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By Charles Suber

The United States of America exposition in Moscow features a RAMAC machine that has 4,000 questions—and the answers thereto—stored in its wizard innards. Comrade Citizens, at the rate of 950 a day, step up to the board, punch a button, and wait only seconds for the pre-recorded answer. (It is not true the Chinese exhibit operates faster with fortune cookies).

Last week the first tabulation was made, listing the questions most asked of RAMAC. The first question in popularity was quite naturally an economic one: "How much do American cigarettes cost?" The answer to this one makes it easier for the Russian to correlate his income to an everyday, pleasurable necessity . . . and incidentally gives him a comparison with current black market quotations.

The second question is socio-political: "What is the American Dream?" Being sturdily built and politically reliable, RAMAC gives out an answer worthy of 175 million

citizens of America (excluding Canada, which presumably has its own Dream).

The third question—and this is the grist for our mill—is a cultural one: "What is the direction of American jazz?" I am not concerned here with the answer (for that, see *Russia's Question*, page 11) but with the reasons behind the question . . . and why it should be so popular. Perhaps we can feed some additional questions into RAMAC. Would that the answers were so easily available.

Does the question itself presuppose that the Russians have enough knowledge of the origins of jazz to wonder about its direction? How have the Russians been exposed to enough jazz, considering the strong official party line against it? Does the use of the adjective "American" in the question imply that there is "Russian" jazz. Or "Eastern European" jazz? Or is our lily being gilded just a bit?

Now that the Russians have had the chance to ask this first question

of an official American representative, albeit an electronic one, will they be satisfied with just the one answer? How much "proletarian hunger" is there among them for our music?

If RAMAC needs some hints before getting answers to these questions, let it look first to the Voice of America. Willis Conover, America's jazz voice to the world, is mainly responsible for the jazz fallout behind the square curtain. Despite some strong jamming (meaning here Russian electronic countermeasures), Conover's jazz programs have become our most popular radio export.

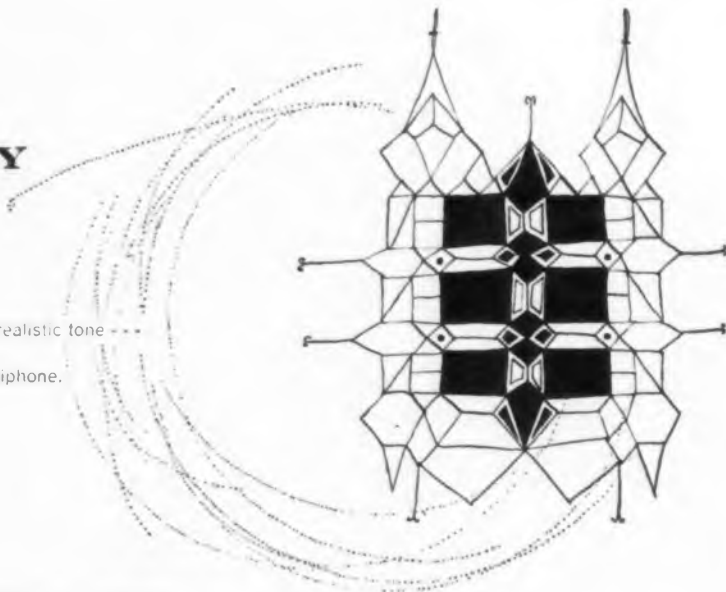
Let RAMAC also look to the jazz LPs that somehow find their way across borders. Also, remember the reception given Mitchell and Ruff this spring at their unrequested jazz concerts in Moscow (*Down Beat*, Aug. 6).

We would be less than honest if we did not also mention our part in all this. For it is a proud fact that *Down Beat* now finds its way into places that would be the envy of any resistance newspaper.

If we can just keep those questions coming, the answers will take care of themselves. ■

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down beat

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PHOTO CREDITS: Cover photo, all other pictures of Lambert Hendricks-Ross, and photo of Quincy Jones on P. 35 are by Ted Williams. Photo of Julius Watkins on P. 15 by Robert Parent.

ON THE COVER

One of the hottest groups in jazz today is Lambert-Hendricks-Ross. Touting festivals all over the country, they have stopped the show everywhere they have gone with their singing and the lyrics they use to great jazz instrumental solos. Jon Hendricks tells the group's own story in the fascinating article that starts on Page 16.

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chords and discords

Newport and French Lick

(The following is from carbon copy of a letter sent to the Newport County Chamber of Commerce. It was sent to Down Beat over the signature of the writer.)

I arrived for the 1959 Newport jazz festival on the evening of July 2 full of enthusiasm and anticipation of listening to the greatest jazz musicians of this era, but I left on the afternoon of July 4 completely disappointed and very much disgusted. Was it because I didn't like the music or the artists? No, not at all! It was because I could hardly hear the music over the constant roar of hundreds of drunken celebrators. Celebrators of what I don't know, but celebrate they did, and I talked to many people (sober ones, that is) in Newport while I was there and they all agreed with my opinion.

The Monday following the festival I attended a Count Basic concert at the Westbury Music Fair on Long Island. What a difference! You could almost hear a pin drop during the performance. The people were there to hear jazz. They listened. They appreciated. They clapped furiously. . . . The musicians played their hearts out. Nothing like Newport. At Newport they played because it was a job and they had to play. How could they play well when it was obvious that all they were doing was selling beer!

I also wish to mention that all the stores that sold beer and/or liquor were closed up early each night because several minors were caught drinking; several of them "stoned". This was a very noble gesture by the law enforcement body of Newport to do the "proper thing", but let me point out that I personally witnessed the sale of beer to many minors, boys and girls, some only 13 or 14 years of age, at the beer concessions inside Freebody Park. Apparently it was all right in there!

Having a ball is really great. Drinking beer is great too, but not when it becomes an insult to the great jazz musicians that were assembled at Newport.

By the way, did anybody "notice" all the broken beer bottles in the streets and sidewalks, the busted automobile aerials, the broken glass in the public telephone booths and whatever other damage was done that I didn't see? A real fine mess, wouldn't you say?

It seems to me that if anybody in Newport really cared, they would have stopped the beer selling inside Freebody park. That would be a terrible thing to do though, because somebody was really getting rich at half a buck a throw. I heard rumors that the concessions were run for some local charity. That seems like a fine gesture, but doesn't begin to justify selling beer in Freebody park.

I'm quite sure that if (this) completely callous attitude toward the musicians doesn't change, you will find that the jazz festival will seek a much more deserving host than Newport.

Hempstead, New York Robert J. Welch

Jazz festivals . . . bah!

We arrived (at French Lick) to find out there was no record of the money order we had sent for tickets, and ours was not a unique experience. All kinds of people were yelling about the same thing. So we had to stand in a long line to get other tickets.

Then we waded through thousands of teen-agers who were sprawled all over the area. . . . It looked like a school picnic—a reform school, that is. Most of them were drinking and by midday were getting nasty. Later they were impossible.

Then we sat through a symposium under a blazing sun. The panel was "moderated" by promoter George Wein, and the whole point was to tell the crowd how many problems he had in staging the event. He sounded like a real martyr. Name performers scheduled for the afternoon were Toshiko and Horace Silver. Neither showed (just as Andre Previn and Miles Davis had not on the night before). So the crowd got to hear an unknown combo and singer from Cincinnati. For this they paid \$2.20 a head.

At night, we had \$1.75 seats, but we were so far back we couldn't see the faces of the performers. Still, two thirds of the mob was behind us. It almost hooted Chris Connor and Ahmad Jamal off the stage, but it went wild for everything the Kingston Trio did. This is jazz!

Only one gate was opened for the crowd. We were in line 15 minutes before curtain time, but the planning was so poor on the part of the ushers and ticket takers that we didn't get in until 15 minutes after Stan Kenton had started. Some ticket-holders didn't get in until 9:10. (Starting time was 8:30.)

In one way I'm grateful for the experience. I had thought about planning my next vacation to include a jazz festival. Now I'm going to plan it so as to miss every one of them by at least 100 miles. Indianapolis John D. Stevens

(Ed. note: The mish-mash at French Lick, covered in the last issue of Down Beat, has already been subject to much criticism from readers, as has the Newport festival.)

(Down Beat's position is that improperly organized festivals contain the seeds of their own destruction, and later this season, when all the festivals have been held, we will present a survey of them, attempting to sort out the elements within them which have done good or ill for jazz.)

(We urge reader Stevens not to dismiss festivals out-of-hand, however. Jazz festivals can be as good for jazz as, say, the Bayreuth festival is for the music of Wagner. Monterey has yet to come, and it is showing all the signs of being artistically the best of the summer's rash of festivals.)

The Anniversary Issue

Words fail me to express how very much I enjoyed reading your Anniversary Issue. Of all issues which the Beat has pub-

(Continued on Page 36)

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NEW YORK

The **Mitchell-Ruff Duo** will play the program that caused a riot of joy in several Russian cities this past summer when they appear in concert at New York's Town Hall Sept. 11. Their strategy included learning the tune *Moscow Nights* (top song on the Russian hit parade) as soon as they reached the Soviet Union. The producer of the Town Hall re-creation of the Moscow performance is former English guitarist, **Sidney Gross**, who now lives in New York. **Willie Ruff** reports that while strolling around Moscow, he decided to ask a couple of Russian moppets to show him the sights. After conversing with a likely pair, Willie found the tables had been turned and the lads were taking him to see all their friends. He was introduced as "our new friend who knows Louis Armstrong and Dizzy Gillespie."

Theatrical producer **Stella Holt** plans to present *Ballad of Jazz Street* (originally titled *Jam Session*) some time in October at the Greenwich News Theater, off-Broadway. *Ballad* is an all-Negro mood piece written by **Norton Cooper**. It is the author's first play. Singer **Diahann Carroll**, seen on Broadway several years ago in *The House of Flowers*, has been reading the leading part.

Drummer **Charlie Persip** has joined **Jerome Richardson's** quartet at The Playhouse in place of **Al Dreares** . . . Central Plaza, after a short hiatus during the middle of summer, started Friday-Saturday night jazz bashes on the weekend of the Randall's Island Festival. Guest artist was New Orleans-Chicago trombonist **George Brunis**, giving the CP a strong Dixieland draw to compete with the Randall's Island fest, which this year featured nothing but modern music . . .

Blues singer **Dinah Washington** is reported to be miffed at Mercury for not giving her a ten grand advance against royalties on her current hit *What a Difference a Day Made*, and may join **La Vaughan** in a walk to Roulette. Dinah has just taken on her sixth husband, **Horatio (Rusty) Mallard**, a former New York cab driver. They were wed aboard a boat in Sweden, while the platinum-wigged "Queen of the Blues" was fulfilling engagements on her first European tour. Among Dinah's former spouses are drummer **George Jenkins** and saxophonist **Eddie Chamblee** . . .

Buddy Rich, whose next Birdland engagement will be his last appearance as a jazz drummer — he says — collapsed on Broadway with kidney trouble, and was hospitalized for several days in a small private institution, Leroy Hospital, last month . . . The amazing longevity of **Butterbeans** and **Susie** is heartwarming. They appeared last month at the Pittsburgh Bicentennial in *The Riverboat Follies of 1959*, held aboard a showboat theater in the Ohio River known as the "Big Mama". Also on the bill were the trombone-playing



Shearing



Dizzy

(Continued on Page 45)

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Down Beat September 17, 1959

Vol. 26, No. 19

NATIONAL

It Couldn't Be Worse . . .

According to Herman Kenin, the two labor bills now before Congress can't hurt the American Federation of Musicians any more than legislation already on the books.

The AFM president's evaluation of the possible impact — or lack of it — on musicians came in a characteristically succinct statement on the Kennedy bill and the Landrum-Griffin bill. Although both the rival bills are aimed at curbing the power of corrupt union leaders and in particular James Hoffa of the Teamsters Union, they are applicable to all unions, including the AFM.

But, said Kenin, "no further restrictions adopted by this or any other congress could be more severe than those long ago imposed upon musicians by the Lea Act and the Taft-Hartley Act."

The comparatively little-known Lea Act was passed in 1916, with the intent to "outlaw certain coercive practices affecting radio broadcasters." The act made it impossible for the AFM to continue its requirements that radio stations maintain on staff certain minimum numbers of musicians. Tested in 1947 by James C. Petrillo, then president of the AFM, the act was upheld by the courts. Together with the Taft-Hartley Act, it has seriously impeded the AFM's make-work program, according to Kenin and other AFM officials.

"Because of the punitive Lea Act, of which the Federation of Musicians was the direct target," Kenin said, "we have long been crippled in our efforts to achieve fully the just gains to which musicians are entitled."

How much would the Kennedy bill or the Landrum-Griffin bill affect the AFM through their provisions requiring that unions file with the secretary of labor reports on their assets, liabilities, disbursements, payments, and so forth? Not in the slightest, according to Kenin.

"Insofar as the proposed tightening of fiscal reporting by trade unions may be concerned," he said, "the federation has for many years been in the forefront of those which publish complete and independently



HERMAN KENIN

audited financial statements."

But Kenin made it clear that though he thinks neither bill would affect the AFM much, that does not mean he approves of them. "It goes without saying," he said, "that I, as a dedicated labor leader, deplore any punitive legislation that aims to punish the majority of honest trade unions for the sins of a very few."

EAST

Jazz in Boston

In the words of one observer, it was a "moderately successful" festival.

During its three evenings, the Sheraton Boston jazz festival attracted a total of 22,000 persons — 5,000 on the Friday night, and 8,500 each on Saturday and Sunday night.

But the enthusiasm of the crowd was mild. Said *Down Beat's* Boston correspondent, George Forsythe: "Although they had all the ingredients for good concerts, it was as if they were up to their ears in festivals. I got the feeling that if they hadn't heard the music, they wouldn't have much cared."

Made up mostly of performers who had already appeared at the

festivals of Newport, French Lick or Toronto, the Boston event attracted a largely Boston-area crowd which warmed up only occasionally — for example, for Lambert-Hendricks-Ross. (See the story of LHR on Page 16.)

Forsythe said that crowds were fairly well behaved, though veteran ushers at Fenway Park found there was "more beer-drinking than there is at the height of the baseball season." Forsythe thought that this judgment might be viewed with skepticism, because the ushers weren't too enthusiastic about having the park "defiled" by jazz.

A full report on the Boston festival will appear in the next issue of *Down Beat*.

Quartet for 'Classics'

To most music lovers, classical composers are men like Beethoven, Brahms or Bach. Or possibly Ravel or Sibelius.

But to young Jimmy DePreist of Philadelphia, the works of Monk, Rogers, Gillespie and Davis are "classics." This takes on added significance in the fact that Jimmy's aunt is singer Marian Anderson.

Since DePreist feels many outstanding works are being written in the jazz idiom, he wants to form a resident jazz orchestra in Philadelphia to provide the necessary outlet for the writings of the contemporary "non-classical" composers.

To support the orchestra, he is forming the non-profit Contemporary Music Guild. The Guild's first venture, in July, was a free concert at the University of Pennsylvania (Jimmy's alma mater) featuring the "classical compositions" of Thelonious Monk, Shorty Rogers, Dizzy Gillespie and Miles Davis, played by a quartet.

The numbers, ranging from Shorty's moody *Lotus Bud* to *Four* by Miles, featured Dick Grossman on piano, Odean Pope, tenor, Bobby Bednar, drums, and John Troutman, bass.

This month, Jimmy is presenting another concert featuring a slightly larger group. Then, in November, with the backing of the local musician's union, comes the big blowoff: A presentation of John Lewis' *European Windows*, performed by Philadelphia's top sidemen.

Now, Hear This, Please

In Williamsburg, Va., drummer Chick Bailey got sick of some of the requests by dancers and sundry pests, such as drunks, hecklers, and "authorities," who, as he put it, "can turn a performer's evening into a nightmare."

So, the night before going to work at a spot notorious for its inconsiderate clientele, he wrote a set of rules for customers. "After I had finished," Bailey said, "I knew that I had written them as a sort of retaliatory device for every tormented soul who has ever sweated through such an experience."

Titled *How to Get Along with Your Orchestra*, the rules brought laughter and approval from fellow musicians. The nine-point regulations, which probably should be known as Bailey's Code, are as follows:

1. This aggregation is composed of professional musicians. Although we welcome your requests, we do not feel obliged to comply with every single one of them.

2. We shall play a variety of music and avoid rock and roll, prolonged jam sessions, and cool music. Although we imitate Lawrence Welk, this should not be interpreted as an endorsement of this appalling style of music.

3. Please refrain from engaging the performers in conversations about relatives and famous musicians you know, and who you feel play as well, if not better, than any of us. This is an odious practice and tends to make us feel inadequate.

4. Sustained applause is welcomed but should not be overdone. Our music is good, but not perfect, as you will hear should you request any spirituals or national anthems of foreign countries.

5. *Happy Birthdays* are a service that we willingly perform. They should, however, be held to an absolute minimum to assure that the recipient gets the full benefit of surprise and feeling of singularity. A night filled with *Happy Birthdays* can be an awesome thing to behold.

6. Drunken remarks and militant demands from the audience during the course of the evening should be limited to those individuals who use such occasions to justify their existence and draw attention to the fact that they are alive.

7. Grandiose gestures of "buy a round of drinks for the band" presuppose a financial readiness to settle up immediately with the bartender. If this is not done, the gesture is empty and gives the musicians a

false feeling of "togetherness" with the audience.

8. Community sings are considered sacred by the members of this orchestra. They should be saved for after 2430, insuring against pollution by overzealous musicians.

9. Your adherence to these simple suggestions is solicited. Should you deem it necessary to continually violate these Guide Posts to a Happy Evening, you may expect to be subjected to endless drum solos, 30 minutes of *When the Saints Go Marching In*, and extra-long intermissions.

WEST

City of the Blunted Needle

Karl Jensen claims San Francisco is the musical capital of the United States.

Jensen, head of the phonograph-needle firm of the same name, found that San Francisco uses more phonograph styli per person than any other city, and became curious.

"Checking record sales, too," he said, "we discovered that . . . per capita, San Francisco spends more for music than any other city."

Capitol At All-Time High

For the past five years Capitol Records' gross sales have followed an ever-rising spiral. Each successive fiscal period has outclimbed the one previous. In his annual stockholders' report released last mid-month, Capitol president Glenn E. Wallichs gave out the word for 1958-59; the company's gross sales between June 30, 1958, and the same date this year had shown a 13 per cent increase, racking up a total of \$49,266,860.

But in its net income for this period Capitol lost. Wallichs reported a net of \$2,756,770, which failed to come up to the figure of the previous year, \$2,777,755.

According to the report, the loss was attributable to an increasingly

competitive market in the record business plus more costly labor and materials. "Problems besetting the record industry seemed further accentuated during the past fiscal year," Wallichs explained. "With more companies producing more merchandise than ever before, Capitol faced more intense competition in every dimension of its activities."

Sounding an upbeat note for Capitol and, by implication, the entire recording industry, Wallichs concluded, "We at Capitol believe that the current fiscal year will be one of continued progress."

J. K. "Mike" Maitland, the label's vice-president in charge of merchandising and sales, commented on Wallichs' notation in his letter to shareholders, "An important milestone in Capitol's history was the introduction . . . of stereophonic disc recordings." Declared Maitland, "After only a year in the stereo business, we find that two-channel product already makes up from one-quarter to one-third of our LP sales, with the industry's average running, as I understand it, somewhere around 25 per cent."

A Night in Waikiki

George Shearing jet-planned to Honolulu with his latest quintet last month for a one nighter on Waikiki Beach. The main reason for the trip and the highlight of the evening: Shearing's appearance with the Honolulu Symphony Orchestra as the guest pianist in the performance of Mozart's *A Major Concerto*.

It was an all-Shearing night at the Waikiki band shell, and after the Mozart, the pianist played solos on *One Morning In May*, *What Is There To Say?*, and *The Folks Who Live On The Hill*.

The Shearing quintet, made up of Warren Chaisson, vibes; Dick Garcia, guitar; Carl Pruitt, bass; Roy Haynes, drums; and leader Shearing, next played a brace of tunes for the outdoor throng. Included were *I Could Write A Book*, *Lullaby of Birdland*, *Little Niles*, and a long medley consisting of *Cali Mambo*, *Afro Number Four*, *Jumping With Symphony Sid*, *I'll Remember April*, *Roses of Picardy*, and *East of the Sun*.

Then Shearing flew home to pursue his new venture with a big band.

A Comeback for Toni?

Toni Harper was a star when she was 10. That was in 1947, and her hit record of *Candy Store Blues* could be heard on practically every jukebox in the country. She even rated a Carnegie hall appearance in

He Does?

In a recent McClure Newspaper Syndicate column on television, the following appeared:

"Question—Would you tell me if Joe Bushkin who recently appeared on the *Chevy Show* also goes under another name?—P.I., New Britain, Conn.

"Answer—Pianist Joey Bushkin also records under the name of Joe 'Fingers' Carr."

The question the column didn't answer was whether Lou Busch's lawyers had heard about this.

1918, backed by the Lester Young quintet, and her future in jazz seemed assured.

Toni's parents had other ideas, however. They saw to it that the child singer went through school and enjoyed a stable adolescence. That knocked her out of the music business until 1955, when she recorded one album for Verve Records. Nothing happened with the album, apparently, so Toni got married and had a child. The comeback didn't happen.

Recently Toni Harper took another fling at a comeback in music. This time the label for which she cut an album is RCA Victor, and, thanks to songwriter Hal Levy, the novel twist given to the LP might just launch Toni on a new career.

Levy, who has conducted a course in popular lyric writing for the past six years at UCLA, came up with the bright idea of selecting a dozen songs written by his students to be recorded by the singer. So high was the level of songs finally selected, though, that Levy found himself with no fewer than 14 indispensable tunes.

With jazz arranger Marty Paich on the podium in Victor's new Hollywood studios, Toni Harper last month had an all-star band behind her with such jazzmen as Bud Shank, Bill Perkins, Bill Hood, Conte Candoli, Jack Sheldon, Mel Lewis, Bob Enevoldsen, and Joe Mondragon helping the comely vocalist on the road back to music.

Reveal New Sound System

Since pre-recorded magnetic tape became available to the consumer, record industry leaders have seen it as no threat to disc sales. Even in face of a possible major threat posed by the forthcoming RCA Victor tape cartridge (*Down Beat*, July 23) recording execs remain confident that tape never will replace the disc in public favor.

This month a young California audio consultant claimed development of "a fantastic new concept in sound reproduction," which, he hopes, will shock the daylights out of the record industry and will begin a virtual revolution in the fields of recording and marketing sound.

The harbinger of woe to the big disc manufacturer is Hal Nichols, president of World Photo Sound Corp. of Las Vegas, Nev. He expects to release his product to consumers before the year is out.

Nichols' new device, he maintained, will eliminate 90 per cent of the technicalities connected with



BRITISH EXPORT

Trumpeter Humphrey Lyttleton will be the next British bandleader to travel the United States. In exchange for the "Newport Jazz Festival" package, Britain is sending Lyttleton and his band, along with a group co-led by Ronnie Ross, to America. (See page 12.)

sound reproduction. Moreover, he said, the cost of manufacturing the device is but a fraction of the methods now in general use.

"One two-hour album, six inches in diameter," Nichols elaborated, "will cost approximately 20 cents to manufacture. It does not use styli nor magnetic soundheads; therefore, the recording will not develop scratch, and after hundreds of plays the fidelity will be the same as new." Wear on the recording is practically nonexistent, he said.

The sound reproduction unit itself, dubbed Recorda Tone by

Zen Again

Associated Press reporters are still chuckling over an exchange that turned up on their wires recently.

After AP's San Francisco bureau filed a story about friction between beatniks and Bay area cops, in which it was mentioned that a beatnik hangout featured "zen soup" at 20 cents a cup, the New York AP office sent a query over the teletype:

SAN FRAN PLS PUT GIST OF YOUR ZEN SOUP IN STORY. SQUARES HERE NEVER HEARD OF IT.

Replied San Francisco:
ZEN SOUP NAMED TO APPEAL TO BEATNIKS, MANY OF WHOM FAVOR ZEN BUDDHIST RELIGION. SQUARES HERE UNKNOW (don't know) RECIPE OR METAPHYSICS OF SOUP.

Nichols, will hold 10 albums to be played individually as selected or automatically. It will play a total of 20 hours if desired, with no stacking or handling necessary. Nichols said changing an old album for a new one "will be amazingly simple."

One of the strongest assets of Nichols' "secret weapon," he said, is the overall economy effected from production stages to consumer level. This factor has prompted him to predict that the recording industry as a whole will benefit from 200 per cent increase in sales within the next five years. This, of course, is provided the Recorda Tone catches on.

"If our method were in use today, the industry could attain a \$1,000,000,000 volume for 1959," he declared.

According to Nichols, World Photo Sound Corp. is a new organization primarily devoted to the expansion of entertainment media, such as recorded sound and motion picture reproduction.

INTERNATIONAL

Russia's Question

From time to time, *Down Beat* gets a query from a reader: how much interest in jazz is there in Russia?

The Mitchell-Ruff duo provided some answer recently. But the most precise answer to date came from RAMAC, an I.B.M. computer set up in the American exhibit at the Moscow Fair to answer Russians' questions about life in America. According to RAMAC, jazz is one of the

most fascinating facets of American life to a Russian.

Of 4,000 questions the computer was prepared to answer, the query, "What is the direction of American jazz?" was the third most frequently asked. The only questions to top it were: "How much do American cigarettes cost?" and "What is the American dream?" The fifth most frequently asked question also pertained to music: "What is American rock and roll?"

To the jazz question, RAMAC gave the answer: "(Jazz) becomes musically more complicated as the players increase their training, but the tendency is always to return to the freely improvised solo." RAMAC gave this description of r&r: "It stems from the old blues form and represents a minor phase in the overall strain of American popular music."

The answers for the questions on music were supplied to the computer in advance by former *Down Beat* writer Ray Ellsworth, working through the American Music Center in New York, a non-profit clearing house for information on music and for scores by American composers. Ellsworth was asked to supply 25 questions and answers on jazz.

No. 10 among the questions asked of the machine was still another on music: "How old is Louis Armstrong?" (The answer is 59.)

Fair Trade

England is getting ready for still another tour of American jazz artists. This time it's the "Newport Jazz Festival" tour. In exchange for the American artists, England will send the U.S. the Humphrey Lyttleton orchestra and the Jazzmakers—the group co-led by baritone saxophonist Ronnie Ross (winner of a new star award in the recent *Down Beat* International Jazz Critics' Poll) and drummer Allan Ganley.

The U.S. group will tour in two segments. The first of these will feature the Dave Brubeck quartet, the Dizzy Gillespie quintet, and the Buck Clayton All Stars. Clayton's group will include Emmett Berry, trumpet; Dickie Wells, trombone; Buddy Tate, tenor; Earl Warren, alto; Gene Ramey, bass; Sir Charles Thompson, piano; and Herbie Lovelle, drums. Willis Conover will emcee the tour, which opens Sept. 19 with a Royal Festival Hall performance.

The second segment of the tour will start Oct. 17. It will be headed by New Orleans trombonist Edward (Kid) Ory, making his first trip to England at the age of 73. He will



SWEDISH NIGHTINGALE

After you get your eyes sufficiently back in focus to read this, you may be interested to know that her name is Monica Zetterlund, she is 22 years old, stands 5 feet 9 inches, and that American musicians visiting Sweden have been deeply impressed by her singing. Monica, who is with altoist Arne Domnerus' band, sings near-perfect English in a style not unlike June Christy's. Recently she did her first solo LP for Swedish Columbia, with Donald Byrd and a big band, and has since cut a session in Germany with Lucky Thompson on soprano saxophone and Oscar Pettiford on cello. She wants to come to the U.S. to do a single and study, and may arrive here in the late fall.

appear with his Creole Jazz Band, working opposite Terry Lightfoot's New Orleans Jazzmen.

Baritonist Ross will be presented with his *Down Beat* plaque as a Critics' Poll winner during his U.S. tour. The British music paper *Melody Maker*, commenting on his win, pointed out that Ross ironically has never won a British poll—indicating that England too has its prophets-without-honor problem.

Bands Across the Sea

Back in the United States after a five-week European trip, Leonard Feather announced the completion of a unique recording project that seems likely to add a new dimension to the transatlantic-amity-through-jazz movement.

Feather's venture, undertaken for Columbia Records, was the first *International Jam Session*. Recording first in New York, Feather used an all-star band that included Clark Terry, J. J. Johnson, Ben Webster, Hank Jones, Kenny Burrell, Jo Jones and George Duvivier. Many passages were played by rhythm section only. These parts were played back for jazzmen in London, Paris and Stockholm. They filled in the blanks to make what were in

most cases their first recordings in the company of leading American jazzmen.

Soloists in England were Ronnie Ross, baritone; Roy East, a new discovery on alto, and trombonist George Chisholm. In Stockholm, Ake Persson provided additional trombone kicks; in Paris solos were contributed by Stéphane Grappelly, violin; Martial Solal, piano; Roger Guérin, trumpet, and a new tenor star, Bob Garcia.

The intercontinental tracks even included choruses of fours played country-to-country, and other tape-induced miracles of collaboration between musicians who have never met.

In addition to this session, Feather recorded two other albums. One was cut for the Swedish label Metro-nome, with an all-star Swedish band for which Feather, Melba Liston, Jimmy Jones, Mercer Ellington, Dick Hyman and others wrote arrangements. An American release will probably be set through MGM's Metrojazz label. In addition, a British date was cut with a nine-piece group led by Vic Lewis (again featuring Ross, Chisholm and Roy East), the U.S. issue of which is being negotiated by publisher Lou Levy of Leeds Music.

South African Favorites

Count Basie is the favorite band of South African radio listeners.

In a poll conducted by the South African Broadcasting company, listeners picked Basie, Stan Kenton and Duke Ellington as their favorites, in that order.

Results of the poll indicated that South African jazz tastes are remarkably close to American tastes—and, interestingly, quite close to those of jazz critics in all countries who voted recently in the *Down Beat* (Aug. 6) International Jazz Critics Poll.

First place among small groups went to the Modern Jazz Quartet. The other first place winners were: Tony Scott, clarinet; Paul Desmond, alto; Stan Getz, tenor; Gerry Mulligan, baritone; Bud Shank, flute; Miles Davis, trumpet; J. J. Johnson, trombone; Andre Previn, piano; Barney Kessel, guitar; Red Mitchell, bass; Shelly Manne, drums; Milt Jackson, vibes; Bob Cooper, oboe (in the miscellaneous instruments category); Ella Fitzgerald, female vocalist; Frank Sinatra, male vocalist.

Andre Previn was the favorite musician-in-general, Lennie Tristano's *Requiem* was the favorite record track, and Shelly Manne's *My Fair Lady* was the favorite LP.

Festival Reports

No. 1—Detroit

By Donald R. Stone

By Saturday night it had become apparent that the American Jazz Festival (August 14-16) was both a financial and artistic success. The large enthusiastic Friday night audience and the well-attended Saturday concert proved beyond doubt that this, Detroit's first large-scale jazz festival, would exceed even the most optimistic predictions.

Even producer Ed Sarkesian's careful planning couldn't eliminate all the problems inherent in a project of this magnitude, of course, but it did result in, among other things, an excellent KLA sound system, intelligent balanced programming, and controlled handling of the 30,000 persons who attended the festival.

One of the most noticeable omissions in the programming was the absence of local talent. Detroit has produced so many first-rate musicians that it seemed somewhat of an oversight not to have featured more local groups.

Not all the music was of the highest caliber, but there was so much good jazz offered that it greatly overshadowed the poorer moments. That the audience appreciated the consistently high level of musicianship displayed during the festival was demonstrated by the uniformly warm response.

Much credit is due Leonard Feather, an efficient, tactful and witty master of ceremonies who carefully kept the pace from lagging.

The opening night concert began with Max Roach's piano-less, bass-less quartet. Moving confidently through a four tune set, Max was, as usual, in excellent form. His group however, seemed hampered by the lack of a bassist who could have added much drive and more direction to the group's performance.

Dynamic Dakota Staton sang with enthusiasm and fire, but her affected and stylistic approach to her material left little room for any genuine feeling. Dave Brubeck then brought his quartet on for a long, well-received set in which he and Paul Desmond were aided considerably by the outstanding drumming of Joe Morello.

Next came Maynard Ferguson's big rocking band for an exhilarating thirty minutes. Band vocalist Anne Marie Moss then joined Ferguson's exciting crew for three well-chosen songs. The Thelonious Monk quartet played a brief, provocative set which showcased the fine tenor work of Charlie Rouse in addition to Monk's starkly individual piano.

This concert was closed by the Dukes of Dixieland, who seem determined to try to set jazz back at least 30 years.

Saturday night began with a panel consisting of Leonard Feather, Andre Previn, George Wein and Wayne State University professor Dr. Richard A. Waterman discussing *The Past, Present, and the Future of Jazz*. Some of the conclusions reached were that (a) jazz will never completely be merged with classical music because the qualities of the one are almost diametrically opposed to the other; (b) the future of jazz in television will not be as an attraction itself, but jazz will be utilized in the background scoring to a greater extent, although all agreed that the detectives-and-jazz shows are probably a passing fad.

The musical portion of the Saturday program began with

a trio composed of Evans Bradshaw, piano; Ernie Farrow, bass, and Robert Allen, drums. This group, the only Detroiters on this year's festival schedule, played well to an attentive audience.

Chico Hamilton's quintet, which followed, spotlighted the multi-instrument prowess of reedman Eric Dolphy. The tightly-knit Hamilton group ran the gamut from a hard boppish drive to the delicate complexity of a tугue. Chris Connor started rather shakily (perhaps due to the unfamiliar rhythm section) but sang with a bit more assurance toward the end of her set.

Then came Andre Previn. Accompanied by drummer Frank Capp and the powerful Red Mitchell, Previn sailed through six tunes. George Wein's Newport All-Stars (Buck Clayton, Pee Wee Russell, Dickie Wells, George Wettling, Bud Freeman, and Jimmy Wood) followed with a thoroughly enjoyable half-hour.

Duke Ellington then brought out his magnificent orchestra for a long, inspiring set in which he featured his two drummers, Jimmy Johnson and Sam Woodyard. Ellington brought the concert to a close at 1 a.m. amidst a thunderous ovation and cries for more.

The final night of the festival got under way with dancers Al Minns and Leon James illustrating the History of the Jazz Dance.

Jack Teagarden came on next to provide some happy traditional sounds. Ahmad Jamal followed and delighted the audience with a pleasant 25 minutes of subdued piano. Then the Four Freshmen sang without doing great harm to the festival—or enhancing it very much either.

Gene Krupa was up next with his quartet. Krupa, who continues to be a great crowd-pleaser, is now fronting a pretty good group. When Oscar Peterson, Ray Brown, and Ed Thigpen strolled onstage, the high point of the festival was reached. Peterson played beautifully, displaying unbelievable strength, technique and skill. And the much-discussed addition of drummer Thigpen has given even more continuity and drive to the group. Stan Kenton's band followed and generated so much excitement that when it began to rain, midway through the set, not one person left. At 1 a.m. Kenton ended his set and, with it, the first American Jazz Festival.

If nothing else, the success of the festival proved that Detroiters are interested in more than automobile assembly lines; but the interest in jazz is dormant and has to be aroused through careful promotion and exposure. Publicity director Beverly Beltaire deserves a great deal of credit for the excellent way in which the festival promotion was handled. Signs were plastered on buses, store windows, and street lamp posts; the festival was advertised unceasingly on all the local radio and television stations.

It proved, as did the *Playboy* Festival, that jazz can be merchandised like any commodity and is, if properly handled, an economically sound financial venture. Plans for next year's festival are already under way, and producer Sarkesian promises that it will be even better. He will have trouble producing another that is as good.

No. 2—Randall's Island

By George Hoefler

Plagued by airplanes overhead, trucks going past on the nearby Triborough Bridge, and a faltering sound system on opening night, the Randall's Island Jazz Festival got through its three nights in a series of good, if not on the whole brilliant, modern jazz performances.

The festival had two chief virtues: a more or less smooth overall programming, and a well-behaved crowd. There were no Dukes of Dixieland or Kingston trio type acts on the bill, and the crowd was in the main a jazz-listening audience. The hoydenism and vandalism of Newport and French Lick didn't get a repeat performance at Randall's Island.

This, however, was the significant thing about this event: it was the first-ever all-modern jazz festival. There were no traditional groups at all, unless you think of the Duke Ellington orchestra as traditional. The crowd was estimated at about 30,000—split approximately evenly, with some 10,000 per evening.

All the groups were standing, steady-working units, excepting the all-star big band assembled by Johnny Richards for the festival and the 16-piece Dizzy Gillespie band, reconstituted just for a night.

Musically, the best of the three evenings was Sunday, and the Miles Davis sextet and the Modern Jazz Quartet highlighted it.

Although there were disc jockeys galore on the stage, very little attention was given to introducing the tunes played by the groups.

As is not uncommon at outdoor jazz festivals, the sound system presented problems on opening night (Aug. 21), and the work of the Dave Brubeck quartet, featuring Paul Desmond, and jazz singer Bill Henderson was completely lost in distortion. In the moments when the amplification was good, however, it was very good, and you could hear well at any location within the Randall's Island Stadium—distractions of airplanes and the nearby overhead bridge notwithstanding.

Whereas in previous years Dixieland groups have opened each evening at Randall's Island, three comparatively unknown modern groups (chosen specially for the festival through submitted tapes) were used to set the scene each evening. The management called it "Twilight Jazz" and it was used to let the crowds get settled in the seats. The Jimmy DePreist quintet of Philadelphia performed Friday night; the Bib Zieff Ensemble of Boston Saturday night; and pianist John Bunch's New York group on Sunday night. The idea worked well on Saturday and Sunday nights, but on opening night, the DePreist group didn't get started until 8 p.m., so that it was, in effect, the first act of the show.

Max Roach's quintet followed with the leader not only setting the pace, but actually leading the group musically, almost like a voice among the horns. Roach took a long, interesting and subtle drum solo, but the crowd gave only mild applause for his thoughtful workmanship.

The sound amplification dived from fair to shatteringly distorted for the Brubeck and Henderson sets, then began to clear up after the Johnny Richards band took the stand. The 16-piece group was an accumulation of star soloists, including such men as trombonists Jimmy Cleveland and Billy Byers; tenor saxophonist Frank Socolow, altoist Phil Woods, and drummer Charlie Persip. The band performed Richards

originals and managed to bring the crowd to life to some extent.

Following Richards came the hard-driving Horace Silver group, and a set of Sarah Vaughan songs, both of which came off about as expected—good, but no more. The Jimmy Smith trio, which arrived by hearsay, as usual, refreshed the evening.

Then came what was expected to be the highlight of the evening: the reunion of the Dizzy Gillespie 16-piece band, many of whose members had been on the stand previously with Richards. It didn't come off as well as had been anticipated, possibly because by this time the audience had been sitting for four hours. The performance was not up to the standard the band had set a few years ago, of course, and the audience reacted only mildly.

The management then promised to work all night on the sound system to have it in order for the next concert. A lot of time had been taken up by disc jockeys introducing disc jockeys, and the presentation of Franklin Geltman's check for \$1,000 in Dizzy Gillespie's name to City Councilman Earl Brown for the use of the newly-formed Committee for the Investigation of the Narcotics Problem in New York City.

Excepting John Wilson of the *New York Times*, jazz critics were conspicuous by their absence.

Saturday night, expected to be the peak of the festival, was on a level with the other nights, both in the size of the crowd and the caliber of the music. Duke Ellington and the orchestra did not come near the spirited performance they turned in at Newport, but played a routine Ellington set.

The best performance of the evening was that of Thelonious Monk, both with his quintet and with the 10-piece orchestra he used at Town Hall last winter. The rest of the program was good, but not stirring: songs by Dinah Washington and Chris Connor; and performances by the Art Blakey quintet, the Ramsey Lewis trio, the Chico Hamilton quintet, and the Al Cohn-Zoot Sims quintet.

Sunday evening, as mentioned, was the best of the three, largely because of the Miles Davis and MJO performances. The behavior of Miles' group was almost a satire on itself. Miles opened with an open-horn solo and then walked off the stand; John Coltrane played his tenor solo and then he too walked off; and finally, Julian Adderley played his alto solo and walked off, leaving only the rhythm section (Wynton Kelly, piano; Paul Chambers, bass; and Jimmy Cobb, drums) onstage. After a long arco bass solo by Chambers, the men came back, played their numbers and, once again, one at a time, walked off.

Miles didn't bother letting his audience know what he was playing. His most interesting work was a solo on a waltz, in which he played both muted and open horn.

The MJO followed. And then the Ahmad Jamal trio played a much better set than they did at Newport.

Stan Kenton's orchestra was the big band for the night. It made two appearances, opening the concert at 8:30 and returning right before intermission. Singer of the evening was Dakota Staton, who seemed to receive more applause than any of the other performers.

When the festival was over, producer Franklin Geltman seemed pleased—but was noncommittal about the financial success of Randall's Island.

The Horn that Nobody Wants

*in which
is considered
the dilemma
of Julius Watkins*

By John S. Wilson

Like many other musicians, Julius Watkins thinks of his instrument as a personality.

"It's temperamental," he said of his French horn. "After all these years, I still have trouble with it."

In some respects, however, Watkins' involvement with his horn is deeper, more passionate, and more frustrating than the usual relationship between musician and horn. It has been somewhat like a long, turbulent love affair between two persons who neither can give each other up nor get along rationally with each other.

The French horn has lured Watkins along as hard and despairing a road as a musician could travel, a process that undoubtedly has helped to cast his outlook in a mold that seems to leave him incapable of finding solutions to his career problems that are not, in his eyes, tainted with compromise.

The root problem for Watkins is that there is pitifully little jazz work for a French horn—even for a performer who has been called "the most satisfying hot French horn improviser yet to be heard in jazz" (by Nat Hentoff in *Down Beat* in 1957). It is a problem that has plagued him from his earliest playing days although, he has found, it is one that is hard for many persons to understand.

"They think that because there aren't many French horn men around, the few who do play it must work all the time," he said. "But there is even less work than there are French horn men."

How little there is can be judged by Watkins' work schedule for 1958. Les Jazz Modes, the quintet which he formed with tenor saxophonist Charlie Rouse in 1956, played four concerts, did two weeks at Birdland and made a recording date for Atlantic. Outside of this, Watkins' only work during the year was with Johnny Richards' orchestra—at the Apollo theater in New York City, at Birdland, and on records.

Faced with such casual employment, Watkins' inclination is to stay at home



playing his horn to himself—mulling through jazz, religious music, bits of the classical repertoire—a habit he got into early in his career when he had to find ways to while away layoffs.

Other uses to which he might put this time are, in his view, filled with roadblocks. Although he did most of the writing for the Modes, he is reluctant to seek outside writing assignments.

"I've done a little," he explained, "but I don't exactly like it. A lot of times I'd have to write things I don't like. I hear these things on the radio, and I just can't take it."

He could, he admitted, use steady studio work, but he can't bring himself to go out and try to get it. And, recognizing the lack of demand for the French horn, he might double on trumpet which he played for three years with Ernie Fields' band. He doesn't, however, because he is afraid of breaking down his French horn embouchure.

"I've reached a point at which I can't take 'no' for an answer in my battle to have the French horn accepted," he declared fervently. "I'm determined to get the horn in. Audiences like it, but when you approach people to sell it, it's considered too unorthodox."

Watkins began making his stand with the French horn when he was 9 years old. He never had seen or heard one before then. Most children going out for the grade school band in Detroit

in 1930 were interested, he recalled, in saxophones or drums. Young Julius, already independent in his viewpoint, was considering starting on either trumpet or guitar when the music teacher, Francis Hellstein, played a few notes on a French horn for him.

"I liked the sound," Watkins said of that fateful moment. "I don't know exactly why, and I still can't explain it satisfactorily. But I fell in love with the sound and with the instrument. That's why I play to myself all day when I haven't got any work."

Having fallen for the horn's wiles, he turned toward jazz rather than classical music.

"I wanted to be a soloist," he asserted, "but there is very little repertoire in classical music for solo French horn. So I leaned to jazz. Soloing was so important to me that I didn't get my high school diploma because of it. At graduation my big moment came when I got up and played my solo. While I was doing this everybody else marched up and received their diplomas, but I forgot all about mine. I never did bother to go back and get it."

As a fledgling hot French horn player in his home town in the 1930s, Watkins neither had models on which to pattern himself nor were there parts in stock arrangements for his instrument. His primary influences were trumpet

(Continued on Page 37)



Lambert, Hendricks & Ross

and how they grew

In the wee small hours of a morning at Newport this year, I told Jon Hendricks that *Down Beat* would like to do a story on the LHR group. "Why not let me write it?" Jon said. I hedged and hesitated for a moment (perhaps Jon will remember it) and then began running some of his remarkable LHR lyrics over in my mind. "Okay," I said.

We kicked the idea around a bit, notably back stage at Chicago's Regal theater, and I learned that Jon was thinking of doing the article in rhyme, no less. I shook my head a bit, reassured myself that his tremendous taste and talent would not fail, even in the unfamiliar task of writing an article, swallowed hard and said: "Wild."

Jon telephoned from time to time as he worked on the article. I began to get nervous. Deadline was approaching, and I had already scheduled the cover photo to go with the article. "You have to promise you won't change a thing," Jon said. That made me more nervous.

When the piece at last arrived—right on deadline—I scanned it, still nervously at first, then less nervously, and finally, jubilantly. It was—and is—one of the strangest articles I've ever read. As promised, it rhymed. Not unexpectedly, it sounded like an LHR lyric without the music. It also had in places the delightful flavor of an Ogden Nash poem. And finally, I guessed that some astute reader would look at its last line and think of James Joyce's *Finnegan's Wake*.

Jon didn't say this in the article, but he has done a lot of thinking about the possibilities of true jazz opera. The article tends to validate his theory that it can—and should be—done.

Lambert-Hendricks-Ross is one of the most remarkable groups in jazz today. With their vocals on famous instrumental numbers, they have broken up audiences at every jazz festival they have played this summer—and they have played most of them, with more yet to come, including Monterey. Where their jazz-vocals experiment will lead is something no one, including Jon, pretends to be able to predict with certainty. All that anyone knows for sure is that their popularity is huge and growing, that they deserve it, and that the end is not in sight.

In the meantime, here is Jon Hendricks' story on LHR. As Dave Lambert said to me, explaining why when he worked on construction he liked to use jack hammers. "I dug it." I hope you will too.

—Gene Lees

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By Jon Hendricks

As to dates, times, names and places my accuracy ain't apt to be too outstanding. Data's too demanding. I haven't the faintest idea on what date Dave Lambert's birthday occurs, and experience with women and the subject of age gives me better sense than to ask Annie Ross hers, so, on biographical data I won't be too factual. However, on matters of the heart and soul I hope to be very actual, 'cause if you're gonna know how Dave Lambert, Annie Ross and I have such a collective ball while singing our individual parts, you'll have to know that it comes from what we fondly recall, and what is in our hearts.

Some people say our name is a clumsy name for a singing group to be stuck with. They compare it with Merrill Lynch, Pierce, Fenner and Smith, an overstatement, by far. Actually we call ourselves Lambert, Hendricks & Ross for no other reason than that's who we are! And so that your understanding of our name will gain even more clearance, if you dig what I mean, our name describes the order of our appearance on the scene.

Dave Lambert, ex-everything under the sun and musical truth-seeker, came home from high school in New England one day, heard a Count Basie record on an outside downtown radio-shop-loud-speaker on the way, and the amazement that there could be such a feelin' never left him after that. When I engaged Dave to do the vocal adaptation of Jimmy Giuffre's *Four Brothers* arrangement he bent my ear about doing a lyricised Basie album in nothin' flat! While we were rehearsing *Four Brothers*, or listening to what each other was sayin', Dave made sure some Basie records were playin'. He'd play the old things most, the "good ol' ones" we both grew up listening to, and again we heard the marvel of them all. In this era of "conservatories" we heard the old Basie band full of natural musicians from their heart play more jazz than anybody we've ever heard, no matter how smart. And nary one of 'em knew what the inside of a music school looked like. They just played and had a ball.

Finally I got Dave's subtle message (as subtle as a ton of coal on the head) and stopped listening casually and got t' writing lyrics instead. I soon had words to *Down for the Count* and *Blues Backstage* and Dave adapted Frank Foster's arrangements for voices, then we started making choices of recording company a&r men. (Means "artist and repertory" and they're to blame if the recording output sounds a bit gory. Their judgment of a "hit" often depends on how

much a new tune sounds like the last "hit". They often are unable to see any future in a tune because of a single-minded preoccupation with a past hit!)

Creed Taylor, of ABC-Paramount, is a rarity among this kind. He has his own taste and he uses his own mind, I'm happy to state.

And besides, he gave Dave and me a recording date.

During the time we were working on *Sing a Song of Basie* for Creed, I lived and wrote in Greenwich Village, which I had always thought of in an artistic way, but which I found retaining only an artistic facade, masking pseudo-intellectual morbidity 'midst moral decay. It may be a good place to stay up late in, but its new, thrill-seeking Freud-spouting population has rendered it no longer a desirable place to create in. (Don't blame *Down Beat*, this is my personal contention—just a little something I thought I'd mention.)

For our first date Dave contracted 12 experienced singers he had known and used before as the Dave Lambert Singers, some of whom worked on such as *The Perry Como Show* and *Your Hit Parade*, and who had reputations something fierce. We also had the Basie rhythm section, Freddie Greene, Sonny Payne, and Eddie Jones, with Nat

Pierce.

It was during this first date that the spiritual quality that is in all jazz, and prominently so in Basie, made itself manifest; that spiritual quality we—and Ray Charles—got in church, and got so West Coast-cool we left in the lurch and got back to for 30 pieces of Horace Silver, after a long, cold search.

Those singers had music and lyrics, but that spiritual quality was missing at the very first test, even though they tried their best. Eddie Jones saw and heard and lay his fiddle gently down and walked amongst them and talked to them and spread the word, and Sonny Payne and Nat Pierce did too. Freddie sat placidly by and regarded it all with an ever-patient eye and didn't move to get his message through, just sat calm, like he usually do. What Eddie Jones told those singers about "layin' back, but not slowin' down" was beautifully true, but when all the gentle urging was done there was no concealing that those well-trained singers still couldn't sing Basie with that spiritual feeling—except one—a silent, beautiful red-haired girl Dave had introduced me to several days before at Bob Bach's house in Washington Mews, a name I remembered from then-current theatrical news as starring in an imported-from-London



BACKSTAGE AT THE REGAL

Dave Lambert, with pencil behind ear, and Annie Ross listen as Jon Hendricks discusses possibilities for a new lyric. As usual, a Basie record is on their portable phonograph.

Broadway review called *Cranks*. But I remembered more; five years or so earlier than then—a Prestige record given me by Teacho Wiltshire, who recorded *Four Brothers* vocally first, a record of a vocal version of Wardell Gray's *Twisted*, excellent lyric by Annie Ross—better than good—boss!

Yes, Annie Ross has that feeling, that feeling you can't learn in *no* school, that feeling that the men in the old Basie band had from birth and got together in night clubs and tent shows. And don't get the idea schools, to them, are unknown, 'cause those men started a few schools of their own! Pick a tenor player at random and, no matter what he says, chances are, at one time or another he studied under Pres. And make no bones about it—Jo Jones invented the sock cymbal, and don't ever doubt it.

Philly Joe know.

And every trumpet player ever plays through a "bucket" mute oughta' know that Buck Clayton's real nickname ain't Buck—it's "Bucket!" (Ain't *that* cute).

At any rate, the first *Sing a Song of Basie* was scrapped and, thanks to Creed Taylor, we got another chance—but what to do? Dave Lambert knew. Dave has a talent for putting very large possibilities into a very few words. "Annie feels it", he said. "Let's you, me 'n Annie do it." Coming from anyone else I'd have thought such an idea was for the birds, because of the hard work entailed, but I soon saw the beauty of Dave's suggestion, especially if we all three really wailed.

From the time we started out Annie knew what she was about. She did everything with an ease and a naturalness found only in great artists, I guess. Annie Ross is more than just a singer, to say the least. She is an *artiste*. Every night, on *Avenue C*, she stands up there

between Dave and me and hits that last note, F above high C, as though it were *any* note—and it might as well be! I remember when Dave asked her if she could make that note and she said, "No, never", so Dave said he'd change it, winked at me, left it like it was, and Annie sings it like she's been singing it forever.

So we did *Sing a Song of Basie* alone, Dave, Annie, the Basie rhythm section with Nat Pierce, and me, and the rest is known. When people would congratulate us on our artistic success it got to be an un-funny joke, cause Dave and I *stayed* broke. Annie was straight. She was singing on the *Patrice Munsel Show*, which is like a permanent record date. Then, one day at Dave's house, I saw the strangest sight I've ever seen: *Sing a Song of Basie* showed up in *Down Beat* as Number Thirteen! So Dave and I decided to see if we could get some gigs—just local. We envisioned nothing on a grand scale for an act so unusually vocal. Annie Ross was in Europe then, sendin' messages that everything was dandy, so 'till Annie got back we worked with Flo Handy, wife of George Handy and singer of great skill, and the Great South Bay Jazz Festival put us on last year's bill.

Later the MJQ's manager, Monte Kay, set us up an audition with Willard Alexander one day. Willard got so excited he made *us* wonder what it was we had! We weren't at all sure it was good, but when you knock somebody out like Willard Alexander, you know it ain't all bad. Annie came back from Europe and joined Dave and me and Willard signed us immediately.

As to how Basie feels about us, that'll be easy to understand, 'cause he invited us to do an album with his band, yet! (*Sing Along with Basie*, on *Roulette*.) Our current album, to be specific, is

The Swingers on Dick Bock's World Pacific, with Zoot Sims, Russ Freeman, and Basie's steady three men, Eddie Jones, Sonny Payne and Freddie Greene, the finest rhythm section anybody's ever seen.

We've just been honored by being asked to sign with Columbia Records, under the aegis of Mr. Irving Townsend. *Moanin'*, by the pianist with Art Blakey's Jazz Messengers. Bobby Timmons, and *Cloudbust*, a Sam-the-Man Taylor saxophone solo, are about ready for single release, and there's an album of Ellingtonia in the works, so who knows where it will cease?

My brother, Jim Hendricks, manages to manage us—an unmanageable task, and as for how we feel about what's happened to us—need you ask? How far Lambert, Hendricks & Ross will go is something I don't pretend to know, but, since I write a lot of the words we sing, I can tell you what message I'll bring: that opera houses dedicated to European musical culture are *not* the American norm. Jazz is America's cultural art form. To say that our opera houses are the Chicago, the San Francisco and the Metropolitan just doesn't follow. America's real opera houses—as one day, pray, the American people may realize—are the Howard theater in Washington, D. C., the Regal theater in Chicago, and Harlem's Apollo. And our divas are not singers of the kind of music Europe has, but Billie, and Ella, and Sarah, and they sing jazz!

We are honored anew every time a jazz musician compliments us, because we know they know what it's all about, but to have three great jazz musicians accompany us is something about which to shout. We have the Ike Isaacs trio; Gildo Mahones, piano, Kahlil Madi, drums, and Ike on bass, and we hope to

(Continued on Page 39)



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How to Go About Choosing Your Changer

a crucial part
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your needs



One of the most important recent developments is the new line of tape players by Bell Sound. The mechanism shown at left in the console above handles the RCA slow-speed (3 1/4 inches a second) four-track magazine tape recording. Bell is supplying the mechanism six different ways, from the mechanical unit, for playing through any stereo high fidelity preamplifier-amplifier, to complete systems, including amplifiers and speakers. The cost of the players is about \$100 more than that of associated parts. RCA also is finally delivering its tape players. The quality is surprisingly good. The phonograph record changer in console above is Garrard RC 88.

By Charles Graham

Should I use a record changer or a transcription turntable? Is the convenience of a phonograph changer better for me than a high-quality turntable with a separate tone arm? Do stereo disc records require a highly machined turntable and a long delicately balanced arm?

The answers to these and similar questions are not in black and white but vary according to one's particular needs.

Phonograph equipment has to do two things to get an electrical signal off the disc, which the amplifier then strengthens and uses to drive the loudspeaker. First, it must cause the record to turn around at a constant speed, usually 33 1/3 times a minute. Second, it must hold a pickup cartridge and stylus (needle) over the disc in such a way that the stylus tracks the grooves in the record, being vibrated back and forth according to the wiggles in the groove. The tone arm performs this function.

Record changers and automatic players (nonchangers) have the tone arm built in as part of the machine. Most transcription turntables have a separate tone arm. The best heavy turntables do only the job of revolving the disc, while a changer must do a number of additional related and complex operations.

Today's record changers are wired for stereo but also will play monaural records. Sometimes it is only for the future that the stereo-playing facilities are required.

If a record changer is purchased with a stereo pickup it still may be used for mono records until a stereo amplifier and/or speakers are obtained. It also may be used to play stereo recordings although they will sound exactly like monaural discs, until dual amplifiers and separate speakers are installed.

Generally speaking, transcription turntables are made of heavier parts, are more precisely machined, and represent much simpler devices than record changers. They are also considerably more expensive. Most present

day changers are fine for playing stereo records. There are a number of machines now available that are semi-automatic manual players, as well as some that are one-piece or all-in-one transcription players.

Though they are not actual changers they are on a base with a built-in tone arm and in many cases are so designed that the disc stops turning when the arm reaches the end of the record. These machines are sometimes simply slimmed-down changers or the turntable and arm of a changer with the actual changing mechanism left off.

Since long-playing records cannot be played on both sides by any changers currently available, the need for a changing mechanism is much less today than it was in the 78-rpm days when musical selections often lasted through several discs.

Record changers cost from \$35 to about \$65, not counting the required pickup cartridge and a wood base or mounting board. Wood bases are supplied by the makers of all record changers for between \$5 and \$20 de-

The
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every need

*...as both a professional
single play turntable
and superior
record changer*

Tracks—and operates automatically
—with stylus pressure as low as 1½
grams! Minimizes *all* wear.

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DUAL-1006

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nated and concentrically girded.
Can't warp or become eccentric.

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pending on how well built and finely
finished they are.

A base is required if the changer is
not to be installed in a cabinet. If it's
going into a cabinet, a simpler mounting
board or a plain piece of three-quarter-
inch plywood, cut out to fit the changer,
can be supplied for between \$3 and \$7.

Transcription turntables are priced
from about \$40 to \$100, exclusive of
tone arm and base or mounting board.
Most tone arms cost from around \$20 to
\$40. Mounting boards and bases for
turntables cost about the same or a
little more than they do for changers.

The best high fidelity stereo systems
have better bass response than simpler
ones.

The very slight mechanical noise
present in every mechanical device is
more likely to be amplified by a top-
grade system than by a less-expensive



A four-speed changer is shown here with
manual-play spindle in place of record-chang-
ing center spindle (shown at front left of
changer). It is the Dual 1006 turntable-changer,
costing \$70. An optional model with heavier
turntable, Model 1006X, is \$74.50.

one (with its lesser bass response).
Therefore, the best systems use good
transcription turntables, having simpler
mechanisms and better-machined parts
instead of changers.

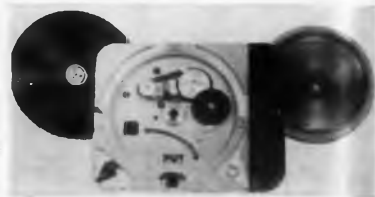
The best changers do not produce
audible rumble in top-grade systems,
but some changers do gradually create
small amounts of flutter (minute varia-
tions in the speed of turning) when
they are used for months or years.
Sometimes their changing mechanisms
get out of adjustment and work less
efficiently. They are too complicated
for the home hobbyist to readjust or
repair. These problems are less likely
to appear with good transcription turn-
tables; and the best record changers
work well for several years without
maintenance.

Many changers today have a manual-
play position, and in addition are sup-
plied with a short center spindle, which
is used in place of the longer auto-
matic center spindle. This makes it
convenient to play records the way we
used to—picking the stylus up and
setting it down just where desired and
replaying parts of a record on occasion.
Of course, transcription turntables are
ideal for this sort of playing.

All record changers now have provi-
sion for playing *four* speeds, even

though there are almost no records at
all at the fourth speed, 16 rpm.

The best changers often have a
fine-tuning adjustment for speed, so the
pitch of a musical number may be
adjusted exactly to that of a piano or
other instrument. This feature is in-



This is typical high-quality transcription turn-
table, with platter removed to show belt drive
and idlers. Note stroboscope dots on rim of
table at right. They are visible in mirror via
neon lamp in operation to show exact speed
setting. Thorens TD-124, four-speed adjustable
table costs \$99.75. Other similar models range
down to a kit at \$47.50.

dispensable to many musicians and
should be carefully considered if you
may use add-a-part records such as the
Music-Minus-One series, in which the
listener fills in on the omitted instru-
ment himself.

Many transcription turntables also
have this feature. Naturally, the ability
to vary the speed of the turntable
gradually is less important to a musi-
cian or student who plays a readily
tuneable instrument, but even here it
is often useful.

One famous hornman when he was
young used to use a record of one of
his idol's solos, playing it gradually
faster and faster, running it through
every key as he carried it from half



Weathers KL-1 kit turntable is shown with all
parts spread out. It can be put together with
screwdriver in about half an hour and costs
\$34.50 without base. An electronic unit is avail-
able at \$74.50 to make this one-speed unit run
at any speed.

speed up to full speed. (Doubling of the
speed raises the pitch one octave.)

The adjustable-speed feature on most
machines allows a variation of two or
three revolutions a minute around the
regular 33⅓ rpm speed (or 45 or 78).
This is plenty of variation for tuning
up a horn or piano with any record, but
it won't allow continuous increase or
decrease of speed.

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have totally continuous speed (from something under 33 $\frac{1}{3}$ rpm to well over 78). One of these is the Bogen, another is the Rek-O-Kut CUS-12, and still another is offered by H. H. Scott. These last two are not so readily available as the Bogen models.

Record changers usually turn off after the last record. This feature is also incorporated in certain semi-automatic players made by the changer manufacturers. Most changers will intermix records of different sizes, though some require that the smaller-size discs be placed atop the larger ones. Two changers, the Glaser-Steers and certain Webcor units change speed from 33 to 45 according to the size of the records.

There are small units today that can be plugged into a high fidelity system to allow any record changer *that turns itself* off to turn off the whole system. One of these units is the Music-Minder, made by CBS Electronics, 2601 Howard St., Philadelphia, Pa., costs \$7.95. Such



Fig. 5. Garrard cable kit to convert Garrard changers from mono to stereo costs \$5. Pickering and others make similar cable kits for converting most standard record changers from mono to stereo without any tools except a screwdriver.

devices have a two-position switch, which prevents the changer from *not* turning off the system.

Pilot Radio has a couple of amplifiers also incorporating this automatic record changer cutoff. It also includes a switch so the system will stay on when desired.

The most extensive line of changers and turntables is made by Garrard. It has models ranging from \$42.50 to \$67.50 and manual turntables with built-in arms at \$32.50 and \$59.50. This second model, the 4-HF, has variable speeds. Garrards always have been in favor with high fidelity installers because they are usually surprisingly trouble free.

A sleeper in the changer semiautomatic turntable class is the Dual 1006. This is a high-quality changer with facilities for manual playing. Pressure adjustment is easier than on any other machine, and there's a convenient built-in pressure gauge.

A short spindle is supplied for manual operation, and the Dual has a particularly well-designed on-off arrangement for manual playing. Start, Stop, and Repeat buttons are supplied, and cartridge changing is easy with the turn of a locking key. ■



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NEW Products



Pickering Stereotable 800 is a single speed (33-rpm) unit, whose main bearing is a magnetic repulsion device that supports the turntable on a cushion of air. It costs \$59.85, less wood base.

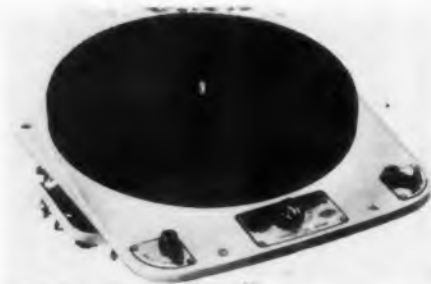


Cannaisseur Type B variable, three-speed turntable. Massively built with synchronous motor, adjustable bearings, and other machined refinements for long life. It costs \$120 unmounted.



Bogen B-60 series phonograph mechanism includes tone arm and aluminum plug-in heads for swapping pickups. Speed is continuously adjustable from 29 to 86 rpm with stops at the three standard speeds. B-60, less base costs \$50. B-61 with heavier turntable, costs \$55.

22 ■ DOWN BEAT



Garrard 301 transcription turntable, three speeds with knob for adjusting speed. It has taps for operation on 200 to 250 volts. 50-cycle pulley is easily installed. It costs \$89, less mounting base.



Gray single-speed turntable kit uses belt drive from a synchronous motor. Goes together in half an hour. Price is \$49.50, less base.

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Glaser-Steers GS-77 with four-speed changer has unusual "Speedminder," which allows intermixing of 33 1/2- and 45-rpm records. Unit automatically changes speed, and arm adjusts to size of record. It is supplied with two cartridge holders for rapid pickup changing. It costs \$59.50, less base.



Thorens TD-124, four-speed turntable has modified belt-drive and massive 11 1/2-pound turntable. Speed is adjustable for exact pitch. Dark section at right is wood for mounting any tone arm. Shown here is Fairchild 280 arm. Built-in neon light and mirror shows when exact speed is set. It costs \$99.75, less base.



Collara Model TC-99, four-speed changer intermixes all sizes of discs and has manual position and detachable plug-in pickup heads. It costs \$59.50, less base.



Garrard RC-98 Deluxe changer has four adjustable speeds and manual spindle. It is supplied with two plug-in heads and costs \$67.50, less base. A similar model, RC-88, with no speed adjustment, costs \$54.50.



Rek-O-Kut K-33 series belt-driven one-speed turntable kit. It takes about half an hour to assemble. It is shown here with Rek-O-Kut arm. There are two models. K-33 kit costs \$40, less base. K-33H, with synchronous motor and slightly better noise specification, costs \$50.



Transparent phonograph cover is oversized, fits atop any changer and any transcription turntable except a few with oversize, 16-inch tone arms. Very lightweight and easily cleaned with damp cloth, it is made by Glaser-Steers Corp. It costs \$9.75.



Weather turntable ML-1 is single-speed unit with very low mass and few parts. It costs \$60, including wood base but without Weathers FM system pickup shown here. It is available as a kit without base for \$34.50. Also available is an electronic unit, Speed Control SC-1, which permits use of turntable at any of four speeds, plus adjustment of speed. Cost of SC-1 control is \$74.50.

Stereo Shopping with Tommy Reynolds

Tommy Reynolds, supervisor of television operations at WOR in New York City and a former clarinet-playing band-leader, used to listen to records on a small one-speed Symphonic portable record player with a four-inch speaker. This was standard equipment for traveling bandsmen back around 1939-40, when he fronted a big band in New England, New York, and on the north-east college prom circuit.

The setup served Reynolds when he had his orchestra on location at Rye (N.Y.) casino competing with Glenn Miller at the Glen Island casino and still later while playing at New York City's Paramount theater, the New Yorker hotel, and during two long cross-country tours to the west coast area.

"We didn't know a thing about high fidelity in those days (1946)," he recalled, "and the records sounded fine on that tiny little machine."

Today, however, Reynolds has had a long career in sound reproduction and has heard a great deal of music played back over control room monitoring equipment at WOR where he has served as staff conductor, music director, and producer of the popular *Bandstand U.S.A.* program.

Soon after joining WOR he bought a V-M record changer with a sapphire jewel needle and plugged it into the back of a DuMont television receiver. This sounded a lot better than the portable player because the TV set had a larger loudspeaker in a much larger box.

This was his phonograph system for about two years, but he soon started to get more and more dissatisfied with the way it sounded.

He would arrange and conduct live music at the station each day and hear it played back over high-quality broadcast monitoring equipment. Then at night he would go home to relax and catch up on the latest record releases (he has reviewed discs for several publications during the years as a sideline) and would be unhappier each day with his rig.

So he asked questions of the engineers at the studio and found out that he could improve the sound of his phonograph-TV set layout by putting a better loudspeaker into it.

He removed the speaker that DuMont had supplied originally and replaced it with a University 6201 coaxial speaker. This unit had a 12-inch cone woofer with a small treble horn mounted in its middle to handle the highs.



REYNOLDS

The unit also had a control to adjust the amount of treble coming from the tweeter. This gave him more bass and highs for an investment of about \$45, but he still was bothered by the comparison with the professional setup at the station.

He began talking to other musicians, who had better setups, as well as again to the engineers, and came to the conclusion that it would be best to go high fidelity all the way. His shopping included the comparison of both sound and prices, and he came up with the following units:

Amplifier—Scott 99, a 20-watt, all-in-one unit.

Record player—Garrard RC-88, four speeds with separate pickup shells.

Cartridge—GE variable reluctance with a diamond LP stylus and a sapphire for playing 78-rpm discs.

Loudspeaker—Stephens 80 FR in a Stephens cabinet.

This hi-fi system served well for several years, and he added a Scott 310 FM tuner to pick up the fine music programs coming from the FM stations in the New York area. He was happy. But along came stereo.

By the time stereo had arrived, Reynolds had become director of television operations at WOR and felt the need for keeping abreast of the latest in electronic developments.

When various radio and TV stations started to broadcast in stereo, he wanted to be set up to hear them properly, particularly since his successful weekly *Bandstand U.S.A.* is a live program. He wanted to be up on the most advanced techniques for broadcasting this program.

Like most practicing musicians, Reynolds said he feels that anything that tends to bring reproduced music closer to live music is worth knowing about, and stereophonic recording and reproduction does bring the playback nearer to the original.

He listened to various stereo amplifiers, cartridges, and loudspeakers in the homes of his friends and in several audio showrooms in the city. He finally decided, since he felt he could not hear great differences among the various amplifiers, that he would stay with Scott, the manufacturer of his mono amplifier.

He, therefore, selected the Scott 299, a dual preamp amplifier, all-in-one chassis, which is equipped with a rumble filter switch, separate tone controls for each channel, a control for balancing the two stereo channels, and a switch for reversing the channels (to make the sound originally recorded on the right come out from either speaker). This unit also has a tapehead input, which means the output of any tape playback mechanism without a preamplifier or tubes of its own can be plugged right into the stereo amplifier.

Reynolds then learned that Garrard, the maker of his monophonic record changer, had put together a conversion kit for changing his changer from mono to stereo. The kit, consisting of a couple of wires and terminals and an instruction pamphlet, cost him only \$4.95.

The GE cartridge was replaced with a Shure M7-D stereo cartridge. He wired this into the extra pickup shell, which Garrard supplies with its changers, and plugged it into the changer arm.

During this period of selecting components, Reynolds decided to build himself a cabinet for his gear. He wanted it to hold everything except the stereo speakers, which he placed at one end of his living room near corners that are 14 feet apart.

He built the compartments a little oversize and made the top instrument panel removable, so that he can put different equipment in the enclosures some day if he so desires.

The Federal Communications Commission has not yet decided on what system of multiplexing will be used for stereo broadcasting in the future. There are several stations in Reynolds' radio area that broadcast stereo music at various times every week. Most of these are sent out with one channel on the

(Continued on Page 50)



(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, 205 W. Monroe St., Chicago 6, Ill. Enclose remittance where a price is designated.)

- Allied Radio: 400-page catalog Home—22 pages Free
- Apparatus Dev. Corp.; FM station list and FM antenna catalog 25c
- Bogen: Understanding High Fidelity—a 48 page book on stereo components 25c
- Electronic organs: Build it at Home—how to save 50 per cent of the cost of assembling your own organ. Booklet, Electronic Organ Arts Free
- E-V: How to Choose and Place Stereo Equipment in the Home—22 pp. Free
- GE: 15 Minutes to Stereo—A Basic Guide to stereo; 24 pages, including glossary of terms 25c
- Heathkit: Heathkit Hi-Fi. 28-page catalog of all Heath tuners, amps, enclosures.... Free
- Jensen: Bulletin JH-1 (speakers, enclosures, kits) Free
- Lafayette: Catalog 590. 260 pages, including kits and components Free
- Pilot: Stereo and You. Components and consoles Free
- Scott, H. H. Co.: Catalog of Components. 20 pages Free
- Shure: High Fidelity. Booklet covering stereo and monophonic tone arms, and cartridges Free
- Sonotone Corp.: Stereo Simplified. Pocket-sized booklet explains stereo recording and playback Free



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out of my head



By George Crater

You know, I'm so old, I can remember when William Russo, the composer, was Bill Russo, the trombone-player . . .

Panama Francis, the drummer, can't be put down for opening a grocery store . . . He just knows where the bread is.

One thing that never fails to gas me is the length of the pauses between tunes in a jazz club. Many groups are guilty of this, and the whispered conversation which goes on between the players during these pauses can finally be told:

"Blues in B-flat?"

"How much time we got left?"

"So like, I told her . . ."

"Night in Tunisia?"

"Did you dig *Playhouse 90* last night?"

"Blues in B-flat?"

"Man, like don't turn around right away, but dig the chick in the . . ."

"How does the release go?"

"Frank, have you seen your dentist lately?"

"Sure is quiet in here . . ."

"Okay, blues in B-flat. One-two, one-two-three-four..."

deebee's scrapbook #19



"Would anybody here who hasn't been married to Artie Shaw or Charlie Barnet please raise their hand?"

ED SHERMAN

I know that bit about the beat, but I just hope Jimmy Giuffre's understood . . .

I understand Les Brown and Bob Hope have divorced. Brown is going to Steve Allen. *But who gets custody of Jerry Colonna?*

Why does Tony Bennett look like he's fighting off a mugger at the end of every tune?

The Post Office ruled it was illegal to send *Lady Chatterley's Lover* through the mails, so why don't they go after the guy who mailed those accordion lessons to Lawrence Welk years ago?

Why doesn't:

Lucky Thompson record more?

Gerry Mulligan marry Judy Holliday and get it over with? And then record an album titled *The Bells Are Swinging?*

Peter Gunn wake up to life and have eyes for Lola Albright?

Miles tell us all who his tailor is?

Horace Silver record with orchestra (huge)—charts by Gil Evans?

I sure wish Dick Haymes would get back to more serious singing . . .

I wish Ira Gitler would send me the name and phone number of his *writer*. Possibly he could pick-up a little commission for the referral. After all, Charlie Weaver has his letter from Mama; why can't I have a letter from Ira? As a matter of fact, to show what a sport I am, I'd be happy to devote a little space to any other letters he might like to write me—that is, if he's *not too busy studying French with Hildegard*, jazz history with Dick Clark, saxophone with Fred MacMurray, jazz writing with Nick Kenny, Little League softball with Junior, humor with Edward R. Murrow . . . *But why go on when I might spoil the sales of Ira Gitler?*

The Norman Granz *Cape Canaveral Jazz Festival* is meeting with further problems. It seems the whole line-up is being investigated by the FBI because, during the initial rehearsals, several Tony Scott fans showed up carrying *Bill Crow is Un-American* signs. The authorities also want to know why the promoters have Red Foxx, Red Rodney, Red Prysock, Red Nichols and Henry Red Allen on the bill . . .

Lambert, Hendricks, and Ross are down with a severe case of *fresh-air* . . .

in review

- Records
- Blindfold Test

- Jazz Record Buyers Guide
- Caught in the Act

Records are reviewed by Gene Lees, George Hoefler, Richard Hadlock, John A. Tynan, Don DeMicheal and Don Menahan (classical). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor. [S] = Stereo. [M] = Monaural.

CLASSICS

Ansermet/Nutcracker

☐ CASSE NOISETTE (*The Nutcracker*), Opus 71a, complete two-act ballet by Tchaikovsky—London CSA-2203.
Personnel: L-Orchestre de la Suisse Romande, conducted by Ernest Ansermet.

Rating: ★★★★★

Those snobbish types who are sheepish about liking the Tchaikovsky music popularly known as *The Nutcracker* have a fine opportunity here.

This album goes under its French *nomme de disque*, so that one may step right up and ask for *Casse Noisette* and even feel a bit superior about it if the clerk merely looks blank.

Taken for what it is, superb ballet music, the score is worth serious treatment by an orchestra, and Ansermet is just the man to make this music wonderfully light and danceable without making it sound like Mantovani—no easy feat.

This is the second complete *Nutcracker* in stereo. Westminster was first, with Artur Rodzinski's version, and a good one it was, too. Ansermet's, however, tops it on both technical and artistic grounds.

Kondrashin Caprices

☐ CAPRICCIO ITALIEN, Op. 45, by Tchaikovsky; CAPRICCIO ESPAGNOL, Op. 34, by Rimsky-Korakoff—RCA Victor LSC-2323.
Personnel: RCA Symphony Orchestra, conducted by Kiril Kondrashin; Oscar Shumak, violin soloist.

Rating: ★★★★★

First things first: this disc contains what RCA describes as a "new, revolutionary antistatic ingredient, 317X, which repels dust, helps prevent surface noise." And, praise be, it seems to work. Dust still gathers, of course, but it can be blown or brushed off easily. Whether the miracle effect will wear off, time will disclose. But this could be that long-hoped-for answer to the problem of static and grit.

Kondrashin, the Russian conductor who did so much to help Van Cliburn become a supermarket best-seller, tackles, on this disc, two of the most recorded works in the orchestral repertoire.

Instead of crashing through them like an elephant gone amok, as most baton-wavers do, Kondrashin treats each score with great musical care. Tempos are leisurely, and climaxes are artfully built by this master of orchestral drama. The Rimsky work, especially, is beautifully etched, and the orchestra's first-chair men take their solo parts with uncommon grace and precision.

The stereo sound is not as frighteningly

close as in some versions of these warhorses, but there is a grand feeling of sweep from one orchestral choir to another and Kondrashin constantly finds fresh aspects of the scores to bring to the fore.

Makanowitsky, Lee

☐ BEETHOVEN SONATAS FOR PIANO AND VIOLIN, No. 4 in Minor, Op. 23; No. 5 in F Major, Op. 24 (*Spring*); No. 8 in G Major, Op. 30, No. 3—Vanguard VRS-1038.

☐ BEETHOVEN SONATAS FOR PIANO AND VIOLIN, No. 6 in A Major, Op. 30, No. 1; No. 7 in C Minor, Op. 30, No. 2—Vanguard VRS-1039.

Personnel: Paul Makanowitzky, violin; Noel Lee, piano.

Rating: ★★★

Two fine young musicians, relatively unknown in this country, have embarked on the traditional journey through Beethoven's duo sonatas, these two records being Volumes I and II of what undoubtedly is to be the full series.

The *Spring* sonata is always a good test case in such an enterprise, and Makanowitzky and Lee more than do it justice. Each is a fine musician in his own right, but they have that added ounce of rapport, without which chamber music becomes a sterile exercise in bowing and fingering.

All these sonatas are played with understanding, tonal purity, and well-thought-out phrasing. The two records add up to a most promising debut.

JAZZ

Cannonball Adderley

☐ JUMP FOR JOY—Mercury MG 36146: *Two Left Feet; Just Squeeze Me; I Got It Bad, and That Ain't Good; Nothin'; Jump for Joy; Blip-Blip; Chocolate Shake; If Life Were All Peaches and Cream; Brownskin Gal in a Calico Gown; The Tune of the Hickory Stick.*

Personnel: Julian (Cannonball) Adderley, alto sax; Emmett Berry, trumpet; Gene Orloff, Leo Krueczek, violins; Dave Schwartz, viola; George Ricci, cello; Milt Hinton, bass; Bill Evans, piano; Barry Galbraith, guitar; Jimmy Cobb, drums.

Rating: ★★

Somehow, the Ellington scores, Bill Russo arrangements, and Adderley improvisational talents don't make it together. Cannonball blows his usual fine alto but seems to be doing so in foreign musical surroundings.

It was an interesting experiment and brought forth several unusual musical effects, but it would seem to be an endeavor to bring together three different styles of jazz that are essentially divergent—and they don't jell too well.

Buster Bailey

☐ ALL ABOUT MEMPHIS—Felsted FAJ 7003: *Hatton Avenue and Gayoso Street; Beale Street Blues; Memphis Blues; Hot Water Bayou; Bear*

Wallow; Sunday Parade; Chickasaw Bluff.

Personnel: (Tracks 1-4) Bailey, clarinet; Red Richards, piano; Gene Ramey, bass; Jimmie Crawford, drums. (Tracks 5-7) Bailey; Herman Autrey, trumpet; Vic Dickenson, trombone; Hilton Jefferson, alto sax; Richards; Ramey; Crawford.

Rating: ★★★

Two men born in Memphis, Tenn., get together here and recall some of the jazz lore of the old home town. W. C. Handy, and the *Beale Street* jazz scene pre-1920. Buster's father was part owner of the Panama cafe on Beale St. and started as a young lad playing clarinet for Handy's band. Crawford helped to found the great Jimmie Lunceford (Chickasaw Syncopators) band during the early '20s in Memphis.

The Memphis boys dominate this record, made in February, 1958, although Richards of Brooklyn gets off some sensitive pianistics, especially on *Memphis Blues*. Crawford long has been considered one of the best all-around jazz drummers in music, and here he demonstrates well his ability to work with the individual soloist in mind, as well as affording a tremendous drive for ensembles. His work on *Chickasaw Bluff* is rewarding. The Indian flavor of Bailey's composition named after the original name for Memphis is interesting.

Handy's *Memphis Blues* (originally *Mr. Crump's Blues*) is given a concert treatment for seven minutes, on which Bailey brings out his entire bag of tricks, including some old-fashioned flutter-tongue flourishes. It is worthwhile to follow Crawford's drumming back of the Bailey virtuosity.

Red Callender

☐ THE LOWEST—Metrojazz E1007: *Autumn in New York; Pickin', Pluckin', Whistlin', and Walkin'; The Lowest; (I) There I Sing; Dedicated to the Blues; They Can't Take That Away from Me; Five-Four Blues; Tea for Two; Another Blues; Volume, Too; I'll Be Around.*

Personnel: Callender, tuba, string bass; Buddy Collette, flute, piccolo, tenor sax; Hynie Gunkler, alto sax; Marty Berman, baritone sax; Gerald Wilson, trumpet; John (Streamline) Ewing, trombone; Gerald Wiggins, Eddie Beal, piano; Billy Bean, Bill Pitman, guitar; Red Mitchell, string bass; Bill Douglas, drums.

Rating: ★★★

Rest assured the album title has nothing whatever to do with the quality of jazz in this first Callender LP on the M.G.M. subsidiary label. Red's agile performance on tuba gave rise to the title as well as to some of the most fetching and relaxed tuba jazz to appear on record.

Nor does Callender insist on tuba-ing his way through all tracks; he blows the big horn on *Autumn; The Lowest; Around, and Dedicated*. His execution is clean, with good tonal definition, and he doesn't attempt gymnastics although he appears

to have the technique to bring off pyrotechnics.

The writing, all of which was done by the leader, is split between flute or piccolo and rhythm section, flute-trumpet-tuba-guitar and rhythm section and a larger group of three saxes, trumpet, and trombone. As a result, there is much variety to the set with generous doses of good musical humor tossed in by the arranger.

Despite the number of tracks, soloists are heavily featured with much good flute, trumpet, and guitar and some excellent trombone by the underappreciated Ewing on *Another* and *Volume*.

Through it all Callender shines both on tuba and string bass (*Of Thee and Tea*), clearly showing that the many years of studio work he's done in Hollywood have left his superior jazz talent untouched.

Barbara Dane-Earl Hines

■ **LIVIN' WITH THE BLUES**—Dot DLP 3177: *Livin' with the Blues; How Long, How Long Blues; If I Could Be with You; In the Evening; Bye, Bye, Blackbird; A Hundred Years from Today; Mecca Flat Blues; Why Don't You Do Right; Porgy; Since I Fell for You.*

Personnel: Barbara Dane, vocals; Earl Hines, piano; Benny Carter, trumpet; Plas Johnson, tenor; Herbie Harper or John Halliburton, trombone; Shelly Manne, drums; Leroy Vinnegar, bass.

Rating: ★ ★

According to the liner notes and *Time*, Barbara Dane is cut from the same cloth as the great blues singers of the 1920s. She is especially compared with Bessie Smith. If one stretches his imagination, he may detect a slight musical kinship with Bessie and the others; but Miss Dane bears a much closer resemblance to the O'Day-Christy school than to the Empress of the Blues or Ma Rainey.

The great blues singers were products of their times and their social milieu;

one cannot recreate the social forces that produced this particular mode of singing, nor can he participate in them vicariously. It is possible to imitate the past, but it is impossible to live and create in an idiom of another era.

Miss Dane's intonation fluctuates throughout the album, and her phrasing is woolen in spots. By affecting over-relaxation, she has to hurry the end of some of her phrases or else break meter.

The accompaniment is a hodge-podge of styles that doesn't jell as well as it might have if the musicians had been of one school and, consequently, of one direction. It is interesting, though, to hear the tasty trumpet of Carter again and Shelly's manly attempts to play traditional drums. Plas Johnson solos to good effect on most of the tracks.

Miss Dane is no Bessie Smith. She is a pleasant enough shouter, but hardly as earth-shaking as her publicity would indicate.

Down Beat Concert Vol. 2

■ **DOWN BEAT JAZZ CONCERT VOL. 2**—Dot DLP 3188: 1. *Blues Over Easy*; 2. *Scrapple from the Apple*; 3. *Rose Room*; 4. *Give Me the Simple Life*; 5. *Doug's Buggy*; 6. *Fast Thing in C*.

Personnel: (Track 1) Manny Albam, leader-arranger; Bernie Glow, Nick Travis, Ernie Royal, trumpets; Frank Rehak, Jim Dahl, Tommy Mitchell, trombones; Al Cohn, George Auld, tenor saxes; Jerome Richardson, tenor sax; Bute; Gene Quill, alto sax; Hal McKusick, bass clarinet; Pepper Adams, baritone sax; Dick Katz, piano; Milt Hinton, bass; Osie Johnson, drums. (Track 2) Tony Scott, baritone sax; Jimmy Knepper, trombone; Kenny Burrell, guitar; Sam Jones, bass; Paul Motian, drums. (Track 3) Georgie Auld, tenor sax; Steve Allen, piano; Hinton; Johnson. (Track 4) Paul Horn, Bute; Katz; Don Bagley, bass; Johnson. (Track 5) Don Elliott, trumpet; vibes; McKusick; Douglas Watkins, bass; Bob Corwin, piano; Nick Stabulas, drums. (Track 6) Allen, Hinton, Johnson.

Rating: ★ ★ ★

The first half of this Town hall jazz concert in New York, sponsored by this magazine in mid-May last year, already has been released. That LP includes a good portion of the concert-closing big-band romper, *Blues over Easy*, but not the section of the performance when Steve Allen shared Dick Katz' piano bench.

The duet is captured here, though, and what it lacks in jazz value is almost compensated for in enthusiasm. Albam's brass section is worthy of the sidemen's reputations although the final chorus is pretty ragged. Good solos by Auld on tenor, Quill on alto, and Johnson on drums.

After the big-band blues shouter, Scott's quintet rendition of *Scrapple* is in suitable contrast. The tempo is aptly up, and the blowing varies from excellent Burrell, good Scott on bary, to fair multinoted blurs by Knepper.

In an older, easier and more relaxed groove is the Allen quartet. Auld sets the Lesterian mood with a long opening solo while Steve comps a little uneasily. Auld's final solo phrase is a gracious bow to the late Pres. Allen is loosely swinging in his solo, playing with decided grace and Stacy-style.

Opening Side 2 on a long track, flutist Horn and bassist Bagley (both on whom flew in from the coast just for the concert) team well with Katz and Johnson in an up *Simple Life*, wherein Horn solos delicately and, at times, delightfully.

The tempo drops for Elliott's *Buggy* with the multi-instrumentalist getting off

JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a 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.

★ ★ ★ ★ ★

Bill Potts, *The Jazz Soul of Porgy and Bess* (United Artists 4032)
The Trombones, Inc. (Warner Bros. WS 1272)

★ ★ ★ ★ ½

Ruby Braff, *Easy Now* (RCA Victor LSP-1966)
Bill Evans, *Everyone Digs Bill Evans* (Riverside 12-291)
Stan Getz, *Award Winner Stan Getz* (Verve)
Machito-Herbie Mann, *Machito with Flute to Boot* (Roulette R 52026)
Oscar Peterson Trio, *The Oscar Peterson Trio at the Concertgebouw* (Verve MG-V8268)
Thelonious Monk Orchestra at *Town Hall* (Riverside RLP 12-300)
Bud Shank-Laurindo Almeida, *Holiday In Brazil* (World Pacific ST-1018)

★ ★ ★ ★

Count Basie Orch., *Basie One More Time* (Roulette R 52024)
Ray Bryant, *Alone With The Blues* (New Jazz 8213:Blues #3)
Kenny Dorham, *Blue Spring* (Riverside RLP 12-297)
Duke Ellington, *Ellington Jazz Party* (Columbia CL 1323)
Bobby Hackett, *Blues with a Kick* (Capitol ST 1172)
Chico Hamilton, *Gongs East* (Warner Bros. WS 1271)
Johnny Hodges, *Duke's In Bed* (MG V-8203)
Billie Holiday, *Billie Holiday* (MGM E3761)
Milt Jackson, *Bags' Opus* (United Artists UAL 4022)
J. J. Johnson, *Blue Trombone* (Columbia CL 1303)
Barney Kessel, *Some Like It Hot* (Contemporary M3565)
Lou Levy *Plays Baby Grand Jazz* (Jubilee SDJLP 1101)
Mundell Lowe, *Porgy and Bess* (Camden CAS 490)
Lou McGarity, *Some Like It Hot* (Jubilee SDJLP 1108)
Miff Mole, *Aboard the Dixie Hi-Flyer* (Stephens MF 4011)
Red Rodney *Returns* (Argo LP 643)
Tony Scott-Jimmy Knepper, *Free Blown Jazz* (Carlton STLP 12/113)
Seven Ages of Jazz Concert, *The Seven Ages of Jazz* (Metrojazz 2-E 1009)
Horace Silver, *Finger Poppin'* (Blue Note 4008)
Buddy Tate, *Swinging Like Tate* (Felsted FAJ 7004)
The Three Sounds, *Bottoms Up* (Blue Note 4014)
Cy Touff, *Touff Assignment* (Argo LP 641)

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ANITA O'DAY

Artist of the Month

"Jazz to me is singing what is happening now," explains the vocalist who uses her voice like a musician plays an instrument. Original and personal, Anita's style possesses a wry, sly humor in its renditions. Her special flare for interpreting a sardonic lyric with irreverence generates the heat which makes her one of the last really hot jazz singers. She has a rhythmic style, scats with a titillating boldness, and on ballads, establishes the melody and then goes for herself in the second chorus. Anita O'Day always causes ears to open wider — there's so much more to hear when she sings.

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- MG VS-6059* COLE PORTER WITH BILLY MAY
- MG V-2113 ANITA O'DAY AT MISTER KELLY'S
- MG V-2050 AN EVENING WITH ANITA O'DAY
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ATLANTIC RECORDS

Write for complete LP catalog and stereo disc listing

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complemented here by the work of Frank Wess and Bobby Jaspar on flute. The material? A few blues, a few standards and a few originals by Bags, all of them models of taste and swinging masterful playing.

tasteful solos on muted trumpet and, later, vibes. McKusick is mellow and ruminative on bass clarinet and blends attractively with Elliott's trumpet after the latter's vibes solo and a nicely structured Katz outing.

Fast Thing, which closes the proceedings, is a romping trio session with Allen showing his boogie-woogie left hand and the Hinton-Johnson team digging in.

If the recording quality is not ideal here, the music is the happiest.

Billie Holiday

■ **STAY WITH ME**—Verve MG V-8302; *I Wished on the Moon; Ain't Misbehavin'; Everything Happens to Me; Say It Isn't So; I've Got My Love to Keep Me Warm; Always; Do Nothing Till You Hear from Me.*

Personnel: Miss Holiday, vocals; rest of personnel unidentified.

Rating: ★★½

There is an ineffable sadness in the discernible decline of an artist's powers to retain command of his or her art. Those of us who beheld the pathetic spectacle of a waning *Lady Day* during her last year or two never felt this more keenly. Her singing on this album (date of recording is not listed) bears poignant witness to her steady deterioration. The vocal quality is sporadically poor with only occasional flashes of the old Billie; once in a while her pitch falters.

But no matter how sick the *Lady* was—on this date or whenever she appeared in public up till the end—the vital luster in her art remained undimmed: the intense feeling, or rather range of feelings, she always communicated. This is here. So is the wondrously natural phrasing that made her Queen.

The accompaniment by rhythm section, trumpet, tenor, and clarinet varies from poor to good. The trumpet style resembles that of Charlie Shavers, and the pianist sounds like Hank Jones. The second side is cleaner and sounds more rehearsed.

This is not Billie at her best, to be sure; but even Billie on a bad day cut the be-jabbers out of most of today's would-be jazz singers. Despite the rating, get this one.

Lee Konitz

■ **TRANQUILITY**—Verve MG V-8281; *Stephanie; Memories of You; People Will Say We're in Love; When You're Smiling; Sunday; Lennie Bird; The Nearness of You; Jougouil.*

Personnel: Konitz, alto; Billy Bauer, guitar; Henry Grimes, bass; Dave Bailey, drums.

Rating: ★★★★★

Three qualities make this relaxed set an above-average album: Konitz's invention; Bauer's sensitive feel for comping; Grimes' undeviating time and excellently constructed solos.

The opening side is indeed tranquil with an evocative *Stephanie* and contemplative *Memories*. There is a certain fuzziness to Lee's tone, the result, no doubt, of his breaking in a new horn on the date. Nothing, however, is fuzzy about his unceasing invention and limpid lyricising on a line.

Bauer is the perfect companion for Konitz. His solos are swift, pointed, and melodically adventurous, but it is in his comping for the altoist that moments of real beauty lie, as, for example, in his chording on *Sunday*.

While this set does not contain the best Konitz on record, it is good enough to reveal him as a spokesman of great stature.

BLUE NOTE

THE FINEST IN JAZZ SINCE 1939

Lambert-Hendricks-Ross

THE SWINGERS—World Pacific, 1264; Four; Now's the Time; Swingin' Till the Girls Come Home; Airgin; Little Niles; Babe's Blues; Love Makes the World Go Round.
Personnel: Dave Lambert, Jon Hendricks, Annie Ross, vocals; Zoot Sims, tenor; Russ Freeman, piano; Freddie Greene and/or Jim Hall, guitars; Ed Jones, bass; Sonny Payne, drums.
Rating: ★★ ★ 1/2

The remarkable Lambert-Hendricks-Ross group, whose reputation up to now has rested largely on their vocal settings of Count Basie masterworks, here moves into more recent musical territory to get off another startling album, and face more challenging harmonic problems with such tunes as the late Charlie Parker's *Now's the Time* and Randy Weston's *Little Niles*.

The album features, of course, Jon Hendricks' incredibly involute and fresh use of the English language to cover everything or almost everything that was in the original recordings of each of these works—including all the solos, with their sudden pauses and time doublings. His skill at writing such lyrics is equalled only by the ability of the trio, whether as ensemble or as soloists, to sing them. It is pointless to go into the lyrics here: like other LHR work, they have to be heard to be believed.

The group that backs them does so very well, contributing to the set some good solos and a good part of the hard swinging that goes on.

By all means give a listen to this one.

Howard Roberts

GOOD PICKIN'S—Verve MG V-8305; *Will You Still Be Mine?; When the Sun Comes Out; All the Things You Are; Lover Man; Relaxin' at Camarillo; Godchild; Easy Living; Between the Devil and the Deep Blue Sea; The More I See You; Terpsichore.*
Personnel: Roberts, guitar; Bill Holman, tenor; Pete Jolly, piano; bass and drums unidentified.
Rating: ★★ ★ 1/2

A good-natured session, offering attractive tunes NOT associated with any movie or television show. Roberts is a skilled, if not resoundingly impressive, guitarist with a fondness for direct and unencumbered jazz playing. His cohorts, Jolly and Holman, are able middleweights but little more than that.

The flexible arrangements by Marty Paich and Holman attain a favorable balance of freedom and discipline, but the absence of a striking soloist results in a slightly anemic, though swinging, set.

Shorty Rogers

THE WIZARD OF OZ AND OTHER HAROLD ARLEN SONGS—RCA Victor LSP-1997; *We're Off to See the Wizard; Over the Rainbow; The Jitterbug; The Merry Old Land of Oz; If I Only Had a Brain; Dime Danc' the Witch Is Dead; My Shining Hour; Get Happy; Blues in the Night; Let's Fall in Love; That Old Black Magic.*
Personnel: Rogers, trumpet, flugelhorn, arranger-conductor; Jimmy Giuffre, tenor and clarinet; Bud Shank, alto and tenor; Herb Geller, tenor; Frank Rosolino, Bob Enevoldsen, trombones; Don Fagerquist, trumpet; Larry Bunker, vibes; Barney Kessel, guitar; Pete Jolly, piano; Joe Mondragon, bass; Mel Lewis, drums. Other personnel not listed.
Rating: ★★ ★

This is the usual big band LP one expects from Shorty Rogers—driving, brass-heavy scores cleanly played by top-drawer L.A. studio men. On these tracks, Rogers has incorporated his small group, the Giants, into the arrangements, and most of the writing alternates the small and large groups.

Though Shorty is a skilled craftsman with a pen, in this album his scores tend to be quite similar, with the exceptions possibly of *Rainbow, Hour, and Blues*. The above-mentioned alternation device,



THE SCENE CHANGES THE AMAZING BUD POWELL

Bud's genius is in evidence throughout his latest album. With new vigor and drive Bud swings through nine new compositions, incl. *Duid Deed, Down With It, Crossin' The Channel, Cleopatra's Dream, Danceland, Gettin' Thero*, etc. Splendid accompaniment by Paul Chambers and Art Taylor.

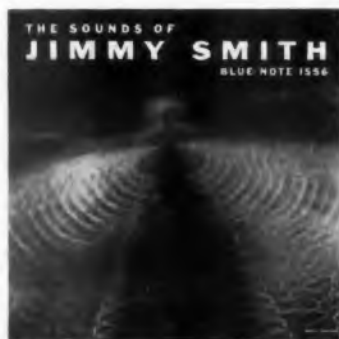
BLUE NOTE 4009



NEW SOIL JACKIE McLEAN

Jackie is turning over a new leaf with his first album on Blue Note. "This is a change in my career. I'm not like I used to be, so I play different", he says. Featured with Jackie are Donald Byrd, Walter Davis Jr., Paul Chambers and Pete La Rocca. Five originals, two by Jackie and three by pianist Walter Davis Jr.

BLUE NOTE 4013



JIMMY SMITH BLUE NOTE 1556



THE THREE SOUNDS BLUE NOTE 4014



LOU DONALDSON BLUE NOTE 1593



JIMMY SMITH BLUE NOTE 4002

along with the screaming brass and quasi-Latin rhythms, loses appeal after a few listenings.

Solos by the Giants are sprinkled throughout the album. Giuffre and Jolly get most of the blowing room; Jolly is featured on *Rainbow* and Giuffre on *Blues*. The rhythm section drives all the way, and Mel Lewis again proves that he is one of the big band drummers.

Rogers credits Lou Levy with partial responsibility for this LP. It seems Levy did *Magic*, *Witch*, and *Happy* in his *Solo Scene* album, and Shorty, who supervised the date, was so taken with Lou's treatment of the tunes that he based these arrangements on them.

This LP is a good example of the Shorty Rogers approach—nothing too far out or deep, just happy, driving, big band jazz.

Bud Shank

■ **SLIPPERY WHEN WET**—World Pacific WP-1265: *Moak's Theme*; *Surl Pipers*; *The Surl and I*; *Up in Velsylvania*; *Surl for Two*; *Slippery When Wet*; *Going My Way*; *Old King Neph's Tune*; *Walkin' on the Water*; *Soupsville*.

Personnel: Shank, alto sax, flute; Billy Bean, guitar; Gary Peacock, bass; Chuck Flores, drums.

Rating: ★★

Jazz underscore in movies in the past has been confined to setting mood for crime and delinquency. In the summer of last year photographer-producer Bruce Brown shot a film about surfboarders cavorting with nature in the Hawaiian islands and decided he wanted a jazz score to capture the watery mood. He chose Shank's quartet to do the musical honors, and the resultant music from the picture, presented in this album, is far from watery.

Shank and companions present a lightly swinging selection of modern jazz that has considerable charm in addition to a good portion of healthy blowing.

Alternating on alto and flute, Shank seldom has been heard to better advantage on both instruments. While one might wish for a fuller flute tone, there is no complaint with his alto work—it darts, dips, and rides with confidence and purpose, mostly alone, sometimes with Bean's guitar in support.

Bean reveals himself here to be one of the most promising young jazz guitarists. He has the technique to carry out well-conceived, long-lined ideas, plus a quick, sure touch.

The rhythm team of Peacock and Flores works well together, with Peacock carrying out occasional and effective solos.

Hal Singer

■ **BLUE STOMPIN'**—Prestige 7153: *Blue Stomp-in'*; *Wendy*; *With a Song in My Heart*; *Midnight*; *Fancy Pants*; *The Blast-off*.

Personnel: Singer, tenor sax; Charlie Shavers, trumpet; Ray Bryant, piano; Wendell Marshall, bass; Osie Johnson, drums.

Rating: ★★

Singer is a rock 'n' roll veteran rescued by Prestige to lay down a half-dozen hard-boiled tracks of what is generally termed "mainstream" blowing. He is a rambunctious hoarse-toned hornman in the Hawkins-Webster tradition, who plays with a directness and no-nonsense approach stemming, no doubt, from his years (1949-58) with rhythm-and-blues bands. What he has to say here is not startlingly new; but it is honest and forthrightly stated.

The choice of Shavers as second horn is ideal. Charlie's chops have weakened not a whit, as he clearly demonstrates on the frantic *Fancy Pants*, which reminds one of

his blowing in the Dorsey days (1945-49). But Shavers can be sweet and subtle at times, too, as on the ballad, *With a Song*. His polish and sophistication complement by contrast Singer's roughhouse approach; listen to the purely constructed blues solo on the slow *Midnight*. He remains one of the trumpet giants.

Pianist Bryant, an important contributor to today's piano jazz, doesn't get too much to do here beyond some fine rhythm section work. As for Marshall and Johnson—no one has to worry about where the time is.

Rex Stewart

■ **RENDEZVOUS WITH REX**—Felsted FAJ 7001: *Tillie's Twist*; *Pretty Ditty*; *Tell Me More*; *Danzon d'Amor* (*Trade Winds*); *My Kind of Gal*; *Blue Echo*.

Personnel: Stewart, cornet; George Stevenson, trombone; Haywood Henry, clarinet, baritone sax; George Kelly, tenor; Willie (The Lion) Smith, piano; Leonard Gaslin, bass; Arthur Trappier, drums, on the first three tracks, recorded Jan. 28, 1958. Stewart, cornet, vocal; Hilton Jefferson, clarinet, alto; Garvin Bushell, clarinet, bassoon; Dick Cary, piano, trumpet; Everett Barksdale, guitar; Joe Benjamin, bass; Mickey Sheen, drums, on the last three tracks, recorded Jan. 31, 1958.

Rating: ★★

This is one of Stanley Dance's *Mainstream Jazz* showcases. Built around Stewart's several talents, it permits the cornetist to run through a repertoire of half-valved effects, mute techniques, and various tone qualities.

In addition, Rex here presents six compositions on which he worked with Dick Cary, someone named Edwin, and a Goodman. They are interesting melodies, especially *Blue Echo*, which is a tune pretty enough to become a "hit ballad." Rex also displays the least of his talents on *My Kind of Gal*, when he takes the vocal.

Outstanding solo work by well-known stars is done by *The Lion* on *Tillie's Twist* and *Tell Me More* and Jefferson on Track 1, Side 2, labeled *Trade Winds* on the record but called *Danzon d'Amor* in the album notes, and *Echo*.

Several musicians, whose talents have been considerably bypassed over the years, are included on this date. Fellows like Stevenson, Barksdale, Henry, Bushell, and Kelly, the tenor saxophonist Coleman Hawkins recommended to Stewart for his replacement on the date, all have been forgot too often when record gigs have been planned.

The over-all idea of the two sessions was to present one group with a vaguely revivalist motivation and the other as a romantic sound scene. The two frameworks became intermixed, as did the personnels of *Pretty Ditty* and *My Kind of Gal*.

Sonny Stitt

■ **SONNY STITT PLAYS JIMMY GIUFFRE ARRANGEMENTS**—Verve MG V-8309: *New York Blues*; *Gioff*; *Laura*; *Sonny Boy*; *Down Country*; *Singin' in the Rain*; *Uptown*; *Downtown*; *I Let a Song Go Out of My Heart*; *Two for Timbuktu*.

Personnel: Stitt, alto, tenor sax (track 7); Jack Sheldon, Lee Katzman, trumpets; Frank Rosolino, trombone; Al Pollen, tuba; Jimmy Rowles, piano; Buddy Clark, bass; Lawrence Marable, drums; Jimmy Giuffre, tenor sax (tracks 5 and 7).

Rating: ★★

Place a sparkling diamond on soft, black velvet, and the diamond's beauty shines all the brighter. Listen to the virile alto of Stitt against the understated background of Giuffre's arrangements, and the effect is electrifying. This album achieves this con-

trast to a remarkable degree.

Stitt is the only soloist on the sides with the brass choir, and he maintains a high level of performance throughout. His best effort of the date is the hauntingly melancholy *Laura*. Giuffre joins Stitt and the rhythm section for two blues, *Down Country* and *Uptown*. These two tracks lack the cogency, taste, and direction of the arranged sides, but even on these the basic differences of conception of the two men is evident—tension vs. relaxation.

Giuffre attains an effect of a larger group by his imaginative use of contrary motion and dissonance. His writing for bass and tuba adds much to the fullness and novelty of the arrangements. Listen especially to *Downtown*, in which the rhythm section lays out from time to time, achieving a stimulating and refreshing effect.

The idea of a Stitt-Giuffre union might, at first seem, incongruous, but the end result is perhaps the best example extant of Stitt's alto and Giuffre's pen. Recommended.

Cecil Taylor

■ **LOOKING AHEAD!**—Contemporary M 3562: *Lynch!*; *The Glorious Step*; *African Rhythms*; *O! What*; *Waltering*; *Toll*; *Excursion on a Wobbly Rail*.

Personnel: Taylor, piano; Earl Griffith, vibes; Buell Neidlinger, bass; Dennis Charles, drums.

Rating: ★★

Just as our going-to-be astronauts are probing the fringe of space, so in jazz is constant exploration going on. Such an explorer is young New Yorker Taylor. To describe him as an avant gardist in jazz is to put it mildly; his musical ideas are about as far out as currently possible, which accounts for his difficulty in getting steady club work playing his own music.

Taylor's piano work here is raw, angular, seemingly disjointed, and impressionistic. The teamwork within the trio is of very high caliber, with Neidlinger's bass lines attuned to the pianist's ideas and Charles' drumming carrying the basic metre with confidence and considerable strength.

Much is colloquy between vibist Griffith and Taylor. Griffith reveals a vibratoless, rather brittle tone quite in keeping with the uncompromising character of the music as conceived by Taylor. Together they weave some remarkable contrapuntal lines above the steady pulse of the rhythm team.

Taylor is but one of many current explorers of new ways to jazz expression. Because his way is as highly personal as, say, Lennie Tristano's, it may never attract a wide following. But it makes for some very interesting—if frequently disconcerting—listening. Lend an ear.

T-Bone Walker

■ **T-BONE BLUES**—Atlantic 8020: *Two Bones and a Pick*; *Mean Old World*; *T-Bone Shuffle*; *Stormy Monday Blues*; *Blues for Marlin*; *T-Bone Blues*; *Shufflin' the Blues*; *Evenin'*; *Play on, Little Girl*; *Blues Rock*; *Papa Ain't Salty*.

Personnel: Tracks 1, 8, 10: Walker, guitar, vocals; R. S. Rankin, Barney Kessel, guitars; Plas Johnson, tenor; Ray Johnson, piano; Joe Comfort, bass; Earl Palmer, drums. Tracks 2, 4, 5, 6, 7: Walker, guitar, vocals; Lloyd Glenn, piano; Billy Hadnott, bass; Oscar Bradley, drums. Tracks 3, 9, 11: Walker, guitar, vocals; with band accompaniment.

Rating: ★★

Nine of these 11 tracks are Walker compositions, reminding one of the time when blues singers were fierce individualists, with nothing but scorn for the man who couldn't write his own material. Walker, at 50, be-

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longs to the older generation of singers that believed in offering an endless variety of original blues tunes in addition to their popular hits.

Here is evidence supporting the case for so-called rhythm 'n' blues (and its fraternal twin, rock 'n' roll), which deserves more credit than it has received from jazz quarters.

There are many sincere performers like Walker who are too sophisticated to be classed as strictly "folk" artists and too close to mass tastes to be accepted as "serious" jazz musicians. Walker is a capable guitarist, even trading solos here with Kessel, but it is as a singer that he puts his message over. He is not a great singer, but T-Bone will be moving audiences with his blues long after most of today's transient talents have disappeared from the popularity charts.

Tasteless and misleading liner notes notwithstanding, this is a pleasing package.

Randy Weston

■ **DESTROY RIDES AGAIN**—United Artists UAL 4045: *We're Ladies*; *I Know Your Kind*; *Rose Lovejoy of Paradise Alley*; *Anyone Would Love You*; *Once Knew a Fellow*; *Every Once in a While*; *Fair Warning*; *Are You Ready*; *Gyp Watson?*; *That Ring on the Finger*; *I Say Hello*.

Personnel: Weston, piano; Elvin Jones, drums; Willie Rodriguez, conga; Peck Morrison, bass; Melba Liston, Frank Rehak, Slide Hampton, Bennie Green, trombones.

Rating: ★★

It is possible that Weston and Miss Liston could produce an album of worthwhile music, given some solid material to build upon. This adaptation of Harold Rome's music, however, is essentially fashionable jazz junk. At time Weston breaks through the limitations of the overstylized arrangements, but for the most part this is just another record date.

POPULAR

Marge Dodson

■ **IN THE STILL OF THE NIGHT**—Columbia CL 1309: *Sand in My Shoes*; *Someone to Watch Over Me*; *Spring Is Here*; *But Not for Me*; *The End of a Love Affair*; *Looking for a Boy*; *Little Girl Blue*; *When Your Lover Has Gone*; *These Foolish Things*; *The Man I Love*; *I Cover the Waterfront*; *In the Still of the Night*.

Personnel: Miss Dodson, vocals.

Rating: ★★

It is always rather difficult to judge and rate a recording debut because the seasoned listener is inclined to expect too much. This is especially true when a singer is dealing with the caliber of songs offered in this collection. Miss Dodson has a good well-controlled voice, and an appreciation of lyrical quality. She also evidences a feeling for jazz interpretation.

The latter is not overly pronounced, and she certainly doesn't try to copy any of the great jazz singers. However, there is enough of the feeling that it might not be a bad idea to see what would happen if she had an inspirational backing.

Frank Sinatra

■ **NO ONE CARES**—Capitol W1221: *When No One Cares*; *A Cottage for Sale*; *Stormy Weather*; *Where Do You Go?*; *Ghost of a Chance*; *Here's That Rainy Day*; *I Can't Get Started*; *Why Try to Change Me Now?*; *Just Friends*; *I'll Smile Again*; *None but the Lonely Heart*.

Personnel: Sinatra, vocals; Gordon Jenkins, arranger-conductor.

Rating: ★★ ★★

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MILT JACKSON, THELONIOUS MONK, PECK MARRISON, CLARKE KENNEDY, KENNY CLARKE, JOHN COLTRANE, TED DASH, PAUL GUNAWARDENE, BOB FOSTER



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assigning a specific "rating" to a work of art (be it major or minor art) as clearly as this record.

By the standards set by most other singers, this is a five or even a six-star record. By Sinatra's own standards, it is below par, and worth perhaps four stars. Gordon Jenkins' arrangements, which are routine and uninteresting compared with those of Nelson Riddle, further muddy the thinking. Therefore, four stars is strictly an approximation.

There are some new tunes in this album, all of which tie into the theme of uncare-for solitude that has marked several Sinatra albums of the last couple of years and lead one to wonder if he isn't in a poor-little-me frame of mind on a rather permanent basis. (Listening to Sinatra and speculating about Sinatra are virtually inseparable processes.)

The performance is below Sinatra's par because there is a labored, studied sound in much of the swinging, and an overclear articulation, which lead one to wonder whether he was (a) working too hard or (b) miked too closely because of lack of power at the time this material was taped. Mind you, to spot these defects, you have to be a member in good standing of the Society for the Open-Mouthed Admiration of Frank Sinatra—a loose-knit organization whose members comprise most jazz musicians, most music critics, and all singers: the password is "Ye-e-ah, baby," and the motto is a low-throated "You ain't gonna get no better than that."

Perhaps the best track in the album is *Why Try to Change Me Now?*, which is among the least-known of Sinatra classics. It was originally recorded for Columbia in the period when Sinatra's career was deteriorating badly. This recording of the Cy Coleman-Joseph A. McCarthy gem is no better than the original; but then, the original was pretty hard to cut, and this track alone makes *No One Cares* well worth having.

New Jazz Releases

The following is a list of last-minute jazz releases, intended to help readers maintain closer contact with the flow of new jazz on records.

Julian (Cannonball) Adderley, *Something Else* (Blue Note ♪ ST-1595)

Count Basie and Billy Eckstine, *Basie/Eckstine, Inc.* (Roulette ♪ 52029, ♪ SR-52029)

Art Blakey, *Art Blakey and the Jazz Messengers* (Blue Note ♪ ST-1003)

Les Brown band, *Swing Song Book* (Coral ♪ CRL 757300, ♪ 57300)

Samuel Charters New Orleans production, *Birth of Jazz* (Folkways ♪ 2464)

Eddie Condon Chicagoans, *That Taddlin' Town—Chicago Revisited* (Warner Brothers ♪ ♪ W1315)

Lou Donaldson, *Blues Walk* (Blue Note ♪ ST-1593)

Doc Evans band, *Muskrat Ramble* (Audiophile ♪ AP 56)

Maynard Ferguson orchestra, *A Message from Birdland* (Roulette ♪ R-52027, ♪ SR-52027)

Pete Fountain, *Pete Fountain's New Orleans* (Coral ♪ CRL 757282, ♪ 57282)

Pete Fountain, *The Blues* (Coral ♪ CRL 757284, ♪ 57284)

Herb Geller All-Stars, *Gypsy* (Atco ♪ 33-109)

Benny Goodman orchestra, *Swing with Goodman* (Harmony ♪ HL7190)

Lionel Hampton with various artists, *Open House* (Camden ♪ CAL 517)

Al Hibbler, *Hibbler Remembers the Big Songs of the Big Bands* (Decca ♪ DL 78862, ♪ 8862)

Jackson, Napoleon, and Sheen, *The Big Three* (Stereocraft ♪ RTN 108)

Harry James band, *Harry James* (M-G-M ♪ E3778, ♪ SE3778)

Morgana King, *Folk Songs A La King* (United Artists ♪ UAL 3028, ♪ UAS 6028)

Peggy Lee, George Shearing, *Beauty and the Beat* (Capitol ♪ T-1219, ♪ ST-1219)

Matty Matlock and the Paducah Patrol, *The Dixieland Story Vols. 1 and 2* (Warner Brothers ♪ B 1317 and B 1318)

Mary Ann McCall, *Melancholy Baby* (Coral ♪ CRL 757276, ♪ 57276)

Jackie McLean, *New Soil* (Blue Note ♪ 4013)

Carmen McRae, *When You're Away* (Kapp ♪ KL-1135, ♪ KS-3018)

Big Miller, *Did You Ever Hear the Blues?* (United Artists ♪ UAL 3017, ♪ UAS 6047)

Phineas Newborn, *Piano Portraits* (Roulette ♪ R 52031, ♪ SR 52031)

Newport Youth Band, *The Newport Youth Band* (Coral ♪ CRL 757298, ♪ 57298)

Red Nichols and His Five Pennies, *Synopated Chamber Music* (Audiophile ♪ XL 326)

Red Nichols and His Five Pennies, *The Red Nichols Story* (Brunswick ♪ BL 52047)

Kid Ory, *The Kid From New Orleans* (Nerve ♪ MGV 1016)

Bud Powell, *The Scene Changes* (Blue Note ♪ 4009)

George Romanis orchestra, *Modern Sketches in Jazz* (Coral ♪ CRL 757273, ♪ 57273)

George Russell, *New York, N. Y.* (Decca ♪ DL 79216, ♪ 9216)

Salt City Six, *Dixieland at the Roundtable* (Roulette ♪ R25080, ♪ SR 25080)

Shirley Scott trio, *Scottie* (Prestige ♪ ♪ 7155)

Artie Shaw orchestra, *Shaw Swings Show Tunes* (Camden ♪ CAL 515)

Horace Silver quintet, *Finger Poppin'* (Blue Note ♪ ST-1008)

Nina Simone, *The Amazing Nina Simone* (Colpix ♪ CP 47)

Jimmy Smith trio, *The Sounds* (Blue Note ♪ 1556)

Leith Stevens orchestra, *Jazz Themes for Cops and Robbers* (Coral ♪ CRL 757283, ♪ 57283)

Various Artists, *Leonard Feather Presents 52nd Street* (Interlude ♪ 511)

Sarah Vaughan, *No Count Sarah* (Mercury ♪ ♪ SR 60116)

Jimmy Witherspoon, *Singin' the Blues* (World Pacific ♪ WP 1267)

Joe Williams, *Joe Williams Sings About You* (Roulette ♪ R 52030, ♪ SR 52030)

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The Records

1. Frank Ortega-Sy Oliver. *77 Sunset Strip* (Jubilee). Lawrence Brown, trombone; Sam Taylor, tenor; Ortega, piano; Bert Hanson, bass; Walter Sage, drums.

This is probably from one of those albums cutting TV themes. The trombone sounded familiar to me, and the tenor player sounded like—I don't think it was Sam Taylor—it might have been Plas Johnson.

It's a good television theme, but I think the only reason they cut it was to get on the Mancini bandwagon—unless they had the first lead sheet on it . . . The performance wasn't up to usual studio standards. The rhythm section was a little loggy . . . It could have been much crisper. Two stars.

2. Les Brown-Vic Schoen. *Four Score & Seven* (From *Stereo Suite for Two Bands*, Kopp). Alan Ross, flute; Arnold Fishkin, bass.

Well, if that wasn't Hank Mancini, it should be. When the saxes went into ensemble, I got confused, and from then on it could have been anybody, but the flute player sounded like Harry Klee or somebody from that group. It's either Mancini or somebody playing Mancini things.

I think he was the only one who cut the *Peter Gunn* thing with a big band. I liked the first part—the quarter triplets against the bass figure that was effective—and the flute. After that it was just another band—except for the jungle music. Two stars.

3. Benny Goodman. *Happy Session Blues* (Columbia). Goodman, clarinet; Pepper Adams, baritone sax; Herb Geller, alto sax; Bobby Gulesha, composer, arranger.

Well, one thing sure, the clarinet player was the leader. The arrangement was very good, but I don't think it was played as well as it could have been. I think the baritone player was Pepper

Adams. The alto could have been Phil Woods . . . But again, it's just a big band—there's nothing to retain identity. I know it's a difficult thing to get something different, but it's either feeling or sound that gives it identification. I have no idea who the clarinet player could be. Give it three stars.

4. Harry James. *Molen Swing* (Capitol). Willie Smith, alto sax; Ernie Wilkins, arranger.

Harry James . . . This was a regular band. I recognize somebody being very close to Basie. The arrangement sounded familiar from the first—those little accents. It was Ernie Wilkins—my uncle. Because of Ernie a lot of feeling was injected in the band that I usually don't hear. I think the guys played it as they liked to play it, and whether it sounds like Basie, they did it well. Willie Smith gave it away, but there was also some familiarity about the arrangement all the way. Ernie's almost like my brother . . . I can follow the things he does.

Willie Smith is a good example of the thing I feel is wrong with bands today—identification. I think there was more variety in identification a couple of schools ago. Willie has his own thing going—regardless of what it is, it's Willie Smith. I wish there were more shepherds instead of so many sheep. Four stars.

5. Machito. *The African Flute* (Roulette). Herbie Mann, African flute, composer.

That's weird! It sounds like it might be a recorder—a wooden recorder. It might be Herbie Mann, because it's a guy who thinks very flutish . . . The rhythm section is very good—sounds like Machito's rhythm section.

The orchestration and composition sounded kind of amateurish—not much

continuity in backgrounds or thematically. It was an interesting sound though, with that wooden quality of the flute—almost like a woman's voice. Two stars.

6. Thelonious Monk. *Crepuscle with Nellie* (from *Monk at Town Hall, Riverside*). Phil Woods, alto sax; Hall Overton, arranger.

That's obviously the Monk big band at Town Hall. It's Phil showing his head again. I'm not in complete accordance with the way this was orchestrated. Hall did a good job, but I don't know whether it's just the idea of orchestrating it . . . It's orchestrated straight from the way Monk plays it, and I'm sure he prefers it this way, but it sounds as though he's showing the musicians how it should go, and the next time around they're going to take it up in its original tempo.

That internal doubling is good for some effects, but all the way through it's not very effective. There's so much meat in his work, and he's definitely a shepherd.


I don't know—this might not be the solution of what to do with his work. I know Hodeir talked a lot about orchestrating Monk's works, and I think he did some.

He has a lot of hope of Monk's influencing arrangers in the future, and I think his work is going to have a tremendous influence on modern jazz. This way, though, it's not entirely convincing, and his work is always convincing.

I didn't go to the concert and haven't heard anything but this. I'll give Monk five stars as Monk, but with his assistants here I'll say two stars, because I think it doesn't elevate the composition as much as it should. An orchestration should enhance rather than detract.

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(Continued from Page 6)

lished, none can be compared to this one, which gave the most complete jazz coverage I have ever seen . . . Special recognition is due to your writers, particularly Leonard Feather, Irving Townsend of Columbia records, and RCA Victor's Stephen Stoles. The articles were outstanding . . . Pittsburgh Thomas M. Reilly

Apropos of DB, Aug. 20, Page 35, col. 1, 10 lines from the bottom—hoo boy, have you got my number.

New York Martin Williams
 (Thank you—and welcome to Earth!)

On behalf of Mr. Lion, as well as myself, I wish to thank you for the Silver Medal Award . . .

New York Francis Wolff
 Blue Note Records

I greatly appreciate the fact that you have used Louie and Bing's picture. Paul Whiteman's picture and Anita O'Day's picture on the front cover. There is no need saying, this edition is really and truly a wonderful one.

With kindest regards,
 New York Joe Glaser

Just saw the 25th Anniversary edition of *Down Beat* and want to go on record as saying that it is second only to the pocketbook edition of Marshall Stearns *Story of Jazz* as a jazz literature bargain. At this time, when jazz awaits the next genius . . . a summation of jazz history may not long be a rarity, but your issue mentioned the right people and featured the right pens.

Chicago Bob Koester
 Delmar Records

More on George Crater

Certainly one need only compare any issue of the last half-year with an issue of, say, three years ago to realize how far *Down Beat* has slipped as a music magazine of critical quality and importance, but has it come to the point where the editors must use such an incredibly banal writer as Crater to fill an entire page? The sort of material upon which he seems dependent may be at most diverting for one page of one issue, but at any great length, its inclusion only points out the poverty, in imaginative terms, of the present *Down Beat* writing staff, this with the sometimes exception of George Hoefler.

Apparently I hold a minority belief in my opinion of Mr. Crater if, as it would seem, he is to continue on your staff. If, then, he is part of a trend which has somehow swept past me, why not pull an immediate coup and make the first bid for the services of Sidney Skolsky? I can see it now: "What Gerry Mulligan Really Means to Me." By Susan Hayward, as told to . . .

Anyone for Jazz Review?
 Brooklyn, N.Y. William F. Thompson

P.S. Since I realize that this letter will never be printed, let me add this business addition: when my subscription is up, don't bother sending me a renewal card.

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F. Thompson his letter will this business on is up, don't card.

(Continued from Page 15)

men and saxophonists, principally Chu Berry and Buster Baker, a local trumpeter who even then was more of a modern chord player than the other trumpet men Watkins heard. Watkins giggered with a neighborhood dance band, transposing trombone parts or third alto parts.

"It was tiring," he admitted, "but it kept you interested. We had stock arrangements of all the big-band hits. I loved to play *Song of India* because I had Tommy Dorsey's solo down note for note."

After he had played his graduation solo, Watkins came to face the working prospects for a jazz French horn. They were, he quickly discovered, nil. One of his friends had joined Ernie Fields band, and when Fields needed a trumpeter, Watkins joined, too, using a beat-up instrument he had picked up second-hand.

Trekking across Texas and Oklahoma on a grind of one-nighters, blowing an unfamiliar, battered trumpet instead of the horn whose sound he loved, Watkins began to build a protective wall around himself.

"A group of us in the band developed a bitterness toward life in general," he reported. "At the time it didn't seem to be directed at anything specific. But looking back now I think it was because we felt isolated, because we were confining ourselves to one way of life and not taking part in any other activities."

"Fields worked a lot of one-nighters, but he laid off a lot, too, and always in strange cities. When you're laying off in a strange place, you seek any outlet you can get—usually it turns out to be some form of dissipation. So sometimes there was that, and other times I'd lie in bed all night, practicing until maybe 7 o'clock in the morning. At times I thought I was turning into a genuine maniac."

Three years with Fields was enough for Watkins. He returned to Detroit, found what musical contacts he had had there had disappeared, and took off for Denver, Colo., a town which a Fields sideman had recommended. He found a place for himself in a six-piece band. At first, by force of habit, he played trumpet, but soon he switched back to French horn, since he was no longer a section hand.

In many ways, the year Watkins spent in Denver was a satisfying experience. It brought him back to his French horn, and he was playing with a generally congenial group. But it was a young band—"the fellows got interested in girls, they became lazy about rehearsals and I'm nutty about rehearsals, about starting on time and being strictly business"—and within a year it

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Back in Detroit to visit his family, Watkins got a call from Milt Buckner, a fellow Detroiter who had known his work in high school. Buckner wanted him to join his big band. This moved Watkins into the center of the jazz orbit. He began recording, first with a small group with Milt Jackson and then with Buckner's band. His first recorded solo—a milestone for Watkins considering the urge which had driven him into jazz—was on *Yesterdays* with Buckner's band on the M-G-M label.

But dissatisfaction still clouded Watkins' outlook. Listening to the Buckner records, he wasn't happy with the way his French horn sounded with the band.

"It seemed too alone," he recalled, "as though it wasn't integrated properly into the arrangements." Buckner wrote the arrangements.

"Maybe," Watkins added reflectively, "it was because I had a bad horn or was playing out of tune."

For whatever reason, he was unhappy with his situation, and after two years with Buckner, he quit.

"I got disgusted with the whole business and went to school," is Watkins' summation of this move.

For the next three years he studied at the Manhattan School of Music until financial pressures forced him to leave. He found a place with Oscar Pettiford's group, which at that time included Charlie Rouse, Duke Jordan on piano, and Charlie Smith on drums. This brought Rouse and Watkins together for the first time in the instrumental setup that they were to use in Les Jazz Modes.

Watkins already was familiar with some of the possibilities of this instrumentation because Buckner had used it in a small group (with Billy Mitchell on tenor and, later, Johnny Hartsfield).

But Rouse and Watkins didn't begin to think about forming a group until some time later, when Rouse was playing at an after-hours spot near Watkins' apartment. Watkins got into the habit of dropping by to sit in with Rouse about 4 a.m.

"We played very softly," Watkins remembered, "and there were no drums. Playing very fast and very soft is ideal for me. Our horns blended so well that Charlie and I began to talk about a group."

Watkins' speed and fluency on an instrument that is usually devoted to well-spaced, drawn-out notes was only one of the things that impressed Rouse.

"Most people associate a misterioso sound quality—that far-away Alpine horn sound—with the French horn," Rouse has said. "But that's just one of the sounds that Julius gets from it. His horn has all the virility and hard

masculine quality of the trumpet and trombone. There is so much more in the French horn than the symphony orchestra players ever realized, and Julius is the person who has made everybody aware of this."

With pianist Gildo Mahones and a bassist and drummer, Watkins and Rouse began to rehearse. It was their original plan to use this instrumentation as a core around which to build. On recordings and some concert appearances they were able to use the soprano voice of Eileen Gilbert, a fellow student of Watkins' at Manhattan School of Music.

But they were not able to include her on club dates ("without her, we couldn't do a lot of our repertoire," Watkins noted), and were never able to add the baritone saxophone (doubling flute) that was part of their plans from the start.

In the early stages of their thinking, Watkins and Rouse saw the group's approach as the projection of various musical moods.

"We thought of calling ourselves the Moods," Watkins recalled with a grin, "but that sounded like one of those little singing groups. We hit on Les Modes because we thought it was French for the Moods. Later on, we found out that it really means 'fashions,' but it was too late to change it."

Les Modes became Les Jazz Modes at the suggestion of Princess Orelia Benskina, a friend of Rouse's who managed the group. The quintet's first date was a Monday night at Birdland in 1956, and the engagements that followed that year, along with several recording sessions for Dawn, suggested that the Watkins-Rouse team was off to a good start.

But, instead, the group's horizons have drawn narrower in each succeeding year. Finally, after a joint appearance with the Asadata Dafora dancers at Town hall in New York City at the end of January, Les Jazz Modes had no further engagements in sight.

After three years, Watkins began to confess to discouragement. "I believe it's likeable music that we play," he said at the time. "The problem is to get club owners and people in the concert field to think the same thing."

Such understanding was not forthcoming, and at last the forces of economics closed in on the group. Mahones joined Lambert-Hendricks-Ross, Charlie Rouse began working with Thelonious Monk, and in recent weeks Julius has been working with George Shearing's big band. But his devotion to his instrument remains unshaken.

"I think more of doing music justice than of making a dollar," he said. "It's not a profitable life, but I like it." ■

(Continued from Page 18)

take them with us every place.

As for me—I'm the ninth child and the seventh son of Rev. and Mrs. A. B. Hendricks. I have eleven brothers and three sisters, all reared in the African Methodist Episcopal Church around Toledo, Ohio. All other data can be found in my bio. My musical education consisted of singing Negro spirituals and hymns with my mother in church, singing in bars and grills for whatever people threw me, which, praise be, was never out, singing in night clubs at thirteen (they used to bill me as "The Sepia Bobby Breen!"), accompanied for one magical spell by a local pianist whose family were our neighbors, and whom we knew well—Art Tatum, who started on the violin, but sat down to the piano and never got up again. I was fortunate enough to have learned to listen to him early and I'm glad I paid heed, 'cause I never did learn how to read.

When Bird came through Toledo one night with Max, Tommy Potter (now with "Sweets"), Kenny Dorham and Al Haig to play a dance I got a long-awaited, unexpected chance to scat a few choruses, after which, while Kenny Dorham blew, I started to split, but Bird motioned me to Kenny's chair next to him and said, with that warm smile, "Sit awhile". I ended up scating the whole set, and before they left Bird said, "Look me up when you get to New York. Don't forget."

It was two years later when I got to New York, Bird was playing at the Apollo Bar uptown and I got up there fast as anyone can and when I walked past the bandstand Bird waved at me and spoke my name and thrilled me to kingdom come when he said, "Wanna sing some?" and two years passed away as though it had been only one day! Roy Haynes was playing drums and I was a drummer (who had just put his drums in pawn) but when I heard Roy with Bird I said to myself, "That's it for my drumming. Them days is gone!"

I knew nothing about the New York scene except what I'd seen or heard, so I decided to judge everybody by "who stood up with Bird," or, if they didn't ever share the same bandstand, how did they stand with the man. Dave Lambert did *Old Folks* and *In the Still of the Night* with Bird, vocal arrangements by Dave, musical arrangements by Gil Evans, among the more beautiful things I've ever heard. Annie Ross sang with Bird a few times. The fact I'm trying not to keep hid is that, at one time or another, all three of us did. It's a coincidence with a spiritual quality I can't name, but Dave Lambert, Annie Ross and I came together naturally, just at the time when jazz began to receive

wide public acclaim.

As a writer of words, this gives me a great responsibility, especially to American youth: Tell the truth! Interpret the compositions of jazz composers, writing *today*, not three hundreds years passed away. And the composers are numerous, most everybody playing, and all I have to do is tell the people what they're saying. The compositions range from Africa—Sonny Rollins' *Airegin*—to Ollie Shearer's beautiful *This Land*, and back again.

And the compositions of Randy Weston! *Little Niles! Where?* and more-beautiful music galore.

Many days and nights have come

and gone and I have re-heard what Bird heard too, and so can you, no matter what anyone says. All you ever had to do was listen to Pres. And so I've broadened my mind and amended my basis of judgment from "who stood up with Bird" to include "who did Bird come behind."


Jazz, like any cultural art form, has its elder heads, and without them there would be no youngsters in the strange bag of thinking that their elders are a drag. But the elders are still out here facin' this "cool" weather. Coleman Hawkins and Roy Eldridge are together.

There is so much beautiful music to hear that I can't speak of it and ■

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the hot box

By George Hoefler

Jazz as a growing art form has pre-occupied me for many years. The jazz listening experience has been mine in hundreds of settings—from a drug store booth where the new record releases were checked each week during recess, through the speak easy days and the social parlors maintained by the Al Capone gang for the education of young men, on up to the hot July afternoon sun at Newport.

It has been a slow but constantly changing scene with attendant factional squabbles, much self-searching in the attempt to determine whether the importance of jazz lies in its relaxation and entertainment values (the good time jazz concept) or in its status as serious contemporary music, and with a continuous fluctuation into and out of the commercial entertainment world.

Prior to my self-imposed exile to upstate New York in 1955, I was inclined to be an amused observer of the ever-changing jazz scene, and disinclined to take any aspects of jazz too seriously. I had found myself in a rather funny situation back in the 1940s. *The Hot Box* was essentially a record collectors' column in those days, and collectors of jazz records during that period were of necessity in a category then termed "mouldy figge". Consequently, to this day, in some quarters I'm still thought of as a Dixieland fanatic. Just the other night a former reader came up to me in the Village Vanguard at Turk Murphy's opening and said, "Gee, you don't know what it did to me to start reading about modernists in *The Hot Box*." He referred to the time, a decade ago, when former editor Ned Williams told me to write about anything I wanted in the field of jazz, after I had complained that I was tired of chasing after master numbers.

Now I can hear someone say, "If you're so modern, what were you doing at Turk Murphy's opening?" I was there because I feel *Down Beat* should take cognizance of everything happening in the wide wide world of jazz, and besides, I like Turk Murphy and feel he has made definite contributions to jazz in the tune researches he himself has made. There isn't a band today with a larger repertoire of historically significant tunes.

Getting back to the 1940s and the New Orleans-bop struggle—an immature, meaningless fracas if there ever was one—I spent a great deal of time in those days at the Session Record Shop in Chicago, listening to the latest Guilds, Musicrafts, Dials, Continentals and

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Savoy's, along with Monk's early sides with Coleman Hawkins' band. I looked forward to the latest Bird release as avidly as did guitarist Jimmy Raney. We all liked *Groovin' High*, but were non-committal about *Salt Peanuts*. It was a great period of discovery.

My period of isolation in upper New York state was in an atmosphere where there is a tremendous lack of soul. There, soul was replaced by a chrome-like gleaming conformity with ultimate destruction as its unassigned goal. It was a sort of hierarchy of mediocrity which placed music in a strictly entertainment category to be showcased with the more horrendous aspects of hi-fi. I lived among the people who buy records by the Dukes of Dixieland and who, consumer research has proved, are not jazz fans.

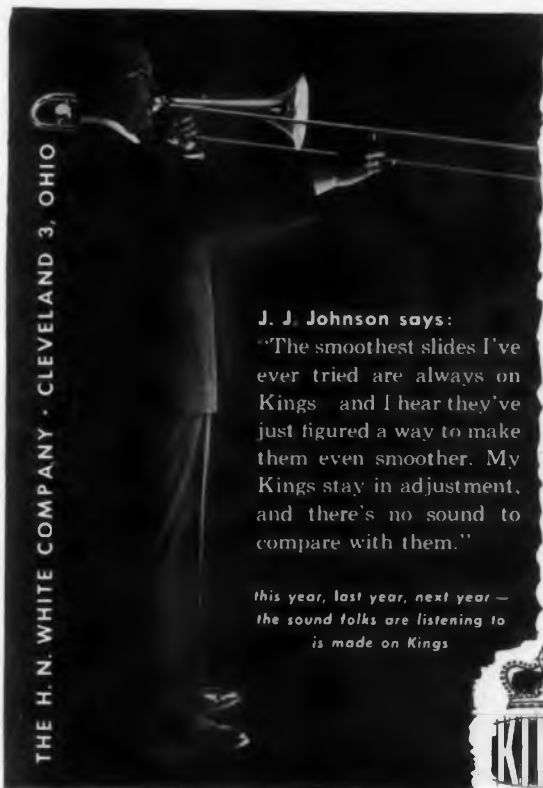
When I returned to New York City in 1958, there were developments I had missed. Some of the new stars amazed me when I heard them. The strong emotional content of Art Farmer's impeccably played trumpet, the dynamics of Horace Silver's piano, some of the ensemble sounds presented by modern groups such as Charlie Mingus', all were more wonderful to hear in person than on records.

Other significant things were also happening in the field of jazz promulgation. Things such as Gunther Schuller's address to the American Symphony Orchestra League composers' symposium at their annual convention this past June, in which he effectively presented the case for the acceptance of jazz— influenced serious compositions.

Schuller himself has done much work along these lines. As an example, he and John Lewis, pianist of the Modern Jazz Quartet, worked together at the final concert of the Empire State Music Festival in Bear Mountain, N. Y. on the idea of combining composed orchestral music and the improvised idiom of modern jazz. Schuller conducted the Symphony of the Air orchestra, while Lewis and the Modern Jazz Quartet followed the score as well as performing improvised parts.

Another impressive jazz-classical union is the work of the Mitchell-Ruff Duo, where a piano-bass or piano-French horn combination give a highly rhythmical treatment to classical works. People will pay a lot more attention to this combo after their recent Russian triumphs.

And so there is little doubt now that jazz is a serious art, and it is increasingly accepted as such. I am very happy about that. But at the same time, the good time or self-indulgent aspects of it are still very much on the scene. Could anyone doubt that after the swinging performance of the Duke Ellington orchestra at Newport this year?



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BOBBY DARIN The Cloister, Hollywood

Personnel: Bobby Darin, vocals; orchestra conducted by Richard West, with Dick Berkeley at the piano.

Self-assured, almost cocky in manner, young Bobby Darin cradled a sophisticated house in the palm of his hand opening night on the Sunset Strip and made his bid as leading contender to the title, *Young Sinatra*.

Borrowing liberally from the masters—Sinatra and Bing—Darin rocked and swung his way through a dozen numbers that testified to sound showmanship and musical integrity. He had the audience clamoring for more.

He kicked off with an uptempo *Lonesome Road* that owed much in phrasing to Sinatra; followed this with a medium up *Some of These Days*; then drove the punch home with a reprise of the successful *Mack the Knife* from his fast-selling Epic album. *I Can't Give You Anything But Love* was set off by Lunceford-style saxes during which Darin allayed doubts about his command of volume by opening up and belting at the critical moment.

His *She Needs Me*, a ballad, was outright imitation of Sinatra in phrasing and timbre—and who is to dispute this sincerest form of flattery if it is well handled? In this, and in following songs (a rocking *Down With Love* and *I'll Go My Way*, for example) he showed a relaxed delivery and, again, a decided propensity for holding notes like F.S.

In addition to a carefully constructed act, much credit for Darin's success at The Cloister (and, presumably, on other stands) must go to the expert conducting of Richard West, an ideal music director for the youngster.

Whether Darin is destined to develop an individual style remains to be seen. The fact remains, however, that in his astute sources of derivation, this young singer could hardly do better. Moreover, he has the true sense of time and phrasing—not to mention a good voice—to back it up.

Clearly, Bobby Darin has emerged from the juvenile rock and roll league and now is preparing to carve himself a hefty slice of adult Big Time.

JEAN SAMPSON The Regency, Hollywood

Personnel: Jean Sampson, vocals; Gerald Wilson, trumpet; Bob Hardaway, tenor; Marl Young, piano; Wally Farris, bass; T. Riley, drums.

When really good singing talent emerges on the jazz front, a bell rings loud and clear in a reviewer's head. Bells were ringing all over La Cienega

boulevard the night Jean Sampson opened at The Regency.

Miss Sampson, by virtue of her dynamic singing (and, incidentally, a Columbia recording contract) is surely destined for the musical big time. An excellent showwoman, she bowed on the night of review attractively gowned and backed by a jazz group sparked by Gerald Wilson's economical arrangements and fluent trumpet.

The opener, *But Not for Me*, was taken up tempo with the singer belting into the second chorus like a jet smashing the sound barrier. An uninhibited vocalist, Miss Sampson never hesitates to unleash her considerable power when the song calls for it. Sometimes this can work to her detriment, however, as in *Happiness Is Just a Thing Called Joe*, when she tended to drift into blatancy on some of the sustained notes. Nevertheless, she handled the ballad with plenty of feeling and showed off her good breath control.

After an up treatment of *Lover*, intended as a closer, the audience demanded an encore and was given a fast *Take the 'A' Train* a la Betty Roche with Miss Sampson taking off on some quite good scatting.

With a little more empirical experience and good vocal counsel, Miss Sampson no doubt will learn to whip her present tendency toward stridency. As it is, she is an exciting singer with a sure feeling for jazz swinging and the personality to project and reach the stiffest audience.

—John Tynan

JIMMY RUSHING-HARRY EDISON. THE TRADEMARKS Blue Note, Chicago

Personnel: Rushing, vocals; in the Harry Edison quintet, Edison, trumpet; Jimmy Forrest, tenor; Tommy Flanagan, piano; Tommy Potter, bass; Elvin Jones, drums; in the Trademarks, Gene Klingman, clarinet, alto and reverb; Don Murray, piano and celeste.

Because the belting performances of blues singer Jimmy Rushing have been so much chronicled in these pages, it is best to consider primarily the two groups appearing with him.

Sweets Edison is heard to good advantage in the loose-knit jamming group he is now fronting. He varies his performances between belting open-horned playing that uses some modern idioms—though it remains rooted in the swing era of which he is a product—and the other kind of playing for which Sweets has become best-known in recent times: the lovely tight, muted, semi-ballad trumpet he has played on so many of Frank Sinatra's LPs.

Sweets usually stood casually cross-legged, leaning against the piano, to play, as if the histrionics demanded of band-leading weren't for him and he

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remained not too enamored of all else that it involves. This is not the audience-snubbing of a Miles; Sweets just seems to concentrate on his playing.

At times, the group was ragged, though its solo work on the two or three nights heard—particularly that of pianist Flanagan and tenor man Forrest—was good, and sometimes excellent. And when the group was so inclined, it got off some collective hard swing that owed much to Tommy Potter's powerful bass for its cohesion.

The group played about three numbers per set — standards and better-known jazz tunes—before being joined by Rushing for a series of steadily-building Rushing perennials. The whole thing was relaxed and refreshing, even though the group's members are not of the same schools of jazz.

The Trademarks, a trio that alternates with Sweets and Rushing, is a Louisville, Ky. group making its debut in a name club. Nervousness impeded the performances the first couple of nights, but later the group fell together and sometimes broke things up.

The instrumentation of the trio is unusual: piano, bass, clarinet. Since pianist Murray, an exceptionally well-schooled musician who combines a classical technique with a peculiarly bare-footed down-home sound, also uses celeste, and since David Klingman alternates alto with clarinet and recorder, a wide range of voicings comes from the group—for example, clarinet lead over a dense piano-celeste combination.

Gene Klingman is a bass player of exceptional promise. But it is his brother, David, who is the most immediately arresting musician in the group. This writer, who had heard the group well before the Blue Note booking, believes that he could well become one of the outstanding practitioners of the much-neglected clarinet, and in a very short time. What's more, he plays unusually good alto, with an individuality of approach and tone that would make it foolish for him to abandon the instrument—something he has thought of.

The group has a distinctly individual sound in many of its ensemble passages, and, at this point in its development, could go either way: toward a smooth, commercial brand of cocktail jazz, or toward the more thoughtful, integrated serious jazz that seems to appeal to its members. (They use a great many originals, some of which, such as David Klingman's *Nothing Really*, are very good.)

Blue Note owner Frank Holzfiend, who has helped bring so many young and little-known groups to prominence, seems to think this one is a comer.

—Gene Lees



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By John Tynan

Two recent motion pictures that indicate the commercial interest of Hollywood's masters of mass culture in jazz music and/or musicians are *Anatomy of a Murder* and *The Beat Generation*.

Though poles apart artistically and in terms of audience catharsis, the two pictures make a suitable pair from the standpoint of comparing similar exploitation of jazz by, respectively, Otto Preminger and Al Zugsmith.

Preminger obviously sought to cash in on the Duke Ellington name as added prestige for the film more than taking obvious advantage of the man's creative talent. Zugsmith similarly snared Louis Armstrong for sales value and took even less advantage of his presence.

Anatomy is a better-than-average crime picture skillfully directed and with good acting. There is no underscore. The credits read "Music by Duke Ellington," which is pointedly accurate. What Ellington did for this picture was to knock out, at Hollywood's Chateau Marmont, a series of musical interludes to be grafted onto the film, sometimes where it seems rather inappropriate, and to belt the audience with that good ol' jazz.

On the whole, the undertaking is unsuccessful in terms of motion picture music. That the various pieces—or interludes—are well played almost goes without saying. That they are superficial for the most part must also be noted.

Apparently, Preminger was seeking a musical repeat of *The Man with the Golden Arm*, with its effective and dramatic underscore by Elmer Bernstein. *Arm* dealt with the misfortune of a would-be jazz drummer, and, consequently, Bernstein's use of the jazz idiom was valid; but seldom in *Anatomy* is music editor Richard Carruth's use of Ellington's contributions justified in cinematic terms. Nor is this Carruth's fault, really. He did the best he could with the skimpy material available, and if, at times, the use of music tends to detract from the action on screen, the music editor's quandary must be charitably considered.

The Beat Generation is a dinosaur of a different stripe. A ridiculous "beatnik" melodrama, it becomes

quite ludicrous—sometimes downright hysterical—in purporting to depict the living habits of our beats.

The use of Armstrong in the picture is bewildering in its illogicality. Clearly, Satch is hired for his name only, for, as needs hardly be stated, the beatniks have no use for him.

Armstrong is first on screen, singing the title song (a nothing ditty by Tom Walton and Walter Kent) over the unreeling main titles. Louis and his men are shown twice later in the picture, and the trumpeter is even permitted to trade two lines of dialog with Steve Cochran, who plays "the good cop."

The story deals with a beatnik whose avocation is rape until he is brought to justice by detective Cochran. The setting is the Los Angeles area and the beatnik locale of Venice, a slum beachtown. Here the rapist maintains the plushiest pad ever seen on the seashore, engages in some quite idiotic "hip" conversations with his pals, and prowls the night for victims.

Armstrong's other turn is *Someday You'll Be Sorry*, which he plays and sings to the weirdest ballet of beatniks ever filmed. And the hangout in the film, called the Golden Scallion, surely must be the best-appointed pub in beatdom.

For all the stupid, inane dialog tripe that screen playwrights Richard Matheson and Lewis Meltzer ask us to believe is beatnik slang, and for all the incredibly bad direction by Charles Haas, the film has one genuinely funny sequence.

Mamie Van Doren depicts a divorced tramp who falls into the rapist's net. Playing her ex-hubby is a trumpeter named Ray Anthony. The scene they play together with carping realism is so funny—unintentionally, of course—that it is almost worth seeing again.

Producer Zugsmith (M-G-M) has a proclivity for casting music personalities in straight roles. The acting surprise of the picture comes with the brief appearance of a distinguished Billy Daniels in the role of a doctor.

When all is said and done, *Anatomy* and *Generation* are perfect examples of the misuse of jazz music and jazzmen in motion pictures—nothing new, God knows.

Armstrong's motive in accepting a part unutterably beneath him probably can be ascribed to love of money. Ellington's motive, moreover, in undertaking a project that does not reflect complete credit on him as an artist seems equally pecuniary.

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singer Lillian Briggs and Al Marsico and his Band . . .

The well-known jazz pianist, Henri Renaud, who was expected at the Newport Jazz Festival but arrived too late from Paris, was heard at a one-nighter at Birdland with Philly Joe Jones, Bobby Jaspar and Earl May. He also played at The Composer opposite George Wallington's trio . . . The New York to Europe trek of American jazz musicians this fall is increasing. Besides Duke Ellington and Kid Ory (see *Down Beat* ad lib, Aug. 20), Benny Goodman goes to Paris for concerts in October immediately after his Basin Street East session in New York. The Modern Jazz Quartet opens its second British tour at the Royal Festival Hall in London on November 22. Buck Clayton with Buddy Tate, Dicky Wells, Emmett Berry, and Sir Charles Thompson in tow is going to Scandinavia, as are also Dave Brubeck and Dizzy Gillespie. The Clara Ward Singers, after a very successful 1959 season in Scandinavia, have been signed to return in January, 1960. Next year's tour will also include Israel, Turkey, and Italy. Another gospel troupe, along with folk singers Sonny Terry, Jesse Fuller, and blues man Muddy Waters, are slated for an English tour.

After making a show of issuing New York cabaret cards to J. J. Johnson and Bill Rubenstein, the New York police reverted to their usual tactics and denied singer David Allen a card. Although his case was not officially included in the recent Johnson-Rubenstein action, it was cited several times as being of a similar nature . . .

Shake up at *Metronome* magazine leaves editor Bill Coss pretty much on his own. Bob Perongo has left his assistant editorship and Jack Maher, although continuing his column, is devoting full time to helping Dorothy Ross on her several jazz public relations accounts, which include the new Arpeggio and the Village Vanguard.

When George Shearing's big band debuted (for the second time—the first was at Newport) at the Basin Street East on Aug. 27, the club (which is catching on with celebrities and a steady clientele) returned to a full time schedule. Ralph Watkins is also giving extra attention to the food department at the place; a new chef, Guido, is on deck.

The Riviera Lounge in the Village is featuring Al Bandini's Dixieland band . . . Herbie Nichols, Blue Note jazz pianist and organist, is at

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the Page 3 on Seventh Avenue across from Nick's . . . Latter has Pee Wee Erwin's band with Kenny Davern, clarinet; Harry Davito, trombone; Johnny Varro, piano; Charlie Traeger, bass; and Buzzy Drootin, drums . . . When trombonist Turk Murphy introduced his charming singer, Pat Yankee, to Ethel Merman on opening night at the Village Vanguard, he told Gypsy's mother, "She's a belter like you." Miss Merman refused to pose for pictures with Pat . . . Jeff Atterton, British jazz writer visiting the U.S.A. for several months, reports the sad news of the death of Reginald Forsythe in England . . .

Rex Stewart, preparing to take a quartet to the Embers, was disappointed with the failure of his projected jazz junket to Europe. They didn't get enough clients signed up to make it worthwhile . . . Les Davis, starting on Aug. 22, added an extra hour to his popular *Jazz in Hi Fi* FM-cast over WBAI. He is now on every Saturday from 1 to 5 p.m. with the first two hours devoted to requests and the last two hours filled with the latest in progressive recorded jazz.

Babs' Gonzales Insane Asylum, over Branker's Bar in Harlem, lasted only a couple of weeks . . . Downstairs in Brankers you will find Louis Armstrong's brother-in-law, Charles Phipps, singing ballads. Phipps is fully recovered from the serious auto accident he had at the time he was working at the Baby Grand on 125th Street . . .

Duke Ellington and Cab Calloway made stops on the Borscht circuit late in the summer. Duke gave an evening concert at Kutsher's Country Club in Monticello, N. Y., while Cab was a featured single at Goldman's and other resorts . . . Those who remember the great nights of jazz back during the 1940's at Cafe Society Downtown might be interested to know the Sheridan Square spot is being turned into a new off-Broadway playhouse . . . there are vague rumors (no confirmation forthcoming) that Louis Armstrong will have a coast-to-coast Sunday night network TV show this fall. There will be a rerun of the *New Orleans Jam Session With Satchmo*, half-hour presentation for TV, on ABC's *You Asked For It* on Sept. 13.

Dukes of Dixieland drummer Red Hawley wants to settle down in Florida and is leaving the band. The Assunto brothers are trying to get Dave Black, currently with Bob Scobey . . . John S. Wilson's weekly program *The World of Jazz*, on

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Toast—**CRYSTAL JOY** opens Sept. 7.
Village Gate—Monday Night Jazz Concerts.
Village Vanguard—**CHRIS CONNOR**, until Sept. 21. **ANITA O'DAY** opens Sept. 22.

MONTREAL

The Alfred Wade sextet and the Yvan Landry quartet were the featured jazz groups at the August 9 Plateau hall concert. The Wade group included the leader on piano, Bob Rudd on bass, Charlie Duncan on drums, Nelson Symonds on guitar, Chet Christopher on alto sax, and Doug Richardson on tenor sax. The Landry group highlighted the leader's vibes . . .

Yolande Lisi is getting so much radio and TV work these days she's going around in circles. She made another guest appearance on the French CBC-TV network series, *Rhythmes* late in August, a result of her fine showing on the July 18 program. Next, she was given two shows in the CBC-Radio Trans-Canada network series, *Performer's Showcase* and appeared with the Buck Lacombe trio Sept. 4 and 7 . . .

The Ink Spots and Frank Costi's orchestra were at the Chateau Ste. Rose in August . . .

CHICAGO

The Gold Dust Twins, Marx and Frigo, have been busy lately. Violinist - bassist - trumpeter - composer - lyricist-jingle writer John Frigo was one of the sights on Rush St. recently as he took part in the Gold Coast art fair which annually turns the Near North Side into an approximation of the Left Bank. John had his paintings hung on a wire strung between two lamp posts and propped on a couple of barrels on the sidewalk, along with some copies of one of his record albums. Did he sell anything? "Yeh—two barrels and an

album." Quips aside, the exhibit of Frigo's chalk paintings was a good one, and among the interested shoppers was Oscar Peterson . . .

Meantime, pianist Dick Marx, with whom Frigo works at Mister Kelly's, was in New York recording music he had written for some Kellogg commercials with Cyril Richardson, using on the date Cliff Lee-man, Bernie Leighton and Bobby Rosengarten. Like General MacArthur, he has returned . . .

Peter Palmer, on the heels of his *A Swingin' Love Affair* LP for Mercury (a second is in the can) will

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Blue Note—LEN BROWN band, Sept. 2-7; COUNT BASIE and JOE WILLIAMS, Sept. 9, indefinitely.
Clobster—DELLA REESE and RAY HASTINGS, until Sept. 7; GENE BAYLOS and FRANK D'RONE Sept. 8, for 3 weeks.
Easy Street—MICKEY ONATE and DAVEY GREEN, except Sundays; CHUCK MUNGUE, trio Sundays, indefinitely.
London House—DON SHIRLEY trio, until Sept. 6; BARBARA CARROLL, Sept. 8 thru Sept. 27.
Mister Kelly's—PEGGY KING; KEN and MITZI WELCH, Aug. 31 to Sept. 20.
Preview—Ray BAUDUC and NAPPY LAMARE, until Sept. 13.
Ray Colomb's Jazzville—VIC PERRY, Sept. 1-13.
Red Arrow Jazz Club—FRANZ JACKSON and his Original Jazz All-Stars, Fridays and Saturdays. STICKNEY STOMPERS, with LIL ARMSTRONG, Sundays, indefinitely.
Sutherland Lounge — LOU DONALDSON, Sept. 3 for 2 weeks.

LOS ANGELES

New-Vistas-For-Arrangers Dept. (or, Where Do We Go From Here?): Shorty Rogers is cleffing the underscore for Al Zimbalist's M-G-M production of *Tarzan the Ape Man*. A jazz score? . . . Russ Garcia will handle similar chore on the same studio's *Time Machine* and will write background music (some jazz, too) to cover periods ranging from 1890 AD to 802,721 AD.

Tony Di Nicola took the drum chair with the Harry James band. The leader is believed to be bidding still for Buddy Rich's services, however; no reflection on Di Nicola, to be sure . . . Pete Rugolo recently became music director and vice president of Levine-McHugh Music, Inc., a subsid of Embassy Pictures, and is working with McHugh on the underscore of Embassy's movie *Jack the Ripper*. Theme song, anyone? The Los Angeles Jazz Festival at presstime had added the Lester Horton dancers, Bobby Darin and Nina Simone to the bill of the two-night event, Oct. 2 and 3.

Skinny Ennis is back at the plush Terrace Room of the Statler Hilton with an eight-piecer and a new, swinging book written by Allyn Ferguson (who's on piano), Bill McDougal and Newcomb Rath . . . Joyce Collins' new trio went into the Swing Club on Santa Monica (the old Near 'N' Far stripjoint). In addition to Joyce's hip piano, the group has Duke Morgan on bass and Roy Roten on drums . . . Frank Bull and Gene Norman have slated the 12th annual Dixieland Jubilee for the Hollywood Bowl Sept. 12. Louis Armstrong, the Firehouse Five Plus 2, "Pete Kelly's television Big

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Beverly Cavern—TEDDY BUCKNER band, Resident.
 Club—RUTH OLAY, SHECKY GREENE, GERALD GALIAN orch., Aug. 21-Sept. 10; MAHANN CARROLL, opens Sept. 11 for three week stand.
 Croisando—LOUIS ARMSTRONG All-Stars, Sept. 24-Oct. 3.
 Hollywood Bowl—DIXIELAND JUBILEE, Sept. 12; LOUIS ARMSTRONG, FIREHOUSE FIVE PLAYS 2, "Polo Kelly" BIG SEVEN, TEDDY BUCKNER band); FIRST ANNUAL LOS ANGELES JAZZ FESTIVAL, Oct. 2-3.
 Interlude—MARTIN DENNY group, Sept. 17-Oct. 3.
 Keynote—CLAUDE WILLIAMSON, piano; RED KELLY, bass, indefinitely.
 King's Surf (Santa Monica) — BETTY BRYANT trio, indefinitely.
 Lighthouse (Hermosa Beach) — HOWARD RUMSEY'S Lighthouse All Stars, Resident, Lighthouse (Pacific Ocean Park) — LIME-LIGHT Rhythm Kings, indefinitely.
 Moulin Rouge—LIONEL HAMPTON orch., Oct. 1-14.
 Renaissance—PAUL HORN quintet, opened Aug. 21; JIMMY GIUFFRE 3, opens Sept. 9 for four weeks.
 Statler Hilton—SKINNAY ENNIS orch., indefinitely.
 Swing Club—JOYCE COLLINS trio, indefinitely.

SAN FRANCISCO

The Monterey Jazz Festival, which runs three nights beginning October 2, is sponsoring a college jazz band competition, to be held at Monterey Peninsula College Sept. 27 and 28. The winners will be invited to play at the festival itself . . . Virgil Gon-salves, now at the Cabana, has been featuring altoist Dale Hillary, the Canadian teen-ager who studied at

the Lenox School of Jazz during its first two years . . . After his Jazz Workshop stint in August with Benny Golson, bassist Leroy Vinne-gar played for a week with the Cellar Jazz Quartet, which includes Henry (Cowboy) Noyd . . . Trumpeter Marty Marsala hospitalized for more than a month, returned to work at the Kewpie Doll in mid-August, some 30 pounds lighter and still suffering from an unidentified malady . . . Trumpeter R. C. H. Smith came out of musical retirement to play with Kid Ory's band until its departure for Europe in early September . . . Tiki Bob's and Mr. Smith's closed their doors in August by re-quests of Internal Revenue agents, leaving, respectively, pianist Memry Midgett and the Frank Haynes band stranded . . . The Moulin Rouge, a new club, is using a show band that includes ex-Herman trumpeter Johnny Coppola and ex-Virgil Gon-salves tenor man Danny Patiris . . . Burt Bales will appear with Lizzie Miles on opening night of the Monterey Jazz Festival again this year.

IN PERSON

Blackhawk—CAL TIJADER, with LONNIE HEWITT, MONGO SANTAMARIA, AL MCKIBBON, WILLIE BOHO, through Sept. 13; SHELLY MANNE quintet, Sept. 15-Oct. 1; OSCAR PETERSON trio, Oct. 6-18; ANDRE PREVIN trio, Oct. 20-Nov. 1; BARNEY KESSEL quartet, opens Nov. 3.

Booker T. Washington Hotel — MERLE SAUNDERS trio, indefinitely.
 Top City—After hours sessions, usually including MONTY WATERS, EDDIE KHAN, FRANK HAYNES, OLE CALMEYER, LEE WILLIAMS, and guest artists.
 Burt Hollow—BOB MIELKE Boatsrats, in- definitely.
 Cabana—VIRGIL GONSALVES sextet, in- definitely.
 Copy Cat, San Rafael—MONTY WATERS, weekends only, indefinitely.
 The Cellar—"COWBOY" with BILL WIES- JAHN, MAX HARTSTEIN, CHUCK THOMPSON, indefinitely.
 El Dorado, Cupertino — CHUCK TRAVIS quartet, indefinitely.
 Pack's II—ERNESTINE ANDERSON opened Aug. 26
 Fairmont Hotel, Venetian Room—WIERE BROTHERS, until Sept. 16; Tony Bennett, Sept. 17-20; DENNIS DAY, Oct. 1-21; Tony Martin, Oct. 22-Nov. 11.
 Hangover—EARL HINES, with MUGGSY SPANER, DARNELL HOWARD, JIMMY ARCHER, POPE FOSTER, EARL WAT- KINS and RALPH STETTON, until Oct. 31; closed November and December.
 hungry 1—THE LIMELIGHTERS, MARI- LYN CHILDS, indefinitely. TOM LEHRER opened Aug. 17.
 Jazz Workshop—The MASTERSOUNDS, un- til Oct. 4; CANNONBALL ADDERLEY quintet, Oct. 6-25.
 Jarrab's, Reno—GORDON McRAE, Sept. 6; ANNA MARIA ALBERGHETTI, Sept. 7- 20; FRANKIE Laine, Sept. 21-Oct. 4; GUY LOMBARDO, Oct. 5-25; XAVIER CUGAT & ARBE LANE, Oct. 26-Nov. 8; GISELE MACKENZIE, Nov. 23-Dec. 6; RED SKELTON, Dec. 22-Jan. 3.
 Kerosene Club, San Jose — EL DORADO JAZZ BAND, Thursdays and Saturdays only, indefinitely.
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Music News from Coast to Coast

DOWN BEAT

10 Years Ago

On the Cover: Big Sid Catlett with Bill and Ruth Reinhardt of Chicago's Jazz Ltd. . . . Woody Herman, Nat Cole, Mel Torme and June Christy lash out at Tommy Dorsey for putting down bop during an interview on Jimmy Lyon's KNBC, San Francisco program Georgie Auld opens his Tin Pan Alley Club, N. Y., with Barbara Carroll on piano . . . Johnny Mandel set as Artie Shaw's new arranger . . . Jackie Paris and Eddie Shu join the Hampton circus . . . Lawrence Welk's weekly ABC radio show for High Life beer renewed for another 13 weeks . . . Les Paul trio and George Brunis opened at the Blue Note, Chicago . . . Desi Arnaz auditioning girl vocalists during his Orpheum Theater date in Omaha . . . Pearl Bailey and Hot Lips Page being offered by Joe Glaser for one-niters throughout the east.

(Continued from Page 24)

FM transmitter of the station and the other on the affiliated AM transmitter.

This caused Reynolds to get an AM-FM stereo tuner, although he realized it would be obsolete at a later date. When the time comes, he will just add an adapter, a four- or five-tube device costing about \$50, to the FM part of his tuner. To match his Scott 299 amplifier, he bought a Scott 330-C FM-AM stereo tuner.

He got a Viking tape deck to play stereo tapes. This compact unit plays tapes back at either the standard stereo tape speed of 7½ inches a second or at the slower speed of 3¾ a second.

The Viking has a setup permitting extra recording/playback heads to be easily screwed into place next to the regular heads supplied for special setups, such as the monitoring of recordings or making sound-on-sound recordings (recording sounds on top of already recorded sound as is done in Les Paul's multiple recordings).

The Viking tape deck doesn't need electronics because it plugs directly into the tapehead input of the Scott amplifier.

Reynolds' Viking has regular half-track heads for playing today's standard stereo tapes. He can install quarter-track heads in an hour or so when the new quarter-track tapes become plentiful. He also is considering getting Viking electronics for recording in order to be able to record in either mono or stereo.

Following are Reynolds' equipment

25 Years Ago

George Olson opened big at the College Inn, featuring wife Ethel Shutta . . . Adrian Rollini left Olson before opening to join Benny Goodman . . . Paul Pendarvis and his University of California Associates followed Eddy Duchin into the Urban Room of the Congress Hotel, Chicago with a new Casa Loma-styled band . . . Gus Arnheim reports just fair business at the Cocoanut Grove, L. A. . . . Griff Williams has S.R.O. sign out nightly at the Mark Hopkins, San Francisco . . . Ben Bernie finished a big summer season at the Hollywood Country Club, Galveston . . . Kay Kayser stays on at the Miramar Club, Santa Monica . . . Anson Weeks set to open fall season at the Skyline Room, Waldorf-Astoria, N. Y. . . . Carlos Molina will bring in a change of pace with his Latin rhythms when Buddy Rogers leaves the Stevens Hotel, Chicago.

choices and their costs:

Garrard RC-88, \$54.50; Garrard stereo conversion kit, \$4.95; Shure M7-D stereo cartridge, \$24.95; Scott 299 stereo amplifier, \$199; Scott 330-C FM-AM stereo tuner, \$225, and Viking Series 85 tapedeck, \$143. ■

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The candid shots were taken at the Avedis Zildjian factory in North Quincy, Mass., U. S. A. (The only Zildjian factory in the world.) Pictured are some of the discriminating musicians who *INSIST* on Avedis Zildjian Cymbals. They travel from every corner of the globe for a friendly visit with the Zildjians.

Smart buying of cymbals is simple. Avedis Zildjian cymbals are sold by leading music dealers everywhere. Just look for the Avedis Zildjian trademark—the trademark that is your *ONLY* assurance of cymbals *MADE BY ZILDJIANS*. Ask your dealer to send you your cymbal problems.

If you haven't already sent for your free copy of "CYMBAL SET UPS OF FAMOUS DRUMMERS"—write today!

AVEDIS ZILDJIAN COMPANY • 39 FAYETTE STREET • NORTH QUINCY, MASS., U. S. A.
 Established 1623, Turkey Transferred to America, 1929
 Agents in principal cities throughout the WORLD



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