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MARCH 19, 1959 35¢

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Record Reviews

Ray Brown
Dizzy Gillespie
Billie Holiday
Turk Murphy
Mel Torme

Extra Stereo Section



Ahmad Jamal's
Way Of Life

Roy Eldridge: 'Little Jazz'
Goes A Long, Long Way



Audrey Hepburn Wins Best Girl 'Gigi'

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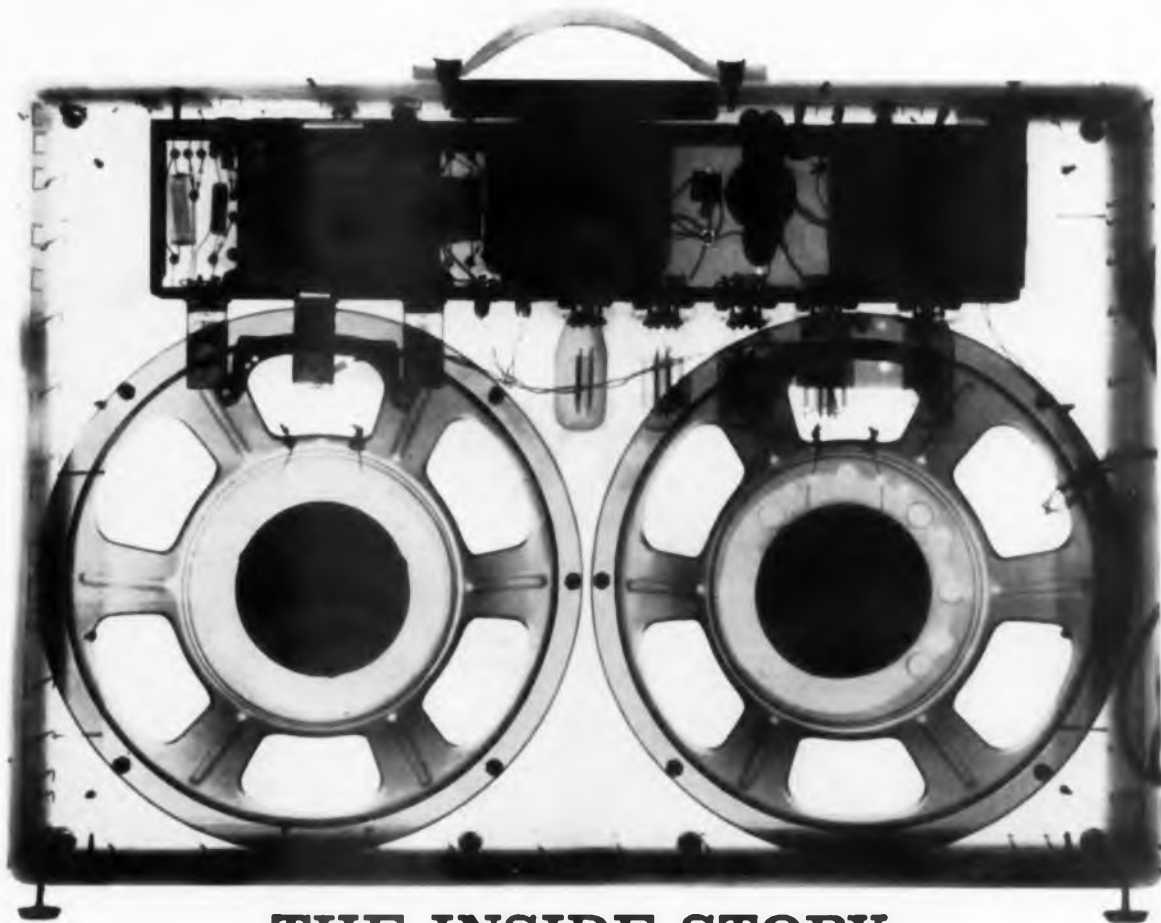
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Shown here and above: the Fender Twin-Amp

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the first chorus

By Charles Suber

■ I'm worried. It looks like something serious is happening in the music publishing business.

I had a call, the other day, from a friend of mine who is a lobby fixture in the Brill building — New York's Tin Pan Alley. He was so upset, he paid for the call. My part of the conversation was limited to monosyllables. Harry (my friend's first name) put it this way . . .

"Yeah, I hadda talk to you. Everything's going crazy here. Has it hit Chicago? What? All right, baby, from the top, I'll give it you.

"Just when everything is going so easy, you know? Frantic sure, but easy. The whole thing's a *schmeer*. You know. The charts. The charts make it for me. I look at the charts and I know what's selling. So I know what to publish! Right? So then I know what the A&R guys want. Right? So I break the Top 40 and

I've got it made. You know . . . a little to this guy and a little to that guy. It's deductible.

"So the trend is like, easy. Like, here's what I'm pushing this week. No, listen to me, it's important. *Beatnik Rock . . . Summit Cha-Cha*. Timely, uh? You bet. Sure, oldies. We'll cover *Nola* with *Kitten on the Keys . . . Lopez and Cavallaro*. You know it gets me how really good these old songs are. Quality really comes through. Is there any better novelty lyric than *Barney Google . . . with the goog, goog, googly eyes?* Listen, while I think of it, get a-hold of Clyde McCoy for me. I gotta new lyric for *Sugar Blues*. I can't reach Henry Busse. Yeah, do that, baby.

"Oh yeah, the trouble." Harry sighed deeply. "It's like this. All over the country it's the same thing. The Top 40 is marked lousy. How do I know? I'm no mind reader. All I

know is the sponsors want o-u-t, out. Something about the listeners buying and not listening. So now the stations are asking for money to play the tunes. Yeah, yeah on top the table—in the rate card, yet. Do you know what happens if this spreads? Terrible, terrible. And that other thing.

"I mean the FM megillah. What is it with those guys? All right, I'm for classics. Sig Romberg sold plenty of sheets for me. Jazz, too. Say, don't forget to call McCoy. But all day long they gotta play that way? Yeah, I'm telling you, it's terrible. One guy sounding like a Milton Cross comes in every hour. Not even the time will he give you!

"And it's getting worse. Sponsors are buying time. How do you like that? And some guys are talking about car radios getting it. I'm asking you. How am I going to get to them?

"I swear I've never seen it this bad. It's like everybody went out and got TASTE all of a sudden."

Goodbye, Harry.

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down beat.

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MARCH 19, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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IN THE NEXT ISSUE

Lionel Hampton, one of the most colorful figures in any era of jazz, will be the cover subject for *Down Beat's* April 2 issue. Hampton, who has been performing as a diplomat abroad, will be profiled in the next issue. Also set for that issue is an article on trumpeter Jimmy McPartland's view of the contemporary jazz scene; another Jules Feiffer jazz cartoon series; a *Cross Section* of the French bandleader, Michel Legrand, and the second part of screen composer Johnny Mandel's *Blindfold Test*. There'll be plenty of record reviews, news, and columns, too.

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education in jazz

By Quincy Jones

The Berklee School is my musical Alma Mater.

That's where I learned how to use the tools of my trade.

In Berklee classes and musical labs, I found many of the practical applications of musical



QUINCY JONES

theory, and learned many of the practical uses of instruments. I learned by doing. And I worked in school the way I later worked as a professional musician, and the way I'm working today.

The writing and arranging work at Berklee is especially valuable because it's a part of music that a young player either has to learn hit-or-miss by himself, or through study with private tutors, or through experience on the road.

I've run into many young musicians in cities all over the world who have not only heard of the Berklee School, but who want one day to go there. Its reputation has spread through the work of its graduates.

In these days when big bands are scarce, it's important that there is a place like Berklee for young players to go for practical musical training. If they work hard at the courses of study available, they'll be well prepared to take a place in the world of popular and jazz music. They'll find that they are equipped with the theory, and the practical experience necessary to back up that theory.

That experience is one of the most valuable assets a young player or arranger can have.

Quincy Jones

chords and discords

Danger . . .

You are in danger. The good music played by the jazz combos and big bands, which you write so well about, is actually in danger of vanishing from the face of the earth . . .

During the past year I've been running an activity program for youths between the ages of 10 and 18. And believe me, their tastes in music are horrendous. They hear nothing but the very worst . . . They reject anything good from the classical or jazz fields.

. . . The parents do nothing to help . . . Unless you inaugurate an inspired program to educate young people to other forms of music, all other music will be doomed . . .

Fight for jazz now or you will see it perish in the years to come.
Monroe-Stepny, Conn. Rev. Earl Burrier

A Sharp Reply . . .

I fully expected my comments on the U. S. jazz scene to draw some hostile fire, but I must confess that I was mildly surprised at the outburst of chauvinism . . .

I regret that because I am from another country does not make me feel that I am some sort of ambassador when I am abroad. I leave such burdens to those who wish to accept them . . .

Many people prefer Chet Baker to Louis Armstrong, but if there are any valid standards in jazz at all this is ridiculous . . . I don't want to upset anyone's theories of what I believe, but I happen to admire John Lewis as the first genuine composer in jazz since Ellington . . .

Cornwall, England Albert J. McCarthy
(Ed. Note: British jazz editor McCarthy was the author of the controversial ap-

praisal of U. S. jazz which appeared in the Nov. 27, 1958 issue of Down Beat.)

Word From Russia . . .

It is very pleasant for me to receive *Down Beat* . . . I'm earnest in studying jazz and it is good to have your publication . . .

Moscow, Russia Alex Batashev
(Ed. Note: Brand new subscriber Batashev is *Down Beat's* first in Russia.)

A Friend Abroad . . .

I live in Zagreb, Yugoslavia. It is behind the Iron Curtain. I have no chance to buy *Down Beat* or correspond with jazz fans. Also, it is impossible to buy any jazz records.

Can I get copies of *Down Beat*?

Zagreb, Yugoslavia Mladen Mazur
(Ed. Note: Reader Mazur will receive copies of *Down Beat* with our compliments. American jazz fans can contact him at Ilica 48/III, Zagreb, Yugoslavia.)

In Self Defense . . .

In the record review of a Folkways album, *Music of New Orleans* (*Down Beat*, Jan. 8, 1959), reference was made to my disinterest in traditional jazz.

Whether or not the latter is true, I wish to state that I was not consulted by anyone connected with Folkways as to my opinions regarding traditional or any other form of jazz.

The session itself is rather vague to me, as it was recorded six years ago, when I was 14 . . .

New Orleans, La. Bill Huntington
(Ed. Note: The comment on Huntington's disinterest in traditional jazz, as a part of the record review noted, was a direct reference from Samuel Charters' booklet, which accompanied the LP.)

Remember When?

(From The Pages of Down Beat)

Ten Years Ago

Singer Frank Sinatra left radio's *Hit Parade* cast, after complaining about the material he had to sing on the show . . . Bassist "Baron" Mingus headed a big band in San Francisco . . . Tony Acquaviva was playing clarinet with Cozy Cole's combo . . . Jimmy Wakely termed Charlie Christian the "best of all" guitarists . . . The album sales of *Oklahoma!* headed for the million mark . . . A *Down Beat* record review stated that Thelonious Monk "will appeal to the more atonally minded of the jazz gentry." . . . A quintet headed by George Shearing recorded eight sides for Discovery Records.

Twenty Years Ago

The San Francisco Golden Gate exposition opened with the bands of Gus Arnheim, John Scott Trotter, and Ray Noble featured . . . Helen O'Connell, 19, landed a singing job with Jimmy Dorsey's band . . . Jelly Roll Morton headed for New York to form a big band . . . Cuban natives, not Jelly Roll Morton or W. C. Handy, started jazz in 1712, wrote George Malcolm-Smith in *Down Beat* . . . *Down Beat* selected Ray Bauduc's drum solo on *The Big Noise from Winnetka* as best solo of the month . . . Mitchell Miller, oboe, was featured with Alex Wilder's octet .

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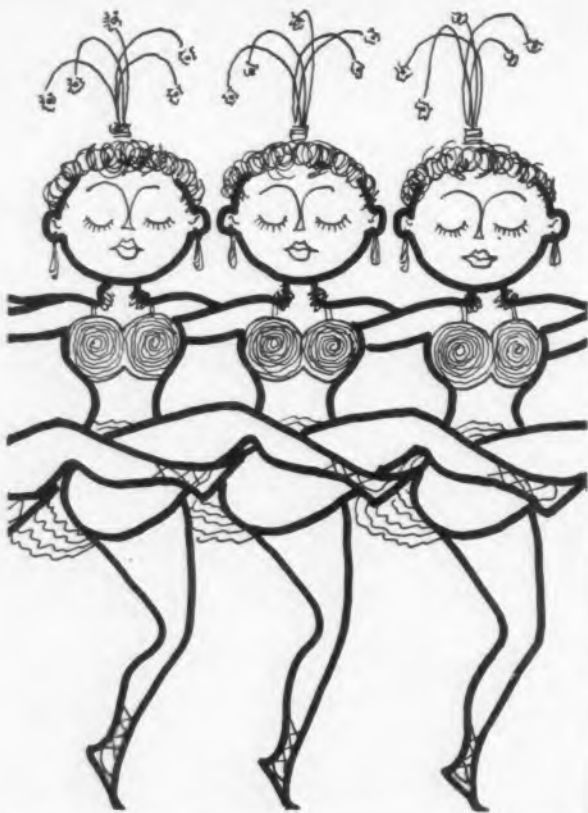


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NEW YORK

JAZZNOTES: Peggy Lee, Shelly Manne, Ella Fitzgerald, The Hi-Lo's, Lionel Hampton, Andre Previn, and Benny Goodman and his orchestra will be featured in the second annual *Swing Into Spring* show on CBS-TV, April 10 (9-10 p.m., EST). Columbia will record an LP of the show . . . Members of the big band assembled for Thelonious Monk's Town hall concert included Charlie Rouse, tenor; Art Taylor, drums; Donald Byrd, trumpet; Eddie Bert, trombone; Phil Woods, alto; Pepper Adams, baritone; Jim Buffington, French horn; Jay McAllister, tuba . . . Pianist Danny Barker is working with a bass man at the Columbia, Broadway and 109th Street, with jam sessions on Sundays . . . John LaPorta's quartet recorded for Everest, including the tune which won everybody at last year's Newport jazz festival, *The Most Minor*. He also cut the clarinet part on that label's new Woody Herman version of Stravinsky's *Ebony Concerto* . . . Teddy Wilson signed with Columbia.



The Hi-Lo's

Herbie Mann played solo flute for the pilot film of a TV suspense series. Plans call for the show to feature a solo jazzman on each instalment . . . Billy Taylor has been on the concert route . . . Young Barry Miles played drums and vibes at a concert at South Plainfield high school, with alto Mousey Miller, and Tony Prentiss and Tom Anthony . . . Mercer Ellington may take a band into the Club Harlem, Atlantic City . . . RCA Victor signed Cab Calloway . . . Quincy Jones was scheduled to leave for the west coast, where Count Basie will record a second Jones LP . . . Al Cohn and Zoot Sims, aided by Mose Allison, Gene Quill, and Phil Woods, cut an LP on location at the Five Spot for United Artists . . . Tony Scott scored a short film for the Presidential committee to intergrate industry.

Jonah Jones signed a contract with the Embers through 1963 . . . CBS-TV's *Camera Three*, on the strength of a jazz show, *The Immortal Bird*, based on Charlie Parker's life and featuring Tony Scott and Prof. Marshall Stearns, is up for a Sylvania award . . . The Danish film company ASA is reported seeking Louis Armstrong for a one-song film appearance, at about \$20,000 . . . Pianist Dick Katz recorded his first LP as a leader for Atlantic, with Connie Kay, Joe Benjamin, and Jimmy Raney and Chuck Wayne alternating. Katz is seeking work for either his trio or quartet . . . Peter Appleyard cut an LP for Roulette with Whitey Mitchell, Bob Pancoat, and Percy Bryce . . . United Artists cut Charlie Mingus in concert at the Nonagon; and LPs by Booker Little, with George Coleman, Tommy Flanagan, Arthur Davis, and Max Roach; by Bob Brookmeyer, with Wilbur



Billy Taylor



Charlie Mingus

(Continued on page 46)

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Down Beat March 19, 1959

Vol. 26, No. 6

NEWS HIGHLIGHTS

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U.S.A. EAST

Lenox Gets A Head

The School of Jazz at Lenox, Mass., has received a financial lift from an unexpected source — the F & M Schaefer Brewing Co.

The beer firm is sponsoring full scholarships for six student jazzmen at the 1959 session of the school, Aug. 9-30, and is picking up the full tab for auditions, a competition, national advertising, and all that goes with it.

The students will be chosen from the campuses of the University of Pennsylvania, Princeton, Rutgers, Union college, Holy Cross, Harvard, Williams, Colgate, Yale, Lehigh, Cornell, and Boston university.

Candidates will be screened for final selection by the faculty of the School of Jazz in private and public auditions on each campus. Auditions were scheduled to begin Feb. 16 and run through May 20. Final announcement of scholarship winners will be made during the week of May 25.

In mid-February, Schaefer Brewery officials presented a check covering the scholarships and expenses to School of Jazz faculty members John (Dizzy) Gillespie and George Russell, who accepted on behalf of the institution and its head, John Lewis.

And best of all, it could develop that the invitational intercollegiate jazz scholarship competition might be supported by additional sponsors, and become an annual affair.

Jazz On The Networks

With the Timex jazz spectaculars a virtual thing of the past for the time being; the only new network jazz activity on TV seems to be brewing at CBS.

There, producer Robert Herridge,



Shown here at the record session that produced the Columbia jazz LP, *Legrand Jazz*, are French bandleader Michel Legrand and trumpeter Miles Davis. Davis was one of the key soloists on the date, conducted and arranged by Legrand.

who was responsible for the magnificent jazz hour on *Seven Lively Arts* last season, has been planning to put together a half-hour video tape series of jazz shows.

One remarkable feature of this venture will be that the musicians will get residuals for re-runs of these tapes. Nat Hentoff is acting in an advisory capacity in formation of the show, and apparently set for the venture were Billie Holiday, Miles Davis, Charlie Mingus, Buck Clayton, Ben Webster, and Vic Dickenson.

Timex, meanwhile, has not slammed the door on jazz spectaculars, but network officials report that

there are no immediate plans for additional jazz shows. The watch firm will sponsor Dean Martin in a spectacular in the spring, and will also sponsor a Canadian jazz spectacular on Canadian TV.

Sheraton Goes Newport

The Newport jazz festival and the Sheraton hotel chain have joined hands in the production of jazz festivals to be held at Boston, Toronto, and French Lick, Ind.

Earlier, George Wein had announced that he would produce the hotel's festivals as well as the Newport jazz festival, the last-named with the Newport board. Under this

consolidation, the Newport banner will be carried into three new locales this summer, and possibly may go overseas. Winter events may be produced, as well.

Each festival will be an individual presentation, the Newport board emphasized, although some artists may appear at two or more of the affairs.

A Russo Rehearsal

Marshall Brown's New York apartment was crowded.

A total of 46 musicians, with instruments, were wedged into the living room and adjoining office. Somewhere vaguely at the front of this orchestra stood Bill Russo, whose second symphony—*The Titans*—was being given its first run-through.

For the occasion, Brown and Russo had recruited jazzmen, students, and members of the New York Philharmonic, which will play the world premiere of the Russo symphony under Leonard Bernstein's direction April 16 at Carnegie hall.

Among the musicians were the entire Newport youth band, John LaPorta, Gunther Schuller, trombonist Don Sebesky, Frank Socolow, and Maynard Ferguson. Trumpeter Ferguson will play in the final movement of Russo's work during its four performances by the N.Y. Philharmonic. Russo suggested the jazzman as a player for the movement, and conductor Bernstein agreed.

Because the orchestra assembled in Brown's apartment could not be seated on ordinary apartment accommodations, Brown's next-door neighbor, a furniture dealer, lent the orchestra a roomful of folding chairs.

Following the run-through, Russo commented, "That was really amazing. I'm very pleased by the work." And coming from one of the most self-critical of writers, this seemed high praise, indeed.

More Of Glenn Miller

The sources of Glenn Miller music, thought to be virtually exhausted after RCA Victor issued three five-LP sets and a number of other LPs, apparently are far from dry.

Coming soon from Victor is yet another large package of Miller music. This one will be drawn from airchecks, and will have annotation by free-lance writer Richard Gehman.

Previously-issued Miller LPs, on both Victor and Epic, have covered the band since its earliest recording sessions. In addition, a recently-released set on 20th Century-Fox made



Present at a record session for United Artists recently were five of jazz' best trumpet players. Shown here, left to right, are Art Farmer, Kenny Dorham, Joe Thomas, Jimmy McPartland, Emmett Berry. Al Williams is at the piano. The LP, a survey of jazz trumpet playing, is titled *The Jazz Trumpet*.

available the full soundtracks of two Miller movies, *Sun Valley Seven* and *Orchestra Wives*.

But there seems no end to the demand for the music of the bandleader who was lost over the English Channel in mid-December, 1944.

U. S. A. MIDWEST

The Arts And The MJQ

Recognition of jazz as a contemporary art form will be the major innovation at the University of Illinois' 1959 Festival of Contemporary Arts, in Champaign-Urbana, Ill.

In addition to presenting choral, symphony, opera, and chamber music concerts, the festival will include an April 6 performance by the Modern Jazz Quartet and a university jazz orchestra. The group will perform works by John Lewis, Gunther Schuller, Bill Russo, Leon-

ard Bernstein, Werner Heider, and Andre Hodeir.

The festival, which began as this issue went to press, will include a performance of Kenyon Hopkins' modern ballet score, *Rooms*, by a university jazz quintet.

The Modern Jazz Quartet concert will be broadcast stereophonically from the university's Champaign-Urbana auditorium via university stations WILL-FM and WILL-TV.

Activity at Mercury

Jack Tracy, Mercury Records' active jazz chief, has been on the move in recent weeks.

Among developments announced by Tracy are:

The signing of pianist Dick Marx and composer-arranger-leader Quincy Jones.

The production, in Chicago, of an LP featuring violinist Eddie South and flutist Mike Simpson.



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The production, in New York, of LPs by guitarist Bill Harris, the Max Roach quintet, a big band headed by Jones, and trombonist Jimmy Cleveland.

Seminar In Jazz

Northwestern university's informal evening course program has found a place for jazz.

Alan Merriam, associate professor of anthropology at the university, initiated a jazz course as part of the evening education program in late February.

The course, titled *Seminar in Jazz*, includes lectures on the African backgrounds of jazz, the values in jazz, the history of jazz, and the contemporary scene in jazz. Lectures are supplemented by jazz records. The first session of the four-session course was held on Feb. 26. The remaining sessions are set for March 5, 12, and 19 at 8 p. m. on Thursdays at Kresge Centennial hall on Northwestern's Evanston campus.

All's George And Oscar

George and Oscar Marienthal are the brothers who own Chicago's London House and Mister Kelly's clubs.

Soon, they'll add a third club to their roster.

A proposed theater cafe, the new club will be built from the ground up on a now vacant lot at Rush and Delaware on Chicago's near north side. The club, serving drinks only, will be designed by Ralph Alswang, set designer for the Theater Guild and for numerous Broadway hits.

According to Oscar Marienthal, the new club will feature original revues, musical comedy, and dramas. There will be two shows nightly, but there will be no serving during each show. A second room, on a lower level in the same building, will spotlight jazz groups.

Construction of the club, according to Marienthal, will begin soon. Asked about the off-Broadway policy, Marienthal commented, "I think it is a form of entertainment which could be very well received here and is not being offered anywhere in the U.S. now.

"This can give young performers and writers a chance. There is plenty of undiscovered talent around that is very good," he noted.

The Florsheim foundation, which owns the land in question, has been reluctant to lease it in the past. However, the foundation is constructing the building precisely to the Marienthals' specifications, indicating its wholehearted approval of the club and its policy.



When British jazz critic Stanley Dance came to the U. S. recently to cut some American jazz, he returned to England with seven LPs, all issued here on the Felsted label. Shown at one of Dance's New York sessions are: Pat Jenkins, trumpet; Eli Robinson, trombone; Dance; and clarinetists Ben Richardson and Buddy Tate.

The Marienthals have owned the London House since 1941, Mister Kelly's since 1953. They have invested in several Broadway shows, including *Most Happy Fella*.

Final Bar: Boyce Brown

Late in January, at the Servite seminary in Hillside, a suburb of Chicago, Brother Matthew, 47, died of a heart attack.

To jazz fans, Brother Matthew was better known as alto saxist Boyce Brown.

During the late '20s, '30s, and '40s, Brown worked with innumerable jazzmen, including Eddie Condon, Bud Freeman, Jess Stacy, and Jimmy McPartland. In the early '50s, work became scarce and he worked in several less-than-pleasant Chicago neighborhood clubs.

After converting to Catholicism he entered a monastery in Chicago in 1953. In 1956, he became Brother Matthew, a lay brother in the Servite order. In '56, too, he went to New York for an ABC-Paramount record session, proceeds from the sale of which were used to support Servite missions in South Africa.

AFM Ends Strike

A musicians' strike against the three major radio-TV networks early in February was settled after all-night negotiations in New York.

The strike, which lasted just seven hours, resulted in a new five-year contract with NBC, CBS, and ABC. Terms of the new pact included a wage increase and payment for re-running taped programs.

In Chicago, independent station

WGN (and WGN-TV) signed a new four-year contract, calling for 18 performing musicians on staff. The previous size of the staff orchestra at WGN was 35.

The network stations in Chicago suffered similar cutbacks. According to reliable sources, size of the staff orchestras at the network stations in the city will be reduced by 50 per cent over a five year period. Their previous size was 45 musicians each. Specific contract details on this have not been made public.

Calling All Pianists

A qualified young pianist can win \$1,000, a recital in Chicago's Orchestra hall, a Saturday night appearance with the Chicago Symphony orchestra, an appearance at Chicago's Grant park summer concerts, and an appearance with the St. Louis Symphony orchestra.

These are the rewards being offered the winner of the first Rudolph Ganz award for pianists. Named for the pianist, teacher, conductor, composer, and president emeritus of the Chicago Musical college, the award will be presented as the climax to weeks of competition, beginning in late April.

Candidates must be between 18 and 32 and must be residents (for at least two years) of any of the following states: Illinois, Iowa, Kansas, Michigan, Minnesota, Missouri, or Nebraska.

Pianists wishing to compete may obtain applications from the Rudolph Ganz midwest piano award competition, Room 650, 220 S. Michigan, Chicago 4, Ill.

U. S. A. WEST

Monterey Jazz Series Set

With the obvious purpose of boosting the Monterey jazz festival all year 'round as a warmup to the actual event next Oct. 2, 3 and 4, the festival committee has acquired the former Carmel music series, Jazz At Sunset, to feature top name jazz attractions as special "Festival Previews," it was announced by president Hal Hallett.

The new previews series kicked off Feb. 23 in Carmel's Sunset auditorium with the Modern Jazz Quartet. Other attractions which previously played shows at the auditorium, scene of the celebrated Erroll Garner "Concert By The Sea," have been Dave Brubeck, Oscar Peterson, George Shearing, Ella Fitzgerald, Andre Previn, and comic Mort Sahl. Jimmy Lyons, festival manager who has presented the Jazz At Sunset series over the past five years, turned over the concerts to the Monterey authorities.

According to Hallett, the Monterey group will use the Festival Previews as "... a workshop for various executives and committeemen to give operational experience for the festival weekend." It was not yet determined whether the "operational experience" referred to by Hallett would include special courses in stage lighting and stage management by which last year's festival would have benefited.

Late for the last issue of *Down Beat* was the official financial statement of last fall's festival which revealed that, far from making money, the event actually lost \$1,143.78. The gross take was shown as \$77,300.44 and total expenditures came to \$78,444.22. The biggest expense was the talent cost, which came to \$33,304.20.

Rose Predicts TV Boom

This year will mark the first major breakthrough for quality music on network television, believes composer-conductor David Rose, music director of the by-now celebrated Fred Astaire spectacular of some months ago which was re-run by Chrysler Feb. 11.

Rose does not deny that quality music has been presented on television in the past but, says he, in the main it has been restricted "... to only a few isolated shows." While these shows "have been good indeed" from a musical standpoint, the conductor contends, television music has been a long way from what he terms "... the great quality



Trumpeter Lee Castle was more than a friend and associate to the Dorsey brothers. Therefore, when he took over the Jimmy Dorsey band after Dorsey's death, the Dorseys' mother, who often termed Castle her "third son," decided to accompany the band. She's shown here with Castle at one of the band's recent dance dates. When asked about the sound of the band, she commented, "Lee is doing a very good job."

of music associated with top motion pictures."

Rose believes that 1959 will see increased emphasis by producers and networks on important scores to enhance their programs. In the still-young field of scoring for television, moreover, it is the composer's contention that the music presentation on the Astaire-Chrysler show, as created by himself and producer Bud Yorkin, is now regarded as a successful pattern for musicals throughout the television industry. To support this claim Rose cites similar music presentations on several subsequent network and local programs.

Because of his music for the Astaire program, Rose now is regarded as a top contender for an Emmy nomination in music. He is slated for another NBC spectacular this season, a Firestone show, and two Dean Martin specials.

Dennis Doin's

If an artist of musical integrity wants to take a crack at the single-record market today, he has got to make some compromises, singer-pianist-composer Matt Dennis said.

"But this doesn't mean the singles you cut have to be farces," Dennis told *Down Beat*. His manager, Harold Jovien concurred, commenting, "You don't have to prostitute yourself—look how well Nat Cole's done."

Dennis' new contract with Jubilee Records calls for a guarantee of both single and album releases for three years. The single field is unexplored territory for the performer. It may be ironic that, while many other artists have enjoyed notable success on single records performing such Dennis songs as *Angel Eyes*; *Let's Get Away from It All*, or *Will You Still Be Mine?*, it still remains for

the composer personally to hit the commercial bull's-eye with a single of his own.

Performing as a "standup" nightclub act since last September, Dennis currently is playing the Living Room club in New York while he records the first Jubilee sessions under the new contract.

Seeks 'Freshness' In Jazz

Dave Cavanaugh active as musician (tenor sax) and A&R man at Capitol Records for many years, is tired of what he calls "a prevailing sameness" in jazz recordings.

"Certainly there's no shortage of good jazz albums today," Cavanaugh declared to *Down Beat*. "In fact, there's so much jazz around it seems to be running into a blind alley and losing its original freshness."

In an effort to restore to jazz the "freshness" of which he speaks, Cavanaugh got together with guitarist-arranger Jack Marshall and kicked around an idea for an album combining the verve and rhythmic pulse of jazz as well as a different harmonic and melodic approach. They came up with a package titled *18th Century Jazz*.

"The reason I consider this album different," explained Cavanaugh, "is because of the timbre of the various instruments used. For instance, Marshall used a block voicing in the guitar or lute, doubled with octaves in the cello and harpsichord. This is the first time these instruments have been combined and the result is an intriguing effect that might be called "medieval George Shearing."

Supporting Marshall on the date were Red Mitchell, bass; Shelly Manne, drums; Harry Klee, flute; Milt Raskin, piano and harpsichord, and Edgar Lustgarten, cello.

Movie Poll Winners

■ In an unprecedented *Down Beat* poll of professional opinion, the men and women who play, arrange, and compose the music for America's motion pictures, television, radio, and phonograph recordings emanating from Hollywood have handed down their decisions on the best movie music of 1958.

Over 1,500 Hollywood studio musicians polled by this magazine, in an effort to obtain the most comprehensive and accurate reflection of professional opinion on movie music, voted Dimitri Tiomkin's music for Warner Bros' *The Old Man And The Sea* the best overall motion picture underscore of 1958. As the best dramatic underscore of the year they selected Bernard Herrmann's music for Alfred Hitchcock's *Vertigo*, while Arthur Freed's M-G-M production of *Gigi* won in a walk as the year's best musical film.

Gigi also secured additional awards for the writing team of Alan Jay Lerner and Frederick Loewe and veteran entertainer Maurice Chevalier. Lerner and Loewe grabbed the prize for their title song to the Metro picture, while Chevalier was voted the best vocal performer in a 1958 film.

In the opinion of his colleagues, Johnny Mandel, whose jazz score for *I Want To Live!* strangely was ignored by most members of the music division of the Academy of Motion Picture Arts and Sciences when they made their preliminary choices for Oscar nominations, is the best new composer of motion picture music.

Following is a detailed breakdown of the winners and also rans in *Down Beat's* fifth annual movie music poll:

BEST OVERALL MOTION PICTURE UNDERSCORE OF 1958: First—*The Old Man And The Sea* by Dimitri Tiomkin (Warner Bros); Second—*Vertigo* by Bernard Herrmann (Paramount); Third—*Gigi* by Alan Jay Lerner and Frederick Loewe (Metro-Goldwyn-Mayer).

BEST DRAMATIC UNDERSCORE OF 1958: First—*Vertigo* by Bernard Herrmann (Paramount); Second—*Some Came Running* by Elmer Bernstein (M-G-M); Third—*The Young Lions* by Hugo Friedhofer (20th Century-Fox).

BEST MUSICAL MOTION PICTURE OF 1958: First—*Gigi* (M-G-M); Second—*South Pacific* (20th Century-Fox); Third—*Damn Yankees* (Warner Bros).

BEST ORIGINAL SONG IN A MOTION PICTURE DURING 1958: First—*Gigi* by Lerner and Loewe (from *Gigi*); Second—*Almost In Your Arms* by Jay Livingston and Ray Evans (from *Houseboat*); Third—*A Certain Smile* by Paul Francis Webster and Sammy Fain (from *A Certain Smile*).

BEST VOCAL PERFORMANCE IN A MOTION PICTURE DURING 1958: First—Maurice Chevalier in *Gigi*; Second—Nat Cole in *St. Louis Blues*; Third—Johnny Mathis, behind titles to *A Certain Smile*.

BEST INSTRUMENTAL PERFORMANCE IN A MOTION PICTURE DURING 1958: First—The Jazz Combo (Gerry Mulligan, baritone; Bud Shank, alto; Art Farmer, trumpet; Frank Rosolino, trombone;

Pete Jolly, piano; Red Mitchell, bass; Shelly Manne, drums) in *I Want To Live!*; Second—Pete and Conte Candoli in *Bell, Book And Candle*; Third—Laurindo Almeida in underscore to *The Old Man And The Sea*.

BEST SCORING OF A SHORT FEATURE SUBJECT OR CARTOON IN 1958: First—Elmer Bernstein for *Toccata For Trains* (Charles Eames film); Second—Oliver Wallace for *White Wilderness* (Walt Disney); Third—George Bruns for *Paul Bunyan* (Walt Disney).

BEST MOTION PICTURE ORCHESTRATOR/ARRANGER OF 1958: First—Nelson Riddle; Second—Andre Previn; Third—Conrad Salinger.

BEST MOTION PICTURE CONDUCTOR OF 1958: First—Andre Previn; Second—Allred Newman; Third—Irvin Talbot.

BEST NEW MOTION PICTURE COMPOSER OF 1958: First—Johnny Mandel; Second—Jerome Moross; Third—Alex North.

THE PRODUCER OR DIRECTOR WHO DID MOST TO EMPHASIZE MUSIC IN MOTION PICTURES DURING 1958: First—Walt Disney; Second—Robert Wise (director of *I Want To Live!*); Third—Allred Newman.

PERSONALITY OF THE YEAR IN MOTION PICTURE MUSIC: First—Andre Previn; Second—Dimitri Tiomkin; Third—Elmer Bernstein.



Frederick Loewe and Andre Previn



Maurice Chevalier



Johnny Mandel

AHMAD JAMAL'S WAY OF LIFE



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■ "It's been quite a while since young Fritzie Jones left Pittsburgh and headed out into the hinterlands in search of fame and fortune.

"Pittsburghers all knew that young Fritzie was a whiz on the piano in the late '40s when he used to jam in the wee hours of the morning in the dingy upstairs hall of Musicians Local 471 . . . But it seemed that Fritz, like so many others, was destined to remain in the shadows . . ."

With these words, Harold L. Keith of the *Pittsburgh Courier* open his *Data 'Bout Discs* column in an early 1959 issue of the *Courier*.

The Fritzie Jones Keith recalled from earlier days in Pittsburgh is Ahmad Jamal, the pianist whose trio LPs on Argo have sold remarkably well, breaking through jazz ranks into the pop best-seller lists.

The 28-year-old Pittsburgh-born pianist, remembering how it all began, said:

"I had an uncle who played piano for me when I was 3. He teased me and challenged me to play what he played, note for note. I did. And I've been playing ever since."

For many of his professional years, Jamal headed a trio. His success, he noted, is not an overnight phenomenon.

"I haven't rushed to be a star," he said. "I'm happy about the recent widespread acceptance, of course, but musicians and fans always knew my trio. We confined our activities in past years. And, too, a hit record makes a difference. Today, the popularity of a musician depends on the popularity of his records."

The benefits of a best-selling jazz LP, however, aren't confined to the artist, Jamal said, for such a sale benefits jazz as well.

"Since the release of the *Jamal at the Pershing* LP and the tremendous response to it," Jamal stressed, "jazz has been put on radio shows, in certain homes, to audiences that didn't respond to it before."

But Jamal is conscious of his own experience and extreme effort, too.

"My records sell because they're good," he said. There's a great amount of time and work in them. The things I play are based on hard times. I was playing six years ago. I attempt to make good records."

Faced with certain critics who challenge his artistry, (in contrast to various jazzmen, including Miles Davis, who praise his music), Jamal refuses to be antagonized.

"Every man is entitled to his own opinion," he said. "My success is dependent on what I do, not what people say about me."

According to Jamal, his own career is a part of his way of life, a way of life guided by the tenets of Islamic faith. This faith enables Jamal to face certain corrupt aspects of music as a business. It helps him in facing the basic problems of life, too.

"In every business, one is subjected to corrupt conditions," he noted. "A musician may at times see more of it. But everyone must have a way of life, a philosophy to serve as a discipline.

"Philosophies are personal things.

"If a person has pure motives, his efforts will be compensated.

"And you can't have control over an instrument unless you have control over your mind. You must adhere to a way of life. We'd all lead more adequate lives if we had self-control.

"I know I'm hardest on myself. When we master ourselves, we can master anything. And everything depends on this. Much of the time I'm busy looking in—at Ahmad Jamal. I take up 24 hours of my time."

On a musical level, Jamal feels that profound art is created through four basic factors: inherent ability, musical education, musical experience, and the type of life the musician leads.

"I can tell inherent ability the moment a musician begins to play," he said. "And I urge people to acquire as much education as they can, in both a worldly wise and scholastic sense."

Jamal respects with a "deep feeling," his own instrument and the experience he has acquired on it. He noted that he had 10 years of formal piano training and is certain that this has enhanced the respect he has for it.

"Also, I've had a trio for seven years," he said. "I've had many opportunities to work with a piano in a small group; the sound of the instrument hasn't been lost in a maze of other sounds. As a result, there's much more maturity in my playing today."



Although he has devoted time to composing, Jamal has done little studying during the last 10 years. He manages to compose in his Chicago home, between tours, when time permits.

He pays considerable attention to his own playing.

"I'm always conscious of improvisational technique," he explained. "It's a challenge to perfect one's art. It requires concentration and demands absolute attention."

Although Jamal said he feels that "we drive ourselves to do impossible things because of false values in this materialistic age," he insists that "people will learn to appreciate the best in art."

Jamal's plans for the future are modest. He hopes to continue playing and developing as a pianist. As a Moslem (he became an active member of that faith and acquired his present name eight years ago but was a part of its tradition for many years before that) he hopes to travel to "visit the culture whence I came."

His main objective is to "maintain consistency as far as good performances, good living, good thinking, and good actions are concerned."

Every musician should want to perform on a high level, Jamal said.

And he is striving to live on a high level as well.



Little Jazz Goes a Long Way

By Dan Morgenstern

■ The sign outside the Metropole in New York City reads: "Dixieland." But if signs mean less to you than sounds, and you step inside, what you will hear is jazz. And if it's Sunday afternoon or Monday or Tuesday night, it will be some of the best jazz, these or any days.

That is when a quintet led by two timeless masters of the art of jazz holds postgraduate seminars. The language they speak is informed by the past, which they helped to create, aware of the present, in which they live and listen and hear, and pointing toward the future, which they are still building.

They are Coleman Hawkins and Roy Eldridge, one of the great partnerships in jazz, a partnership of mutual inspiration, common experience, and warm friendship. It currently rests on a solid foundation supplied by J. C. Heard on drums and two new but experienced faces, pianist Joe Knight and bassist Francesco Skeets.

Among those who have been on hand to receive, and perhaps get, the message are students and faculty members from all the schools: Thelonious Monk, Miles Davis, Dizzy Gillespie, John Lewis, Lucky Thompson, Gerry Mulligan, and many others. And there is a loyal lay audience as well.

"Working with Coleman is just perfect," said David Roy Eldridge. "That's it. Perfect. He'll play something, and it will get to me and make me play. And he's himself . . . I hope we can stay together for the longest time."

When Roy took a leave of absence this summer to accompany Ella Fitzgerald on a tour, Hawk was impatiently awaiting his return, even though his replacement was a more-than-capable trumpeter.

"Roy will be back soon," Hawkins was heard to say frequently and with growing expectancy. "Roy and I can get that real good feeling going when we play."

The difference in Eldridge's playing when he worked with clarinetist Sol Yaged, who believes in set routines, from his work with Hawk, who believes in freedom, says more than many words. So do the fresh, original lines Hawkins and he constantly are working up on standard tunes.

Born in Pittsburgh on Jan. 30, 1911, Eldridge has been a professional musician for 32 years. He has earned a large share of acclaim in those decades, but is not inclined to rest on them.

"Your horn," Roy once remarked, "is like a woman. If you're not in shape, you'd better not mess with it."

And if there is a challenge, you respond. "I listen to everything,"

he said, "and if I hear something that upsets me—well, I get out my horn, warm up, and go back in the bin . . . I don't mean copying what you hear, not that. But if you don't feel that your playing is improving as you go along, you might as well pack up your horn. And one thing: You've got to be yourself."

Himself, Eldridge unquestionably is. The surging vitality and exuberance that long have been characteristics of his style are undiminished, but to them have been added the thoughtfulness and concern for structure that are signs of maturity.

The virtuosity that once earned Roy, on 52nd St., billing as "The Wizard of the Trumpet" enables him to cover the entire expressive range of the trumpet with complete authority and with that singing, vibrant vocal quality that trumpets never had before jazz and Louis Armstrong and seem to have almost lost again in the hands of some current practitioners.

Roy also plays the Flugelhorn, a foreshortened, large-belled, mellow-toned sister of the trumpet—and a B-flat instrument.

Eldridge's first instrument was the drums. He still plays them with enough skill to have allowed himself a little drum duet with Jo Jones at the Newport jazz festival and to have played Gene Krupa's specialties with the band when Gene was

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In the history books, Eldridge generally is referred to as "the link between Louis and Dizzy" or the creator of "saxophone style trumpeting."

There is something to all this, but it leaves out more than it conveys. Jazz is a living, growing art and if time has not stood still since that supposed night at Minton's when Gillespie cut Eldridge, neither has Roy. Neither he nor Gillespie play now the way they played in 1941. And when they get together, it is in a spirit of friendly rivalry, not of historical comparison.

"Dizzy is too much," Roy said. "There has never been any hostility between us, and when we get together, it's a ball."

Jazz is not boxing; ideas are exchanged, and the music is always the winner. There are elements in Roy's playing today which would be unthinkable without Gillespie and Charlie Parker, ("Bird was the greatest; he had his own," Eldridge said) and he is still himself.

As for the saxophone style, Roy acknowledges Hawkins and Benny Carter among his early and continued influences. But there were also trumpet players: Rex Stewart ("for speed, range, and power"); Jabbo Smith, and, somewhat later, Armstrong, "who taught me to tell a story, among other things."

Whatever the influences, once Roy found his own voice, he created an idiomatic trumpet style. Roy's elder brother, the late Joe Eldridge, was an alto saxophonist and arranger, unduly underrated in both capacities. It was he who encouraged Roy to stick to music and who gave him his first trumpet.

Eldridge has done his share of big band work. The last includes Horace Henderson, Speed Webb, Charlie Johnson. And McKinney's Cotton Pickers, among the pioneer bands of the preswing era. Later came work with Teddy Hill "and Fletcher, Fletcher Henderson. We had Chu Berry, and Buster Bailey, Joe Thomas and, of course, Big Sid Catlett. That band was school."

With Krupa and Artie Shaw, Roy played the book as well as his specialties. But he prefers the freedom of small groups now, saying, "You don't get to stretch out in a big band. And things get kind of set." Studio work, as well, is a doubtful pleasure to Roy.

"As far as I know," he said, "I never play a tune the same way twice. Sure, you play a number a lot

of times, and certain little things get set. But the over-all feeling is never the same. That's why its such a drag for Coleman when they always ask for *Body and Soul*. He made a record of it—and now they want him to always play the same thing. It's just not possible. I guess that's why I don't like studio work. I'll play something, and the cat says, 'That sounds good. Write it down and do it that way on the show!' But when the show goes on, I don't feel the same way. So it doesn't come out naturally."

Eldridge's most famous record is probably *Rockin' Chair* with Krupa.

"We had the number scheduled for recording for quite some time," Roy said, "but never got around to it. When we finally did, I didn't feel ready . . . After we cut it, I asked them please not to release it . . . some time later, we were out on the coast, and Ben Webster and I got together. He loves records, and we got to playing some. When he put on *Rockin' Chair*, I said, 'Who's that?' Ben smiled. I didn't recognize myself until the chorus—and I'm still surprised."

There was another time, later, when a record surprised Roy. By the late 1940s, he had come to a critical stage in his career. He was nagged by feelings of doubt: that being himself no longer had validity, that his voice was clashing with the voices of newcomers. The jazz scene had changed. "I felt unhappy with the way things were going," he said. "I felt . . . out of place. My playing didn't seem to fit, the way I could hear it. I'd been with Jazz at the Philharmonic for quite some time. In 1949, I decided to quit and came back to New York. Norman (Granz) asked me to do one more concert, at Carnegie hall, and I agreed. Afterwards, I still felt the same. So when Benny Goodman asked me to go to Europe with him in 1950, I was more than happy to accept."

Perhaps it wasn't just the music. The many indignities Roy suffered when he was with Krupa and Shaw; the contrast between star billing, acceptance by fellow musicians, audiences and the behavior of hotel

clerks, bouncers, and others a musician deals with on the road was a contrast which could not fail to affect a man as straightforward and honestly emotional as Eldridge.

In Europe, he found new confidence in his voice, plus the freedom he cherishes. "When the tour with Benny ended, I stayed on in Paris," he recalled. "I had a steady gig in a good place. I had friends, and I had a following. The money wasn't exceptional, but I was happier than I'd been in years. Nobody told me how to play, and I began to enjoy my work again.

"Then Norman came to Paris, and



we got together. He asked me to go back with him. 'No,' I said. 'I'm happy right here.' He offered me a good contract. And to make it more appealing, he showed me some bills. It was good to see some real money again, and I was tempted. But then I thought for a while, and I still felt 'no.' Then Norman put a record on. It was the one made at the Carnegie hall concert in '49. I listened, and I couldn't believe it—it sounded good. My playing didn't stick out—it was a statement, the other guys were making their statements, and together it made sense. That record made me go back. That bad feeling was gone." (The record is Vol. 12-13 of *Jazz at the Philharmonic*.)

When Roy returned from a six-week tour of Europe last summer, he was asked how it had been.

"Wonderful," he replied. "That

(Continued on page 44)

Roy on Stereo

Roy Eldridge is concerned with sound. As an aware musician, he appreciates properly produced records. He's an avid high fidelity fan. For his experience on a stereo shopping tour, see the Stereo Section in this issue.

Marian McPartland

**'Joe Morello Is The
Best Drummer There Is'**



■ Marian McPartland emerged from a family of musicians to sustain a role in the jazz world.

Born in Windsor, England, of a family of musicians, she studied cello and violin as a child. She won a scholarship at the Guildhall School of Music and continued her studies there. During World War II she served with a British entertainment unit in France, met trumpeter Jimmy McPartland, and married him in Aachen, Germany, in February, 1945.

Marian came to the United States in 1946 and worked with Jimmy for several years. Since 1951, however, she has been working with her own group, quite successfully, in jazz clubs throughout the country. For this *Cross Section*, Marian offered her opinions on the variety of subjects that follow:

BIX BEIDERBECKE: "I had a copy of *In a Mist* years ago and I was too stupid to know what I had. I wish I had it now. I wish he was alive today. His *Candlelights* is one of the nicest things I've heard for piano."

KIPPERS: "I just love them, but you can't get a decent kipper here. American kippers are bigger and saltier, like some Americans I know, than the ones at home. It's usually the first breakfast I have when I get home."

JOE MORELLO: "I'm a great admirer of his talent. I think he's the best drummer there is. We worked together for so long and under all sorts of circumstances, and he never turned in a bad performance. I respect his capacity for work. There are very few people who are that professional."

IRELAND: "I've never been there. I'd probably get seasick on the crossing. That's typically English — there are a lot of people who never leave home to go to London. Some of the old diehards even boast about this."

WANDA LANDOWSKA: "I hope I can have half her musicianship and spirit when I'm her age. I'd be very happy. I respect and admire her. She is a marvelous woman and a great musician."

ELECTRONIC PIANOS: "I think they're essential to traveling musicians. On the road a piano is more important than a bedside table. The carphones are great, too: no

neighbors are banging on the walls. And at home, Jimmy won't have to be banished for wanting to watch TV."

JOHN CLELLON HOLMES: "Of all the people who have tried to write about jazz, he's done the most convincing job. The other books border on absurdity. His books come closer to the reality of jazz. I know he's been around enough musicians to be able to write about their experiences."

PARIS FASHIONS: "The present ones are ghastly. I try to buy things that I look good in, regardless of the vogue of the moment. I wear some dresses I've had for years."

JOHN LEWIS: "I think he's a marvelous person. I admire him as a composer and as a very thinking musician. I don't feel that he falls back on clichés at any time. And I love the Modern Jazz Quartet."

NEW YORK TIMES: "I'm afraid I only read John S. Wilson and the theater-music section. I'm not a good newspaper reader."

GREENWICH VILLAGE: "It's fascinating to me. It reminds me of Chelsea in London, where I lived years ago. Quaint atmosphere."

U. S. FOREIGN POLICY: "I still feel like a visitor here, so I won't comment. I view things slanted from the English angle."

FOOTBALL: "I can take it or leave it. Mostly leave it. I don't even follow cricket."

TELEVISION WESTERNS: "I never watch them. I don't care for TV at all. I only watch on specific occasions, to see a jazz group."

BENNY GOODMAN: "I guess I listened to his early records before any others. I was impressed by his piano players; I listened avidly to them. Goodman is a very great musician."

RECORD COMPANY A&R MEN: "The good ones can be very helpful to an artist, whereas the indifferent ones, who are more interested in getting a 2-minute-and-30-second cut rather than good quality music, hamper a person. I think they should give the musicians as much freedom as possible, and not all of them do. In jazz, the A&R man should know and appreciate jazz."

says **MARIAN McPARTLAND**
 "The only thing square about my
 Wurlitzer Electronic Piano
 is the carrying case"

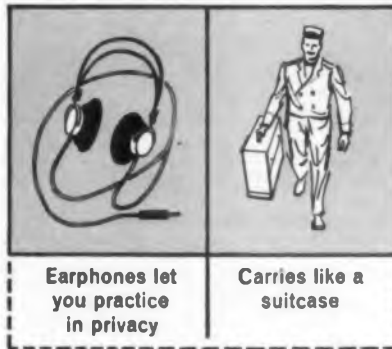


Marian McPartland, top flight jazz pianist, shares the here-today-there-tomorrow existence of most highly successful entertainers. In the Wurlitzer Electronic Piano she's found the perfect musical traveling companion. Her Wurlitzer is portable, can be moved from place to place as easily as a piece of luggage. And the Electronic Piano sets up in minutes, plays anywhere there's an electrical outlet. Its convenient size makes it at home in any hotel room.

"For practice or performance," Miss McPartland says, "my Wurlitzer is a real find. I've no idea what I ever did without it."

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The **Saxophones of SONNY STITT:** a portrait of the artist blowing alto and tenor and making jazz history! Roost LP 2230

■ The fidelity impossible cone of expected production piano orchestra. Because loudspeaker reproduced quality another. A record 300 diaphragm available huge wide diameter bass notes cones at. These the hearing or diaphragm system or enclosure drivers. for reproduction in a late. When er movement sound pressure er and. These must be or enclosure apart, lower and from

Stereo News

TWEETERS AND WOOFERS AND STEREO SOUND

■ The speakers in a stereo high fidelity system have to do an almost impossible job. A 12-inch (or so) cone of specially treated paper is expected to reproduce sound that was produced by anywhere from one piano to a 110-piece symphony orchestra.

Because of these great demands, loudspeakers are often regarded by engineers as the weakest link in the reproducing chain. They are the components that vary most widely in quality and price from one make to another.

A recent count showed more than 300 different loudspeaker models available. They ranged in size from huge woofers more than 15 inches in diameter, which reproduce only the bass notes, up to tiny tweeters whose cones are less than two inches across.

These driver units include only the heavy magnet structure, the cone or diaphragm, and a metal supporting structure. A complete speaker system includes the box and baffle, or enclosure, as well as one or more drivers. The enclosure is necessary for reproduction of bass notes. Enclosures will be discussed in detail in a later article.

When the cone of a woofer speaker moves back and forth, it creates sound by pushing air—making sound pressure waves in front of the speaker and behind it.

These front waves and back waves must be kept separated by the baffle, or enclosure. If they are not kept apart, the sound pressures in the lower frequencies from the back and front will cancel each other out,



This photo shows how a smaller speaker system may be added for the second stereo channel when one already has a large monophonic speaker setup. At right is the original, elaborate three-way speaker. It contains a heavy cone woofer in addition to a mid-range horn and tweeter. At the lower left is the much smaller Stereon speaker, made by E-V for add-on stereo. Above it is a cut-away view of the inside of the Stereon. The arrows point to tweeter (above) and mid-range horn (lower). These two units match the drivers of the original system.

and the base notes will not be heard. No enclosure is needed for tweeters, though they often are placed in the bass baffle for convenience.

The woofer has a paper cone diaphragm eight, 10, 12, or occasionally 15 inches in diameter. It reproduces notes from the lowest frequencies, 35 or 40 cycles a second, to between 350 and 1,000 cycles. Tweeters cover the range between 800 and 3,500 cycles a second up to 10,000 or 20,000 cycles.

If there is a midrange unit, it may go as low as 300 cycles or sometimes as high as 5,000 cycles. Tweeters

and midrange drivers may be small paper cone speakers from two to five inches in size. Alternately, they are often small metal horns with the diaphragms small metal or phenolic.

When a speaker system covers the entire range of sound frequencies with two or three different drivers, it also includes a crossover network.

This unit, connected between the amplifier and the drivers, sends the low notes to the woofer and the high notes to the tweeter(s). Crossover networks are compact, clearly marked, and easy to install. They

have simple screw terminals, like the terminals on the speakers themselves.

Today, any loudspeaker will work with any modern amplifier. Both speakers and amplifiers have screw terminals marked four, eight, or 16 ohms. Amplifiers have two or three alternate sets of terminals, so they may be matched to whatever value has been chosen by the speaker maker.

Connections may be made using any ordinary wire with two conductors. Most convenient is regular electric lamp cord. Also useful, especially for passing under a rug is the flat cable used for hooking up FM tuners and television set antennas. This is called 300-ohm, or television, lead-in wire.

"What speakers should I add to my setup to make it right for stereo?" is a common question nowadays.

The two answers are (a) get another identical speaker setup, no matter how elaborate your original system is, or (b) it doesn't matter much what you get, since only the treble range is needed for the second stereo channel. Of course, the truth lies between these extremes.

If space and cost are no problem,

then (a) is certainly the answer. But if you have a very fine system for monophonic listening, you usually can get excellent results with a less-expensive second channel.

With a big two- or three-way system in use already, try to get a second setup whose treble sound is similar to that of your main system. Bass tones have less directionality than the midrange and treble. Many makers of big systems, notably University, Stephens, and Electro-Voice, make use of this fact. They have add-on units that reproduce mostly the treble notes for one or both stereo channels, while the lows come from the same woofer. The owner of speakers made by one of these companies should investigate adding another of their units.

If you already have a small, high-quality unit using a special cabinet, such as the R-J, AR, or KLH systems, an ideal solution is to match your present monophonic setup. Or if necessary, use a smaller similar model made by the same manufacturer.

There used to be a rule of thumb about the size of a speaker system: "The bigger the box, the better the bass."



This is a typical modern compact speaker system. Suitable for either bookshelf or floor use, this is the KLH acoustic suspension Model Six, priced at \$125.

Thus, the best high fidelity systems had huge speaker cabinets. Many speakers were mounted in closet doors making the whole closet an enclosure. This is still a good idea if you have a heavy door and there isn't any noticeable space around its edges when it's closed. Some persons even mounted woofers in a ceiling or wall, making an attic or another room serve as the enclosure.

But today excellent bass reproduction can be had from much smaller enclosures. Usually, though, best results come only when the exact cabinet or enclosure designed for a particular speaker driver is used.

The first small loudspeaker to be sold widely was the R-J, invented by cartoonist Frank Robbins and engineer Bill Joseph. Still very popular, it delivers good bass at relatively low cost.

The R-J enclosure works well with any of a variety of driver units. There were many copies of the R-J, mostly pirated versions. Some worked well; others were little better than plain small boxes.

The bass reflex cabinet, in which apart of the back wave of a speaker is allowed to come out the front (or bottom) of the cabinet to reinforce the front wave at some fairly low bass frequencies, is inexpensive, and many persons find it produces good bass.

There are many variations of the bass reflex principle, which has been commonly acknowledged since the 1930s, when the Jensen company of Chicago started producing it in quantity. Jensen is today one of the best-known makers of high fidelity drivers and cabinets.

A major advance in loudspeaker art was made a few years ago when a young lecturer at New York Uni-



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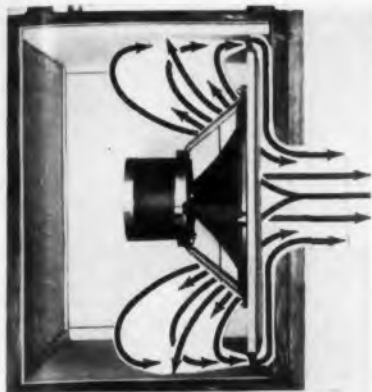


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This is an internal view of the R-1 compact speaker enclosure. The back waves go around a special baffle designed so they add front wave bass notes. Any heavy duty driver may be used.

versity, Edgar Villchur, developed a principle called acoustic suspension.

This was a major technological breakthrough, and the success of the company he later formed to make speakers attests to the soundness of his theory. In the acoustic suspension system, a particularly floppy woofer cone is used, along with a small but very heavily built sealed cabinet of critical volume. The air in the cabinet acts as a substitute for the mechanical spring (spider) usually employed at the voice coil of the driver.

Because their cabinet design is so critical, Acoustic Research sells speakers only as complete units. Similar excellent units are made by KLH, an offshoot of Acoustic Research, which makes its speakers under license from Acoustic Research.

KLH has developed its own manufacturing methods and drivers but uses the same engineering principle. Persons who have compared the speakers made by these two companies say that they sound slightly different, but that either provides superior sound in small space.

Bear in mind that acoustic suspension speakers need more power to provide the same sound output as other higher efficiency speakers. In other words, if you customarily like to fill a large room with music at high sound levels, an AR or KLH speaker setup would require amplifiers capable of supplying perhaps 20 watts (rated) where University, Jensen, Altec, and other similar units would produce as much sound from say, 12- or 14-watt amplifiers.

Another interesting solution to the second channel speaker question comes from Jensen, with its stereo director unit. This is a full-range, three-way unit with the woofer



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(Note the AR-1 monitor
loudspeakers, in stereo)



LARRY ELGART, RCA VICTOR RECORDING ARTIST

One of the most exacting jobs for a speaker system is that of studio monitor in recording and broadcast work. Technical decisions must be made on the basis of the sound coming from these speakers, which will affect, for good or for ill, the quality of a record master or FM broadcast.

AR acoustic suspension speaker systems, although designed primarily for the home, are widely employed in professional laboratories and studios. Below is a partial list of companies using AR speakers (all models) as studio monitors:

Dawn Records	Concertapes—Concertdisc
Elektra Records	WGBH
Mastercraft Record Plating	WPFM
Canterbury Records	WXHR
Raleigh Records	Counterpoint Recordings
Concert Network stations	(formerly Esoteric Records)
WBCN, WNCN,	Magnetic Recorder and Reproducer
WHCN, WXCN	Dubbings

AR speaker systems, complete with enclosures—the AR-1, AR-2, and AR-3—are priced from \$89 to \$225. Literature is available for the asking.

Dept. D

ACOUSTIC RESEARCH, INC. 24 Thorndike Street, Cambridge 41, Mass.

speaker in a good-sized cabinet and the midrange and treble units on top of that cabinet, available for pointing anywhere in the room. This allows easy shifting of the stereo coverage area. The Jensen Stereo Director SS-100, three-speaker system in a wood cabinet costs \$180.

How much will loudspeakers cost?

Complete unit range up from the \$29.95 Telematic, a surprisingly good speaker at that money. The sky is the limit. Typical medium-priced speakers cost between \$80 and \$150 dollars, and some in this range will provide fine sound.

At the high end of the scale the Klipschorn, costing \$700 to \$800, is joined by a number of huge Electro-Voice and J.B. Lansing units, which range up to the JBL stereo speaker called the Paragon. This nine-foot-long unit is by far the best of the two-in-one stereo speaker systems and one of the best of any sort. It costs \$1,830.

In assembling a monophonic system, a useful rule for speaker cost is one-half to one-third the total system's cost if the speaker enclosure is included. In stereo the ratio may run about the same, making some allowance if there is fancy cabinet-work and wood finishing involved.

The most perplexing problem in stereo (beyond paying for the equipment) is usually where to place the speakers. This is because the stereo effect is lost unless one sits somewhere nearly equidistant from each speaker and neither too close nor too far away from both.

The general rule is to separate the two channels by about eight to 11 feet and to sit about eight to 15 feet away from them. In practice these dimensions will vary considerably, but these are good distances to start with. Try one setup for two days and then change the distances, change the angles of the speakers and try the new arrangement for at least two days.

Today one hears much about electrostatic speakers. Generally, these are only for the middle and high range, though a few full-range units have been made. With one notable exception, good electrostatic tweeters are very expensive, costing at least about \$100.

The exception is an imported unit that costs only \$30 and is sold in this country by the Audio Shack Corp., 167 Washington St., Boston, Mass. This excellent tweeter is particularly well suited for use with woofers of the acoustic suspension type. It points the way to improved electrostatic units at lower prices.

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Stereo NEWS

Stereo Shopping With Musician Roy Eldridge



By Charles Graham

Several years ago I heard that Roy Eldridge was an electronics enthusiast and had helped him assemble his present high fidelity setup. With stereophonic conversion interesting more and more musicians it was not unexpected to hear from him recently: "I want to go stereo—all the way!"

His present monophonic system consists of a Craftsman FM-AM tuner, with preamp and controls on one chassis, a Dynaco Mark II 50 watt power amp (which he wired himself from a kit), a Garrard RC 121 record changer, and the big folded horn rear-loaded enclosure which has an RCA LC1A 15" coaxial speaker in it. In the small control room which he built off his large basement game room, which is his recording studio, he has a large console-mounted 16" recording turntable and disc recording lathe, a Norelco 3-speed tape recorder, and a small monitor speaker.

We met at Arnold Audio, 18 West 37th St., just off 5th Avenue in New York City, on a recent Saturday afternoon. Before going in, we looked in the window at the units temptingly displayed. Roy spotted a massive Stephens 15" loudspeaker driver.

"Man, look at the magnet on the woofer," he said, "I'll bet it is as big as the one I've got in my big

folded horn." He also looked longingly at a Gray turntable, "Almost wish I did not already have my Allied turntable and recording lathe, just so I could get that one in there."

We went inside and were greeted by Arnold Kramerson, one of the most accommodating and knowledgeable hi-fi consultants in the east. Arnold has advised many musicians on their equipment, and has installed it in most cases. He has also appeared several times as a guest

Roy's Choices

When Roy Eldridge went shopping to update his mono setup for stereo, he came up with these units in addition to his previous tuner, amplifier, changer, tape recorder, and loudspeaker.

Pilot 216 Stereo Preamp and Control	\$189.50
Dynaco Mark III 60 watt Power Amp (wiring cost \$12.50 extra)	\$ 79.50
GE Speaker System LH-6 (two) each	\$ 49.95
(Available in kit form) ..	\$ 29.95
Pickering Stanton Stereo Kablekit	\$ 2.98
GE Stereo Classic Pickup ..	\$ 23.85
Nortronics Stereo Tape Adapter	\$ 24.50
Total:	\$432.73

on Tommy Reynolds *Band Stand U.S.A.* (Mutual station 8-10, Saturday nights) to answer questions on hi-fidelity sent in by listeners to the live jazz program.

His first question after the greetings and introductions was, "How much money can you spend to convert, Roy?" In our previous discussion, Roy and I had arrived at a tentative figure of \$400.00. Roy had said "I don't want to get a stereo FM-AM tuner yet, unless I know that's going to be the way they'll broadcast stereo from now on. What's this I hear about changing to multiplex for stereo broadcasts soon?" he had asked me. I had answered, "Several New York stations are already stereocasting, using the experimental multiplex systems, but other stations are using their FM and AM transmitters for the two channels of stereo broadcasts. It will almost certainly be multiplex everywhere in a year or so, but it's anybody's guess which system will finally be officially setup by the FCC, and how soon."

Roy decided, "That's all. I'll wait. I can get great monophonic music from the FM on my present tuner, and I'll use my tape recorder and a new cartridge for stereo tapes and discs." Then he asked Kramerson, "What shall I do about tape? I've got a fine Norelco tape recorder I got last year. Three speeds and every-

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SR 60044



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Monaural
MG 36133
Stereo
SR 80005



thing, but no stereo on it. Can you fix it up for stereo?"

Arnold showed him a little box labeled "Nortronics Stereadapter." He said, "This simple tape head for stereo playback mounts on a bracket on your Norelco. Takes five minutes to install and doesn't change anything in the operation of your recorder for mono recording or playback, and it costs under \$25.00."

"Sold," answered Roy. "What about phonograph records for stereo? Can I use my Garrard changer, or do I have to stick with my big recording turntable?" Arnold pointed out that the Garrard could be quickly rewired with a kit supplied by Garrard, or the one which Pickering had just brought out for \$3.00, and which he had in stock. Roy decided to get a GE stereo cartridge for his Garrard because his regular GE turnaround cartridge had given him good results for several years. He also decided to try both a Pickering and a Shure stereo cartridge in his Rek-O-Kut transcription arm on the big Allied recording turntable.

Then he came to the most difficult units to choose, the preamp-control unit and the loudspeakers. Roy listened to several different sets of speakers before he settled on the compact bookshelf-type GE LH-6. He said, "By themselves two of these would be a good stereo starter setup. But I'll have my big speaker in the middle to really pound through the deep bass notes, so I'll be really in business with these GE's. Vi (his wife) will like them too, because they're so small and handsome."

Arnold demonstrated a number of elaborate stereo preamplifier-control units, including the impressive Fisher 400. But the one which took Roy's fancy was the Pilot 216. "Look at those two recording meters," he said, noting the swings of the two small built-in VU meters. "They'll be a big help to me in the over-dubbing I do when I record piano, then add drums, and then trumpet. That's definitely the one for my system, even though it costs \$189. It's worth it." They agreed that he should get another Dynaco amplifier to match his present one. But Roy told Arnold he'd want him to wire it for him. He chose the later model, the Mark III, costing \$79.50, with \$12.50 added on for wiring it.

We added up the dollars and found it came to just over \$432. Roy gave Arnold a deposit, and his stereo conversion was under way.



"Hold it, Ed! One of these cartridges is a JENSEN."

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

- Allied Radio: 400 page catalog of hi-fi kit and components. Free
- Apparatus Dev. Corp.: FM station list and FM antenna catalog 25c
- Audio Devices: *Tape Recorder Directory* describes and shows 125 recorders. Free
- Bozak: Speaker systems, cross-over networks and cabinets. 6 pp. Free
- Ferrodynamics: *Tape-timing ruler*. Gives footage and recording time on reel. Free
- Fisher: Stereo brochure and tuners and amps. Free
- Jensen: *Bulletin JH-1* (speakers, enclosures, kits) Free
- Lafayette: *Catalog 590*, 260 pages including kits and components Free
- Nortronics: *Question and Answers* about making stereo tape recordings at home. Free
- Magnecord: Folder describing the Stereo Magnecordette & recorders Free
- Pilot: *Stereo and You*. Components and consoles. Free
- Sherwood: FM stereocasting, explained for laymen. Free
- Shure Bros.: *Replacement Manual '58*. Complete details for replacing phonograph pickups and tape heads Free
- Stromberg-Carlson: *High Fidelity Components* (both packaged and separate) Free
- Telectro: *Catalog* showing five tape recorders (12 pages) .. Free
- Wellcor: *Catalog* on Inspiration line of enclosures and equipment cabinets. Free

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Write for complete stereo disc listing and LP catalogue

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- 1286 • A Jazz Date With Chris Connor
- 1240 • He Loves Me, He Loves Me Not
- 1228 • Chris Connor

Stereo NEWS

NEW Products



The Wharfedale SFB/3 is a three speaker system mounted on a baffle made of two plywood pieces. Cost is \$199 complete.



This Telematic speaker for medium-priced setups and remote speakers in other rooms measures 9" x 16" x 9" deep. This compact unit has a heavy duty 6" cone speaker, costs \$30.



The R. T. Bozak Co. has introduced a new series of enclosures for their high quality cone speakers. The B-305 is one of the new "Urban" line, 36" x 30" x 20" deep. It contains four drivers, including two woofers.

30 • DOWN BEAT



Fred Waring is seen here listening to matched stereo speakers; University model S-10 units. Each has a separate woofer and tweeter and costs \$154. The same cabinets with a mid-range driver and larger woofer are available at \$260 complete.



Two Jensen SS-100 three way speaker systems are shown here on either side of the Jensen equipment cabinet. The latter will house a variety of amplifiers, tuners, tape machines, or phono players. Including driver speakers, the SS-100 costs \$180.



This compact bookshelf GE unit is a two way system. Back is removed to show 6" woofer at left, 2 3/4" tweeter at right, and crossover network between. Assembled cost is \$50 complete. Kit price is \$30.

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STACKING UP



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music in review

- Jazz Records
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sounds in the round

Reviews of the Latest Stereo and Monaural Records

popular records

Several new voices made their way into the record world in recent weeks. On *New in Town* (Capitol T 1140), Ed Townsend makes his way through a batch of standards, backed by Nelson Riddle's studio band. Undaunted by technical inadequacies and lack of discipline, Townsend sings *The More I See You*; *Lover, Come Back to Me*; *Rockin' Chair*; *Mam'selle*; *Symphony*, and *Prisoner of Love*, among others. Townsend could use a voice coach. So, too, could Donna Hightower, whose initial LP is *Take One* (Capitol T 1133). Miss Hightower, a cross between Della Reese and Dakota Statton, scatters derivative, distorted, nasal sounds through the LP. She's more at ease, and less strident, on ballads, but she wasn't ready to record when this was cut. This means, of course, that this record will probably be a best seller. The backing, it should be noted, is by a quintet of jazzmen, including Joe Wilder, trumpet; Mundell Lowe, guitar; Hank Jones, piano; George Duvivier, bass, and Don Lamond, drums.

Not a brand new singer, but not an aged one either, is Tina Robin, whose latest LP is a stereo release, *The Four Seasons* (Coral 757237). Miss Robin follows the seasons route through *It Might As Well Be Spring*; *Summertime*; *'Tis Autumn*; *September in the Rain*, and *Winter Wonderland*. Most of it is fairly rigid, unimaginative "show biz" singing, occasionally piercing in nature. Generally, however, Miss Robin indicates that some training and experience serve a purpose . . . One young

singer who understands many of the nuances of interpreting songs is Beverly Kelly. On Audio Fidelity LP 1874, she is backed capably by Pat Moran's trio on a tour of a dozen songs, including *I'm Glad There is You*; *Sometimes I'm Happy*; *But Not for Me*; *This Love of Mine*, and *Spring is Here*. It's not a great LP: it is rather dramatic in spots. But Miss Kelly understands the songs she sings and this places her several niches above most pop singers.

Julie London pants sensuously through *Julie is Her Name, Vol. II* (Liberty LST 7100). In stereo, this is rather inviting. But the singing involved is not. Miss London breathes through *Blue Moon*; *Goody Goody*; *If I'm Lucky*; *Little White Lies*, and others, with a minimum of talent . . . Peggy Lee, a pro in the pop singing league, has better luck on *Miss Wonderful* (Decca DL 8816). Backed by Sy Oliver's studio band, she zestfully makes her way through a dozen tunes, including *Mister Wonderful*; *They Can't Take That Away from Me*; *I Don't Know Enough About You* (which she wrote with her ex-husband, guitarist Dave Barbour), and *Crazy in the Heart*. It's pleasant listening.

June Christy's latest LP, *The Song is June* (Capitol T 1114), is another professional venture. Backed by a studio band arranged and conducted by Pete Rugolo, she sings *Spring Can Really Hang You Up the Most*; *Nobody's Heart*; *My Shining Hour*, and *I Remember You*, to name a few high points . . . Mel Torme, one of the most knowing of contemporary singers, is backed by a Marty Paich-directed band on his latest LP (Verve MG V-2105). Singing *That Old Feeling*; *Gloomy Sunday*; *I Should Care*; *How Did She Look*; *'Round Midnight*; *Nobody's Heart*, and others, Torme demonstrates convincingly that he is singing better than ever. His fluid phrasing, lyric sense, splendid rhythmic approach, and judicious selection of material make him one of the few intelligent "musical" singers around.

Speaking of knowing singing, the Mills Brothers latest LP—Mmmmm . . . *The Mills Brothers* (Dot DLP 3103)—is a delight. The Mills men sing a set of standards in characteristically enlightened fashion. Among those songs included are *Margie*; *Mood Indigo*; *My Blue Heaven*; *My Buddy*; *Miss You*, and *Memories of You* . . . *Blue Chiffon* (Capitol T 1124), with George Shearing's quintet and string section, is the latest in the series of augmented Shearing quintet LPs. It's tasteful,

in a limited sense, and includes some decent tunes. Among them are *For Heaven's Sake*; *Nina Never Knew*; *I'm Old Fashioned*; *I Love You*, and *My One and Only Love* . . .

Memories are restored in *Favorites in Hi-Fi* (RCA Victor LPM 1738), which features the 1957-8 singing of Jeanette MacDonald and Nelson Eddy. There are enough songs for each to sing, and a couple of duets, to bring tears to some eyes, for various reasons. Included are *Will You Remember*; *Rosalie*; *Rose Marie*; *Indian Love Call*; *Wanting You*, and, naturally, *Stout Hearted Men* . . . *Hi-Fi Harp* (Fawcett F-100) features the harp of Helen Thomas Irwin and the piano of Will Irwin on a group of standards, including *Honeysuckle Rose*; *Where or When*; *Stompin' at the Savoy*, and *Someone to Watch Over Me*. It's pleasant pop music.

folk records

Inside Shelley Berman (Verve MG V-15003) is a sort of urban documentary. Consisting of monologues by the satirist, it is a generous sampling of the work of one of our time's most penetrating humorists. There isn't a note of music involved, but Berman sustains interest throughout . . . As the album title indicates, Ravi Shankar is *India's Master Musician* (World Pacific 1248). This LP, produced by George Avakian, is a fascinating study of Indian music, performed by Shankar (on the sitar, a plucked stringed instrument) and several of Shankar's cohorts . . . The





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THE CHICO HAMILTON QUINTET IN STEREO

Chanel #5, Beanstalk, September Song, Siete Cuatro, Mr. Jo Jones, I Know, Satin Doll, Lillian, Reflections, Soft Winds, Caravan. STEREO-1005

DAVID ALLEN SINGS JEROME KERN

(Johnny Mandel Orch.)
A Sure Thing, Dearly Beloved, I'm Old Fashioned, Lovely To Look At, The Way You Look Tonight, The Folks Who Live On The Hill, Long Ago And Far Away, All In Fun, I've Told Every Little Star, In Love In Vain. STEREO-1006

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(Gerry Mulligan Quartet)
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(Chico Hamilton Trio)
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Kingston Trio is a group of young men concerned with folk songs, old and new. In *The Kingston Trio from the Hungry 1* (Capitol T 1107), the group confronts a batch of folk songs, including the gypsivish *Dorie*; *Wimoweh*; *New York Girls*; *The Merry Minuet*; *Shady Grove*, and *When the Saints Go Marching In*. The threesome—Dave Guard, Bob Shane, and Nick Reynolds—partially compensate for a lack of authenticity with considerable enthusiasm . . . *The Fantastic Guitars of Sabicus and Mario Escudero* (Decca Stereo 8795), features the spontaneous Flamenco improvisations of two guitarists.

Other folk records of value released recently include: *The New Lost City Ramblers* (Folkways 2396), Mike Seeger, Tom Paley, and John Cohen, singing southeastern mountain songs of the 1925-35 period. Folk songs for "babies, small children, parents, and baby sitters" are included in *The Baby Sitters* (Vanguard 9042). The Baby Sitters—Alan Arkin, Jeremy Arkin, Lee Hays, and Doris Kaplan—sing a delightful array of tunes, including *Over in the Meadow*; *Bobby Shafto*; *Hush Little Baby*, and *Alouette* . . . Three Vanguard stereo LPs contain folk music of another sort, all involving counter-tenor Alfred Deller. *Western Wind* (Vanguard Stereolab 2014) is a collection of English folk music sung by Deller. The Deller consort sings the madrigals of Thomas Morley (Vanguard Stereolab 5002) and John Wilbye (Vanguard Stereolab 5003).

classical records

Mercury has been issuing "standards" in the classical field in recent months. Among those worth owning are: Paul Paray conducting the Detroit Symphony in performances of Ravel's *Bolero* and *Ma Mere L'Oye* and Chabrier's *Bourree Fantasque* (Mercury 90005); Violinist Yehudi Menuhin and the Minneapolis Symphony, conducted by Antal Dorati, performing the Bartok *Violin Concerto* (Mercury 90003); the Beethoven *Eroica* symphony, performed by Dorati and the Minneapolis orchestra (Mercury 90011), and Rachmaninoff's second symphony, performed by Paray and the Detroit orchestra (Mercury 90019). Also of interest is the performance of George Whitefield Chadwick's *Symphonic Sketches* by Howard Hanson and the Eastman-Rochester Symphony (Mercury 90018).

On Vanguard again, there are several new stereo recordings. Felix Prohaska conducts the choir and orchestra of the Vienna State opera, with soloists, in Bach's *Magnificat in D*, *Cantata No. 50*. British pianist Denis Matthews performs Beethoven variations for piano (Vanguard Stereolab 2017) and Beethoven bagatelles for piano (Vanguard Stereolab 2018) . . . Johann Strauss lovers will enjoy the *Music of Johann Strauss* (Concert-disc Stereo CS 28), performed by the Musical Arts Symphony orchestra, conducted by Leonard Sorkin. Among the Straussians gems included are the overture to *Die Fledermaus*; *Blue Danube Waltz*; the *Emperor Waltz*; and *Tales from the Vienna Woods*.

—gold

Records -
Martin Williams
Good, ★★

ART BLA
GERS—Blue
Along Came
Suzette; Suite;
Shine.
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Benny Golson
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jazz records

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

Art Blakey

ART BLAKEY AND THE JAZZ MESSENGERS—Blue Note 4003: *Moanin'*; *Are You Real*; *Along Came Betty*; *The Drum Thunder* (Miniature Suite); *Blues March*; *Come Rain or Come Shine*.

Personnel: Blakey, drums; Lee Morgan, trumpet; Benny Golson, tenor; Bobby Timmons, piano; Jymie Merritt, bass.

Rating: ★★★★★

After Horace Silver transferred his conception to his own groups, the versions of the Blakey Messengers that followed seemed always on the verge of falling into chaos, and sometimes they did. Now that Benny Golson has taken over as musical director, order has been restored, and a rather different order it is. It is easily a tribute to Blakey's often overlooked range and resourcefulness that his drumming fits as well here as it did with the sometimes studied shouts and cooking wails of Silver.

There is nothing on this record that is really poor, except the *Suite*: the showboat arrives at the very beginning, takes a strange detour through a third-rate Latin dancehall on the second theme, and finally arrives at a phony revival meeting where the music is almost too cutie-pie to be music at all. Why a man with Blakey's abilities should find himself perpetrating this kind of put-on, I don't know.

As a musical director, Golson does have an individual conception. Its chief virtue is that it generally avoids excess, understanding that passion in art does not necessarily result from screaming. However, I find it curious that he could use five instruments so interestingly as five instruments on *Come Rain* and then try to make them imitate a big band on *Are You Real*. His best composing here is, I think, the complementary line that enters after Timmons solo on *Betty*. The melody on *Real* is, typically, tied directly to the chords. As a soloist, Golson is hardly so individual. On *Real* he demonstrates current Coltrane growing out of Hawkins, on *Betty* and *March* growing out of Lucky Thompson.

Bobby Timmons has done an excellent job of making a really fine blues line out of a sympathetic use of gospel devices on *Moanin'* and one that incidentally contrasts strongly with the third theme of the *Suite*. His solo there (along with Golson's and Merritt's) fits and develops the mood of that piece well. He even manages to use some Garner-ish block chords without clashing, but I don't think his blocks fit on *March* and the more Jamal-ish ones on *Rain* seem to me affected and empty.

It has been obvious that Lee Morgan is an almost astonishing instrumentalist and it is possibly just that fact that has moved some to have strong doubts about his potential as a soloist. On *Moanin'* he seems very out of context, almost slipshodly tossing off runs. On *Betty*, he begins a fine improvisation, but later falls into mere phrase-stringing. I heard him play a solo on *March* in concert a couple of months ago that was superb—a developing, dis-

ciplined, but passionate, two-chorus unit. I knew then that he could become an outstanding, story-telling improviser. This *March* is not that good, but all the indications are there.

For what Golson has done for the group, for Timmons *Moanin'*, for Morgan on *March* and his opening on *Betty*, for Blakey (except for the *Suite*) ★★★★★. (M.W.)

Ray Brown

THIS IS RAY BROWN—Verve MG V-8290: *Bric a Brac*; *Upstairs Blues*; *Indiana*; *The Nearness of You*; *Take the 'A' Train*; *Cool Walk*; *Jim*.

Personnel: Brown, bass; Oscar Peterson, piano (Tracks 3 and 5) and organ (Tracks 1, 2, 4, 6, and 7); Jerome Richardson, brite; Herb Ellis, guitar; Osie Johnson, drums.

Rating: ★★★★★

There's no denying Brown's mastery of his instrument. His tone is excellent, rich and full. His approach is inventive. He is one of the strong-willed individualists so important to contemporary jazz.

Here he guides (but does not monopolize) the date, working over a variety of tunes and moods. *Upstairs*, for example, is a slow, writhing blues. *Nearness* and *Him* are ballads. *Train* and *Walk* are medium

tempo. Brown plays several roles throughout. He plays melody lines, supports, solos, plays obligato parts, and walks and weaves quite effectively.

The others romp, too. Ellis and Peterson, of course, needed no introduction to Brown. Johnson supports tastefully. Richardson plays deftly, with excellent technical control. Peterson, by the way, drives as effectively on organ as he does on piano.

Without at any time being pretentious, this LP serves to reinforce the view that Brown is one of a handful of first rate figures in jazz. It's a worthwhile addition to any collection.

Beware on first playing, however. The record labels are reversed; at least on my copy. (D.G.)

Buddy Collette

ALOHA TO JAZZ—Bel Canto (stereo) SR 1002: *Tomi Tomi*; *Beyond The Reel*; *Lovely Hula Hands*; *Kalua*; *Beauty Hula*; *It's You*; *Blue Sands*. Personnel: Tracks 1-5, The Polynesian. Tracks 6, 7—Buddy Collette quintet, unidentified.

Rating: ★★

In perhaps the strangest coupling of this relatively young year, Bel Canto has given us an LP side of Hawaiian music and a side of Collette's jazz. The rating, needless to add, is only for tracks 6 & 7, but to get *them*, you have to get the others.

The quintet, Buddy with trumpet and rhythm, whips through *It's You* with some good blowing, but no apparent stimulation beyond getting the thing moving and riding comfortably with it.

JAZZ RECORD BUYER'S GUIDE

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

- ★★★★★
- Ray Charles, *Yes Indeed* (Atlantic 8025)
- Art Farmer, *Modern Art* (United Artists 4007)
- Johnny Hodges, *The Big Sound* (Verve 8271)
- Mahalia Jackson, *Newport 1958* (Columbia 1244)
- Shelly Manne, *Plays Peter Gunn* (Contemporary 3560)
- ★★★★½
- Lambert-Hendricks-Ross-Basie, *Sing Along With Basie* (Roulette 52018)
- Barney Kessel, *The Poll Winners Ride Again* (Contemporary 3556)
- Johnny Richards, *Experiments in Sound* (Capitol 981)
- Sal Salvador, *Colors in Sound* (Decca 9210)
- ★★★★
- Manny Albam, *Jazz New York* (Dot 9004)
- Joe Albany, *The Right Combination* (Riverside 12-270)
- Harry Arnold-Quincy Jones-Big Band (Emarcy 36139)
- Bob Brookmeyer, *Kansas City Revisited* (United Artists 5008)
- John Benson Brooks, *Alabama Concerto* (Riverside 12-276)
- Vic Feldman, *The Arrival of Vic Feldman* (Contemporary 3549)
- Johnny Griffin, *JG* (Argo 624)
- Woody Herman, *The Herd Rides Again* (Everest 1003)
- Chubby Jackson, *Chubby Takes Over* (Everest 1009)
- Lee Morgan, *Candy* (Blue Note 1590)
- Gerry Mulligan, *Jazz Combo From "I Want To Live"* (United Artists 4006)
- Prestige Blues Swingers, *Outskirts of Town* (Prestige 7145)
- Sonny Rollins, *And The Big Brass* (Metrojazz 1002)
- Pee Wee Russell, *Plays Pee Wee* (Stere-o-craft 105)
- Larry Sonn, *Jazz Band Having a Ball* (Dot 9005)
- Randy Weston, *Little Niles* (United Artists 4011)

Blue Sands is almost 9 minutes long, and a good stretch of it is drumming by the unidentified member of the quintet (this time there is no trumpet). There's little here other than the intriguing head to the tune, and the drumming. And, of course, Buddy's sensitive fluting.

And why there's no indication of personnel is another matter, but one which seems peculiar to this label. Future historians are going to hate Bel Canto for that. I suspect they won't dig the coupling of this set, either. (D.C.)

Tal Farlow

THIS IS TAL FARLOW—Verve MG V. 8289: *Lean on Me; Wander Why; Night and Day; Stella By Starlight; The More I See You; All the Things You Are; How Long Has This Been Going On; Topsy.*

Personnel: Farlow, guitar; Eddie Costa, piano;

Bill Tetas or Knobby Totah, bass; Jimmy Campbell, drums.

Rating: ★★½

Farlow, as guitarist Jim Raney states in the notes to this LP, "knows what he's doing and is in complete control all the time."

Farlow does manage to obtain a splendid sound from the instrument; he's rarely strident. He works closely with the others in the group, listening to and reflecting their ideas in addition to his own. The results here are generally imaginative.

Costa, one of the few young individualists in jazz, continues to play with imagination, taste, and skill. Both bassists, splitting chores, are sympathetic, as is Campbell, an excellent drummer.

The one basic flaw here lies in the approach to the material itself.

There is little concern for the inherent moods of the tunes included. Except for brief portions of *How Long*, all the tunes are attacked rather vigorously, certainly not as the ballads some of them are. The tunes are used as vehicles, rather than as compositions of worth. The improvisations emerging from this approach are sound, but the sameness of attack and the lack of ballad content weakens the impact of the virtuosity present.

More preparation and thought regarding the overall approach might have resulted in a better LP. (D.G.)

Gillespie-Stitt-Rollins

SONNY SIDE UP—Verve 8262: *On The Sunny Side Of The Street; The Eternal Triangle; After Hours; I Know That You Know.*

Personnel: Sonny Stitt, alto and tenor; Sonny Rollins, tenor; Dizzy Gillespie, trumpet and vocal (*Sunny Side*); Ray Bryant, piano; Tom Bryant, bass; Charlie Persip, drums.

Rating: ★★½

Use of the expression "triple threat" is a natural here as Diz and the two Sonny's extend themselves across the breadth of an entire LP in four uniformly good tracks.

Sunny Side and *I Know* are the two short tracks while the way-up *Triangle* and the slow drag blues, *After Hours*, are taken up in prolonged blowing by all three hornmen. The well-founded rhythm section, propelled by Persip's vigorous drums, makes for an excellent base to wait on.

Sunny Side is taken at medium tempo and, for all the super-scholarly tone of the liner notes, Stitt's solo comes first—not Rollins' as annotated. Diz' good-humored vocal consumes the last part of the take.

There's a long and brilliant exchange between the sax men on *Triangle* and a softly entered open horn solo by Diz which soon explodes in excitement with the Sonny's rifling behind him. Pianist Bryant is heard in a not overlong, balanced solo which is taken out by Diz and Persip's drums.

After Hours is pure funk down to the established Avery Parrish piano pattern skilfully played by Bryant while the final track, *I Know*, is distinguished by a Rollins stop-time solo. (J.A.T.)

John Graas

INTERNATIONAL PREMIERE IN JAZZ—Ardex A3003: *Jazz Symphony No. 1; Jazz Chaconne No. 1.*

Personnel: Side 1—German Festival Symphony orchestra. Side 2—Graas, French born; Jack Sheldon, trumpet; Bob Enevaldesa, trombone; Art Pepper, alto; Buddy Collette, woodwinds; Bill Perkins, tenor; Red Mitchell, bass; Paul Moer, piano; Larry Bunker, drums, vibes.

Rating: ★★½

If enough highly skilled jazzmen keep trying to fuse their music and classical forms, sooner or later one of them may stumble upon new and worthwhile extended forms suitable for jazz.

In the meantime, we will have jazz symphonies, jazz fugues, and various other marriages that end in annulment. Graas gives the problem serious attention, but all his care and effort produce only ordinary improvisation combined with written music that, compared with Harris, Hanson, Copland, and, ultimately, Beethoven, Mozart, and Bach, reveal Graas as a very small figure.

However, Graas possesses an impressive command of the classical tools of music. His scoring is unusually virile, suggesting an approach to modern orchestration that

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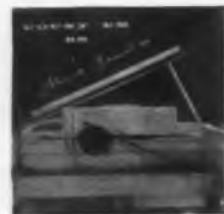
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neatly avoids both viscous linear somnambulism in the development of melody and the use of overworked "funky" devices to express robust vigor.

Unfortunately, the melodic and rhythmic content of the *Symphony* and the *Chaconne* is painfully derivative. The listener is whisked through Stravinsky and Bach to the Modern Jazz Quartet and Ralph Burns and back again. One of the best jazz moments occurs during the symphony in the course of individual blowing on the chords of *All the Things You Are*, which is no great credit to Graas. (Incidentally, if the soloists with the German festival orchestra are not Americans, they are unusually capable European jazzmen; either way, they deserve the billing they did not get here.)

The *Chaconne*, written for nine men, is an almost swinging affair built on a theme too reminiscent of *Over the Rainbow*. If it fails to enhance the talents of Pepper, Collette, Perkins, et al, the work does provide us with some brilliant trumpet playing by Sheldon, who seems to be all that Chet Baker once promised to be. With casual authority, Sheldon leads the other horns into areas of honest creative improvisation, in spite of the uneventful score.

The liner notes, written by Wesley La Violette, are full of references to the composer's score, which, of course, is not provided with the album. By the time he reaches Measure 451 of the *Scherzo*, one begins to have the sensation of wading through an IBM service manual.

The symphony form materialized to meet the musical requirements of composers who lived before jazz existed. It would seem logical that jazzmen must develop their own extended forms to fit their own needs. The Graas approach, however skillfully presented, can only lead to musical frustration. (R.H.)

Glen Gray

SOUNDS OF THE GREAT BANDS, Vol. 2—Capitol T 1067: *Blues On Parade; Moten Swing; Study In Brown; Huckleberry Duck; Jumpin' At The Woodside; Boogie Woogie; In The Mood; El Rancho Grande; Star Dreams; The Prisoner's Song; Tippin' In; South Rampart Street Parade.*
Personnel: Manny Klein, Conrad Gozzo, Shorty Sherock, Pete Candoli, Cappy Lewis, trumpets; Si Zentner, Murray McEachern, Joe Howard, Milt Bernhart, Tommy Pederson, trombones; Skeets Herfurt, Gus Bivona, Babe Russin, Plas Johnson, Chuck Gentry, Julie Jacobs, saxes; Ray Sherman, piano; Mike Rubin, bass; Jack Marshall, guitar; Nick Fatool, drums.

Rating: ★★ ★

Here we go again, back into the good old days of big band and ballrooms and theaters and whatever happened to all that? If there's a market for this type of album, then why don't the major labels put out more re-issue LPs of big bands? I'll bet 90 per cent of *Down Beat's* readers could make up LPs of unavailable sides by Basie, Ellington, Barnet, Goodman, Shaw, Krupa, to name the first ones to pop into mind.

But, that's woolgathering. On this record, the band (Gray could never have afforded a band like this one for road work. No one could. And why does it become the Casa Loma band when many of these same musicians blow studio band dates for half dozen other labels and leaders?) plays cleanly with the spirit, if not always the sound, of the Greats being honored.

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notably his work on *Rancho Grande* (Jan Savitt) and *Prisoner's Song* (Bunny Berigan). He doesn't quite make the sweet Spivak sound on *Star Dreams* (and whatever happened to the *Wispa Mule?*). On this, the band sounds very bad.

On the whole, the record's a good one, but the originals would be better. And there is something to that studio band sound idea. These come close, but never quite hit the originals on the nose.

And how come Fletcher Henderson and Jimmie Lunceford didn't find a place on this set or Volume One? (D.C.)

Johnny Griffin

WAY OUT!—Riverside RLP 12-274: *Where's Your Overcoat, Boy?*; *Hot Sausage*; *Sunny Monday*; *Cherokee*; *Terry's Tune*; *Little John*. Personnel: Griffin, tenor; Kenny Drew, piano; Wilbur Ware, bass; Philly Joe Jones, drums.

Rating: ★★★

While there can be little doubt about Griffin's enormous ability, it is not so certain that he can successfully occupy a full LP without another horn.

That he manages to hold some interest for six long selections in this instance is due largely, I believe, to the superlative work of Ware, who makes up for the lack of additional horns with his astonishing and absorbing solos.

Griffin is a tenor player who functions well as a sideman but who falls just short of the authoritative individualism that is a requisite for effective group leadership. He knows the correct gestures, personal and musical, that go with authority, but they are not quite enough to carry Ware, Jones, and Drew along Griffin's way.

Fortunately, only one time, *Cherokee*, was included to demonstrate Griffin's finger velocity; the others are head-wagging blues and standard chord sequences. (*Hot Sausage* sounds like *Lisa*.)

The material is pleasant and the individual musicians accomplished, but there is not enough unique character in Griffin's playing to lift this record out of the routine into a special place in today's jazz scene. There are, however, enough isolated kicks, especially in the uncommonly creative bass solos, to warrant several listenings. (R.H.)

Billie Holiday

SONGS FOR DISTINGUE LOVERS—Verve 8257: *Day In Day Out*; *A Foggy Day*; *Stars Fall On Alabama*; *One For My Baby*; *Just One Of Those Things*; *I Didn't Know What Time It Was*.

Personnel: Billie Holiday, vocals; Ben Webster, tenor; Harry (Sweets) Edison, trumpet; Barney Kessel, guitar; Jimmy Rowles, piano; Red Mitchell, bass; Alvin Stoller, drums.

Rating: ★★★

This is one of those loose, utterly relaxed sessions where the rhythm section is settled in a happy groove behind the singer and the hornmen are left free to say their piece without the restriction of short takes.

Miss Holiday remains the unique stylist, still incomparable. But the vocal power and vitality is not what it used to be. This is particularly noticeable on *Just One Of Those Things*, where the voice seemed sapped by too much life and too much sorrow. Had the set been recorded with the same men 10 years ago, the album could have been a jazz milestone.

Both Webster and Edison are perfectly fitted to Billie's vocal quality. Edison, in particular, is a constant, sympathetic gas with muted obbligati complementing *One More For The Road* and others. Kessel's comments, while not as much in the forefront as Webster's and Edison's, are always tasteful and swinging.

While there is better Billie Holiday available on wax, this is a very good set in terms of spirit, mood, toplight solo-work, and unhurried pace throughout. (J.A.T.)

Bill Holman

IN A JAZZ ORBIT—ADEX 3004 monaural: *Kissin' Bug*; *The Man I Love*; *Goodbye*; *Don't Go To My Head*; *After You've Gone*; *Far From Below*; *No Heat*; *Theme & Variations #2*; *Aura*.

Personnel: Bill Holman, Charlie Mariano, Herb Geller, Richie Kamuca, Charlie Kennedy, and Bill Hood, saxes; Al Porcino, Ed Leddy, Jack Sheldon, and Conte Candoli (replaced by Stu Williamson on Tracks 3, 4 and 9), trumpets; Carl Fontana, Frank Rosolino, and Ray Sims, trombones; Vic Feldman, piano; Buddy Clark, bass; Mel Lewis, drums. Arrangements-compositions by Holman.

Rating: ★★★★★

While this, the second Holman big band set to be released in a year, lacks the compositional stature lent the first LP by his monumental work, *The Big Street*, it stands as an excellent album of modern big band jazz writing.

Thanks to the powerful rhythm section and the well-drilled ensemble, there is no dearth of rhythmic excitement. But the essence of musical interest lies in the imaginative quality of Holman's writing. One particularly interesting aspect of this set is the obvious Ellington-Strayhorn influence in certain portions of the ensemble work. This is evident—to this reviewer, anyway—in the saxes on *No Heat* and the massed brass effects on *Kissin' Bug*. It must be stressed, however, that these voicings are used not in imitation, but rather for effect where the overall character of the arrangement demanded them.

The composer ranges from utilizing an almost small band effect (on *The Man I Love*) to sheer powerhouse ensemble sound (as on *Aura*, for example). Yet, for all the complexity of the arrangements, there is ample room for solo blowing and the various horn men use it well. Fontana solos only twice in the entire album, on *The Man I Love* and *After You've Gone*. Sheldon plays all the jazz trumpet, from fast glittering open horn lines to moody, muted statements blown right into the mike in the Davis manner. Holman has most of the tenor solos, although Kamuca is heard in relaxed statements on *The Man I Love* and *Aura*.

Space does not permit extended discussion of the playing of all soloists, unfortunately, but there is very little disappointment in the individual performances.

It is becoming increasingly evident to these ears that Holman and Gil Evans now emerge as the only two arranger-composers to come to prominence in recent years who have reached a point of maturity wherein their work is so completely individual that it becomes immediately recognizable. Each speaks with his own voice and, as the music on this album attests, Holman's is eloquent indeed. Highly recommended. Also available on stereodisc. (J.A.T.)

Fred Katz

4-5-6-Trio—Decca DL9213: *Four, Five, Six; Sophisticated Lady; Isn't It Romantic?; Delia; Like Someone In Love; Krelch; Mountain Air; Perdido; I'm Getting Sentimental Over You.*

Personnel: Katz, cello; Hal Gaylor, bass; Johnny Pisano, guitar.

Rating: ★½

The popularizer seems to be the inevitable result of the kind of world we live in; at any rate, he seems to have arrived in the West with the arrival of the middle class. And he seems to flourish with that special consequence of a sophisticatedly educated middle class which has been so aptly called the "middle brow." In itself there is nothing wrong with popularizing; it can be done with respect and can show a certain talent and taste. The point is to know it for what it is; the trouble is that the middle brow who is drawn to it doesn't know (nor, alas, care) what it is, what original thought or talent is being watered for his consumption, what reality is being led to him as pleasantry.

Fred Katz is a special kind of American popularizer whose heritage goes back at least to Paul Whiteman. These men combine a popularized version of jazz with a popularized version of contemporary concert music. Now if a Whiteman can introduce a *Rhapsody In Blue* or give a Beiderbecke some fine solo moments, or if a Kenton harbors a Manne or a Pepper, so much the better. The important thing for the popularizer is for him to have, one way or another, some realistic insight into just what it is he is doing. But when he indulges in posturing or pretentiousness, either personal or musical, his work becomes absurd. It seems to me that Goodman and Shearing knew exactly what they were doing with Henderson and Bud Powell. Whiteman, I suspect, knew what he was doing and did it honestly. So did Ted Lewis.

That being said, what have we here? As players, Gaylor and especially Katz have rhythmic conceptions that might make it with Spade Cooley or even Glenn Miller, but don't have the lift and swing of jazz, and I don't think one would need such specific examples as Gaylor's solo on *Delia* or Katz's on *Perdido*, to know it. For swing Pisano cuts them easily. He also cuts them as a linear improviser. And his 4-5-6 is a respectable light waltz.

On the other hand, when you combine the lush sentimentality of the general approach on this set with such jazz-derived toys as Gaylor's *Krelch* or the classically-derived ponderousness of Katz's *Mountain Air*, you're coming dangerously close to nonsense, it seems to me.

Nat Hentoff's liner notes include such things as "thoughtful," "refreshing," "uninhibited emotional conviction," and "intriguing." Oh yeah? (M.W.)

Paul Knopf

THE OUTCAT—Playback 501: *Lucille; Sam Shearhut; Outcat; Eddy Poose; Be Bach; Mother M.*

Personnel: Knopf, piano; Jim Olin, drums; Richie Davis, bass.

Rating: ★★½

ENIGMA OF A DAY—Playback 501: *Abstraction; Siegfried; The Lost Cow; Lunar Influence; Five; Enigma Of A Day.*

Personnel: Knopf, piano; Jim Olin, drums; Richie Davis, bass.

Rating: ★★½

Outcat is the earlier, and generally more swinging, of the two initial Knopf LPs. *Enigma*, while not as bouncy as *Outcat*, is a deeper, moodier set.

Knopf is not cast in the accepted popular mode of pianists. His harmonic and rhythmic extensions, and his song titles, all have an awareness of color, an often overly-ripe dramatic quality, and a twinkling sort of humor. Sometimes ponderous, sometimes naively simple, sometimes pretentious, they are rarely dull.

There is no setting down a chorus of melody, then running right-hand variations for a half-dozen choruses, and finally letting the bass have a couple before going out. The music is more highly integrated, particularly the bass. On *Enigma*, the bass carries the lovely melody arco in what is essentially a piece of contemporary chamber music.

Mother M is a cute, occasionally perceptive, sketch of Monk, not without its humor. And perhaps this is the most original characteristic of Knopf's music. Many of the things he does may be ludicrous in themselves, but in their context, they fit.

Although a diet of a dozen originals is not too hard to take, it might have been to Knopf's advantage to have included one or two standards as a base of reference for the listener. And while the bouncy *Lucille* has echoes of *A Train* in it, and a bit of Miles' *Four* pops in on *Eddy Poose*, it would be interesting to hear his work within the boundaries of a pop tune.

I liked particularly the hammering chord work toward the end of *Lucille*. And the lightly singing arco bass behind Knopf in *Be Bach*.

An out-of-the-ordinary listening experience. (D.C.)

Michel Legrand

Legrand Jazz—Columbia CL 1250: *The Jitterbug Waltz; Nudes; Night In Tunisia; Blue And Sentimental; Stompin' At The Savoy; Django; Wild Man Blues; Rosetta; Round Midnight; Don't Get Around Much Anymore; In A Mist.*

Personnel: Tracks 1, 6, 7, 9—Miles Davis, trumpet; Herbie Mann, flute; John Coltrane, tenor; Phil Woods, alto; Jerome Richardson, baritone and bass clarinet; Betty Glammann, harp; Barry Galbraith, guitar; Eddie Costa, vibes; Paul Chambers, bass; Bill Evans, piano; Kenny Dennis, drums.

Tracks 2, 4, 8, 10—Ben Webster, tenor; Herbie Mann, flute; Frank Rehak, Billy Byers, Jimmy Cleveland, Eddie Bert, trombones; Major Holly, bass and tuba; Don Lamond, drums; Hank Jones, piano; George Duvivier, bass.

Tracks 3, 5, 11—Ernie Royal, Art Farmer, Donald Byrd, Joe Wilder, trumpets; Frank Rehak, Jimmy Cleveland, trombones; Gene Quill, Phil Woods, Seldon Powell, Teo Macero, saxes; James Buffington, French horn; Don Elliott, vibes; Milt Hinton, bass; Osie Johnson, drums; Nat Pierce, piano.

Rating: ★★★★★

The Michel Legrand we knew as the leader of a huge recording band for Columbia Records' mood music series here turns his hand to jazz with excellent, often startling results. The strength is in the soloists, for whom he wrote mostly ensemble heads and tails, and some interesting inside figures. The rest, they blew.

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The roster is impressive, covering most of the modern greats and near-greats.

The Miles sides are superb. The writing is imaginative, tinged with the languid air of Gil Evans at his most soulful, and yet with something more. *Django* is a moving piece, brilliantly scored, and played by Davis with a cry of anguish. *Midnight* is short and fragile. *Wild Man* is a truly contemporary treatment of the Jelly Roll tune, rich with modern writing and blowing.

The trombone sides, solo-wise least effective of the lot, are brightened by the prodding masculinity of Webster's horn. He saves *Rosetta* and is tremendous on *Blue And Sentimental*. The trombones have *Don't Get Around Much* to themselves as a choir, with strong overtones of Kenton in the voicing.

The trumpet sides have highs and lows, but in the soloing more than the writing. *In A Mist* is an extremely curious treatment of the wispy Beiderbecke song, but it has Rehak's best solo on it. The ending is like running into Jack The Ripper in the mist. The trumpet chases in *Tunisia* almost, but not quite, crackle into open fire.

While hardly experimental writing, Legrand's scoring is more than a wrap-up of the tunes in an acceptable order for X number of horns. Instead, it is extremely skillful probing (with the exception—*Mist*—noted) of the vitals of a song, and the careful polishing of a setting for the solo horns. There are many, many rewarding moments on the set, and it's to be hoped that this doesn't comprise all of Legrand jazz. The scene, it appears, can use a dash of continental spice about now. (D.C.)

Henry Mancini

THE MUSIC FROM PETER GUNN—RCA Victor LPM-1956: *Peter Gunn*; *Sorta Blue*; *The Brothers Go to Mother's*; *Dreamsville*; *Session at Peter's Pad*; *Soft Sounds*; *Fallout!*; *The Floater*; *Slow and Easy*; *A Profound Gass*; *Brief and Breezy*; *Not from Dixie*.

Personnel: Ted Nash, Ronnie Lang, Ples Johnson, saxes; Dick Nash, Milt Bernhart, Karl DeKarske, Jimmy Priddy, trombones; Pete Candoli, Conrad Gozzo, Frank Beach, Ray Linn, trumpets; Vince DeRosa, Dick Perissi, John Grass, John Cave, French horns; Barney Kessel or Bob Bain or Al Hendrickson, guitar; John T. Williams, piano; Rolly Bundock, bass; Jack Sperling, drums; Vic Feldman or Larry Bunker, vibes.

Rating: ★★ ★

A gathering of very able Los Angeles musicians, directed by Mancini and enthusiastically supported by television's Blake Edwards, augurs excellent program music, if something less than deathless jazz. I hesitate to carp at Mancini's music in view of its role as an uplifter of mass media standards, but jazz must be more than transient background sounds to endure on record.

Why is it that the spirit of Shorty Rogers seems to hover about so many Hollywood recording sessions? The same antiseptic bounce shows up here, along with the wide-voiced Kentonesque trombones and the cavorting Pete Candoli.

The high points are Ted Nash's distinctive alto solos and Feldman's tasteful, soft-hammer ballad work. Most of Mancini's writing is routine, but *Dreamsville*, though remindful of Gil Evans in voicing, sustains a kind of Bixian mood that enhances Ted Nash's sensitive solo. (R.H.)

Dick Marx

MARX MAKES BROADWAY—Omeadiah 1002: *Joey, Joey*; *Why Can't You Behave*; *All Of You*; *Cool*; *Too Close For Comfort*; *If I Were A Bell*; *Baubles, Bangles And Beads*; *A Sleepin' Bee*; *Guys And Dolls*; *Just In Time*.

Personnel: Dick Marx, piano; Buddy Collette, flute; Howard Roberts and Irving Ashby, guitars; Red Mitchell and Carson Smith, basses; Frank Capp, drums.

Rating: ★★ ★ 1/2

One of the merriest jazz romps on Broadway show tunes, *Marx Makes Broadway* is an ideal teaming of instrumentalists for this type fare. Collette's facile flute is an appropriate complement to Marx' vigorous piano and the guitars of Ashby (who is heard on all but three tracks, unfortunately unspecified in the notes) and Howard Roberts.

A major virtue here is the rhythm team of drummer Capp and alternate bassists Mitchell and Smith on five tracks apiece. Smith is featured in one strong bass solo on *If I Were A Bell*; the rest of the time he and Mitchell provide a driving bass bottom on their respective tracks.

Irving Ashby, unfortunately, is an under-recorded guitarist. Here he presents the most cogent argument possible in favor of further hearing on record.

Guys And Dolls is a trio track with Marx, Mitchell, and Capp and gives the pianist unrestricted opportunity for some eloquent blowing.

Obviously, all concerned enjoyed themselves thoroughly on this date, a spirit that readily communicates here from start to finish. Also available on stereodisc. (J.A.T.)

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Turk Murphy

TURK MURPHY AT EASY STREET—Verve 1015: *Fidgety Feet; Easy Street; Dippermouth Blues; Take Me To The Land Of Jazz; Sugar Foot Strut; San; Down In Honky Tonk Town; Square Face; Georgia Bobo; Yellow Dog Blues; Melancholy.*

Personnel: Murphy, trombone; Larry Conger, cornet; Bob Helm, clarinet; Pete Clute, piano; Dick Lamm, banjo; Al Conger, tuba and bass; Thad Vandon, drums.

Rating: ★★

Once you get past the choo-choo rhythm section there's some agreeable solo horn work in this traditionalist manifesto—not to speak of a plethora of relentless enthusiasm which seems to communicate the message, "We'll convert you or we'll kill you."

Larry Conger's striped-suit-and-derby vocal on *Land of Jazz* sets the mood perfectly for the following tuba solo by his brother, Al, which results in a muffled series of near incoherencies.

Cornetist Conger and clarinetist Helm communicate best solo-wise. Murphy communicates, too, but in a very different vein: he plays trombone as if it were a sonic battering ram. Clute's piano is appropriately jangly.

That there's a following for this neo-traditionalism is proved by the thriving existence of bands such as Murphy's and the considerable number of records they sell. And, after all, every man to his taste. But this sort of polished amateurism is not his reviewer's cup of java. After all, how many strumming, out-of-tune banjo choruses can one take at a sitting? (J.A.T.)

Shirley Scott

GREAT SCOTT!—Prestige 7143: *The Scott; All Of You; Goodbye; Four; Nothing Ever Changes My Love; Trees; Cherokee; Brazil.*

Personnel: Shirley Scott, electric organ; George Duvivier, bass; Arthur Edgell, drums.

Rating: ★★★½

Miss Scott, who holds down the organ bench at Count Basie's pub in New York, is one of the hardest swingers on her instrument. Backed in this set by the rhythm duo of Duvivier and Edgell, the organist explores freely the potential of her instrument in hard jazz context as well as ballads (*Goodbye* and *Nothing*) and, in addition, demonstrates her ability to knock off good pop choruses on *Brazil* and *Nothing*.

One feels from her playing that she is first an organist, a jazz player second; just as one might say the opposite holds for Jimmy Smith. In jazz, happily, the end always justifies the means, which is what makes Smith the major soloist he is. In the case of Miss Scott, her playing is all the more delightful because she seems really to appreciate the rich qualities and tonal values of the organ voice(s). This is most apparent on *Goodbye* which she approaches with caressing sympathy, coaxing the keys rather than merely depressing them.

She lacks the flexibility of Smith, his quick-fire inventions, flash, and daring. Moreover, her fondness for frequent and florid glissandi tends to weaken her lines.

But Miss Scott plays with tremendous force and vitality, with powerful emphasis on massed chording, rhythmic shift of balance, and ever-changing tonal colors. In other words she *knows* her axe and takes full advantage of the knowledge.

Nothing, which begins as a sort of exotic ballad, becomes after the first chorus a medium-tempoed wailer. *Trees* is given a slow, but rocking, treatment; *Cherokee* he-

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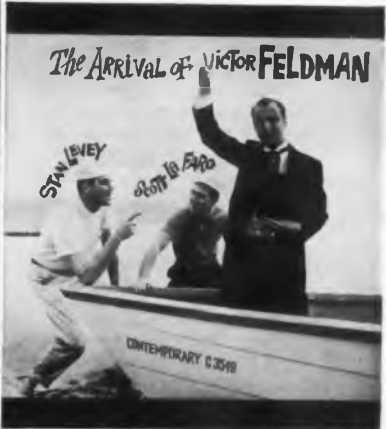


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gins on a trite note, with "redskin" tom-toms and so on, but when the trio gets down to business it becomes one of the best in the set. Duvalier walks a brief chorus in *Cherokee*, confining himself for the rest of the tracks to the role of faithful and sonorous accompanist.

Miss Scott has arrived as a leading organ voice in jazz. If her work still is a league or two behind Jimmy Smith's, this by no means detracts from her great ability as a jazz organist. (J.A.T.)

Young Tuxedo Brass Band

JAZZ BEGINS—Atlantic 1297: *Lead Me, Saviour; Eternal Peace; Flee as a Bird; Nearer, My God, to Thee; Pleyel's Hymn; Just a Closer Walk with Thee; Bourbon Street Parade; Lord, Lord, Lord; Just a Little While to Stay Here; Panama; It Feels So Good; Joe Avery's Piece; John Casimir's Whoopin' Blues.*

Personnel: John Casimir, E-flat clarinet and leader; Andrew Anderson, John Brunious, Albert Walters, trumpets; Clement Tervilon, Eddie Pierson, Jim Robinson, trombones; Herman Sherman, alto; Andrew Morgan, tenor; Wilbert Tillman, sousaphone; Emile Knox, bass drum; Paul Barbarin, snare drum.

Rating: ★

It's valuable reference material for jazz historians and a fascinating folk ritual. It's uninhibited and lusty marching music. It's honest emotional expression, ranging from the tragedy of deprivation by death to the joyful discovery of one's self among the living. It's a glimpse of the social history and ethnic patterns of Louisiana.

Because it doesn't pretend to be more than these things, the recording is, in non-jazz terms, a vociferous success. The program of tunes is well organized and the record handsomely packaged. Charles Edward Smith's noises are informative and thoughtful.

Without wishing to be a wet blanket, I feel the prospective buyer should be warned about what this record, in terms of jazz, is not.

It is not much above the musical level of contemporary high school Dixielanders. It is not music designed for home listening, for its impact depends largely upon local color and circumstance (in this instance, a funeral), which means that much of its appeal is missing in your living room. It is not balanced too well monaurally, frequently emerging from the phonograph as a trumpet-tuba duet or as a squealing clarinet solo with noise accompaniment.

Judged as creative jazz, these renditions love much of their charm and become inept. Robinson, the trombone player who has consistently proved himself excruciatingly shallow in person and on record, is the star performer here, although he plays no better than usual.

The human ear is an extremely flexible organ; it will adjust and even vibrate happily (with practice) to faulty intonation and wrong notes. It will accept jangling stylistic conflicts and esthetic puerility in the name of ethnology. There are, I know, enthusiasts who will enjoy this music for its own sake, although I am not one of them. To that elite group of folklorists, then, who can place mind over ear: here is a stomping production to add to your American Music, Pax, Circle, and Folkways items.

As a document of folk material, this record deserves a higher rating than I could honestly assign to it as a jazz package. (R.H.)

New Jazz Releases

As a reader service, *Down Beat* prints 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. LPs available in stereo are marked with an asterisk.

Pepper Adams, *The Cool Sound* (Regent 6066).

Another Monday Night At Birdland, All-Stars (Roulette R-52022).

Chet Baker, *Introduces Johnny Pace* (Riverside RLP 12-292).

Eddie Barclay Orch., *Americans In Paris* (United Artists UAL 3023).

Count Basie, *Memories Ad Lib* (Roulette R-52021).

Dave Brubeck Quartet, *Newport 1958* (Columbia CL 1249) *.

Ruby Braff, *You're Getting To Be A Habit With Me* (Stere-o-craft RCS 507) *.

Joe Burton Trio, *Jazz Pretty* (Regent 6036).

Don Byas, *Jazz Free And Easy* (Regent 6014).

Barbara Carroll, *Flower Drum Song* (Kapp KL 1113) *.

June Christy, *The Song Is June* (Capitol T 1114).

Cozy Cole, *Cozy's Caravan* (Felsted FAJ 7002).

Dixieland (Mainstream), *Anthology* (Regent 6076).

Dixieland Rhythm Kings, *Jazz In Retrospect* (Riverside RLP 12-289).

Harry Edison, *Sweetnings* (Roulette R-52023).

Duke Ellington, *Birth of Big Band Jazz* (Riverside RLP 12-291).

Bill Evans, *Everybody Digs Bill Evans* (Riverside RLP 12-291).

Bud Freeman, *Bud Freeman* (Stere-o-craft RTN 103) *.

Curtis Fuller, *Jazz, It's Magic* (Regent 6055).

Erroll Garner, *Encores In Hi-Fi* (Columbia CL 1141).

Johnny Hartman, *And I Thought About You* (Roost LP-2232).

Woody Herman, *Ebony Concerto* (Everest LPBR 6009) *.

Ted Heath, *Big Band Beat* (Richmond B 20036); *Hits I Missed* (London LL 3057); *Old English* (London LL 3058); *Shall We Dance* (London LL 3062) *;

Things To Come (London LL 3047).

Al Hirt, *Volume 2* (Audio Fidelity AFLP 1878).

Armand Hug, *Armand Hug* (Southland S-LP 221).

Jackie & Roy, *In The Spotlight* (ABC-Paramount ABC 262) *.

Budd Johnson, *Blues A La Mode* (Felsted FAJ 7007) *.

Jazz Eyes, *Anthology* (Regent 6056).

Jazz On The Rocks, *Anthology* (Regent 6061).

George Lewis, *Of New Orleans* (Riverside RLP 12-283).

Wingy Manone, Ben Pollack, etc., *Dixieland Strut* (Regent 6068).



the blindfold test



John's Ideas

By Leonard Feather

One of the most gratifying success stories of jazz, 1958, was that of Johnny Mandel. The recognition heaped on the 33-year-old arranger as the result of his soundtrack work for the movie *I Want to Live!* has been substantial.

A native New Yorker, Johnny played trumpet or trombone with a series of name bands off and on for a decade, starting with Joe Venuti in 1943 and winding up his sideman career with six happy months in the trombone section of the Count Basie band, in 1953.

Settling in California and concentrating on writing, Mandel made rapid headway. The sound track records of his *I Want to Live!* triumph, one by a combo and one by the full orchestra, are selling very well on the United Artists label.

Johnny was such an eloquent *Blindfold* subject, during his recent New York visit, that we made it a double session. This is the first installment.

The Records

1. Randy Weston. *Nice Ice* (United Artists). Weston, piano, composer; Melba Liston, arranger; Johnny Griffin, tenor; Roy Copeland, trumpet.

Sounds like Randy Weston to me. Maybe I'm being misled because it's a waltz, and nobody handles waltzes better than he does. It's well arranged, too, whoever did it. I know Melba Liston did some for him which I haven't heard. It sounded like it might have been Johnny Griffin on tenor . . . It's pretty polished, and he can sound polished when he wants to. Sounds like Idrees Suleiman on trumpet very possibly, too. It really sounds like Randy's music whether it's him playing or not. Five stars.

2. Quincy Jones with Harry Arnold and his Swedish radio studio orchestra. *Quincy's Home Again* (EmArcy). Arnold, composer; Bengt Hallberg, piano; Egil Johansen, drums; Arne Domnerus, alto.

Play that again, will you? . . . After hearing that twice, I still couldn't tell you who it is. There's no leader there I can identify. It sounds like a band Manny Albam might have put together for a Coral session . . . It sounds like Manny's writing, although below his usually good standard. It could be Herb Pomerooy's band.

I can't recognize any of the soloists. The drummer sounds a little bit like Osie Johnson, the piano a little like Bill Evans. He plays awfully clean and good . . . It could be Dick Katz by his choice of notes — being able to pick his spots between ensembles, which very few piano players can do except Basie. It could be Phil Woods on alto.

It's well played, pretty well written, not to well recorded. I'd rate it about 3½.

3. Jack Teagarden. *Mobile Blues* (Capitol). Teagarden, trombone; Jerry Fuller, clarinet; Dick Oakley, trumpet; Don Ewell, piano; Ronnie Greb, drums; Stan Puls, bass. Recorded 1958.

This one threw me, too. It sounded like it was just recently made. It sounds like it could either be Peanuts Hucko or Sol Yaged on clarinet . . . Probably Peanuts. It could have been Gene Schroeder on piano.

I don't recognize the rhythm section or the trumpet player. The trombone could have been Cutty Cutshall and the trumpet was not Pee Wee Erwin, but I don't know who it was. The trumpet player was the weakest of the bunch, I thought . . . Kind of sounded like a second string player. The drummer didn't sound like he was at home either. I'm really thrown on the piano . . . I know the style—he's got some Teddy Wilson there, but I don't know who it is.

It sounds jaded — like they're going through the motions. It's hard to find good practitioners of this music any more . . . I don't know why — I guess the enthusiasm has gone out of it. It's a shame I have to turn to the older records to find something I enjoy in this type of music. I'll give this one star.

4. Pharaoh. (Columbia, from *Music for Brass* album). Jimmy Giuffrè, composer; Gunther Schuller, conductor.

Well, the only comments I can make on that, since I don't know what it is, are general ones. It's damn good . . . It sounds like one of those

festival things, and whoever recorded it — three cheers!

It sounded like it might have been a one-mike job like a symphony — which is the way I wish they all were. Though it's a legitimate piece, it's somebody who has his roots in jazz who wrote this thing. It sounds a little less tame than John Lewis has been writing. I understand J. J. Johnson did one of these things, and it might have been one of his. Five stars.

5. John Lewis and members of Stuttgart Symphony orchestra. *The Queen's Fancy* (Victor). Lewis, composer.

Well, I recognize the piece as one of John Lewis'. I think it's called *The Queen's Fancy*. I remember hearing it with the Modern Jazz Quartet . . . I don't know what to say about this. I don't recognize any of the soloists, and the interpretation of the orchestra feels European to me — like it was done somewhere, sometime in Europe . . . And I'm using an economic divining rod because I don't think he could get that large an orchestra together here . . . It would cost somebody a mint.

It's beautifully handled, as John handles everything. Taste is one thing you can never take away from him. I'm not sure what the net total is after the whole thing is put together . . . It's jumbled. The jazz never does settle and swing on it. Then you get this brass figure which sounds like something from — well like the beginning of one of the *Brandenburg Concertos* or out of the soundtrack of *Hamlet*. Why it was done I don't know. Only John knows. What could you say — a good chart? Three stars.

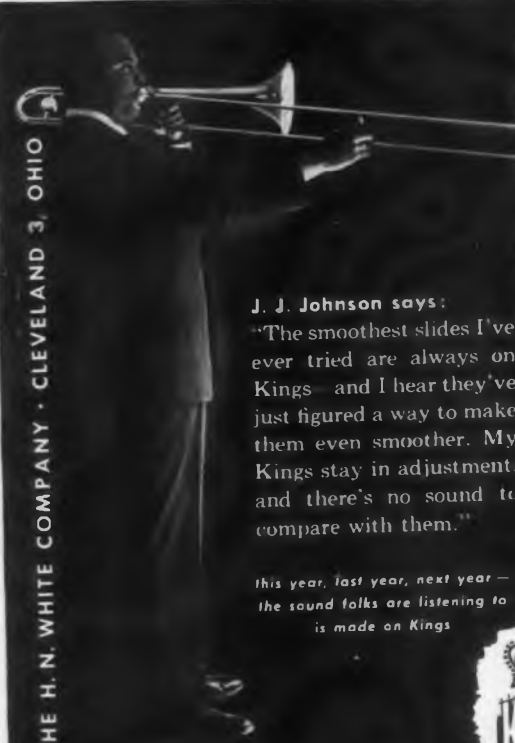
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Roy Eldridge

(Continued from page 19)

Cannes . . . if I had the money, I'd buy it and have my friends come around."

Roy looked around for a while. Then he turned and said, "You know what? It feels good to be back home."

In the last few years, Roy has toured here and abroad with the Granz enterprises. New York is his home base now; before the Metropole one could find him at the Central Plaza, where the sledding was often tough, or at the late Bohemia, where it was sometimes drafty.

Now there are weekend gigs in Brooklyn and Long Island, often with Hawkins. And television. The latter is not an unmixed blessing.

"Somehow, you never get a chance," Eldridge said. "On Art Ford's show (which has left the air) we got away a few times. But it's gotten so that I don't expect anything to happen. I may have some little thing worked up, but, sure enough, before we go on, they have to cut it. I'm not on a glamour kick. I don't push myself up front. What for? But maybe someday I'll get a chance to do something I like on a show."

The most recent Timex show, on which Eldridge was allotted eight bars—and those eight split in two tours—is a disheartening illustration of Roy's point.

Recording has been more satisfying. In the recent past Roy has made permanent some of his most creative playing, in varied contexts, but always in good company. His associates have included Hawkins, Lester Young, Gillespie, Carter, Art Tatum, Stan Getz, Sonny Stitt, Jo Jones, Oscar Peterson, and a string section. The records haven't made the hit charts but will outlast most of the stuff that has.

Roy reflects that today "some cat can come along, get himself a hit record, and overnight he's a big name and can get any booking. It was never like that in the 'old' days.

"I think that a musician who is a musician should be able to play anywhere," he added, "and shouldn't be limited to one style. Something is wrong if he is."

Eldridge loves music and takes pride in it. This attitude is reflected in his consistently meticulous appearance. His style of dress is not "sharp," but correct. And as Jo Jones has said,

"Roy will as for S man." well. At establish section o et does the crow Roy wou sing, em "talent" enough (band) . a rough-ate ciate the dition o when he brief im warmly "Roy s ice," a mented." At th sometime may get "stollers. with just behind i mute com in. The re that is i prevent when he severest o "It ha times a up the h out just —you kn and you thing." But th when it s er, or to Roy. "W there's a bassist G can play play." Eldridg Long Isl wife, Vi; and a la minable He is photogr pert lette his autob finding There he can parti book too wants m story, and estly in horn. He to change

"Roy will work just as hard for \$25 as for \$250. He's a very responsible man." And a very energetic man as well. At Max, the Mayor's, a large establishment in the Sheepshead bay section of Brooklyn, where the budget does not allow for a bass, and the crowd does not allow for a letup, Roy would play chorus after chorus, sing, emcee, and even back local "talent" on the drums (generating enough steam to drive the Basic band), and somehow educating the rough-and-tumble audience to appreciate the beauty of a passionate rendition of *I Can't Get Started*. And when he came off the stand for a brief intermission, he would be warmly received at the bar.

"Roy sure knows how to break the ice," a member of the band commented. "And how to give."

At the Metropole, things are sometimes more relaxed, and Roy may get a chance to play one of his "stollers." A stroller is a muted solo with just walking bass and brushes behind it. After two choruses, the mute comes out and the piano comes in.

The restless searching and energy that is in Roy (but which doesn't prevent him from playing relaxed when he wants) makes him his own severest critic.

"It happens maybe three or four times a year," he said. "You pick up the horn and everything comes out just right—feeling, range, speed—you know just what you want and you can get it. It's a mysterious thing."

But there are many more times when it seems that way to the listener, or to the musician playing with Roy. "When you work with Roy, there's always something new," said bassist Gene Ramey. "The more you can play, the more you've got to play."

Eldridge has a pleasant house on Long Island, where he lives with his wife, Vi; his teenage daughter, Carol, and a large, shaggy dog of indeterminate ancestry named Chico.

He is an enthusiastic amateur photographer and a prolific and expert letterwriter. He has completed his autobiography and has hopes of finding a publisher in England. There have been interested American parties, but they all found the book too outspoken. Roy, however, wants no compromises. It is his story, and he wants to tell it as honestly in print as he tells it on the horn. He has been himself too long to change now.

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(Continued from page 8)

Ware and Bill Evans; and one by Thad Jones and Billy Mitchell . . . Teo Macero did the writing for a film short called *Six, Six, Six*, covering the construction of the new Tishman building; and used Art Farmer, John LaPorta, Addison Farmer, Don Butterfield, Ed Shaughnessy, and himself at the cutting sessions . . . Teddy Charles, Mary Ann McCall, Sal Salvador's group, Art Farmer, Sam Donahue, and Eddie Bert did a pilot film of a show called *All That Jazz* in Baltimore's WJZ-TV. It may be a series, with National Bohemian Beer sponsoring . . . Jerome Richardson cut his first LP as a leader for Prestige with Kenny Burrell, Jimmy Cleveland, Hank Jones, Joe Benjamin, and Charlie Persip aboard.

IN PERSON: Accordionist Angelo DiPippo played the Hillside lounge in Providence, R. I. . . Birdland: March 5-18, Dakota Station, the Bill Davis trio, Sahib Shihab quartet; March 19-April 1, Maynard Ferguson's band and the Chico Hamilton quintet . . . Turk Murphy's group opened at the Roundtable for four weeks early in March . . . Dorothy Donegan and Frank Ortega split the Embers stand through March 28 . . . Buddy Bair's band finished March at the Roseland ballroom, with Russ Carlyle in April 7 . . . Sonny Rollins or Charlie Mingus will play the Half Note the last half of March . . . Blossom Dearie is at The Versailles . . . Mary Lou Williams and Eddie Heywood share the stand at the Composer through this month . . . A gospel caravan hits at the Apollo March 20. Dr. Jive brings in his R&R show the 27th . . . The Hotel Duane has Al Shackman's trio . . . Thelonious Monk is at the Five Spot . . . Dinah Washington is at the Village Vanguard . . . Bobby Short is at the Weylin . . . Page Morton is at the Bird 'n' Glass . . . Red Garland, Max Roach and group, and singer Donna Hightower did a week at the Vanguard . . . Kai Winding is on the road in New England and the eastern seaboard states, appearing at the University of Syracuse, March 15; University of Baltimore, April 4, and Lehigh college, April 24 . . . Clyde McPhatter did a jazz stint at the Village Vanguard for two weeks late in February, with Sweets Edison and group alternating . . . Cal Massey and his new group did two weeks at Turbo Village in Brooklyn.

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JAZZNOTES: Vytas Valaitis, the Ohio university student who covered the Argo Record session camera-wise for *Down Beat* (Feb. 5, 1959 issue) won *U. S. Camera* magazine's 1958 photo contest. Valaitis won a fully-equipped Nash Rambler station wagon for a black-and-white photo. He came to the U. S. from Lithuania in 1949 and has embarked on a magazine photography career . . . Joe Segal's sessions are covering the city. The Gate of Horn sessions continue at that folk music club on Monday evenings. On Tuesdays, Norman Simmons' big band rules, under Segal's auspices, at the Club Laurel on north Broadway. Wednesday nights Segal conducts sessions at McKie's Disc jockey lounge at 63rd and Cottage. Segal also produced an Ira Sullivan LP for Delmar Records here recently . . . Frank D'Rone, formerly a fixture at Dante's Inferno, has drawn rave reviews during his stand at San Francisco's Hungry i, where he's now winding up an eight-week booking. The singer-guitarist is due back here soon . . . Jazz sessions continue at both the University of Chicago and Northwestern university; the former are held at Reynolds club, the latter in Scott hall on the Evanston campus. Both take place on Friday afternoon at 3:30.

IN PERSON: Gerry Mulligan's excellent quartet, with the educated trumpet of Art Farmer featured, is sharing the Blue Note bill with Art Van Damme's quintet. The two groups will be in residence through March 22. On March 25, Stan Kenton and his big, big band return to the Note for a two week stand . . . Jonah Jones is racing through his best-selling-LPs-for-Capitol repertoire at the London House. The Jones quartet will inspire SRO crowds through March 15. Carmen Cavallo's quartet succeeds the Jones boys on March 18 for four weeks. Ed Higgins' trio, with Bob Cranshaw on bass and Walter Perkins on drums, continues at the London House on the Monday-Tuesday shift, doubling at the Cloister on Wednesday and Thursday evenings. And speaking of the Cloister, Pat Moran's trio has moved to the Cloister on a Friday-through-Tuesday schedule from its former nest at the Cafe Continental.

Billy Taylor's trio, with the tasteful pianist at the helm, is at the Sutherland lounge. Max Roach's quintet follows on March 18 for two weeks, with Jimmy Smith's group set for the first three weeks in April . . . Comedienne Kaye Ballard and singer David Allen are at Mister Kelly's.

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Dick Marx, John Frigo, and Gerry Slosberg are the Monday-Tuesday group at Kelly's, with Marty Rubenstein's trio taking over for the rest of the week . . . Franz Jackson's jazz band, as authentic as they come these days, is at the Red Arrow in Stickney on weekends . . . Georg Brunis, brimming with enthusiasm and anecdotes, continues to blow trombone in front of the regular group at the 1111 club on Bryn Mawr . . . Dixie is the thing, too, as ever, at Jazz Ltd. on Grand Ave. . . . Trombonist-pianist Dave Remington is leading a comfortable life, as are the members of his group, at the Wagon Wheel in Rockton . . . The excellent house trio at the Black Orchid includes Joe Parnello, piano; Jim Atlas, bass, and Mickey Simonetta, drums.

Frank Strozier, one of the best alto men in the city, heads the group at the Pershing lounge on Monday and Tuesday evenings. Richard Evans' trio is at the Pershing the rest of the week . . . Jody Christian's trio is at the French Poodle on north Clark on a Wednesday-through-Sunday schedule . . . Stu Katz' quartet is working at the Sutherland lounge on Monday and Tuesday nights. The group includes Katz, piano; Joe Friedland, alto; Bill Yancey, bass, and Harold Jones, drums . . . The Bob Owens quartet is at the Huddle on north Elston. Among the members are Owens, piano; Andy Anderson, tenor; Bob Schnetzer, bass and vocals, and Skip Boesen, drums. The group works the club on weekends . . . Drummer Chuck Minogue, formerly a wire service reporter here, is now holding jam sessions at Easy Street every Sunday afternoon. He works regularly at the Mocamba club, 111th and Michigan, on a five night basis.

Los Angeles

JAZZNOTES: Jack Webb's *Pete Kelly's Blues* vidseries found itself a network niche on NBC, Tuesdays 8-8:30 p. m. (PST) starting next fall . . . Harry Babasin replaced bassist Russ Phillips on the Harry James band. A similar switch occurred in the trumpet section with Al Porcino replacing lead man Johnny Audino . . . Chico Hamilton's quintet, the only west coast group regularly to make the road scene, turned away 2,000 persons at Freddie's restaurant in Minneapolis, Minn. — and with a \$2 cover at the bar, yet!

Bud Shank takes his quartet on the road in the near future, with the guitar of Billy Bean featured . . . Bill Holman parted with An-dex Records, will probably move

into the United Artists stable . . . Pearl Bailey and the Louis Bellson big band opens March 12 at Philadelphia's Latin Casino with Juan Tizol, Earl Swope, and Harry "Sweets" Edison featured.

The William Morris agency is trying to line up a network TV spot for Billie Holiday and Sam Cooke. Cooke just recorded for Keen Records a *Tribute To The Lady* LP, consisting of songs made famous by La Holiday . . . The Paul Horn quartet recorded a half-jazz, half-classical album for World Pacific . . . Frank Sinatra was elected vice-president of the Las Vegas Sands hotel in which the thin singer holds a 7 per cent interest. He'll work on entertainer relations and public relations with the hotel's prez, Jack Entratter.

Lou Robin's Concerts, Inc., has increased its bookings to eight this year (from four in '58) for the George Shearing quintet, which plays the Santa Monica civic auditorium with the Kenton band the 6th and follows with a U. of Arizona concert the next night, sharing the bill with Andre Previn and Shelly Manne . . . The bands of Les Elgart and Hal McIntyre now boast four Westlake college students apiece. Elgart's quartet consists of trombonists Jack Redmond and Ray Sikora, tenorist Ron Brandvik, and guitarist Larry H. McGuire. In the McIntyre band are Bill Mattison, Dick Forrest, and Larry J. McGuire, trumpets, and Jim Schipper, bass.

Sandi Garner, co-ed from San Fernando junior college, is the new vocalist with the Si Zentner band . . . Fred Katz' music for Frankie Laine's *The Lady Digs Jazz* Columbia album enthused the singer to the point where he is preparing it for conversion into a Broadway musical . . . To the list of those news guys fighting the good fight for more jazz information in the press add the name of Stan Slome, editor of the *Pico-Rivera News*. Stan's *Moods and Music* pillar runs in that paper, as well as the *Santa Fe Springs News* and the *Monterey Park Californian*.

IN PERSON: Guitarist Dempsey Wright, bassist Ben Tucker, and pianist Harry Guild are at the Dragonwyck on Colorado in Pasadena . . . Coral's Pam Garner opened a singing stint at the Jamaica Inn in Corona Del Mar . . . Terry Gibbs initiated Tuesday jazz nights at the Seville on Santa Monica with both a small group and his new big band.

in the

OLDS
 spotlight!

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... The Four Preps come into the Crescendo for two weeks starting June 14... Leroy Vinnegar, with Teddy Edwards and Joe Castro, on tenor and piano respectively, opened a run at the Intime, 50th and Western.

San Francisco

JAZZNOTES: Bob Mielke scrapped his regular band in favor of an updated group that includes Jack Minger, Ellis Horne, Bill Young, and Pete Phillips... Cal Tjader's new pianist is Lonnie Hewitt... Kid Ory cut down to two nights a week at his club, On the Levee... The AFM national dance contest local competition was held in the Sands ballroom in Oakland Feb. 15 with the following bands participating: Virgil Goncalves, Eddie Walker, Rudi Salvini, Rudy Castro, Jay Pinkston, Benny Meltzer, Armundo Paoloni, Leon Radsliff, and Steven Paul.

Jack Taylor's quartet and Bob Mielke's band participated in a "Wedding of the Arts" last month in Lafayette. An artist named Jack Wilson painted to jazz, auctioned the result, made \$30... The Sail'n, now called Mr. Z's (for new owner Ron Zimmerman), continues with the Bay City jazz band but is adding a contemporary group on midweek nights... Bassist Squire Girsback, recently with Louis Armstrong, is now a member of the house band at the Ali Baba ballroom in Oakland... Drummer Johnny Markham joined Red Norvo in February, prior to Red's scheduled tour with Frank Sinatra.

IN PERSON: The Mastersounds, who had a successful 12-week run at the Jazz Workshop last year, were booked in the same spot in early February for one month with another month option. Horace Silver is to appear at the Workshop in May... The Blackhawk is certain that Miles Davis, Gerry Mulligan, and Dizzy Gillespie are coming in but unsure of which groups open when... Mort Sahl received a record \$4,000 a week for his month at the Hungry i beginning Feb. 12... Marty Marsala returned to the Kewpie Doll Feb. 4, replacing Jack Buck... Carol Channing is at the Fairmont hotel until March 11... Ex-Ventura vocalist Cathi Hayes is at the Purple Onion... Erroll Garner is scheduled for concerts in San Jose, San Francisco, Sacramento, and Oakland March 2-5... Louis Jordan returned to the bay area, this time at Oakland's 53 club, in early February.

—dick hadlock

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Chez Paree, Chicago

A master showman, Davis enchanted a packed house at Chicago's Chez Paree. Working on and off his schedule, he delighted the audience with an impressive array of songs, dances, impersonations, and humor.

With the Chez orchestra under the direction of Morty Stevens, Davis' musical director, Davis romped vigorously through *Chicago*; *Birth of the Blues*; a series of R&B-derived blues; *I Could Have Told You So* (with Davis' guitarist, Bobby Morgan, accompanying sympathetically); *All the Way*; *The Lady is a Tramp*; *Old Black Magic*, and *Let's Face the Music and Dance*.

Davis' exploits with various musical instruments (trumpet; piano; drums, and bass) didn't enhance his reputation, but his overall approach did. He sings in spirited fashion, with a splendid sense of rhythm. His repertoire is balanced and tastefully selected. He commands attention during his time on stage, thanks to inimitable enthusiasm, wit, and talent.

We need more like him.

—gold

LIONEL HAMPTON ORCH.
Crescendo, Los Angeles

Hamp's *fff* atomic pile almost blew Gene Stripan's Crescendo right off the Strip during its two-week stint there last month. All the rods were out as the 17-man panic machine reached critical mass on the inevitable, 1,001-chorus *Flyin' Home*, climaxed by the irrepressible leader's leap onto his tom-tom. *Chicago* and *Hamp's Boogie Woogie* were chargers, too.

The down-to-earth blues shouting by a singer bearing the somewhat improbable name Pinocchio James scored heavily. Hampton remains a superb showman who established quick rapport with his audience and held it all the way. The leader is the band's principal soloist, with none of the featured hornmen showing outstanding merit. And the high-powered brass section remains a joy to the world in execution of some awesomely precise teamwork.

—tynan

MORGANA KING
Versailles, New York City

Working more as a group member, with guitarist Chuck Wayne and bassist Ernie Furtado, Miss King composed sets of warmth, delicacy, and often stirring beauty. On *Easy Living*, over which the shadow of Billie Holiday always hovers, Morgana created a performance with something warm and personal and extremely musical about it. On such as *You Go To My Head*; *Hush Little Baby*; *My Love Is A Wanderer*, and *Let Me Love You*, her lovely upper register was used with artistry and telling effect.

Both behind Miss King, and in sets of their own, Wayne and Furtado meshed like Hydramatic Drive. Wayne's palette is wide, but his forte in ballads *con passione*. His music from the stage production of *Orpheus Descending*, and a remarkably moving *What's New?* were essays in lyricism.

—dom

TONY SCOTT QUINTET
Half-Note, New York City

With a trio of *Down Beat* new stars in the group—Tony, pianist Bill Evans, and trombonist Jimmy Knepper—the Scott group loses no time in getting into the meaty solo work. Knepper contributed a dazzling series of choruses on *Explorer*, as did Evans. There was humor in the up treatment of the *Wedding March* called *Here Comes Bliss*. Scott manages to attain a wide range of sound on his baritone, often getting it to sound somewhat like a clarinet.

—dom

BILLY TAYLOR TRIO
The Composer, New York City

Kenny Dennis replaced Ed Thigpen in Taylor's neat trio, and although Thigpen's absence is felt, there is every indication in Dennis' work that he will fit in very well. His brush work is fast and clean, and it seems just a matter of settling into his own groove, compatible with that of the group.

Taylor, as usual, is polished and fluent at the keyboard. Bassist Earl May, too, continues to be tasteful and bigtoned. His arco work, just bits on the night caught, is always appropriate, and crisp rather than fuzzy.

—dom

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DOWN BEAT

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charivari

By Dom Cerulli

■ If you are ever in Fayetteville, N. C., look up a young pianist named Dave Blume.

His group is about all there is in jazz in the Carolinas.

I looked up Dave recently because I wanted to see why he had stayed in Fayetteville after his discharge from the U. S. Army. He stayed, it turned out, because his group is about all there is in jazz in the Carolinas.

He was separated from the army at Fort Bragg, which is Fayetteville's main industry. He has been steadily feeding jazz into the ears of the thousands who hear his small group and his nine-piece band. And as long as they can dance to it, they really don't care whether it's jazz or mazurkas. But the education is subtle.

For instance, when *Topsy* was hot as a pop hit, Dave received many requests for it. He scored an ensemble chorus, then let his soloists blow blues. "If people hear enough of what's good," he reasons, "they might get to tell the difference between that and the junk." This is a philosophy many radio stations hung up in Top 40 programming might do well to consider.

When Dave thought about forming his big band, he sounded some of the club managers at Bragg (the state is dry, and the only club activity is at the mammoth fort, where some eight spots furnish live music for their patrons, officers, and NCOs). The band was booked before it had ever played a note.

Blume set to work writing a book for the band he had in mind, and contacted Manny Albam, who immediately sent him a batch of small group arrangements (off the Coral *Jazz Greats* LPs) and handpicked some stocks which could be trimmed into shape easily.

Manny didn't have to do any of this. But there is a good trend of thought among many jazz musicians that work like this should be encouraged. In turn, Blume has been instrumental in bringing good bands into the area to play big dates at the various large officer and NCO clubs. His band played opposite Woody Herman's at the opening of the 82d Airborne's sergeants club, a multi-million dollar structure

(Continued on Next Page)

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Dave was a member of the first class at the School of Jazz, Lenox, Mass., and has studied privately with Bill Russo. Last year he wanted to bring his band to Lenox for mass study, but a serious illness prevented him from going. However, all his band members put in several hours a week studying and discussing jazz with him, in addition to rehearsing the things he writes for the band.

Featured with Blume's band are the cream of the area's musicians; several of them are teachers of music in area school systems. Trumpeter Marion Rogers is director of the Fayetteville Symphony orchestra, a good legitimate musician, and a music teacher. Alto man Ed Taylor, another teacher, is an excellent ballad soloist, with a singing, liquid sound. Bassist Bill Adcox, another teacher, has a big sound and an awareness of swing in a section.

George Reece, a paratrooper stationed at Bragg, could bring his trombone into any studio or band today and be welcomed sincerely. The band's leading soloist, he has a rich, full sound, and an attack reminiscent of the old Bill Harris.

Drummer Wayne Waylett keeps his section moving easily; guitarist Wilbur O'Neal, a sensitive soloist, is also a rhythmic asset. Saxists Frank Hamilton and Dick Perry round out the section, with Perry a substantial tenor man. Blume plays piano, but mostly solos on vibes.

The band doesn't come on like Maynard Ferguson's, but it does have its own sound, and this, to me, is very important. By voicing intelligently, Dave has made his group sound much bigger than it is.

So, what's the future for a band like this? The answer is not too hard to understand. By playing fresh, modern charts with solo room for all, the job of playing a dance

becomes less of a chore. With these challenging arrangements (as Blume grows, so grows the band), the group keeps interested in jazz, and aware of what's going on in the field.

After all, in a place like Fayetteville, jazz records are hard to come by; jazz package shows are non-existent (Raleigh gets what little comes that way); and jazz on the air is wishful dreaming. To have it, they have to make it. To make it, they study, listen to the records back-ordered for them and delivered months later, drive half a day to catch a concert and study the band or group appearing; and play their instruments for the love of it.

And for Blume, the potential is limited only by the imagination.

This type of activity . . . the band, the studying, the work, proves to me that jazz can happen anywhere. All it needs are people to do the playing, and others to do the listening.

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