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JANUARY 22, 1959 35c

Stereo News Section



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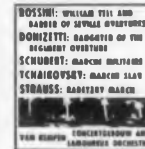


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10. Desert Song Romberg's operetta is still a joy to hear
11. Beethoven: Emperor Concerto Casadeus, piano; New York Philharmonic, Mitropoulos, cond.
12. Eddy Duchin Story Duchin plays The Man I Love, April Showers, Am I Blue?, 12 more
13. Dvorak: New World Symphony Philadelphia Orchestra, Ormandy, cond.
14. Tchaikovsky: Swan Lake Ballet Suite Philadelphia Orchestra, Ormandy, cond.
15. Ellington at Newport Newport Jazz Festival Suite, Jeep's Blues, etc.
16. The Hymnal Norman Luboff Choir sings 12 beloved hymns — Let Him In, Sweet Hour of Prayer, etc.
17. Firebird Suite: Romeo and Juliet Two colorful scores — performed by Bernstein and N.Y. Philharmonic
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19. Erroll Garner—Paris Impressions Moulton Rouge, I Love Paris, Left Bank Swing — 8 numbers in all
20. My Fair Lady Original cast recording with Rex Harrison and Julie Andrews
21. Waltzes of Strauss and Tchaikovsky Philadelphia Orchestra, Ormandy, cond.
22. Front Row Center September Song, House of Flowers, Bewitched, April in Paris, 9 more
23. Music of Victor Herbert — Faith Dream Girl, A Kiss in the Dark, Gypsy Love Song, 9 more
24. Rossini: William Tell Overture, etc. Six stirring overtures and marches
25. Frank Sinatra Blue Skies, The Nearness of You, Mean to Me, etc.

the first chorus

by Charles Suber

■ It is one thing to form and pursue an editorial policy, to know its results is another. For some time we have been trying to create the right climate for the growth and development of the high school dance band movement. In addition to the printed word we all have travelled, lectured, judged, and argued for proper recognition of jazz in school music education. Recently we took inventory to see what has been accomplished.

During 1958 there was the Brownwood, Texas high school dance band festival, 42 bands participating . . . Dr. Gene Hall's superb festival at Denton, Texas, Marshall Brown, clinician . . . first dance band competition at the Tri-State music festival, Enid, Okla., Don McCathern and Buddy DeFranco, clinicians . . . the Bill Page Conn Co. clinic—concerts . . . Billy Taylor and Stan Kenton at the Music Educators National Conference . . . Newport and Marshall Brown's International Youth band, going on to Brussels.

There was the continuing fine work of Berklee and the Herb Pomeroy band . . . Dr. Learned at Westlake, Los Angeles . . . Clem DeRosa and his Huntington, Long Island school band (average age 12) . . . Recognition of the jazz and dance band clinicians—Don Jacoby, Buddy DeFrance, Bill Page, Maynard Ferguson, Jimmy Hamilton of the Ellington band . . . Continuing flood of good dance arrangements from Art and Rusty Dedrick's Kendor Music, plus Hansen, Robbins, Mills . . . A. F. of M. announcing with the Ballroom Operators their "Best Band of the Year" contest . . . Los Angeles local 47 spending a good share of their Performance Trust Fund to hire big dance bands to play at the high schools . . . City wide promotion of high school dance bands by a Cleveland newspaper.

And this year looks even better. Newport will have an all star high school dance band (see news section) . . . All 1958 festivals and competitions will be repeated with these

additions: Trinity University, San Antonio (April); South Charleston (W. Va.)—Concord college and Gorbey's Music House (January 10); Rocky Mountain Music Merchants stage band clinic (February 4); Preschool stage band clinic—University of Denver and Simmons music store; Notre Dame high school for boys, Niles, Ill. (April); Chicagoland Dance Band festival—Lyon & Healy music stores (April).

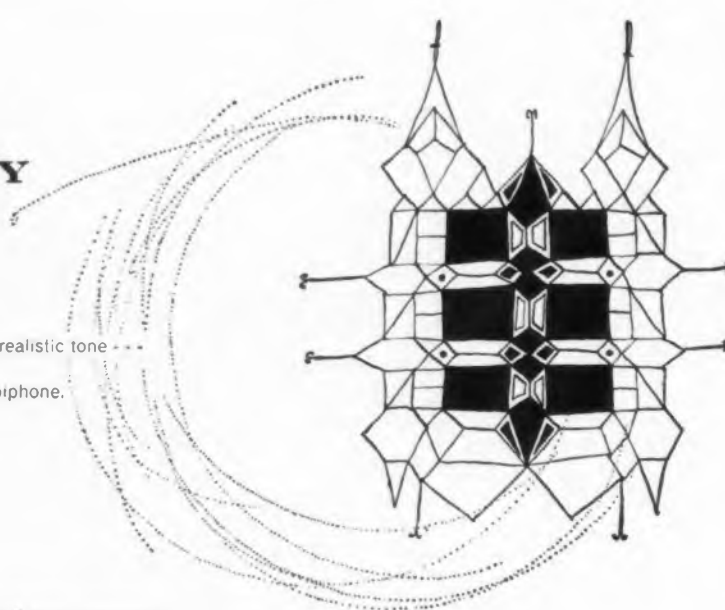
Stan Kenton will conduct dance band classes at the Musicamp, University of Indiana (July), Dr. Gene Hall as dean . . . National Dance Week kicks off in April with finals of musician's union contest . . . Eastman school of music to have an Arrangers Laboratory for their summer session . . . *Down Beat* Hall of Fame scholarships to Berklee awarded in April (see page seven for details) . . . School of Jazz, Lenox, Mass. reopens in summer . . . Army-Navy Academy, Carlsbad, Calif. with new, special dance band program (July and August).

Dallas civic leaders are looking for a jazz festival. So is Ft. Worth. And Newport Beach, Calif. Even lonely Guam has sent us inquiries.

1959 looks like an interesting year. We are trying hard to make it so.

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down beat.

VOL. 26, No. 2

JANUARY 22, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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IN THE NEXT ISSUE

The Feb. 5 *Down Beat* will spotlight Shorty Rogers, one of the most influential figures in west coast jazz. A profile of Shorty will outline his colorful past and his active present. Also, there'll be a profile of pianist John Lewis, a photo layout of a Jean Thielemans-Argo Records recording session, and plenty of jazz record reviews, *Recommended* reviews, and columns.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscription outside the United States, its possessions, and Canada. Special school library rates \$5.60 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and past office will not forward copies. Circulation Dept. 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1958 by Maher Publications, a division of John Maher Printing Co., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '59; JAZZ RECORD REVIEWS; N. A. M. M. DAILY; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



January 22, 1959 • 5

education in jazz

by Charlie Mariano

Upon recently returning to my teaching position at the Berklee School of Music, after a leave of absence which allowed for a stay on the West Coast and recordings with Shelley Manne and Stan Kenton, I was pleased to find that all of the old features which originally drew me to the Berklee School as a student were still intact, and several new and important ones had been added.



In addition to the regular dance-band arranging courses, emphasis is now being placed on scoring for large and small jazz groups, and jazz workshop classes of varying sizes and instrumentations form a regular part of the curriculum which includes arranging, composition, modern chord progression, ear training, ensemble rehearsals and private instrumental instruction. A new program is also available for those whose career plans call for the earning of a Bachelor of Music degree.

The Berklee "Jazz in the Classroom" LP and score series is also providing an excellent outlet for the student instrumentalists and arrangers whose work merits professional exposure.

I would be happy to answer any questions you may have regarding the courses or student activity here at the school and you may contact me by writing to the Berklee School of Music, 284 Newbury St., Boston, Mass.

Charlie Mariano

NOTE: First Semester Classes at Berklee School of Music begin January, May and September. Register now to insure acceptance.

chords and discords

A Well Wisher . . .

I am happy to endorse your editorial (Jan. 8, 1959 issue) asking for funds for the South African musicians' union and hope you will be successful in this venture. New York City Mrs. Eleanor Roosevelt

No Prince Albert . . .

Just who does this Albert J. McCarthy (Nov. 27, 1958 *Down Beat*) think he is? What business does he have to come over here and tell us how poor our jazz scene is?

Ask him to count the accomplishments made in Britain. They can be counted on one hand . . . I guess he considers Bird, Brownie, John Lewis, Mulligan, Stitt, Silver, and the rest as just "great epitomes of nothingness."

I have just two words for this — Go home.

Detroit, Mich. Ronald Murrell
I feel that the reputation of the European jazz critic was seriously damaged by McCarthy's article in *Down Beat* and I feel that the American public should not have the impression that ALL European jazz critics are so narrowminded. I am writing these few lines because I would like to convince the readers of *Down Beat* that the majority of European jazz writers is fully aware American jazz music did not die after the '30s.

McCarthy should have stated right at the beginning of his article, "I like traditional jazz only, and I hate and do not understand modern jazz." Everyone would have respected his opinion. I do not believe he should have questioned the ability of judgment of the critics who voted for Lee Konitz as alto star of the year over Johnny Hodges. Both, in my humble opinion, are great stars, representing entirely different trends, styles, and times in jazz music. If he prefers Johnny Hodges, that is his taste. I prefer Lee Konitz, and I know I am not so quite alone.

I am glad he got his kicks in New York visiting the Metropole and the Celebrity club, despite the fact that no other critic was there. Did McCarthy ever hear the names Charlie Parker, Dizzy Gillespie, Miles Davis, etc.?

When he was in New York, did he hear such outstanding musicians as Thelonious Monk, Johnny Griffin, Lee Morgan, Horace Silver, Art Blakey, Gerry Mulligan, and Art Farmer, to mention but a few? If not, will the readers of his own magazine ever forgive him for not having met these giants of the modern jazz age. These musicians, and several hundred or thousand more, keep American jazz very much alive, and I would say "Jazz is better than ever," and I believe McCarthy's pessimism about the present American jazz scene is absolutely unjustified.

New York City Eric T. Vogel
(Ed. note: Reader Vogel is the U. S. editor of *Das Internationale Jazz Podium*, a leading German jazz publication.)

Thank you for giving Mr. McCarthy the chance to express himself . . .

Unfortunately, there is something wrong with some people . . . Look at the results of the Critics poll and see Thelonious Monk in first place . . . This seems to be a joke . . .

Nice, France Max Hauser

The Last Word . . .

. . . If Timex has enough faith in jazz to present an hour show several times a year, I for one congratulate them.

An Armstrong now may mean a Monk later.
Burlington, Vt. Dean Slack

Word On Duke . . .

The Swedes still treasure their ancient gods, but a comparatively new one nearly fell off the mantelpiece in November . . . The Duke, on his first visit to Sweden since 1950, seemed to repeat the now common mistake of underrating the Swedes' quick progress . . .

Ellington sent the Swedes out into the street after a fistful of cocktails which had occasionally sparkled with some good Carney and jumpy shorthorn work, when what they had really wanted was a bit of meat, rare . . .

It was a time for a revival of faith. Ellington did a Billy Graham as expected, but it was a near thing.

Eskilstuna, Sweden Jim Platt

Word From Within . . .

. . . We have recently introduced a jazz appreciation class at San Quentin (California state prison). It has provided many pleasant and stimulating hours to all concerned. We are faced with one outstanding problem: how to best supply the class with something new on each meeting.

In the past few months we have had live entertainment and recordings.

It is our desire to obtain something on film. Perhaps you know of someone who can aid us . . .

San Quentin, Calif. Roy E. Butler

(Ed. note: Readers who can supply details on available jazz films should send the information to Butler, supervisor of academic instruction at San Quentin.)

Fortunate Ones . . .

. . . In Milford, Mass., we have been very fortunate in recent years. We have the best in current jazz presented every Sunday evening . . . The purpose of this is to extol the gentleman behind it all . . . the alto saxophonist Boots Mussulli.

Taking all the risks and giving generously of his own talent, he has made a big success of his weekly concerts . . . However, another side of Mussulli needs to be brought to the public's attention. This is his role as a teacher. For years, youngsters have been coming out of Milford with the right idea and a head start as a result of his efforts.

They respect him not only for his playing, but because he is one of the finest and cleanest living personalities in the business . . .

I would be proud to have him on any high school faculty.

Franklin, Mass. J. Murray Stevens

Complete Details

The Second in Down Beat's Annual Hall of Fame Scholarship Program

Down Beat has established a full year's scholarship and five partial scholarships to the famous Berklee School of Music in Boston, the present home of Down Beat's Hall of Fame and one of the nation's most prominent schools in the use and teaching of contemporary American music.

The Hall of Fame scholarship is offered to further American music among all young musicians and also to perpetuate the meaning of the Hall of Fame.

This year's scholarship will be in honor of Count Basie, chosen by Down Beat readers as the 1958 Hall of Fame member. The scholarship shall be awarded to an instrumentalist, arranger, or composer to be selected by a board of judges appointed by Down Beat.

The five additional scholarships will consist of two \$400 and three \$200 grants. One of these will be awarded by Down Beat to a deserving local jazz musician, including high school musicians, as determined by the Down Beat staff.

Who Is Eligible?

Any instrumentalist, arranger or composer who will have either had his (or her) 17th birthday or who will have finished high school (excepting the award to be selected by the magazine's staff) on or before June 15, 1959. Anyone in the world fulfilling this requirement is eligible.

Dates of Competition:

Official applications must be postmarked no later than midnight, Feb. 28, 1959. The scholarship winner will be announced in the April 16, 1959 issue of Down Beat, on sale April 2.

How Judged:

All decisions and final judging shall be made solely on the basis of musical ability. The judges, whose decisions shall be final, will be: Hall of Fame member Count Basie; an editor of Down Beat; Lawrence Berk, director of the Berklee School of Music; a prominent educator, and a noted professional musician-composer whose names will be announced later.

Terms of Scholarships:

The Hall of Fame scholarship as offered is a full tuition grant for one school year (two semesters) in the value of \$800. Upon completion of a school year, the student may apply for an additional tuition scholarship grant.

The partial scholarships are in the value of: two at \$400, and three at \$200. Students winning these awards also have the option of applying for additional tuition scholarship funds at the end of the school term.

The winners of the scholarships may choose any of three possible starting dates: September, 1959; January, 1960; May, 1960.

How to Apply:

Fill out the coupon below, or a reasonable facsimile, and mail to Hall of Fame Scholarship, Down Beat, 2001 Calumet, Chicago 16, Ill., to receive the official application form.

With the official application, you will be required to send to the above address a tape or record of your playing an instrument or a group in performance of your original composition.

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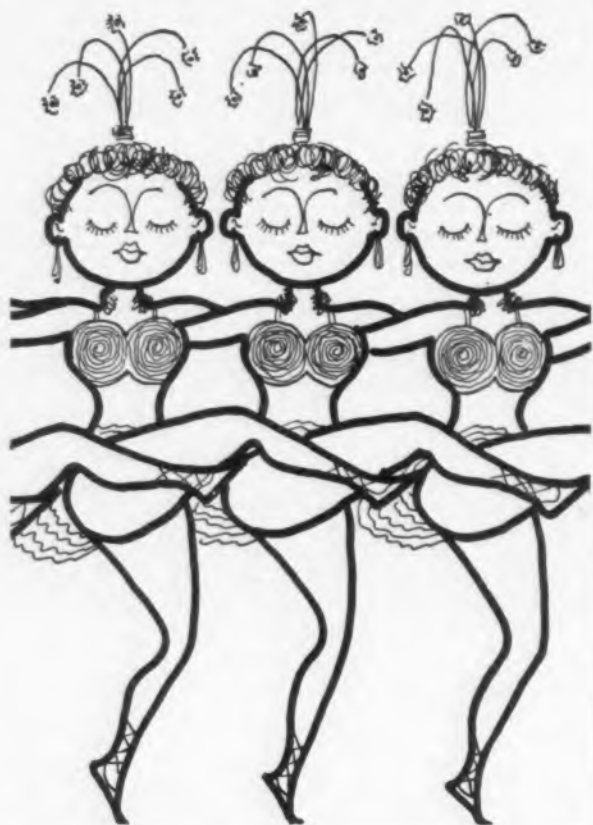
Gentlemen:

Please send me, by return mail, an official application for the Down Beat Hall of Fame scholarship awards. (Schools and teachers may receive additional applications upon request).

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NEW YORK

JAZZNOTES: Count Basie and Tony Bennett cut an LP together during floor shows at the Casino in Philadelphia. The live set will be issued by Columbia . . . Publicist Joyce Ackers reports she has re-united Lennie Tristano, Lee Konitz, and Warne Marsh. With bass and drums, the group may work together, possibly at the Half-Note . . . John LaPorta's quartet cut an LP for Everest. LaPorta also recorded the solo clarinet part in Everest's LP version of Stravinsky's *Ebony Concerto*, originally written for the Woody Herman band, of which LaPorta was a member . . . Dizzy Gillespie has written a national anthem for Nigeria. It will be introduced when the nation becomes independent of Britain in 1960 . . . Maynard Ferguson's band played a breakfast dance in Harlem, reviving an old tradition. The affair was staged by the Birdland Boys, a social club, and is first in a series to be held at the Renaissance. Doors opened at midnight, and festivities calmed down around 8 a.m.



Dizzy Gillespie

W. C. Handy was installed in the Beale Street Hall of Fame at Memphis . . . Swedish jazz pianist Bengt Hallberg is set to come to the U. S. to play throughout the nation and record for Columbia . . . Joe Wilder cut an LP for Columbia, with a small group . . . RCA Victor plans to issue a set of 16 Jelly Roll Morton performances on an LP, and another set by Artie Shaw, culled from the 1938-39 period . . . Trumpeter Bill Berry left the Herb Pomeroy band to open his own studio in Cincinnati . . . Friends of the late Manie Sacks will stage a TV spectacular Jan. 20 on NBC to benefit the Emanuel Sacks



Frank Sinatra

Foundation. Frank Sinatra, Dean Martin, Jerry Lewis, Dinah Shore, Kay Starr, Edgar Bergen, Perry Como, Rosemary Clooney, Sid Caesar, and many more will headline. Victor may do an LP of the show . . . Big wahoo over the Lambert-Hendricks-Ross version of *L'il Darlin'* in their new *Roulette* LP, *Sing Along With Basie*. Composer Neal Hefti says lyrics are unauthorized, the other side says they were commissioned . . . Horace Silver leaves for Europe with his group in February, for three weeks of concerts and a week at St. Germaine . . . Atlantic has a set coming out in 1957 at Music Inn, and featuring Pee Wee Russell, Jimmy Giuffre, Connie Kay, Percy Heath, Ray Brown, Oscar Pettiford, and many more. Also a multi-track set by Giuffre featuring the Four Brothers sound, and the Giuffre Three's farewell LP, with Bob Brookmeyer and Jim Hall playing *Western Suite and Topsy*, among others . . . John Lewis will cut an Atlantic LP with a 14 piece brass band . . . Milt Jackson will do an Atlantic set with flutists Jaspar and Frank



Count Basie

(Continued on page 48)

Down Beat

NEWS

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Teens

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Dawn Beat January 22, 1959

Vol. 26, No. 2

NEWS HIGHLIGHTS

- Youth Band Formed
- A Duke Production
- New Record Wrinkle
- Kansas City Today
- MGA-AFM Struggle

U.S.A. EAST

Teens No End

Marshall Brown was exultant.

His latest project for the Newport jazz festival was underway . . . and swinging.

The project, formation and preparation of a big band for the 1959 festival, was off the ground and flying. Brown said he had culled from 428 teen-agers from the New York area who auditioned, a big band of 19 youths. The auditioning and subsequent rehearsals of the band was done with full cooperation of Peter J. Wilhowski, supervisor of music in the New York public school system; and with the Professional Children's school of New York.

Assisting Brown in section rehearsals and coaching are veteran trumpeter Lou Mucci and saxist-composer John LaPorta. The band's book includes many of the scores Brown had at Farmingdale high school, some representative contemporary material by Bill Russo, Adolph Sandole, and John LaPorta, and many standard jazz works identified with great bands and writers in jazz. The book will represent "our big band heritage," Brown said. "We'll have everything of value from big bands."

The band will debut for the Newport board of directors, jazz writers, music educators, and parents of its members late in January. Several network TV shows are negotiating with George Wein for the band.

Upcoming: auditions for singers. "The only qualification is talent," said Brown. "Of course the boys and girls have to be teen-agers. We almost had a girl bass player on the band, but she didn't quite make it. I think she'll be in next year's band, though. She was one of two girls who auditioned."

Brown noted that applications for auditions came to him from all over



Energetic Marshall Brown is at it again. The former director of both the Farmingdale high school band and the International youth band at Newport in '58 is now at work rehearsing a big band of teenagers from the New York area for the 1959 Newport festival. Brown is shown here with members of the latter band, noted in the news story on this page.

the country. "Because of the nature of the band," he explained, "and because of our rehearsal schedule, we had to limit membership to teenagers within easy commuting range of New York City."

The Newport Youth band's personnel: trumpets—Bill Vaccaro, 17, Brooklyn; Richard Margolin, 18, Brooklyn; Charlie Miller, 17, Brooklyn; Harry Hall, 17, Bronx; Alan Rubin, 15, Flushing; trombones—Jay Shanman, 18, Brooklyn; Benny Jacobs-El, 18, Brooklyn; Chip Hoehler, 17, Staten Island; Aspley Fennell, 17, Bronx; altos—Andy Marsala, 16, Farmingdale; Eddie Daniels, 17, Brooklyn; tenors—Mike Citron, 18, Manhattan; Danny Megna, 14, Staten Island; baritone—Ronnie Cuber, 16, Brooklyn; bass—Herb Mickman, 18, Brooklyn; piano—Mike Abene, 16, Farmingdale; guitar—Jerry Friedman, 15, Manhattan; drums and percussion—Larry Rosen, 18, Dumont, N. J., and Jerry Fischer, 16, Brooklyn.

Jump For Duke

Duke Ellington's *Jump For Joy* was first produced on the west coast in 1941, and while it caused a stir in music circles, and enriched the pop and jazz scene with some fine Ellington work, it never came east.

In mid-January, however, the Ellington musical which was described as a breath of fresh air in portraying the American Negro on stage was

booked to open at Copa City in Miami Beach for at least a month's run. Next stop, if everything works out—Broadway.

Among the tunes from the show were *Rocks In My Bed; I've Got It Bad And That Ain't Good*; a number of specialties built around key men in the Ellington band, and a tune which became *Squeeze Me*.

An Atlantic Viewpoint

"I believe that good stereo discs are closer to recorded sound than stereo tapes."

Nesuhi Ertegun, vice-president and jazz a&r man of Atlantic Records, voiced that opinion at the opening meeting of the Music Reporters association's winter schedule of a&r man interviews in New York.

"The fidelity of tapes is dubious," Ertegun added, "because of the processes involved. You record at 15 rpm, the tapes are duplicated at 60, then played at 7 1/2."

Ertegun noted that his label's sales include 15 per cent of the total for stereo discs, and the percentage appears to be growing.

Ertegun told the MRA of upcoming Atlantic plans, including release of an LP titled, *Jazz Begins*. "We cut funeral bands of New Orleans in the open air," he said. "This has, of course, a very different sound from studio sessions. We set up our microphones and cut as the band marched by."

For the session, Ertegun used the Young Tuxedo brass band augmented by such as Paul Barbarin and Jim Robertson. Notes will be by Charles Edward Smith, and the cover will feature one of the paintings Morton Thompson did for *Life* magazine's year-end coverage of jazz, for which Ertegun did research in 1957.

Atlantic will continue on a 5 to 6 LP a month minimum release schedule during 1959, Ertegun noted. He deplored the lack of jazz rooms for the maturing of young artists, and ventured to predict that "jazz is going more and more into small concert halls. That seems to be the answer. There seems to be a lack of money at the root of it all . . . people who save money for LPs apparently do not want to be hit with a \$5 tab in a club. It seems that they just can't afford it."

At the close of the meeting, Ertegun sadly informed the MRA that his like-new jazz Jaguar, the hit of two Newport jazz festivals, had been turned in by him for a Rolls Royce.

"But," he added hopefully, "the Rolls is also like-new."

Manuti Re-Elected

When the returns were counted in New York AFM Local 802's election, Al Manuti had clobbered the opposition by a margin of better than five to one.

Defeated were independent candidates Ed McMullen and Murray Stark. McMullen, who polled 533 votes (compared to Manuti's 4,441), ran on an abolish-the-cabaret-card-ticket.

Following his election, Manuti proposed to Gov-Elect Nelson Rockefeller that consideration be given to the establishment of a permanent state agency to foster music and the performing arts in New York. There was no announcement regarding union activity in the cabaret card cases currently before the state Supreme Court.

A New Wrinkle

Artist Workshop Records has entered its label into a jam-packed field.

But the new firm seems to have something different to sell.

It is marketing 45 rpm EPs of musical works, with an explanation by the author or composer on the reverse side, and packaged with a copy of the music and extensive notations.

Its initial release, cornetist Jimmy Burke playing *The Magic Trumpet*, has the piece played, discussed by Burke, its music packaged with the record, and edited music and notes



Drummer Jimmy Campbell of Woody Herman's band took a wild busman's holiday while the band was on its recent tour of South America. Campbell sat in with a band of Bolivian Indians and tried to keep up with their fluting and drumming. From this view, things were swinging.

included. Upcoming are Eddie Sauter's brass ensemble score of *The Peanut Vendor*, and more pieces by Burke. The records will sell for \$1, and the music and notes for about another dollar, making the whole package a virtual personal lesson, total about \$2.

The Buescher Band Instrument Co. of Elkhart, Ind. has already ordered more than 4,500 of the first set for its give-away promotion. Label representatives said the scope of the recordings would be wide, and all horns would be covered.

Tony And The Count

Tony Bennett and Count Basie recorded an in-person album Nov. 29 at Philadelphia's Latin Casino. The supper club, which rarely features jazz, was packed with Army-Navy game fans as Columbia recorded *Tony and Count at the Latin*.

The two-week Latin Casino date, the first Bennett and Basie played together, is a "dream come true" for Bennett. The singer, who has become more and more of a jazz-centered artist, said the Basie crew always has been his favorite band and added that the album should be released by March.

From The Top . . . Again

Five years ago, singer Gigi Dursten worked the smart supper clubs and had her own TV show.

Then she was severely injured in an automobile accident, and was paralyzed for more than two years. During the long convalescence, when her head and back injuries seemed certain to make a career impossible, she started thinking about making a comeback.

She kept thinking about it,

through the early days of walking again and regaining the use of her limbs. She spent more than a year "rehearsing and building my confidence and nerve."

In October she opened at New York's Number One Fifth Ave., and broke all house records. While negotiating another room, she has been working with Russ Case on preparing her first records.

"The long period of inactivity," she said, "has made me a better singer. I think I'm more mature, more positive, and even deeper, emotionally, than before."

U. S. A. MIDWEST

Back to Kansas City

Jazz flowered in Kansas City once, but Kansas City didn't grasp it firmly and jazz moved on.

Today that city is striving to recapture its once proud role as a jazz center.

At the heart of this renaissance is the work of the Modern Jazz Workshop, an organization currently presenting a series of concerts in Kansas City. Originally, the group sponsored concerts at the Kansas City university playhouse, but standing room only crowds forced a move to a larger auditorium.

Basically, the MJW presents modern jazz in concert form, using the best local talent. To date, 45 local musicians have joined in. Among them are ex-Woody Herman trombonist Arch Martin; reed man Dean Stringer, the workshop's musical director; trumpeter Bill Trumbauer, son of the late Frank; ex-Tommy Dorsey drummer Corky Brown; singer Irene McLaurian; bassist Don Farrar, and pianist George Salisbury,



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who is an instructor at the Kansas City conservatory of music.

Aiding on a state-wide basis in this revitalization of jazz in the area are jazz fans at Kansas State teachers college, in Emporia. That school's student council presented another in a series of jazz concerts late in '58, featuring local talent, too.

Included were performances by an 18-piece jazz band headed by T. D. Wheat; the Harold Thompson trio; the Pastels; the Marshall McNutt quartet, and the Cocre combo.

Such activity may indicate that dissatisfied jazz fans on both coasts may find consolation in Kansas.

Emmett's Comet

In the competitive world of the record industry, packaging plays a vital role.

Often, cover art and liner notes are given as much consideration as the music itself.

Fortunately, some of the art work deserves praise. One young artist devoting time to LP covers is Emmett McBain, who turns out creative covers for Mercury Records. Recently, McBain was honored for his efforts.

The American Institute of Graphic Arts selected his Mercury cover for the *Max Roach On the Chicago Scene* LP for its exhibition of graphics in packaging in 1958. The exhibition opens in New York in March and will travel throughout the United States, Canada, and Europe.

Happy Anniversary

Have you tried listening to 8,500 LPs recently?

It's not a simple task.

Yet that's precisely what Henry Whiston has done during the past eight years. Whiston conducts the *Jazz At Its Best* show on the Canadian Broadcasting network, AM and FM, from Montreal.

At the end of 1958, Whiston had programmed 444 jazz shows, playing 8,500 records during the eight-year period. The show, now well into its ninth year, is one of the most stable shows on Canadian radio and certainly one of the long-term shows in jazz history.

According to Whiston, "I've been fortunate to have people working with me who recognize the value of cooperation to produce an effective jazz disc show."

After 8,500 records, however, Whiston feels there's more to be accomplished. Aiding him in doing so is the Canadian Forces broadcast service, which beams the show around the world.

Final Bar: Tiny Bradshaw

Despite two strokes he suffered in recent years, Myron (Tiny) Bradshaw kept right on working gigs in the Youngstown, Ohio, area.

And he played them although afflicted with semi-paralysis of his left side.

But early in December, he died at his home in Cincinnati at the age of 53.

Bradshaw had majored in psychology at Wilberforce university, but soon followed a career in music. He played drums, piano, and led a successful band. His early experience included work with Luis Russell and Horace Henderson. He had been active in music for more than 30 years. He wrote *Jersey Bounce*, and his band copped three gold records for million-selling records.

Funeral services were held in Cincinnati, and burial was in his native Youngstown.

Final Bar: Julia Lee

After a career of some 40 years as a blues singer, Julia Lee died early in December at her home in Kansas City, Mo.

Although she made her debut with her father at the age of four, her earliest steady singing job was with her brother's band. She sang with George Lee's band for 17 years, then continued singing as a single. Among her recordings were several for Capitol.

U.S.A. WEST

Where Do We Go From Here?

Determination of the Musicians Guild of America to secure certification as bargaining agent for musicians engaged in phonograph recording loomed as a vital element in the continuing struggle between the American Federation of Musicians and the MGA.

At deadline both organizations were impatiently waiting for the National Relations Board hearings scheduled for Jan. 15, 19, and 21 when the guild's petitions for certification elections will be considered.

Informed sources saw little reasons why the NLRB should not grant the guild the right to an election test. It is further believed in some quarters that, at least in the Los Angeles area, the MGA stood a better than fair chance of winning.

In the event of a guild victory and consequent recognition of MGA by recording companies, a double union situation will exist in the phonograph recording industry. A musician may find himself recording under MGA agreements in Los



Five years ago singer Gigi Dursten was severely injured in an auto crash. Recently, she returned to singing, as reported in the news story on page 10.



Two of the musicians who performed at the Chicago benefit for the late drummer Danny Alvin were trombonist Floyd O'Brien and cornetist Del Lincoln, shown here at the benefit.



Actress Audrey Hepburn and her pet Yorkshire visited composer Heitor Villa-Lobos during the latter's Hollywood stint as composer for the M-G-M film, *Green Mansions*. Miss Hepburn stars in the film. See the news story on Villa-Lobos' visit on page 14.

Angeles and under AFM contracts in New York or Chicago. The loaded question of which union the musician should belong to under circumstances such as these seems sure to touch off one of the bitterest controversies in the history of American labor.

With the situation as it now stands in motion picture recording, the controversy has already begun, but actually is still only in the warm-up phase.

Will the AFM lose out in phonograph recording as it did in the movie field? At deadline it still seemed a risky gamble—and the smart money was not yet on the table.

Film Composers' Awards

One of the most exclusive and specialized organizations in the music industry is the Screen Composers' association, a 10-year-old fraternity today boasting a membership of 146 composers of which Miklos Rozsa is president.

This year the entire association membership will vote on four awards to screen composers for outstanding contributions to motion picture music. Two additional honorary awards will be conferred by the SCA board of directors.

At deadline, balloting was in progress to elect winners in the following categories:

Original score for a dramatic picture; original score for a comedy picture; original score for a cartoon or short subject; original score for a documentary picture.

For the first time in the history of motion picture music, according to the awards committee chairman, Herschel B. Gilbert, an award is planned for the lyricist and composer of an original song-scene for a musical picture. But, emphasized Gilbert, no such award will be given if the quality of the songs submitted do not justify it.

For "distinguished contribution to the art of composing music for motion pictures," the Max Steiner award last year went to Andre Previn for his ballet, *Ring Around the Rosie*; a second award in the same category went to the composer in whose honor the award was named.

According to Gilbert, presentations will be made in March on a network television program.

Bah, Humbug!

Gay Vargas, secretary of the AFM local in El Cerrito, Calif., is in a spot.



Tenor man Eddie Miller, clarinetist Gus Bivona, and bassist Morty Corb were among the musicians in rehearsal for the Jan. 25 General Electric Theater CBS-TV production, a drama with a college Dixieland band theme.

It isn't that Vargas doesn't appreciate Christmas nor, Scrooge-like, does he snarl "Humbug!" at the spirit of the holiday. As a good union man, however, the secretary didn't see why AFM musicians should not be hired to play carols in public while a band of youngsters volunteered to serenade shoppers at Christmas time.

According to Claude Samples, principal of El Cerrito high school, 12 students built a platform in the plaza of a shopping center and performed instrumental versions of carols two nights in a row. Their sentimental act came to a disagreeable close, Samples said, when union secretary Vargas called up and said the youngsters were taking jobs away from professional musicians and the impromptu concerts would be picketed if they continued.

The threat was effective, and when the caroleers showed up the following night they brought along a phonograph and records instead.

Vargas' personal problem is that, from a public relations standpoint, he is pictured as the "heavy" in the act and doesn't like it. Vargas is in favor of Christmas and has been known to sing a carol or two himself without payment. But as a good union man he's also in favor of seeing AFM musicians at work.

For principal Samples, who encouraged the students in their project "to foster the Christmas spirit," the holiday sentiment was soured.

Villa-Lobos In U. S.

Brazilian Heitor Villa-Lobos, one of the greatest composers in contemporary music, loves his native land so much he rarely goes abroad.

For almost two months, however, Villa-Lobos had been working in surroundings far removed from Brazil's forests and mountains, as he worked in Hollywood on the music for his first American motion picture, M-G-M's *Green Mansions*.

"It is only because of the theme of this story," said the composer of the score for W. H. Hudson's romance, "one loved so well by my people, that I am doing this—and now I want only to work—it is wonderful."

Edmund Grainger and Mel Ferrer, producer and director, respectively, consider themselves lucky to have secured the composer for their picture. In view of Villa-Lobos' work, however, no more fitting artist could have been found to interpret the feeling of the film's Brazilian locale.

Of the composer, critic Olin Downes observed, "In Villa-Lobos' music one scents as well as hears the forest, sees the play of lights, is aware of the tropical night and its strange enchantment."

Immediately on completion of his work on *Green Mansions* Villa-Lobos headed for New York to be honored by New York university with a doctorate degree.

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THE ITALIAN VOICES



A New Short Story By Steve Allen

The countryside north of Rome was hot although it was quite late in the summer. From time to time, when the road stretched flat before him, Stan could see the quick, shimmering silver of a mirage in the distance, reflecting a slice of light from the cloudless sky.

For the most part, however, the highway curved, up and around and down, through the vineyards and wheat fields. The Chevrolet took the hills and turns confidently, the kilometric speedometer giving the impression that it was even going a great deal faster than in actuality it was.

On the radio the armed forces channel was broadcasting jazz records, and as Stan's left hand gripped the wheel, his right beat out a bongo beat on the center knob of the steering shaft. Outside Perugia, the radio began to play one of his own records, and he laughed softly at the surprise.

It was one of his older sides, the big-band version of

Neal Hefti's classic *Why Not?* His head nodded in approval of the beat as the muted trumpet stated the theme, and then he narrowed his eyes, listening carefully, following his trumpet solo on the second chorus. It was good. The record was nine years old, but it sounded as if it might have been made yesterday.

Nine years. Stan, trying to picture the band as it had been then, was surprised to find that he could not recall all the faces. Then he remembered that two of the men were dead.

There was Ziggy Trace, the wild, hot-shot clarinet player, irresponsible, always in trouble, who had unaccountably one day been taken with a fit of common sense, suddenly reached a plateau of maturity, gone west to a job with the Warner Bros. studio orchestra, married, settled down, got into the real-estate business as a sideline, and then died one bright afternoon in his swimming pool. And there was Buddy Arthur,

drummer, with nerves like a ferret, nerves that had demanded more than the normal degree of stimulation. He had died, from an overdose of heroin, in a hotel room in Chicago. Stan listened to Buddy's powerful but rightly subtle beat now, moving his head slowly from side to side in rhythm, speeding through the Italian afternoon.

Soon, he reflected—and no matter how many years it took, it still would be soon—soon all the men on this record would be dead. He would be a ghost leader, leading a ghost band, a band that perhaps if musical tastes should change drastically, would clutter up the future. Already there were the extreme modernists, one of whom had described the Basie band as playing "dreary rock 'n' roll." Would the day come when even Charlie Parker's records would be laughed at as hopelessly out of date? Unless history reversed itself, Stan thought, that day was inevitable.

And yet certain forms of art seemed to survive. The past week in Rome had brought that fact to his attention. Change took place, but respect for antiquity remained. The tawny and green hills through which he was driving had seen much change.

In a few minutes he was within the city, circuitously climbing the great hill upon which it sprawled. At one point he became confused by a street sign and pulled over to the curb to ask directions of a man who was anxiously peering at the insides of a stalled Lambretta.

"Dove albergo Bufani?" Stan said, employing his meagre Berlitz handbook Italian. He was unable to understand much of the answer, but the word *sinistro* and a gesture gave him the information he needed.

With no further difficulty, he found the Bufani hotel, checked in, and was shown to his room. When the bellboy had left, frowning glumly at his tip, Stan walked out onto the room's postage-stamp-sized balcony and looked down into the valley of the upper Tiber river. Before him lay a sleepy panorama in furry olive-green, checkered with tile roof-tops in the foreground, endless terraced vineyards and quiet grain fields in the distance. The tranquil appearance of the long view contrasted strangely with the droning motor scooters and squawking auto horns in the hairpin curve of the street below.

Tiring of standing, Stan stepped back into the room and brought a small chair out into the slanting amber sunshine. To his right, he noticed the top of a tower thrust itself up from the side of the hill below, and he was surprised to see in the hollowed-out bell chamber not a bell but an assortment of clothes drying on a line, flapping gently in the warm breeze that lifted from the valley floor.

Idly, he reached in his pocket for the Berlitz book, to look up the word for clothes. It was funny; he was full-blooded Italian and yet spoke not a word of the language of his ancestors.

It was as Stan Manucci that he had first made his reputation among his followers, starting in 1938 with Teddy Powell, moving into the Goodman trumpet section, and then on to the Les Brown band. The change of name had come about because a booker had said, "Stan, you're going to make it on your own, but not with a name like Manucci." He had been right, of course. At the time Stan had not given the matter much thought. He had just picked up the first name that came into his head: Jackson, in honor of a Negro trumpeter he had known as a boy on Chicago's South Side.

But now in retrospect, sitting in the sun in a country where names like Jackson seemed peculiar, it occurred



to him that no matter how small a minority the American English Protestants were, theirs would always be the dominant social influence in the United States, so that before a Jew or an Italian or a Greek or a Pole could presume himself as an idol in the theater or popular-music world he had, in most cases, to change his name.

The Negroes didn't have to change *their* names, he started to say to himself, and then laughed, recalling that their names had all been changed for them by the owners of the plantations on which their grandparents had worked as slaves. He pondered for a moment as to how it would sound to his ears if the Negro musicians he knew had names like Uganda and Um-gawa, and when he admitted to himself that these would seem absurd, he realized that, without ever having reasoned it out, he was with the majority, a small unresisting cell in the tissue of his society.

He had dinner in the hotel dining room and then decided to go out for a walk. The round of European jazz concerts had come to an end a week before, and now he was realizing an ambition of long standing, to see Europe not in the fleeting, scuffling way that one-night concert stands necessitated, but in a leisurely manner, driving a rented car himself, alone.

The square in front of the hotel was packed with people, out for a breath of evening air, staying away, Stan supposed, as long as possible from their hot, squalid apartments.

They walked and talked in groups, the very young and the very old, here in this square at the top of the mountain. Turning left Stan walked, without plan, until he came to a huge plaza, from the center of which a large and graceful fountain broadcast the cooling sound of splashing water. On one side of the plaza loomed an ancient cathedral, and from its interior there came the muffled tones of a medieval chant, combining the lament of many voices with that of a throbbing pipe organ.

He walked to the fountain to inspect it more closely and then turned at random and walked down a side street. People sitting in small sidewalk cafes surveyed him blankly as he strolled past. And then in the next moment he was standing before a small movie theater.

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staring intently at a poster showing his former wife in the arms of Humphrey Bogart. He found himself suddenly wanting companionship, not from loneliness but simply because he wanted an ear into which he could say, "Isn't this the damndest thing? Here I am a million miles from nowhere, or 85 miles north of Rome, or someplace, and what do I run into but one of Marion's old pictures!"

Since he was alone, he said these words to himself and then walked into the theater and bought a ticket and went in and sat down in the darkness. He felt slightly stunned and yet excited at the prospect of seeing Marion again, even if only on the screen. The picture already had started, and he had not been able to translate the title of it printed on the poster, but he thought it was one of her pictures that he had never seen, because he could not recall having ever seen her playing opposite Bogart.

It must have been a picture that she had made even before he had met her, so that when she came on the screen, he would be seeing a woman that, in a sense, he did not know, a woman he had not yet met. By the look of the car Bogart was driving, Stan estimated the picture had been made about 1944 or '45. That would be about two years before Marion's path had crossed his own. Then he saw her, wearing a golden camel's hair polo coat, frowning as she ran across a rainswept highway and into a telephone booth. As soon as she began to speak, he laughed, and then in embarrassment smothered the laugh with a cough. Marion was speaking in Italian.

But of course. This was Perugia. The entire soundtrack would have Italian voices dubbed in and, because it was Perugia, no English subtitles. He sat, alone down front in the half-empty theater, because his glasses were not quite strong enough, and listened to his ex-wife speak Italian. He could not, naturally, understand her. It occurred to him that he had never been able to understand her and at the wry joke he pursed his lips, staring eagerly at the screen, drinking her face in.

The face never had changed. It had looked like this the night thousands of nights back, when, standing on the stage of the Palladium ballroom on Sunset Blvd. during a disc jockey charity benefit show, he had looked into the wings and seen her waiting to go on.

She had stood quietly, swaying almost imperceptibly to the rhythm of *Sentimental Journey*, the hem of her tight gold lamé dress swinging back and forth. They had exchanged smiles and then the next minute Peter Potter, the disc jockey, had stepped to the microphone and introduced her, and she had come out and made a brief pitch to the audience and then walked off backstage and disappeared.

He had not been able to forget the face then any more than he could now. He could still remember Ziggy Trace's joke when, two weeks later, he had said, "I'm going to marry Marion Wilson."

"Who do you think you are—Harry James?" Ziggy had said.

What was the cliché? They said it couldn't last. They had been right. This beautiful woman, speaking at the present moment the strange musical language his grandmother had spoken, had, he thought, not existed in reality. She had existed chiefly in the world of make believe, and she had not been happy when away from it. This voice he was hearing now was not her own, and so much of her in the old days had not been her own. The movie-screen sophistication, the

devil-may-care sex, the puckish sense of humor, had all, it seems, been the creation of writers and directors. But he had still been in love with the real Marion, consisting of a true face, a beautiful face, a full rounded body, and a sad, little-girl soul. He had fallen in love, he supposed, with the illusion and then fallen even harder for the reality. But there was no living with the reality. There could be romance, there could be sex, but there could be no living, at least not for long, not permanently.

It was probably so because Marion had stopped developing as a human being too early, her physical beauty having destined her, conceivably against her will, for function as a public face, a public body, a thing of beauty that the world had felt that it must own, to which it must pay honor. So all that they had been able to do was love each other very much, within the limits of their capabilities, and be unhappy.

Then, too, the simple mechanics of the business had made things difficult. She worked by day, he by night. She was frequently on location, he often had to play out-of-town engagements. So they saw her movies and they listened to his records and their bodies held them together for a time, but eventually their minds became distracted and then the years had rushed past, which was something known to them only when they looked back over their shoulders along the direction in which time disappeared. And now he was sitting in the darkness in this small Italian town feeling maudlin to the point where he noted, with a twinge of helpless anger, that his eyes were wet.

At that moment something that Bogart said amused the audience, and the theater rang with a brief burst of laughter. Then there was a great close-up of Marion and a heart-wrenching cry from a score of violins. Stan looked first at one great eye and then shifted his gaze to the other. Then he followed the girlish curve of the nose down to the open, moist-lipped mouth. It was strange, he thought. He had known that he loved her, or at least that he would have had to say yes if anyone had asked him if he still did love her, and yet he had not known that he loved her just this much.

Then the scene faded out and opened on a long shot of the beach at Santa Monica, the very beach where they had gone swimming by night, by moonlight, so many times in the old days, and he decided he had had enough and got up and left the theater.

He was surprised to discover that it was almost dark now outside. He stopped for a drink at a sidewalk cafe and then went back to the hotel, showered, took two sleeping pills and turned in.

In the morning, driving again through the hills, heading for Venice, he decided that in the next reasonably large town he would send a cable to Helen and the children, to tell them that he was fine and that he would be home soon.

Southern California was much like Italy scenically, he reflected. It would be good to lie in the hammock in the back yard again with the children, to swim in the pool with Helen on the hot San Fernando valley nights, to sit by the side of the pool, sipping cold orange juice and gin. He would tell them all about the trip, all about the jazz concerts in Stockholm and London and Brussels, and all about seeing the land of his people and learning to appreciate its ancient glories, but he very probably never would mention to them the night in Perugia when he accidentally stumbled on the ghost of his long-dead first wife.



The IMPECCABLE MR. WILSON

By Tom Scanlan

■ Hundreds of pianists have tried to create something new and worthwhile in jazz piano improvisation, but only a handful have succeeded. One who has is Teddy Wilson.

Surely, if a responsible list of the half-dozen or so most creative and most influential pianists in jazz history were to be made, Wilson would be included. He is one of the giants of jazz piano; the number of pianists he has influenced, directly or indirectly, is beyond estimation.

It often has been said that Wilson's distinctive and highly original manner of playing was influenced primarily by Earl Hines, but Wilson himself will disagree. "Art Tatum," Teddy said.

In 1929, 17-year-old Teddy Wilson, son of James Wilson, head of the English department at Tuskegee Institute, left home to become a pro-

fessional musician in Detroit. That year Teddy heard 19-year-old Art Tatum in a Detroit club, sitting in. From that time on, Tatum was *the* jazz pianist to Teddy Wilson.

"Yes, I liked Hines and Waller," said Teddy, "but compare to Tatum, it seemed as though they were in a different field of activity."

Wilson, a soft-spoken and extremely articulate man, continued:

"Tatum was head and shoulders over all other jazz pianists and most classical pianists. He had the exceptional gift, the kind of ability that is very rare in people. He was almost like a man who could hit a home run every time at bat. He was a phenomenon. He brought an almost unbelievable degree of intense concentration to the piano, and he had a keyboard command that I have heard with no other jazz pianist and with very few classical pianists—pos-

sibly Walter Gieseking—and it went much further than that, much further than being a great technician. Art was uncanny. He certainly impressed me more than any pianist I have ever heard."

What about James P. Johnson?

"I never heard James P. in his heyday," said Wilson, "and I'm sorry I didn't. When I heard him, he was rough. But while listening to John Hammond's record collection one night, I heard some piano rolls James P. made in 1922, and they were amazing. Some of his ideas in 1922 would be appropriate with many of the present Basie orchestrations."

Speaking generally of the stride piano style, Wilson—who is not a stride pianist—said, "I don't think it should be lost. It is certainly valid . . . Fats perfected the stride style. He developed the fine points. He

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had more finesse than any stride piano player I ever heard."

Wilson began studying piano while in grade school. He switched to violin "in the sixth or seventh grade" and played violin through high school, where he also played oboe and E-flat clarinet in the school's military brass band.

During his last two years in high school, he took up piano again because the band needed a pianist. "I could read the bass clef, and they taught me to read stock orchestrations," Wilson explained.

While in high school, Teddy said he began to listen to jazz closely for the first time, adding, "My father liked vocal music: Caruso, John McCormack, and also blues singers such as Bessie Smith, Mamie Smith, and Trixie Smith. I often heard these records in the house, but I would never play my father's records voluntarily because my major interest was instrumental music.

"The first records of importance to me were *Singin' the Blues* by Beiderbecke and Trumbauer and King Oliver's *Snag It* featuring the famous Oliver break. Later, with Tuskegee students, I heard *West End Blues* by the Armstrong Hot Five, with Earl Hines on piano, and Fats Waller's *Handful of Keys*.

"In 1928, during summer vacation, I went to Chicago and heard professional jazz in public for the first time: McKinney's Cotton Pickers, Fletcher Henderson and Horace Henderson. Benny Carter was with Horace when I first heard him. Also Rex Stewart. And Horace was very good, too. Hawk, Buster Bailey, Jimmy Harrison, and Joe Smith were with Fletcher."

Harrison, who died in 1931, is one of the all-time greats of jazz so far as Wilson is concerned. "Jimmy had a real swinging style," Teddy said. "Now swing is not an objective word, but my conditioning of the swing feeling was the way Armstrong and Hines played on the Hot Five records—not the others, just Armstrong and Hines. And Harrison had my conception of swing. Another trombonist who has it is Jack Teagarden."

After hearing live "professional jazz" in Chicago, Teddy was determined to be a jazz musician, but his mother, Pearl, who like his father taught at Tuskegee, thought that Teddy should give college a chance.

She suggested that he go to college for a year and then if he still wanted to be a musician, to go ahead "and be a good one." So Teddy went to Talladega college, 60 miles from

Birmingham, Ala. For one year. "After that, I still wanted to be a musician so I quit college, according to our agreement, and went to Detroit to become a professional musician."

Teddy got his union card in Detroit, worked club dates off and on for a few months and eventually joined a road band working out of Peru, Ind., led by drummer Speed Webb. The band included Roy Eldridge, Vic Dickenson, Teddy's brother Augustus on trombone, and all of the Bill Warfield band except for the pianist. They wanted Teddy.

"The Warfield group was very unusual," Wilson said. "These fellows, from memory, specialized in playing the Red Nichols repertoire. They could play the Nichols records all night from memory. Not just the ensemble but the solos, too." Trumpeter Reunald Jones, later with Ellington, was one of the Warfield band members.

Wilson worked with Webb from December, 1929, until mid-1931. He left the band to join Milt Senior in Toledo, Ohio.

The pianist he replaced in the Senior band was Tatum. Tatum left to concentrate upon solo work, primarily in radio. Wilson was with Senior, best known to jazz historians as the lead alto man with McKinney's Cotton Pickers, until the fall of 1931, when he went to work in the Gold Coast club in Chicago.

"This was quite a club," Teddy recalled. "A membership cost \$250, and each member got a solid gold card . . . Al Capone would come in regularly after hours and bring in a party of 10 or 20 people. He'd always have a wad of bills, and everyone who worked in the place got something. Every member of the band got \$20."

When the Gold Coast club closed because of a newspaper story concerning the gambling in the club, most of the band returned to Toledo, but Teddy remained in Chicago, jobbing around before joining Erskine Tate and later Francois' Louisianans. Then he went on the road for a few months with Louis Armstrong, with whom he made a dozen records.

"The main thing about the Armstrong band," according to Wilson, "was the way Louis could play so beautifully with such a bad band behind him. We had a few good musicians—Budd Johnson on tenor and his brother, Keg Johnson, on trombone—but it was not a good band."

Teddy paused to reflect for a moment and then chose his words with deliberation in summing up his feelings about Armstrong:

"I think Louis is the greatest jazz musician that's ever been. He had a combination of all the factors that make a good musician. He had balance . . . this most of all. Tone. Harmonic sense. Excitement. Technical skill. Originality. Every musician, no matter how good, usually has something out of balance, be it tone, too much imitativeness, or whatever. But in Armstrong everything was in balance. He had no weak point. Of course, I am speaking in terms of the general idiom of his day. Trumpet playing is quite different today than it was then.

"I don't think there has been a musician since Armstrong who has had all the factors in balance, all the factors equally developed. Such a balance was the essential thing about Beethoven, I think, and Armstrong, like Beethoven, had this high development of balance. Lyricism. Delicacy. Emotional outburst. Rhythm. Complete mastery of his horn."

After his tour with Armstrong, Wilson returned to Chicago and worked with Jimmy Noone and Eddie Mallory. "Noone had a beautiful low register and was very melodious," Teddy said. "His playing was



characterized by smooth legato playing."

In 1933 Wilson went to New York to join Benny Carter after the latter had gone to Chicago to hear Teddy with Noone on the recommendation of John Hammond.

The Carter band broke up after playing two jobs—the Empire ballroom and the Harlem club—and Wilson joined Willie Bryant's new band. Bryant was not a musician, but a showman, and bookers had the idea that he could make it like Cab Calloway. It didn't quite work out that way, but Wilson was with Bryant until 1935. After that, Teddy had two jobs: backing the Charlottees quintet on radio and as intermission pianist at the Famous Door on 52nd St.

In '35, Teddy also began making his famous series of records featuring singer Billie Holiday and many great jazz musicians.

These records date from '35 to '40, and any list of the most influential and most stimulating jazz records of all time would have to include some of these sides, as good today as they were then. How many musicians became jazz musicians because of Lester Young's solos or Roy Eldridge's solos or Wilson's solos on these records? No one can tell. But it probably is a long list containing some distinguished names.

Has Wilson read Miss Holiday's autobiography, *Lady Sings the Blues*?

He has. Quickly.

"And I don't think much of it," he said. "It's full of distorted emphasis and sheer fabrication. I don't see how anyone could write a book like that."

The pianist's evaluation of some of the musicians of that period, particularly those he played with on the memorable Holiday records, include the following regarding Young:

"I think Lester is one of the great landmarks in jazz. When Hawk was the yardstick of tenor playing, Lester came along with something different and valuable, based on great originality and skill."

Teddy said he considers Young as one of the three most influential musicians in jazz, the others being Louis Armstrong and Charlie Parker.

"I certainly think Lester belongs in there somewhere," Wilson said. "But he has never seemed quite the same since the war . . . On the record I made with him in '56, I thought he had some of his prewar sparkle, but this was made when he had



just been released from the hospital and had not been drinking." (Teddy refers to *Giants of Jazz '56*, Norgran 1056, reissued recently as *Jazz Giants*, American Recording Society G 444.)

Parentetically, Wilson added, "Guys who think they play better when they are loaded, are out of their minds. When you are drinking, the sparkle is gone. A musician who has been drinking might feel like he's playing better, but he's not. You'd think some musicians who drink would listen to the records they've made while they've been drinking and realize this, but they don't."

It was also in 1935 that Wilson jammed with Benny Goodman at a party given by singer Mildred Bailey. The results of this trio session (the drummer was "Mildred's cousin, a test pilot, an amateur drummer") helped to shape the course of jazz and bring Wilson international fame with Goodman.

Because of the exciting way Teddy and Benny improvised together, John Hammond wanted to record them, and he decided to use Gene Krupa on drums. At that time, Krupa was with Mal Hallett's band. Hammond arranged the record date with RCA Victor and the justly famous Goodman trio was born.

Wilson's first nonrecording job with Goodman was at the Congress hotel in Chicago on Easter Sunday, 1936. Hammond drummed up the idea of Sunday afternoon jazz concerts at the hotel with outside mu-

sicians as guest stars, and Wilson was one of the first to be featured. He was such a hit that he was asked to join the band as a steady member.

As the first Negro featured with a nationally known white band, did Wilson have much trouble with racial prejudice while working with Goodman?

"Only in regards to hotels . . . sleeping accommodations and hotel restaurants," Wilson remembered.

Only in the South?

"Oh, no, North and South. And there was another thing, too. The first movie we did—I think it was called *The Big Broadcast of 1937*, something like that—the movie people wanted me to play the sound track but wouldn't allow me to be photographed. I didn't agree to that, and I wasn't in the movie."

Speaking generally of the swing era, Wilson said, "It was a very exciting period. The Goodman band was the first jazz to become a nationally popular thing, and it took us all by surprise. No one expected it. And in those years, the audience would even applaud a good figuration. You never see that now!"

"Of course, a big part of the audience was sensitive to showmanship—the drum solos, for example—but a good many people in the audience were obviously musically sensitive. In contrast, the audience today is so jaded. They have to be entertained. It's a problem that young musicians must face.

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movies, or any other entertainment medium in that respect. It isn't easy, and it sometimes calls for values that are not musical. Today, music is not the thing, as it was then. I imagine it's discouraging for a good young musician today when he sees how successful a mediocre musician can be."

Teddy said he believes that a major reason why the Goodman band was able to become the first nationally popular jazz band is because Benny kept music at danceable tempos. He elaborated:

"Goodman would sometimes stand in front of the band, tapping his foot for as long as a minute, almost as if feeling the pulse of the dancers, to assure the proper time."

Wilson added that the band had "a good sound, one of the great clarinet players, good intonation in the reed section, first-rate trumpet work, and other musical values, and it was playing within the dance tradition."

Wilson said jazz has lost the mass audience partly because it came to ignore dancers. "And so rock 'n' roll, as bad as it is, is filling the vacuum."

"Ellington, of course, has always had high musical standards, as well as a good dance band, too. He's done an amazing job over the years to keep his band in touch with the public while doing other things in music, too."

Wilson left Goodman in 1929 to form his own big band. The band lasted about a year and was not a commercial success although it won high praise from musicians and critics. Of this band, Wilson said:

"The band simply didn't have much mass appeal. We didn't have enough show pieces. We played good dance music, but we needed 10 to 20 good *stomp* head arrangements to add the excitement that was missing. The mistake I made was in concentrating too much on written arrangements."

From 1940 to 1944, Wilson fronted highly praised all-star sextets at the two Cafes Society, Uptown and Downtown, and in 1945 he rejoined Goodman, working with Red Norvo and Slam Stewart in the Goodman sextet.

During the next decade, Teddy was in studio work most of the time, as a staff musician at New York's WNEW and later at CBS. He also taught annual summer classes on jazz piano improvisation at Juilliard. Since the 1956 Goodman movie, Teddy has made more club appearances, notably at the New York City Embers. Currently, he is

using Bert Dahlander, the Swedish drummer, and bass man Arvell Shaw in his trio.

Although he has not taught for some time, Wilson remembers and is typically quick to praise some of his former students, particularly John Ferrincieli, who "played stride piano against a modern type of right hand," and William Nalle, now in studio work. "I had some other very talented students, too, and I am talking about *real* piano players," he said.

As might be expected from a two-handed pianist who understands that a piano is not a drum, a pianist whose work has been distinguished by superb finger control, a keen sense of dynamics, master legato playing, originality, love of melody, a compelling and resilient beat and a complete absence of gimmicks, Wilson does not think much of most contemporary jazz pianists.

"With few exceptions, what they play is a caricature of the piano," Teddy said. "A caricature simply because of the way the piano is made. And pianists today all sound so much alike."

But Wilson, the schooled pianist, does not include Erroll Garner, who cannot read music, among the caricaturists. Teddy explained:

"Garner brought a great deal of originality to jazz piano, working with his time lag. His phrases come through with such conviction because they are his own. On the other hand, when you imitate another musician's way of playing and are too derivative, your phrases are not too clear, are just a shade vague, and they lack real conviction."

Wilson, also a critic of modern rhythm sections, said, "Drummers today play a continuous solo, from 9 'till 4. And I always thought a saxophonist like Parker would sound much better with a conventional rhythm section than with a *hipster* rhythm section. To my mind, if the background gets too complex, it kills the solo. I guess Dizzy and others like that kind of drummer and that kind of rhythm section, but I don't. To me, the Parker-like soloists would sound much better if they had simpler harmonic backgrounds; then their own harmonic thinking would come over far better."

Wilson said he believes the rhythm section deteriorated partly because of economic reasons. To obtain attention in a club and to make more money, a musician "wants to be in the foreground because that's where the money is," explained Teddy.

Wilson also said he feels that the development of records, ironically, has helped what he terms the "conformity" in jazz today.

"When I came up, there was a good deal of local influence," he said. "We would travel 30 miles or so to hear another musician who had his own way of playing. Musicians developed different approaches to music in different cities. But today the same jazz records are available and popular all over. They influence young musicians in New York, Atlanta, Paris, or Tuskegee, at the same time. All this tends for conformity."

Teddy and his attractive wife have two boys, Theodore, 12, and a chubby 9-monther, Steven. In his New York City apartment none of the many *Down Beat*, *Esquire*, and *Metronome* trophies Wilson has won as best pianist in past years is in evidence. He said he has no hobbies to speak of, although he collects piano records, mostly classical, and has a casual interest in sports cars (he reads *Speed Age*).

Teddy Wilson is a man quick to praise worthwhile innovations in music; originality is an essential part of jazz creation to him. Typically, he will praise Gillespie and Parker for their originality and at the same time say of Ruby Braff: "I admire Ruby for staying on his own, for not being swept up with Dizzy's style."

Perhaps Wilson's point of view concerning jazz today is best summed up with this offhand remark: "You have creative people and you have imitative people, and in a period of conformity, as today, there are more imitative people."

In late January, Wilson plans to take a six-piece group with a girl singer to England. Teddy finds the jazz audience in England and Scandinavia, where he has toured in the past, "very appreciative."

What does he think generally of the music business today?

"I do feel that music has *got* to come back," he said.

Tom Scanlan, 34, is best known for his column *Jazz Music*, a weekly feature for six years in the *Army Times*, the international newspaper for the army. He plays guitar "as a hobby." After three years in the army during World War II, he attended George Washington University where he received his master's degree in English literature in 1951. He has been associate editor of the *Army Times* for seven years.



Buddy DeFranco's



New Career



■ After more than a half-decade of helplessly watching his career slide into the doldrums, Buddy DeFranco today seems determined to make new headway in freshening breezes from several directions.

Ironically, the most significant sign of a new deal for the 35-year-old clarinetist, voted the nation's favorite jazzman on his instrument by the readers of this magazine from 1945 through '55, is an extended work by Nelson Riddle, *Cross Country Suite*.

To quote Tom Mack, jazz vice president of Dot Records, the label which has recorded Buddy performing this panoramic, "Americana-type," work, "If ever there was a telling test of an instrumentalist's skill and versatility, the *Suite* proved just that for Buddy. I don't believe there is another clarinetist in the country—or in the world, for that matter—who could invest such a work with so sensitive and individual interpretation."

DeFranco also communicates deep personal satisfaction with his work on *Cross Country Suite*. An introspective man, more given to understatement on his talents than objective appraisal of his true worth as an artist, Buddy said, "It's the finest album I've done. The music covers such a broad area; there are so many aspects . . . It ranges from legitimate clarinet to downright funky swingin'."

Convinced that ". . . Nelson created the perfect vehicle for me," DeFranco and others now are making plans to duplicate, in every major city, last August's Hollywood Bowl performance of the work, with himself as soloist and the composer on podium.

For Dot, a successful concert tour in major symphony halls throughout the country would have the obvious advantage of spurring album sales. But much more important to himself, Buddy said, is that such success would go far toward regaining for him the pinnacle of achievement that once was his in the popular eye.

What happened to DeFranco's career?

In his own opinion and in the estimation of his manager, Jack Lee, many factors were responsible for the slump, not the least of which was Buddy's personal attitude toward the music business and life in general. He discussed these problems willingly and with marked candor.

"For one thing," he confessed, "I made too many wrong predictions to myself and to others. In fact, I

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predicted myself right out of business.

"You see, for many years I didn't know what I was doing business-wise. Poor management of my affairs. I feel, was a critical factor.

"Then, too, I made so many false starts — each one stymied by a lack of real perception on my part. By that I mean a failure to grasp the essentials of the business in which I had to make a living and also to express myself as a creative person."

Another important element in his fall from popular favor, DeFranco considered, were the changing tastes of audiences. He elaborated:

"In music—just as in everything else—there are constant periods of change, and the artist must be prepared for them. It's like a surfer waiting for a wave. When it comes, he must be ready to ride it. Guess I missed too many waves in the course of my career."

As an example of this unfortunate miscalculation of tastes and trends in music, he cited the group he led in 1951 and 1952, with Kenny Drew, Gene Wright, and Art Blakey.

With conviction he declared, "I still feel that that group was one of the greatest little bands around. We swung as hard as you'd want. But it just happened that those two years were the coolest years of the so-called "cool period," and apparently people weren't digging us.

"Then," he continued with heavy irony, "when I got a band together that was right in that cool groove, the school got pretty hot. So again I didn't make it."

For all his frustrated attempts to adapt to the vagaries of the jazz public's tastes, however, on one point Buddy remains adamant:

"I never was satisfied playing that "cool" style; always wanted to swing in a healthier fashion. And I never abandoned the ideal of being able to experience a somatic feeling in addition to the intellectual experience of modern music. Both are essential. You gotta have both—the cerebral and the feel, the funk."

Another area in which DeFranco said he strongly feels he was let down is in his five-year contract with Norman Granz' Verve Records.

"Being with Granz has hurt me," he stated and manager Lee concurs.

"Buddy's five years with Verve," Lee said, "were devastating to his career. His best performances were the best-kept secrets of the year so far as promotion was concerned."

Describing his tenure with Verve as "regressive years for me," DeFranco hastened to reiterate that his

spell with Granz was not the only reason for the lull in his life. "After all," he noted, "M-G-M Records didn't help either.

"But I've come to terms with myself now . . . I figure that since you have to live with record companies, you have to get used to living under duress, as it were."

To Granz, DeFranco's charges are without foundation.

"Let's look at the facts," Granz said curtly, "rather than at Buddy's personal opinions. I think his is a wrong beef because I can prove that I gave him no less promotion than any other artists. What did any of the other labels he was with do for him that I didn't do? After all, I'm not the only cat he made records for . . . He even made up his own contract with me—and nobody can ever say it was a bad one.

"Frankly, after he'd made a few albums, I felt there were other areas where he'd be more commercial. I talked to him about it, and the result was we recorded him with Oscar Peterson in the *George Gershwin Songbook*. Buddy was pretty happy about that record.

"No, this is a wrong call . . . I think Buddy's kinda confused."

Bobby Phillips, west coast head of Joe Glaser's Associated Booking Corp., who has booked DeFranco's night-club engagements in the west for a number of years, described the clarinetist as " . . . easy to get along with and very dependable when it comes to jobs. He's one of the nicer guys in the music business."

Of Buddy's idea to take *Cross Country Suite* on a prolonged tour, Phillips said, "Seems to me it's a little like the Brubeck approach, but, of course, Buddy's more commercial than Dave. I feel he'd be as well accepted in this new field as is Brubeck in his."

As presently envisioned, according to DeFranco, the clear objective of the tour is to establish the clarinetist in the eminence of a special concert artist, similar to Erroll Garner's present position.

"Nelson and myself plan on doing the *Suite* in every city we can," explained DeFranco. "We'll schedule it as part of a symphonic program of accepted classical works. There are also plans afoot for a television adaptation of the work. Rosemary Clooney and Jose Ferrer are interested in participating, and the American Institute of Railroads is very interested in coming in as sponsor."

While Buddy's recent activities in jazz on a national scale have been curtailed, he finds vast satisfaction

in working with the enthusiastic student musicians in high schools and colleges throughout the country.

Last May, he acted as clinician at the 26th Tri-State music festival at Enid, Okla., in behalf of the Leblanc company. It was rewarding for both Buddy and the students.



The DeFranco Trio

Since then, the clarinetist has been communicating to youngsters as often as he can spare the time. He has supervised similar critics in numerous schools, invariably with a notable degree of success. His method is to bring his own arrangements for the school dance bands to have a crack at. While he rehearses the youngsters, Buddy analyzes their interpretation, tonal qualities and blend.

"In many cases these kids play my arrangements quite well," he said happily. "And their enthusiasm is very rewarding. I know I enjoy myself thoroughly, and, frankly, I think this is a field that more and more established musicians should enter."

In this regard, though, a musician first must convince the educators he is familiar with symphonic music, Buddy emphasized, adding:

"Believe me, those educators will put you on the carpet with a pretty stiff quiz before they're convinced you've got what they want for their students. This is no problem for me, though, because back in Philadelphia years ago I did an awful lot of symphonic work."

When not busy working with students or readying plans for the forthcoming *Cross Country Suite* concert tour, DeFranco lives with his family in an apartment in the Baldwin Hills area of Los Angeles. Mitchell, his wife, and Leonard, their 2-year-old son, are as demanding of his time and interest as a family normally is.

"Being married to a musician is no bed of roses," Mrs. DeFranco said candidly. "I won't pretend that I don't mind Buddy's road trips. I just hate it when he's out of town.

(Continued on page 44)

THE MOST RECORDED SONG OF 1958!

“IMPOSSIBLE”

words and music by STEVE ALLEN

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ABC 246



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SKITCH HENDERSON
RCA Victor
LSP 1401



JACK KANE
Dot
DLP 3143



JANE GIBBS
Dot
17885



TERRY GIBBS
Emarcy
(soon to be released)



RAY ANTHONY
Capitol
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STEVE ALLEN
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RCA Victor
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By Ch

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Stereo

STEREO IN SIXTY MINUTES

By Charles Graham

■ Sixty minutes? That's more than enough time to unpack, set up, and connect a complete stereo tape, record, and radio components system. And this equipment will do everything the most complicated tape-radio-phonograph combinations will do. It's possible also to put it together a bit at a time, adding other units when practical.

How will it look?

A few years ago, fidelity components often looked like engineers' instruments unless concealed behind wooden panels. But recognizing feminine objections to laboratory equipment in living rooms, component makers have redesigned amplifiers, tuners, and other units so they fit neatly into attractive, though inconspicuous, cages (metal) or cabinets (wood). These are generally less than five inches high and less than a foot deep and wide.

Most such units can be bought either with or without these decorative covers. The covers may be omitted if the units are to be placed behind wood panels or in an equipment cabinet. In such case, a simple rectangular hole is cut for each unit, permitting it to slide back into the hole until only the face plate is showing. But if there is no equipment cabinet or enclosure, these units can be slipped into their cages or covers and used out in the open, on bookshelves or on a table.

How about connecting the stuff? Does one need somebody with an engineering degree to help? Or is it necessary at least to study up first

and then take a day or two off, working with a handy-dandy hi-fi handbook open on the floor?

No. Today, the makers of components for music systems do everything but plug them together for you. And even that is simplified by having the sockets and plugs all fit together easily, everything plainly marked. They've got it worked down to two types of connections (not counting regular AC house current plugs).

The two ways in which connections are made are (1) simple screw terminals, for loudspeaker and antenna wires, and (2) small plugs, usually called phono plugs or RCA connectors, used for all other connections. The screw terminals need only a screwdriver, a dime, or a table knife, to connect. The phono RCA plugs require only thumb and forefinger.

It wasn't always this easy. Somehow, more than a million persons had put together component high fidelity sets before stereo blossomed last fall. Now almost half a million more setups are expected in 1959. And a large part of them will be stereo installations.

For a good nonstereo high fidelity setup, that includes a stereo phonograph pickup arm so stereo records can be played when the system is expanded to a full stereo rig, these prices range from a reasonable minimum to about the best made:

Stereo pickup arm (also plays monaural records)	\$ 23 to 50
Changer or turntable	\$ 50 to 125

Amplifier (nonstereo)	\$60 to 150
Loudspeaker	\$25 to 200
Phonograph base, cables, other miscel- laneous items	\$6 to 10
Totals	\$164 to 535

Every one of these units can be used in a later, expanded setup or for stereo. The price need not include any installation costs, unless the speaker is bought without an enclosure. Even so, the speaker often can be mounted in a closet door, fireplace, false wall, or an existing cabinet.

One way to see how easily components go together is to assemble a typical hi-fi installation.

Working against the clock, this writer's wife put one together by herself with no help. It took her less than 30 minutes, including unpacking the cartons. However, we already had the tape recorder, and she was familiar with how it worked. Thus, it's reasonable to figure that this setup could be put together by other beginners in less than an hour.

The equipment for this stereo setup came in eight boxes. They ranged in size from the two comparatively large cartons for the Acoustic Research AR-2 loudspeakers to the tiny box for the Pickering stereo phono pickup cartridge.

In addition to the other cartons containing actual electronic units, record changer, stereo tuner, and stereo amplifier, two more cartons held the small wood base for the

Garrard changer and the wood cover for the Scott radio tuner. This GE amplifier came complete with its metal cover already in place.

It took just nine minutes (1) to slit the gummed paper tape sealing the packed cartons with a table knife; (2) take out the carefully placed corrugated spacers that protect the equipment from damage in shipment, and; (3) place the units next to each other on the table. One speaker was put under the table near the other units and the other speaker went into a corner 10 feet away.

Nine minutes had elapsed but the hardest part was yet to come.

Looking at the rear of the GE stereo amplifier, we found several screw terminals on a strip marked "spkr". This was the place for the toughest part of the connecting job, yet even it was easy. Taking a piece of regular electric lamp cord, we separated the two wires for a few inches, cut the rubber insulation back from each wire end for a half-inch or so, and wrapped each of the wires around, and under, one of the two screws marked for "eight-ohm speakers." (The AR-2 speakers have a big label, saying, "connect to the eight-ohm terminals of your amplifier.")

Other speakers might be specified for four ohms or 16 ohms. The amplifier has screws marked for them, too. All amplifiers made today will work with 99 percent of all speakers made today. Just match up the numbers, always, four, eight or 16. Eight is most common. Similar terminals on the AR-2 didn't even need the table-knife screwdriver. They were knurled nuts that loosened and tightened by hand.

After connecting the second loudspeaker in the same way as the first, the tools, a pair of scissors and a dull table knife, were laid aside.

Time spent connecting the speakers was six minutes.

Still looking at the back of the amplifier, we found two receptacles marked "phono." The two matching RCA phono plugs from the Garrard changer were plugged into the two receptacles.

Time: one minute.

Then the AC wall-current plugs of the amplifier and the changer were plugged into a wall socket, the off-on switch of the amplifier switched to on, and it lit up!

The Pickering stereo cartridge had been put into one of the extra Garrard changer arm shells by the dealer who sold us the equipment, so about five or 10 minutes work with a screwdriver and two small

screws was avoided. The pickup shell was plugged into the Garrard changer arm, a record placed on the turntable, the start switch of the changer pushed, and we sat down to listen.

Elapsed time: 18 minutes.

We held our breath while adjusting the volume-control knob — and then out of the speakers drifted the golden sounds of the Teddy Wilson-Billie Holiday session of July 2, 1935, with Ben Webster, Roy Eldridge, Cozy Cole, Benny Goodman, John Kirby: *Miss Brown to You, Wished on the Moon, What a Little Moonlight Can Do*. Twenty-three years ago, sounding as if it were cut yesterday. And the fantastic sound issuing from the speakers was not actually stereo, for it hadn't been recorded in stereo. Next we went to work on the rest of the setup.

Two short cables with phono plugs at each end came with the Scott stereo tuner. These were plugged from the receptacles at the rear of the tuner, marked, respectively, "AM output" and "FM output," into receptacles on the rear of the GE amplifier marked "FM input" and "AM or multiplex input."

We also hooked the flat wire FM antenna that came with the Scott tuner to the two screw terminals marked "FM ant." There were no stereo programs on yet, so we tried FM and AM stations separately, switching the selector knob on the amplifier to "mono" so each radio program issued from both loudspeakers at once.

Another three minutes used up. Total so far, not counting time out for jazz: slightly more than 21 minutes.

Only the tape hookup was still to be tried out.

The Norelco tape machine had been used as a complete, self-contained player-recorder previously. Costing \$60 more than the regular monophonic playback Norelco, look-like the standard mono machine, it contains a second tape-head amplifier, which can be connected to any external amplifier to provide the second channel of a stereo setup.

In this installation we used two outputs, from both tape preamps inside the Norelco. Just as with the tuner hookup, two short phono connecting cables were plugged from the two receptacles on the Norelco marked "tape preamp output" to receptacles at the rear of the GE amplifier marked "tape preamp." If we had used a different tape setup,

(Continued on page 31)



Complete radio-phonograph-tape stereo system, just before it's taken out of cartons for quick assembly by the author. Miss Telle Graham (his daughter) is holding the box containing the Pickering stereo cartridge, smallest box among the eight containing the components.



High quality stereo system less than an hour later, lined up on a low table. Not shown here is the second AR-2 loudspeaker, which is in a corner 10 feet away. The Scott stereo tuner here is stacked on top of the GE amplifier but could have been placed where the Norelco tape machine is. Then the tape recorder would be displaced to the left. Only tools used were scissors (to strip insulation of ends of wires connecting speakers to amplifier) and a table knife (screwdriver).



Here the units have been turned around to show the simple connections. On the back of the Scott tuner and the GE amplifier each receptacle is clearly labeled. Note two RCA phono plugs from Garrard changer, ready to plug into amplifier. If a plug is put in the wrong socket nothing is damaged . . . it just won't work until the right connections are made. Entire installation, including unpacking, takes less than an hour.

■ Oscar

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Peterson



Oscar Peterson's stereo system

Stereo NEWS

Oscar Peterson's Super Stereo Set

■ Oscar Peterson smiled self-consciously.

"The total cost of my stereo setup, including the accumulated equipment and workmanship, has been more than \$7,500," the pianist noted.

"But, prices are higher in Canada."

The difference in equipment prices may exist between the two countries, but Peterson's sound system would impress the native of any land. He itemized his equipment:

A Japanese turntable, the Aywa Musicmaster; a four-speed turntable with General Electric stereo arm and stereo cartridge.

A Bell 3030 stereo amplifier.

Two Altec-Lansing coaxial 15-inch speakers in custom enclosures.

A Berlant studio stereo tape unit.

A Fisher 90-C FM tuner.

A monaural Berlant mixer, Fisher preamp and amp for monaural use, and a Jim Lansing D001 unit, with a 15-inch speaker, horn-loaded enclosure, and acoustical lens, for monaural use.

A Tandberg stereo tape recorder, for tape-to-tape and separate use, with two accessory speakers.

Peterson, fortunately, found assist-

ance in a close friend, George Kadota of Woodcraft Service in Toronto. Kadota designed and constructed the custom unit that houses the components. More help came from Leo Bronce, of Engineered Sound Service in Toronto. Bronce wired and checked the electrical aspects of the system.

However, despite the intricacies of assembling the system, Peterson insists that his basic aim is an esthetic one.

"My primary desire is to hear good sound," he said. "It has become a kind of fixation with me, since I am a part of it so often in recording studios. I simply set out to duplicate that sound environment at home.

"I always wanted a unit offering the full scope of high fidelity for personal use and for teaching."

His present system is efficient enough to allow Peterson to record his own material on it for commercial release. He selected the components with this in mind.

"I picked the Berlant tape unit, for example, because I found it to be the most versatile one," he noted. "It accepts large reels and records in many ways."

"The Lansing, to me, makes it as

the finest, naturally sounding speaker. It's the most truthful reproduction I've heard.

"I think that as far as stereo amps are concerned, it's between Fisher, Scott, and Bell. I chose Bell."

"The Tandberg tape machine to me is the best of the portable recorders," he continued. "I hope to get another one to take along on the road. I feel it should be the musician's constant companion. The mike with the Tandberg is remarkably fine.

"I cut the trio on it and felt it was good enough to be issued on an LP."

At the moment, Peterson is delighted with his equipment. He noted that there's little he can't accomplish with his present system. Although the cost of accumulating, replacing, and installing equipment has mounted to that \$7,500 total, Peterson said it's been worth the expense.

And, as far as he's concerned, the job isn't done.

There'll be more equipment added, to bring the system up to the best professional home standards.

He gazed wistfully toward an imaginary high fidelity display and commented, "I'll want to add some mikes for stereo, too . . ."

Stereo NEWS

NEW Products



The McIntosh MR-55 FM-AM tuner is an exceptionally sensitive and stable tuner, built to broadcast equipment standards. It includes three AM sensitivity positions, three AM bandwidth adjustments, AFC control, and two separate tuning meters for FM tuning and AM tuning.



Pickering's Gyropoise Stereotable is a single speed 33 rpm unit using magnetic repulsion to support the turntable on a bearing of air, thus reducing rumble to a negligible point.



H. H. Scott's model 130 preamplifier incorporates two complete sets of stereo channel controls for maximum flexibility. It also has scratch and rumble filters, stereo balance control, and two inputs for separate phonograph pickups. This feature allows plug-in of both changer and turntable at the same time.



Fisher's multiplex Adapter provides FM stereo broadcast reception from any high quality FM tuner receiving signals from an FM station broadcasting multiplexed stereo. It may also be used to receive background music via FM multiplex.



The Ferroglyph model 3S recorder is a professional-grade record-playback machine available for 7½ and 15 ips or 3¼ and 7½ ips speeds. It includes a built-in monitoring amplifier and speaker, and stereo playback heads and preamps.



Allied Radio's KN-140 Knight FM tuner is an economy model which includes tape recorder output for taping programs off the air. It also has an AFC-disable control and a built-in line cord antenna adequate for most locations.



Red-O-Kut has introduced a do-it-yourself turntable, the model K-33. This belt-driven turntable kit provides the least expensive high quality turntable on the market today. It can be put together in less than an hour. The 33 rpm single speed unit is finished in aluminum and gray.



GE now has a compact two cubic foot speaker system. The fine wood cabinet is less than 24" by 15" by 15" and contains a high quality 12" woofer along with a 2" tweeter and a crossover network to separate the high notes from the lows.



The Harmon-Kardon T250, an FM-AM tuner, has space provided in its chassis for insertion of a small multiplex adaptor when need for the adaptor arises.



Teletrasonic's model 350 tape recorder has three speeds; 1 7/8, 3 3/4 and 7 1/2 ips. It includes a 6" speaker and a 3 1/2" tweeter, and input and output jacks for connection to other high fidelity units. The controls are pushbuttons.



Bogen's space-saving way of housing high fidelity equipment is called the "Music Wall". These two matched fine wood cabinets hang on the wall and contain a complete stereo amplifier, an FM-AM stereo tuner, and a continuously-variable-speed turntable. Only additional components needed for stereo are speakers.



Zenith's Symphony provides stereo in a simple cabinet radio-phonograph. It includes a four speed record changer, two sets of woofers and tweeters, in addition to two entirely separate amplifiers for stereo programming.



Stereo Disc Reviews

Leon Bibb

Leon Bibb—Folk Songs (Vanguard Stereolab VSD-2012) introduces, at least to me, an important young singer. Bibb, as Lee Charles, appeared in the 1958 New York production of Kurt Weill's *Los in the Stars* and has had broad experience in various facets of music. On this LP, he is backed by orchestra and chorus conducted by Milt Okun. Fred Hellerman, of the Weavers, joins in on guitar.

Bibb possesses a voice of substan-

tial range and artistry. He manifests a splendid dramatic sense, projecting warmly with ease. Among the interesting folk songs he performs on this LP are *Sinner Man*, a pulsating Negro spiritual; *Darlin'*, a chain gang song; *Rocks and Gravel*, a prison work song; *Poor Lolette*, an early 19th century Creole ballad; *Red Rosy Bush*, a Southern mountain ballad; *Dink's Blues*, a delicately sung blues, and Leadbelly's well known *Irene*.

The stereo sound is adequate,



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without being overwhelming. This LP is of value for its content and is worthy of a place in any judiciously stocked library. (D.G.)

Warren Covington-Tommy Dorsey Orch.

The Fabulous Arrangements of Tommy Dorsey In Hi-Fi (Decca DL 78802) is perhaps the longest LP title of 1958, but the set is worth hearing. The arrangements may be a few years old, but they have been updated by playing in the modern idiom. The trumpet solo on *Song of India* is played by the full section, and the phrasing throughout is looser than Dorsey's. On some of the tracks, notably *India*, the drummer sounds all by himself on the left speaker. The band plays cleanly on such as *Liebstraum*; *Hawaiian War Chant*; *Easy Does It*; *Opus One*; *Boogie Woogie*; *Swingin' On Nothin'*; *Satan Takes A Holiday*, and *Dipsy Doodle*. Covington's lovely trombone is much in evidence, but other soloists aren't identified. The band often has the brassy zing that Dorsey's had, but while Covington is an excellent trombonist, he doesn't yet have the lustrous sound Tommy had. What he has is a mellow sound of his own. Stereo sound is quite good, despite the drummer out in left field. Most of the solo horns seem more on the right, although on the theme Covington is very well centered. (D.C.)

Fran Lacey

Fran! (Bel Canto Stereo SR-1008) marks the recording, and possibly the professional, debut of Fran Lacey. Backed by the string orchestra of Hugh Simon, she sings her way through 12 standard tunes, arranged by Russ Garcia, Wayne Dunsten, Si Zentner.

Actually, Fran Lacey is Mrs. Les Menns, a Buena Park, Calif. housewife and mother of two. She had dreamed of singing professionally before this, but she confined her singing to groups of family and friends before this.

Since today's record market does not require experience in order to justify an individual as a performer, Miss Lacey, or Mrs. Menns, found herself in a recording studio. As she makes her way through the tunes on this LP, she displays agonizingly faulty intonation. This has proved quite effective for other singers, so I suppose Mrs. Menns can use it as a bridge to fame, too.

Among her other characteristics are a rather bland overall style (or a *(Continued on page 32)*)

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Stereo Setup

(Continued from page 26)

with a tape deck and no separate tape preamps, we could have plugged from the tape heads right into the GE amplifier inputs marked "tape heads." This is the setup used when converting a regular tape recorder to stereo with an outboard-mounted stereo tape-head adapter (described in this column in each of two previous articles (Down Beat Oct. 16 and Nov. 13, 1958).

The tape recorder was turned on, a new stereo tape put on the spindles, and Jimmie Lunceford's band never sounded so powerful and swinging on record before. We adjusted the treble control a bit, turned up the volume even more, settled back and glanced at the clock.

Twenty-six minutes!

We used thumbtacks to secure the flat FM antenna to the rear and underside of the long low table on which the units stand. The AC power plugs from the tape recorder and tuner were removed from the wall socket. We plugged the power cord for both the Scott tuner and the Norelco tape machine into AC power receptacles on the rear of the GE amplifier. Finally, we used Scotch tape to shorten some of the connecting cables for neatness' sake.

Equipment used in this stereo installation:

- Record changer,
Garrard RC-SS-4.....\$531.41
- Base for changer..... 4.85
- Phonograph pickup,
Pickering 45-45 29.85
- Amplifier, GE MS-2000. 129.95
- Radio tuner (FM-AM),
Scott No. 330-C..... 224.95
- Tape recorder, Norelco. 299.95
- Loudspeakers, AR-2 each 96.00
- Suggested alternate units:
- Transcription turntable,
Rek-O-Kut Kit 33....\$ 39.95
- Transcription arm,
Rek-O-Kut 30.95
- Record changer,
Garrard RC-121 41.65
- Mounting board for
changer 2.20
- Tuner (FM only),
Fisher FM-40 99.50
- Amplifier (2 x 20 watts),
GE MS-1000 169.95
- Tape Deck (stereo play
only), Viking 75-SR.. 113.00

The next column will have an article on stereo and monophonic amplifiers, how they work, what to look for, how to buy and install them.

WORLD PACIFIC RECORDS **STEREO** MONAURAL

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lack of one, depending on your orientation), an often awkward sense of rhythm, and a stereotyped sense of phrasing.

The stereo quality of this LP is decent, but the entire project could have been accomplished on a home recorder. (D.G.)

Lee Schaefer-Jim Hall

A Girl And A Guitar (United Artists UAS-5012) in stereo has Jim at the left and Lee at the right. The songs are folk tunes in a variety of moods, ranging from the rousing *Jacob's Ladder* to the witty *Mother I Would Marry* to the bluesy *House*

Of The Rising Sun and including such as *Wandering, The Streets Of Laredo, and I Gave My Love A Cherry*. Lee's voice is sweet and simple, appropriate to the songs. Hall's guitar is sensitive, and at times (such as those on *Ladder and House*) outright funky. Between the pair, a very enjoyable and moving LP has been created. Many of these songs have been done too often lately, but they are done here with a neatness and feeling that makes them worth hearing again. *Rising Sun* alone is worth the price of admission. This is also available as a monophonic LP. (D.C.)



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- Allied Radio: Stereo Record & Tape Catalog Free
 - Audio Devices: Tape Recorder Directory. Details 125 machines Free
 - Audio Fidelity: Descriptive Brochure for stereo discs... Free
 - Bogen-Presto: "Understanding High Fidelity", 56 pp. 25c
 - Electro-Voice: Stereo Demonstration Record 1.50
 - Harman-Kardon, Electro-Voice, Rek-O-Kut: Your Guide to Stereo (speakers, enclosures, cartridges, tuners, amplifiers, turntables, tonearms) Free
 - Fidelitone: Record Care Booklet Free
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 - Heathkit: Catalog listing entire line of amplifier, tuner and speaker kits with complete specs and schematic diagrams Free
 - New book (paperback) explaining high fidelity. 48 pp. 25c
 - Jensen: Bulletin JH-1 (spkrs, enclosures, kits) Free
 - Nortronic: Questions and Answers about Stereo Tape Recording Free
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 - Shure Bros.: Replacement Manual '58. Complete details for replacing phonograph pickups and tape heads. 36 pp. Free
 - Stromberg-Carlson: High Fidelity Components (color booklet) 16 pp. Free
 - University Loudspeakers: "What is Stereo" Free

'Flower Drum Song'

By David Dachs

■ In *Flower Drum Song*, there's a comic opera ending that might have been spun by Joe Miller out of S. J. Perelman.

The sweet girl from Hong Kong wins her true love by recalling a plot from a television show she had seen about Mexican wetbacks. And when that's over, the hero decides to marry her. And his father, the Chinese patriarch, says to his American son, "Would you marry without my consent?" The son replies with fervor, "Yes." And the father breaks into a panoramic smile and says, "Then I give my consent."

These mechanical twists and routine gags, normally alien to the character development and dignity of a Richard Rodgers and Oscar Hammerstein production, stick out in their opulent, glossy new effort. But despite the glossy production and some standout R & H numbers, you can't get too interested in it.

For the most part, it is packed with cardboard characters in operetta-ish, papier-mache situations. The book, where all the trouble is, is neither sensitive romance, nor straightaway farce. There's no focus to the story, conceived by Joseph Fields and Hammerstein from the fine novel by C. Y. Lee.

Flower Drum Song is about a Chinese San Francisco family. It lives in two worlds: the world of ancient Chinese ritual, superstition, and father dominance, and the world of Thunderbirds, modern ideas, and individual choice.

Keye Luke, formerly Charlie Chan's No. 1 son, plays the part of the lovable Chinese patriarch. His son falls in love with a Chinese babe (Pat Suzuki). The son proposes to her on their first date, not knowing that she's a stripper in a dive called the Celestial bar.

But everything works out fine, for all concerned, by curtain time. Son discovers that she's a kept woman, a stripper, and marries his father's choice, sweet, self-effacing Mei Li (Miyoshi Umeki).

The material is there for a charming and tender account of the impact of modern society—yes, that's what they call it—on feudal patterns. But this is never explored, and what remains is a conventional story. And Rodgers and Hammerstein practically demolished such stories with the rich, multifaceted *South Pacific*, *King and I*, and *Carousel*.

As for virtues, there are some lovely Rodgers and Hammerstein songs, colorful costumes, and attractive Chinese-American beauties. Three songs are particularly lyrical and poignant: *You Are Beautiful* (a honey), *A Hundred Million Miracles*, and *Love, Look Away*.

Miss Suzuki wins a shower of applause when she does an earthy affirmative *I Enjoy Being a Girl*. There's also a funny bit by Sammy Fong, the owner of the Celestial bar, titled *Don't Marry Me*. In this he tells



Miyoshi Umeki as Mei Li

his mail-order bride, Mei Li, that he is untrustworthy, and one line goes: "And you'll always know where I'll be—I'll be out!"

If you get the impression that the score is better than the book, it is. Rodgers has some gossamer tunes in it, and Hammerstein still has that word witchcraft. Talent will out even in the weakest formats.

One song, however, seems to have a regrettable title, particularly to those fond of Chinese cookery. In *Chop Suey*, Hammerstein tries to give the audience a feeling of the vast democratic variety in the U.S.A. It seems to be an unfortunate image, since most aficionados think very little of that pathetic, dry, noodly concoction.

Since there is great striving to capture a mood of gentleness (representing the father's world), the scores and orchestration follow suit. There are a lot of violins in the orchestra. Side by side, too, there are bursts of pseudo-hot, deliberately pseudo-hot, cheap music for a night-club sequence in which Miss Suzuki comes out to do a strip. There's also something called *Fan Tan Fannie* sung by Anita Ellis.

All in all, however, the score (14 songs) is not top-drawer Rodgers and Hammerstein. It's comfortable, relaxed, workmanlike, accomplished. But there's little to cheer about. There's no trying for new song forms, no creative reaching out.

This is the eighth collaboration between Rodgers and Hammerstein since 1942, when they came in like a thunderbolt with *Oklahoma*. They have written on such a high level that we expect a good deal from them.

However, in *Flower Drum Song* no amount of showmanship can hide the synthetic quality of this Chinese *Life with Father*. In this case, however, the father is too low-key, too bendable, too vaudevillian, with no force. Hence, there is no conflict between the old generation and the new. This is the basic weakness of the story, and this inability to probe into the story also weakens the score, for Rodgers and Hammerstein pride themselves on developing ideas for lyrics and music out of character.

Of course, *Flower Drum Song* will be a hit commercially. It's got a lot of theatre parties, a million-dollar advance sale, and the R & H name. But it is distinctly a weak show, a far cry from their great achievements.

music in review

- Jazz Records
- Popular Records
- Classical Records

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

- In Person
- Radio-TV
- Films

recommended

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

BUDDY DeFRANCO

Nelson Riddle's *Cross Country Suite* (Dot DLP 9006) provides a fine vehicle for Buddy's clarinet, as well as the guitar of Billy Bean, the piano of Pete Jolly, and the horns of Herb Geller, Milt Bernhart, and Don Fagerquist.

Varving large ensembles were used by Riddle for his suite, from a full string orchestra to a conventional seven brass, five reeds, four rhythm. The *Suite* is interesting, although occasionally a bit precious.

Among the places visited are *Tall Timber*; *Smoky Mountain Country*; *The Rockies*; *The Great Lakes*; *The Mississippi*; *Down East*, and *El Camino Real*. If anything, it proves Buddy can hold his own in any section of the country. (D.C.)

GLENN MILLER

The first LPs from 20th Century Fox make up a two-record set called *Glenn Miller and His Orchestra* (1CF-100-2), and the package is a blockbuster. It gathers together the Miller music from the only two feature films the band made, *Sun Valley Serenade* and *Orchestra Wives*. In addition to the material used in the film, which was available once (now long out of issue) on two 10-inch Victor LPs, the 20th Century Fox set includes material that was cut in the final editing of the films.

Miller's band never sounded so good, so loose, and so peppy on its Bluebird and Victor 78s. The sound is excellent although a bit echoey and heavy on bass, but some of the material is weak.

Included on the set are the 15 tunes previously available on the Victors: *It Happened in Sun Valley*; *In the Mood*; *I Know Why*; *Chattanooga Choo Choo*; *At Last*; *Sun Valley Jump*; *The Spirit Is Willing*; *Measure for Measure* (all from *Sun Valley Serenade*); and *American Patrol*; *Serenade in Blue*; *People Like You and Me*; *That's Sabotage*; *Moonlight Sonata*; *Kalamazoo*; and *Bugle Call Rag*, all from *Orchestra Wives*.

New to LP, and to Miller collectors, are *Boom Shot*, an Arletta May instrumental of minor proportions; and *You Say the Sweetest Things, Baby*, played by a sextet drawn from the band. The latter, except for a bit of snappy trumpet work, is so dreadful it's small wonder it fell on the cutting room

floor—unless it was intended for a scene featuring a hotel tenor band.

The other "new" track is a short version of *Moonlight Serenade*, which, if I recall, was part of the main title music for *Orchestra Wives*. The packaging is handsome, with a full portrait of the band in the set's gatefold. Fans with the Victor sets are advised that about five minutes of production music by the band have been cut from the *Kalamazoo* and *Chattanooga Choo Choo* tracks on this set. *At Last* is a completely different arrangement from the one on the earlier Victor, which had pretty bad vocals. This one is by Ray Eberle and, presumably, Pat Friday, both of whom sing well. This version, too, is a better-balanced track, with some fine trumpet work in the introduction and after the vocal choruses.

The version of *I Know Why* on this set is a markedly different one, too. The earlier unsteady girl vocalist, joined for a few bars by a shaky male voice, is replaced by a better girl singer (Pat Friday?); and the brief muted trombone solo on the Victor set is cut from this one. Maybe the Glenn Miller Appreciation society can straighten all this out. (D.C.)

ANDRES SEGOVIA

The artistry of Segovia is summed up beautifully in Decca's three-LP set, *Segovia: Golden Jubilee* (Decca Gold Label DNJ 148). Four LP sides are of Segovia's enchanting solo guitar, assisted on the *Weiss-Ponce Prelude* by harpsichordist Rafael Puyana; and the remaining two sides are played by Segovia with the Symphony of the Air orchestra, conducted by Enrique Jorda. Every track has musicianship and beauty all its own, and I particularly liked *The Old Castle* from Mussorgsky's *Pictures At An Exhibition*. I've heard that as a piano composition and in orchestral settings fashioned by Ravel and Stokowski, but never with the fragile and haunting beauty of the solo guitar.

The set includes works by Ponce, Segovia himself, Rodrigo, Torroba, Sor, Roncalli, and Castelnuovo-Tedesco, among others. Many of the works were dedicated to Segovia. Whenever jazz guitarists talk about their instrument, they soon start talking about Segovia. This set is the reason why. The man isn't merely an artist; he's a genius. Highly recommended. (D.C.)

SONGS OF THE I.R.A.

Any American with roots in, or ties with, Ireland should get immense satisfaction from this selection of folk-hued ballads (the word here is used in its original sense) reflecting the struggle of modern Ireland for freedom from British domination. *Songs Of The Irish Republican Army* (Riverside 12-820, Specialty Series) is as fine and representative a set of the contemporary Irish political songs as can be heard outside the country itself. It is frankly politically partisan, and the singer, Dominic Behan, is an I.R.A. man whose activities in behalf of that revolutionary organization landed him in London and Dublin jails four times between 1951 and 1954.

It is difficult to describe briefly the subject matter of these songs, for they range from the Irish war of independence that ended in partition and self-government in June, 1921 to the latter-day I.R.A. military actions against British garrisons in the northern "Six Counties" that occasionally make rather cryptic front page news in American newspapers.

Behan's voice, brogue-rich and beery, is accompanied by John Hasted on guitar, banjo, and concertina. Although this excellent album is of obviously limited appeal (although one would suppose that public interest in any fight for freedom is quite unlimited), it is highly recommended. (J.A.T.)

PETER USTINOV

Sports car enthusiasts exist in a world of their own, surrounded by belching motors, gleaming chrome, and patch-covered clothing. Some of this world is captured in *The Grand Prix of Gibraltar* (Riverside 12-833), in which Peter Ustinov explores the sports car racing environment.

The British actor-playwright-producer, with a minimum of aid, handles all aspects of the account of the Gibraltar race and portrays many roles along the way, including those of drivers von Grips, Altbauer, Orgini, Fandango, Foss, and Gill, and the sounds of the cars: the Schnorcedes, the Fanfani, and the Wildfowl, among others.

The notes state that this was an improvised session. Its success is another indication of Ustinov's capacity for satire. Most of this is as humorous to the uninitiated as it must be to the sports car fiend. In a field so inbred, little more recommendation can be offered. (D.G.)

BLUE NOTE

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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.

Allen-Braff-Freeman-Wiley

BREAD, BUTTER & JAM IN HI-FI—RCA Victor LPM-1644: *Sunday; Do You Know What It Means to Miss New Orleans; Let Me Miss You, Baby; You Took Advantage of Me; Did I Remember; I Cover the Waterfront; The Reverend's In Town; Stars Fell on Alabama; Love Me or Leave Me.*

Personnel: Tracks 1 and 7—Bud Freeman, tenor; Billy Butterfield, trumpet; Tyree Glenn, trombone; Pee Wee Russell, clarinet; Dick Carey, piano; Al Hall, bass; Al Casamenti, guitar; George Wettling, drums. Tracks 4 and 6—Freeman; Butterfield; Jack Teagarden, trombone (and vocal on Track 6); Peanut Hucko, clarinet; Gene Schroeder, piano; Leonard Gaskin, bass; Wettling. Tracks 2 and 8—Lee Wiley, vocal; Butterfield; Cutty Cutshall, trombone; Hucko, clarinet; Dean Kincaid, baritone; Lou Stein, piano; Bob Haddart, bass; Barry Galbraith, guitar; Cliff Leeman, drums. Tracks 3 and 9—Red Allen, trumpet; J. C. Higginbotham, trombone; Buster Bailey, clarinet; Coleman Hawkins, tenor; Marty Napoleon, piano; Lloyd Trotman, bass; Everett Barkadale, guitar; Cozy Cole, drums. Track 5—Ruby Braff, trumpet; Benny Morton, trombone; Pee Wee Russell, clarinet; Dick Haley, tenor; Nat Pierce, piano; Walter Page, bass; Steve Jordan, guitar; Buzzy Drottin, drums.

Rating: ★★ ★

Obviously left-overs from other Victor LPs. And not always left-over because inferior to what got on.

The general rating above of "good" applies to most of what happens for most of the men involved, but remember who some of those men are. Exceptions, I would say, are Butterfield's solo on *Sunday*; Freeman (after a timid first chorus) on *Advantage*; Walter Page back there on *Remember*; Teagarden's out-of-tempo, decorative theme-statement on *Waterfront* (how to embellish

a melody without fuss), and Red Allen.

The ease with which Allen handles rhythms, time, and space (you never hear him having to state his own beat), the way he uses dynamics and the range of his horn, and his originality seem to me just about exemplary. And his conception has had a lot more influence than anyone acknowledges. Granted that he may introduce an idea in bar nine that doesn't immediately follow on those in his first eight, such is not the compulsion of unsureness nor is it bluff. Would that this *Love Me* had been included in his own often excellent LP (Victor 1509) rather than the nonsense of *Ride, Red, Ride* that did get included. (M.W.)

John Benson Brooks

ALABAMA CONCERTO—Riverside RLP 12-276: First Movement (themes: *John Henry, Some Lady's Green, Green Rocky Breasts, Job's Red Wagon*); Second Movement (themes: *Trampin'; The Loop*); Third Movement (themes: *Little John Shoes, Milord's Callin'*); Fourth Movement (themes: *Blues For Christmas, Rufus Playboy, Grandma's Coffin*).

Personnel: Art Farmer, trumpet; Julian (Cannonball) Adderley, alto; Barry Galbraith, guitar; Milt Hinton, bass; Brooks, piano (Third Movement).

Rating: ★★★★★

Brooks' point of departure for this work is the fine series of recordings made by Harold Courlander, *Negro Folk Music of Alabama* (issued by Folkways). He has used them in a "concerto" (actually it

might be called a symphony) in which written themes, written solos, and improvised solos alternate.

First, let it be said that the musicians involved should get high praise, and that this Cannonball is the Cannonball to be heard on Gil Evans' *New Bottle, Old Wine* which, I believe, is Cannonball coming of age as an individual, purposeful, story-telling soloist.

An undertaking like this one raises a lot of questions. The most obvious one is that of the form Brooks has chosen and its appropriateness. As the progress of the MJQ from *Vendome* through the *No Sun In Venice* score clearly shows, the assimilation of a borrowed form to the point where it makes sense as jazz is not easy and certainly not a result of the will to do so. And the more "ambitious" efforts of the past 10 years are strewn with failures at similar tasks. But a relationship between jazz forms and classical suites and rondos has been obvious since at least 1895 and between jazz and both polyphonic forms and the theme-and-variations form since at least 1917. The question here is whether the symphony-concerto form is (or might become) an appropriate and fruitful one for jazz to borrow.

Some kind of answer comes from a comparison of most of the third movement and of the very successful second with the first and fourth sections. The second is by far the best. Brooks has used only two themes, used them well, and he chose two for which such juxtaposition has meaning (that's never an easy matter, of course, but a matter that, say, W. C. Handy usually handled excellently). Furthermore, this is the most openly improvisational section; that is, the most jazz-like to begin with, and the playing is very good. Beside it, the first and fourth sections are apt to seem an alternately pleasant and cluttered mélange of melodies, interspersed with brief variations that may get lost in a somewhat vague texture of the whole.

Another question is the way Brooks sometimes handles these themes. In no sense does he either hype them up (like the tasteless, banal Concert Hall "suite on folk themes" we are all too familiar with) nor does he patronize them. But he does seem to have "cleaned them up" a bit. The "mistakes" of a folk-performer can be a source of his greatest effectiveness and, as jazz has been showing since the beginning, such "mistakes" can be meaningfully and boldly used by a more self-conscious artist. Furthermore, Brooks' very skillful down, understated approach sometimes seems to imply more interest in the "charm" of such melodies than in the realities they impart, more respect for their "melodic" beauty than for their strength and life. The result is that, with quite opposite intentions, they may come off more as musical mood-setting than as music, more as a kind of first rate documentary film-writing (a thing rare enough, to be sure) than as music which grasps one's attention for itself.

But one glory of the self-conscious artist is that he must take chances on just such matters. The irony is (and he knows it) that one seldom finds his attention wandering when a Mahalia Jackson is singing. (M.W.)

JAZZ RECORD BUYER'S GUIDE

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

★★★★★

Cannonball Adderley, *Somethin' Else* (Blue Note 1595)
Manny Albam, *The Blues is Everybody's Business* (Coral 59101)
John Coltrane, *Soutrane* (Prestige 7142)
Art Farmer, *Modern Art* (United Artists 4007)
Mahalia Jackson, *Newport-1958* (Columbia CL 1244)

★★★★½

Sal Salvador, *Colors in Sound* (Decca 9210)

★★★★

Manny Albam, *Jazz New York* (Dot 9004)
Kenny Burrell, *Blue Lights* (Blue Note 1596)
Eddie Davis, *The Eddie (Lockjaw) Davis Cookbook* (Prestige 7141)
Miles Davis, *Milestones* (Columbia CL 1193)
Lou Donaldson, *Lou Takes Off* (Blue Note 1591)
Langston Hughes, *The Weary Blues* (MGM 3697)
George Lewis, *The Perennial George Lewis* (Verve 8277)
Gerry Mulligan, *Jazz Combo from I Want to Live* (United Artists 4006)
Hal Schaefer, *UA Showcase* (United Artists 30001)
Bud Shank, *In Africa* (Pacific Jazz 5000)
Clark Terry-Thelonious Monk, *In Orbit* (Riverside 12-271)
Mal Waldron, *Mal 3: Sounds* (Prestige 8201)

NEWPORT NEWS

Mercury (EmArcy) Records
Jazz History at Newport's
Jazz Festival

Newport, R.I., 1958 (EmArcy). The recording greats of the century gathered and gave the



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Joe Capraro

DIXIELAND DOWN SOUTH—S-LP-220: *Sidewalks of New York; A Good Man is Hard to Find; World is Waiting For The Sunrise; Nobody's Sweetheart; Pagan Love Song; Buckle Has A Hole In It; You Tell Me Your Dream; Hoss Room.*

Personnel: Capraro, guitar; Charlie Cardilla or Raymond Burke, clarinet; Boh Havens, trombone (and vibes on Track 8); Jeff Riddick, piano; Paul Edwards, drums; Mike Lala, trumpet; Sherwood Mangione, bass, and vocal on Track 6.

Rating: ★★½

The story is told on the liner here of how trombonist Bob Havens came through town with Ralph Flanagan and stayed on to play with these men. It isn't hard to understand why: the self-evident, spirited extroversion of this kind of music might hook anyone.

But it seems to me there are a few things to listen for in such playing. The obvious one is whether the interweaving polyphony of the ensembles is balanced and interesting. Success at that is rare—and don't let the fact that so many near-amateurs (I don't mean these men) attempt this style fool you into believing it's easy. Here *Love Song* is typical: the opening chorus is confused and cross-purposed. In the end there is a down interlude with muted trumpet and low register clarinet that is lovely (it is the kind Ory, for one, has used so well and excitingly). But then everybody goes up into tense, pointless grandstanding for a ride-out. Similar sequences are on *Bucket and Dream*. The other good moments of this sort are, of all things, the piano against bass during the latter's solo on *Sunrise*, and fine responsive drum lines from Edwards behind Havens' rather Teagarden-ish solo on *Sweetheart*.

The second question, obviously, is about solos. Some of them are good and effective in context, but none of them are really very good judged as improvisations or variations. But the other consideration—are they expressively playing?—gets another answer. Lala's solo on *Good Man* achieves an excellent combination of lyricism, strength, and emotion articulated, and he is nearly that good on *Love Song*. You can't hear those moments without knowing you've heard something real and something really musical. (M.W.)

Ray Charles

AT NEWPORT—Atlantic 1289: *The Right Time; In A Little Spanish Town; I Got A Woman; Blues Waltz; Hot Rod; Talkin' Bout You; Sherry; A Fool For You.*

Personnel: Charles, piano, alto and vocal; Bennie Crawford, baritone; David Newman, tenor; Lee Harper and Marcus Belgrave, trumpets; Edgar Willis, bass; Richard Goldberg, drums; The Ravettes, vocals (Tracks 1, 6).

Rating: ★★½

YES INDEED!—Atlantic 8025: *What Would I Do Without You; It's All Right; I Want To Know; Yes Indeed; Get On The Right Track Baby; Talkin' About You; Swanee River Rock; Lonely Avenue; Blackjack; The Sun's Gonna Shine Again; I Had A Dream; I Want A Little Girl; Heartbreaker; Leave My Woman Alone.*

Personnel: Charles, piano and vocals, with unidentified instrumentalists and vocalists.

Rating: ★★★★★

The Newport set comes down to this: there are four good vocals (*Time, Woman, Talkin', Fool*), not always well recorded and sometimes a bit too long for best effect. Besides, there are instrumental numbers which range from the Prado-like routine on *Spanish Town* to "funky" pieces like Charles' *Hot Rod* (or is it Milt Jackson's *Spirit Feel?*). Judging as the modern jazz they usually intend to emulate, they are played warmly (although sometimes forcedly) and often not too well.

The other set is another matter, and a comparison of the two versions of *Talkin'* tells some of the story. On this one, juke box length and an effort to do the song the best way (and not to impress the audience) make this version far better. *All Right; Lonely Avenue*, and *Want To Know* are moving chants; in versions any less concentrated or any longer, they might easily become mere rhythmic indulgences. *Right Track* is a fine, witty little poem. Only *Sun* approaches the self-dramatization of melodrama, and that only toward the end. *Little Girl* clearly shows how Charles's concerted and overt emotion can over-ride a flagging, discontinuous arrangement.

On 8025 we see that Charles has taken a set of the most shockingly limited and contrived devices that any American musical fad has ever been plagued with, modified them, added to them, and, with an understanding of their sources, a fine talent, and only the outwardly imposed inhibitions of length and form, created several works of delightful, honest, affirmative art. On 1289 we hear a man largely abandoning (perhaps not even knowing?) what he can do so superbly for something he does with good, even engaging intentions, but little art. (M.W.)

Victor Feldman

THE ARRIVAL OF VICTOR FELDMAN—Contemporary 3549: *Serpent's Tooth; Waltz; Chasing Shadows; Flamingo; S'posin'; Bebop; There Is No Greater Love; Too Blue; Minor Lament; Satin Doll.*

Personnel: Feldman, vibes, piano; Scott LaFaro, bass; Stan Levey, drums.

Rating: ★★★★★

Not only does this album graphically illustrate the jazz arrival of the 24-year-old Londoner who has been working in this country since October, 1955, but it also permits the recorded debut of a second stimulating young talent—bassist LaFaro.

Shadows, Too Blue, and Lament are Feldman originals; *Waltz* is an interesting jazz adaptation of Chopin's poignant composition, begun on piano in classical vein and then taken up on vibes. Quoted in the notes as saying he had " . . . a debate with my conscience as to whether it was right to do this with a Chopin piece," Feldman certainly held no reservations about waiting on it once he made up his mind.

A vibist of considerable vitality and plenty of technique to put into flying practice a range of modern ideas flowing basically from the Bags Primer, the Britisher is fast developing an individuality on the instrument. His piano is functional, hard-hitting, and not at all flashy and superficial.

Tonally, Feldman's work on vibes is somewhat unsatisfying. He gets a hard, shallow-sounding tone. Possibly this will mellow with the years.

LaFaro had been sitting in and subbing with both Feldman and Levey at the Light-house cafe in Hermosa Beach, Cal., for some time before this album was recorded in January, 1958. Liner annotator Nat Hentoff calls him " . . . the most important 'new' bassist since Paul Chambers and Wilbur Ware," a statement in which this reviewer heartily concurs.

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cate runs and figures at apparently the fastest tempos. The tone he gets is big and round, and there's never a doubt that the notes he plays are the right ones. As a timekeeper, he's in there with the taste-fully precise Levey.

One has the impression on repeated listening to LaFaro's playing that he rather would solo than walk time, a feeling possibly disturbing to some front-line soloists. When he does take off on a solo, however, it becomes for the listener an eye-blinking, head-scratching experience of wonderment.

This is a very good set of unpretentious, relaxed modern jazz. It effectively makes the point that Feldman, indeed, has arrived on the scene in a significant way. But more importantly, in this reviewer's opinion, it gives 22-year-old virtuoso LaFaro a much deserved opportunity to be heard nationally. (J.A.T.)

Chubby Jackson

CHUBBY TAKES OVER...—Everest SDRB-1009 (stereo); *Loch Lamond; Tradition; A Ballad For Jai; When The Saints Go Marching In; Oh Look At Me Now; Mt. Everest; Yes Indeed; It's Delovely; Cover The Earth With Your Loveliness; Alexander's Ragtime Band; Woodshed; Hail, Hail, The Herd's All Here.*

Personnel: (cumulative) Chubby Jackson, bass and leader; Ernie Royal, Irving Markowitz, Al Stewart, Nick Travis, Bernie Glow, Joe Ferrante, trumpets; Frank Rehak, Bob Brookmeyer, Jim Dahl, Bill Elton, Tom Mitchell, Dick Hixon, trombones; Sam Marowitz, Sam Most, Al Cohn, Pete Mondello, Danny Banks, reeds; Marty Napoleon, piano; Don Lamond, drums.

Rating: ★★★★★

Chubby landed himself a sturdy, swinging set in this I.P. and is blessed by some superlative solo work by Brookmeyer. Bob is particularly fine on his own roaring *Tradition*, and comes on with a witty earthy solo on *Look At Me Now*.

A good deal of the set is danceable, even the stompers. The tempos are all pretty close to medium. This should make the set appealing to the dancing element as well as the listeners.

Loch Lamond features Don in a drum solo not limited to his usual fills or four bar bursts. He handles it quite imaginatively.

There are good solo bits scattered throughout by Royal, Travis, Cohn, Markowitz, and Most. The ensemble, somewhat ragged on *Loveliness* and *Ragtime*, nevertheless has a spirit and feeling that just can't be matched in most studio sessions. Many of the men were on Woody's *Herd In Hi-Fi* sessions for Everest, and demonstrated that same feeling for driving ensemble.

The writing is on a level uniformly good, with Alhani's humorous treatment of *Saints* and *Ragtime*, and Brookmeyer's *Tradition* outstanding. Nat Pierce's *Hail, Hail* gives the ensemble a chance to start rolling, which it does, with Herdish results.

Stereo sound is full, although I found some variance in quality from track to track. Several tracks had a more echoey sound overall than others, notably *Tradition; Yes Indeed*, and *Delovely*. The set is also available as a monophonic LP. (D.C.)

Harry James

HARRY'S CHOICE—Capitol T1093: *You're My Thrill; Willow Weep For Me; Blues For Sale; I Want A Little Girl; Moten Swing; Do You Know What It Means To Miss New Orleans?; Just For Fun; The New Two O'Clock Jump.*

Personnel: James, trumpet-leader; Nick Buono, Bob Rolfe, Ollie Mitchell, trumpets; Bob Edmondson, Ray Sims, Ernie Tack, trombones; Willie

Smith, alto; Sam Firmature, tenor; Herb Lorden, alto and clarinet; Ernie Small, tenor; Bob Pennland, baritone; Jack Perciful, piano; Dennis Hudimir, guitar; Russ Phillips, bass; Jackie Mills, drums.

Rating: ★★★★★

According to a comment on the liner of this third Harry James album cast in the "new look," the music is "... the kind of exciting jazz Harry's famed for." It would have been much more truthful to admit that it is the kind of exciting jazz Count Basie's famed for.

With five arrangements by Ernie Wilkins (Tracks 2, 3, 4, 5 & 7), two by Jay Hill (Tracks 1 and 6), and a sole Neal Hefti chart, *Jump*, the Basie band jacket is more than ever in evidence. But still it is not a perfect fit and some basic alterations around the shoulders are indicated.

Certainly the ambition to sound like Basie is a most admirable aspiration. James is bustin' a gut to this end, but all the funky writing in the world means little if the rhythm section is sluggish. That is the nub of the problem here.

This band shouts; make no mistake about it. But too often it's holler-for-Basie-effect, which is not valid in and of itself and, with a palpable ponderousness in the rhythm section, begins to sound pretty silly. On the basis of this album, chief blame for the plodding character must be laid on Phillips' bass work. Only on the final track, *Jump*, does he arouse himself and play up on the beat. The difference is electric; the band really swings, lightly and flexibly.

A major strength of this current James band lies in the soloists. There is, of course, the perennial trumpet stylist—either you like him or not. He still is one of the funkier blues players around. Willie Smith, though rather strident at times, is a hard-swinging, no-nonsense blowing altoist, heard here to nice effect in the slow *Willow*. Tenorist Firmature seems rapidly heading toward a mature jazz destination. His frequent solos are carefully conceived, stimulating statements executed with faultless technique and a rough-edged tone deepening with experience. Ray Sims, also, fits in well and, his obvious debt to Bill Harris aside, blows with muscles and enthusiasm. Most consistently tasteful soloist on this set, however, is Perciful, whose playing in section or alone lacks nothing.

Basie-imitative, or not, one thing is certain: If you dig Harry James' trumpet, there is no better context in which to hear it. (J.A.T.)

Jazz-Poetry Collections

THE SONG OF SONGS—Audio Fidelity APLP 1888: *The Song of Songs.*

Personnel: Readers: Maiden, Shaunerle Perry; Shepherd, Gordon Gould; King, Charles Francisco; Chorus, Beverly Younger. Players: Marty Rubenstein, piano; Kenny Soderbloom, flute; Dave Poskonko, bass; Howard Davis, sax; Jack Noren, drums.

Rating: ★ ½

JAZZ CANTO—World Pacific WP1244: *Poets to Come; Tract; In My Craft and Sullen Art; Night Song for the Sleepless; Lament; Dog; Young Sycamores; Three Songs; Big High Song For Somebody.*

Personnel: Readers: John Caradine (Track 1); Hoagy Carmichael (Tracks 2, 7); Ben Wright (Track 3); John Caradine (Track 4); Lament (Track 5); Bob Dorrough (Tracks 6, 8); Roy Glens (Track 9). Players: Tracks 1, 3, 5: Jack Montrose, conductor; Fred Katz, cello and piano; Ralph Pena, bass; Bob Hurdaway and Buddy Collette, tenor and clarinet; Lee Katzman and Al

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Porcino, trumpets; Larry Bunker, drums and vibes; Tommy Tedesco, guitar; Paul Horn, alto and clarinet. Tracks 2, 6, 8, Bob Dorough, piano; Pena; Billy Bean, guitar; Hardaway; Bunker. Track 3: Chico Hamilton, drums; Collette; Jim Hall, guitar; Katz; Carson Smith, bass. Track 9: Gerry Mulligan, piano; Jon Eardley, trumpet; Red Mitchell, bass; Hamilton.

Rating: ★★½

I doubt if there is much point in a lot of detail.

The *Song of Songs* (King James Version) is acted in morning radio style while some competently jazz-style playing incongruously buzzes under it or, with the gain turned up, between the breathy episodes. Somebody seems to have had the idea this is pretty hot stuff (and from the Bible too.)

The "Canto" set is more varied. Most of

the poetry actually is poetry. Only some of the music intends to be jazz and, because of a couple of exercises in rather pretentious borrowing from modern classicists by Fred Katz, I would like to think that only some of it even intended to be music but that way lies frustration. The readings include ham (Caradine), a fair imitation of Dylan Thomas (Wright), and some disarming straight-forwardness (Carmichael). Roy Glenn's reading of Philip Whalen's *Big High Song For Somebody* to the Mulligan record of *Piano Blues* is wittily, saltily, understandingly, excellently acted. To it and to the three Langston Hughes poems, rather naively near-sung by Dorough, the jazz alliance has some point because all four

poems use as their basis some of the conventions of the blues and folk song background that jazz itself has.

Again, one can only wonder why a music which has fought so long against a purely functional role (as dance and "atmosphere" music) should be taking on so very functional a role as this. Even if it did work it would be the words that got the glory, not jazz.

Me, I'll take Bo Diddley or Ray Charles for jazz and poetry. (M.W.)

Lambert-Hendricks-Ross-Basie

SING ALONG WITH BASIE — Roullette R-52018: *Jumpin' At The Woodside; Going To Chicago Blues; Tickle-Toe; Let Me See; Every Tub; Shorty George; Rusty Dusty Blues; The King; Swingin' The Blues; L'il Darlin'*. Personnel: Vocalists Dave Lambert, Jon Hendricks, Annie Ross, with Joe Williams and the Count Basie Orch.

Rating: ★★★★★

Well, after the fabulous reaction to *Sing A Song Of Basie* (ABC Paramount), what could be more natural than putting Lambert, Hendricks, and Ross in a studio with Basie and his men? The impact of the original multi-tracking, of course, is gone. But in its place is something equally valuable: the impact of hearing these three voices in their natural state, the way they swing in a club.

First, Hendricks is incredible. His lyrics here continue to be as bright and unexpected as they were on the earlier set. Second, Annie Ross is too much. Her wailing on *Jumpin' At The Woodside; Let Me See*, and her final bit on *Swingin' The Blues* are brilliant. (She was great as a section; hear her now as a solo horn!)

And Dave Lambert, in addition to holding up his end in the section, rockets off a fine solo on *Let Me See* and *Swingin' The Blues*. The bulk of the solo-to-words singing is done by Hendricks, whose labial dexterity is beyond description.

Only *L'il Darlin'*, which may be pulled out of the album anyway because of a dispute with Neal Hefti, is a let down. The overall effect of the track is fuzzy, perhaps because of the organ in the background, or perhaps of the very slow pace of the tune.

Joe Williams adds his voice to the goings on in *Chicago; Shorty George*, and *Rusty Dusty*.

And the cover portrait of Basie is what I call a *cover portrait*. Don't miss this one. (D.C.)

Charlie Mariano—Jerry Dodgion

BEAUTIES OF 1918—World Pacific WP1245: *After You've Gone; When Johnny Comes Marching Home; Deep River; Till We Meet Again; A-A-Katy; 'Til The Clouds Roll By; Over There; JaDa; Hello, Central Give Me No Man's Land*.

Personnel: Mariano, alto (and recorder on Track 3); Jerry Dodgion, alto (and flute on Track 3); Victor Feldman, vibes; Jimmy Rowles, piano; Monty Budwig, bass; Shelly Manne, drums.

Rating: ★★★

The title and the tunes reveal the proposition. But, of course, titles and tunes don't tell very much about jazz.

I don't like the kinds of rhythms that bounce more than they flow and the end of *Meet Again*, and the opening of *Gone* have them. But Manne and Rowles are far more than capable musicians and they show it by playing as if they were meant to. Rowles's time, and his use of it, and comping are so good and firmly responsive (hear him behind Feldman on *Johnny* for one of

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several places) that it is a task to have to say that many of his ideas in his solos don't seem up to that level.

Feldman, on *Katy*, and certainly on *Central*, shows that he is beginning to break away from so constant a reflection of his admiration for Milt Jackson as he has usually shown before, and his time is admirable.

The co-leaders reflect their capable mastery of the work of those they admire. They are "hard" saxists in style. Dodgion like Phil Woods and, I would say, Cannonball especially, Mariano is more closely Parker-ish and, I think, at this stage going commendably beyond mere execution and sound into a firmness and sureness about what he has to say and communicate: his solo on *Ja Da* is a good example of just that.

But I don't think that affectedly lush and prettified writing (and playing of it) on so un sentimental a theme as *Deep River* can lead to much good; and I wish there had been a couple more tries at the breaks on *Gone*; you know, Dixielanders often make them so effectively on that tune. (M.W.)

Brooke Pemberton

THE RAGTIME KID—Warner Brothers W1235; *Black and White Rag; Kitten on the Keys; Baltimore Rag; The Old Piano Roll Blues; Down Home Rag; Maple Leaf Rag; Entertainer's Rag; Tickle the Ivories; Twelfth Street Rag; The Lovely Dancer; Spaghetti Rag; Hungarian Rag.*

Personnel: Pemberton, piano; with unidentified bass and drums.

Rating: ★

Same stuff—you know, the rickety-tick bit.

The prepared piano, the stiff, jerky, corny playing, for "piano novelties" like *Zez Confrey's Kitten*, like *Piano Roll*, like *Tickle, like Dancer*, or for commercial pseudo-rags like *Spaghetti* or *Hungarian*, it doesn't matter much really. But for commendable piano compositions like *Black and White*, *Entertainer's*, and *Maple Leaf* (some of them somewhat "revised" here) it is deplorable—and, of course, the kind of insult that this music had to bear for a long time. There are passages here and there played well enough so that they make one curious about how Pemberton would sound on rags if he weren't up to such things as this.

Who buys this stuff? Film societies that run silent comedies? People who dig reading, "This, then, is . . ." and "For your listening pleasure . . ." in liner notes? (M.W.)

Alton Purnell

FUNKY PIANO NEW ORLEANS STYLE—Warner Brothers W1228; *Yancey Special; Stacholee; Pine Top's Boogie; Yellow Dog Blues; Sentimental Journey; Slow Goin'; Fast Comin' Back; Buster Anderson's Blues; I Want You—I Need You; Alberta; C. C. Rider; Someday You'll Be Sorry; St. Louis Blues.*

Personnel: Purnell, piano and vocal; with unidentified tenor, bass, and drums.

Rating: ★½

Take a vulgar old term for body odor that has recently been applied to a certain kind of modern jazz, a relatively un-schooled (but, in the right context, expressive, honest and effective) pianist, a prepared piano, a rather sophisticated tenor saxophonist holding himself to a rhythm and blues style, get in some forced vocals (in a kind of contrived raucousness), some otherwise excellent blues melodies and a couple of poor, throw-away pop tunes, and mix. And remember, don't anybody show much real feeling—don't disturb the customers with realities.

Sometimes some rhythmic life does creep

in; there are some very nice displacements on *Anderson's*, for example. But on the boogie pieces (*Yancey, Pine Top's*), Purnell is altogether quite mechanical. And it is a little strange since he has given a lot of life and spirit to George Lewis's groups, that Purnell should seem so emotionally dead here. (M.W.)

Johnny Richards

EXPERIMENTS IN SOUND—Capitol T 981; *Omo Adu; What Is There To Say; Estoy Cansado; Theme From The Concerto To End All Courtesias; How Are Things In Glocca Morra; Terpsichore; Je Vous Adore; Neolore; This Time; No Moon At All.*

Personnel: Richards, leader; Al Stewart, Johnny Bello, Burt Collins, Ray Copeland, trumpets; Billy Byers, Jimmy Cleveland, Jim Dahl, trombones; Gene Quill, alto; Bill Slapin, baritone; Frank Socolow, tenor; Shelly Gold, bass sax; Jay McAllister, tuba; Joe Venuto, percussion; Chet Amsterdam, bass; Bobby Pancost, piano; Jimmy Campbell, drums; Julius Watkins (Tracks 1, 2, 3, 5, 6, 7) and Paul Ingraham (Tracks 4, 8, 9, 10), French horn.

Rating: ★★ ★★ ½

There are a few writers and arrangers in jazz today who have the intensely personal sound that Johnny Richards has in his work. This set is an excellent representation of the band as it sounds today. All that's lacking is solo depth, but what there is generally of quite good quality.

The band's lovely, resonant bottom is heard on the ballads, notably *What Is There To Say*, *Theme from Concerto*, *Je Vous Adore*, and *This Time*.

The pace is wide on the set, ranging from the furious (*Omo Adu*) through the peppy (*No Moon*) to the shimmering ballad treatment. Included, too, is *Estoy Cansado*, which has since been edited to a single, and which features some high-noting by Copeland and some Socolow tenor.

Burt Collins, long the muted trumpeter of the band, continues in that role with his customary delicacy; but is given a chance to blow his pretty open horn on *Moon* and, like a fireball, on *Omo*. Quill's biting alto on *Omo* seemed hung up in the tempo, and he never quite gets off the ground.

Socolow, whose work has been hot and cold, is splendid on *Theme* and *Je Vous Adore*. The trombone of Jim Dahl is heard in solo on *Glocca Morra*, and *Terpsichore*, and there is enough there to show that he is coming along very well. Byers has a singing solo on *This Time*. Pianist Pancost is impressive on *Neolore*.

As noted before in other reviews, and probably as will be noted in subsequent issues, the end of the year was very good for big band I.P.s. This set keeps the average up very high.

One of the tragedies is, of course, that a band of this caliber, which can shout and which can sing, is having a rough time surviving, and on a regional (New York area) basis, at that. (D.C.)

Max Roach

MAX—Argo LP623; *Crackle Hut; Speculate; That Old Devil Love; Audio Blues; "CMT"; Four-X.*

Personnel: Roach, drums; Hank Mohley, tenor; Kenny Dorham, trumpet; George Morrow, bass; Ramsey Lewis, piano.

Rating: ★★ ★

I'd like to hear a really good discussion of the differences between Max Roach's playing today and his playing of 12 years ago, including his work on *Jeru* and *Rocker*

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with Miles Davis. I think it might tell us a lot about the changes in jazz styles in that period. And the usual comparison of 1947 Roach with 1955 Blakey seems a mere cop-out. But this isn't the place for that.

This date seems to have been made a while back (with permissions listed from all over the catalogues for Roach, Dorham, and Mobley) by Roach's group of the time plus Ramsey Lewis. I'm not sure the latter made it in this league, at least not then, but his use of an appropriately Silver-ish style (one Jamal-ism creeps in at the end of his solo on *Audio*) showed good understanding. On the whole, the record has good, generally tasteful, unspectacular playing with some better moments.

A funny thing happens (it's the kind of thing that can and does happen to anyone). By far the best tracks are on slow and medium tempos. Something about everybody's mood and feelings and the moment, seems to have been ready for a kind of lyricism-cum-funk. *Speculate* is the fastest and until Roach comes through with his solo at the end, on one seems to have really warmed up to its quality. "CM" is next fastest, better, but not like the rest.

Dorham's opening statement on *Old Devil* is lovely, warm, sustained, and personal—the kind of playing he can do so excellently. (And, if you dig this sort of thing, notice how well he spontaneously uses a near-clam in the fifth bar). His sure, unembarrassed, ungimmicked use of lyricism and slow tempos there and on his *Audio* solo might certainly be a lesson to the hard-cooking, outright double-timing set.

Mobley's feeling on *Audio* and his markedly more compositional approach to his solo on *Four-X* are a pleasure. And more pleasure is in Roach's sensitivity to the mood and players on *Audio*. And also, even if he might have been giving more attention to swing, listen to some of his transitions, especially bridging choruses on *Four-X*. These might sound like the kind of thing everyone is doing, but they are not easy to do well. However, that is just another way of saying that Max Roach is Max Roach. (M.W.)

Sonny Rollins

SONNY ROLLINS AND THE BIG BRASS—Metrojazz E 1002: *Grand Street; Far Out East; Who Cares?; Love Is A Simple Thing; What's My Name?; If You Were The Only Girl In The World; Manhattan; Body And Soul.*

Personnel: Rollins, tenor sax; and. Tracks 1, 2, 3, 4—trumpets, Clark Terry, Reunald Jones, Ernie Royal; cornet, Nat Adderley; trombones, Billy Byers, Jimmy Cleveland, Frank Rehak; tuba, Don Butterfield; piano, Dick Katz; guitar, Rene Thomas; drums, Roy Haynes. On Tracks 5, 6, 7, 8—Rollins, with Specs Wright, drums; Henry Grimes, bass.

Rating: ★★★★★

Sonny's debut with a big band is impressive, indeed. And arranger Leonard Feather combined with arranger Ernie Wilkins to give Rollins a set of four orchestral showcases for his horn.

The brass is quite good throughout, and especially good on *Who Cares*. The tenor-tuba work on *Grand Street* and *Simple Thing* is also very effective, as is Nat Adderley's cornet solo on *Street*.

But despite the background, it is Rollins' horn which carries the load, and he shoulders it very well through most of the LP. Among his main strong characteristics is his

ability to remain fresh, even when an opportunity to ride by blowing a lick or a cliché (even one of his own) presents itself. This is particularly noted on the small group sides, where for the most part, he drives without recourse to the devices of lesser talents.

Some sloppy fours mar the end of *Only Girl*. It seemed that Sonny needed more than four bars to complete his ideas, and often cut into Wright's four, throwing his continuity off.

All in all, though, the set is a good picture of Rollins in two settings, and the band setting is new to us, as well as to him.

And a final note on *Body And Soul*, which is a track of unaccompanied tenor. While the track has its own interest and worth, and follows the outline that Rollins said was his ultimate goal in a *Down Beat* interview last year, I found his series of stop-time choruses on a similarly familiar standard at the New York jazz festival last year far more exciting. However, those are my ears and a pair of first impressions. (D.C.)

Larry Sonn

JAZZ BAND HAVING A BALL! Dot DLP 9005: *Down for Double; A Stranger in Town; Scott's Taps; I'll Be Around; Ain't It the Truth?; Levy's Leap; The Great Lie; Trouble Is a Man; Music for Drowning Your Troubles; Blue Champagne; Well Ain't It!*

Personnel: All tracks—Nick Travis, trumpet; Phil Woods, Gene Quill, Al Cohn, reeds; Tom Mitchell, Jim Dahl, trombones; Dick Katz, piano; Barry Galbraith, guitar; Milt Hinton, bass; Ouis Johnson, drums.

Tracks 1, 3, 4, 8—Add Bernie Glow, Burt Collins, Charlie Shavers, trumpets; Frank Socolow, Sol Schlinger, George Auld, Tony Scott, reeds; Frank Rehak, Urbie Green, trombones.

Tracks 7, 10, 12—Add Collins, Shavers, Al De Risi, trumpets; Socolow, Schlinger, reeds; Rehak, Green, trombones.

Tracks 2, 5, 6, 9—Add De Risi, Joe Wilder, Ernie Royal, trumpets; Jesse James, Gene Allen, reeds; Billy Byers, Chauncey Welch, Bob Brookmeyer, trombones.

Rating: ★★★★★

Another in the year-end crop of fine big-band LPs. This one isn't the greatest, but it has color, some snap, good pacing, and some soloing that, in several cases, is brighter than the over-all level of the writing.

Brookmeyer and Scott are the outstanding soloists. Cohn's work is up and down but pretty generally more up. Guest star Auld is appropriately gutty, and in more swinging shape than many recent outings caught. Although other soloists are unidentified, I think Travis, Green and Woods have bits on various tracks.

Brookmeyer's raucous solo on *Leap*, Scott's thoughtful work on *Trouble*, and Cohn's brash solo on *Drowning* are stand-outs. Brookmeyer also has an excellently conceived solo on *Stranger in Town*.

The writing is pretty straightforward. Albin's arrangements on *Double, Tape*, and *Around* are routine. His *Trouble* is mooky and oddly warm. Brookmeyer's *Stranger* is mournful, and his others—*Leap*, *Drowning*, and *Truth*—are out of K.C., with curtsies to Basie. Katz has some fun with Basie, by the way, on *Drowning*. Cohn's trio—*Lie*, *Champagne*, and *Well, Ain't It?*—are run of the mill for him, except for the moody opening he wrote for *Champagne*. (D.C.)

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Toshiko

UNITED NOTIONS—Metrojazz E1001: *Broadway; Sukiyahi; Swingin' Till the Girls Come Home; United Notions; Civilized Folk; Strike Up the Band; Jump.*

Personnel: Toshiko, piano; Nat Adderley (Tracks 4, 6, 7), cornet; Doc Severinsen (Tracks 1, 2, 3, 5), trumpet; Rolf Kuhn, alto and clarinet; Bobby Jaspar, flute, tenor, and baritone; Rene Thomas, guitar; John Drew, bass; Bert Dahlander, drums.

Rating: ★★½

Although I maintain faith in the United Nations, I'm not too certain that "productions" like this one make much sense. Based on the premise that it would be fun to gather musicians from various nations for a session, this reflects the obvious incompatibility that may be present, too. There are apparent differences in approach and ability here that prevent any cohesive objective from being attained.

Some of the sounds are interesting, since all present play competently. Jaspar indicates some of the ability he has shown to greater advantage in previous sessions. Toshiko manifests a clearly-defined approach to modern jazz piano, although her solos are far too brief to be genuinely profound. Thomas is a challenging, self-taught guitarist. I'd like to hear more from him.

Generally, however, there is little to praise vigorously here. The international alignment is present: Toshiko (Japan), Adderley and Severinsen (U.S.), Jaspar (Belgium), Kuhn (Germany), Thomas (Canada, via Belgium), Drew (England), and Dahlander (Sweden). However, aside from this non-musical aspect, the LP is of limited interest. Most of those present have been showcased more effectively elsewhere. (D.G.)

Wallington-Woods-Byrd-Garland

MODERN JAZZ SURVEY 1/New York Jazz—Prestige 5 (16 rpm): *In Salah; Up Tohickon Creek; Graduation Day; Indian Summer; Dis Mornin'; Sol's Ollie; An Privave; Steeplechase; Last Thing; Sagan; Green Pines; Scapple From The Apple.*

Personnel: Tracks 1-6: George Wallington, piano; Phil Woods, alto; Don Byrd, trumpet; Teddy Kotick, bass; Nick Stabulas, drums. Tracks 7-12: Woods, alto; Ray Copeland, trumpet; Red Garland, piano; Kotick, bass; Stabulas, drums.

Rating: ★★★★★

Although this LP, and its sister set, *French Horns and Baritone*, have been out several months, I am just coming around to reviewing it now because, mainly, the set takes forever to play. If you dig your jazz in skyscraper-sized doses, then these 16 rps are for you.

The sound continues to be good at this speed on Prestige, and on this set the content is of quite good quality.

Woods is featured on almost every side. He lays out on the very pretty *Graduation Day*, which is handled by Wallington and rhythm.

I found Mose Allison's *In Salah*; Woods' *Last Thing*; and Byrd's *Dis Mornin'* most intriguing in theme and construction. Soling by all hands, particularly Wallington and Byrd, is good. Woods has moments of brilliance, but also some stretches where he falls into accepted alto phrases and licks. Garland has an impish solo on *Sagan*. Rhythmic support by Kotick and Stabulas is sturdy. Copeland's work is of good quality on his side of the LP.

If Woods had been up to his best, this would have been quite a set. As it is, it's still fine listening. (D.C.)

New Jazz Releases

As a reader service, *Down Beat* will print a monthly listing of jazz LPs released as the magazine goes to press. This listing, coupled with the jazz record reviews, will enable readers to keep in closer contact with the flow of jazz. Here's a list of key jazz LPs released as this issue was wrapped up:

Nat Adderley, *Branching Out* (Riverside 12-258).

Lil Armstrong, *Satchmo and Me* (Riverside 12-120).

Australian Jazz Quintet, *In Free Style* (Bethlehem 6029).

Chet Baker, *In New York* (Riverside 12-281).

Harold (Shorty) Baker, *The Broadway Beat* (King 608).

Heinie Beau, *Moviesville Jazz* (Coral 57247).

Art Blakey, *Art Blakey and the Jazz Messengers*, (Blue Note 4003).

Dave Brubeck Quintet, *Reunion* (Fantasy 3267).

Buddy Collette, *Jazz Loves Paris* (Specialty 5002).

Lou Donaldson, *Blue Walk* (Blue Note 1593).

Dixieland All-Stars (Audiolab 1502).

Pee Wee Erwin, *Mister Dixieland* (Audiolab 1502).

Benny Goodman, *Benny in Brussels* (Columbia C2L-16 or CL 1247 & CL 1218).

Wynonie Harris and Roy Brown, *Battle of the Blues* (King 607).

History of Classic Jazz (reissue in single LPs) *Backgrounds and Ragtime; The Blues and New Orleans Style; Boogie Woogie and South Side Chicago; Chicago Style and Harlem; New York Style and New Orleans Revival* (Riverside 12-112, 113, 114, 115, and 116).

Bill Holman, *Jazz Orbit* (Aundex 3001).

Philly Joe Jones, *Blues for Dracula* (Riverside 12-282).

Lee Morgan, Curtis Fuller, Hank Mobley, etc., *Monday Night at Birdland* (Roulette 52015).

Thelonious Monk, *Misterioso* (Riverside 12-279).

Phineas Newborn, *The Fabulous Phineas* (RCA Victor 1873).

Dave Pell, *Swingin' School Songs* (Coral 57248).

Della Reese, *The Story of the Blues* (Jubilee 1095).

River Boat Five, *From Natchez to Mobile* (Mercury 20378).

River Boat Five, *Ma! They're Coming Down the Street* (Mercury 20379).

Jimmy Rushing and Jack Dupree, *Two Shades of Blue* (Audiolab 1512).

Tony Scott, *32nd Street Scene* (Coral 57239).

Jimmy Smith, *House Party* (Blue Note 4002).

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Buddy DeFranco

(Continued from page 23)

But it's something I've learned to live with, more or less."

As enthusiastic as the clarinetist himself about Nelson Riddle's *Suite*, she considers his performance on the record—along with the Gershwin set he recorded with Peterson—his best work to date.

"Actually, I envision the *Suite* as a basis for a feature-length motion picture," she declared. "On the basis of such remarkably colorful music, so undeniably American in basic character, I think it would provide the meat for an excellent film."

Summing up his attitude toward the music business and his place in it today, DeFranco disclosed, "After all these years of thinking I knew the entire score, I find I know comparatively nothing.

"Finally, though, I've come to realize that there really are no rules in the music business. Like nature itself, it's inconsistent. For example, at last I've come to accept the obvious fact that you can make it in this business whether you have talent or not. So, you do what you can and hope your luck will turn.

"There's just no formula for success in music."

Irving?

Hollywood—Add Effie Kafafian to our list of double-take columnists.

From his regular *Daily Variety* column *Clef Dwellers*: "Bob Crosby's Initial Dot Album will be a swingin' version, not Dixieland, of 'South Pacific.' For the session, Crosby used some of the old Bobcats who now reside in the east. LP consists of nine numbers, each of which features a solo by the Bobcats who include Bobby Haggart, bass; Billy Butterfield, trumpet; Yank Lawson, trumpet and Irving Fazola, clarinet."

We know Lawson can play. But is Fazola residing in the east?



the blindfold test

Two Basses

By Leonard Feather



Whitey

Red

The Records

1. Whitey Mitchell. *Perdida* (ABC-Paramount). Mitchell, bass; Steve Lacey, soprano sax; Osie Johnson, drums; Joe Puma, guitar; Neal Hefti, arranger.

Red: That was excellent. I believe it's from Whitey's album on ABC-Paramount with arrangements by Neal Hefti. The rhythm section and Steve Lacy were the two things that killed me. The time was very good, and Lacy is a very original, communicative soloist to me. Whitey played a couple of excellent solos. I'll give it four stars.

2. Blue Mitchell. *Jamph* (Riverside). Mitchell, trumpet; Curtis Fuller, arranger, trombone; Johnny Griffin, tenor; Philly Joe Jones, drums; Wynton Kelly, piano.

Whitey: I think it's a good record . . . Although I couldn't be positive about any of them, I have the feeling that Joe Wilder and Jimmy Cleveland were there and maybe Jerome Richardson. The drums sounded like Max Roach, but I can't imagine Max working with that group. I think this is a band that was organized for this particular record date . . . I don't think these guys ever worked together as a group.

Red: I was going to say about 3½ stars . . . The writing reminded me of Benny Golson. I thought the piano was excellent . . . It reminded me of Tommy Flanagan. Whoever it was had a good sense of composition.

3. Howard Rumsey. *Concerto for Doghouse* (Contemporary). Rumsey, bass; Bill Holman, arranger; Stan Kenton, composer.

Whitey: Whoever wrote it was not a bass player. I sure like the sound

of the band . . . The ensemble was crazy. I think it was Milt Hinton on bass. I might as well go out all the way on the limb and hang myself, but I'm pretty sure it was Milt, and somebody wrote it for him.

It's not my idea of the most successful way something can be written for a bass . . . It was excellently played, but not everything that can be played on the piano in the bass register can be played by the bass. I think there was a little intonation trouble. I would rate it 2½ because I don't think it came off as it was supposed to.

Red: I agree with Whitey. It doesn't sound to me like it was written by a bass player, although I do think whoever wrote it was thinking of something that Jimmy Blanton might have played, because there was a similarity in the construction. I couldn't make any better guess than Milt Hinton except I know he usually plays much better in tune than that. Two-and-a-half stars.

4. Bill Perkins. *Sweet and Lovely* (World-Pacific). Red Mitchell, bass; Bill Perkins, bass clarinet, flute; Richie Kamuca, tenor; Hampton Hawes, piano.

Red: I'm almost sure that's me on bass.

Whitey: I'm quite sure it's you!

Red: I should know everybody on it.

Whitey: It's Herbie Mann playing flute and bass clarinet.

Red: I'm not positive about that. It sounded like Richie Kamuca on tenor.

Although productive musical families are on the increase in jazz, there seems to be a tendency, among brothers who have achieved individual prominence, to follow different paths. A typical case is that of the Mitchell brothers, who, though close friends, never have appeared together professionally and have been separated for the most part by geography.

Keith (Red) Mitchell, a native New Yorker, came to prominence on the east coast a decade ago, playing piano with Chubby Jackson's big band at Bop City in 1949 and later bass with Woody Herman, from 1949-51. In recent years, with Red firmly established on the west coast, Gordon (Whitey) Mitchell, who at 26 is five years Red's junior, has been rising to prominence in the east.

The bassist brothers were united recently when Red came to New York as a member of the Andre Previn trio. During that time, they were able to make their first record date together, for Metrojazz, teamed with unrelated trumpeter Blue Mitchell.

The Mitchells were given no information about the records played.

Whitey: I liked it very much — it was kind of chamber music style jazz, and I think it came over very well.

Red: I'd like to hear it again . . . I'm not sure, but I think the tune is *Sweet and Lovely*. It was me on bass, and it sounded like Bud Shank on flute. I thought I heard both Bill Perkins and Richie Kamuca, but I don't remember making a date with both of them.

Whitey: I liked it, but I think it was a little long, especially the first part with the bass clarinet and the soprano. Three-and-a-half stars. I liked what the piano player did behind Red's solo.

Red: Could it have been Pete Jolly on piano?

5. Jim Hall. *Seven Come Eleven* (World-Pacific). Red Mitchell, bass; Hall, guitar; Carl Perkins, piano.

Whitey: Well, there's no doubt that that's Red. The guitar player was beautiful, and so was the piano player, and so was the record. That's the best one you've played, in my humble opinion.

It sounded a little like Tal Farlow on guitar, but that's the only one it reminded me of. Whoever it was he sure plays beautiful rhythm behind a bass solo. What he played was perfect . . . It should be a primer for guitar players — required listening. The group sounded real spontaneous and happy about the whole thing. The time was good. I think it's a five-star record.

In the *Gibson* galaxy of stars!

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By Dom Cerulli

(With profuse apologies to Jimmy Cannon.)

Guaranteed to happen at jazz festivals this summer:

One night will be rainy.

The producer, having no room for some of the solo hornmen he hired, will pack them into a grab-bag Dixieland outfit.

The lead trumpeter in a featured band will show up with a rosebud on his lip.

An a&r man and a critic will get drunk together.

The emcee will forget the name of one of the musicians he's introducing.

A writer who rarely writes about jazz will pan the whole festival because he has a lousy hotel room.

Several critics will laugh behind their hands when a musician sitting among them tells them one of the men onstage is goofing the changes.

A minor tenor player will play his very best and stand the crowd on its head . . . by comparison.

A night-club singer will hang around with the musicians, hoping she will be invited to sit in for a tune or two.

A trumpet player's raincoat will be stolen while he's playing his set.

A bass player will snap his G-string during a solo.

One of the musicians, angry at having his set cut short, will be salty to the crowd.

A disc jockey will introduce Basie as "the Count of Basie" or Ellington as "the Duke of Ellington" or Ella as "the first lady of song" or Louis Armstrong as "Satchmo" or Sarah as "Sassy" or . . .

A hard-bop group will play three up-tempo tunes, two of them blues, for 45 minutes for its set.

One group will miss a plane and arrive 10 minutes before the end of the concert.

Most of the last rows of the lowest-priced seats will be filled with kids woody on beer by concert time.

A party of six persons will arrive a half-hour late and get into a fight with a half-dozen teenagers sitting in their seats.

Someone will shout "Sing it, Baby" during a moving vocal number.

One of the speakers on the left side will be gritty and ruin the sound for everyone seated in that vicinity.

A \$5-ticket purchaser will find he has bought a broken chair.

The emcee will ask everyone but accredited photographers to leave the area immediately in front of the stage.

A woman of 40 will whisper to her neighbor during a drum solo, "All those musicians are hopped up."

The program will carry several misspellings of musicians' names and will list at least two groups that will not appear.

A band will go on at 12:55 a.m. and play a brilliant set, but everyone will be too tired to dig it.

A name singer will be very flat through her whole set but will get the largest hand of the concert.

Every group will play "a number from our latest LP on the label."

A critic will feel he's being personally attacked during a panel discussion, and he'll be right.

One group will play six tunes during its set and leave the stage without any member announcing any of the tunes or saying a word to the audience.

A writer will show up with a party of four and expect press passes for all.

A disc jockey who never played a jazz record in his life will "cover" the festival for his station.

A newspaper reporter will refer to the musicians as "cats" in his story, and will describe a Dixieland set as a "cool clambake."

Several couples will have to leave early because the girls refuse to wait out the lines at the ladies room.

Photographers will snap pictures of guys with beards and girls in brief costumes, and editors will print them.

A writer from Britain, attending on the house, will call the festival "vulgar."

The mike will go dead during a singer's set.

The audience will love the concert, but the critics will pick it to pieces.

The critics will dig sets that receive lukewarm audience response.

The festival producer, after a hassle with two writers, a temperamental musician, and his girl, will wish he was back in college.

Groups of college sophomores, who have complete collections of records by Joni James or Ralph Flanagan, will go to jam sessions after the concert and holler, "Go! Go! Go!" every time the tenor man takes a breath.

A musician and a critic will chat for a few minutes backstage and each will walk away without having heard a word the other said.



In the Gibson galaxy of stars!

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Strictly Ad Lib

(Continued from page 8)

Wess . . . Willie (The Lion) Smith, Sonny Terry, Zoot Sims, Sol Yaged, Candido, and Big Miller had guest shots on the United Artists recording of the *Living History of Jazz* at the Apollo, with Herb Pomeroy's band and narrator John McLellan.

Symphony Sid reports he plans to take a septet to Europe in the spring for a Birdland tour, and hopes to include Johnny Griffin, Lee Morgan, Curtis Fuller, Pepper Adams, Tommy Flanagan, and Bud Powell . . . Chuck Wayne and Ernie Furtado sing and play behind Morgana King on her forthcoming folk music LP for United Artists . . . The Lambert-Hendricks-Ross singers did the Apollo with Basie's band . . . Ruby Braff cut his Warner Bros. LP with Al Cohn, Jim Hall, George Duvivier, Buzzy Drootin, and Hank Jones . . . Prestige is issuing jazz 45s, with Mose Allison and Shirley Scott among current releases. The label

has a Coleman Hawkins LP coming called *Soul*, with Hawk joined by Kenny Burrell, Ray Bryant, Osie Johnson, and Wendell Marshall. Bryant taught Hawk *Greensleeves* for the date . . . Bob Corwin took over the piano chair from Bill Triglia with Anita O'Day . . . United Artists cut Martin Williams' *History of the Jazz Trumpet* LP late in December . . . Roy Haynes' group, with Hank Mobley, Curtis Fuller, Richard Wyandes, and Doug Watkins, did a concert for the Orange County community college jazz club in mid-December.

Lou Donaldson signed with Blue Note . . . The First German jazz fair was set for Jan. 16 through 25 at Berlin . . . Mercer Ellington was hospitalized with a skin ailment believed quite serious . . . Stephani Saltman and Joe Mulhall co-host *Jazz For A Saturday* over WBUR-FM in Boston. Dick Johnson's quartet played the initial show, and the upcomers included Gabor Szabo and his Berklee music school quartet, Steve Kuhn's trio, Toshiko, Herb Pomeroy and Charlie Mariano, the

Jaki Byard quintet and big band . . . Warren Covington's Tommy Dorsey band may figure in a British band swap with a Cha-Cha-Cha band headed by Rico coming here . . . Sidney Becht recovered from a recent illness. He had a bronchitis attack in mid-fall . . . George Lewis is figuring in a possible swap for England, in conjunction with Lewis' European tour this spring . . . Insiders in the east point out that Jack Lewis first cut Shorty Rogers and the early west coast sides, not Bob York as carried in Los Angeles *Ad Lib* recently.

Ed Thigpen is reported leaving Billy Taylor to go with Oscar Peterson . . . Manny Albam cut an octet date for Dot, with Steve Allen on piano, and Osie Johnson, Barry Galbraith, Mundell Lowe, Tony Scott, Urbie Green, Bob Brookmeyer, Al Cohn, Joe Wilder, and Jimmy Nottingham.

IN PERSON: Pearl Bailey, backed by hubby Lou Bellson's band, is due at the Apollo . . . Anita O'Day, J. J. Johnson, Sonny Rollins, and Miles Davis did a year-end

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concert at Town Hall, with Sym-
 phony Sid emceeing. Miles had the
 first two weeks of the year at Bird-
 land. Urbie Green's band and Ernest-
 tine Anderson had the rest of the
 month . . . Symphony Sid is set to
 emcee shows at the Apollo starting
 Jan. 23 with Machito's band and
 the jazz horns (Johnny Griffin,
 Herbie Mann, Curtis Fuller), Dinah
 Washington, and Sonny Rollins; and
 for a week Feb. 21 with Maynard
 Ferguson's band, Carmen MacRae,
 Max Roach, and Thelonious Monk
 . . . The Dukes of Dixie are at the
 Roundtable . . . Johnny Richards
 is set for Birdland for two weeks
 Feb. 12 . . . Jazz re-entered the Cafe
 Bohemia briefly over the holidays
 with Reese Markewich and his
 group, featuring Nick Brignola; and
 singer Thelma Carpenter . . . Pian-
 ist John Bunch has been working
 off nights at the Composer with his
 group. Bunch and Rex Stewart au-
 ditioned for the Broadway show *The
 Disenchanted*, but were dropped
 when the show changed directors
 and the live music was cut . . . Paul
 Knopf and Morgana King are doing
 Monday night concerts at the
 Bankers club in Jersey.

ADDED NOTES: The Maynard
 Fergusons called their new daughter
 Lisa . . . Ivory Joe Hunter signed
 with Dot . . . NARAS, the National
 Academy of Recording Arts and
 Sciences, will present its awards in
 the music industry on a 90-minute
 TV spectacular in mid-April . . .
 Johnny Mathis, at year's end, had
 only 10 months of 1959 booked . . .
 Skitch Henderson was elected to
 ASCAP . . . Decca signed Tony
 Conn . . . Roulette signed Harry
 James' new singer Ernie Andrews
 . . . Riverside signed pop singer
 Johnny Pace . . . Ralph Burns
 scored the NBC-TVer *The Great
 Leap Forward*, colorcast Jan. 4.

Chicago

JAZZNOTES: Ralph Marterie's
 new Marlboro orchestra will be play-
 ing arrangements by Pete Rugolo as
 part of its book. According to Mer-
 cury Records, Rugolo has been com-
 missioned to prepare 24 jazz charts
 for the band. The Marterie band
 will resume its road schedule as soon
 as Marterie, currently hospitalized
 for a check-up, is given a physical
 okay by doctors . . . Bob Koester's
 Delmar Records, now based in Chi-
 cago, will record an LP featuring
 Ira Sullivan. The date will be super-
 vised by Joe Segal, local jazz promo-
 ter, and will be released in early
 spring. In addition to Sullivan,
 others set for the date include Nicky

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Hill, tenor; Jodie Christian, piano; Vic Sproles, bass, and Wilbur Campbell, drums . . . Jam sessions at local universities will resume after holiday vacation time. They'll be held at Northwestern in Scott hall in Evanston at 3:30 on Friday afternoons. Across town, the time is the same for sessions at the University of Chicago's Reynolds club . . . Bob Centano's big band will headline the Jan. 18 jazz concert at the University of Illinois' Navy Pier branch . . . Bobby Jones, tenor and clarinet, is heading a quartet at the Modern Jazz room in Cleveland. The quartet has acquired several key bookings, rewarding for Jones, who was a *Down Beat* Berklee scholarship winner.

IN PERSON: The mighty Duke Ellington band is concluding its Blue Note stay to make way for the return of Count Basie's band, which arrives at the Note on Jan. 14 for a two week stay . . . Gene Krupa's quartet is at the London House, with the celebrated drummer aided by Ronnie Ball, piano; Eddie Wasserman, reeds, and Jimmy Gannon, bass, Ed Higgins' trio continues as the Monday-Tuesday London House group. Jonah Jones is set to return to the club in early February for a six week stay . . . Cindy and Lindy, a fresh twosome, are at Mister Kelly's. Julie Wilson opens at Kelly's on Jan. 19, for a stay that will last through Feb. 8. On Feb. 11, Ella Fitzgerald returns to Kelly's. Dick Marx, John Frigo, and Gerry Slosberg are the Kelly's house group on Monday and Tuesday, with Marty Rubenstein's trio taking over for the rest of the week . . . Franz Jackson's Dixie group is comfortably at home at the Red Arrow in Stickney on weekends . . . Georg Brunis and sidemen continue to draw crowds to the 1111 club on Bryn Mawr . . . Jazz Ltd.'s Dixie policy continues as vigorously as ever, too . . . Ted Butterman's Dixie group is at the 12 West Maple club on Friday and Saturday nights.

Singer-guitarist Frank D'Rone is at Dante's Inferno . . . Johnnie Pate's trio is now at the Cafe Continental on a Monday-Tuesday basis . . . Dave Remington's versatile group is safely at home at the Wagon Wheel in Rockton . . . Abbey Lincoln and Pat Moran's trio are at the Cafe Continental . . . Andy Frank's duo, with pianist Franks and bassist Carl Hayano, is at Easy Street . . . Ramsey Lewis' trio is at the Cloister on the Friday-through-Tuesday shift, with Ed Higgins' group taking over on Wednesday and Thursday nights.

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Parce on Jan. 16 for a month, with Jerry Lewis set to follow . . . Singer Audrey Kirby is headlining the current calypso review at the Blue Angel . . . The Beryozka Russian folk ballet group will be at the Opera House from Jan. 9 through Jan. 15 . . . A new private club, the Vertigo, is open on Lawrence, east of Broadway . . . Jascha Heifetz will record the Silbelius violin concerto with the Chicago Symphony on Jan. 10 and 12 . . . Concert attractions to come include (all at Orchestra hall): Renata Tebaldi, Feb. 15; the Robert Shaw chorale and orchestra (March 8); Jussi Bjoerling, March 21; Andres Segovia, March 29; Marian Anderson, April 5, and the Polish pianist, Andre Tchaikowsky, April 19.

Los Angeles

JAZZNOTES: Carl Fontana, who's been living in Las Vegas for some time, is settling here . . . George Avakian brought singer David Allen into the Warner Bros. fold. Allen had been pacted with World Pacific . . . Trumpeter Gerald Wilson is writing a World Pacific album based on jazz treatment of authentic Japanese melodies by the Paul Togawa sextet. Kayoko Wakita will be featured on the traditional *koto* . . . Quite a bit of action at Verve with albums due by Frank De Vol, Mort Sahl, Shelly Berman, and Ella Fitzgerald. Sahl's will be titled, according to Norman Granz, *Mort Sahl—1960 or Look Forward In Anger* . . . Andex will record a Jimmy Rowles album with the pianist leading a sextet comprising Plas Johnson, tenor; Bill Holman, baritone; Lee Katzman, trumpet; Bob Enevoldsen, trombone; Monty Budwig, bass, and Mel Lewis, drums . . . Harry Babasin is teaching weekly classes in rhythm section work at the Drum City school of percussion, of which Joe Ross is director . . . Specialty is recording a Dave Axelrod-supervised LP of the Frank Rosolino quintet featuring tenorist Harold Land; Vic Feldman, piano; Leroy Vinnegar, bass, and Stan Levey, drums . . . Trumpeter John Anderson sold a couple of charts to Count Basie . . . Allyn Ferguson, leader of the Modern Jazz Sextet, is music director of KTLA's 13-week *Guy Mitchell Show*. In addition to his own men of the sextet, also in the orchestra are Paul Horn and John Pisano . . . L.A. *Tribune* managing editor Kerry Jackson has discovered a "jazz yodeler"—Dot Records' Billy Watkins . . . Don't miss the big benefit show

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IN PERSON: Paul Bley took his new quartet into the Masque club on Washington a few blocks from the Hillcrest. Lineup is Bobby Hutchinson, vibes; Scott La Faro, bass, Nick Martinis, drums, and Bley on piano . . . That Basie-Sarah Vaughan date at the Crescendo has been pushed ahead to Feb. 12, so start saving your pennies, children . . . The fine Si Zentner big band bows at the Hollywood Palladium Feb. 27 and 28 . . . Vido Musso is due back at the Slate Bros. club later this month . . . Howard Lucraft's *Jazz International* cultural evenings continue Thursdays at Jazz Cabaret where singer Sherri Rogers is a frequent contributor to the proceedings . . . Drummer Paul Togawa is leading an all-Asian jazz trio at the plush and snazzy Lark on Rosecrans in Norwalk. Flip Nunez is on piano and Ralph Enriques on bass . . . Barbara Dane and the Buddy Collette trio have been enriching the local Sunday evening scene with their blues-jazz presentation at the Ash Grove on Melrose Ave., an off-beat establishment where workshops in everything from games to guitar

are conducted during the week . . . Howard Rumsey's Lighthouse All-Stars, the pride of Hermosa Beach, continue every night except Monday and Tuesday at the famed seaside cafe.

ADDED NOTES: Frank Sinatra cut an album with Billy May on podium titled *Come Dance With Me* . . . The Kingston trio is on the Perry Como show the 10th.

San Francisco

JAZZNOTES: Jean Hoffman, whose singing and piano playing in San Francisco attracted national attention a year or two ago, is booked solid in her native Portland for several months . . . Sid Le Protti, pioneer ragtimer who claimed to be the original writer of *Maple Leaf Rag*, died in Walnut Creek . . . Many top jazzmen in the Bay Area are making ends meet by working for Walt Tolleson, who farms out some 15 Meyer Davis-like groups . . . Turk Murphy added chanteuse Pat Yankee to his new band and moved clarinetist Jack Crook over to bass sax, to replace departed tuba man Al Conger . . . Kid Ory's *On The Levee* reopened in mid-January after a two-week vacation shutdown . . . Cuban jazz tenor man Jose "Chombo" Silva

joined Cal Tjader's quintet at the Blackhawk for four weeks in order to prepare for a forthcoming Tjader LP on Fantasy . . . Dave Brubeck and quartet performed with the Oakland Symphony Dec. 16, offering Howard Brubeck's *Dialogues for Jazz Combo and Symphony Orchestra* (premiered at the Monterey jazz festival) . . . Sonny Stitt used pianist Hampton Hawes, bassist Eddie Kahn, and drummer Chuck Thompson for his just-concluded run at the Jazz Workshop.

IN PERSON: Earl Bostic came into Oakland's 53 Club after Carmen McCrae, who was held over through Dec. 22. The same club was host to a single night of Dakota Staton on Dec. 27, her first appearance in the area. Dakota filled three more one-shot dates, including two concerts with the Virgil Goncalves sextet and Eddie Walker's band, in San Francisco and Sacramento . . . Former Charlie Ventura singer Cathy Hayes came into the Airport lodge in mid-December to share the bill with Harry the Hipster . . . The Mills Brothers opened at the Fairmont hotel on Dec. 18 for four weeks . . . Red Nichols worked through Christmas in Reno at Harrah's Club.

—dick hadlock

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