

NO BLUES FOR MAHALIA JACKSON

DECEMBER 11, 1958 35c

Down beat

**STEREO NEWS
SECTION**
STEREO REVIEWS — PRODUCT NEWS
STEREO SHOPPING WITH HUBERT
OF MICHIGAN

MAR 2 1959
PERIODIC
READING ROOM

*Record
Reviews*

- Coltrane
- Crosby
- Evans
- Getz
- Lewis
- Krupa

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of
Jazz
Singing**



Mahalia Jackson



You've heard Jo Jones...

"Jo's been up there for a long time—and he gets better every year!" An international jazz authority so described Jo Jones recently—and fans by the thousands agree.

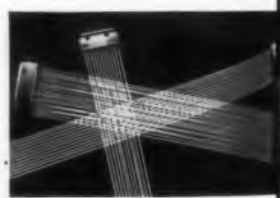
Jo was born in Chicago in 1911, and named Jonathan. His light, subtle rhythms and the big Jones grin achieved national prominence during a long stint with Count Basie, from 1936 till 1948.

He starred as a featured drummer in Jazz at the Philharmonic Concerts, and with Illinois Jacquet, Lester Young, Joe Bushkin and other top-flight people.

Now on tour with his own four-man combo he continues to stand high on anybody's list of the Top Ten drummers.

And everywhere Jo Jones goes, LUDWIGS go. Jo says LUDWIGS get better every year. He's right. They do.

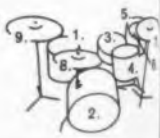
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THE INSIDE STORY

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the first chorus

by Charles Suber

■ It is an awesome thing just to view the quiet anger of Edward R. Murrow. It must be disquieting to be the object of his voice-of-conscience attack.

Radio and television executives are still smarting from his blast against their policies, delivered at their recent convention with all the intellectual invective he can so well muster. I should like to comment on, and pay tribute to, this inside attack from someone who knows the battle so well.

This is the background. Murrow took notice of the creeping trend against good, imaginative public service programming. He watched with personal interest the lack of sponsors for his *See It Now* series and the unwillingness of his network, CBS, to sustain the program. Sunday afternoons became the dumping ground for the egg-head shows. He watched the war of the ratings, the curdling of the quiz shows, and the

choking dust of the westerns. He took note of the tremendous loss of investment of the sponsors as half of this year's shows will probably be axed by January. He heard the sponsors bemoan loss of identification. (Because of inflated production costs more than one sponsor has to share a program. Gone is the vivid brand impression left by radio's *Kraft Music Hall*; Jack Benny and J-E-L-L-O, and the Maxwell House *Showboat*.) Even more importantly, Murrow sensed the absence of healthy controversy and a forum of public issues would reduce television to the presentation of dubious entertainment.

Others may have privately thought of the same dangers. But Murrow mounted the podium and spoke his good mind with intense regard for his position.

Murrow spoke mainly of maturity. He called on the industry to live up to their responsibilities, to take on the exposure of ideas as a commer-

cial investment in the future. With piercing logic he pointed up the need for the public to be aware of behind-the-news activity. He noted that no public opinion programming was done by any network during the prime evening hours.

Constructively Murrow called for the big industry boys to offer a "tithe" to the public interest. Let the large advertisers take a tenth of their profits or advertising budget and "donate" it to the networks. The networks would contribute time and facilities (Murrow said that CBS would). With this fund, the networks could present truly dramatic and important issues of the day. Imagine the subjects of education, national defense, space travel, and music being given maximum production effort and the best viewing time!

Murrow's fight is our fight and yours, too. This magazine has always pushed and argued for better music, better musicians, and better opportunities for musical talent. If Edward R. Murrow can create the right atmosphere for mature entertainment, then we are with him.

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DECEMBER 11, 1958

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IN THE NEXT ISSUE

The Dec. 25 issue of *Down Beat* is a direct reflection of reader interest in jazz and in *Down Beat*. It's our 22nd annual Readers poll issue and contains the readers' choices of best instrumentalists, bands, combos, and singers. You'll want to check the complete results to see where your favorites placed in this, the most famous of all jazz polls. Naturally, there'll be Recommended and Jazz Record Reviews, too, and a revealing *Blindfold Test* of Erroll Garner.

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December 11, 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

A Defense Witness . . .

. . . I have been accused by Martin Williams of "laxing down on the job." In the Oct. 2 issue, he made the following allegation: "On so many of his recordings (and appearances) with his own groups, he is content only to give his way of playing a luke-warm, even superficial, run-through . . ."

He also said, "The casualness with which he often plays is only a manner he allows himself in certain contexts."

In the past I have made many recordings under pressure so great that it was almost unbearable, as a result of last-minute preparations and trying to record written arrangements that were so new or technically difficult that we were overly concerned with reading the notes . . .

Just recently I found a solution to this problem. For the most part I record only those selections that the group has played before . . .

When something doesn't quite come off, it's because of certain technical or physical phenomena. Never has the difficulty been the result of a "don't care" attitude . . . I have yet to make a recording that left me completely satisfied . . .

I feel that the critic or reviewer who assumes that an artist is content with his performance has stepped outside the bounds of rational and constructive thinking.

Teaneck, N. J.

J. J. Johnson

To Be Or Not To Be . . .

In a recent issue, none of the top five best sellers belongs in any listing of real jazz records. Ahmad Jamal is not a true modern jazz pianist; Jonah Jones plays "Embers-type safe jazz." Erroll Garner plays piano like my mother-in-law would play piano, if she played piano, and I am by no means convinced that the current trend of modernizing the hit show tunes should be considered real jazz.

Perhaps in the final analysis, what we need is a real definition of jazz . . .

In any event, I am commencing Omaha's first radio jazz program on station KBON, with the sole hope of converting some of the "schlock lovers" to real American music. I'm just another small voice crying in the wilderness. But I'm sincere.

Omaha, Nehr.

Don Hill

(Ed. Note: As a member of that elite group, the jazz disc jockeys, reader Hill will have the opportunity to cease "crying" and begin "wailing." We wish him success.)

Collectors' Items . . .

I have just come into possession of some very old records. They are by Bessie Smith, Louis Armstrong, Mamie Smith, Clara Smith, Fletcher Henderson, Joe Oliver, Clarence Williams, Ida Cox, Ma Rainey, Ethel Waters, Bennie Moten, and the Original Dixieland Jazz Band.

Would you please let me know if there is a market for some of these.

Baltimore, Md.

Robert Lee

(Ed. Note: Jazz record collectors, step forward. Reader Lee can be contacted at 947 Durham St. in Baltimore.)



Johnny Letman, Buck Clayton, and Gene Sedric at the Plaza

Relaxin' At The Plaza . . .

The Central Plaza dance hall on New York's lower east side has been taken for granted by jazz publications and critics for too long.

Both the music and the musicians present during these Friday and Saturday performances project a spirit, humor, and freedom that is all too uncommon in today's jazz . . .

I sincerely hope that I may live to see the day when these men gain due recognition and cease to be overshadowed by the "angry young men" of modern jazz . . .

New York City

Jack Bradley

(Ed. Note: Down Beat has published, and will continue to publish, features on the outstanding jazzmen frequenting the Central Plaza sessions, including Wild Bill Davison, Buck Clayton, Wingy Maione, Vic Dickenson, and Ed Hall.)

The Curtain Parts . . .

In recent weeks I have received copies of *Down Beat*. I would like to offer my thanks for them, because it was a very nice sign for me, a sign that Americans didn't forget me. It is a great pleasure, and simultaneously an advantage, to receive your publication. It is impossible to buy *Down Beat* in Poland, so this present gives me the opportunity to read about news from America . . .

Putaskiego, Poland

Jan Wroblewski

(Ed. Note: Reed man Wroblewski, a member of the Newport International jazz band, has returned to his home in Poland, as the above letter indicates. *Down Beat* will be pleased to send copies of the magazine, free of charge, to any jazz fans living behind the Iron Curtain.)

A New Kind Of Blues . . .

In case you missed it, I would like to point out an item that appeared in the Oct. 20 issue of *The Billboard*, under the heading *Music As Written*, by Bob Rolontz.

"Bobby Troup goes dramatic in Paramount's *The Five Pennies*, portraying Red Nichols' pianist, Arthur Schmutt."

Evidently, Bob thinks that Arthur's playing was lowdown.

San Francisco, Calif.

Warren Skero

(Ed. Note: That Rolontz is known as a pretty tricky linguist.)

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NEW YORK

JAZZNOTES: Duke Ellington was presented to Queen Elizabeth following the Leeds festival. He and the band have been invited to participate in the Beaulieu jazz festival next year. The band drew a standing ovation from a Parisian audience its first night at the Palais de Chaillot, while the British musical press carried columns of Duke vs. Count debate . . . Woody Herman plans to take a Herd to Europe next April . . . Jackie Gleason plans to form his own jazz band and tour the world next year . . . The MJQ presented the world premiere of *Two Poems For Jazz Quartet* at the Nonagon's opening concert in its jazz series in mid-November . . . Lionel Hampton pushed his world tour back to the fall of 1959 . . . Singers Valerie Carr, Billie Holiday, and Sarah Vaughan are all under personal management of George Treadwell. Lady is reported wanting to move to England . . . Benny Goodman started his own record company, BG Records . . . Britain's Chris Barber and his New Orleans-styled band filmed jazz sequences for the film version of *Look Back In Anger*.



Woody Herman



Billy Taylor

Erroll Garner's first three concerts under the Sol Hurok banner were sellouts . . . John Lewis was reported taking most of November off to write . . . Billy Taylor signed with Atlantic . . . Singer Teddi King signed with Coral . . . George Russell cut an LP for Decca with John Coltrane and Gil Evans in the group . . . Ralph Burns cut yet another version of *Porgy and Bess*. The Miles Davis-Gil Evans *Porgy and Bess* set is due from Columbia shortly after the first of the year. Bill Potts' version for United Artists was slated to be cut in mid-November . . . Jazz DJ Mort Fega of WNRC is running Monday night jazz sessions at the Club Paddock in Yonkers, with such as Vinnie Dean and Joe Puma featured . . . Roulette is issuing stereo LPs of Maynard Ferguson's *Message From Newport*, his dance LP, *Basie Plays Hesti, Sing Along With Basie* (the band with Dave Lambert, Jon Hendricks, and Annie Ross featured), Joe Newman, Johnny Smith's quartet, and a *Monday Night at Birdland* session produced by Symphony Sid . . . Gil Evans may take out a big band next year.



Charlie Mingus

Jazz fans interested in getting RCA Victor to release the three Vik jazz LPs left in the can when Vik folded—the Nat Pierce big band set, Charlie Mingus' *Jazz Workshop* set, and a Gigi Gryce-Don Byrd jazz lab record—should write, right now, to George Marek, president of Victor, at 155 E. 24th St., New York 17, N. Y. . . . The Roost sampler to be issued by Roulette shortly will contain tracks by Erroll Garner, Charlie Parker, Johnny Smith, Art Tatum, Machito, Stan Getz, Harry Belafonte, Johnny Richards, Billy

(Continued on page 52)

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NEWS HIGHLIGHTS

- A Diplomatic Herd
- Jazz On the Rhine
- The Cabaret Card Game
- Marterie And Marlboro
- That Dot-ted Line

THE WORLD

That Diplomatic Jazz

Once again, jazz serves the United States as a diplomatic tool.

The South American tour of the Woody Herman band, sponsored by the State Department, was a substantial success, according to Jose Homen de Mello, reporting to *Down Beat* from Sao Paulo, Brazil.

Interviewing Herman provided one indication. Herman told de Mello, "Before I started this tour, I had no idea about the reactions that South American audiences would have to the band. The State Department had a little fear about the things that happened in Lima and Caracas when Vice-President Nixon was there. But now that I've been in almost all South American countries, I must confess that the audiences were fabulous."

Additional facts reported by de Mello included:

The Herman band performed in concert nightly for one week in Sao Paulo, with the concerts being broadcast on radio and television.

Although the band encountered difficulty with the Argentine musicians' union, and did not perform in that country, hordes of Argentinians interested in the band traveled to Montevideo, Uruguay to hear the band.

Extra concerts, for student groups, were successful in several countries. Enthusiastic audiences prevailed. At one concert, Herman and drummer Jimmy Campbell continued playing after a concert ended, in order to allow the members of the band to leave the auditorium.

Musicians in every country flocked to hear the band. Fans inevitably greeted the band on its arrival.

Herman summed up the experience to de Mello by noting: "We



Jack Teagarden's sextet, on tour for the State Department, reinforced the effectiveness of jazz as a diplomatic tool for winning friends. Here Teagarden, bassist Stan Puls, and pianist Don Ewell take a bow after being garlanded by a young girl in Bombay, India.



Tablachi Sheshe Bellare (left) provided the rhythm for clarinetist Jerry Fuller and Teagarden at an informal reception in Bombay for the sextet and local musicians. Fuller indicated potential as a snake charmer, as indicated here.

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Woody Herman

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Charlie Mingus

E. 24th St., New er to be issued by y Erroll Garner, Tatum, Machito, Richards. Billy

2)

had something in common: music. And that's the way we spoke."

A Point of Agreement

Music provided another peaceful interlude in the cold war in mid-October.

Seven leading Soviet composers cabled Herman Kenin, president of the American Federation of Musicians, noting their delight regarding the visit to Moscow of four American composers.

Soviet composers Khrennikov, Shostakovich, Khatchaturian, Kabalevsky, Shaporin, Novikov, and Aki-siuk signed the cable, which expressed the hope that the initial visit by American composers Roy Harris, Ulysses Kaye, Rodger Sessions, and Peter Menin would be the beginning of a "wider creative tie between the musicians of the Soviet Union and the U.S.A., reflecting through their work the life of their people."

The cable noted that the visit to Moscow, Leningrad, Kiev, and Tbilisi by the Americans was a "mutual exchange of creative experience and opinions and served well for the strengthening of the bond between the composers of our countries."

"The concert of the American composers was successful and called for great interest from the musical public," the Soviet composers wrote.

A complete recording of the entire American program in Moscow is being cleared by the AFM for distribution to educational institutions.

From Way Down Under

In New Zealand, an adventurous jazz disc jockey set out to poll his listeners on their favorite artists.

John Joyce, who conducts the *Jazz Journal* show on Station 1XH in Hamilton, distributed poll ballots to listeners throughout New Zealand for the second consecutive year and came out with the following winners:

Miles Davis, trumpet; J. J. Johnson, trombone; Paul Desmond, alto; Stan Getz, tenor; Gerry Mulligan, baritone; Buddy De Franco, clarinet; Oscar Peterson, piano; Barney Kessel, guitar; Oscar Pettiford, bass; Herbie Mann, flute; Shelly Manne, drums; Milt Jackson, vibes; Art Van Damme, accordion; Stan Kenton, big band; Louis Armstrong, traditional group; Dave Brubeck quartet, small combo; Pete Rugolo and Duke Ellington (tie), composer-arranger; Frank Sinatra, singer; and the Hi-Lo's, vocal group.

Although Joyce reported to *Down*



One record hit can make the difference. On the heels of its *Tea for Two Cha Cha* best seller, the Tommy Dorsey orchestra under the direction of trombonist Warren Covington is luring crowds like this one to its appearances. This scene took place at a recent University of Nebraska dance.

Beat that the average New Zealand jazz fan can "get just about as much as he wants from either the Voice of America, local radio programs, or from his own record collection," he noted that New Zealanders hope for more touring jazz groups.

Some of the poll winners may well consider such a trip.

Jazz on the Rhine

The German jazz critics huddled recently to vote for their favorite instrumentalists.

The results printed in the October issue of *Jazz Podium*, honored the following jazzmen:

Miles Davis, trumpet; J. J. Johnson, trombone; Sonny Stitt, alto; Sonny Rollins, tenor; Gerry Mulligan, baritone; Oscar Peterson and Thelonious Monk (tie), piano; Freddie Green, guitar; Ray Brown, bass; Jo Jones, drums; Big Bill Broonzy, male traditional vocalist; Jimmy Rushing, male jazz vocalist; Mahalia Jackson, female traditional vocalist; Ella Fitzgerald, female jazz vocalist; Wilbur de Paris, traditional combo; Modern Jazz Quartet, modern combo; Count Basie, big band; Duke Ellington and Gil Evans (tie), composer-arranger; Frank Wes (flute), miscellaneous instrument.

Sixteen German jazz critics participated in the poll.

Saying Si, Si

Although the Argentine musicians' union prevented the Woody Herman band from appearing in that country during the band's recent tour,

jazz does occupy a place in that country's life.

As one indication, Walter Thiers, president of the Buenos Aires version of the Institute for Jazz Studies and editor of the jazz publication *Jazzmania*, announced the organization of the first Argentine jazz congress. The congress, slated for late November in Buenos Aires, will consist of photographic exhibits, lectures, round table discussions, the presentation of jazz films, jam sessions, and concerts.

Jazz fans in the Buenos Aires area can check in at the Radio Nacional Cordoba or the local Rotary club.

U. S. A. EAST

A Matter Of Consequence

Early in November a firm action got underway to bring the New York City cabaret card situation to the courts for judgment.

Atty Maxwell T. Cohen filed the suit in the New York County Clerk's office, and is expected to be heard in the state supreme court, and possibly in the U.S. Supreme Court.

The complaint was brought against Police Commissioner Stephen P. Kennedy, Deputy Police Commissioner James J. McElroy, and the board of trustees of the police pension fund. Plaintiffs were pianist Beril Rubenstein, trombonist J. J. Johnson, and bandleader Johnny Richards.

The suit alleges that the police department has no statutory authority to issue cabaret cards, without which musicians cannot work



Cha Cha best seller,ington is luring crowds of Nebraska dance.

New York clubs; that the card system is unconstitutional and an abuse of police discretionary powers; and that there is no legal basis for the collection of \$2.00 per cabaret card and the directing of fees collected to the Police Pension Fund.

Rubenstein appears on behalf of the some 5,000 musicians whose applications have been formally or informally denied. Johnson appears on behalf of holders of temporary cabaret cards. Richards appears on behalf of employers of musicians whose rights to employ have been curtailed by the card system.

A similar action was begun earlier this year, but was discontinued. The new, stronger case will have the American Civil Liberties Union in as friends of the court. No word has been forwarded from the AFM, but President Kenin has been solicited directly for aid in the case.

Behind The Golden Curtain

On Nov. 29, the Metropolitan Opera begins its 1958-59 broadcast season with Bizet's *Carmen*.

CBS-radio will be carrying the Met broadcasts, marking the first time this network has aired them. Texaco will sponsor the broadcasts for the 19th consecutive year. Milton Cross will again be commentator.

For CBS, the airing of the Met Opera marks an addition of distinction to its music programming, which already includes a complete season of New York Philharmonic broadcasts.

The Met this year celebrates its diamond jubilee, and although the Opera House at 39th St. and Broadway is showing its 75 years, last-minute work continued on the premises despite an upcoming move to spannish-new quarters in Lincoln Square due within the next few years.

Beat The Ban?

The world of music buzzed with excitement as 1958 drew to a close, and as recording activity mounted by major and independent labels. The season is usually one of recording slowdown.

Talk of a recording ban by the AFM was in the air. The AFM's contract with the recording industry expires at the end of 1958, and AFM president Herman D. Kenin has already announced that the union will seek a 21 per cent pay increase for musicians, employer-paid pension and welfare programs, stricter restrictions on dubbing, and a shaving down of cutting time from the present 15 minutes to 12.

Most observers felt that the union



Harry Sosnik, the conductor on the Hit Parade television show, recently presented a plaque to the memory of Tommy and Jimmy Dorsey to the Dorsey's 84-year-old mother. The presentation to Mrs. Dorsey took place at Roseland Dance City in New York; Sosnik was a close friend of both bandleaders.

might well settle for less than a 21 per cent increase for recording musicians, and may discontinue taking the 17 per cent out of their income for its trust fund. This would markedly decrease any growing power in the east for Cecil Read's Musicians' Guild of America.

The fund payments were at the core of the formation of the MGA in Hollywood, and any combination of pay increases and trust fund decreases totaling 21 per cent for the musicians would ease the threat of similar bolting by AFM members in other recording centers.

A Friend In Need

Jazz disc jockeys and their listeners have found a valuable friend.

The Berklee school of music, in Boston, Mass., is coming to their aid.

Lawrence Berk, executive-director of Berklee, recently announced a plan to aid the jazz programmer. The plan's five basic facets are:

To set up a reviewing panel of faculty members whose function it will be to evaluate jazz releases and recommend the most noteworthy LPs.

To provide pertinent information regarding the records recommended, including semi-technical data which will aid the listener in understanding and appreciating jazz.

To provide biographical material on jazz artists.

To answer general or special questions in reference to jazz.

To assist in obtaining complimentary copies of recommended LPs for the station.

Immediate response to the plan, according to Berk, has been impressive. The school is issuing the invitation to participate in it to all jazz disc jockeys. Full information can be obtained from the school, 284 Newbury St., Boston, Mass.

Final Bar: Commodore

At the end of October, the famed Commodore record shop in New York shut its doors for the last time.

Milt Gabler, co-owner of the shop with his father, Julius, said high rent, cramped quarters, and the increased pressure of discount houses contributed to the decision to close the shop after some 30 years of catering to jazz fans.

The shop started as a radio store, but soon began stocking records when passersby on east 42nd St., near Grand Central station, began to ask for the music being played on the store's radios. Before long, the shop had a stock of the finest, and rarest, jazz and blues records available. It did brisk mail-order business, and established the United Hot Clubs of America, which supplied members with special jazz records.

While the store was becoming headquarters for jazzmen and writers, it branched into the record business by launching the Commodore label in 1934 as a re-issue label. Later, Gabler started cutting his own sessions. First record in a long series was *Jada* and *Love Is Just Around the Corner* cut by Eddie Condon and a group of cohorts in 1938. Condon, Henry (Red) Allen, and Johnny Windhurst were among the jazzmen who dropped in on the final day to reminisce.

Manager Jack Crystal, who continues to stage the weekend jazz concerts at Central Plaza, said the Commodore label would stay alive. A series of 12-inch re-issue LPs is planned.

U. S. A. MIDWEST

A Lot To Like

Marlboro cigarettes and another rugged man got together recently.

The man: trumpeter-bandleader Ralph Marterie.

The alliance: the use of Marterie's band to promote Marlboros along the college trail.

The band, now known as "Ralph Marterie and his Marlboro orchestra," will continue its active road schedule. Mercury Records will use the band's new label in its recordings. The Marlboro theme will be carried out on Marterie's dates by means of a specially designed giant cigarette pack.

Send Your Son To Camp

Young musicians who have wondered about the complexities of the band business will have the opportunity to study it next summer, thanks to the efforts of a South Bend, Ind. ballroom operator.

The ballroom operator, Ken Morris, has announced the formation of the National Stage Band camp, to be held at the University of Indiana in Bloomington during the last week in July next year.

A group of bandleaders, including Stan Kenton, and outstanding instrumentalists, will be among the professionals participating as clinicians. Minimum age requirement for student attendance is 14. Complete details on the camp can be obtained by writing to Musiccamp, Box 221, South Bend, Ind.

Welcome Conventioneers

The executives of the National Association of Music Merchants are a busy lot.

Although the next convention of that organization is not scheduled until next June, work has begun on planning it. Several aspects of it are certain: it will be held in New York, from June 22 through June 25, at the Hotel New Yorker and the New York trade show building. The music industry banquet is set for the Waldorf-Astoria Hotel.

With justifiable optimism, NAMM officials announced to *Down Beat's* Chicago office that seats to *The Music Man* would be available to members attending the show.

U. S. A. WEST

Tomorrow The Orient

In the cutthroat moil of competition in the record industry a new market is worth its weight in vinyl. Last month coast independent Dot Records scored a coup of sorts when it announced annexation (in a marketing sense) of the huge South Asian market of Indonesia.

Dot's international commissar, Jim Bailey, chief negotiator of world-wide deals, announced with pride the conclusion of an agreement to sell singles and albums to the 90,000,000 inhabitants of the Republic of Indonesia. Middleman in the deal is Adam K. Wen, who is granted exclusive right to this market through his Los Angeles representative, Henry Song, head of Trade Makers export company.

Predicted Bailey, "Wen's purchases of Dot Records per month for Indonesia alone will run into a minimum of five figures."

The initial Dot agreement with Wen is but a prelude to further ex-



Trumpeters Conte and Pete Candoli are shown here in a scene from the production of *Bell, Book and Candle*, recently released Columbia film. That's actor Jack Jammon sitting in on bongos. The group is charging the atmosphere in the Zodiac club, a hangout for modern witches in the film. That's right, modern witches.

pansion. Bailey foresees "... a tremendous increase in South Asian business," states the present agreement soon will be superseded by an overall agreement with Wen and Song covering all of southeast Asia.

As capper to the deal, Bailey further stated that this first entrance of Wen into the record business is confined to handling the Dot line exclusively.

It looked as if Dot president, Tennessean Randy Wood, soon could anticipate a tour of inspection in areas hitherto undreamed of.

Movie Cleffers Score

When the board of directors of the Academy Awards last spring decreed a cutback in the number of music Oscars, the screams of protest from movie composers could be heard in Thailand.

Resignations en masse by composers from the Academy were threatened. Protests were made in the trade press and some music members of the body did in fact turn in their cards.

After six months of dissatisfaction and dispute, the music division of the Academy last month had its way: There would be no change in the awards setup.

Backtracking in the face of composer opposition to curtailed Oscars, Academy president George Stevens announced Oct. 9 the restoration of one music award which had regularly been voted until last year.

Awarded at the 31st annual presentations next April will be two Oscars for music scoring and one

more for the best song. In addition to an award for the best scoring of a musical picture there will also be an Oscar for the best music score of a dramatic or comedy picture.

Gary's Swinging

Fast building for himself a reputation of sorts as a Peck's-Bad-Boy-Around-Hollywood, Gary Crosby last month got into a brawl at a party for poet Carl Sandburg, made his movie debut, signed his first movie contract.

The cause of the fight, in which Gary tossed to the padded carpet a middle-aged cheese manufacturer, is shrouded in confusion. Young Crosby claimed his adversary insulted his late mother, Dixie Lee. The cheese man denied it and said the attack was unprovoked. In any event, the bout was brief, and the combatants shook hands afterwards.

Somewhat less spectacular was Gary's first effort as a movie actor in a Jerry Wald production titled *Mardi Gras*. Critical acclaim was not noticeably vociferous.

Bing's son signed a multiple picture pact with 20th Century-Fox, the beginning of which will be a leading role in *Holiday for Lovers*, production of which is scheduled to begin after the first of the year.

The only noticeable gap in the Crosby calendar was the absence of publicity thunder on his limping career as a recording star. In addition to one sales-sagging album in release on World Pacific, Gary recently completed a second LP for Verve.

By Studs Terkel

A PROFILE OF MAHALIA



■ "Mahalia, she was a girl in the slave days. She was dreaming of jubilee all the time. Of better days to come. My people gave me her name."

The big, handsome woman with the gentle face was weary as she stared out of the window of her south side Chicago home at the Indian summer afternoon. She was looking out toward the setting sun, miles away and years ago. Her hands were clasped in her lap. They are graceful hands but not dainty, not soft. The callouses are eloquently present.

Mahalia Jackson spoke again:

"You got to work with your hands. All artists should work with their hands. How can you sing of amazing grace, how can you sing of heaven and earth and all God's wonders without using your hands? My hands demonstrate what I feel inside. My hands, my feet. I throw my whole body to say all that is within me. The mind and the voice by themselves are not sufficient. . . ."

Her weariness might have been explained by five straight nights of revival singing at Greater Salem's new church, all the proceeds going to the church's young persons fund "so those children wouldn't have to run around in the streets like sick little chickens."

She had just returned from an appearance on Bing Crosby's television program, which one might have thought added to her fatigue. "Oh, no," she said, "it's just that California's too far away for anybody to go."

She had traveled from Chicago, which has been her home town since the late 1920s. Now 46, Miss Jackson, since her arrival in Chicago, has done her share of manual labor—washerwoman, day factories, domestic.

What about the beauty shop? "Oh, I didn't get to work there 'til I was up on the hog's back," she said— "1943."

When she got to sing? "Sundays and in the evening," she said. "Prof. Thompson of the Greater Salem Baptist church picked me out of the

choir. I sang so loud. I just drowned out the others. Remember, they had no mikes in churches in those days. I just sang out, and with the Lord's help the people in the back rows heard. I got that from David of the Bible. Remember what he said? "Sing joyfully unto the Lord with a loud voice." I took his advice.

"When did I first begin to sing? You might as well ask me when did I first begin to walk and talk. In New Orleans, where I lived as a child, I remember singing as I scrubbed the floors. It would make the work go easier. When the old people weren't home, I'd turn on a Bessie Smith record. And play it over and over. *Careless Love*, that was the blues she sang."

Suddenly her eyes suggested a twinkle, and she added, "That was before I was saved. The blues are fine, but I don't sing them. Just remember, all I'm saying about my listening to Bessie and imitating her when I was a little girl; just remember this was before I was saved.

"I'd play that record over and over again, and Bessie's voice would come out so full and round. And I'd make my mouth do the same thing. And before you know, all the people would stand outside the door and listen.

"I didn't know what it was at the time. All I know is it would grip me. It would give me that same feeling as when I'd hear the men singing outside as they worked, laying the ties for the railroad. I liked the way Bessie made her tones. . ."

What was it about Bessie? Mahalia squinted thoughtfully and said:

"Listening to a song by Bessie, it almost fits into your own plane. You have a troubled mind, you sense it in her. She's an oppressed woman, a troubled woman. She's trying to get free from something. It's like a preachment, even though it's the blues. More than words, you feel a troubled heart.

"When I was a little girl, I felt she was having troubles like me. That's why it was such a comfort for the people of the south to hear her. She expressed something they couldn't put into words.

"All you could hear was Bessie. The houses were thin; the phonographs were loud. You could hear her for blocks."

Before she was saved, had the thought of singing the blues occurred to her? Mahalia laughed.

"My father's people were theatrical," she said. "They worked with Ma Rainey and Bessie and the other great blues singers. They wanted me to travel with them. But my moth-

er's people were very religious. They forbade it. My mother was so independent, too. They told her I could make what was good money at the time. But she said no. And she didn't have a dime. It's easy to be independent when you got money. But to be independent when you ain't got a dime, that's the Lord's test.

"Sure, somebody's always coming up to me telling me if I'd sing the blues, they'd get all kinds of money for me. Or if I'd sing in a night club, I could name my own price. They won't serve drinks while I'm singin' and all that foolishness.

"They just don't understand. I try to explain. I don't mean to hurt their feelings; they don't mean bad. But I just wouldn't feel right singing that kind of music. After all, I've been saved. The good Lord has helped me in so many ways, and I can't let Him down. He spared me. Remember?"

Several years ago, Mahalia, gaunt and emaciated, lay in a bed in Bill-

my eyes when I sing a soullul song. I suppose it's because I don't want to lose what's inside me all at once."

The feeling. There was a feeling Blind Frank had. He was one of the earliest singers of spirituals she remembers.

"He used to come around the churches in New Orleans and play his guitar. Places where the Holiness folks gathered, the Sanctified people. They sang the way I liked it, with free expression.

"That's where I think jazz caught its beat. From the Holiness people. Long before Buddy Bolden and Bunk Johnson, they were clapping their hands and beating their tambourines and blowing their horns."

On the state of spiritual singing today she noted, "they can't be sung exactly as they were sung in the slavery days, because today the Negro people have a new type of hope. They don't have to hide any more, like the slaves or the Jews in Egypt.

"Oh yeah, we still have troubles,



ings Memorial hospital in Chicago. It appeared to be a most critical ailment, affecting her chest and thus the strength of her voice. That she pulled through and now sings—with as much strength as ever—she attributes to God's amazing grace.

Does she have any idea in how many churches she has appeared?

"Hundreds, I guess," she said. "I can't count 'em. All the way from little store-front churches to big ones. Oh sure, I've sung anywhere people asked me to sing. I've got to have people to sing to. In front of me. I got to see their faces. Their response. Oh, yes, even when I close my eyes I see them. I can't explain why I close

plenty burdens. So it still has to be from-the-heart singing. Not like some of those quartets you hear on the jukeboxes. Making a gimmick out of this music, this music which is the hope of humanity. I'm so tired of these singers who make a mess of things. They don't care about religion or the Lord, taking His name in vain the way they do.

"It's taking our great music, like taking the country's flag and stepping on it. These songs have been the hope and salvation of our people. I get mad."

About jazzmen playing spirituals, she said, "If they play for their own comfort, for their real feeling, all

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right. But if they gimmick it, they're no better than those gimmicky juke-box singers."

Mahalia arose and mimicked a bloodless soprano in what was for a moment a wildly comic interpretation. But then she was serious about music again:

"When it comes to singing anthems, that's something else. Like the *Hallelujah* chorus from *The Messiah*. But you have to have the right voices, good strong young voices. Our older people used to sing them in churches when I first came up to Chicago. They seemed uncomfortable. I know they'd have felt a lot better with spirituals or gospel songs or just plain hymns. They seemed so stiff, not free.

"No matter what kind of songs people sing, it must come natural to them. They shouldn't just try to sing something just because they feel it's the proper thing to do. Then the real person gets lost. He's away from his roots."

"Today so many people call gospel songs 'jazz.' They don't know, they just don't know. Just as the spiritual came from the slavery days, the gospel song came from liberation.

"The jubilee songs that sprang up after the Civil war led into what we call gospel songs today. *Nobody Knows the Trouble I've Seen* or *Swing Low Sweet Chariot*. They're spirituals. *What a Friend I Have in Jesus* or *I'm so Glad Jesus Lifted Me*. They're gospel songs."

The twinkle appeared again. "You know the Fisk university choir," she said. "They made lots of those songs popular. They took out the beat that the Holiness people gave them and cultivated it. They concertized them, prettied them up. Not much feeling, but, oh, it sounded so sweet!

"Take *Hold Me* (a number by Thomas A. Dorsey, America's most prolific writer of gospel songs, formerly known as Georgia Tom, who often had accompanied Ma Rainey).



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A pause. Any feeling about modern jazz...?

"I prefer listening to the old style because I'm used to it," she replied. "I don't know which direction they're going today. Maybe I'm wrong, but I feel they've gone too far away from roots.

"When I was small and they played jazz, the houses just talked, spoke the music. Some of the progressive jazz sounds to me like lost little children, who don't know what road they're on or what they're doing or why they're doing it. Maybe they're reaching out for something good, but I just don't understand it."

He wrote this out of his trial and tribulation. He was sick; his children were sick; he felt everything was gone. You can sing it as mournfully as Bessie. Then I hear a girl sing it and she sounds like Lily Pons. I said to Mr. Dorsey, how come she sounds so operatic. My, my, it's pretty, wish I could be that operatic."

There came a change in the tempo and tenor of the conversation that—like her songs—is sometimes soft and deeply moving and at other times earthly and exuberant. She offered random observations of people, places and things, the lost and found. . . .

Billie Holiday: "I never knew her, never met her, never knew what made her do the things she did. But when I saw her last year on the CBS show, *The Sound of Jazz*—you know that Lively Arts series?—I caught that cry from her. I know everybody who watched that show caught something from her. She looked like she knew trouble. She sounded like it."

Miss Jackson feels strongly about Europe, where she was recognized and accepted long before white America did so. Why were Europeans seemingly able to appreciate her so readily?

"People are people the world over," she said, "and everybody can feel suffering when you sing a spiritual. We all carry different kinds of burdens, and each person interprets the spiritual in his own way. It's more than just the words. It's the feeling. It lingers after the song is ended."

What of tomorrow?

"I hope one day I can teach people to sing songs with the deep feeling they once had," she said. "We shouldn't forget our roots, our history.

"Sometimes I hear how music is supposed to be sung; there are certain notes I want to make. I get to my pianist, Mildred Falls. We put it down. So in this way I'm able to capture the voice within me. Oh, people should study, of course. But they should also listen to what is inside themselves. You first must sing for yourself. When you make that peace within yourself, then you can reach out to the others. If I do nothing else, I hope to teach people that. Each to find his way."

Mahalia Jackson found her way. She found it long before *Move on up a Little Higher* sold a million in the mid-40s. Adversities and detours were present.

But always Mahalia has made her own free-wheeling way onto the main road.

She'll never get lost.

Author, critic, actor, philosopher. Studs Terkel is as much a part of Chicago, and as solidly a part of it, as the Merchandise Mart. He conducts two programs on FM station WFMT in that city, acts in various local theater productions, and is in the process of completing a drama. He has been a critic for the *Chicago Sun-Times*, has written for radio and television, and has been an astute observer of jazz and folk music. His *Giants of Jazz* book was published by Thomas Y. Crowell in 1957.

■ Though the jazz vocal is closely related to the instrumental chorus, it also relates to the song and, oftentimes, to the problem presented by the lyric.

Louis Prima, with Keely Smith as his foil (Capitol) solves this problem as did Louis Armstrong and Fats Waller in the 1920s, by having a ball. Many female vocalists—with such singers as Mildred Bailey, Billie Holiday, and Lee Wiley setting styles—left the lyrics intact but infused them with a beauty not apparent in the words themselves.

Except for scat choruses, which only a few have handled with deftness and discretion, the vocalist had to face up to the lyric.

(Some of the best scat choruses are Armstrong's in *The Louis Armstrong Story* on Columbia; Ella Fitzgerald's in *Lullabies of Birdland* on Decca 8199, and Sarah Vaughan's amusing moon probe in *In the Land of Hi-Fi*, EmArcy 36058.)

The lyric is of primary concern to the jazz vocalist but not more so than the use of the voice itself, a blowing instrument with a membranous reed.

It is not too difficult to see the relationship of instrument to voice in the work of such vocalists as Armstrong, Jack Teagarden, and—to those who recognize the solo potential of tailgate—Turk Murphy.

But the majority of female vocalists do not play any instruments or, at least, do not play them for a livelihood. They sing for their supper and for their mink coats, and, yes, for their gold-plated records—one meets few who haven't a private or public yen for the gold-plated plaque and the loot that goes with it.

Nor is this said in criticism; popular acclaim is something most would enjoy, however it may be disparaged, and that there is no discernible borderline between jazz and popular music is not surprising. It is true that some jazz followers fail to see the musicianship in popular music—as, for example, in the singing of Margaret Whiting. But that's their hard luck.

There are many more female jazz vocalists than male, a situation not to be found to the same extent in popular singing. The reason is obvious. There is simply little scope for girls in the instrumental line. Perhaps this situation will change—what with youth orchestras in all areas of music that include both sexes—but this is what the score is now and what it has been for all the decades of jazz.

In the pop-night club-television-radio field a girl's best friend might

seem to be a tape measure, but in jazz, what with conscientious cats and carping critics, she has to have a voice. Not necessarily one of pear-shaped tones but most definitely one with a sense of blowing and a beat. That is needed for the jazz vocal.

On such tunes as *Interlude* and *Four* (Anita O'Day Sings the Winners, Verve MGV-8283) one of the most competent practitioners of the art demonstrates that the essence of style is determined by one's own instrument. It is understandable that Miss O'Day's control should be likened to that of a master at playing a horn. Like the pioneers of what is still called modern jazz, she long ago discovered that time is indeed the fourth dimension. And she kicks it around as though possessed of a built-in time-travel machine stepped down to mini-seconds.

The influence of Bessie Smith, the minstrel-molded protege of Ma Rainey, extends from the 1920s to the present, thanks to Columbia's *The Bessie Smith Story* (CL 855-858). She sang in a blues style, and because she sang with the instruments of jazz, her way of singing borrowed from its dynamics of intonation and emphasis.

Similarly, her approach to a lyric and its interpretation owed something to the talk-preach-sing vocalizing of blues and minstrel songs. Infinitely subtle in the use of tonal-rhythmic displacement, she was inimitable, yet the integrity of her example could serve as an inspiration for all. She has had an incalculable effect on jazz and the jazz vocal, even to the babes who belt the ballads and the coy cunning of young neo-bopists, musically guileless, who importune the melody like children trying to get white notes from black keys.

Something of the nature of the pre-Armstrong vocal may be gained from listening to Jelly-Roll Morton talk, sing, and play piano in the Riverside *Library of Congress* series, especially volumes VIII (9008) and XI (9011) which deal in part with Tony Jackson and Buddy Bolden.

Jackson, composer of *Pretty Baby*, represents the ragtime, sporting-house line of influence, Bolden the "shouted" hokum and blues. Reflecting this same background—with vocals that relate interestingly to his pianistic conceptions—is Morton's *New Orleans Memories* (Commodore FL-30000).

The development of the jazz vocal could not be better illustrated than in *The Louis Armstrong Story* (Columbia CL 851-854). Louis' vocal style began to evolve at about the



By Charles Edward Smith

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time his cornet style had fully matured, in the mid-20's. It was, in a sense, his answer to the challenge of the popular song and of a broader audience (the northern night club-theater audience) with different demands on his talent.

Both Armstrong and Waller, in the brashness of youth, regarded pop songs as material to be reappraised, re-evaluated and recapitulated. This attention to the lyric was second in importance only to the approach to form that, in *The Louis Armstrong Story*, one can follow from the chortling tenderness of *I'm Not Rough* and other examples of explosive hokum, to such beautiful examples of the jazz vocal as *Stardust* (second take).

The outstanding singer related to Armstrong in style, on instrument as well as voice, is trombonist Teagarden, whose earlier work may be found in a Commodore reissue that should be out before this is printed, a Bobby Hackett-Teagarden set, FL 30012. Good examples of recent vocals are on *This is Teagarden* (Capitol T-721).

Usually a man begins as a blues or a jazz singer. Jack began, and continues, as both. His feeling for the blues, and for sentiment aged in the blues and expressed in jazz, establishes him as one of the great jazz vocalists.

In a new Sy Oliver album, *Sentimental Sy* (Dot DLP 3132), when Sy is not serving up schmaltz in the manner of less notable Billy Eckstine balladry, the singing is interesting, for he has a voice for jazz and knows how to use it. And his use of voices, including his own as an arranger, is of as much interest as the voices themselves. This reminds us that in big-band jazz, the response of the singer was significant not only as a solo voice but also in its accommodation to the band and arranger.

Jimmy Rushing, on such tunes as *Goin' to Chicago* (*Count Basie Classics*, Columbia CL 754), in that powerful whanging, whining voice

of his, gives the band something to riff about. An example of a more modern singer in a somewhat comparable setting—note that he, too, is with the band and not merely a singer in front of it—is Jackie Paris on *Big Fat Nothin'* (*Chubby Says*, by Chubby Jackson's big band with Manny Albam's arrangements, Argo LP 625). As with the Marty Paich and Russ Garcia arrangements for *Anita O'Day Sings the Winners*, there is a balance between instruments and voice that was often lacking in the big swing outfits.

Though Miss O'Day, June Christy, and Chris Connor (Verve, Capitol, and Atlantic, respectively) were at different times with Stan Kenton, all achieved greater stature as jazz singers on their own.

Nevertheless, they typify singers influenced by modern trends that began partly in big bands. Each of these former Kenton vocalists is by now so uniquely herself that to try to trace stylistic influences to Anita alone would be misleading, whether with respect to the not-so-misty Miss Christy or to the cool one from Kansas City, who creates choruses like chipped jade.

Another trend in jazz singing relates to rhythm belting and blues, e.g. Dakota Staton, who uses vocal dynamics to explore tonal paths (off-the-beaten and on her own; you have to hear it to believe it) on *Give Me the Simple Life* (*The Late, Late Show*, Capitol T-876) and another one who squeezes tonality to her own uses and has a powerful rhythmic accent, Dinah Washington (*The Swingin' Miss D*, EmArcy 36104).

As an example of a young singer who, like the above, has had club experience, Abbey Lincoln is interesting in that, though she owes something to Billie Holiday, she seems to be moving in a direction of her own on such tunes as *I Must Have That Man* (*That's Him*, Riverside RLP 12-251).

As well as listening to Miss Holiday's current output, with special at-

tention to how she handles form, you won't want to miss her beautiful *Summertime* (*Lady Day*, Columbia CL 637) and 12 great interpretations of 1939 and 1944 in Commodore FL 30008.

Her voice, which in its anguished twists and turns, helped set the style for modern singers, is in turn both lethal and loving. No vocalist gets the message across with quite the fatalistic finality of Miss Holiday.

To most connoisseurs and musicians, she is the next great jazz singer, distaff side, after the late Mildred Bailey. (As for the latter, it is to be hoped that Decca and Columbia have reissues planned; they have some choice masters.)

Mildred was a heavy-set woman, sometimes emotionally torn, yet her singing, which had the discipline of art, conveyed a sense of lightness, of delicacy and grace, the vibrato shimmering like a heat wave in its rhythmic aliveness her control of the beat reminding one of a casual choreography in which a cushion of rhythm seems to float the dancers.

In this brief summary we have had to by-pass the blues field, including rock and roll.

Certain other aspects of the jazz vocal, however, merit a few words, as space will allow. In contrast to the singer as soloists, for example, there is the use of voice or voices in orchestral projection, common to concert music and brought into jazz by Duke Ellington 30 years ago.

As already pointed out, a singer may divide his or her time between pops and jazz; Peggy Lee, a fine musician with a pleasantly light touch, is an example (Capitol). And Mel Torme, who used to be known for his sophisticated *schmaltz*, now should be included in any list of jazz singers. Sarah Vaughan and Ella Fitzgerald, both with firm roots in jazz, now straddle the pop-jazz fence tastefully, too.

Some who might be termed specialty singers, Jackie Cain and Roy Kral, Annie Ross, etc., deserve wider recognition, especially among jazz fans. So also, does humor in jazz, which is not so esoteric once you realize it's there.

As for new stars, some are merely dwarf nova; others oscillate between square and where's-the-beat Zen.

Charles Edward Smith, co-editor of *Jazzmen* (Harcourt, Brace), has written on jazz for many magazines, including *Down Beat*, since the early 1930s. He contributed chapters on Billie Holiday and Jack Teagarden to *The Jazz Makers* (Rinehart)

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JAZZ



BOSS C

By Frank London Brown

■ Joe Turner owns the blues.

He has carried them with him from Kansas City to Copenhagen. The 47-year-old singer began by singing his blues in the streets of Kansas City 25 years ago, for pennies. Today, he's one of the highest paid blues singers. Tickets for a recent Turner concert in Copenhagen sold for \$16.50; the concert was a sell-out. Turner's records have sold millions of copies; he has won awards from many publications, including *Down Beat*.

As a blues artist, Turner has won the acclaim of his fellow singers. Count Basie's right hand blues man, Joe Williams, once said, "I've seen him sing for hours and never sing the same line twice. He was a major influence in my singing the blues, starting in the late '30s. He was one of the first singers I could understand."

These days, when Turner isn't on the road, he lives with his wife in an impressive brick home in Chicago. He drives a late model Cadillac; his wife drives a new Pontiac.

Turner's wife is a restraining influence on the blues singer. She has invested his income judiciously; the Turners own an apartment building and have paid off the mortgage on their luxurious home.

Mrs. Turner spends some of her time answering her husband's mail, which averages 50 letters each week. Usually among them are notes from other singers and musicians, simply keeping in touch with Turner.

Turner has a host of friends. Wherever he travels, he knows he'll meet at least one. Recently, on a concert tour of 32 countries, he visited Paris. While there, he found time to reminisce with Ben Webster. Webster is one of the jazzmen who remembers Turner's early career.

As Turner's wife recalled, Webster noted, "Joe was a singing waiter in Piney Brown's place. And Piney Brown used to sneak up and down 18th St. in Kansas City, peeping into windows of the other taverns, to see how much business they had. When he came to one that was crowded, he'd break back to his place and hook up his microphone with the loud speaker out front of the tavern.

"He'd get the band to play the blues and then he'd tell Joe, 'Okay, Joe, bring 'em in here.' Joe would start singing those blues and the next thing you'd know, the other taverns would empty out and Piney Brown's would be crowded."

Turner's own memory of those beginnings complements Webster's story. He recalled his first days as a blues singer.



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SS OF THE BLUES

"I used to lead a blind man around," he said. "He played the guitar and I would dance and sing. I really enjoyed it."

"My mother used to have a switch ready when I'd show up home from singing, but I'd grab her and hug and kiss her and show her all the money I made. Thirty or 40 cents. The blind man finally came by my house and asked my mother if I could continue to work with him. She told him that if he would promise to make me wear a little straw hat to keep the sun off me, I could have the job of leading him around, but only after school."

After that experience, Turner was ready for more professional efforts.

"I started singing the blues in Kansas City at a place called The Hole in the Wall, on Independence and Harris. I was taken there by my sister. I was about 13 or 14 and I had been singing on the streets with a group of kids. Then I started singing in taverns.

"I remember one group of musicians that used to come by my house and play. The band had a guy with a crock gallon jug who supplied the bass, another with a large Jew's harp with a bell on it, a tin wash tub, and a washboard to carry the rhythm.

"They also had a banjo and a guy who played the gas pipe. And a blind fellow who played a violin. Then there was a guy who played a tin pot with a handle on it with strings and a tin can connected to it. They played all the old songs, like *Swanee River*; *I'm in Love With You*; *Honey*; *The Yanks Are Comin'*, and *St. Louis Blues*," Turner remembered.

The most important event in Turner's career, he said, was his discovery by John Hammond. Hammond, after hearing Turner sing, urged him to come to New York, for one of Hammond's concert programs.

The concert was successful and resulted in several jobs in New York for Turner, including a stint at Cafe Society.

Since that time, Turner has built a solid reputation as a blues singer. He continues today in the tradition of the traveling blues singers, working throughout the United States and in many foreign countries. Despite his success, however, he continues to be aware of the validity of the blues.

"The blues expresses the emotional feelings of the Negro," he said. "The blues are important because they soothe depressed feelings. If your best girl quits you, I'm sure you'll have the blues. You are in a world of trouble."

"The blues have never changed. They come from the soul. Blues always have been close to my heart. They were my first love and I hope to continue to sing

them as long as I can," he said.

His wife shares his loyalty to the blues.

"Joe never has stopped singing the blues," she emphasized. "There was a time when many Negroes became ashamed of the blues. Joe was the only big name artist who kept the blues alive. He knows nothing else. He loves the blues, even when it isn't fashionable to love them."

While relaxing during a rare, free weekend at his mother's home in Houston, Texas recently, Turner turned nostalgic.

"I always wanted to do what the big boys did," he said. "They used to swim in the Missouri river and even though I couldn't swim very good, I'd jump in, too. I lost two of my very best friends who drowned. So I decided to take up fishing. I never did turn out to be a good fisherman, but I've caught an awful lot of crawdads.

"I remember the circuses, too. My father used to take me. We never missed one. We used to go see the parade in the morning. My sister and I would have balloons and cotton candy. Afterwards, we'd drink all the lemonade we could drink for a nickel," Turner recalled.

Turner's father was killed in an auto-train collision when Turner was 15. He became the head of the household. In order to support the family, he headed for the world of entertainment.

"I was determined to be what I am today," he said.

Turner is confident that his success wouldn't be the same without the constant aid of his wife.

"The nicest thing that ever happened to me was when I married my wife," he said. "It took the wind out of my sails. I was a pretty jumpy cat. I wouldn't let the grass grow under my feet. I was real nervous. It took a little while for me to realize that when you get married, you have to cool down."

In recent years, Turner has cooled down. He's devoted time to songwriting, turning out an array of blues material unmatched in our time. He's spent considerable time bringing his blues message to foreign audiences, in personal appearances and on Atlantic Records' samples of his blues philosophy.

These days, Turner roams far from Kansas City. But the blues he sang in Kansas City have retained their appeal. As president of a unique group, the blues singers, Turner merits the title, Boss of the Blues.

Frank London Brown is the Chicago writer who contributed the profile of Thelonious Monk to the Oct. 30 Down Beat. His recently completed novel, Trumbull Park, will be published next spring. He is slated to join the editorial staff of Ebony magazine soon.

the
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of
**LIZZIE
MILES**



By Dick Hadlock

■ The inscription on the well-preserved photograph read: *Queen Elleezee—with Jones Bros. Shows 1914-15.*

"That's me, in that chariot being pulled by an elephant," exclaimed Lizzie Miles.

The identification was hardly necessary. Only a little weight and a few crinkles differentiated the New Orleans girl in the elephant cart from the woman who, in 1958, had enchanted the Monterey jazz festival audience of 5,000 with a powerful voice and venerable showmanship.

Lizzie laughed heartily as she described the horse trailers that Monterey had provided for dressing rooms.

"In all my circus and tent-show days, I never had that experience," she said happily. "There's always something new to be done."

Miss Miles was born in Creole New Orleans, a neighborhood that

included the Bechet family ("Sidney was the baby"), the Keppards ("Freddie sort of watched over me in Chicago; he'd talk to me in Creole so nobody would know what was goin' on"), Ferdinand Morton ("we called him 'Whinin' Boy' because he whined when he talked"), and A. J. Piron ("poor Piron took an orchestra to Harlem once, but he got the men up in tuxedos and tried to play like Paul Whiteman, so they fired him; he didn't know they wanted a 'ratty' New Orleans band!")

Singing was a natural ingredient of Lizzie's childhood, at home and at catechism school or church functions.

In those early years of the century the Crescent City teemed with places where a singer could perform, and Lizzie tried most of them—halls, parks, theaters, carnivals, minstrel

Dick Hadlock is Down Beat's San Francisco correspondent.

shows, movie houses, and riverboats.

Leaving New Orleans for the first time in 1909, she traveled to cities and towns in Florida and Alabama ("they threw tomatoes at singers in Atlanta, so I wouldn't go there") and home again.

It was during her subsequent circus travels, toward the close of World War I, that Lizzie imposed a new design on her career.

A victim of the widespread flu epidemic, she pledged to forsake theaters and traveling shows forever if God would cure her illness. He did, and Lizzie kept her promise. She recently rejected an offer to appear in a Broadway musical, leaving agents and producers in open-mouthed astonishment.

Now on the threshold of her sixth decade in show business, her only hopes for the future are for the continued joys of good music, friendships, good health. For the last 40 years, Miss Miles has devoted her professional attention to night clubs, ballrooms, and recording studios.

"When there were no singing jobs," she remembered, "I would simply go to work at something else—wrapping bread, working in pantries, or whatever. I've never been on relief, and I don't want any pension either. I only want what I earn."

Miss Miles is a robust singer, who always has gone her own way, wants no more than a clean house and the requisites of a healthy life. And though her profession has taken her far from Louisiana, she remains a resident of the unaffected neighborhood where she was born.

"People used to ask me how I could live without a telephone," she said. "Most of them just use it for gossip, anyway. They talk so much that supper isn't ready when the husband comes home."

Devoted to the Christian principles of her church, Lizzie has pursued a life in which the chief pleasures flow from her unstudied love for humanity.

"I get so much joy from receiving and writing letters that I answer every one," said the woman whose girlhood duties of caring for twelve younger children precluded formal education beyond the third grade.

"Sidney (Bechet) always neglected
(Continued on page 58)

Stereo NEWS

Have Yourself A Merry Stereo Christmas

By Charles Graham

■ Every year there are persons at Christmas time whom we would like to remember with gifts requiring little or no thought but considerable money.

There are others whose gifts require moderate cash outlay and much thought. The latter are the ones we have most trouble finding presents for.

It is for them that the recordings in this column have been selected. They take little money. But as with any proper present, they can indicate much attention and thought on the part of the giver.

A few months ago the total output of jazz on stereo discs could be counted on one hand. And although today's stereo catalog is still minute compared with the flood of LPs of the last nine years, it is already big enough to afford freedom of choice.

All major record companies are issuing stereo discs regularly; only a few of the smaller firms have yet to release their first.

In deciding on a Christmas gift for someone who doesn't yet have a stereo setup, remember that stereo discs may be played with no likelihood of damaging or wear if a stereo cartridge is used in his player.

Most persons who take recorded music seriously probably will have

a stereo setup sooner or later, so why not purchase stereo discs whenever the selections are those which might otherwise be bought on monophonic LPs? The maximum price differential is \$1, and in many stores that already has been somewhat reduced.

At least one company, Atlantic, is pricing its stereo discs at the same level as the corresponding monophonic selections. This is an encouraging sign and probably points future direction for other firms.

If the person for whom you are buying a gift doesn't have stereo yet, a present of a stereophonic cartridge is not too expensive. Thus equipped, he can play stereo records safely and start building a stereo library against the time when he adds a stereo amplifier and second speaker to his present setup.

An excellent buy is the GE Stereo Classic cartridge GC-7, which costs \$23 and includes a .7-mil stylus. If he has a transcription arm and turntable instead of a changer, the GE model GC-5, with .5-mil diamond at \$26 is in order.

Other excellent stereo cartridges range from \$29.85 for the Pickering past \$75. Except when used with the most expensive equipment, little if any difference can be noted by the most acute ears between these rugged

inexpensive units and the much-higher-priced ones.

Striking stereo sound successes most often are to be found in the classical record department. This is in part the result of larger performing ensembles, especially operatic and choral groups offering more physical depth and width. And classical master tapes have been stereo-recorded for several years longer by most companies than have jazz sessions, so they've built up more stereo experience in the field.

For showing off the stereo system of a gift-getter there are few better choices, than the stunningly recorded *Don Giovanni*, which fills four discs. This opera features a brilliant performance by tenor Cesare Siepi and other European singers with the Vienna Philharmonic orchestra under Joseph Krips.

Another superbly recorded opera is *The Marriage of Figaro*, London OSA 1402. Each of these is impressively boxed along with copious notes, background information, and complete libretto in Italian with English translation. *Don Giovanni* is on London OSA 1401, priced, as is the *Marriage*, at \$19.90.

For Gilbert and Sullivan fans, there are *The Mikado* and *Pirates of Penzance*, recorded in stereo by the

D'Oyly Carte Opera company in England. They are handsomely packaged, two stereo LPs each, with printed librettos. They're London OSA 1201 and 1202, respectively, priced at \$9.96 each.

For choral works outside the opera department try the four-sided Berlioz *Requiem* recently recorded in France by Westminster. It was recorded in the same church in which it was premiered more than 100 years ago. An oversize orchestra, which includes six tympanists presiding over 16 kettledrums, is conducted by Herman Scherchen on Westminster WST 201. It is priced at \$11.95.

Lovers of the pure classical will appreciate Vanguard's beautiful stereo recording of Vivaldi's *The Four Seasons*, which showcases solo violin and harpsichord, with concerto settings for a small (13-piece) string orchestra.

This program music describes the

seasons, as Vivaldi felt them in four miniature concerti, cleanly executed and crystal-clearly recorded. The excellent liner notes include free translation of the Italian sonnets to which he wrote this engaging music. The artists are I Solisti di Zagreb, playing on Vanguard BGS 5001. The price is \$5.95.

On the straight symphonic side, Capitol has scored a triumph in releasing the Shostakovich *11th Symphony* on both stereo and mono-phonics discs. Recorded early this year by Leopold Stokowski in Houston, Texas, this four-sided "symphony" is actually symphonic program music cut into four pieces. It's an incredible job of stereo presence—as good as we've heard on stereo discs yet. It's Capitol SPBR 8418, priced at \$11.96.

Sprightly ballet music by Offenbach is on the London Philharmonic orchestra's recording, under Rene

Liebowitz, of *Gaite Parisienne*. It's a single stereo disc on which the familiar themes are brilliantly executed in dazzling sound, equally effective for showing off medium-fidelity stereo units or the most elaborate rig. It's on Urania USD 1002 and costs \$5.95.

One of the most attractive gift packages available in stereo is Mercury's issue of the opera *Medea*, brilliantly recorded at La Scala featuring the prima donna Maria Callas.

The chorus and conductor of that famous opera house are on hand to assist the unpredictable and brilliant soprano. The great emotional heights and depth of the powerful Cherubini opera are matched by flawless reproduction on all six sides. Included in the elaborate package is a 24-page book full of photographs, background notes, and Italian text with English translation. It's on Mercury SR 3-9000 and costs \$17.95.

Lovers of well-known symphonic works will like the Fritz Reiner-Chicago Symphony orchestra recording of Dvorak's *Fifth Symphony (from the New World)*. Both sides of this stereo disc are faultlessly recorded. Almost everyone will be glad to have this symphony with its much-loved themes. It's on RCA Victor LSC 2211 and priced at \$5.98.

Often played at concerts, though less familiar than the Dvorak, is Debussy's *Iberia*. This tone poem, and two Ravel pieces, *Valses Nobles* and *Sentimentales* and *Alborada del Gracioso*, were originally piano pieces later orchestrated into delicately textured impressionistic selections. They are coupled on RCA Victor LSC 2222 and priced at \$5.98.

For Christmas listening to other than Christmas-associated hymns, Riverside has produced a handsome album of choir music sung by the Metropolitan Cathedral Choir, 80 voices singing 11 familiar and not-so-familiar church pieces impressively captured in stereo, recorded in a huge cathedral. Included are songs both musically simple and complex.

Of special interest to many will be the hymn *For All the Saints* by Vaughan Williams, who was England's greatest symphonic composer until his death this year. Metropolitan Cathedral Choir is on Riverside RLP 1113, priced at \$5.95.

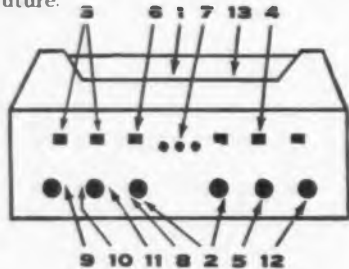
For those who prefer Christmas music straight down the middle, traditional and familiar, Westminster has four stereo collections of standard Christmas hymns and songs at \$5.95 each.

WST 15017 is *Christmas at Radio City*, played by Dick Liebert, organist. WST 15018 is a Christmas re-

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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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ording of carillon bells, *Cathedral Bellringer*. WST 15019, *Christmas Eve in the Cathedral*, consists of choral offerings. WST 15016 features *Music Boxes for Christmas*.

If you're thinking of buying jazz, you've plenty to choose from. In modern, there's a superbly cut stereo disc by pianist Thelonious Monk of *Monk's Music*.

This session includes Coleman Hawkins, tenor; Gigi Gryce, alto; Ray Copeland, trumpet; Wilbur Ware, bass, and Art Blakey, drums. *Off Minor* and *Epistrophy* are among the five Monk originals not previously recorded by him with horns. A good introduction to this modern giant for the neophyte, *Monk's Music* is nevertheless far enough out to please his partisans. He's expertly surrounded and backed, recorded in unobtrusive but effective stereo. It's on Riverside RLP 1102 at \$5.95.

Another well-recorded Monk-Blakey set in stereo is *Art Blakey's Jazz Messengers with Thelonious Monk*. Six Monk tunes (except tenor man Johnny Griffin's *Purple Shades*) are spread out so that the two horns (the trumpeter is Bill Hardman) and Monk have lots of room to stretch and explore each tune at length.

Monk and Blakey have both come a long way since they recorded together 10 years ago, and neither has been heard elsewhere on records to better advantage. Monk's angular lines and Blakey's percussive backing complement each other and the horns perfectly. Recommended for stereo neophyte and hipster alike. Sound separation is ideal for making the listener feel he is right there. It's on Atlantic 1278 at \$1.98.

"The only pianist with as great command... as Art Tatum..." says George Wein on the liner of *Here Is Phineas*. Only 23 years old when this session with Oscar Pettiford and Kenny Clarke was cut, Phineas Newborn was joined by his brother, Calvin, on guitar for half the tunes. They're tunes by Newborn, Bud Powell, John Lewis, Charlie Parker, Clifford Brown, and others. It's superior stereo on Atlantic 1235 at \$1.98.

If you're looking for rich blues on stereo, Vanguard's *If This Ain't the Blues*, with Jimmy Rushing and eight sidemen, is right. They ride rhythmically through eight pieces paced by Marlowe Morris, who swings hard on organ, along with a wailing Roy Gaines' guitar that leaps out of the stereo speakers.

This is one of several sessions John Hammond got together for showcasing Kansas City and Count Basie musicians. They've been available on

tape for several months now, but this is the first to be available on stereo disc. It's Vanguard VSD-2008; price is \$5.95.

For big-band swing, Glen Gray's modern Casa Loma band accurately recreates *The Sounds of the Big Bands*. This presents a group of fine studio men playing as though they've been together for years. The arrangements are associated with Artie Shaw, Glenn Miller, the Dorseys, and other swing bands of the '30s and '40s whom the original Casa Lomans preceded. This record projects fine stereo sound. One wishes these great bands could have been so well re-

corded. It's Capitol SW 1022 and costs \$4.98.

There's a very interesting Ellingtonish selection on *Stepping into Swing Society* by Mercer Ellington. Directed and largely arranged by the Duke's son, it's a studio session by top men, many of whom cannot be named for contractual reasons. It carries 12 Dukish-sounding instrumentals by Mercer, Duke, Johnny Hodges and others in the Ellington orbit.

If one had never heard modern Ellington, this would be a fantastic disc. This way it's just extraordinary. Mercer has appeared before, both

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with Duke and fronting his own group. But here he comes of age. For anyone who loves Ellington, this is a must. It also makes a good introduction. The sound is very live and brilliant, as it must be to do justice to this music. It's on Decca DL 79213 for \$5.95.

For an all-in-one collection on one stereo disc, nothing can come close to *The Sound of Jazz*, a recording of the CBS broadcast last December that set a new high for jazz on television.

By far the most tasteful and musically rich TV program yet, this session of the *Seven Lively Arts* included Roy Eldridge, Coleman Hawkins, Lester Young, Ben Webster, Red Allen, on horns. Jimmy Rushing and Billie Holiday sang; Count Basie played piano. The Jimmy Giuffrè 3 did some of their things, and there was the Basie standard, *Dickie's Dream*, in which almost everybody took a chorus. A particularly clean recording of a session with good varied jazz. It's on Columbia CS 8040 at \$5.98.

Columbia has another exceptional stereo disc in *J. J. in Person*, on which J. J. Johnson's trombone is abetted, in a concert location recording, by Nat Adderley's cornet with three rhythm on seven numbers. These include modern classics like Monk's *Mysterioso*, Parker's *Now's the Time*, Miles Davis' *Tune Up and Walkin'*.

This stereo recording gains even more in live atmosphere from inclusion of J. J.'s announcements and the audience applause. It's on Columbia CS 8009 and is priced at \$5.98.

There are two Basie-Hefti stereo albums that can be placed under yule trees. The choice almost can be made blindfolded, for both discs are entirely made up of Hefti originals, played perfectly by the band they were written for. I prefer *Basie* because there are a few personnel changes on the other, later disc. And *Basie* includes the exciting *Duet*, a trumpet chase between Joe Newman and Thad Jones.

The stereo sound is impeccable on each and makes both the always-superb rhythm section and most of the soloists stand out. The band has never sounded so real outside Birdland before. *Basie* is Roulette SR-52003; *Basie Plays Hefti* is SR-52011. Each costs \$4.98.

Also recommended, particularly for stereo depth; clean, firm sound, and fine definition, on stereo discs are the following recent releases:

Die Meistersinger—Wagner's opera on five 12-inch stereo LPs, fabulously

recorded and packaged, Angel 3572, \$25.60.

Instruments of the Orchestra—A primer for all. Two discs on Vanguard VRS 1017/8, \$9.96.

Petrouchka—Stravinsky's ballet music conducted by Ansermet on London CS 6009, \$4.98.

Song of Songs—Bible readings with jazz quintet on Audio Fidelity SD 5858, \$6.95.

South Pacific Selections—Fred Waring's group on Capitol ST 992, \$5.98.

Queen's Birthday Salute—Royal Artillery band (including cannon!) on Vanguard VSD 2011, \$5.95.

Cross Section—Saxes—Hal McKusick, four saxes and rhythm on Decca DL 79209, \$5.95.

Jazz at Stereoville—Cootie, Rex, Hawk, et al., on Urania USD 2004, \$4.98.

Sports Cars in Stereo—Recorded in the pit on Riverside RLP 1101, \$5.95.

Railroad Sounds—Actual steam and diesel engines on Audio Fidelity AFST SD 5043, \$6.95.

Let's Dance—David Carroll and his orchestra on Mercury SR6-0001, \$3.98.

Sarah Vaughan and Billy Eckstine Sing the Best of Irving Berlin on Mercury SR6-0002, \$3.98.

If the recipient of a Christmas gift has a nonstereo tape machine, a stereo tape head adapter might fill the bill. These simple clip-on adapters cost less than \$25 and can be installed on most recorders in 10 to 20 minutes with a screwdriver.

Easiest to connect electrically to a stereo components amplifier, they can be used also to drive the sound section of a radio or TV set if a small separate preamplifier, costing from \$12 to \$29 from GE or Fisher radio, is used.

Nortronics stereo tape head adapters cost \$23 and can be had from most big radio supply houses, audio showrooms, or tape recorder specialists.

Stereophonic tapes at their best can provide the ultimate in stereo high fidelity reproduction, though they cost considerably more than stereo discs. The following tapes offer particularly good sound:

Jimmie Lunceford in Hi-Fi—Billy May with Willie Smith, alto; Trummy Young, trombone, and others, on Capitol ZC-30, \$11.95.

Classic Blues and Ballads—Jimmy Rushing and octet meet Buck Clayton's septet on Vanguard VRT 3008, \$11.95.

Wilbur DeParis at Symphony Hall—"New" New Orleans Jazz on Atlantic 1263, \$11.95.

Breaking the Sound Barrier—

Varese' *Ionization* and other percussion specialties on Urania UST 1204, \$11.95.

Havana in Hi-Fi—Richard Hayman and his orchestra on Mercury MDS-2-2, \$12.95.

Brass in Hi-Fi—Pete Rugolo's dynamic color tones on Mercury MDS-2-11, \$12.95.

No stereo tape collector or home tape recordist ever has enough tape reel labels. Some of these as a gift are bound to be appreciated. Self-sticking labels are made by many companies and are all about equally useful, since each user writes different information down, regardless of the space provided.

Don't make the mistake of supposing that regular gummed household labels will do. These soon come off tape reels. Only pressure-sensitive labels will do.

Other things tape-recorder owners can use are extra reel boxes and empty reels. They cost a quarter or so each. Also especially useful are the Tape-Chests made by Reeves Soundcraft Corp. for storing recorded tapes. These are five-drawer boxes with lots of space visible inside the drawers as well as outside for notes.

They stack up as high as desired, are strongly made, and can be stowed readily in a suitcase, briefcase, or even horn case. Tape-Chests cost \$1 apiece without tape and can be ordered from any Reeves dealer.

Care of LPs is something many often neglect, particularly with regard to keeping grooves lint-free and dust-free.

With stereo discs, it's even more important to reduce static-collected lint and dust. There are many devices and chemicals for doing this, some good and some rather messy and ineffectual. Some collectors use a damp cloth. If used regularly, this is hard to improve on.

However, there have been at least two devices developed that are convenient, effective, and hard to ignore, once installed on a turntable or changer. One is a lint-and-dust chasing brush which mounts on a suction cup next to the turntable. It swings off the disc between plays, is placed on the record after the needle is lowered, and tracks ahead of the pickup arm by itself. It's called the Dust Bug, is made by ESL (Electro-Sonic Labs), which makes the fine pickups and arms. It costs \$4.95 at most hi-fi shops. Another convenient and effective device is a camelhair brush, which comes mounted on a small heavy base with a universal ball joint for height and position adjustment. It's sold under several different names and costs \$4 or \$5.

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Stereo NEWS

Stereo on a Budget

Guitarist Herb Ellis
Goes on a Stereo Shopping Spree

■ Herb Ellis was in a quandry.

A little bedazzled by the mass of high fidelity and stereophonic components crowding the shelves of the Tectron Hi-Fi store on Melrose ave. in Hollywood, he threw up his hands and asked, "Where on earth should I begin?"

Now settled in California's San Fernando valley after over five years as guitarist with the Oscar Peterson trio, his decision to shop around for new equipment is symbolic of newly acquired permanency on the west coast.

"Y'know, I'm really not quite ready to buy," he confessed. "After all, putting such a lot of money into a new sound setup is no small matter. What I'd do is talk matters over with the owner here. Let's see what he can suggest."

"Let's begin with finding out what you've now got at home," suggested Tectron proprietor Stan Cherubin. Herb began to list his present components.

"My amplifier's pretty powerful," he said, "— a Scott 99C model."

"Okay," Cherubin told him. "Now, you can either buy another 99C to give you dual amps—or trade in yours for the Scott stereo amp model 299. That's \$205. See, if you add the other monaural amp to the 99C, you'd also need a Scott stereo adapter to control the volume of both speakers and amplifiers. Actually, it's much easier to use the stereo unit. How's your speaker system?"

"I've just a small one at present," Herb explained. "It's an AR speaker inclosed in a separate cabinet. It gets good sound . . . not powerful sound, mind you. And, of course, I've got to have such a big amp in

order to get the sound I want from the speaker."

"How do you feel about the J. B. Lansing speakers?" Cherubin inquired.

"I definitely want a Lansing speaker," Herb said. "See, I use one for my guitar and the reproduction is just terrific. The clarity is amazing!" He added that Oscar Peterson has Lansing speakers in his sound system and that the pianist got him enthused on the brand.

Cherubin nodded. "Probably the best thing for your needs right now," he told Ellis, "would be the two-way Lansing system called Bel Air. It costs \$166. Your speakers would then be duplicated and would match perfectly the stereo amplifier."

Herb made a quick note, then switched to the subject of his record changer.

"Right now I'm using a recent model Garrard changer," he explained. "But I'd much prefer a turn-

table and I think the Garrard table is the one for me."

"If you wish," Cherubin remarked, "you can keep your changer and convert it to stereo by adding the Garrard SCK-1 conversion kit for \$1.95. Of course, you'd need a suitable cartridge, too. The Pickering would probably be best. That's \$29.85."

Herb shook his head. "No, I really believe I'd want the table. How much would the whole turntable come to—base, tone arm and cartridge?"

Cherubin figured rapidly.

"With a Garrard tone arm and Pickering cartridge, the total cost would come to \$150," he said.

"Lessee, then," Herb mused, doing some figuring of his own. "I make the total cost of the entire new stereo system . . . \$521. Right?"

"Right," said Cherubin.

Later, after thanking Cherubin for his assistance, Herb remarked, "Oscar really taught me all I know about hi-fi. Wish I'd been a better student," he added with a touch of regret, "I'd have learned a lot more."

Reminded that stereotape apparently did not figure in his plans for a stereophonic music system, he commented that he'd be ". . . just as happy with stereo on disc. The ordinary tape deck setup for me is a little too complex. It takes some of the pleasure of convenience out of listening. But this new magazine tape machine RCA's developed might sell me. . . ."

"One factor you can't dispute so far as tape is concerned, though," he concluded, "is that it keeps the recorded quality indefinitely. From the standpoint of permanency, there's no doubt that tape's the thing."

Herb's Choice

Guitarist Herb Ellis, faced with stereo, decided to approach it without our customary budget limitation. However, the system he selected, as you can note, is based on approximately a \$500 expenditure.

When presented with a variety of choices, Herb chose:

The Scott model 299 stereo amplifier (205)

The J. B. Lansing Bel Air speaker system (\$166)

The Garrard turntable, base, arm, and Pickering cartridge (\$150)

The total cost of the stereo unit was \$521.



The Reviewer Faces Stereo

By Don Gold

■ In my household, when something needs repair I call a repairman.

In other words, I'm not a do-it-yourself addict.

Along the same lines, I've never been overwhelmed by high fidelity developments. In fact, I've been somewhat frustrated with the rapidity of the evolution of sound reproduction, since I seem to have a perpetual wallet lag as far as bigger and better equipment is concerned.

Basically, as a record reviewer, I'm more concerned with the music itself, its form and content, than I am with the number of speakers that project that music.

Because of my naivete as far as electronics is concerned, I'm often astonished by the quality of recorded sound these days. This is particularly true in terms of the rather hectic record reviewing schedule I maintain in order to keep pace with the flow of LPs into the market.

I began reviewing records on a modest, but efficient, sound system, back in the dear old days of monaural sound. (Does anyone play 78s any more?) It consisted of a University 12-inch (Model 312) diffraxial speaker in a Cabinet bass reflex enclosure, a Bogen DB20 amplifier, and a Garrard changer with GE cartridge.

Everything was going along fine. I liked the quality of the sound the system produced. I was courageous enough to be complacent.

Then stereo came along, and my setup just wouldn't make it.

I began reading, casually, on meeting the challenge of stereo. I discovered that I could discard all my equipment and buy new equipment,

or, if I preferred, I could add on to my system.

I compromised.

I began by duplicating the University speaker, this time in a walnut-finished (like, you know, my wife digs walnut) Wellcor enclosure. Then, I replaced the Bogen amp (I had grown accustomed to it; it was a sad parting) with a Scott Model 299 40-watt stereo amplifier. The Scott attracted me because it had at least as many dials and switches as any other amp I'd seen. The most rewarding aspect of acquiring it was the discovery that it was a remarkably efficient piece of equipment, as well.

Finally, I latched on to a Garrard 4HF manual player, with 12-inch turntable and transcription tone arm and capacity for four speeds. I installed a Shure Professional Dynetic stereo cartridge in the plug-in head and was ready to meet the rain of the stereo discs.

In order to review tapes, I bought a Wollensak 1515 stereo tape unit. I was attracted to it by its portability and its versatility. It plays and records monaurally and plays back stereo tapes, in both cases with astonishing fidelity. Coupled with my speaker system, it provides impressive stereo tape quality.

I added the splendid Sherwood FM tuner, for listening to the best in sensibly programmed music.

Without too much difficulty, I had all this equipment set up in my apartment, in which, by the way, my wife and child also manage to reside. Naturally, I had some help in setting it up, but it was accomplished with a minimum of anguish. As I noted earlier, I'm not any sort of engineer

(once I held a job in a local park and was known as a "landscape engineer," but that's another story).

In recent weeks, the entire stereo system has been tested rigorously with both records (monaural and stereo) and tapes. I'll confront the tape cartridges, rather nervously (with another forlorn glance at my bank book), when they arrive.

I've been impressed by several facets of the system's operation. The Scott amp, for example, is easily operated and functions effectively, making balancing a simple task. The Garrard turntable works smoothly and quietly and is delightfully simple to operate, too. The Shure cartridge is remarkably effective: floating on a pressure of three grams, it reproduces the sound with vivid fidelity. I haven't heard another cartridge of comparable quality. It is perfectly compatible, for monaural and stereo use, too.

The speaker system, the matched University speakers, completely satisfies me, particularly in terms of its effectiveness with the Scott amp. And the Wollensak tape machine is one of the best buys I've made in years. It is compact, yet equal in quality to many more elaborately designed machines.

If you've noticed a lack of use of terms like "decibel," "frequency response," or "flutter and wow," it's because I can't quite absorb all of those specialized terms.

I'm interested in hearing Monk or Mozart, in hearing them clearly and accurately.

My present system accomplishes this, for me, as well as any I've heard.

Of course, when I turn up that volume, my wife . . .



Stereo Disc Reviews

The Drinking Gourds

Michel Laruc and Alex Foster, The Drinking Gourds, are captured in stereo on *Follow The Drinking Gourd* (Counterpoint CPST 560), a rhythmic, often stirring program of American Negro folk music. The voices are largely on the right, and the rhythm instruments, particularly a drum, prominent on the left. I found *Another Man Done Gone; I'm Packing Up; Bya Bulako*, and *Hold On* very moving. *Blues Holler* is a polished treatment of the blues. The liner notes, detailing some of the background of the songs, are extremely helpful. (D.C.)

Esquivel

Other Worlds Other Sounds (RCA Victor LPS-1753, also monaural) can stand for a while as a good pop stereo demonstrator as well as pleasant Latin American listening experience. There is just enough going on from all sides to make the two-speaker effect dramatic, without actually being overly gimmicky. Among the tracks: *Granada; Begin The Beguine; Adios; Speak Low; Poinciana* and *Magic Is The Moonlight*. An imaginative, constantly delightful stereo listening experience. (D.C.)

Julie London

From the provocative cover of *Julie* (Liberty LST 7004, also monaural) through the dozen smoothly sung standards inside, this album is a stereo spectacular. Julie sings very well and very tantalizingly in her unhurried, husky manner.

The backing is by Jimmy Rowles and a tasteful studio band. I particularly liked *Dream of You*. Some good trumpet is spotted here and there in the set. The liner may make you gag. But the sound is something else. (D.C.)

Jerry Gray

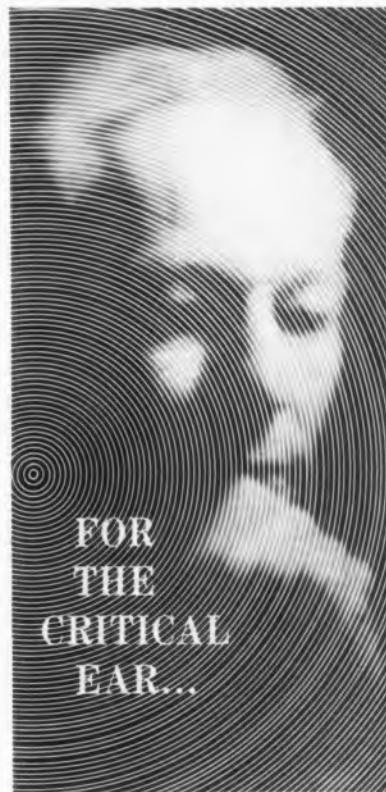
Gray's fine, full-voiced dance band is given a handsome stereo airing in *Hi-Fi Shades Of Gray* (Liberty LST 7002) and *At The Palladium* (Liberty LST 7013), both also available in monaural form. *Shades* features the band in 11 tunes, ranging from bouncy to ballad (*My Funny Valentine* is exceptionally good). The *Palladium* set is composed of two full-side medleys, with a total of 23 tunes, done smoothly in Gray's not-so-Miller style. Sound on each is alive, and the stereo gives the set remarkable fullness. (D.C.)

Urbie Green

A total of 28 of Jimmy McHugh's most successful songs are collected in *Jimmy McHugh In Hi-Fi* (RCA Victor LSP-1741, also available monaurally). Urbie's band churns through a series of workmanlike arrangements, with his glistening open horn the only real solo standout. Stereo sound is rich and full, and not noticeably gimmicked. The result is a full presence, with the brass emphasis on the left. (D.C.)

Sauter-Finegan

I'm surprised no one thought of this before, but here it is, and better late than never. The theme of *Memories Of Goodman and Miller* (RCA-Victor LSP-1634, also monaural) is a simple one: the S-F band plays updated charts S and F wrote for Goodman and Miller, respectively. Finegan's Miller charts are *Little Brown Jug; Sunrise Serenade; Swing Low, Sweet Chariot; Tchaikovsky's Piano Concerto; Moonlight Sonata*, and *Song Of The Volga Boatmen*. He had to do the most updating on his scores, of which *Jug* and *Sunrise* are marred by some sloppy trumpet playing, particularly *Jug*. Sauter's charts, preserving the essence of their Goodman days, are still quite spec-



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A NOTE TO THE TECHNICALLY INCLINED

Individually tested . . . Frequency response: 20 to 15,000 cps . . . Output level: 5 mv per channel at 1000 cps . . . Compliance: 4.0 x 10⁻⁶ centimeters per dyne . . . Channel separation: More than 20 db throughout the critical stereo frequency range . . . Recommended Tracking Force: 3 to 6 grams . . . Fits all 4-lead and 3-lead stereo record changers and transcription-type arms . . . 10 second stylus replacement.

Literature available: Department 31-L

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A phonograph needle that's been played too long develops flat, chisel-like edges that slowly slice away your records' delicate sound impressions . . . ruin reproduction.

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tacular. They include *Claynet A La King*; *Benny Rides Again*; *Soft As Spring*; *Ramona*, and *Superman*. Walter Levinsky subs well for Benny, and the band cuts the charts superbly. Well worth having for the music and the often thrilling stereo sound. (D.C.)

Rudy Van Horne Choir

For *Clef Dwellers* (RCA Victor LSP-1751, also monaural), Van Horne's swinging choir has some fine tunes done with a fresh approach by the choir.

Despite some bits of intonation trouble, the choir jumps lightly through such as *It's a Good Day*; *Dinah*; *Are You Havin' Any Fun?* and *Dream of You* and gives *Stairway to the Stars* and *Harbor Lights*, among the ballads, a rich treatment. Stereo sound is clean, with an often pleasing separation of sections where the arrangements call for it. (D.C.)

Si Zentner

Zentner is an amiable trombonist who has put in a lot of time and service in a good many swing era bands, primarily Les Brown's, and in the Hollywood studios. He and a few cronies got together for some rehearsal band blowing, and before long found themselves working and recording as a band. The results of this happenstance can be heard in dazzling stereo on *Introducing Si Zentner* (Bel Canto SR 1007) and *High Noon Cha Cha Cha* (Bel Canto SR 1011).

Introducing spots the 16-piece band (four of everything), and has such stalwarts as tenorist Don Lodice, trumpeters Don Fagerquist and Joseph and Ray Triscari, trombonist Vern Friley, and drummer Jackie Mills aboard. The dozen tunes are often Latin-based, but all have zing. Lynn Franklin sings *The Nearness Of You* and *Back In Your Own Backyard* somewhat stolidly.

The *Cha Cha Cha* set, with writing by Billy May, has the band with a sax and four drummers added, and the guitar and two trombones dropped. The title tune is making some noise as a single, and the remaining 11 tracks include *Sonny Boy*; *Bye, Bye Blackbird*; *Harbor Lights*; *Mr. Sandman*; *Softly, As In a Morning Sunrise*, and Latin-American tunes *Luna de Miel*; *Muchacho*, and *Baile Panchita*. Some are done tongue-in-cheek, all with polish. Dig, particularly, the lyrics to *Sonny Boy*. The sound throughout is spectacular. (D.C.)



Sound Reading

(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.)

- Altec Lansing: *Catalogue and Loudspeaker Enclosure Booklet* Free
- Audio Devices: *Tape Recorder Directory*, 24 pp. Free
- 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
- Jensen: *Bulletin III-1* (speakers, enclosures, kits) . Free
- Nortronics: *Questions and Answers about Stereo Tape Recording* Free
- Pentron: Brochure on tape components for custom installation Free
- Pickering: *It Takes Two to Stereo* Free
- H. H. Scott: *Stereo Guide and Catalog*, 20 pp Free
- Shure Bros.: *Replacement Manual '58*, complete data for replacing monaural and stereo cartridges, tape recorder heads, and tone arms, 36pp Free
- Stromberg-Carlson: *Color Brochure* (high fidelity components) 16 pp Free
- Webster Electric: *Catalog* (stereo components) Free

Stereo NEWS

NEW Products



Reading

ing is a list of literature in fidelity field. If any of it, indi- mail to Stereo, 1101 17th Ave., Chi- use remittance (ignated.)

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Recorder Free

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Guide and Free

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Color fidelity com- Free

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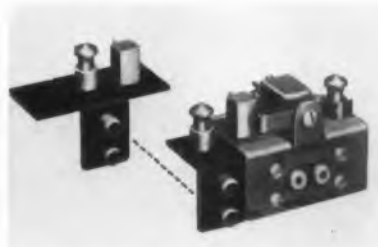
Leslie Creations has found a way to display the fine artwork often used on LP covers while storing the LPs at the same time. Leslie's studio folding record screen stores more than 100 LPs in 15 compartments; naturally, it doubles as a functional screen, too.



The low-cost ceramic stereo cartridge made by the Webster Electric Co. is a small, lightweight cartridge designed to fit any standard phonograph; it can be installed in a few minutes.



The Terado Trav-Electric Supreme converter is made to transform 12 volt battery current to 110 volts AC with a capacity of 20 watts. This converter can be used to operate tape recorders, portable television sets, phonographs, and other electrical devices.



The Nortronics Company's RA-100 recording amplifier (left) converts a monaural tape recorder to stereo. The same company's EK-100 and EK-50 erase attachments (right) provide erase facilities for stereo and monaural tapes on two or four-channel tapes.

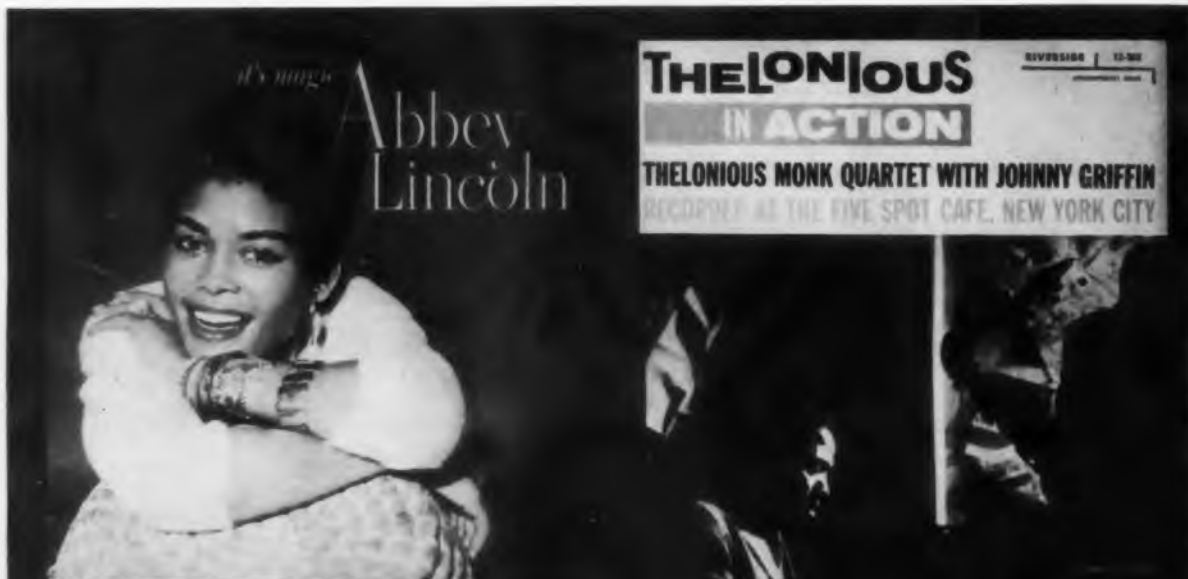


The Viking 85 tape deck is a two-speed mechanism with interchangeable use of half-track and quarter-track heads.

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CANNONBALL ADDERLEY: The fabulous alto star at his driving best, in his *Riverside* debut (12-269)



CLARK TERRY: In Orbit—Clark swings on flugelhorn, plus brilliant Thelonious Monk piano (12-271)

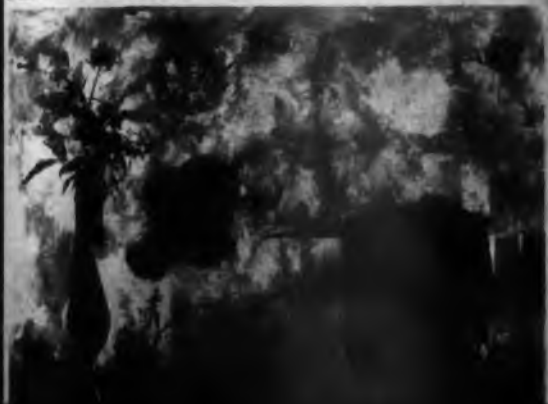


SONNY ROLLINS: Freedom Suite—rich, provocative and best-selling extended composition (12-258)



BLUE MITCHELL: Great new trumpet discovery in one of the most cooking albums of the year (12-273)

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John Benson Brooks' ALABAMA CONCERTO (12-276)
Fascinating new extended work by a remarkable composer, boldly fusing jazz blowing and folk-derived themes. Featuring **CANNONBALL ADDERLEY**.

Max Roach



Deeds, Not Words

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CHET BAKER Sings (12-278)
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QUARTET
WITH
KENNY DREW
WILBUR WARE
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JOHNNY GRIFFIN: Way Out (12-274)
The astounding, intricate sound of the tenor sax sensation of the year is spotlighted on this new swinger. With the remarkable Drew-Ware-Jones rhythm section.

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Woodwinds
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MAYNARD FERGUSON
a message from newport
R-52012

JOE WILLIAMS
A MAN AIN'T SUPPOSED TO CRAY
R-52005

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music in review

- Jazz Records
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recommended

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

TONI ARDEN

Most singers approach the traditional and pop music of Italy with the delicacy of a steamroller. Antoinette Ardizzone, better known as Toni Arden, is an exception. In *Sing a Song of Italy* (Decca 8765), she glides gracefully through some melodic Italian songs, backed by Nick Perito and his orchestra.

Among the Italian songs included here are *Arrivederci Roma*; a sensitively sung ballad, *Na Voca*; *Na Chitarra, E 'O Poco 'E Lanna*; *Fioretti Fiorello*; *Sola Lucente*; *Non Dimenticar*; *Scianno*; *Souvenir d'Italie*, and *Fa La Nana Bambin*. Most of the songs are sung in Italian, with English choruses on a few.

Miss Arden's style is straightforward and honestly emotional. She sings these songs with a sincerity and skill quite rare these days. This is one of the better pop LPs to emerge in months. (D.G.)

CHRISTMAS IN BRAZIL

In Brazil, Christmas comes during the hot and humid season, but the reverence of the day is present, and the wonder of the occasion exists strongly for children.

On *Christmas in Brazil* (Capitol T 10168), a group of teenage orphan girls called the Coro Das Meninas de Casa de Lazaro sing the happy and the sacred Christmas music with the exuberance and breathlessness that, somehow, only the innocent voices of children can attain.

After hearing these untrained, unpolished, often boisterous, always fresh young voices sing the joys of Christmas, who could not help but believe in Santa Claus? I wouldn't part with this LP for any number of studio sessions. It is Christmas and will be for many, many playings to come. (D.C.)

ELLA FITZGERALD

Here it is again—that surefire Granz formula of Ella singing a songbook. There's little doubt that *Ella Fitzgerald Sings the Irving Berlin Songbook* (Verve MG V-4019-2) will be a best-selling package. It's top pop material, and the magnificent Ella is in typically impressive voice.

This time around the orchestral support

is in the practiced hands of Paul Weston. The band is big and swinging or lushly sentimental on the ballads. And treatment of the tongue-in-cheek *Alexander's Ragtime Band* is appropriately Dixieland with La Fitzgerald hoking up the vocal. Then, there is some delicate piano lacework embroidering her rendition on the sweetly sad *How About Me*.

Certainly, admirers of the Berlin cavalcade of popdom down through the decades cannot afford to miss this collection. As for Fitzgerald fans, it seems safe to say that they are a captive audience anyway—the happiest and most willing of captives. (J.A.T.)

BOB GIBSON

Bob Gibson is one of a relatively new crop of folk singers. He is a personable stylist and an adept instrumentalist (on banjo and guitar). On *Folk Songs of Ohio* (Stinson SLP 76), he performs 10 folk songs, accompanying himself.

Among the songs are *Katey Morey*; *Ohio River*; *Lily of the West*; *Over in the Meadow*; *There Was an Old Woman*; *Down in Skytown*; *I'm a Methodist Till I Die*; *Ninety-Nine and Ninety*; *Working on a Pushboat*, and *Father Grumble*.

The \$3 price tag on this LP, 12" size, makes it a worthwhile addition to a folk music collection.

The origins and lyrics of the songs are included in this set, but no recording date is given. This doesn't sound like recent-vintage Gibson, nor is it recorded as impressively as some of his other releases.

Gibson, however, sings engagingly, and the material is both diversified and appealing. Folk music enthusiasts seeking off-beat material sung professionally should find this pleasant diversion. (D.G.)

MARY KAYE TRIO

The pleasant sound of the Mary Kaye trio is spotlighted on *Too Much* (Warner Brothers 1222). The group, which includes Miss Kaye, her brother Norman, and Frankie Ross, is one of the few vocal-instrumental groups with an awareness of

the principles of music. On this LP, the group explores the customary dozen tunes, including *Can't Get Out of This Mood*; *Don't Blame Me*; *Just One of Those Things*; *In the Still of the Night*; *You Are Too Beautiful*, and *Summertime*.

One of the better pop groups, the trio manages to sing with a definite rhythmic orientation, yet can be appropriately balladic as well. A versatile, entertaining group, the trio makes the most of this opportunity. (D.G.)

DON JACOBY

Instrumentalists these days often disregard the technical side of music. Too many of the name performers care less about playing their instruments properly than they do about making money from them.

An exception to this trend is Don Jacoby, a staff trumpeter at CBS in Chicago and an ace clinician for the Conn Co. He plays his horn with an impressive command, yet manages to do justice to the music he plays, too.

This is vividly indicated on *Have Conns, Will Travel* (CONNstellation C38B-1058), an LP recently issued by the Conn Co. for general retail sale. On it, Jacoby is featured in two contexts. On one side, he serves as soloist with the Chicago Symphonic band, conducted by James Neilson, in performances of *Napoli*; *Ode for Trumpet*; *Dramatic Essay for Trumpet*; and *Carnival Variations*. On the second side, Jacoby solos in front of an excellent 17-piece studio band, performing *Jacob Jones*; *Goodnight My Someone* and *Seventy-Six Trombones*; *Trumpeter's Saliloquy*; *Marcheta*, and *The Holy City*.

Assisted by excellent musicians and the ability of arranger Hoyt Jones (particularly on *Jacob Jones* which is a delight), Jacoby weaves his way capably through the formal and the informal music for trumpet. For brass students and listeners who simply like their music played proficiently, this is recommended. (D.G.)

PEGGY LEE

Things Are Swingin' (Capitol 1049) is not "Peggy at her most fervent," as the liner notes indicate, but it is a relaxed, interesting session. Backed by a studio or-



THE MOVIES SWING: Jackie Cooper and his all-star combo have great fun with 12 famous film title songs. DLP 3146



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SOUTH PACIFIC BLOWS WARM Bob Crosby and his Bobcats give this favorite show score a playful going-over. DLP 3136



WINDJAMMER CITY STYLE Red Norvo's group in delightfully urbane stylings of a memorable film score. DLP 3126



DOWN BEAT JAZZ CONCERT Two dozen top stars in great performances! Recorded in New York's Town Hall. DLP 9003



THE LION ROARS Willie "the Lion" Smith plays piano and talks volubly about the good old days of jazz. DLP 3094

Dot line

chestra conducted by Jack Marshall. Miss Lee projects her way without gyrations or gimmicks through a dozen tunes, including *Well All Right (Okay, You Win, etc.)*; *Ridin' High*; *Lullaby in Rhythm*; *Alone Together*; *I'm Beginning to See the Light*; *You're Getting to Be a Habit*; *You're Mine You*, and *Life is for Livin'*.

Although there is some monotony to her rather dynamics-deemphasized approach here, Miss Lee does manage to sing in a basically appealing fashion, without at any time resorting to the current clichés of the vocal realm. (D.G.)

MORT SAHL

Mort Sahl at Sunset (Fantasy 7003) is the LP that Sahl and Fantasy owners are in a legal turmoil over. According to Sahl, it was recorded in 1955 and released recently without his permission. The Fantasy owners claim they can release it, in terms of an agreement reached with Sahl when the material was recorded. At any rate, it's on the market.

The liner notes say this was recorded at the Sunset auditorium in Carmel, Calif., at a Jimmy Lyons concert featuring the Dave Brubeck quartet and Sahl.

In format, the LP is similar to Sahl's recent Verve release. The similarity ends there, however. This collection of Sahliana is not a match for his current approach. It is humorous but is filled with superfluous material. Sahl has refined his approach so judiciously that he is now simultaneously topical and effectively satirical. This record marks a stage in his development, a stage characterized by groping for points.

Among the subjects rambled through by Sahl during this concert were General motors, police forces, U. S. foreign policy, robbery techniques, advertising, high fidelity, do-it-yourself, women, Walter Winchell, Truman Capote, and the army, which Sahl defined as "a form of therapy used by the U. S. employment service."

Although this is not representative of Sahl's efforts today, much of it is profoundly humorous. It should get some votes for Sahl in 1960. (D.G.)

Sweater Boy

Hollywood—Covering comedian Mort Sahl's opening night performance at the Sunset Strip's Crescendo club late last month, cabaret reviewers for the trade papers *Daily Variety* and *Hollywood Reporter* described his attire as follows:

Variety: "Mort Sahl has rushed back from Washington, this time in a blue sweater . . ."

Reporter: "In an open-necked white shirt and yellow sweater, Sahl is of the newer group of stand-up comics . . ."

These far-out entertainers can sure confuse a fella.

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.

Julian (Cannonball) Adderley

PORTRAIT OF CANNONBALL — Riverside
 RLP 12-269; *Minority*; *Straight Life*; *Blue Funk*;
A Little Taste; *People Will Say We're in Love*;
Nardis.
 Personnel: Adderley, alto; Blue Mitchell, trumpet; Bill Evans, piano; Sam Jones, bass; Philly Joe Jones, drums.

Rating: ★★ ★

It may take a long time for Julian Adderley to recover from his notices and his publicity. They have been extremely unfair to his talent, his style, and his potential.

The "great, undiscovered genius"? Jazz has had perhaps six persons in its history whom one would be even tempted to call a genius. The new Bird? Charlie Parker authentically reinterpreted the jazz language. As far as we know, only one man did that before him. That was Louis Armstrong. And between them there were 14 years, a very short time even for this liveliest art. And I did not know until I

read this liner that there was a rumor that Adderley had worked out a modern style quite independently of having heard Parker at all! Assimilation and mastery of form before Armstrong is represented by Jelly-Roll Morton's work. And after Armstrong's work was absorbed, the master of form was Duke Ellington. And after Parker? Perhaps, Thelonious Monk. Not Adderley.

What Adderley is (or, at least, so far has been) is a blowing soloist, and, of course, like most blowing soloists from whatever style or period, not a revolutionary one.

This may not be his best record so far, but it is well titled. It is the best portrait of him in the general terms of his style and his influences that I have heard, and the changes that it shows in his work since he first began recording bring out things I think have always been there.

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.

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| 1. Ahmad Jamal, <i>But Not For Me</i> (Argo 628) | 6. Jonah Jones, <i>Jumpin' With Jonah</i> (Capitol 1039) |
| 2. Dakota Staton, <i>The Late, Late Show</i> (Capitol 876) | 7. Dave Brubeck, <i>In Europe</i> (Columbia 1168) |
| 3. Shelly Manne and His Friends, <i>My Fair Lady</i> (Contemporary 3527) | 8. George Shearing, <i>Burnished Brass</i> (Capitol 1038) |
| 4. Jonah Jones, <i>Swingin' On Broadway</i> (Capitol 963) | 9. Ramsey Lewis, <i>Gentlemen of Jazz</i> (Argo 627) |
| 5. Erroll Garner, <i>Concert by the Sea</i> (Columbia 883) | 10. Miles Davis, <i>Miles Ahead</i> (Columbia 1041) |

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| 11. Jonah Jones, <i>Muted Jazz</i> (Capitol 839) | 16. Dakota Staton, <i>Dynamic!</i> (Capitol 1054) |
| 12. Count Basie, <i>Basie Plays Hefti</i> (Roulette 52011) | 17. Modern Jazz Quartet, <i>No Sun in Venice</i> (Atlantic 1284) |
| 13. John Coltrane, <i>Blue Train</i> (Blue Note 1577) | 18. Andre Previn and His Pals, <i>Gigi</i> (Contemporary 3548) |
| 14. Erroll Garner, <i>Paris Impressions</i> (Columbia 219) | 19. Duke Ellington, <i>Black, Brown, and Beige</i> (Columbia 1162) |
| 15. Ray Charles-Milt Jackson, <i>Soul Brothers</i> (Atlantic 1279) | 20. Ella Fitzgerald, <i>Cole Porter Song Book</i> (Verve 4001) |

If he has a direct debt to anyone, it is not to Parker. Excluding the "cool" school (whose debt is to Lester Young), he is probably the first altoist, since Parker, to break through, the first whose debt is indirect and one of general stylistic outlines. That in itself is an achievement and a sign. If he has a direct debt to anyone, it is to Benny Carter—and I was gratified to learn recently how highly Adderley esteems Carter.

That is certainly clear here. Also clear is less harshness and more discipline in the upper register, a greater dexterity, an increasing attention to intervals.

But I find Adderley's work frequently unsatisfying and it is up to me to try to explain why. At the end of his solos, I usually find myself asking just what he has said—in form, in melody and rhythm, and in content.

On *Minority*, his solo is based on cascading notes onto the constant reiteration of a single rhythmic motif. I cannot notate it here, but to indicate it, its equivalent in Morse code would be dash-dot-dot-dot.

The same device is frequent in his solo on *Taste*. *Straight Life* is a good mood piece, and the first part of his solo explores its mood. But he soon seems merely to be imposing phrases and runs into it. I cannot explain my feelings about his solo on *Blue Funk* without mumbling something about, "It doesn't seem to me to say too much."

Perhaps that is it. Adderley seems to toss off casually what he can play within the technical form of each piece but not within its emotional "form" or musical implications.

Evans' solos here are always interesting; they are incomplete in a sense and certainly not fully melodically or technically balanced, but they do explore some musical implications of the tune at hand and its harmony with originality, some order, and a pointed variety.

Adderley's do not seem to spring from the tunes or their chords but to be casually dropped into them and seem to be tossed off with little regard to formal or emotional continuity.

That explanation may be vague, but it is the best I can make of my puzzlement. Carter's solos may not "wail" like Ray Charles' but each has a directly communicated content and uses melodies that are appropriate to the tune it departs from and is stated with purpose and sure awareness of the effect Carter wants. He "tells a story," as Roy Eldridge once stated.

Adderley's best solo here is on *Nardis*. It has order, and it does tell a story. It is also relatively brief and at medium tempo—perhaps those facts mean something.

Mitchell may suffer from having some of the same extravagant advance news spread about him as did Adderley. He seems here an able, adept post-Clifford Brown trumpeter with good tone, chops, and clean execution, an undeveloped conception and direction, and, as yet, little originality or individuality—and the later things, of course, take more time and patience than will power to develop.

In passing, *Minority* (by Gigi Gryce)

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and *Taste* (by Adlerley) are both examples of a strange sort of tune that has cropped up again in the last few years. In line and rhythm they remind one of what the small chorus marches out and yells at the audience at the opening of an "intimate review." I say "again" because some stride pianists used to write that sort of piece. But why, again? (M.W.)

Elmer Bernstein

BLUES AND BRASS—Decca DL 8686; *Blues At Five; Jubilation; Exotica; The Poor People Of Brazil; Central Park—4 a.m.; Wild And Crazy; Hop, Skip, But Jump; Smooth; Lament In Five; Just A Little Jazz; Nightcap; Return Of The Man.*

Personnel: Bernstein, composer and conductor of big band with personnel including: Bill Holman, Dave Pell, Philip Sobel, Skeets Herfurt, Chuck Gentry, Mitchell Lurie, Bob Cooper, Bud Shank, reeds; Pete Candoli, Maynard Ferguson, Ray Linn, Mennie Klein, Conte Candoli, Conrad Gozzo, trumpets; Lloyd Ulyate, Marshall Cram, Milt Bernhart, Joe Howard, trombones; Ernest Hughes, Andre Previn, piano; Vito Mumolo, Jack Marshall, Howard Roberts, guitar; Joe Mondragon, bass; Shelly Manne, drums, Martin and Sylvia Ruderman, flutes.

Rating: ★★½

The rating is about as close as I can come to an average, because this set varies between ★★ and ★★★½. It's a collection of rather pretentious big band music, but with an occasional delightful twist or a fresh turn of phrase.

The orchestration is in the big, brass-heavy manner so much in vogue these days in the neo-realist world out west. There is an almost constant reliance on the feel of the *Man With The Golden Arm* score, except in *Exotica* and *People*.

I think that what is striking about this kind of approach is that it is more dependent upon the devices and sound of jazz rather than growing out of jazz. Jazz, I feel, has been used, and not created.

Evans Bradshaw

LOOK OUT FOR EVANS BRADSHAW!—*Riverside 12-263; Georgia On My Mind; Hallelujah; The Prophet; Love For Sale; Coolin' the Blues; Bluebird; Angel Eyes; Old Devil Moon.* Personnel: Bradshaw, piano; with George Joiner, bass and Philly Joe Jones, drums.

Rating: ★★★½

A lot of names show up in the liner notes to this "debut" recording—Tatum, Peterson, Hawes, Newborn. One that might well have been there is Billy Taylor—and I'm not just talking about Bradshaw's quite frequent paralleling of runs in both hands at set intervals.

Another thing that shows up is the word *technique*. Except at the very up tempos on *Georgia* and *Hallelujah*, where his execution is not so clean and his time suffers a bit thereby, Bradshaw certainly does get around the keyboard well. But a great deal of what he plays is from the stock of ideas and runs that one hears a lot of, and Bradshaw was not really injecting them with either the feeling or the individuality of touch or time to make them his own. (I heard him in a club after this record was made and the same seemed true.) Also, at least a bit of what he plays as technique lies there on the keyboard under a practiced pianist's fingers almost ready to be run off—but that's true of a lot of people.

One place where Bradshaw does show some real sensitivity as a player is on *Love For Sale* in an out-of-tempo theme statement—a practice that few can make anything but a banality. And his *Angel Eyes* is stated almost entirely in a counter-melody

with very effective harmonies. It does sound pretty much pre-set, but it shows musical thought, and the bridge of the first chorus is played with feeling. If it were not for the good swing he shows on *Blues, Bluebird, and Moon*, these versions of *Angel* and *Love* might almost lead one to believe Bradshaw's forte were that kind of musical pastel. At any rate, a development based on the feeling and imagination they show might well lead to a further discovery of his talent.

Young George Joiner is a good bass player. Hear that solo on *Blues*. (M.W.)

June Christy

JUNE'S GOT RHYTHM—Capitol T1076; *Rock Me to Sleep; Gypsy in My Soul; I'm Glad There Is You; My One and Only Love; When Lights Are Low; I Can Make You Love Me; Easy Living; Blue Moon; All God's Chillun Got Rhythm.*

Personnel: Miss Christy, vocals; Bob Cooper, arranger, oboe tenor; George Spelvin (Bud Shank), alto, tenor, flute; Frank Rosolino, trombone; Ed Leddy, trumpet; Russ Freeman, piano; Laurindo Almeida, guitar; Monty Budwig, bass; Red Callender, tuba; Shelly Manne, drums.

Rating: ★★½

It must be said in truth that this is far from Miss Christy's best album. The fact that the feeling and arrangements are jazz only heightens the disappointment, inasmuch as one would expect the singer to surpass previous efforts, working here in what one assumes to be a more natural idiom.

June fares best on ballads, such as *I'm Glad* and *Easy Living*, but probably her best track here is of Benny Carter's *When Lights Are Low*. In contrast with the other faster tunes she shows decided verve and a desire to swing.

Cooper's arrangements are imaginative in that he utilizes the instrumental flexibility of the sidemen on the date. As frameworks for brief solos, they adequately set off the playing of Coop, Rosolino, Shank, and Freeman. Cooper and Shank turn in the most interesting solo performances on the date.

As an interesting departure for June, this album unfortunately fails to live up to expectations. (J.A.T.)

John Coltrane

SOULTRANE—Prestige 7142; *Good Bait; I Want To Talk About You; You Say You Care; Theme For Ernie; Russian Lullaby.*

Personnel: Coltrane, tenor sax; Red Garland, piano; Paul Chambers, bass; Arthur Taylor, drums.

Rating: ★★★★★

In this very, very good LP, John Coltrane gives a picture of himself which is true in several dimensions. The set, first of all, is one I consider representative of what Coltrane is doing today with the Miles Davis group. That I consider him one of the few most exciting tenor-playing individuals in jazz today has no bearing on the rating, but I do use the word "individuals" in its fullest connotation.

Coltrane has been, and is here, playing in a highly personal manner. What he is doing has been described variously as sheets of sound or ribbons of sound or, by some less interested ears, as a haphazard running of as many notes as possible. I find a logic in his playing. And although he does sometimes fail to get his flow underway, the times that it does happen are among the most tingling in modern jazz. What I do admire in him is that he is always going for something beyond him.

(Continued on page 38)

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ATLANTIC

Jazz Record Reviews

(Continued from page 36)

and that he never falls back on an easy or accepted way of doing what he wants to do.

On this set, Coltrane also has some passages of extremely lyrical playing, particularly on the ballads *Talk* and *Care*. He blows straight-forward and with warmth.

Backing is first-rate, and Garland's solo spots are fine. By all means hear this one. (D.C.)

Bob Crosby

SOUTH PACIFIC BLOWS WARM—Dot DLP 3136: *There Is Nothing Like A Dame; This Nearly Was Mine; Some Enchanted Evening; Happy Talk; Honeybun; I'm Gonna Wash That Man Right Out'a My Hair; Bali Hai's; Younger Than Springtime; A Wonderful Guy.*

Personnel: Crosby, leader; band includes Yank Lawson, Billy Butterfield, trumpets; Lon McGarrity, Cutty Cutshall, trombones; Dean Kincaide, Bud Freeman, Al Klink, Peanuts Hucko, Jerome Richardson, reeds; Bob Haggart, bass; Cliff Lee-man, drums; Lou Stein, piano; Carl Kress, guitar.

Rating: ★★½

First of all, this is a pretty tough score to get off the ground in a style so rowdy as that of the *Bobcats*... but they do it, and very well, indeed. The band is basically two trumpets, two trombones, two reeds, and four rhythm.

The reedmen alternate on various tracks, and although Richardson isn't listed among the personnel, his picture is on the back of the album so I assume he was present.

I suspect Bud Freeman is the tenor who boots along handsomely on *Honeybun* and *Wash*. Arrangements are by Kincaide and Joe Lipman, and while they are a bit lumpy in spots the boisterous mood prevails even on the ballads.

Butterfield sounds in fabulous form throughout and Hucko solos well on *Nearly*. *Younger* features both trumpets in very pretty interplay and *Guy* spots Freeman and Hucko in good solo bits.

It's not earth shattering, or a jazz landmark, but it does swing and is a lot of fun to hear. The skimpy liner notes, misspelling and all, are no help whatsoever. The set deserving a little better annotation. It's as brash as the '30s. (D.C.)

Lou Donaldson

LOU TAKES OFF—Blue Note 1591: *Sputnik; Doney Square; Strollin' In; Groovin' High.*

Personnel: Donaldson, alto; Donald Byrd, trumpet; Curtis Fuller, trombone; Sonny Clark, piano; George Joyner, bass; Art Taylor, drums.

Rating: ★★ ★

As one of the strongest contenders for leadership in the Extroverted Alto league, Donaldson, for this record date, surrounded himself with wailers of distinction. The result is happy, sometimes a little rough musically, but invariably swinging hard.

All three horns blow with consistent interest. Lou is furious on *Sputnik* (which turns out to be *What Is This Thing Called Love?* in fast orbit); almost too casually preaching on the long, long blues *Strollin'*, and surprisingly lyrical on *Groovin'*.

Byrd is fleet, intelligent, and bitingly himself in all his solos. His logical development of a linear idea, as on *Sputnik*, can become quite fascinating to the listener on repeated playing. Trombonist Fuller is gutsy without being crude and displays ever-

(Continued on page 40)



André Previn & His Pals, Shelly Manne and Red Mitchell, in a great new modern jazz album of the Lerner-Loewe *Gigi* score. Says composer Loewe, "André Previn did it again. *My Fair Lady* (Shelly Manne & His Friends, Contemporary C3527) was sensational, and this new one is every bit as great." *The Parisians, I Remember It Well, Thank Heaven for Little Girls, Gigi*, etc. C3548

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Jazz Record Reviews

(Continued from page 38)

growing creativity particularly on the blues —the thoughtless "theme" of which, inci-
dentally, amounts to little more than mark-
ing time before the start of the solos.

In the rhythm section Taylor and Joyner
are strong men indeed, the latter strenu-
ously walking his head off in an aggressive,
almost debiant manner. Clark's comping is
always pertinent and decisive, as are his
frequent solos.

A very good blowing set by the Young
Turks of New York. (J.A.T.)

Duke Ellington

THE COSMIC SCENE: DUKE ELLINGTON'S
SPACEMEN—Columbia CL 1198: *Avalon*; *Body
and Soul*; *Bassment*; *Early Autumn*; *Jones*;
Perdido; *St. Louis Blues*; *Spacemen*; *Midnight
Sun*; *Take the "A" Train*.

Personnel: Clark Terry, trumpet; Paul Gon-
zalves, tenor; Jimmy Hamilton, clarinet; John
Sanders, Britt Woodman, and Quentin Jackson,
trombones; Jimmy Woode, bass; Ellington, piano;
Sam Woodyard, drums.

Rating: ★★ ★

There was a time when Ellington's small
groups (nominally led by Cootie, Rex,
Hodges, Bigard) made a music, even when
casual, very much Ellington but with a
quality, texture, approach and character of
its own, determined by the characteristics of
the players and the size of the group. So
many of the things here sound like big
band charts that happened to be cut down
and played by fewer men. As a matter of
fact, for *Bassment*, *Jones*, and *"A" Train*
at least, that's exactly what they are, al-
though granted that on the latter and on
Sun, the trombones do interesting things
with sax-like assignments. (Incidentally,
neither *Avalon* nor *Perdido* are stated ex-
cept in counter-lines, which for the latter
is straying pretty far from *Tea For Two*.)

I believe that Sam Woodyard is the best
drummer Ellington has had since Sonny
Greer, but here he sounds mechanical, dis-
interested in either his section or the others,
and (unless it's the recording) a bit loud
for this kind of music.

The chief fault, however, is that, except
for Clark Terry's fine lyrical improvisation,
on *"A" Train*, none of the soloists were
saying very much. Gonzalves' *Body and Soul*
is a throw-away, and granted that he is re-
latively tasteful here, Gonzalves is not the
Ben Webster that Ben Webster is. Hamil-
ton's playing has its usual clarity, precision,
musicianship, and often effective color (and
so do his charts on *Avalon*, *Autumn*, and
Sun), but there the matter rests. As it is,
some of Ellington's stark, almost com-
manding accompaniments get more inter-
esting than the soloists.

One virtue is certainly the way *St. Louis*
is done, with just a hint of parody that is
kept quite musical.

It's none of my business, but where were
Hodges and Carney? (M.W.)

Gil Evans

NEW BOTTLE OLD WINE—World Pacific
1246: *St. Louis Blues*; *Kate Porter Stomp*; *Willow
Tree*; *Struttin' with Some Barbecue*; *Lester Leaps
In*; *Round About Midnight*; *Manteca*; *Bird
Feathers*.

Personnel: Evans, piano, arrangements; Ernie
Royal, Lou Mucci, Johnny Coles, trumpets; Joe
Bennett, Frank Rehak, Tommy Mitchell, trom-
bones.

(Continued on page 42)

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Jazz Record Reviews

(Continued from page 40)

bones; Harvey Phillips, tuba; Julius Watkins, French horn; Gerald Sanfino, bass clarinet, piccolo; flute; Julian Adderley, alto; Chuck Wayne, guitar; Paul Chambers, bass; Art Blakey, drums. Philly Joe Jones replaces Blakey on Track 5. Phil Bodner replaces Sanfino and John Barber replaces Phillips on Tracks 3, 4, 7, and 8. Clyde Reasinger replaces Royal on Tracks 6, 7, and 8.
Rating: ★ ★ ★ ½

I have found Evans efforts genuinely stimulating for years. He is less concerned with "arranging," as we know it, than he is with "recomposition," a term rarely used. Evans has the ability to enhance basically valid material, and in so doing, to illuminate the composition of others.

Here, he is dealing with a series of significant, representative compositions, all directly related to the evolution of jazz. From Handy to Parker, Evans meets the challenge of originality with an orchestral sense that dwarfs that of most contemporary arrangers. Undoubtedly, this is because Evans is more than an arranger.

He conceives of a group of instruments in terms of their complementary functions in achieving an end. Each instrument, each section, in an Evans-directed group contributes to a single, well-delineated end. Fortunately for the jazz public, the goals Evans selects are worthy ones, rich in beauty and consistently expressive.

Evans, too, reflects a knowledge of the material at hand and a knowledge of the instruments performing it. His work is not superficial; rather, it is penetrating. *St. Louis Blues*, for example, ranges far from the stereotype here. *Stomp* is an extension of Evans' appreciation of Morton. Armstrong's *Barbecue* is a unique blend of Armstrong and Evans. Monk's *Midnight* is a richly textured recombination. Gillespie's *Manteca* is approached with more delicacy than Dizzy himself approaches it, yet it retains the essence, the vigor so much a part of it. Parker's *Feathers* recalls the bop era without restating its clichés.

Adderley's playing is the anomaly here. The primary soloist, he swoops around these skillfully created structures with what seems to me to be a lack of appreciation or understanding of them. His playing often appears to be out of the Evans context. His solos appear to emerge from a conception that is too rigid to become an inherent facet of Evans overall desire.

I do not believe in making assumptions about the physical conditions of record sessions, without having attended them, so I cannot determine, on a nonmusical level, what led to this incompatibility. I know that Cannonball is astute enough, and musically mature enough, to become a part of a group and direct his solos within the context of that group. He does not do so consistently here. Most of his solos here are of a frenetically fleet nature. They manifest less concern for melodic definition than Evans' writing does. At times, in rushing forward, Adderley approximates stridency, one element generally considered foreign to Evans' work.

In the past, Evans has utilized soloists who could illuminate a line without departing from the mood or framework Evans created for them. Adderley does not fulfill that function here. As a result, this LP is

less effective than LPs previously issued by Evans. However, there is much of value here, particularly in Evans' use of tone color and his often ingenious instrumental sense. (D.G.)

Stan Getz and Oscar Peterson

STAN GETZ AND THE OSCAR PETERSON TRIO—Verve 8251: *I Want To Be Happy*; *Prayer From Heaven*; *Ballad Medley (Brexitel, Bothered And Bewildered)*—Getz; *I Don't Know Why*—Ellis; *How Long Has This Been Going On*—Peterson; *I Can't Get Started*—Brown; *Polka Dots and Moonbeams*—Getz; *I'm Glad There's You*; *Tour's End*; *I Was Doing Alright*; *Brown Blues*.

Personnel: Getz, tenor; Peterson, piano; Herb Ellis, guitar; Ray Brown, bass.

Rating: ★ ★ ★ ½

Perhaps the key to this album by four of the most inventive jazzmen in the world is to be found in the little *Tour's End*. It is as if the four had just gotten off the bus (or plane, train, or ship) and right away were hustled into the nearest recording studio. There is a tired feeling persisting in all the tracks except, perhaps, *Tour's*, which ironically (in view of the above comment) is a pretty happy, up tempo swinger.

Tired or not, these men are thorough going professionals to the *nth* degree and they play with a competence we've come to expect in any of their performances. But competence in jazz is far from the true story. There's a little matter of spirit to be considered; it is missing here.

So far as individual performances are concerned, there is some acutely tasteful bass work in Brown's solo on *Started*; Ellis conveys an utterly relaxed feeling in his quietly chorded solo on *How Long*. Getz fools around a bit on *Polka Dots* employing those standard licks he keeps up his sleeve for emergencies (the pseudo funky staccato repetition of a note to climax a line, for example). On the jumpers Oscar comps with considerable skill and taste; his solos, while naturally conceived and brilliantly executed lack the final note of extension so evident on his better sessions.

With so much better work available by Getz and the Peterson trio, this set is recommended only to those inveterate collectors of these artists. (J.A.T.)

Bennie Green

SOUL STIRRIN'—Blue Note 1599: *Soul Stirrin'*; *We Wanna Cook*; *That's All*; *Lullaby of the Doomed*; *B. G. Mambo*; *Black Pearl*.
Personnel: Green, trombone; "Jug" (Gene Ammons) and Billy Root, tenor saxes; Sonny Clark, piano; Ike Isaacs, bass; Elvin Jones, drums.

Rating: ★ ★ ★

There is rather a range on this LP, from burlesque through some of R&B-ish riff-mongering to some good jazz playing.

Soul is going to shock some people who will call it a parody of gospel, but seems to be Babs Gonzales' wonderfully raucous dig at some of the extremes of the gospel-derived "funky" style. *Cook* (in effect another *We Wanna Blow* up-tempo blues) quickly becomes a parade of stock phrases (with Ammons interpolating, riffing, borrowing Prez-isms, and near-squealing) moved along by a kind of tongue-in-cheek spiritedness, and (as on all the tracks) fine swing. *Doomed* sounds more like a lullaby for The Yearning, and Ammons uses a bit of flip sentimentality in his section.

Root plays tastefully in that sort of bash-
(Continued on page 41)

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page 41)

Jazz Record Reviews

(Continued from page 42)

cally Young-ish style (with more vibrato and more hardness) that was prevalent in the mid-'40s, and some of his phrasing is admirably clean and fluent.

Several times here the jazz player that Ammons was certainly shows through the near-hokum player he has become.

No matter how often he has heard it, one is always struck with Green's trombone sound. Here it seems to have a bit less edge than before, though that may be the recording. As always he swings surpassingly and announces himself strongly, and that announcement is always with musical feeling, never with affectation or bravura self-dramatization. The ballad *That's All* makes one realize again how his way of just playing his notes has influenced so many and so much. There, on *Doomed*, *Mambo* (a good use of the *Jeebers Creepers* changes), and *Pearl* he is playing jazz well. Unquestionably he has constructed better lines on records than here . . . but he doesn't just make notes. He can play. (M.W.)

Gene Krupa

KRUPA ROCKS—Verve MG V-8276: *Heart Of My Heart; Gone With The Wind; Pick Yourself Up; Fire Place Blues; But Not For Me; Memories Of You; Three Little Words; Avalon; I Only Have Eyes For You; Indiana*. Personnel: Krupa, drums; Gail Curtis, clarinet; Teddy Napoleon, piano; Mort Herbert, bass.

Rating: ★

Krupa's popularity (which still makes his name a synonym for jazz) to the un-hip

over 30) was never hard to understand. His emotional communication is immediate and generous. And it is entirely honest; there is nothing phony about it or about his sweating showmanship and flash. But when Krupa was winning all the polls, Sidney Catlett, Chick Webb, Dave Tough, Jo Jones, Jimmy Crawford, Sonny Greer (that begins a pretty good list) were playing.

Krupa has never been the most musical drummer around: little of what he does is integrated with group, soloist, mood, and most of it conflicts and draws attention to Krupa. No one would accuse him of being subtle. (Nor would anyone accuse him of deliberate grandstanding.) He certainly plays rhythmically but he doesn't swing much. It wouldn't be fair to compare him to his fellow "Chicagoan" George Wettling; Wettling swings more.

One hearing of what he does here on *Indiana* or on *Heart* makes it clear enough how he can be incredibly banal and inappropriate — and at the same time, in his straightforward way, engaging.

Curtis largely confines himself to ersatz Goodman-isms which, when they aren't stiffly academic, are strained — and on the last chorus of *Indiana* even technically strained. Aside from Herbert, Napoleon was getting most swing, but well over half of what he plays is lounge room chiming.

Maybe it was right. Except when Krupa is bounding through, always at least a little out of context and always with a kind of charm, this doesn't exactly hold one's attention. (M.W.)

John Lewis

EUROPEAN WINDOWS—RCA Victor LPM 1742: *Midsommer; The Queen's Fancy; Cortez; Two Degrees East—Three Degrees West; England; Carol; Three Windows*.

Personnel: Lewis, piano (Tracks 2 and 4); Gerry Weinkopf, flute and alto flute; Ronnie Ross, baritone; Connie Kay, drums; Percy Heath, bass; plus seventeen strings, two flutes; oboe; clarinet; bassoon, two French horns, three trumpets, ten trombones, tuba, harp and timpani by members of the Stuttgart Symphony.

Rating: ★★ ★

We are urged on the liner note not to hear or judge this as a jazz record. But how is one to judge a recording of compositions originally conceived for the Modern Jazz Quartet, featuring fine improvised jazz solos by Ronnie Ross (clearly the best jazz musician England has produced), jazz flute solos, jazz piano by John Lewis, bass by Percy Heath, and Connie Kay playing drum parts often almost exactly like those he plays on the same numbers with the Quartet—indeed when a great deal of the scoring amounts to re-assigning the various parts and lines originally composed for and played by the members of the MJQ: I am afraid I see little alternative. The record demands to be judged as jazz.

These works and their melodies were conceived as jazz and conceived to swing at least in major part. Probably the most succinct comment on the large incongruity of their being scored and played this way is the entrance of Ross, with Lewis (unbilled), Heath, and Kay behind, on *Cortez*. It is the most exciting moment in the performance, swinging magnificently, overcoming the excessively corny phrasing of

(Continued on page 46)

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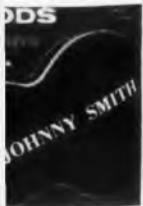


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46 • DOWN BEAT

Jazz Record Reviews

(Continued from page 44)

the strings, the moment which shows what the composition really means and why it has value. We have heard Lewis and two different groups of associates make a splendid musical thing on records of *Two De-grees*. Hearing it here, it is hard to see how they did: even Lewis's solo is spoiled by the excessively inept, stiff phrasing and accentuation in the ensemble playing, and the performance seems almost a parody of the blues and of itself. And I'm afraid that Weinkopf's talent does not quite enable him to improvise and phrase a good jazz solo (no, I don't think I judge him wrongly for what he is attempting to do).

Granted that in the writing the strings and ensemble are really used here not as background or bland effect (I will say nothing more about the orchestrations in this context beyond that), to what real point or for what kind of achievement were they used? It isn't as if Western classical music has not always known how to use strings above the level of banality (and trash) for a long, long time—and that John Lewis is fine enough musician to be capable of doing it too. What is the advantage in having them phrase badly on lines that Lewis, Jackson, and Heath play magnificently? There is, I fear, only the disadvantage of hearing otherwise good music, not always fully re-cast and certainly ineptly executed, spiced with fine work from Ross, Heath, Kay, and Lewis.

I said there seemed no alternative to judging this as jazz. There is a consequence of so judging it: one wonders, is it an attempt to establish "respectability"? If so, it is one that jazz and John Lewis excessively do not need. But does it place jazz in jeopardy of losing its identity and being swallowed up by another musical tradition—even adopted by it as an occasional effect? But, no, no fear; jazz will survive. And John Lewis has already helped assure that it will; has he not already adopted and transmuted a large chunk of classicism and made it fully available to the jazzman? (M.W.)

Gerald Wiggins

THE KING AND I—Challenge 604: *March of the Siamese Children; Shall We Dance?; Something Wonderful; Getting to Know You; I Whistle a Happy Tune; We Kiss in a Shadow; I Have Dreamed; Hello, Young Lovers; March of the Siamese Children* (reprise).

Personnel: Wiggins, piano; Eugene Wright, bass; Bill Douglass, drums.

Rating: ★ ★ ½

When three mature jazzmen explore the realm of Richard Rodgers, the results can be rewarding. That maturity exists here, but it is not reflected in the performances.

The trio toys with the material from *The King and I*, playing in that palatable-but-bland vein designed to encourage record sales. Some of it is light, some is florid, practically all of it is superficial.

Wiggins respects his instrument and understands it, but he is content here with a once-over-lightly gloss. Wright and Douglass work empathetically with him, but there's little serious challenge to any of them here.

There is a professional, pleasant air to the proceedings. But Rodgers' material merits more study than it is given. (D.G.)

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the blindfold test



Cat Shearing

By Leonard Feather

George Shearing is the kind of musician about whom you say to yourself, during and after the interview, "Now why can't they all be this perceptive, and this articulate, and this honest and amusing in their reactions?"

Naturally, you can't expect every blindfolded to have this type of personality, but talking with someone like George remains a consistent pleasure.

A couple of years ago, I undertook an experiment involving the playing of an identical set of records for two listeners (Bud Freeman and Al Cohn), so that their reactions could be compared. It occurred to me that a similar undertaking involving two top jazz pianists might achieve similarly intriguing results. Accordingly, one afternoon I entertained, for successive *Blindfold Tests*, George Shearing and Erroll Garner.

Except that I played a Garner number for Shearing and vice versa, the same records were used on both tests. In the next issue you'll find Garner's comments; below are those of George, who was given no information about them before or during the test.

The Records

1. Lighthouse All-Stars, *Plus Ten. Coop Salutes the Co-Op* (Omega-Disk, stereo). Bob Cooper, composer, arranger, and tenor; Stan Levey, drums; Vic Feldman, piano.

I have no idea who it is, as will probably be the case with a lot of these records because I don't get too much chance to listen to records anymore. . . . But I like the first and last choruses immensely, partly because there's some linear writing involved, which I enjoy.

The tenor solo I enjoyed—the band as a whole, I enjoyed—and the drummer. I think that solo-wise it starts to fall apart a little bit after the tenor solo until we come back to the ensemble again. The piano was kind of a nice polite attempt at being funky. I would give it three.

2. First Modern Piano Quartet. *Liza* (Coral). Manny Albam orchestra; Dick Marx, Hank Jones, Eddie Costa, Johnny Costa, pianos.

Sounds like the First Piano Quartet Plus Sixty-Five! Or Cy Walter and Stan Freeman playing their first gig on the moon. . . . I don't know who it is again, but this type of approach is more of the type of thing you would do when you're in a show and have to play something flashy on the stage. . . . It has ever been thus. . . . *Liza*.

I don't care too much for it until we get to the last chorus. It's all too big and heavy and loggy to swing and too much concentration on technique to swing.

One of the few people who ever had the technical ability and could swing at the same time is Art Tatum. And as Erroll Garner said in a radio interview recently, Tatum took most

of it with him. I don't give it any more than one star, I don't think.

3. Clark Terry. *Buck's Business* (Riverside). Terry, flugelhorn; Thelonious Monk, piano.

Sounds a little like Art Farmer. I like it, particularly for the facility of the trumpet player. It's a pity that the ensemble is only with the trumpet player rather than the pianist playing in octaves with him, which would give it a different sound from the improvised. The trumpet is tremendous.

The piano is someone who would like to sound like Monk, I would guess, but it doesn't seem that he wants to be quite that far out, and he feeds a few chords to sort of come down to earth a little more than Monk usually does. This is kind of a shame, because if you're going to sound like Monk, you should sound like Monk without reservations. I'll rate this three, if only for the trumpet.

4. Earl Hines. *If I Could Be with You* (Epic).

Sounds like the Russian Fats Waller. There's a couple of little grunts there that sound like Bill Williams, the disc jockey, but I don't think he plays piano. I don't know who it is. He's awfully conscious of the melody, and if the same amount of conscientiousness were paid to tone production that he's paid to the melody, since we're not getting far enough out of pianistic line to be really funky, perhaps it would be kind of pleasant; but there are instances in the record where he is rather unkind to the piano.

There are certain people that we don't mind if they're unkind to the

piano. I don't mind how unkind Erroll Garner is to a piano, because the end result is fantastic. I don't care too much about the end result of this, and I don't give it beyond two stars.

5. Wilbur DeParis. *Begin the Beguine* (Atlantic).

Cole Porter is not as fortunate as Liberace. . . . he'd have to cry all the way to the bank. It's a record with a good beat, undoubtedly! He probably may have felt that he would need too many aspirins to continue in the contemporary vein, as he did in the introduction, so he decided to make a Dixieland arrangement out of it.

Kind of a curious mixture of styles, with the rhythm very emphatic. . . . every beat of the bar must be very precise, and the whole effect is stodgy. I don't like it. . . . I wouldn't give it more than two stars—in fact, I would say one star.

6. Dick Hyman. *I'm Glad I'm Not Young Anymore* (M-G-M).

That would be an interesting record to play for Erroll Garner. . . . Basing my opinion on my theory of old times, I would still prefer a good copy to a bad original, and this is an extremely good copy. I am not fooled—I don't think it's Erroll Garner. . . . I don't know who it is, but it's someone with a good command of the instrument and someone who, before he makes the record, has made up his mind what he wants to do. What he wants to do is swing, and he does.

And he figures that for the first and last chorus he needs the characteristics of Erroll Garner to swing.

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because he hasn't perhaps made up his mind what original thing he can use of his own that would swing more than this copy of Erroll Garner. I commend him for taking that level, and I give him four stars. I wouldn't be too surprised if I heard it was Reinhold Svenson, but I don't know.

7. Jackie Gleason. *Cortlandt Clipper* (Capitol). I guess they have found a new baby, at that . . . I wish we could predict in the future that old type studio bands would be this hip. I liked that . . . I'm sorry the chord at the end was little more than a plain sixth. The ninth may have been in there, but it wasn't prominent enough with the band. They could have used a little more imagination in the last chord and the last chorus as a whole. Those triplets have been done so many times. It's a shame, because the whole effect is a pretty good sense of swinging.

I like the use of strings very much, but I don't like that tight-type drum sound. I haven't liked that too much since the Artie Shaw band. I thought that was very nicely used in things like *Cavioca* that were in a close studio with no echo. That tight, closed cymbal sound goes along with that. It doesn't go along with the present-day loose type of sound and the echo. It ends up sounding stodgy and if anything does keep it from swinging . . . I'll give it three.

8. Toshiko. *After You're Gone* (Verve). This can only be Bud Powell or Tosh, and I think it's Tosh. I always suffer as much as they do when they play one of those tempos, because at the end you can breathe a sigh of relief and say, "Yeah, I guess they did make it." They did, but I don't know . . . I used to like to play those tempos all the time, but I don't like to play them hardly at all now—just now and then, because a run around the track is good for the soul I suppose.

I'm almost getting to the point now where I don't even like to hear those tempos. I admire it, and it's good playing, and again, if it's Tosh, I can only commend her for going along with the theory that a good copy is better than a bad original. Three stars.

9. Erroll Garner. *Paris Blues* (Columbia). Garner, harpsichord solo. Gee, there's something there apart from a harpsichord, if it is harpsichord. If it's just harpsichord, it's someone who's beaten Erroll to the punch—if it isn't Erroll. His Latin things sound like this. Or could it be the Les Pauls with a couple of grunts to throw one off base? I like it—it's kind of lively. Three stars, I guess.

heard in person

Sonny Rollins

Personnel: Sonny Rollins, tenor; Scott La Faro, bass; Lennie McBrowne, drums; Elmo Hope, piano.

Reviewed: Three nights of two weeks at the Jazz Workshop, San Francisco.

Musical Evaluation: Rollins intensified an already disadvantageous situation—that of performing with musicians unfamiliar to him—by resisting his co-workers rather than joining them. Although he established himself as musical boss (and apparently that's enough for many disciples), his solos were largely a waste of creative potential and of the conscientious listener's time. Occasional bursts of inventive form could not redeem the sputtering false starts, barnyard yawks, over-worked pranks, or the unrelenting fortissimo hammering that occurred in almost every tune Rollins played. The considerable promise of this saxophonist could be inferred from his commanding tone, sporadic toying with individual and unexplored ideas, and hints of a personal style derived from Parker, Hawkins, Young, and, possibly, rock and roll sources. But the pieces are not yet cemented together, so we are confronted with the agony of fragmentary idea lines, undeveloped lyricism, and the musical confusion of a man who is working out his artistic goals in public. Still, there are indications that the final result may justify the pain.

Scott La Faro is a young man with an excellent, if unorthodox, command of his instrument. He swings impressively, but elects to use a low bridge, resulting in string slap and a diffusion of tone that makes careful listening difficult. Nevertheless, he should become a major bassist with a very personal style. Lennie McBrowne is a skilled and sensitive drummer, although he frequently sounded too loud for the quartet. He obviously enjoys working with a soloist, a rare asset in eager young rhythm men. Elmo Hope contributed minimally and would have benefited the band by listening more and playing less.

Audience Reaction: In spite of the unfinished character of his style, Rollins is a potent name and a large influence on other musicians. (They, too, are trying to escape from straightjackets tailored by Charlie Parker.) Rollins drew exceptionally well, pleasing his audi-

ences with almost any offering. There is a kind of stoical personal magnetism about the man; indeed, one could observe scattered manifestations of hero worship about the room. Most listeners were pre-sold on Rollins and appeared grateful for an opportunity to hear the Tenor of the Hour from the East.

Commercial Potential: Rollins is not in a position, musically or com-

mercially, to use pickup groups; he should avoid jobs that do not permit him to carry his own rhythm section. Comfortable rapport with his men would help Rollins resolve some musical problems which might, in turn, lead to better jobs, bigger money, and more successful tours. He has many of the attributes of a first rank artist now; with more work and skillful handling, Sonny Rollins should realize artistic fulfillment and, it is hoped, equitable commercial return.

—dick hadlock

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book reviews

BG—Off the Record

BG—Off the Record, a biography-discography of Benny Goodman by Donald Russell Connor, Gaildonna Publishers, P. O. Box 135, Fairless Hills, Pa. 305 pp., illustrated, \$4.95.

This hefty volume, a monumental labor of love, is about the most detailed discography I ever have seen. The research is prodigious, going back, in many cases, to Goodman and Gene Krupa, among others, for final judgments on records on which there was some doubt as to the presence of Goodman.

The book combines a running biography of Goodman with his record sessions, starting with the earliest (Sept. 14, 1926) through the *Swing into Spring* television show record (Feb. 25, 1958), and contains a wealth of information and anecdotes covering an illustrious 32-year career.

Part of the value of the book is in its apparent settling of many dubious BG sessions, either under Benny's name or for others. The book also contains armed forces network transcriptions, V-Discs, *Voice of America* broadcasts, limited editions, transcriptions, and some private recordings. Details on movies Goodman was in, his appearance on the *March of Time*, radio shows ... you think of it, and Connor has it on hand. The record list, incidentally, includes matrix numbers and notes alternate and unissued takes.

There is more information here than any reader can assimilate in several readings. But if it's anything on Goodman you need, you'll find it in this book. A must for any serious record collector, it's well worth the purchase price.

Also painstakingly included are a list of records attributed to Goodman but not made by him, a survey of prices for BG records, a list of rare BG records, an index to the book, and an extremely valuable index to the tunes—all of them recorded by Goodman. (D.C.)

The Yearbook of Jazz

The New Yearbook of Jazz by Leonard Feather, Vol. 3 in the *Encyclopedia of Jazz* series, Horizon Press, N. Y., 188 p., illus., \$4.95.

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panding series of jazz encyclopedias is a substantial book, with some 200 new biographies and some 300 updated sketches.

Other features include: a survey of jazz in the U.S., England, France, Sweden, and Germany by, respectively, Feather, Benny Green, Daniel Filipacchi, Carl-Erik Lindgren, and Joachim E. Berendt; a piece by Bill Russo on jazz and classical music; a report by Martin Williams on jazz and the arts; a section culled from the *Blindfold Tests*, depicting the jazzman as a critic; the biographies of some critics; a compilation of leading international polls; an essay on jazz and the phonograph by Charles Graham; a list of jazz organizations, schools, and record companies; a list of the agencies; a chapter on the Newport international band, and the biographies.

Four sections of illustrations are provided, but while the photos are good, the retouching is often too obvious, and the reproduction generally flat.

John Hammond's introduction is, as expected, frank and forthright, unto his taking of issue with the Russo piece. That article hovers over, and touches lightly on the jazz-classical question, then decides rather abruptly toward the end that the two forms should remain separate. Williams' article skips lightly through poetry-jazz and allied manifestations in brief summary form.

As expected, Jelly Roll Morton gets his lumps again, this time in the often fascinating *Blindfold* section of the book. Kenton, too, comes in for a few lumps, as well as a few bouquets. Other remarks include some juxtaposed to have two musicians commenting on each other; some interesting comments in a division titled *Riddle Of The Races*; and some wry and penetrating observations on foreign musicians, Dave Brubeck, and Oscar Peterson, among others. I don't think the *Blindfold* section proves too much, but it is constantly absorbing reading.

The biographies move forward and backward in time, generally keeping abreast of the newcomers to the scene while filling in some of the gaps in the past.

The volume should be an invaluable addition to any jazz library as well as a pleasurable reading experience. Its worth, of course, is as a source book for facts. The extras, while pleasant and often stimulating reading, play a subordinate role to the wealth of information at hand. A recommended investment. (D.C.)

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(Continued from page 8)

Taylor, Lee Konitz, Kai Winding, J. J. Johnson, and Sonny Stitt—all for \$1.98! . . . Singer Barbara Lea had to shell out \$40 for microphones at the recent concert at the Brooklyn Academy of Music when neither the academy nor Concert Associates, Inc. would spring for the PA system . . . Cozy Cole returned to the Metropole after a nation-wide tour to plug his pop hit, *Topsy*. He's got a sequel coming, titled *Turvy* . . . Al (Jazzbo) Collins is presenting a series of Friday night jazz concert-dances at the Max ballroom, also known as Club 65, at Broadway and 8th St. Opening night featured George Wallington, Kenny Dorham, Addison Farmer, Roy Haynes, and Joe Holiday.

Gunther Schuller will convert the Lunt-Fontanne play, *The Visit*, into an opera on a grant from the Louisville Symphony . . . Paul Knopf was scheduled for a go-round on the CBS radio show, *Jazz Is My Beat*, Nov. 18 . . . Stan Rubin's Ivy Jazz Band Ball, scheduled for Nov. 28, had Eddie Condon, Wilbur De Paris, Rex Stewart, Buck Clayton, Coleman Hawkins, Pee Wee Russell, Marty Napoleon, Randy Hall, Sol Yaged, Buster Bailey, Angelo de Pippo, Mel Davis, Chubby Jackson, and many more, including Rubin's dance band and college groups and glee clubs, slated to appear at the Hotel Roosevelt . . . Gene Austin may produce a musical, *The Jass Story*, with Roberta Sherwood and Cesar Romero . . . Les Davis kicked off a Saturday afternoon jazz show on WBAI-FM from 2-3 . . . Trumpeter Blue Mitchell replaced Lee Morgan in the Horace Silver quintet.

IN PERSON: Following Maynard Ferguson's three-day gig early in December, Count Basie and his merry men are at Birdland for the rest of the year . . . Johnny Griffin and a group play opposite Ernestine Anderson at the Village Vanguard through Dec. 1. Zoot Sims and his quartet and the Lambert-Hendricks-Ross singers are in for a week starting Dec. 2, then Zoot's group with Chris Connor starting Dec. 9, and Dizzy with the Signatures through the Christmas holidays . . . Don Shirley and his group were held over four more weeks at the Hickory House . . . Woody is working the Roundtable with a small group, including drummer Jimmy Campbell . . . Sol Yaged's quintet, with vibist



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LEBLANC


Harry Sheppard; and the Big Three (Chubby, Marty Napoleon, and Micky Sheen) conduct jazz seminars Tuesday nights at Teddy's Back Room in Jackson Heights . . . Lester Young did two weeks at the Five Spot, and is due back early in December for an unlimited stay. Tony Scott's group followed him in, for a week . . . Kenny Burrell's trio did two weeks at Minton's . . . Charlie Mingus' group went into the Hall Note for two weeks . . . Burrell was set to return to the Composer late in November for several weeks . . . Jonah Jones made it again at the Embers.

ADDED NOTES: United Artists has sets coming by Morgana King, Connee Russell, Irene Kral with the Herb Pomeroy orchestra, and Diahann Carroll with Andre Previn . . . John Lewis' *Fontessa* was premiered as a ballet over German TV by the Ballet Des Etoiles de Paris, with South American prima ballerina Yvonne Meyer in the leading role. Joachim Berendt prepared the libretto. Jazzmen Donald Byrd, Stan Getz, Doug Watkins, Art Taylor, and Hans Koller, as well as the MJQ, all on videotape, participated in the show . . . Jam sessions at the Bid 'n' Glass restaurant may get underway if wandering jazzmen accept a standing invitation to sit in with the Johnny Coco trio Tuesday nights . . . A stereo pop concert was presented at Carnegie Hall by D'Artega, with a stereo sound demonstration supplied by Hallmark Sound Systems . . . Drummer Jake Hannah is with Charlie Barnett's band . . . Wally Robinson exited Columbia Records publicly and joined Noga Management, guides of Johnny Mathis, as east coast general manager . . . Some fun at RCA Victor over the Van Cliburn contract. Did he sign?

Chicago

JAZZNOTES: Singer Lurlean Hunter is the first attraction at the new supper club on north Sheridan Road, the Sahara. The club will book other name attractions in months to come, featuring them on a three-shows-a-night (four on Saturday) policy . . . CBS staff trumpeter Don Jacoby is featured on a recently released Constellation label L.P. Jacoby, a clinician for the Conn Co., is showcased with the Chicago Symphonic band on one side of the disc and with his own 17-piece studio band on the other . . . Bobby Christian's big band was the first to work the Club Laurel, on north Broadway, when it opened there on Nov.

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19 for two weeks. Christian's band will spend three weeks at the south side Martinique beginning on Christmas evening . . . Free jam sessions continue at Northwestern university, on Fridays at 3:30 p.m. in Scott hall on the Evanston campus. Similar sessions are held at the same time across the city at the University of Chicago's Reynolds club . . . Bob Centano, whose first big band LP was released by Stepheny recently, is organizing an octet. Frank Sarvello is now writing for Centano's big band . . . Photographer Ted Williams, whose work appears in *Down Beat* often, is represented by a 40-photo exhibit at the Cinema theater through Nov. 28 . . . Alto man Bunky Green continues to impress musicians and fans at Milwaukee's Celebrity club.

IN PERSON: Harry James, with lustrous trumpet, big band, and Basie-based arrangements, is at the Blue Note. Beginning on Dec. 3, the club will be filled (and that's the term) with the sound of the Stan Kenton band. Kenton and men will remain at the Note through Dec. 14 . . . Cy Coleman's trio is at the London House. On Dec. 17, drummer Gene Krupa brings his group to the club for three weeks. The Ed Higgins trio, with Higgins, piano; Bob Cranshaw, bass, and Walter Perkins, drums, continues on Monday and Tuesday evenings at the club . . . Sonny Stitt is heading a group at the Sutherland lounge through the end of the month. Mary Lou Williams comes to the lounge on Dec. 3 for two weeks, with Phineas Newborn set to follow . . . Della Reese and comic Shelly Berman are at Mister Kelly's. Dick Marx, Johnny Frigo, and Gerry Slosberg keep the between-the-sets sounds attractive at Kelly's on Monday and Tuesday evenings, with Marty Rubenstein's trio taking over the rest of the week.

Franz Jackson's Dixie band, now signed with Mercury Records, is at the Preview on Mondays and Tuesdays and at the Red Arrow in Stickney on weekends . . . Georg Brunis continues as master of the situation at the IIII club . . . Dixieland continues to reign at Jazz Ltd. . . . Danny Alvin's group is at Basin Street, on Western at Lunt . . . Ted Buttermann and his Upper Maple Street jazz band are at the 12 West club on Friday and Saturday nights . . . Frank D'Rone continues at Dante's Inferno . . . Johnnie Pate's trio is at the Mardi Gras on the Thursday-Friday-Saturday shift . . . Four trombones and rhythm section are conducting sessions at the Abstract lounge on Monday nights.

Eydie Gorme and the Vagabonds are winding up their stay at the Chez Parce. Louis Prima and Keely Smith open Nov. 30 . . . Don Rickles and Ketty Lester are at the Black Orchid.

Los Angeles

JAZZNOTES: Bassist Buddy Clark replaced trombonist Bob Brookmeyer in the Jimmy Giuffre 3. Giuffre, Clark, and Jim Hall took to the road after a stint at Jazz Cabaret beginning Nov. 6 . . . Chico Hamilton is preparing for a European jaunt in the new year . . . Sonny Rollins cut his second album for Contemporary during his coast trip in October. Tagged *Sonny Rollins and the Contemporary Leaders*, it includes Vic Feldman, Barney Kessel, Hampton Hawes, Leroy Vinnegar, and Shelley Manne . . . Watch for the Red Norvo quintet on Dinah Shore's Dec. 14 television show.

The dinner committee for the Composers and Lyricists guild's annual meeting in October produced from backstage surprise guests Dizzy Gillespie and Herb Ellis, who sat in for a couple of wild ones with Russ Freeman, Monty Budwig, and Shelly Manne . . . Another jazz club (two-beat, this time) bit the dust when the 400 Club switched to strippers this month. Lizzie Miles was the last music attraction to work there . . . Proving that good jazz will (sometimes) go over with John Doe, a modern quartet comprising pianist Freddie Gambrell, guitarist Dempsey Wright, bassist Ben Tucker, and drummer Bill Douglass packed a cowboy joint in Santa Ana for six Monday nights running . . . Trombonist Si Zentner's big band album, just off the Bel Canto press, is titled *Introducing Si Zentner*. Except the trombonist needs no introduction—he blew lead trombone for years with Harry James, Les Brown, and Jimmy Dorsey.

After Harry James' big click at the Las Vegas Flamingo lounge, it looks like the big bands are returning to the gambling spa. Hotel owner Al Parvin now is bringing in the Louie Bellson band with Pearl Bailey and expects the Basic crew in May. James, meanwhile, nabbed himself six months at the spot in '59 . . . A deal is in the works for Lena Horne to star in a jazz-based film where the accent's on modern. Alfred Crown would produce . . . While Chuck Marlowe vocalist Gloria Lowe (Mrs. Sal La Perch) retires to the maternity ward, Vivian Mason is subbing at the mike . . . Songsmith Sammy Cahn is heading a committee to sponsor an annual

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of Jolson's death.

IN PERSON: The Buddy Collette
quintet is back—for the umpteenth
time—at Jazz Cabaret. Collette just
can't help the way he brings in the
customers . . . New members of the
Freddy Gruber trio at the El Monte
Caprice are pianist Rick Dinardi
and bassist Paul Binnings. Gruber's
on drums . . . The new Paul Horn
quartet plays Sunday afternoon con-
certs at the Club Renaissance, mix-
ing jazz with classics. The lineup is:
Horn, reeds; John Pisano, guitar;
Mel Pollan, bass, and Gene Estes,
vibes and drums . . . The rock 'n'
rollin' Treniers are doing four fran-
tic weeks at the Crescendo . . . And
in Vegas the globetrottin' Platters
are headlining at the Flamingo.

Now in his fourth year at Marty's
(58th and Broadway) jazz organist
Luis Rivera is abetted by tenor man
Curtis Amy, congero Cleophas Mor-
ris, and drummer Pluke Maderas . . .
Bobby Troup took a group into
Jack Denison's on Sunset Strip to
share billing with singer Peggy Tay-
lor . . . Allan Jones is due back at
the Statler Terrace room Dec. 4 for
his customary just-plain-good-sing-
ing. Skinnay Ennis continues to take
care of the dance music business at
the plushy room.

Philadelphia

JAZZNOTES: Maynard Ferguson's
wife, the former Flo Farmer, gave
birth to a daughter, their third, Oct.
25 in New York's Mt. Sinai hospital
while the trumpeter was playing at
the Red Hill in Camden . . . Harry
James played to a capacity crowd
Oct. 28 at Boulevard ballroom . . .
Singer Terri Morrell is in for visit
from west coast, where she did two
Stars of Jazz shows . . . Drummer
Jimmy DePriest, leader of an experi-
mental jazz band at the University
of Pennsylvania, is in the army for a
six-month tour . . . WHAT has ex-
tended jazz programming from 12
to 13 hours a week, and may go to
18 a day soon. The station put out
its first jazz program guide Nov. 1.

IN PERSON: Lionel Hampton
and his frantic crew are in for a
week at the Red Hill, following
Ferguson and Gene Krupa . . . Max
Roach followed organist Jimmy
Smith and Ahmad Jamal into the
Showboat. Jamal, at the same spot
during the summer, will make his
third local appearance in several

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months when he switches to the Red Hill Nov. 14-16. Ahmad and Dakota State will be at the Thanksgiving night affair Nov. 27 at the Broadway ballroom. Warren Covington will appear at a dance in nearby Bristol the same night . . . Freddie Cole, billed as Nat's brother, played with the group at Spider Kelly's . . . Ray McKinley's Glenn Miller band was at Pottstown's Sunnybrook ballroom Oct. 25.

—dave bitan

San Francisco

JAZZNOTES: Turn-back-the-clockniks could have reveled in these nostalgic sounds during the past fortnight or two in San Francisco:

George Gershwin's *Oh Kay* at the Opera Ring theater; Bob Mielke's Bearcats singing and playing *My Baby Just Cares for Me*; customers asking for Vernon Dalhart records at Jack's Record Cellar, where 78 rpm still reigns; Jesse Fuller, playing three instruments simultaneously while singing *Stack O' Lee Blues*; Anson Weeks, at the Sheraton Palace bouncing through *When My Baby Smiles at Me*; Burt Bales faithfully recreating *The Pearls a la Jelly-Roll Morton*; Vince Cattolica, with Marty Marsala's band, sounding like early Goodman on *King Porter Stomp*; Ralph Sutton's reverent version of *In a Mist*; a depressionistic Al Jolson singing *You Are Too Beautiful* in an obscure movie revived by a local house of antique films; Joe Sullivan alternating with Earl Hines nightly at the Hangover; Turk Murphy's gentle treatment of Gene Gifford's soliloquy, *Squareface*; Kid Ory playing his own *Muskrat Rambles*.

Johnny Markham and Vernon Alley, drums and bass respectively, helped Lou Levy accompany Ella Fitzgerald during her stay at the Fairmont Hotel . . . Jimmy Giuffre's last day at the Blackhawk perked up when Andre Previn and Red Mitchell dropped by to sit in with the trio . . . Clarinetist Rowland Working, last with the Bay City Jazz band, drowned recently . . . Cal Tjader is using a 10-piece latin band for Sunday dances that includes guitarist Eddie Duran. Tjader's regular quintet is at the Blackhawk until February.

Dave Brubeck, now on tour, will spend the Christmas holidays at home, as usual . . . Virgil Gonzales' sextet is working weekends in Capitola . . . The Mitchell-Ruff duo participated in the "Baroque and Jazz Chamber Music" concert at Carmel on Nov. 4.

—dick hadlock

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Lizzie Miles

(Continued from page 20)

to write his mother, so when we traveled together, I wrote about Sidney to my mother, who would run over to tell Mrs. Bechet."

A list of performers with whom Lizzie has shared billing would read like the index to *Hot Discography*.

From her childhood acquaintance with Bunk Johnson, to Tony Jackson, Keppard, Morton (Jelly-Roll's wife, Mabel Stein, appeared with Lizzie, too, as a dancer), Fletcher Henderson, Ma and Pa Rainey, and King Oliver, to her recent stint opposite Red Norvo at San Francisco's Easy Street, Lizzie has heard a personal, live history of jazz.

"Pianists today don't have any feeling for the singer," she observed, contemplating her half-century of working with accompaniment of every description.

"Most pianists want to feature themselves instead of figuring the best way to complement what the singer is doing. The meaning of the words is the most important part of the song, but most piano players pay no attention to that anymore. Some of the good cabaret pianists I knew were Willie (The Lion)

Smith, Cliff Jackson, and Fats Waller. Burt Bales is one of the few today who knows what to do with a singer."

Lizzie thought the best accompanying band she ever had was Charlie Taylor's Southernaires of Philadelphia.

"Duke and Fletcher used to come to listen to that band," she recalled. "No jivin'—just playin'."

She remembered the old bands in New Orleans playing waltzes, quadrilles, schottishes, or slow drags for the dancers, in contrast to today's "concert" approach to jazz.

"It's disgusting to see a band feature all the musicians in all the tunes," she said. "They play any old thing, including wrong notes, at fast tempos so you can't hear the mistakes."

As one might expect, Lizzie Miles favors singers with full-throated delivery and a minimum of vocal gimmickry. She reflected on the wide-mouthed shout of Ma Rainey and the contribution of the unrelated Smith girls.

"Clara Smith was closer to Ma than Bessie was," Miss Miles commented, "but the one with the best voice was Mamie Smith."

When asked if she felt she was

influenced by the style of Ethel Waters, she replied, "Ethel was and is a great performer, but I have always sung strictly in my own style, without imitating anyone."

Further evidence of Lizzie's individual, inner-directed view of the world might be gathered from her attitude toward gospel singers. She decries "rock-and-roll" church singers, yet prefers Sister Rosetta Tharpe to Mahalia Jackson because, "Sister Rosetta is more natural."

"You know," Lizzie continued, "the Baptist church near our home in New Orleans never played that rock-and-roll music, and some of the ministers who did use it were nothing but actors. Happy church music is one thing, but rock and roll is another."

Of the contemporary pop singers, Lizzie enthusiastically endorsed Kay Starr.

"Dinah Shore isn't bad either but she sounds too much like Ginny Simms," she said and added that she never judges other performers by recordings but only by in-person hearings. That, after all, was the only way to measure a musician's ability to communicate with his audience when jazz and Lizzie Miles were young together in New Orleans.

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