cabinet. It was decided to mount the record changer on steel ball-bearing slides.

The wooden base of the Miracord turntable was fixed with four small wood screws to the upper sections of a pair of slides and the lower

sections of the slides were fastened down onto the wooden shelf with four more wood screws. Now the player could easily be pulled out more than far enough to operate it even though the new amplifier is placed over it inside the cabinet.

It also was decided to mount the Madison-Fielding amplifier on slides to make it easy to get at the cables and leads running to the amplifier's rear panel and also to provide access to the tubes.

Another temporary compromise he might have made with the high-quality sound he got from using new high fidelity loudspeakers would have involved using only one such loudspeaker for a while.

In place of the other speaker he could have plugged from the output of the second stereo channel of the Madison-Fielding directly into the "external input" receptacle of his tape recorder, still making use of the amplifier and small speaker in the tape machine until he wished to add a second new loudspeaker.

The Nortronic tape adapter bracket was mounted easily on the front of his tape machine with two screws. The adapter slipped into place on the bracket. Then two cables were plugged from the adapter into the tape preamplifier inputs at the rear of the stereo amplifier, and the setup was ready for stereo tape playback.

When four-track tapes are widely available, a four-track Nortronic adapter can be slipped onto the bracket in place of the present two-track tape head.

This setup is not the most expensive Feather could have installed, but it provides excellent sound and is a great improvement over many packaged stereo "hi-fi" sets costing a great deal more.

Many persons have asked what typical good, economy-priced components for high fidelity systems should cost. The prices that follow are representative of the lower end of the price range in which real high fidelity sound can be had:

Stereo cartridge, including diamond stylus: \$20-\$45.

Record changer: \$45-\$65.

Turntable: \$45-\$70.

High-quality arm: \$18-\$35.

Stereo preamplifier: \$100-\$150.

Power amplifier: \$50-\$100.

Loudspeakers: \$25-\$100 each.

Tape adapter: \$25.

Stereo tape machine (minimum): \$150-\$250.



Leonard Feather places a stereo disc on his Miracord XS-200 turntable which goes back into cabinet on ball-bearing steel slides. Stereo loudspeakers are Acoustic Research model AR-2, cost \$86 each.



Nortronic stereo tape adapter costs \$23, clips onto bracket on recorder. White cables run to back of Madison-Fielding 320 amplifier. At left of hand above is Dynamic three way speaker switch which allows use of remote bedroom speaker in place of or with main system speakers.



Madison-Fielding 320 Amplifier above has two complete 20 watt amps, separate bass, treble, volume controls, plus master volume control in center for adjusting both stereo channels at once. Record player is Miracord XS-200; stereo pickup is GE model GC-7, priced at \$23 with diamond stylus. Remote speaker is threeway Dynamic model DS-80; cost \$4.50.

Stereo on a Budget

Reed Man Tony Scott

Goes on a Stereo Shopping Spree



■ When Tony Scott arrived at *Down Beat's* New York office to go on his shopping spree for hi-fi equipment, he asked what it was all about.

"We're giving you \$300 theoretical dollars," he was told, "so you can choose a package hi-fi set to tie in with your home furnishings as well as your musician's ear."

Scott reflected a moment, then said, "You know, it might be a good idea at that. I've got my equipment and tape recorder strung out along one side of our living room. Fran (Mrs. Scott) would appreciate a neater arrangement — even if it is theoretical."

The shopping site was the new hi-fi showroom of Liberty Music Shops at 150 E. 42d St. Salesman Joe Lindenbaum guided Scott to the second floor display rooms and turned him loose. The reed man carried a Columbia sampler of the label's October albums. The same tracks — featuring organ, full symphony orchestra, the Dave Brubeck quartet, and a vocalist — were played on five sets in the up-to-\$300 price range.

As Scott took the LP from set to set, he noted points he liked or disliked about each package.

The Hoffman M 80001-S, at \$269.95, he noted, was equipped with an AM-FM tuner, but had no vent in the turntable enclosure. "That warm air off the motor has to go somewhere," he said. In addition, he thought the design would clash with his basically modern furniture at home. Sound-wise, it was good, but not up to the components to which his ear was accustomed.

The Fisher stereo set, priced at \$299, had a Garrard changer; and with the addition of a second speaker, would be easily convertible to stereo. Sound was excellent, al-

though there was a deep hum in the set whenever the tone arm was touched.

The Scott (no relation) Custom, a three-speaker set equipped with a Garrard changer, was priced at \$279.50.

"This is more like it," Scott said, eyeing its design. He judged the sound excellent.

The Pilot 1030, priced at \$259, had a control panel which fascinated Scott. Before placing the LP on the turntable of the Garrard changer, he pointed out the scratch suppress-

or, stereo controls, and rumble filter among the array of knobs and switches.

"You sure get a lot for your money," he grinned. "Now let's hear how she sounds." The compact machine's four speakers — a 12-inch, an eight, and two fives — delivered what Scott termed "a great sound." The cabinet, a vertically-louvered walnut enclosure up on tapered legs, would fit well in any modern setting.

The final set in the test was the Columbia 634, priced at \$232. Tony put on the record and listened.

"I like the design of it," he said. "It's a great piece of furniture. With another speaker like it, you're in business for stereo. It's a comfortable height for putting on or taking off records. And dig these dials . . . they're black and white; very easy to read."

He judged the sound as good as he had heard on any of the other sets, but he double-checked the Pilot to be sure.

"I dig the sound on both of them," he said. "But when you take the price into consideration, and the fact that you can slip an AM-FM tuner into the Columbia, I'd say that's the one I want."

"The design of the Columbia set is really modern, too. They make use of metal and painted wood as well as polished mahogany. I think it would be a great piece of swinging furniture."

So, he paid the man the theoretical \$300, got his imaginary change, and went home. But he's seriously thinking now of turning in his components for a well-balanced package stereo set.

And based on the listening he's done so far, it's likely to be the Columbia 634.

Tony's Choice

Jazz man Scott saw, heard, and was conquered by the Columbia 634. It can be made a stereo set with addition of one of four Columbia remote speakers. The set has the following features:

Finishes: Mahogany, Blonde Mahogany, Walnut.

Speakers: One 10-inch, three four-inch; front-radiating, powered by permanent Alnico magnets.

Frequency Response: 30 cps. to 19,000 cps.

Dimensions: 25 $\frac{5}{8}$ " high, 30 $\frac{1}{2}$ " wide, 16 $\frac{3}{8}$ " deep.

Amplifier: Dual channel, with total output of 40 watts.

Controls: Loudness, treble, bass, function switch, and balanced listening control (for stereo adjustment).

Cartridge: Columbia C-D stereophonic cartridge, with diamond stylus.

Changer: Columbia 4-speed, fully automatic changer; automatic shutoff after final record.

List Price: \$289.95.

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-7, priced at \$23 with
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ost \$4.50.



Stereo NEWS

The Reviewer Faces Stereo

By Dom Cerulli

■ To a *Down Beat* record reviewer, hi-fi must mean the usual superior sound reproducing quality—plus an all-important stamina.

The latter quality is most important because my equipment is used

50 to 60 hours a week to play jazz, pop, and classical LPs, as well as transcriptions and acetates for review and study. In addition, the set receives an extracurricular workout when the family plays for pleasure.

To make the standards even finer, the equipment I have must fit the decor of a small apartment and serve an important function as a piece of furniture as well as the most important piece of professional equipment in the home.

Accordingly, I have settled on the Kelton phonograph, with a remote speaker enclosure, to double as the tools of my trade and a showpiece in my home.

Briefly, the set has the following components incorporated into its compact, handsome design: the Glaser-Steers GS-77 changer; a specially constructed Lang & Taylor 40-watt amplifier; the Ronette floating element cartridge, and the Lang Sonocell speaker enclosure incorporating three speakers, including the Sonocell woofer.

In addition to the bass and treble controls, the set is equipped with a compensator for the major recording characteristics, the usual loudness control, and a special room compensator control, which allows the user to fit the volume of sound to any room with no distortion or loss of overall quality.

The external speaker, also manufactured by Lang & Taylor, creators of the Kelton, now is made as a perfect match for the current model of the Kelton in design.

However, I have an older model of the 15-W, but the difference is only in cabinet design. Inside the cabinet is a Lang Sonocell woofer, a 3½-inch tweeter, an 8-inch mid-range speaker, and an LC filter type of crossover network.

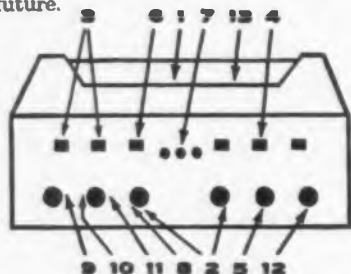
With the addition shortly of another Lang & Taylor amplifier and the substitution of a Ronette stereo cartridge, I shall be able to tie in my external speaker and have true stereo equipment on which to review the stereo LPs that already have started to pour into *Down Beat's* offices.

The Kelton I have now has been used for some six months and is

New Stereo Amplifier!



The H. H. Scott engineering laboratories proudly introduce the new Model 299 40 watt stereophonic amplifier control center. It contains many advance features that not only meet the needs of today's stereophonic program sources, but anticipate the requirements of the future.



1 40 watt power stage consisting of dual 20 watt power amplifiers. You need this much power to meet the requirements of today's speaker systems. 2 Completely separate Bass and Treble controls on each channel so that different speakers may be matched. 3 Provision for connecting both a stereo phono cartridge and stereo

tape heads. 4 Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers. 5 Special balancing circuit for quick and accurate volume balancing of both channels. 6 Separate record scratch and rumble filters. 7 Unique visual signal light control panel. Instantly indicates mode of operation. 8 Can be used as an electronic crossover (bi-amplifier). 9 Special compensation for direct connection of tape playback heads without external preamp. 10 Special switching lets you use your stereo pickup on monaural records. 11 You can play a monaural source such as an FM tuner through both channels simultaneously, effectively doubling power. 12 Loudness compensation. 13 Stereo tape recorder output.



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NEWS

Power Stereo

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one of the first models manufactured by the firm. As our furniture woods and styles began to evolve, I traded that one in for the second model which had a newer, more powerful amplifier. The current one was acquired to set myself up for matched stereo and to take advantage of the still newer, still more powerful amplifier . . . and that wonderful Glaser-Steers changer.

The Glaser-Steers changer has been written about at great length in many hi-fi publications, and it is the best changer I've ever had or seen for efficiency, speed, absence of rumble, hum, and feedback, and for professional reviewing use.

It becomes a manual player (invaluable to a reviewer who must play certain tracks or sections of a record several times) with a simple adjustment of the balance arm.

Perhaps its most ingratiating feature as a changer is the Speedminder, a setting that permits automatic playing and intermixing of records of various speeds and prevents the playing of a record at the wrong speed.

I heard the first set in a hi-fi shop and played it off against every other package available at that time. Compared with the Kelton, the other sets in 1953 sounded like home-style jukeboxes.

Before acquiring each subsequent model, I kept auditioning other packages in the same price bracket. While they no longer sound like jukeboxes, they still have not that Kelton quality, which has kept its appeal to my ears for nearly six years.

The set, the Sonocell, the amplifier, and the external speaker are the creations of Henry Lang, who did the acoustical engineering at Kresge auditorium and the cylindrical chapel at Massachusetts Institute of Technology, sound baffling for the United Nations building, acoustical trouble-shooting for the air force, and experimental work in sound for industry.

He personally tests each set before it leaves the little plant in Waltham, Mass., and quite often does some of the assembly work himself.

I have heard the component sets and packages of other reviewers in the trade and find the Kelton stands up very well and in many cases towers over this competing equipment.

TED

HEATH

AND HIS MUSIC

Great In

STEREO



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Elmer Bernstein

The soundtrack music for several of Marlon Brando's films has been of more than passing interest. In *Back-grounds for Brando* (Omegatape ST-3020, also available on Dot LP 3107), Elmer Bernstein conducts a studio orchestra in performances of soundtrack music from 10 Brando films. Among them are *Sayonara*, *On the Waterfront*, *Viva Zapata*, *The Men*, *Guys and Dolls*, *A Streetcar Named Desire*, *The Teahouse of the August Moon*, *Desiree*, *Julius Caesar*, and *The Wild One*.

Hollywood composers represented include Franz Waxman, Leonard Bernstein, Manuel Ponce, Dimitri Tiomkin, Frank Loesser, Alex North, Saul Chaplin, Alfred Newman, Miklos Rosza, and Leith Stevens. The performances, by a studio band (strings and stalwarts, including Shelly Manne, Red Mitchell, Dave Pell, Don Fagerquist, and Milt Bernhart), is spirited.

Although a set of this sort presents material out of context, several of these works have sufficient substance to endure under such circumstances. The excerpt from *On the Waterfront* by Leonard Bernstein, Ponce's *Viva Zapata* segment, and Loesser's *Fugue for Tinhorns* from *Guys and Dolls* are attractively framed in stereo here. As a sampling of contemporary film writing and as a reasonably alluring set of melodic structures, this tape is of value. (D.G.)

Samuel Barber

Samuel Barber's *Medea*, debuted in 1946 as a ballet score, is a study in contrasting moods. *Medea's Meditation and Dance of Vengeance* (RCA Victor ACS 147) is a rescoring of the original material by the 48-year-old American composer, performed vigorously by the Boston

symphony, conducted by Charles Munch.

The emotionally charged score advantageously utilizes the sections of the orchestra. This superbly recorded performance reflects the vitality of the music itself. Stereo, in terms of sound reproduction, does the score a definite service. This tape (also available on Victor LM 2197) is a vivid example of stereo at its best; the composition itself is genuinely stirring. This combination of elements makes this of value. (D.G.)

Billy Eckstine

In recent years, listening to Billy Eckstine often has been comparable to consuming a tureen of marmalade, as Eckstine attempted to devote his efforts to richly romantic singing. In *Billy's Best* (Mercury MVS-222) he is less studied in this regard than he can be. His voice booms resonantly on *Boulevard of Broken Dreams*, *You Don't Know What Love is*, *Babalu*, *Stella by Starlight*, *Where Have You Been*, and *Zing! Went the Strings of My Heart*.

Throughout, the performances are smoothly paced. However, there is an absence of spontaneous energy that lends a formal air to several of the performances. These selections, by the way, are on Mercury LP 20333, too. (D.G.)

Stan Kenton

Rendezvous With Kenton (Capitol ZC-43) is a nostalgic visit to the *Rendezvous* ballroom, in Balboa, Calif., where Stan Kenton's band first found success 17 years ago.

The current edition of the Kenton band possesses the spirit characteristic of Kenton bands through the years as it presents *With the Wind and the Rain in Your Hair*, *Memories of You*, *They Didn't Believe Me*, *Love Letters*, *I Get Along*

Without You Very Well, *I See Your Face Before Me*, and six others. Among the soloists are Sam Noto, Kent Larsen, Lennie Niehaus, Bill Perkins, Bill Catalano, Archie LeCoque, Ed Leddy, and Kenny Shroyer.

The band, as ever, is brash and reasonably captivating. The section work and solos are on a professional level, something that can't be said of many of the bands working today, however essential it should be to public performance. The sound is surprisingly good, considering the engineering difficulties inherent in recording in a non-studio, ballroom environment.

This is the tape version of Capitol LP T932. (D.G.)

Billy May

Jimmie Lunceford in Hi-Fi (Capitol ZC-30; also on Capitol LP TAO 924) places Billy May in the leader's position, recreating the Lunceford style with some ex-Lunceford musicians and a group of Hollywood studio men.

The band adheres closely to the Lunceford sound and style in performances of 13 tunes, including *Tain't What You Do*, *Ain't She Sweet*, *Charmaine*, *Uptown Blues*, *Cheatin' On Me*, *Coquette*, *Rhythm is our Business*, *Blues in the Night*, and *Four or Five Times*. Willie Smith, Trummie Young, Dan Grissom, and Joe Thomas are among the soloists.

Recorded in mid-1957 in Hollywood, the sound is excellent, in keeping with Capitol's standards. The Lunceford sound is a delight, too, as May guides this tour tastefully. Combining the stereo benefits with vintage jazz of this nature indicates, to me, one of the better results of electronic development. (D.G.)

Artur Rubinstein

A striking Andalusian mood is sustained throughout the performance of Manuel de Falla's *Nights in the Garden of Spain* on RCA Victor stereo tape CCS-95 (available on Victor LP LM2181, too).

Pianist Artur Rubinstein and the San Francisco Symphony orchestra, conducted by Enrique Jorda, competently explore the naturally exotic flavor of the work. Both men knew Falla and studied his scores with him; this familiarity is reflected in the interpretation.

The sound of these symphonic impressions is generally satisfactory and occasionally overwhelming. Falla is one composer whose work can be enhanced for the listener by stereo. (D.G.)

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(D.G.)



Stereography

A LISTING OF
REPRESENTATIVE
DISCS AND TAPES

Jazz Stereo Tapes

Axidentals—The Axidentals—ABC
Paramount DSR-228.

Belafonte, Harry—Belafonte Sings
the Blues—RCA Victor CPS 118.

Big Band Stereo—Capitol ZD 79.
Castro, Joe—Mood Jazz—Atlantic
3D-3.

Cole, Nat—St. Louis Blues—Capi-
tol ZD 59.

Conniff, Ray—'S Awful Nice—Co-
lumbia GCB 29.

Connor, Chris—Atlantic 3D-7.
De Paris, Wilbur—Wilbur De
Paris at Symphony Hall—Atlantic
3D-6.

Elliott, Don—Jamaica Jazz—ABC
Paramount DSR-228.

Empire City Six—Salute the Col-
leges—ABC Paramount DSR-210.

James, Harry—The New James—
Capitol ZC 92.

The King and I—Soundtrack—
Capitol ZD 59.

Marx, Dick—Marx Makes Broad-
way—Omega ST-7033.

Miller, Glenn—The New Glenn
Miller Orch. in Hi-Fi—RCA Victor
KPS 3007.

Modern Jazz Quartet—Fontessa—
Atlantic 3D-1.

Newborn, Phineas—The Piano Ar-
tistry of Phineas Newborn—Atlantic
3D-5.

Pettiford, Oscar—The Oscar Petti-
ford Orch. in Hi-Fi—ABC Para-
mount DSR-227.

Rogers, Shorty—Shorty Rogers and
His Giants—Atlantic 3D-4.

Sound Ideas—Les and Larry El-
gart—Columbia GCB 27.

Sound of the Great Bands—Cap-
itol ZD 79.

Sunkel, Phil—Jazz Concerto Grosso
—ABC Paramount DSR-225.

Taylor, Billy—The New Billy Tay-

(Continued on page 34)

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baby...



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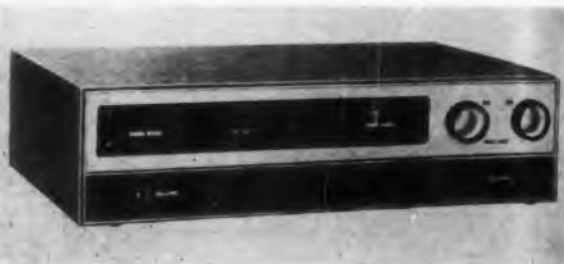
(Sorry, no C.O.D.'s) 113

Stereo NEWS

NEW Products



The new Sherwood 20 watt add-on amplifier and preamp is designed to convert existing monaural high fidelity systems to stereo. It matches all other Sherwood units in size and style.



The Knight KN-120 deluxe stereo basic FM-AM tuner features dynamic sideband regulation, a novel circuit which controls incoming FM signals and reduces distortion caused by weak broadcast signals.



The Bogen model DB 230 is a stereophonic dual preamplifier-amplifier providing two 30 watt channels for stereo use or 60 watts of output in monophonic use.



The Goodman's Stereo Model S10-30 speaker is specifically designed as a second speaker. It can be tilted, swivelled, rotated, hung from the ceiling or wall, or placed at normal height.



The new stereo GS Seventy-Seven high fidelity record changer features a stereo-monaural switch, automatic Speedminder, turntable pause, and turntable-quality performance.



The Collaro Coronation record changer is equipped with the new Collaro stereo plug-in two-piece transcription-type arm. It has an extra heavy duty four-pole motor, four-speed and manual operation.

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The Revere stereophonic T-204 tape recorder incorporates a double channel in-line stereo head. The upper channel plays through the recorder; the lower channel is fed directly into a hi-fi system.



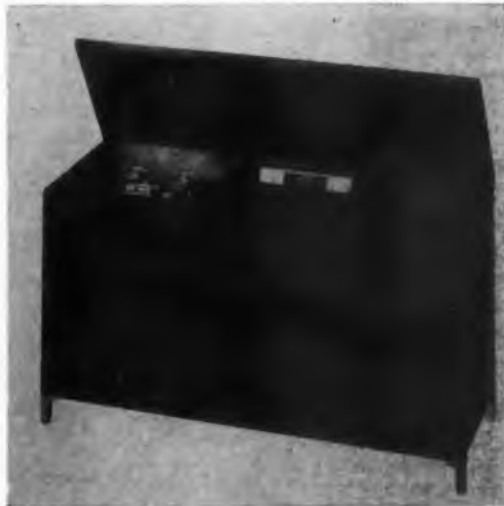
Compactly engineered, the Admiral Coronet contains a perfectly matched and balanced dual channel system of four speakers, AM-FM radio, and a stereo record changer.



Zenith's Polonoise is a single cabinet stereo unit. Included are a Cobra tone arm, stereo cartridge, four-speed changer, four speakers, and ample controls.



The Capital stereo portable model 832 contains two complete amplifiers, a stereo cartridge, three speakers, and four-speed changer. A matching extra speaker case is available.



The VM model 1000 stereo Fidelis combines tape recorder, AM-FM radio, and phonograph console in a single attractively styled cabinet. Controls are placed for accurate, simple use.

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improvisation

free style
living room
session with
today's greats



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● Terry Gibbs

● Gus Bivona

● Red Mitchell

● Al Viola

● Frank Divito

in stereo SR 80004
in monaural MG 36138



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write Dept. DS,
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Next STEREO NEWS section
December 11, 1958 issue
on sale
November 27, 1958

Stereography

(Continued from page 31)

lor Trio—ABC Paramount DSR-226.
Turner, Joe—Joe Turner Sings
Kansas City Jazz—Atlantic 3D-2.

Jazz Stereo Discs

Back Home Choir—I Do Believe—
RCA Victor LSP-1857.

Basie, Count—The Sound of Jazz
—Columbia CS 8040.

Castle Jazz Band—Various Selections—
Contemporary S7021.

Charles, Ray—Ray Charles at Newport—
Atlantic SD 1289.

Double Play—Andre Previn-Russ
Freeman—Contemporary S7011.

Drew, Kenny—Pal Joey—Riverside
1112.

Firehouse Five Plus Two—Goes to
Sea—Contemporary S7005.

Fitzgerald, Ella—Like Someone in
Love—Verve MG VS-6000.

Giuffre, Jimmy—The Jimmy Giuffre
Three—Atlantic SD 1254.

Hamilton, Chico — The Chico
Hamilton Quintet in Stereo—World-
Pacific ST-1005.

Holiday, Billie—Lady in Satin—
Columbia CS 8048.

Jackson, Milt—Soul Brothers—At-
lantic SD 1279.

Lighthouse All-Stars—Jazz Rolls
Royce—Omega OSL-5.

Manne, Shelly, and His Friends—
My Fair Lady—Contemporary S1002.

Manne, Shelly — Swinging Sounds
in Stereo—Contemporary S7007.

Marsala, Joe—Joe Marsala's Chi-
cago Jazz—Stereocraft RTN 102.

Modern Jazz Quartet—Fontessa—
Atlantic SD 1231.

Norvo, Red—Music to Listen to
Red Norvo By — Contemporary
S7009.

O'Day, Anita—Anita O'Day Sings
the Winners—Verve MG VS-6002.

Previn, Andre—Andre Previn and
His Pals—Contemporary S7004.

Rogers, Shorty—Shorty in Stereo—
Atlantic SD 1232.

Rollins, Sonny—The Big Brass—
MGM E1002.

Rumsey, Howard — Music for
Lighthousekeeping — Contemporary
S7008.

Russell, Pee Wee—Pee Wee Rus-
sell Plays Pee Wee—Stereocraft RTN
105.

Toshiko—United Notions—MGM
E1001.

Turner, Joe—Boss of the Blues—
Atlantic SD 1234.

Vinnegar, Leroy—Leroy Walks—
Contemporary S7003.

Wettling, George—And His Windy
City Seven—Stereocraft RTN 107.



(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.)

Bogen — Presto: *Catalog 510* (stereo components) Free

Bozak: *Condensed Catalog* (speakers and enclosures) . . Free

Capitol: *1959 Catalog — High Fidelity Phonographs*. Free

Electro-Voice; Harman-Kardon; Rek-O-Kut: *Your Guide to Stereo* (speakers, enclosures, cartridges, tuners, amplifiers, turntables, tonearms) Free

Fairchild: *The Complete Stereo Disc Story* Free

Fidelitone: *Record Care 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

Jensen: *Bulletin JH-1* (speakers, enclosures, kits) . Free

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

music in review

- Jazz Records
- Popular Records
- Classical Records

- Blindfold Test
- Jazz Record Buyers Guide
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

recommended

Choice Classical, Pop, and Folk LPs Selected By the Down Beat Reviewing Staff

LAURINDO ALMEIDA

Almeida's sixth Capitol LP, *Contemporary Creations for the Spanish Guitar* (Capitol P 8447), is another worthy addition to the sets of extremely high standards he has cut in the past. Among the writers represented with serious works for the instrument are Marty Paich, Henry Mancini, Alex North, Franklyn Marks (who wrote *Trajectories* for the Kenton *Innovations* band, among other things), and a charming *Children's Album* by Jack W. Marshall.

The main point the LP makes, in addition to reaffirming Almeida's position as a master of the instrument, is that there is considerable ground yet to be covered by contemporary writers in both jazz and "serious" music in composing for the guitar.

Almeida has transcribed many orchestral works for his instrument. This set marks a full step ahead in a new and exciting direction. The recording, as customary now with Capitol, is beautiful and resonant. This is one for many, many playings. (D.C.)

SERGIO BRUNI

Part of the growing-up memories I have as a child reared in a family with a strong Italian tradition are of parties and get-togethers held by groups of families, generally outdoors, at which the old songs were sung by a youth accompanied either by a guitar or an accordion.

Sometimes, some of the popular Italian songs of the day were sung, too, and it is precisely those memories that are reawakened by *Italy Revisited* (Capitol T 10155) when Bruni sings his songs of life and love. The big singer those days was Tito Schipa, and every family had many of his records. I suspect Bruni is the big singer, or at least one of the big ones, in Italy today. His songs are light and gay, sometimes tinged with melancholy, and always dealing with love.

I found *Serenata a N'Angelo*; *O'Vico D'E Zitelle*; *Vocchie Celeste*, and *Aummo* particularly intriguing. The set would make a very welcome gift for anyone with memories or longings for Italy. (D.C.)

MAURICE CHEVALIER

If survival alone is a just criterion for success in show business, Chevalier certainly has succeeded. His slickly whimsical recitative has been captivating audiences for more

than 30 years in America and for more than that abroad.

In *Maurice Chevalier Yesterday* (M-G-M E3702P), the troubador romps through a collection of songs associated with memorable moments in his career. Recorded this year, the set has *Mimi*; *My Ideal*; *Walkin' My Baby Back Home*; *Louise*; *You Brought a New Kind of Love to Me*; *Valentine*, and six others.

The songs seem to hold up as well as the charm with which Chevalier sings them. As an appealing segment of show-business tradition, this LP holds considerable nostalgic allure. (D.G.)

FIRST MODERN PIANO QUARTET

The members of this impressive group are Eddie Costa, Dick Marx, Hank Jones, and Johnny Costa. The setting is a large band with a string section. The music is all Gershwin, and the title is *A Gallery of Gershwin* (Coral CRL 59102). Orchestral writing was by Manny Albam, who also conducted, and the brilliant piano scoring was by Irving Joseph.

The writing makes phenomenal use of the main characteristics of the four pianists, resulting in such gems as Eddie Costa's throbbing lower-register work on *Fascinatin' Rhythm* and Jones' airy work on *The Man I Love*. Johnny Costa is featured on a lyrical *Love Walked In*, and Marx dominates *Bess*, *You Is My Woman* and a dazzlingly constructed *Someone to Watch Over Me*.

The quartet, as a unit, scampers through *Liza*; *Mine*; *Clap Yo' Hands*, and *Soon*. Various members are spotted in solos in other tracks, but the main point of interest is the merger of the Steinways. It comes off as a brilliantly conceived and fully realized album.

It bears out the contention that when jazzmen work in an area of pop music, they do it with imagination and verve. Mark this, too, as another excellent showcase of the work of Joseph, until now an unsung arranger and pianist. Coral must have spent a fortune producing these sides, but they are worth every penny—and more. (D.C.)

FOUR FRESHMEN

The Four Freshmen, who have sung with various instrumental combinations, arrive at the voices-and-strings sound in *Voices in Love* (Capitol T 1074). Backed by a studio

group conducted by Dick Reynolds, the Freshmen blend pleasantly on a dozen standards, including *It Could Happen to You*; *Out of Nowhere*; *I'll Remember April*; *Time Was*; *There is No Greater Love*, and *In the Still of the Night*.

There is very little striving for effect or use of devices for their own sake here, somewhat of a departure from the often-strained approach of the group. As a result, it's one of the best vocal group pop records in months. Since it's basically a ballad set, the Freshmen are sufficiently restrained to communicate the messages involved. They do so tastefully. (D.G.)

KEELY SMITH

Keely Smith is one of the better pop singers. In *Politely! Keely Smith* (Capitol T 1073) she reinforces my own feelings on her impressive ability. Backed by Billy May's studio band, she glides comfortably through *Sweet and Lovely*; *Cocktails for Two*; *The Song is You*; *I'll Get By*; *I Can't Get Started*; *I'll Never Smile Again*, and six others.

This is excellent pop singing. Miss Smith not only sings well, but projects with far more artistry than singers honored with greater mass acceptance today. She is at ease in any tempo; she phrases naturally and meaningfully. She understands the songs she sings. It's comforting to know that such singers exist. (D.G.)

RANDY SPARKS

Making his record album debut in one of the most delightfully simple song selections in a long time is *Randy Sparks* (Verve 2103), onetime zoology student whose light lyric tenor voice and unpretentious approach should pave the way to success on records and intimate club locations.

Accompanied only by his own guitar, (with the exception of a subdued vocal group on *Little Girl Blue*) Sparks casually strolls through a varied set. Included are such straight folk songs as *King Cotton*, *Greensleeves*, *Streets Of Laredo*, and *Catfish Hole*. Lest he be typed as strictly a folk singer, though, Sparks includes such welcome pace-changers as *Little Girl Blue* and *Every Time We Say Goodbye*, revealing a surprising grasp of contemporary ballad style. Indeed, there is much in his modern ballad approach that should appeal to musicians and jazz fans alike. (J.A.T.)

jazz records

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

Pepper Adams

10 TO 4 AT THE 5 SPOT—Riverside 12-265: *'Tis; You're My Thrill; The Long Two/Four; Hastings Street Bounce; Youna.*
 Personnel: Adams, baritone; Bobby Timmons, piano; Don Byrd, trumpet; Doug Watkins, bass; Elvin Jones, drums.

Rating: ★★★½

This is pretty much the way things were the weeks that Pepper & Co. held forth in the Five Spot in New York City. All that's missing is owner Joe Termini's warm grin and placid disposition, plus a few persons working at being members in good standing of the Beat Generation.

Pepper plays with bite, even on the ballad (on which Byrd laid out), and Don displays the growing warmth of sound that indicates his own growth.

It's a typical set by the group with good blowing, a few high spots (notably on the *Long Two/Four*) and no real lapses. (D.C.)

Manny Albam

THE BLUES IS EVERYBODY'S BUSINESS

—Coral CRL 59101: Suite in four movements.
 Personnel: First movement—Phil Woods, Gene Quill, Ed Wasserman, Al Epstein, Sol Schlinger, reeds; Ernie Royal, Burt Collins, Bernie Glow, Nick Travis, Al Derisi, trumpets; Urbie Green, Jim Dahl, Tom Mitchell, Chauncey Welsh, trombones; Don Butterfield, tube; Don Lamond, drums; Milt Hinton, Vinnie Burke, basses.

Second movement—Woods, Wasserman, Schlinger, reeds; Travis, Art Farmer, trumpets; Butterfield, tube; Lamond, drums; Ed Costa, piano; Janet Putnam, harp; Hinton, Burke, basses; Doug Allen, vibes; 15 violins, three violas, three cellos.

Third movement—Woods, Schlinger, reeds; Travis, Farmer, trumpets; Bob Brookmeyer, trombone; Butterfield, tube; Costa, piano; Lamond, drums; Phil Kraus, percussion; Putnam, harp; Hinton, Burke, basses; 16 violins, four violas, two cellos.

Fourth movement—Woods, Quill, Al Cohn, Wasserman, Epstein, Schlinger, reeds; Royal, Glow, Travis, Collins, Derisi, trumpets; Brookmeyer, Green, Dahl, Mitchell, trombones; Costa, piano; Lamond, drums; Burke, Hinton, basses.

Rating: ★★★★★

Listening to this record perhaps a dozen

times before starting to write this review, I can report that the impact and the beauty of it has not been dulled by the repetition.

The first entrance of the strings in the second movement never has failed to move me because I can hear in it the new dimension Albam is adding to his stature as a composer.

One of the strengths of the suite is definitely in Albam's use of the strings in sections 2 and 3. They have a definite purpose in being, and the writing for them is not bold or experimental, but neither is it bland or predictable.

Another strength is Albam's flow of originality in both the writing and the orchestrating. There are no banalities, and there is bright, but not ripe, ensemble writing. The color is predominantly blue, and it varies in tone and shade just as do the blues.

The lyrical, agonizingly lovely theme of Part 2, growing craftily out of the final phrase of the first movement, demonstrates the composer's ability to deal with, and develop, beauty.

There are solos worked into the fabric by Travis, Farmer, Royal, Brookmeyer, Woods, Quill, Costa, Burke, violinist Gene Orloff, and Cohn. The solo work seemed subordinated to the evolution of the suite as a whole, and I found no one solo outstanding in terms of the entire composition. The ultimate creation of a strict composition with improvised solos emerges as more of a unified work than one where the soloists fly over the ensemble or the ensemble forces a stifling mold on the individual.

The most important feature of the set, I feel, is that Albam has dealt with a problem, or a matter, of larger scope than most jazz writers, arrangers, or re-composers have moved to deal with; and he has done it well.

In this work, he certainly has laid a formidable basis for more extended composition in jazz and perhaps for more daring use of the structural and coloring materials he has at hand. He shows, too, that he has a melodic gift that cannot be assessed by stars or words. Many voicing and phrasing characteristics peculiarly his are evident at times throughout, coupled with the quick dash of the unexpected, like the bristling cascade of brass following Cohn's solo.

Coral, which will have to sell a lot of LPs to recoup the cost of the sessions for the work, packaged the album handsomely, easily its most imaginative packaging to date. Nat Hentoff's liner essay on the blues is good, Albam's program for the work a bit precious, and Burt Korall's brief introduction a gem. (D.C.)

jazz best-sellers

Here are the 20 best-selling jazz record albums in the country. This bi-weekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

1. Ahmad Jamal, *But Not For Me* (Argo 628)
2. Erroll Garner, *Concert by the Sea* (Columbia 883)
3. Jonah Jones, *Swinging On Broadway* (Capitol 963)
4. Jonah Jones, *Muted Jazz* (Capitol 839)
5. Jonah Jones, *Jumpin' With Jonah* (Capitol 1039)
6. Shelly Manne and His Friends, *My Fair Lady* (Contemporary 3527)
7. Andre Previn and His Pals, *Gigi* (Contemporary 3548)
8. Count Basie, *Basie* (Roulette 52003)
9. Duke Ellington, *Black, Brown and Beige* (Columbia 1162)
10. Andre Previn and His Pals, *Pal Joey* (Contemporary 3543)

the second ten

11. Horace Silver, *Further Explorations* (Blue Note 1589)
12. Stan Kenton, *Back to Balboa* (Capitol 995)
13. Modern Jazz Quartet, *No Sun in Venice* (Atlantic 1284)
14. Dave Brubeck, *In Europe* (Columbia 1168)
15. Herb Pomeroy, *Life is a Many Splendored Gig* (Roulette 52001)
16. Clifford Brown-Max Roach, *Study in Brown* (EmArcy 36037)
17. Erroll Garner, *The Most Happy Piano* (Columbia 939)
18. Dave Brubeck, *Dave Digs Disney* (Columbia 1059)
19. Count Basie, *Basie Plays Hefti* (Roulette 52001)
20. Stan Getz-Cal Tjader, *Stan Getz Sextet* (Fantasy 3266)

Steve Allen-Neal Hefti

STEVE ALLEN PLAYS NEAL HEFTI—Coral CRL 57211: *Why Not?; Lil' Darlin'; Cherry Point; Banana Split; Sure Thing; Lollypop; Oh! What a Night for Love; Chung-a-Lug; Coral Reef; Plymouth Rock; The Wayno; The Kid from Red Bank.*

Personnel: Toots Mondello, Romeo Penque (Tracks 1, 2, 3, 5, 7, 9, 10, 12). Seldon Powell, Gene Quill (Tracks 1, 4, 5, 6, 8, 9, 10, 11). Al Klink (Tracks 4, 6, 8, 11). Phil Woods (Tracks 2, 3, 7, 12). Sid Cooper (Tracks 4, 6, 8, 11). Boonie Richman (Tracks 1, 4, 5, 6, 8, 9, 10, 11). George Berg (Tracks 2, 3, 7, 12). Sol Schlinger (Tracks 1, 2, 3, 5, 7, 9, 12). reeds: Bernie Glow, Ernie Royal, Billy Butterfield, Jimmy Nottingham (Tracks 1, 4, 5, 6, 8, 9, 10, 11). Lou Oles (Tracks

(Continued on page 38)

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Neal Hefti

NEAL HEFTI—Coral
Lil' Darlin'; Chevy
Thing; Lollipop; Oh!
Ang-a-Lue; Coral Red;
no; The Kid from Red

dello, Romeo Pasqu
10, 12), Seldon Powe
5, 6, 8, 9, 10, 11), Al
, Phil Woods (Tracks
(Tracks 4, 6, 8, 11),
1, 4, 5, 6, 8, 9, 10, 11),
7, 12), Sol Schlinger
2), reeds: Bernie Glow,
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Jazz Record Reviews

(Continued from page 36)

2, 3, 7, 12), trumpets; Jim Dahl, Jack Satterfield, Tom Mitchell, trombones; Don Lamond, drums; Barry Galbraith, guitar; Milt Hinton (Tracks 1, 4, 5, 6, 8, 9, 10, 11) and George Duvivier (Tracks 2, 3, 7, 12), bass; Allen, piano.

Rating: ★★★

A first rate studio band of New York musicians is trundled through a set of Hefti, mostly of the Hefti-Basie school.

There are good solos by Nottingham, Royal, Butterfield, Powell, Richman, Quill, and Allen. A Basie Steve's not, but he carries his end of things capably.

The band cuts the book with polish, and well it might because in one manner or another, it has seen these arrangements or variations on them many times.

Richmond and Klink get off a neat two-flute thing in *Wayno*, and Nottingham's trumpet work in *Sure Thing* is another high spot.

How about an *Allen Plays Allen* LP soon, with a half-dozen arrangers turned loose on some of Allen's tunes, with this same band and pianist? (D.C.)

Miles Davis

MILESTONES—Columbia CL 1193: Dr. Jekyll; Sid's Ahead; Two-Bass Hit; Milestones; Billy Boy; Straight, No Chaser.

Personnel: Davis, trumpet; Julian Adderley, alto; John Coltrane, tenor; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

Rating: ★★★

Although Davis has not been known as one of the happy extroverts of jazz, he has quietly, deliberately, and judiciously matured as an artist. Compelled by a desire to express himself fully, he seldom has remained static. He has not wandered aimlessly, either. He has progressed along a well-defined path, assimilating wisely along the way, setting his own goals rather than gripping those of his contemporaries. While this has alienated some jazzmen and listeners, more obviously so in recent years, Davis has managed to maintain his integrity without sacrificing his inherent artistry.

These comments preface any evaluation of this, Davis' latest sextet LP. It is not a wholly successful venture, primarily because Davis' companions here are not yet of his stature, although several of them may well find places in jazz comparable to his in time.

Coltrane and Adderley are ambitious, able jazzmen. Here, however, both are primarily concerned with rhythmic exploitation, at times at the expense of communication. This is particularly evident on the frenetic *Dr. Jekyll* and on Monk's *Straight, No Chaser*, on which both horn men flurry excitedly in flanking a splendidly structured Davis solo. On *Milestones*, there is inspiring compatibility. Miles sits out *Bass Hit*; *Billy* is a trio track, with Garland given an opportunity to display his lyric side and Chambers ably offering an arco solo.

The key track, and the lengthiest, is *Ahead*, which manifests several of the characteristics of the blowing session, on a familiar theme. Davis is the leader, in every sense, playing with force and significance. Coltrane solos authoritatively, too. Chambers solos effectively. Adderley's solo is more

an indication of eager groping than a cohesive statement.

The rhythm section is superb throughout. Davis' statements here are genuinely eloquent. Although I feel that Coltrane often records material best left in a practice room, his efforts here do indicate that he is rapidly moving toward a niche of his own, absorbing influences but not being obsessed by them. Adderley is less the individualist but is performing on a level of fluency which will make the discovery of a self-sustaining role less difficult in time. Here, the three horns and stimulating rhythm section work together well, in terms of the levels noted. (D.C.)

Red Garland

MANTECA—Prestige 7139: Manteca; Wonderful; Lady Be Good; Exactly Like You; Moo's Report.

Personnel: Garland, piano; Paul Chambers, bass; Arthur Taylor, drums; Ray Barretto, conga.

Rating: ★★★

Perhaps the best way for me to give my impression of this record is to transcribe from some notes made during one of several listenings.

Manteca—Bongo rolls into intro. Cocktail voicings and rhythms in theme. Bopish (sort of polite Powellish) variations. Then good, emotionally strong interplay of drummers. Use of bongos makes sense here (for once).

'S Wonderful—Same devices in opening, here with block-chorded bridge (the point is these motifs are so trite and fatuous as to be tricks). Garland structures his variations interestingly by weaving in and out of both an almost swing style and a more complex modern one.

Lady Be Good—Cocktail voicings in theme again. Variations in bop lines done with spirited imagination and are most sustained in mood on LP. Most of his fours with Taylor and the interplay of drummers in a duet very good.

Exactly—Theme in single note "tricky bounce" tempo. Variations fairly conventional and tepid (but have fine swing) with one chorus interplaying a trite, block-chorded riff with single line responses. Closing theme, in cocktail chords. What did the bongos really contribute?

Report—Slow languid blues. Opens with about seven choruses of Tatum (rather lower-drawer Tatum) into Jamal-blocks again. Pensive mood constantly about to be established but constantly broken by this or that device or motif. Bongos have almost an obtrusive double-timing effect. More Jamal-isms open bass solo. Should a piano trio (even with Paul Chambers) try for such a long blues? Closing, a Gershwin-like theme; not blues, exactly, but a good melody.

There are so many things about Garland's musicianship to admire, and one thing about his imagination—his response to members of a group—is not to be heard here, of course. To describe Garland as some kind of savior for jazz piano (and some estimates have been almost that strong) is inaccurate and unfair to his kind of talent.

I doubt very much if a really authentic jazz style can incorporate and assimilate all the banal devices one hears him using. On the other hand, I doubt if a man who

(Continued on page 40)

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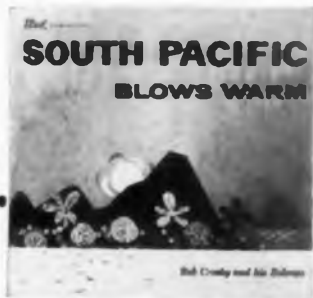
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Jazz Record Reviews

(Continued from page 38)

played this *Lady Be Good* could be content with any out-and-out slickness for very long. The mannerisms for the martini crowd may be annoying, but they are not, I think, in themselves the danger. The danger is that relying on them too much may be preventing the jazzman in Garland from asserting himself. (M.W.)

Langston Hughes
THE WEARY BLUES—M-G-M E 3697; Blues Montage; Testament; Dream Montage.
Personnel: *Blues Montage and Testament:* Hughes, reed; Red Allen, trumpet; Vic Dickenson, trombone; Sam Taylor, tenor; Al Williams, piano; Milt Hinton, bass; Osie Johnson, drums. *Dream Montage:* Charlie Mingus, bass; Horace Parlan, piano; Jimmy Knepper, trombone; Shafi Hadi, tenor; Kenny Dennis, drums.
Rating: ★★★★★

If jazz and poetry must be mixed, then let it be done with this set as a mark at which to shoot. This is the most successful merger of the music and the poems I have yet heard. But while I still don't think the two by their very natures can share the spotlight, I must admit the wedding here is quite satisfactory.

There are the usual weaknesses: Too often the music, particularly on side one, becomes merely background for the reading. The Mingus-Parlan group has better luck on its side of the I.P. perhaps because it has had considerable live experience with poetry-jazz and beyond. On this side, too, there are two stunning displays of Mingus' bass virtuosity, one arco and the other plucked. Support from the group is first rate.

Hughes' poems, drawn from the recently published *Langston Hughes Reader* (George Braziller, Inc.) cover a wide range of Negro life and thought, and are variously wry, funny, warm, sad, wistful, and boisterous. But they are never despairing.

Approach this set not as a poetry-jazz session but rather as some readings in Americana that utilize our music and often let it wail. (D.C.)

K. C. Scene
K.C. IN THE 30's—Capitol T1057; Moten Swing; Draggin' My Heart Around; When You're Smiling; It's Hard To Laugh Or Smile; Lights Out; I Ain't Mad At You; My Sin; I Was Wrong; Leaping Boogie; Living My Life For You; Let's Love A While; Days.
Personnel: Track 1—Jay McShann, piano, with Oliver Todd, trumpet; Tommy Douglas, alto; Clairborne Graves, tenor; Ellerge Ware, guitar; Walter Page, bass; Baby Lovett, drums. Track 2—Julia Lee, vocal and organ, with Clint Weaver, bass; Baby Lovett, drums. Tracks 3, 7, and 8—Julia Lee, vocal and piano, with Red Nichols, cornet; Benny Carter, alto; Vic Dickenson, trombone; Dave Cavanaugh, tenor; Red Norvo, xylophone; Jack Marshall, guitar; Red Callender, bass; Baby Lovett, drums. Track 4—Bus Moten, vocal and piano (?) with unknown tenor and rhythm. Track 5—Tommy Douglas, baritone with Clarence Davis, trumpet; Bill Hodge, trombone; Bob Williams, baritone; Herman Bell, tenor; George Salisbury, piano; Leonard Johnson, bass; Josh Reeves, drums. Track 6—Jessie Price, vocal with unknown accompaniment. Track 9—Crown Prince Waterford, vocal, with unknown accompaniment. Track 10—Charlotte Mansfield, vocal with unknown accompaniment. Track 11—Walter Brown, vocal with Ben Webster and unknown rhythm. Track 12—Joshua Johnson, vocal and piano; Baby Lovett, drums.
Rating: ★★★★★

At least most of the tracks on this LP have been issued before, but is nevertheless reviewed here as new collection. Although it was recorded variously between 1944 and 1950, the music may well reflect the kinds

which were played in Kansas City in the '30s. One may question whether all of it is worth preserving on records, or whether the best choices from the Capitol vaults were made, but, as collected, it does remind us that, as in New Orleans at an earlier day, some music which we would not call jazz was played in a milieu which produced a major jazz movement—and it undoubtedly had effects on the jazz itself, which no one talks about. The set is, of course, impossible to rate except in some effort at an average.

Among the singers, Buster Moten and Joshua Johnson sing in a good authentic, sentimental barroom or torch style and, although her relationship to jazz is (especially in rhythm) more direct, Julie Lee does, too. On Miss Lee's tracks and elsewhere, Baby Lovett's drumming proves again to be a smoothly swinging and underrated delight, and Carter and Dickenson have really fine solos on their tracks with her. Charlotte Mansfield is the kind of performer whose work might go either way—hearing just one more performance might convince one that she was a fine jazz singer. Among the blues men, Waterford was affecting more emotion than he was feeling, I think; Walter Brown exhibits his mannerisms on a track wherein Ben Webster has two good choruses; and Jessie Price is subdued on a trifling tune.

The most interesting work on the set should have been by altoist Tommy Douglas, said to be after Buster Smith the second great influence on Charlie Parker. On his track (through no idea of his own I understand) we hear a rhythm-and-blues-ish imitation of *Tuxedo Junction* with a tenor solo, and on the McShann side a proficient, fluent swing alto solo of one chorus.

The liner gives no data but contains an essay by John Cameron Swayze—the kind of slick, trite, uninformative coasting "nostalgia" that is the newspaper feature writer's stock in trade. And on the cover there's a drawing of a scene that seems as much a fantasy as the pronunciation there that this is "high fidelity" recording. (M.W.)

Jazz West Coast
JAZZ WEST COAST, VOL. 4 World Pacific JWC510; Papp; Extra Mild; Ain't Got a Dime to My Name; Jersey Bounce; Till We Meet Again; A Romantic Guy; 1; Musculo De Jant; Five Minutes More; Over the Rainbow; Stranger in Paradise.
Personnel: Track 1—Art Pepper, alto; Stu Williamson, valve trombone; Don Fagerquist, trumpet; Bill Holman, tenor; Bud Shank, baritone; Red Callender, tuba; Russ Freeman, piano; Monty Budwig, bass; Shelly Manne, drums. Track 2—Chet Baker, trumpet; Phil Uroa, tenor; Bobby Timmons, piano; Jimmy Bond, bass; Peter Littman, drums. Track 3—Bill Perkins, tenor; Jimmy Rowles, piano; Leroy Vinnegar, bass; Mel Lewis, drums. Track 4—Gerry Mulligan, baritone; Baker, trumpet; Henry Grimes, bass; Dave Bailey, drums. Track 5—Charlie Mariano, Jerry Dodgion, altos; Victor Feldman, vibes; Rowles, piano; Budwig, bass; Manne, drums. Track 6—Shank, alto and flute; B-b Cooper, tenor and oboe; Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums. Track 7—Bob Brookmeyer, valve trombone and piano; Jim Hall, Jim Raney, guitars; Bill Crow, bass; Osie Johnson, drums. Track 8—Chico Hamilton, drums; Freddie Gambrell, piano; Ben Tucker, bass. Track 9—Shank, tenor; C. Williamson, piano; Prell, bass; Flores, drums. Track 10—Buddy Montgomery, vibes; Monk Montgomery, electric bass; Wes Montgomery, guitar; Richie Crabbree, piano; Benny Barth, drums.
Rating: ★★★★★

Anthologies of this sort are difficult to appraise and rate, primarily because of the
(Continued on page 42)

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Jazz Record Reviews

(Continued from page 40)

disparate approaches involved. The rating indicates the over-all level of artistic merit present, in terms of the high and low points among the 10 tracks.

The opener, Shorty Rogers' *Popo* by Art Pepper's Nine is generally light and pleasant, with solos of value from Pepper, Holman, and Freeman. The Baker quintet performs Urso's attractive *Extra Mild* in appealing fashion: Urso and Timmons contribute effective solos. The Perkins quartet is perfunctory in its approach to *Dime*. The Mulligan quartet, with Baker, offers an inconsistent *Bounce*. The Mariano-Dodgion *Till We Meet Again* is poor.

Cooper and Shank present a superficial *Romantic Guy*. The Brookmeyer track, a Street Swingers performance, is excellent, containing wit and meaning. On the Hamilton trio track, Gambrell manifests considerable potential, although he appears hampered by a rhythm background that is not consistently compatible. Shank, on tenor, offers a lovely interpretation of *Rainbow*. The Mastersounds conclude the set with a pulsating *Paradise*, which includes several pointed solos.

The Pepper, Baker, Brookmeyer, Gambrell, and Mastersounds tracks are worth hearing. And Jimmy Rowles does much to enhance the value of the tracks on which he appears: I'd like to hear a solo album by him. In general, this is an adequate sampling of contemporary jazz, manifesting the flaws and virtues inherent in it, regardless of coastal location. (D.G.)

Hank Jones

THE TALENTED TOUCH—Capitol T1044: *If I Love Again*; *My One and Only*; *Don't Ever Leave Me*; *It's Easy to Remember*; *You Are My Love*; *Blue Lights*; *The Blue Room*; *A Sunday Kind of Love*; *Star Eyes*; *Let Me Know*; *Try a Little Tenderness*; *Easy to Love*.
Personnel: Jones, piano; Barry Galbraith, guitar; Milt Hinton, bass; Oaie Johnson, drums.

Rating: ★★★

The way some people put it, you'd think there was nothing to admire about Hank Jones but excellent musicianship, touch, taste, clarity, time, and the flexibility to make all kinds of scenes. There's more and maybe the more is even more important.

He does do so many things and do them so well, but he does not alternately play like this, that, or the other man, or in this or that style: he remains always Hank Jones. Men like him seldom make it big in histories of art. It is true that if jazz did not have really original and major talents, Jones might not have it all to play, but a music does need men like him to sustain it. And he does sustain it, not exploit it. He is not a slick popularizer, picking up everybody's stuff and selling it in a watered-down form to a "popular" audience. He has respect for his materials, ideas of his own, and a genuine musical sensibility that would prevent that.

He adopts, interprets, and transforms. His playing is not very deep nor strongly emotional, although a very creative performance like *Easy to Love* here projects plenty of honest feeling. But neither is it superficial or merely tricky (although things like *Blue Room* and the pseudo-boogie *Let Me*

Know here do come rather close to that). Jones is a fine and very talented musical craftsman who reaches people without talking down to them or being dishonest with himself.

But this is a light set on the whole, and despite such fine improvisations (at least ★★★) as the swingingly inventive *Easy to Love*, the easy blues *Blue Lights*, the second choruses of *If I Love Again*, and *Star Eyes*, Jones has recorded more and better jazz. And if, as I suggested, *Blue Room* (in "locked hands," etc.) comes close to a stunt, certainly *Easy to Remember* is as fine an example of the use of fairly stock devices with enough taste, point, and honesty so that these devices do not have the effect of tricks at all. (M.W.)

Harold Land

HAROLD IN THE LAND OF JAZZ—Contemporary C3550: *Speak Low*; *Delirium*; *You Don't Know What Love Is*; *Nieta*; *Grooveyard*; *Lydia's Lament*; *Smack Up*.
Personnel: Land, tenor; Rolf Ericson, trumpet; Carl Perkins, piano; Leroy Vinnegar, bass; Frank Butler, drums.

Rating: ★★★

Call it the Curtis Counce group before Perkins' death and with Vinnegar in for Counce, or call it Harold Land's group.

A record like this one is the very hardest kind to comment on.

Let's admit it (and maybe forget it), there are only a few men or groups who can really sustain a twelve-inch LP—and they only sometimes.

All the men involved here are good, capable, professional musicians. And they are not phonies. They are real jazzmen—not, like some others, good studio or danceband or skillful hillbilly men who have a beat of sorts, know a lot of current licks and can play "in the jazz style" without really playing any jazz that matters.

Yet, I do not think any of these men (with exceptions, see below) are yet mature, personal, or individual. I do not mean that if one were acquainted with Land's work, say, he could not tell him from other tenor men who play, roughly, in the same general style. It is simply that Land's ability to blow and his ideas (his own and those of others that appeal to him) have really come together, and it would be dishonest not to say so. The same applies to Ericson's less personal post-cool trumpet.

Playing for LP presents such men with even more difficult problems—does it to dozens every day. In an earlier time, an immature jazzman who had learned some elementary lessons of discipline, might produce a very good solo of 12, 16, or 32 bars. For blowing date LPs, a man is asked to play for 24, 48, 64 bars or more, and, if he hasn't really found himself, such an exhibition may even give a distorted picture of the exploration he has given his talent. And I think this is so though the younger men today shoot for solos of several choruses from their youngest days. (And let's admit this too, even the greatest, most individual, jazz soloists do not—and could not—play above the level of "good" to "very good" over half the time.)

It would be foolish to point out any of Land's individual solos—all have ideas and technique, some point, and implicit potential. And he plays in all tempos—he does

(Continued on page 41)

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Edited by Nat Hentoff and Martin Williams

1st issue, November, 1958 includes articles on Sonny Rollins and Thelonious Monk by Gunther Schuller; John Lewis by Bob Brookmeyer; King Oliver by Larry Gushee; Jimmy Giuffre by George Russell, etc.

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Jazz Record Reviews

(Continued from page 42)

not just rely on "cooking" speeds. *Lydia's* and *Love* are slow and as good as the others.

Perkins sounds here (January, '58) as if he were really about to break through individually. His theme *Grooveyard* is a memorable use of "funky" conventions in writing an excellent line and his solo develops its mood. Frank Butler is a tasteful, relaxed, imaginative, responsive, steady drummer, and, here, not so good a drum soloist. (M.W.)

Joe Newman

SOFT SWINGING JAZZ—Coral CRL 57206: *Makin' Whoopee; Three Little Words; Scotty; There's A Small Hotel; I Let A Song Go Out Of My Heart; Moonglow; Organ Grinder's Swing; Rosetta; Too Marcelous For Words; The Farmer's Daughter; Save Your Love For Me.*
Personnel: Newman, trumpet and (Tracks 1, 4, 5, 10) vocal; Shirley Scott, organ; Eddie Jones, bass; Carlie Persip, drums.

Rating: ★★

On the liner, Newman says he wanted an "after hours" set. There was a time when that phrase meant the strongest kind of jamming. Here it seems to mean after theatre hours, the playing quite subdued (except rhythmically), and the cause of it all is undoubtedly the success of Jonah Jones's Embers music wherein "down" and "polite" become almost synonymous terms.

Thus, Newman ably exhibits how he plays and swings, but, because he keeps it both fairly unemotional and also does not emphasize melody or lyricism, shows little of the reason *why* he plays. The vocals are lightly Armstrong-esque. The organ is conventionally rilly.

Throughout, I found myself listening for the interpolations (a bit of Edison in *Three Little Words* and elsewhere, a lot of Armstrong's *Mahogany Hall* solo on *Organ Grinder's*, etc.), not to catch him in a trick but just to have something a bit more interesting to listen to than the slight frustration of hearing a man both showing what he can do and (with a couple of exceptions like the opening of *Moonglow* and on *Farmer's Daughter*) still holding himself in while doing it. (M.W.)

Red Onion Band

DANCE OFF BOTH YOUR SHOES—River-side RLP 12-260: *Is It True What They Say About Dixie; Susie; Beedle Um Bum; I'm Nobody's Baby; Yellow Dog Blues; Too Much Mustard; Why Do I Love You?; Song of the Islands; Oriental Street; Mr. Jelly Cord; Red Onion; Sobbie Blues.*
Personnel: Jim Heanue, cornet; Dick Brady, trombone; Joe Muranyi, clarinet; Hank Ross, piano; Mike Steig, banjo; Bill Stanley, bass; Bob Thompson, drums.

Rating: ★

Recorded in 1954, all but tracks 3, 4, 10, and 12 of this LP were previously given limited distribution by Empirical.

The rating is not for cornetist Heanue who shows a genuine melodic imagination in his solos on *Why Do I Love You*, *Yellow Dog* and *Mustard*, nor for clarinetist Muranyi who shows, I think, a developing musicianship (if sometimes of questionable swing) in ensembles and solo.

One fault is certainly a very disorganized, insensitive, even unresponsive rhythm section, only some of whose members seem to have good time and fewer of whose mem-

bers seem to know how to swing in this style. Furthermore, several men don't seem to have a personal rhythmic sureness or drive and several (including some of the horns at times) lean on the others for their beat. There is a good deal of tripping over and falling down.

Possibly a bigger fault is an apparently indiscriminate desire to make a style out of anything and everything that went on in the '20s or that has gone on in various kinds of American "revivalism." It is quite possible that a pastiche of the Original Dixieland Jazz Band, Jelly Roll Morton, Lu Watters, early Bennie Moten, Wilbur de Paris, Clarence Williams, and a lot of other jazz, would-be jazz, and pseudo-jazz has enough internal clashing to add up only to an incongruity, that the things that such approaches have in common is not really so important to their individual effectiveness as the things that they do not. Assuming that one is going to attempt to "revive," he is still going to be faced with the problem of style and, sooner or later, of his own style. (M.W.)

Hal Schaefer

UA SHOWCASE—United Artists UAL 30001: *Molly-O; Theme from Moulin Rouge; The Moon Is Blue; Smile; Daddy; High Noon; Around the World; The World Is Mine; Return to Paradise; The Kentuckian Song.*

Personnel: Bernie Glow, Stan Fabelson, Nick Travis (Tracks 1, 2, 3, 4, 5, 6, 10, 11), Al Stewart (Tracks 7, 8, 9), trumpets; Frank Rehak, Jim Dahl, trombones; Gene Quill, Sol Schlinger, Murr Lewis (Tracks 1, 2, 3, 4, 5, 6, 10, 11), Dave Kammer (Tracks 7, 8, 9), Stanley Webb (Tracks 2, 4, 6, 10), Al Epstein (Tracks 1, 3, 5, 7, 8, 9, 10), Jerry Sanfina (Tracks 7, 8, 9), reeds; Dick Bay (Tracks 7, 8, 9), Tony Miranda (Tracks 1, 3, 5, 10), French horn; Chet Amsterdam, bass; Ous Johnson (Tracks 1, 3, 5, 7, 8, 9, 10), Charlie Pettit (Tracks 2, 4, 6, 11), Willie Rodriguez (Tracks 1, 3, 5, 10), drums; Schaefer, piano.

Rating: ★★★★★

United Artists comes into the LP field with a good first entry. The set of songs pulled from great UA pictures is given bright and quite fresh writing by Schaefer, and a brisk and bristling reading by the big studio band.

The tracks are studded with good solos, including Quill on alto, Rehak, Travis, and Schaefer. The treatment given each tune is always interesting, although the tunes themselves sometimes are not. *Smile* gets a minor, four-brothers setting; *Daddy* is given a snickering light touch; *Eternally* (Terry's Theme from *Limelight*) opens in crisp 4/4 and soon features oboe and bassoon over biting brass, and the until-now languid *Return to Paradise* roars with Travis and Quill pecking each other all the way.

I found Schaefer's treatment of such tunes as *The Moon Is Blue*; *The World Is Mine*, and *Kentuckian* far more interesting than what he had to work with. (D.C.)

Sonny Stitt-Roy Eldridge

ONLY THE BLUES—Verve MGW-8250: *The String; Cleveland Blues; B.W. Blues; Blues For Bags.*

Personnel: Stitt, alto; Eldridge, trumpet; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Stan Levey, drums.

Rating: ★★★

On the liner, Eldridge says, "Oscar really knows to feel a guy, and when to really push him. His accompaniments to Roy are interesting; except on the slow *Cleveland*

(Continued on page 46)

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Jazz Record Reviews

(Continued from page 44)

he is subdued at first (doing little more than keeping time), gradually makes his rhythm stronger and more varied, gradually making his lines more assertive as the choruses pass. It seems just right. Eldridge, I think, strains some on *The String* (up—and not a blues, by the way) and on *Cleveland* (slow) but not on the other two titles where his relaxation and the mood leads to well-built solos.

Peterson and Stitt are another matter, however, and, I think, a mistake. Whatever he has learned from the movements since the mid-'40s, Peterson's *rhythmic* conception is still fundamentally the regular four of the late '30s. And Stitt's is the "irregular" eight of bop. The free, dancing, polyrhythmic ease of his playing seems repeatedly breaking down here, and I think that a conceptual clash between Stitt and Peterson is the cause. In almost every solo, Stitt gradually falls into playing fairly smoothed-out bop phrases and changes over the beat. And perhaps it is the same situation which makes him fall into more lengthy quotes from Bird records (almost whole choruses on a couple of numbers) than I have ever heard him do otherwise.

What is the point of a session like this—to prove that these men can blow gloriously? Well, who doubted that? And, if it is, I confess I feel it has been better proven elsewhere. The session does seem to prove

that all these men can't necessarily blow together as well as they can blow.

(The *Bags* blues sounds closer kin to one of Parker's "heads", by the way.) (M.W.)

Bud Shank-Bob Cooper

THE SWING'S TO TV: *When You Wish Upon A Star; Put Your Dreams Away; Thanks For The Memory; Tenderly; Danny Boy; Dinah; As Long As There's Music; A Romantic Guy; Steve Allen Theme; The Love Nest.*

Personnel: Shank, flute and alto; Cooper, oboe and tenor; unidentified string quartet (Tracks 1-5); guitar, piano, bass, drums.

Rating: ★★

The *what's to TV?* I mean like what kind of *swing*?

The first side (tracks 1-5) are scored for the large ensemble in that manner that is fanciful and varied, but not imaginative, skillful but not really sustained—what you might call a good version of the sentimental, affected kind of Hollywood music. Cooper has a good solo on *Danny Boy* and under the circumstances one could hardly blame Shank for some mere doodling in his flute solos.

On the reverse, Cooper and Shank play "jazz versions" of more TV themes, without the strings. The writing in most of the theme—statements is in the manner by now commonplace in west coast record dates: slight variations on melodies based on a handful of, by now, almost stock devices. I still think Art Pepper ought to be fairly flattered by some of the things Shank makes on alto. And if a man seems to have walked through this one (sure, sometimes things were about to happen on

several tracks, but I don't think they really did) . . . well, it was a pretty gimmicky date . . . (M.W.)

Lee Wiley

A TOUCH OF THE BLUES—RCA Victor LPM-1566: *Memphis Blues; From the Land of the Sky Blue Water; Ace in the Hole; Some Day; Melancholy Baby; A Hundred Years from Today; Blues in My Heart; Maybe You'll Be There; Between the Devil and the Deep Blue Sea; I Don't Want to Walk Without You; Make Believe; A Touch of the Blues.*

Personnel: Miss Wiley, vocals, with Billy Butterfield, Joe Ferrante, Nick Travis, Tony Finn, trumpets; Rex Peer, Cutty Cutshall, trombones; Hank D'Amica, Toots Mondello, Al Cohn, Gene Allen, Nick Caisazza, reeds; Moe Wechsler, piano; Mundell Lowe (Tracks 1, 2, 3, 5, 6, 7, 11, 12) and Barry Galbraith (Tracks 4, 8, 9, 10), guitars; Don Lamond, drums; Milt Hinton, bass.

Rating: ★★ ★ 1/2

Miss Wiley's voice is nearly indestructible. Neither time nor style changes have dimmed its luster. But loggy backgrounds can do much to dampen it.

In this set, Bill Finegan and Al Cohn have written good, workable studio arrangements for the Butterfield band to play behind her, but she shines best in a small-group setting. With a voice so light, backing that too often churns can be fatal.

Most of the tunes are excellent, particularly *Ace in the Hole; Some Day; Melancholy Baby*, and *100 Years from Today*. Some are pretty lightweight, among them *Land of the Sky Blue Water, Make Believe*, and the title tune.

There are very few singers who can reflect a phrase as Miss Wiley does and give it a world of meaning. Despite the natural barriers here, she quite often manages to do just that. (D.C.)

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the blindfold test



The Records

1. Harry James. *Bells* (Capitol). Neal Heftli, composer, arranger.

What am I supposed to say about that? Frankly, I don't have any reaction. It just didn't say anything to me. Maybe I've been tied up in daytime TV for too many years to keep in touch with developments, but I really couldn't hear anything of any interest to me here, and I have no idea who the band could be. I prefer not to rate this one.

3. Sarah Vaughan-Billy Eckstine. *You're Just in Love* (Mercury).

I haven't heard this before. I've heard a lot of things like it though, and that's one of the things that's wrong with it — it's too obvious. It's the kind of thing everybody automatically suggests when they get two singers together and want them to do a duet.

Naturally, I am an admirer of both Billy and Sarah, but I really can't see that they accomplished anything with this one. It's well performed, and they did the best they could, but you can't expect it to sound fresh when you've heard the same thing so many times before. This is worth around two stars.

4. Eddie Condon. *Ginger Brown* (M-G-M). Billy Butterfield, trumpet; Bud Freeman, tenor; Cully Cuthall, trombone.

Was this one made on the east coast or the west coast? . . . You won't tell me? . . . Well, anyhow, it was disappointing. I can tell there were some good men in there. The tenor player sounded like it might have been Eddie Miller, or it could have been Bud Freeman, so we'll

compromise and say it was probably Boomic Richman.

Could that have been Billy Butterfield on trumpet? I liked him, and I liked the trombone very much, but the over-all performance was lacking in vitality. I couldn't give this more than three stars.

5. Jimmy Rushing. *I'm Coming, Virginia* (Columbia). Pickup band; Jimmy Mundy, arranger.

This one I liked very much. Obviously, it's Jimmy Rushing, and I'm not quite sure whether it's Basie or not — but it certainly sounds like an organized band . . . It would be difficult to get a bunch of guys together in a studio and have them perform like that on a three-hour recording session. The band really swung there, and Jimmy sounded fine. I'll even give four stars to the way he said "Vor-ginia."

6. Maynard Ferguson. *A Foggy Day* (EmArcy). Ferguson, valve trombone; Al Cohn, arranger.

That was a pretty interesting arrangement. I don't think I know who the band was. Could it possibly have been Maynard? I don't hear any trumpet, so I guess not. It got a little foggy toward the end there, but on the whole it was well arranged and well played . . . I liked the trombone solo. Three stars.

7. Louis Armstrong. *Down by the Riverside*, from *Louis and the Good Book* (Decca).

Well, to be perfectly frank, I've just about had it with *Down by the Riverside* and all the rest of those kinds of things.

Why do they always have to do this to Louis? I'm sure he doesn't

Bob Digs Cats

By Leonard Feather

How do you react to the name of Bob Crosby? Well, in most cases it depends on how old you are and how much you watch television. When a news item about Bob appears in the daily papers, he is variously described as "bandleader Bob Crosby" and "singer Bob Crosby." It is the former identification, however, that takes priority among those who have followed his career for the last two decades.

Ever since he took over the remnants of the old Ben Pollack band to lend a new dimension to Dixieland jazz—ever since the summer of 1935—he has been associated with the type of orchestral performances that have successfully survived the many changes in jazz in the intervening years.

Just before he concluded his recent summer television series in New York and headed for the west coast, I nailed Bob for his first *Blindfold Test*. He was given no information before or during the test about the records played.

have his heart in singing this kind of stuff, and it really isn't fair to him . . . You can kind of sense that he's drug with the material, and I can't say I blame him. Maybe I'd better not rate this one.

8. Duke Ellington. *Summertime* (Bethlehem). Cat Anderson, trumpet.

Now, Leonard, that isn't fair! As you know, I have very special feelings about any record of this tune. Our relationship with it in the Crosby band goes back a long way.

We were playing at the Lexington hotel when George Gershwin, who was a great fan of the band, brought in the manuscript one evening. At that time it was called *Lullaby* . . . That was before the lyrics were added and it became known as *Summertime*. Of course it's been the theme song of our band for more than 20 years, and, honestly, I can't help thinking of it with its original title, *Lullaby*, which hardly fits this particular version you played me.

However, I must say it was a wonderful arrangement with some very startling trumpet work. Could that possibly be Duke? I guess I'd give it around three stars.

9. Chico Hamilton quintet. *A Wonderful Guy*, from *South Pacific in Hi Fi* (World Pacific stereo). Fred Katz, cello; Paul Horn, flute.

I liked some parts of that very much—particularly the way the flute is used. It's a cute arrangement, but what on earth was that violin doing in there? That didn't seem to belong at all. For the ensemble passages I'd give it four stars, but the rest of it brought it down a point or two.



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Wingy Manone

(Continued from page 21)

than 50 takes during the five-hour session. Before each take, Curtis would intone "take 68," and Manone wanted to know, "where do these square engineers come from?" Wingy had to leave his perch and go into a booth when singing on everything but *Tuba Rock*. His vocals wouldn't pick up from the ceiling mike. Wingy said it was the first time in 35 years they had to put him in a cell to sing.

Someone on the date got an inspiration that the records should be slanted toward college students. So Manone improvised a greeting to Harvard, Yale, and NYC, plus a long line of other schools, and included it in his vocal chorus on *Central Plaza Rock*.

The session almost came to a halt when they prepared to wax *All Day Long*, *All Night Long Rock*, because Wingy had left the envelope with the lyrics back at his hotel. But he succeeded in digging them out of his mind while Huddleston wrote them down. When Manone got into his cell to sing the vocal, he shouted, "I can't read the writing."

The upshot was that Huddleston sang the vocal, while Wingy complained, "I don't want to record this all day long."

They finally touched the side up by dubbing in a choir background on which they all sang around the center microphone.

When they got to *Hold on, Baby, Rock*, the boys asked Manone if he wanted to be shuffled in on this one. Wingy answered, "No, man. I introduce this number by singing, 'Boot that thing,' and then the tenor plays that high-note jazz. This is the last one."

Wingy sang, and this time things went comparatively smooth. They also multitaped an answering choral bit to Wingy's vocal, separately, which had to be redone several times because DeParis kept singing "Latch on" instead of "Hold on."

The final number was Wingy's special. "Man," he said, "the tuba takes the part of the lead horn. This is tuba boogie woogie and tailgate tuba, all wrapped in one."

The musical framework of the number was 16-bar blues, and after DeParis finished, he said, "Man, I need several juicy steaks."

It was one of the most interesting recording sessions New York had seen in recent years.

Manone

(page 21)

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Monterey Jazz

(Continued from page 21)

hibited blues. The roar of apprecia-
tion could have been heard in San
Francisco.

The musically rewarding program
of classics-based works and Bru-
beckiana got under way with a sly,
but effective, trick, when the orches-
tra laked part of the *Petrouchka*
music to Ampex stereophonic play-
back.

With the Dave Brubeck quartet
opening the afternoon's proceedings
in three selections from the pianist's
Jazz Impressions of his U. S. State
Department-sponsored overseas tour,
the audience was treated to a gen-
erous sampling of Paul Desmond's
limpid, graceful alto, the leader's
well-muscled piano explorations, and
the co-operative cooking of Joe
Morello and Gene Wright. Blend-
ing with the orchestra, the quartet
followed with two of Brubeck's in-
spired experiments, *Summer Song*
and *G Flat Theme*.

The contrast was a distinct let-
down musically, but both pieces
were well received.

After a less than routine orchestral
interpretation of *Petrouchka*, How-
ard Brubeck mounted the podium
to conduct, with brother Dave at
the piano, his *Dialogues (Blues and
Ballads)*. The melodically attractive,
rather flaccid, score came to life only
during the portions which featured
Desmond.

Of the Paul Hindemith *Sym-
phonic Metamorphosis (Jazz Fugue
and March)*, which closed the con-
cert's first half, little may be said
except that it does not impress as
being musically cricket to create an
offbeat composition of dubious en-
during worth and dub it jazz for
the sake of novelty.

After a skilled reading by pianist
Rosalyn Frantz of the third move-
ment of Bela Bartok's *Third Piano
Concerto*, the Modern Jazz Quartet
joined the symphony in three con-
cert works: Werner Heider's *Divert-
imento*, Andre Hodeir's *Around the
Blues*, and John Lewis' *Midsummer*.
The *Divertimento* proved to be a
vital, substantial work with strong
jazz feeling and color, which lent
itself well to Connie Kay's gently
driving drums and Milt Jackson's
poorly miked vibes.

Hodeir's composition began with
reed-squeaking clarinet and equally
inefficient piccolo, which indicated
insufficient rehearsal. There were
some pleasing moments of Lewis'
piano, but the pizzicato figures in

the strings lent nothing to the
straight blowing of the quartet.

Lewis' compositionally mature
Midsummer, with guest soloist
Jimmy Giuffre on baritone, proved
a dramatic high spot, well balanced
with excellent solo interpretations.
Though Giuffre's reading seemed a
little stiff at times, the performance
was a festival milestone.

The concluding work of the after-
noon, the much touted *Monterey
Concerto for Percussion and Max
Roach* by Peter Phillips, proved a
sharp disappointment. Roach seemed
physically uncomfortable in moving
from tympani to standard drums
but nevertheless played with cus-
tomary brilliance. The work was
thematically weak, even trite at
times, but Phillips' sometimes vi-
brant, almost angular orchestration
achieved an effective integration be-
tween drums and ensemble.

Fortunately, only one airliner
made the Sunday afternoon scene,
and conductor Millar was ready for
it. He paced his witty, off-the-cuff
program comments to coincide with
the plane's arrival.

With the well-programmed con-
cert ending on time, in contrast to
the Saturday session, which was
overtaken by darkness, the audi-
ence demonstrated by sustained and
hearty applause that it felt the music
was worth the money.

—John Tynan

Sunday Night

Only the elephants and the lions
were missing.

Up to the final act of the unde-
niably successful first annual Mon-
terey Jazz festival, the high point
of the entire three days appeared
to have been the previous night's
conclusion. Nothing, however, could
possibly have topped the chaotic
ending to this jazz circus.

As one observer in a VIP box
commented, if there were any clowns
in the wings, their entry on stage
would not have raised an eyebrow.

Mort Sahl was a superb emcee, but
the confusion began when the fes-
tival management apparently threw
away the prepared program in face
of the unexpected news that the
Harry James band had to board a
bus before the concert's end. Conse-
quently, the James crew dominated
more than half the evening. The
trumpeter's Basie-imitated arrange-
ments drew continuous applause
and the band had to bow off to
orders of "more" from the majority

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of the 4,000 persons in the arena.

After a five-tune set of only moderate musical success from the Dave Brubeck quartet, the James band returned without an intermission being called.

During the four hours and 15 minutes of the marathon, an intermission never was called. This was the genesis of the confusion.

While the Jimmy Giuffre 3, in its second festival appearance, attempted to perform the leader's sagebrush-scented western suites, the trek to the bar began, to make matters worse for Giuffre, who seemed to draw bad programming luck whenever his trio appeared. The third airliner of the evening thundered overhead during the second section of his four-part suite. (Dave Brubeck, by the way, played the last word on the plane-plague situation wittily by slipping into his solo on *For All We Know* a few measures of the air force anthem).

"You might call it program music," Giuffre told the restless arena, as he announced the premier of his new work. The four movements, performed with gusto and showmanship by Giuffre, Jim Hall, and Bob Brookmeyer, are titled *Pony Express* (played at the Newport festival); *Apaches*; *Saturday Night Dance*, and *Big Powwow*. What it amounted to was strolling music for saddle-sore and thirsty jazz fans.

The appearance of an obviously shaky Billie Holiday was tragic on several counts. By now a shell of her former greatness, the once compelling Lady Day almost stumbled through 11 of her standard repertoire.

As Billie completed *God Bless the Child*, Gerry Mulligan, horn in hand, strolled on stage.

"What took you guys so long to get here?" Billie asked testily.

"Benny and Buddy will be along in a little while," defensively replied the baritonist and took up a position behind her to play on her next two songs.

From the time Benny Carter and Buddy DeFranco came on stage to "accompany" the singer on her closing five songs (neither got to play more than scattered phrases) Gerry Mulligan appeared to delight in not only hogging the accompaniment, but also in clowning and generally showing contempt for the proceedings.

His obvious pique was partly justified, however; Billie Holiday has a songalogue routine to which she

adheres with almost pathetic tenacity and it does not include blowing time for instrumentalists. Consequently, Carter and DeFranco stood by in embarrassment with their horns in their mouths while Mulligan vented his irritation through his baritone.

As Billie finally left the stage, a few persons cheered—whether in praise or derision it was honestly difficult to tell.

At 12:20 a.m., Sonny Rollins walked to the mike, introduced Benny Carter with much ado and laudation, and proceeded to whirl into a virtual parody of *I Want to Be Happy*, accompanied by Dizzy Gillespie's rhythm section. Carter never got to blow on that one, either.

In the course of Rollins' rumpage, a situation akin to a French farce developed:

Enter Gillespie. Exit Gillespie. Re-enter Gillespie coaxed back on stage by a highly amused Carter. Enter Mulligan. Exit Rollins. The arm of the stage manager briefly is seen waving to all to vacate the stage. He is ignored.

Re-enter Rollins, accompanied by tuba player Ray Draper. Rollins and Mulligan cavort, honking and putting everybody on. In the midst of this, Carter steps forward to punch home a fine solo that cut swathes in all directions. Having said his piece, the altoist acknowledges the heavy applause and leaves the stage.

In the words of Mulligan's theme, the rest was utter chaos, of which the baritone man was chief architect.

On an appropriately final and devastating note of irony, an unknown trumpeter in a green jacket appeared on stage and began blowing riffs with Dizzy and DeFranco. The rhythm section still was plugging away at the fast blues, to which these goings-on were conducted, when festival manager Jimmy Lyons appeared, argued good-naturedly with Gillespie, and finally strode to the mike to bless the audience in farewell.

Then, as Lyons departed through the stage door, the green-coated trumpeter seized his moment of glory. He walked, blowing, to the front mike and played out with much vigor and little sense of perspective the final, nonsensical scene.

This ended the biggest west coast jazz event ever. Some made money; most had a ball at afterhours sessions and parties. And the event is a cinch to be bigger than ever in 1959.

— john tynan

Steve Allen

(Continued from page 17)

settled. "Usually the song is completed in my head in a minute, it seems. The lyric I spend an afternoon on, or several days."

The Allen personality goes much deeper than one might imagine he had time for. Not too long ago, he delivered a lay sermon at the Universalist Church in New York, and his subject was *Pride*. He has become embroiled in controversies in the pages of the Greenwich Village *Village Voice*.

They included a set-to over a New York TV critic and his fairness, and a particularly brittle exchange of letters over the case of a Negro condemned to death in the south for theft of less than \$2.00.

In a similar vein was his moving article written on learning of the death of bassist Joe Shulman (*Down Beat*, Sept. 19, 1957).

How does he get involved? The answer is out of his core.

"I don't know . . . I guess it's because to me, everyone thinks the way he lives . . . well, he's in step and the rest of the world is pretty weird. I can't see how things happen and people go *tsk-tsk* and keep on doing what they were doing.

"I go along with Donne's philosophy of *For Whom The Bell Tolls*, and with Edmund Burke's, 'All that's required for the triumph of evil is that good men do nothing.'

"If I were to lose my voice or break a finger, I couldn't function artistically. But more important than that is just that I am human, and as a man I feel obliged to try within the limits of my abilities to improve the world in a few matters and instances."

In the fabric of an interview with Allen, a recurring thread of thought is jazz. He believes there is a place for jazz on TV, but that the present jazz audience must be practical in its demands.

"I think *Stars of Jazz* is a good show," he said. "Almost any jazz show on TV adds up to a good show. But I notice that the criticism is always from the jazz fans. The public enjoys the show.

"Some of the criticism is correct, but it stems from an unrealistic attitude and an impossible ideal. There's some mysterious factor involved in relation to TV that destroys all concepts of time that have always pertained in show business.

"I'll explain . . . If Sammy Davis is on a night club floor, the audi-

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ence won't let him off until he does at least an hour. On TV, he does four minutes, and everyone feels, 'That's enough for now. Maybe some more later.'

"I don't know why that it, but it is.

"You can sit in a club and watch a guy blow 47 choruses of *How High The Moon* and snap your fingers or tap your feet or pound the table. On TV, and for a reason I don't know, some strange boredom sets in after four minutes.

"Purists would like to see jazz as it's presented in clubs. They'll never get it, and if they did, they wouldn't like it.

"And jazz fans criticize within the personal areas of their taste. Some want Miles, and they put down Louis, and so on. The Dixie fans don't like the modern things.

"I don't say you have to be universal in your liking of jazz, but you've got to realize it has to be cafeteria style or not at all."

Sound words from a man who has done very much to promote jazz on TV.

And he speaks from the experience of his own efforts.

He didn't just make it up.

The Lenox School

(Continued from page 20)

students, two were attending graduate school.

Thirteen students were attending the school on full or partial scholarships, including those established by Broadcast Music, Inc.; the Newport Jazz festival's five Louis Armstrong scholarships; the Herman Lubinsky award; the Great South Bay festival scholarship, and five sponsored by the School of Jazz festival fund.

After class hours, activities included a series of 10 lectures by persons in fields allied or related to jazz, and seven concerts in the Music Barn.

Lectures included *The Relationship of Jazz to Classical Music* by Gunther Schuller; *Primitive Beginnings of Jazz* by Willis James; *Problems of Jazz Festival Organization*, a panel; *Problems of Jazz Recording*, by Atlantic's Ertegun; *The Purpose of Jazz Criticism*, a panel, and *Jazz in England* by Harold Pendleton.

Concerts included presentations by Mahalia Jackson, Max Roach with the Boston Percussion ensemble (recorded by EmArcy Records), Chris Connor and the Giuffrè 3,

the Modern Jazz quartet, and the students themselves.

Although it was agreed that there were still some kinks to iron out in the school, there seemed to be general agreement, too, on the vital part the school is playing in the jazz world.

Trumpet instructor Dorham, who has taught privately and for some classes in the past, reflected, "It's not actually a question of the money involved in coming here.

"I think this has been the best thing that ever happened to me. While I was working as a teacher, I got a chance to do some work on my own. And that's important because you don't have time to work on your own when you're making a living playing."

Eighteen-year-old Kent McGarity, trombone and composition student from Norwich, N. Y., was a second-year man. Preparing to enter the Eastman school, where he will major in composition, McGarity said he noted some improvement between the second year and the opening term.

"The fact that we have George Russell here," he said, "is an improvement. I think his Lydian concept is very valid. It's usable, and it works.

"The big band, as a unit, this year is better. We have a brass section of all students. Last year there had to be some filling-in."

The term was a busy one for the lone composition student, Aril Mardin of Turkey, who was scheduled to begin his scholarship work at the Berklee school in September. His writing for student and faculty ensembles was a constant topic of quite delighted conversation. His charming *Faculty Meeting*, written for an ensemble composed of the teaching staff, showed one of the musical qualities that is perhaps his greatest strength, a singing lyricism.

The school supplied him an opportunity to write for the professional level of playing and the professional level of musical analysis.

Perhaps the school and its hopes were best summed up by Dom Turkowski, 20, a baritone sax man from Boston.

"I actually didn't want to come," he said. "But I was encouraged to by a few people close to me. I received a scholarship, and I came.

"At first, I didn't want to stay because happy musicians bother me. But the teachers are fabulous. The classes are very professional, especially Bill Russo's.

"You have every opportunity to learn here if you want to."

Strictly Ad Lib

(Continued from page 10)

drummer Bill Dowdy. Henderson's the vocalist who did *Senor Blues* with Horace Silver . . . United Artists is wasting no time under Monte Kay. In the works or completed are the following LPs: a set of waltzes by Randy Weston, with writing by Melba Liston, and including Ray Copeland, Idrees Sulicman, Johnny Griffin, Charlie Persip, and George Joyner; two LPs from the film *I Want To Live*, one a soundtrack set with Gerry Mulligan, Art Farmer, Bud Shank, Frank Rosolino, Pete Jolly, and Red Mitchell, the other a big band set conducted by composer Johnny Mandel; *A Kansas City Revisited* set with Bobby Brookmeyer, Al Cohn, Paul Quinichette, Osie Johnson, and Nat Pierce; a Dixieland set with Pee Wee Erwin, Lou McGarity, and Jack Lesberg, among others; and an Art Farmer set with Benny Golson, Addison Farmer, Bill Evans, and Dave Bailey . . . Gunther Schuller is writing a serious work for the New York Philharmonic, for performance in April . . . Art Ford was not signed to MC the 1959 Newport Jazz Festival . . . The Latin Casino in Philadelphia has Count Basie and Tony Bennett booked together late in November . . . A TV network and ANTA are reported interested in Leonard Feather's Encyclopedia of Jazz concert for a spectacular and overseas tour, respectively . . . Les and Larry Elgart made public their split. Les stays with Columbia and will center on the west coast. Larry's record plans are not yet set . . . King Records signed trumpeter Shorty Baker of Duke's band . . . a&R men Bob Prince and Cal Lampley joined George Avakian at Warner Brothers Records; all are Columbia alumni. Bobby Shad resigned from Mercury. Warner Bros. will record Prince's ballet, *N. Y. Export: Jazz* . . . the Modern Jazz Quartet, Thelonious Monk, Ray Charles, and possibly Miles Davis, are set for a Thanksgiving Eve Carnegie Hall concert pegged on *Down Beat's* Critics' Poll awards. Jon Hendricks did special introductory material for each artist . . . Joe Napoli reports from Italy that he's getting ready to record Chet Baker with the Len Mercer strings . . . Ed Thigpen, Mundell Lowe, and Ray Brown backed Blossom Dearie on her newest Verve session . . . Kenny Burrell did a Prestige LP with Jerome Richardson and Jimmy

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Cleveland aboard . . . Someone snatched a chunk of the Glenn Miller-Ray McKinley book off the stand at the Starlight Room on the eve of the band's European tour. It cost more than \$1000 to replace the missing charts.

IN PERSON: Joe Saye, with Dick Garcia and Jack Six, moved into the Versailles for two weeks . . . Bernard Peiffer was set for the Composer from Nov. 2 to Dec. 10 . . . George Wallington is slated to follow Don Shirley into the Hickory House . . . The Birdland Story: Herbie Mann's sextet, Oct. 16-22; Buddy Rich follows with Machito and his band, and the Dave Lambert Singers; Nov. 13 to Dec. 3, Chico Hamilton's group and Johnny Smith; Dec. 4, 5, 6, Maynard Ferguson and his band; Dec. 7 through Jan. 1, Count Basie . . . Stuff Smith is at the Offbeat . . . Chamber music concerts highlight Sunday afternoons at the Five Spot, where Charlie Rouse subbed for Sonny Rollins with Thelonious Monk's group when Sonny went west for Monterey . . . Joe Bushkin's group at the Roundtable . . . Captol was set to cut a night at the Embers with Dorothy Donegan . . . Mabel Mercer drew raves for her series of Monday night recitals at the Cherry Lane theater . . . Bobby Hackett's group is opposite Dorothy Donegan at the Embers . . . Lennie Tristano still playing long weekends at the newly-renovated Half-Note, with Eddie Costa filling in the other nights.

ADDED NOTES: The Nat Hentoff-Gunther Schuller *Scope of Jazz* FM show on WBAI moved to Sunday nights at 10 . . . Pianist Stan Freeman is part of the new comedy-music team of Freeman and Hayes (Richard, the singer) on WCBS mornings . . . Jonah Jones and his group did a mid-October colorcast on NBC-TV called *An Evening With Fred Astaire* . . . BMI exhibited rare children's books at the Library of Congress . . . There's a biography of pianist Van Cliburn on the way from Doubleday by Abram Chasins and Villa Stiles . . . Guy Sotern cut an LP of 17th, 18th, and 19th century poetry with jazz for York Records . . . Met tenor Richard Tucker, who has made the Far East, Orient, Israel, and European scenes, will tour 21 South American countries and Mexico this season . . . RCA Victor, probably as a taste of things to come concerning stereo tape cartridges, lowered the price on pre-recorded stereo tape reels . . . Offbeat Records will cut Julius Monk's newest hip-pocket extravaganza at his Upstairs At The Downstairs, called Demi-Dozen . . . Ernestine Anderson is at

Boston's Storyville until Nov. 9, followed by George Shearing for a week, Bobby Hackett for a week, and Anita O'Day for a week, through Nov. 30 . . . George Wein presented Benny Goodman and the Brubeck-Freshmen-Ferguson-Rollins package in Boston on Oct. 17 and 31, respectively . . . The Brandeis University Club of N. Y. has a Nov. 6 panel scheduled on the question, *Is There a Beat Generation?* Participants include Jack Kerouac, Kingsley Amis, James Wechsler, and Ashley F. Montagu . . . An English firm is offering Jacques Offenbach's seldom-done opera, *Journey To The Moon*, to NBC-TV as a spectacular.

Chicago

JAZZNOTES: The Chess-Argo Records combine went on a signing spree recently, adding ex-RCA Victor singer Pat O'Dea and jazz vibist Lem Winchester to the roster, while rhythm and blues stylist Chuck Berry and best-selling pianist Ahmad Jamal re-signed with the firm . . . George Lewis' New Orleans group was recorded by Verve during its recent Chicago engagement at Berwyn's Hunt club . . . The 12 West club on Maple St. introduced Dixieland with the signing of Ted Butterman and his Upper Maple Street Jazz band for Friday and Saturday sessions at the club . . . The Northwestern university jazz society is sponsoring jam sessions every Friday at 3:30 in Scott hall on the Evanston campus; there's no admission charge . . . General Artists Corporation vice-president Bob Weems moved to Chicago to replace Pat Lombard as head of the GAC office here; Lombard switched to GAC's New York office . . . A jazz benefit was held recently in Peoria for guitarist Don Reid, who was killed in an auto accident at Bloomington while returning from a benefit performance.

IN PERSON: Dakota Staton, a dramatic, if eclectic stylist, is singing at the Blue Note these evenings. Also on the bill are The Mastersounds, whose World Pacific LPs have been causing a stir. Sarah Vaughan returns to the Note on Nov. 11 for two weeks, with Harry James' band set to follow . . . The poised, cohesive, inspired music of the Oscar Peterson trio is filling the London House these cool evenings. On Nov. 26, Cy Coleman debuts at the London House, with Gene Krupa and men set to follow in December . . . Ed Higgins' fine trio, with Bob Cranshaw, bass, and Walter Perkins, drums, is at the London House on Monday and

until Nov. 9, following for a week, week, and Anita through Nov. 30 presented Benny Brubeck-Freshins package in and 31, respectively. University a Nov. 6 panel question, *Is There* Participants in, Kingsley Amis, Ashley F. Monh firm is offering 's seldom-done *The Moon*, to cular.

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The Chess-Argo cent on a signing ing ex-RCA Vica and jazz vibist the roster, while s stylist Chuck ng pianist Ahmad th the firm... v Orleans group Verve during its gement at Ber... The 12 West introduced Dixie- ng of Ted Butter- er Maple Street ay and Saturday... The North- jazz society is ions every Friday l on the Evanston admission charge Corporation vice- eems moved to Pat Lombard as office here; Lom- SAC's New York benefit was held for guitarist Dou illed in an auto ington while re- cific performance.

Dakota Staton, a ic stylist, is sing- te these evenings are The Master- orld Pacific LPs ng a stir. Sarah to the Note on eeks, with Harry o follow... The nspired music on ur trio is fillin- e these cool eve- 26, Cy Coleman idon House, with men set to follow. Ed Higgins' fine anshaw, bass, and brms, is at the on Monday and

Tuesday then at the Cloister Wednesday and Thursday... June Christy and comedienne Phyllis Diller are winding up their stay at Mister Kelly's. Gene Baylos and Peg Detrick succeed them on Nov. 3. Dick Marx and Johnny Frigo, with drummer Gerry Slosberg, are the Monday-Tuesday group at Kelly's, with Marty Rubenstein's trio completing the week... Franz Jackson's New Orleans band is at the Preview on Monday and Tuesday evenings, then races crosstown for weekends at the Red Arrow in Stickney... George Brunis continues at the 1111 club... Dixieland continues to lure crowds to Jazz Ltd... Danny Alvin's two-beat group is at Basin Street... Frank D'Rone continues at Dante's Inferno... Johnnie Pate's trio is at the Mardi Gras on Rush St. on Thursday, Friday and Saturday nights... Jimmy Ille's group is at the Brass Rail on Monday and Tuesday nights... Bob Owens quartet is at the Playboy lounge... Bob Scobey's band will be at the Red Arrow for a Sunday afternoon session on Nov. 9.

Joe Segal's Monday night Gate of Horn sessions are in their fifth month. The Segal-sponsored jazz concert-dance at the Grand Ballroom, 64th St. and Cottage Grove, on Halloween will feature Ed Higgins' trio, Ira Sullivan, Frank Stronier, John Gilmore, and Stu Katz. Proceedings are set to begin at 10 p.m. Added starters may include vocalists Pat Thomas and Leon Ketchum, plus readings by Frank London Brown... Richard Evans' trio is at the Pershing lounge on Monday and Tuesday, plus Sunday matinees; John Young's trio is at the lounge Wednesday-through-Sunday... A four-trombones-plus-rhythm group is at the Abstract lounge on Monday nights; included in the trombone section are Eddie Avis, Bill Corti, Herb Wise, and Bill Porter.

Tony Martin opens at the Chez Paree on Nov. 2. Eydie Gorme and the Vagabonds follow on Nov. 16 for two weeks. Louis Prima and Keely Smith are booked for four weeks, beginning Nov. 30... Don Rickles and Ketty Lester open at the Black Orchid on Nov. 6 for four weeks, with Johnny Mathis to follow on Dec. 4 for two weeks... Jose Greco and company are at the Empire room of the Palmer House... Phyllis Branch is headlining the calypso review at the Blue Angel... Clarence Pirez has debuted the entertainment policy at the Italian Village on west Monroe; Lee Lind continues at the piano bar.

ADDED NOTES: Twenty-five high school bands and more than 1,500 high school musicians will participate in the Elkhart, Ind., centennial band festival on Nov. 15. Howard Barlow, of *Voice of Five-stone* fame, is set to conduct performances by the high school musicians... Record fans who feel that stereo will make their present record collections obsolete can obtain reassuring, informative literature on that subject from the High Fidelity Advisory Council, 1 N. LaSalle St., Chicago 2, Ill... A group of more than 30 music educators met at the National Music Camp, at Interlochen, Mich., in late August to form the National School Orchestra association. The organization is dedicated to the growth and improvement of school orchestras. President Traugott Rohner can be contacted at 1418 Lake St., Evanston, Ill.

Los Angeles

JAZZNOTES: Guitarist Johnny Pisano and bassist Hal Gaylor took a powder from the Chico Hamilton quintet. Bull Reuther replaces Gaylor, while Harry James' guitarist Dennis Budimir is considered likely to fill Pisano's chair... Long-time nitery owner Maynard Sloate shuttered his Avant Garde club, declaring "there's no night club business in L.A. any more." Besides which, the Mocambo and Ciro's are on the block, also... Reason you won't see Benny Goodman in Paramount's *Five Pennies* is because the clarinetist wanted \$60,000 for a brief appearance. Producers Mel Shavelson and Jack Rhodes, said, "No, pops!"... The novel *Paris Blues*, (about a Negro jazz musician living in Paris, France) will be filmed by Sam Shaw for United Artists release, with Sidney Poiter cast in the lead.

Reason you will see Shelly Manne, Bobby Troup, and Ray Anthony in *Five Pennies* is because Shelly plays Dave Tough (his best friend), Bobby plays pianist Arthur Schutt, and Ray thespies the part of Jimmy Dorsey... Gary Crosby cut an album for Verve.

IN PERSON: Only jazz club left in Hollywood area, Jazz Cabaret, still operates on a four-night-a-week policy, with a name group chosen at the last moment... Rene Touzet returned as regular band in the Crescendo... You can catch the Four Freshmen on the Jazz for Moderns tour during the entire month of November anywhere between Boston, Mass. (Oct. 31), Iowa City, Iowa (Nov. 12), and Philadelphia, Pa. (Nov. 23)... Joe Albany's new



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quartet comes into the New Jazz Center on Rosecrans Blvd. in Norwalk . . . Marvin Jenkins' trio, with Bob Martin, bass; Jack Dean, drums, and Marv on piano and flute are at the Starlight room on Moorpark in North Hollywood . . . Dixie KHJ-DJ Frank Bull emcees Monday night sessions a la two beat at the Crescendo.

ADDED NOTES: Whatever happened to that revived Earle Spencer band? His publicity reps seem to have disappeared . . . Peggy Lee and her manager James H. Hines have teamed with Telefilm producer Dean Corman to shoot a TV series which will star the singer . . . Singer Gloria Dearing signed a personal management contract with Ray Cavanaugh, manager and brother of Page.

Composer Elliot Griffis is spotted playing his own compositions including *Transmutations* on a new Salem Records LP. *The Composer Plays Griffis* . . . French hornist-composer John Graas is collaborating with pianist Paul Bley and altoist Ornette Coleman, who are currently exploring the future at the Hillcrest club. Graas is now at work on his second jazz symphony . . . On her new Mercury album, Ernestine Anderson sings a vocal on Pete Rugulo's *Interlude*, accompanied by strings, French horns, and Bud Shank's alto . . . Roy Harte, enterprising proprietor of Drum City, is opening a new store called Malletville, a few doors down the street. It will cater to legit players of vibes, marimbas, tympani, etc.

According to the *Hollywood Reporter's* Mike Connolly (Oct. 8 edition), "Buddy Bregman snatched skinbeater Mel Lewis away from Stan Kenton to backstop Anna Maria Alberghetti's movin'-&-groovin' Moulin move In . . ." Crazy, Mike, except Mel left Stan two years ago!

Pittsburgh

JAZZNOTES: Art Blakey and Messengers returned to the Midway lounge for one swinging week after a long absence. The Eddie Russ quartet, with Eddie on piano and Ronnie Anthony on guitar, had a one-week engagement at the Crawford grill and then moved to the Ellis hotel lounge. Lum Sams and Jeanie Baxter have been alternating as vocalist with Tommy Turk's quartet at the Point View hotel. The Hurricane featured Willis (Gator Tail) Jackson in a return engagement. Walt Harper and his quintet are spending most of their time playing for college dances in the tri-state area. Pianist Chuck Bell and his trio will appear at several concerts this season, some to be held at Carnegie

Hall. Stan Kenton did so well early in the season at the West View Danceland that he returned for a second appearance in early October. The recent jazz concert scheduled for the Mosque Oct. 2, was called off at the very last minute due to the fact that some of the performers failed to show and there were only a hundred people in the audience at show time due to lack of big name draws on the program.

—bill arnold

San Francisco

JAZZNOTES: The Giuffre-Brookmeyer-Hall three-week run ending Nov. 4 at the Blackhawk was the trio's last stand together before going separate ways . . . There are plans afoot for an all-jazz FM station in this area . . . Turk Murphy is writing Dixieland arrangements for E. B. Marks . . . Ex-Tristano student Bob Seider is blowing tenor with Dick Saltzman's group at The Cellars in San Rafael . . . Norm Bates plays bass with Herb Barman at Fack's II . . . The Cellar continues jazz and poetry on Wednesdays . . . Billie Holiday cut her Blackhawk run in half to rush to Las Vegas, replacing Louis Prima there . . . Fantasy is planning a Paul Desmond-John Lewis album and a date with Cal Tjader and Max Roach . . . The San Francisco School of Jazz announced its opening last month. Among the faculty members are John Coppola (trumpet), Jerry Cournoyer (composition and arranging), Paul Miller (guitar), and Johnny Markham (drums) . . . While in town, John Lewis stopped in at Kid Ory's club to see his friend Cedric Hayward. Ory's present pianist . . . English critic Albert McCarthy lingered here for a few days after the Monterey Festival. McCarthy is researching for two books: one about Roy Eldridge, another on "mainstream" big bands.

IN PERSON: Don Cornell replaced June Christy at Fack's . . . After several months at the Jazz Workshop, the Mastersounds vacated and Sonny Rollins entered for two weeks, terminating Oct. 21 . . . Earl Bostic follows Giuffre into the Blackhawk . . . The folk music season is under way, and concerts in October included Odetta, Theo Bikel, Jean Ritchie, Sandy Paton, and Cisco Houston. The Travelers are at the Purple Onion . . . Mahalia Jackson made two appearances, on Oct. 27 and 28, in the Bay Area . . . Red Norvo broke the traditional pattern at Easy Street, filling the two weeks between Joe Darensbourg and Louis Jordan there.

—dick hadlock

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By Dom Cerulli

■ Two books of considerable interest to jazz followers are up this time. One is *The Collector's Jazz* by John S. Wilson, critic and reviewer for the *New York Times* and *High Fidelity* (Keystone Books, paperback, K 4, \$1.45) and the other is a novel, *The Horn*, by John Clellan Holmes (Random House, \$3.75).

Wilson's book fills a need for coverage in this swollen LP era. It is largely a concise survey of the traditional and swing eras through the available LPs in the current catalog. The key word here is *available*, and although Wilson occasionally mourns the passing of an excellent 10-inch set or the not-yet-reissued 78s, he doesn't dwell on possibilities.

After a brief introduction and a lengthier background chapter, he launches alphabetically into the LPs, from *Red Allen to the Zenith Six*, and then tags on a listing of collections and anthologies.

The purpose of the book, as stated by the author, is "to offer a suggestive guide to the neophyte, to open new paths of exploration for the collector who has already made the leap, and, possibly, to stir the sluggish blood of complacent collectors." Wilson manages to fulfill his purpose neatly and not without dashes of the dry wit that flavors much of his critical writing. And his back-of-the-book index is a fitting helpful touch.

The project, which will be completed in a second volume detailing jazz since World War II, is deep enough to provide a collector or browser with enough meat, yet not so deep that becomes buried under tons of trivial detail or scholarly opinions.

About the only things I found to cock an eyebrow at were the inclusion of some obscure LPs and some rather worthless LPs; the lumping of a dozen or so singers under the general heading *Blues Singers*; and the absence of Charlie Barnet, whose Camden LP and *Town Hall Concert* on Columbia certainly qualified him for inclusion.

But these are rather minor points on which to take issue with a quite valuable book to have when you decide to stop in at a record shop to kill a few bucks.

Novelist Holmes was among the earliest chroniclers of the Beat Gen-

eration in his earlier book, *Go*. In that book, jazz played a part in the lives of the characters. In *The Horn*, it is the life of the characters.

Briefly, the story deals with the death musically and physically of tenor man Edgar Pool, known as The Horn. From the opening chapter, where Pool is cut (in a flashback) by young Walden Blue, to the final chapter, where Pool's tortured body gives in, the course is terribly inevitable.

There are the parallels and thinly disguised characters throughout: Pool seems based on Pres and Bird, Geordie Dickson on Billie Holiday, Curny Finnley on Dizzy; and that final, dreadful Monday night at the Go Hole seems based on one of Bird's final nights at Birdland.

The technical writing tends to get a bit obscure (during the cutting session, the two tenors take six-bar breaks, then threes), and the story tends to sprawl among too many characters for my taste. But it is a jazz novel, and there are parts of it that have the feel of jazz in them, just as there are parts that are shallow (as jazz sometimes can be).

It can be an enjoyable reading experience, but I doubt a particularly moving one, if the reader can keep his parallel-drawing to a minimum. It comes, at times, quite close to being a good jazz novel.

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L. B. Didier, President

Sworn to and subscribed before me this 25th day of September, 1958.
(Seal)

Lester A. Powell

(My commission expires February 10, 1960)

Terry Gibbs

(Continued from page 19)

that "... you don't much get a chance to hear other vibes players on the road." Of those he recently has heard and played with in the Los Angeles area, however, he nominates Vic Feldman as potentially one of the consistent poll winners.

"I really had a ball with Vic and Larry Bunker on an album we did for Mode. Larry's a very good vibes player, also. A young cat I think's gonna be a winner is Dave Pike who's been working with Paul Bley's quartet.

"Of course, Red Norvo is just great. I saw a lot of him when I was working Las Vegas this summer. He plays the instrument just whenever he wants to—and every time seems better than the last. You know, Red's never had a bad band. He and Lionel Hampton—and Bags, too, of course—have done the most for the instrument, I guess.

"And Cal Tjader . . . He's sure got very good time. I really like his feeling."

He interrupted the barrage of words to nibble momentarily an hors d'oeuvre.

"To tell you the truth," he said seriously, "I don't care what's being played, so long as it's played correctly. And to be a real musician you must play every day. I try to do that no matter where I am."

Watching Terry perform onstand some may wonder if he ever relaxes. Donna, however, assured that "... the sports page of the newspaper is his greatest relaxation.

"He gets more out of the sports section than anything else, I guess," she said. "He must buy more newspapers than anyone in the world."

Donna added suddenly, "Know what we'd like to do someday? A musical comedy show based on the lives of real musicians. We both feel it could go because nobody has touched anything like it before."

As if responding superbly to signal, both went to the piano. Terry ran a few changes, looked up at Donna and drifted into the chorus of one of their songs, *Lazy Sunday*. In a pleasant, unaffected voice she sang the chorus to her husband's accompaniment.

The Gibbs', whose 1949 marriage led to divorce a few years later, remarried last November. They were first introduced to each other by bassist Joe Mondragon at the Hollywood Palladium when Terry came

Gibbs

(from page 19)

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west with the Buddy Rich in 1947. Two years later, when the vibist paid a return visit with the Herman band, he and Donna tied the knot in Los Angeles.

"At that time," she related, "Terry's Brooklyn accent was so strong I couldn't even understand him. I remember the first phone conversation he had with my mother. She had to ask him to repeat everything he'd said."

Through the years of their first marriage Donna traveled on the road with her husband.

"We kept an apartment in New York, at 57th and 10th Ave.," she explained, "but we were never there. He'd leave on a tour; then I'd get bugged being alone and join him."

Terry's popularity in recent years has revolved around the quartet he led until last year which featured Terry Pollard on piano.

"I could go on talking about Terry Pollard all night," said Gibbs. "We worked together so long—and so well, too. She's one of the best combo pianists in the world. And she's pretty good on vibes, too. Remember those duets we used to do?"

"She had to go back to Detroit; a baby was on the way. Sure was a drag to lose her, though."

Of his new quartet Terry is justifiably enthusiastic.

"I believe you'd have to look around a lot to find as neat and swinging a rhythm section," he declares. "Claude Williamson is one of the most tasteful pianists around; Gary Peacock's a bass player who just doesn't miss when it comes to playing time. When it comes to Gary Frommer, though, all I can say is that Mel Lewis considers him the best young drummer on the west coast . . . (And I consider that Mel is like Tiny Kahn.) Gary is just a swinger."

The more one becomes familiar with Terry Gibbs' volatile personality, the stronger the impression that he is basically an uncomplex, happy man. A fundamental reason for this appears to be a congenial early family life with his bandleader father, Abe Gubenko, and musical brothers and sisters.

"The parents never stopped me from doing anything I wanted badly to do," he explained. "As for my mother, she's got the greatest sense of humor you ever came across."

"You know, I got a lotta friends." He shrugged and laughed warmly. "The way I look at life, it's a case of 'Laugh and the world laughs with you . . . ' This gives everyone a chance to wail."

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- 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.....

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

- Name.....
- Address.....
- City..... State.....
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(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.)

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