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October 15, 1959 35¢

down beat



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the first chorus

by Charles Suber

We hear much today of "communications." The term is usually meant to convey a positive contribution to understanding. But with all the modern methods used to communicate more rapidly and thoroughly, there still creeps in the negative elements of over-simplification and patently false, misleading advertising.

This misuse of propaganda is not new, of course. You remember the parable of the emperor's clothes. (The big man parades down the mall, his advance men con the squares, and himself, that his non-existent silk threads are the end in the eyes of the hip—and invisible to all others. The illusion is destroyed when a clear-eyed tyke yells out in his innocence, "Hey, he's naked." The populace becomes enraged at the deception and their own naivete. Scratch one emperor.)

Let us consider some of the modern day shimmering fantasies. Call them Perpetrated Mirages, or P.M.'s, the thinking man's miasma. Here are a few of them:

● The Porgy and Bess movie. Sam Goldwyn has used the modern methods of advertising and promotion to sammyglick the public into believing this version of the Gershwin classic to be a genuine hit. He has used arty lighting, dubbed-in voices, Todd-AO sound, and slick tableau to create what is, basically, a lousy picture. Score one for the flack boys and their use of the Goldwyn legend.

● The Dukes of Dixieland. Here is a case where the public has been sold a bill of goods . . . stereo sound as a substitute for talent. Listening to them at jazz festivals has been embarrassing when compared to Jack Teagarden's group, the Newport All Stars, or even that kid group from Dayton, the Juvenile Five Plus Two. When the record buyers begin to compare the Dukes to such genuine musicians as Pete Fountain, Al Hirt, the Firehouse Five, and even Sharkey Bonano, the illusion should burst, for good.

● Larry Adler. Years ago, when

this Peck's Bad Boy played for Paul Draper's beautifully expressive dancing, there was something to see besides a full grown man gargling a mouth organ—out of tune yet. Adler uses the shopworn device of billing himself with Ravel, Debussy, *et al* to imply greatness by association. Listen to what Jean Thielemans can do with a harmonica and the illusion vaporizes, fast.

● Jazz can't be taught, and/or Where are the new stars? These tricky little phrases prove that illusions are not confined to people but also to ideas. These particular ideas serve as crutches for many self-styled jazz critics. They put forth these cliches with the supposition that musical sense is inborn, without relationship to environment, mental growth, and understanding. They forget, or ignore, that every musician learns from his own past and the history of music itself. Teaching—and learning—is not rote, it is life. We might well be seeing the Twilight of the Gods—Young, Bechet, Holiday—but who can tell from what springs of hope and defeat will come the new giants? There was only one Mozart but there did come a Stravinsky, and that was something else again. ■

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TWENTY-FIFTH ANNIVERSARY YEAR

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PHOTO CREDITS: Cover picture of Cannonball Adderley and photo of Adderley and others on page 20, as well as the picture of Kenny Burrell on Page 8, are by Ted Williams. Duke Ellington, on Page 9, by Robert L. Higgins. Dizzy Sal, on Page 11, by Warren D. Fowler.

ON THE COVER

Ted Williams' superb photographic portrait of Cannonball Adderley, which appears on the cover of this issue of *Down Beat*, is coupled with Barbara Gardner's perceptive word picture of the alto saxophonist, which appears on Page 18. Just hitting the road with his new quintet—featuring brother Nat on trumpet—Cannonball is an International Jazz Critics Poll winner for whom even bigger things seem to be in store.

The next issue will feature Oscar Peterson on the cover and, of course, a story on the brilliant pianist. Elsewhere in that issue, you will find a study by George Hoefler of the way in which electric organ has won acceptance in jazz.

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chords and discords

Martha In Anger

(The following came as a telegram):
Your uncouth reference to Mr. Sol Hurok in your current issue is matched only by your disrespectful reference of some months ago to Sidney Bechet. It is unfortunate that *Down Beat* readers cannot find out what governs the slant and quality of your coverage. I'm sure it would be most edifying.

I cannot understand how your personal whims entitle you to snipe at a man like Mr. Hurok, who has given most of his life to the development and presentation of great artists of lasting cultural value.
New York City Martha Glaser

First of all, we should point out that we do not doctor the news or the comments of anyone—neither those of Miss Glaser, manager of Erroll Garner, nor those of Michel Legrand. The remark she refers to as "your disrespectful reference" to Bechet was not ours, but M. Legrand's. This subtle point seems to have passed Miss Glaser by. And she fails to mention the moving tribute to Bechet by Richard Hadlock that also appeared in Down Beat.

Insofar as the reference to Hurok is concerned, we find after careful research that she evidently is outraged by an item in the Los Angeles segment of Strictly Ad Lib. The item reads: "Erroll Garner's contract with Gene Norman's Crescendo calls for the pianist to play only two sets a night when he opens there Sept. 10 for 11 days. But there's no truth to the rumor that Sol Hurok will fill in as intermission comic..."

We see nothing objectionable in this item, or its humorous tag line. But Miss Glaser is evidently of the view that Garner and now Hurok are of a sacred elevation that puts them beyond consideration as human beings, and beyond humor.

Boston jazz columnist and commentator John McLellan recently wrote a piece in which he described how Miss Glaser insists on referring to Garner's drummer as a "percussionist," and making Garner an exclusive Baldwin piano artist, and so forth. Then he added the comment "I can understand Garner's manager wanting to reach a wider audience to make more money. But the 'prestige' angle begins to sound suspiciously like humbug."

Dear Mr. Crater:

Two titles for albums from the recent Newport Jazz, etc: Erroll Garner in *How Long Has This Been Going On?* and *Pat Suzuki Sings???*
St. Louis, Mo. Tudor Bishop

Young Blood

Although I am only 15, and a junior in high school, I really appreciate your Sept. 3 issue of *Down Beat*. It was the first I've bought. I am absolutely fed to the teeth with Elvis and his cronies. I have just lately started to collect "cool" jazz, and to me, it is the answer. Consider me a regular

reader of your magazine. I'm with you all the way.

Emerson D. Moran Jr.

The Album Offer

Just a short line to thank you for the chance to get your *Down Beat* Hall of Fame album. It's probably one of the finest collections of jazz artists I have in my library. Just having Ella and Anita on the same record is great enough, but Lester Young, Oscar Peterson, and the others as well—well, it's great.
Rochester, N. Y. Bert Williams

In General

One of your readers writes that *Down Beat* is slipping. Well, I've been picking up on it ever since 1958, and, as a matter of fact, 1959 seems to be a vintage year for you. (It has become) a magazine that I really look forward to finding in my mailbox.

For one thing, the record reviews, unsigned or not, are once again fast-paced and readable... As a charter member of the "jazz is fun" club, I have never particularly enjoyed the heavy-handed, critical analyses which attempt to dissect jazz rather than contribute to its appreciation.

George Crater? Him I will keep, as George Frazier used to put it so nicely... A question for George Crater: Will Harold Minsky sue the Everly Brothers for plagiarism? The boys' current atrocity, *Till I Kissed You*, has the old ta-dum TUM beat.
National City, Calif. I. L. Jacobs

I would like to say that Leonard Feather's article, *Requiescat in Pace*, was, to me, a masterpiece. I thought it was beautifully written and very moving. Sentence to sentence, page to page, *Down Beat* still has it.
Seattle Duane W. McGinnis

The Score on Ellington

I appreciated George Avakian's reminiscence in the Aug. 20 issue, up to a point.

Point: "Those great Basic and Ellington bands... were filled with bad readers. That didn't make them better jazzmen, but it didn't hurt them because there wasn't that much reading to do."

I can see Duke and Billy Strayhorn "going straight up and turning left." Did they teach each arrangement to each sideman by rote? Quite an accomplishment to cover the Ellington library in this manner. Reading a book as many times as the Ellington group (plus the musicianship involved) may result in memorization—but that initial reading! Wow!!!

Have you ever seen an Ellington or Strayhorn score, George? Look at a part, any part, and try to cut it.
Cotati, Calif. Bob Evans

It may safely be assumed that Avakian has seen Ellington and Strayhorn arrangements. *Down Beat* New York editor George

Hoehn, a long-time and seasoned follower of the Ellington band, points out in his inimitable patient manner that the era Avakian referred to was pre-Strayhorn.

From Abroad

We are a group of East German and East Berlin jazz fans. Our jazz clubs here in East Berlin established in December of 1955. Other clubs in all great towns did the same. We have in our club 120 members. But we have only a few discs and other material. In April of this year the club was concluded (sic) by the government. After this day, we work illegally.

Therefore, dear sirs, we have a request for you: enclosed we send to you 31 letters to recording companies and musicians. We beg you to send these letters to the different addresses, because it is very difficult for us to send such a lot of letters from West Berlin. Perhaps it is possible for you to send some material, old numbers of *Down Beat*, pictures, catalogs, concert posters.

We would be very delighted if you would help us. Perhaps you also could try to win other jazz fans for our cause. We thank you very much in the name of 120 jazz fans of East Germany.

Our address is a cover address in West Berlin. It is Gunter K. Holz, Berlin-Blitz, Lauterberger Str. 36.
East Berlin

Name withheld

Down Beat's office receives letters from various Iron Curtain countries requesting help for jazz fans. Many of them protest that there is no such thing as an Iron Curtain and that jazz can be listened to

freely. Perhaps in some of the Communist countries, this is true. But the letter printed above is demonstration that the Iron Curtain is very real, that a party line on cultural matters does exist, and that the Communist party of East Germany has a very real suppressive attitude toward jazz—and an evident fear of it (See news, Reginald Rudolf's ordeal, this issue.)

The group mentioned above will be put on the jazz list. Any individual jazz fans who would like to help them can write to them at the address given. The 31 letters have been mailed.

I would like to congratulate you on the 25th anniversary of *Down Beat* . . . for the superlative job you have done in the interest of jazz music.

After World War II, I received some CARE food parcels, but hungry, as I was at that time, I would gladly have exchanged a food parcel for only one single copy of *Down Beat*. The *Down Beat* hunger still prevails in some European countries, which are separated by the Iron Curtain from us. But the fact that you are sending free copies to these countries has an impact which cannot be estimated by anybody in our country.

So, many thanks again!

Eric T. Vogel,

Associate Editor for the U.S.A.,
Das Internationale Jazz

Elmhurst, N. Y.

More Anita

Just got through reading John Tynan's review of Anita O'Day's appearance at the

Cloister in your Aug. 6 issue. Miss O'Day is to me one of modern music's greatest song stylists. She always seems to have so much to say with so much freshness and originality. The only fault is that she is so little written about. Please run an article on Miss O'Day.

I also wish to commend Leonard Feather for what he is doing. Tynan is also superb . . . George Crater is also too much. I think the magazine needs humor, and Crater does not come short of that.

Philadelphia

Larry Andrews

An article on Anita O'Day is in the works.

Poll Opinion

I have read the results of the International Jazz Critics poll. I agree with some of them and disagree, too, with others. You left out a very important category: I would like to suggest that you hold a poll to nominate the world's oldest living bebop singer.

I have talked with Dave Lambert, and we know of no one else who should receive this award than he.

In all seriousness, I think Dave deserves a special place for his tenaciousness and longevity, because what the public is currently raving about Mr. Lambert has been doing for, lo, these many years. He has always been as talented as he is now, and is finally getting the recognition that is due him.

Jack Lewis,

Director, Artists and Repertoire,

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NEW YORK

Jazz clubs are increasing on the New York scene. The old Offbeat Club, uptown on Broadway, where Stuff Smith held sway for a long spell last year, has been renovated and reopened as the Prelude. The lead-off attraction was Charlie Shavers band, with Ray Bryant on piano. The place is a jazz supper club with a mirrored dining room. One of the partners is a former New York City detective. Farther downtown on Broadway, Connie Immerman (who once operated the famed Connie's Inn in Harlem), has opened a Broadway-type night club with a show policy similar to that of the old Cotton Club. Opening attraction was Cab Calloway, working as a single and backed by Eddie Barefield's orchestra . . . Joe Termini, who owns and runs the Five Spot in Greenwich Village, is opening another jazz club on St. Marks Place in the Village. He is trying to get Gil Evans' 11-piece band for an opening attraction. The place was once the Club Alliance, where Al (Jazzbo) Collins used to run sessions.



Evans

Rudi Blesh, jazz authority and author of the 1948 tome *Shining Trumpets*, will teach a course at New York University this fall. The course, which starts Oct. 15 and costs \$25, is called *Jazz, American Art Form*.

The Kenny Burrell trio has recorded an album for Argo from the stand at the Village Vanguard . . . Toshiko will marry alto saxophonist Charlie Mariano, who recently parted company with both the Stan Kenton band and his wife . . . Tony Scott is lining up a two-year concert tour that will take in Japan, India, and other countries of the Far East. He has just recorded an album titled *Blues for Bird* . . .

Nina Simone was featured in a Town Hall concert that also included the J. J. Johnson quintet, the Horace Silver quintet, the All Star Jazz Quintet, and Redd Foxx . . . In another concert at Town Hall, the Modern Jazz Quartet appeared with the Beaux Arts String Quartet. The concert was sponsored by the Fifth Avenue Record Hunter. Two new compositions for String quartet and the MJQ were performed. One was the work of Gunther Schuller, the other was by John Lewis . . .



Burrell

Also at Town Hall (on Sept. 26) was a Folk Festival that featured Oscar Brand, Leon Bibb, John Jacob Niles, and Brother John Sellers. It was backed by jazz promoter Bob Maltz . . .

A collegian called the *Down Beat* New York office recently wanting to know whether things would be "wild" at the Monterey Jazz Festival. Only if things were "wild" enough did he think it would be worthwhile for him and a group of friends to make the trip.

Reports reaching New York tell of a four-man East German dance combo that fled to West Germany after they had been barred for performing one year by Communist officials. Their unforgivable sin: playing

(Continued on Page 44)

Down Beat

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music news

Down Beat

October 15, 1959

Vol. 26, No. 21

EAST

Omer Simeon Dies

With the death in Harlem Hospital of Omer Simeon, the great dynasty of New Orleans clarinetists lost another of its members.

Of the group that once included Johnny Dodds, Jimmy Noone, Sidney Bechet, Alphonse Picou, Barney Biggard, Edmond Hall and Albert Nicholas, only Picou, Biggard, Hall and Nicholas remain alive. And 1959's toll of jazz greats—already heavy with the deaths of Billie Holiday, Lester Young, and Bechet—has become heavier.

Cancer took Simeon's life, as it did Bechet's. Until incapacitated by the disease, he had been working with Wilbur De Paris at Jimmy Ryan's in New York, playing Albert system clarinet until the last.

Festival Hangovers

The Randall's Island Jazz festival, like Newport, has come down with a case of the post-festival blues.

Hours after the three-day fete ended, New York promoter Don Friedman tied up its receipts in the hands of a court-appointed receiver, pending Friedman's claim of \$50,000 against Franklin Geltman, producer of the event.

Friedman produced the first three Randall's Islands festivals (1956-57-58) in partnership with Ken Joffe. Last year, the festival needed financial backing. In August, 1958, Friedman accepted an offer by Geltman to invest in the enterprise in exchange for 50 percent ownership. They formed the Don Franken Corp. Joffe dropped out.

This year, according to Friedman, Geltman proceeded, without consulting him, to form a new corporation, Randall's Island Jazz Festival, Inc. Friedman said Geltman made no offer to buy out his share of the Don Franken Corp. He said that to follow through with the agreements of the Franken firm, Geltman should have had \$50,000 in escrow with Franken before the '59 festival. When the money was not forthcoming, Friedman entered suit.

Under an order issued by Supreme Court Justice Louis J. Capozzoli, Geltman is unable to spend any of



ELLINGTON and GOODMAN aboard the United States.

the gate receipts of the show, which drew approximately 30,000 persons.

Meanwhile, back at the Newport fiasco, attorneys are still taking depositions related to Elaine Lorillard's suit against the Newport Jazz Festival, Inc. (*Down Beat*, Aug. 6).

George Wein, producer of the Newport event, in a letter to *Down Beat*, objected to a report that, as he put it, "the Newport Jazz Festival gave to Mrs. Lorillard \$45,000 as part of the settlement in her divorce from (Louis) Lorillard."

Said Wein of Mrs. Lorillard's suit, which contended that the Newport event had become a profit-making one, "... this money given to Mrs. Lorillard was a personal settlement between Louis Lorillard and her. Mr. Lorillard is very upset that the jazz world might think that he would or could take the liberty of giving \$45,000 of Newport Jazz festival funds as part of a personal settlement.

"The Newport Jazz Festival is a non-profit corporation. All funds must be strictly accounted for... Mr. Lorillard is extremely regretful that the... festival has had to be involved in his own personal marital problems... (Our) books are open to the public at any time."

A Medal for Duke

When the Spingarn medals were presented at the annual convention of the National Association for the Advancement of Colored People (*Down Beat*, Aug. 6), one winner was missing from the ceremony: Duke Ellington.

Tied up with appearances at festivals, in music tents, and aboard a river boat, Duke just couldn't make it. But the NAACP finally caught up with him—aboard the *SS United States*, just one hour before he sailed with his band to open a European tour in Amsterdam. Benny Goodman presented the medal in the observation lounge of the ship.

Ellington, 44th recipient of the medal that is given for outstanding achievement by a Negro, was the first jazzman to receive it.

In accepting the award, Ellington said, "I am encouraged that Mr. Khrushchev (came) to see a country where there is an NAACP, which stands for freedom and peace for all men. I accept the medal on behalf of all in my craft who, on these shores and abroad, make music for freedom."

Then Ellington left for Europe. One of the pleasures of his voyage: chatting with one of the ship's stewards, Claude Jones—who played trombone for Duke a decade ago.

Traps, the Drum Wonder

Bernard (Buddy) Rich barbecued his drum sticks on the night he closed with his quintet at Birdland. It was done in front of a press gathering invited to the New York City jazz corner especially for the event.

Come Oct. 5, Rich said, "I'll be saying more in a 32-bar vocal than I ever did in a 40-minute drum solo." He opens that night in a plush east side spot, the Living Room, as: "Buddy Rich, Songs."

Rich, who rates standing ovations at Birdland for his drum virtuosity, is making a switch for the umpteenth time. The man who recently turned down an almost fabulous offer from Harry James, even as he used to fluff off the late Tommy Dorsey's periodic offers to rejoin him, has been working with Lou Spencer, an ex-hooper, who developed stage acts for Tommy Sands, Diana Trask (Frank Sinatra's Australian discovery), and many other show business personalities, in developing his new presentation.

Buddy has been a fixture on the drum scene since 1924, when he had a spot in the Ziegfeld Follies and was billed as "Traps, the Drum Wonder" — a 6-year-old headliner. Later, he was featured with Paul Whiteman and toured the country in vaudeville.

Rich cracked the jazz barrier at the Hickory House during the mid-1930s when he sat in with Joe Marsala's group. Work with the bands of Bunny Berigan, Tony Pastor, Artie Shaw, and Tommy Dorsey followed.

The musicians tabbed him the fastest drummer in the business with the flashy stick work and his ability to maintain an unvarying tempo. He ran away with the drum spot in the annual *Down Beat* polls of 1941-42-44.

When Buddy joined the marines in World War II, he went in a non-music capacity. He wanted to fight, not play. After a year of service, he received a medical discharge and announced that he was going to organize his own band. As it turned out, he returned to Dorsey's band.

Finally, in December, 1945, Buddy debuted his first big band at the Terrace room in Newark, N. J. The band met with little success, and in the following years Rich returned to TD periodically, played with Les Brown, was featured on several *Jazz at the Philharmonic* tours, and con-

tinued to show up now and then with his own band.

His drum virtuosity never faltered. In 1948, Count Basie drummer Jo Jones watched Rich perform with one arm in a sling on the stage of the Paramount theater in New York City and said, "If that broken hand heals, he ought to break it again."

In early 1956, Buddy announced that he would quit drums to become a song-and-dance man. He made an



BUDDY RICH
at his new work

album of vocals for Verve, but before long he signed a contract with Harry James to appear with James' all-star jazz group.

When Rich finally did open with a song-and-dance act at Larry Abbott's on the west coast, he went onstage to do a light tap. He looked down and saw sitting at a ringside table, quizzically looking at him, Fred Astaire. Buddy said, "I couldn't lift my feet."

But Rich has it on good authority that he should sing. Some years ago, Frank Sinatra backed a band for Buddy to the tune of \$50,000. One day Frank got a chance to attend a rehearsal, and when the girl vocalist came up with laryngitis, Sinatra, more or less kiddingly, told Rich to sing the vocals. After Buddy finished, Sinatra went over to him and said, "I want you to put at least four vocals per night for yourself in the book."

This time, there will be no finishing up the act with a short drum exhibition; the drums are out. Rich's new vocal album, backed by strings and a chorus, is on Mercury, and Buddy himself is pleased with it.

REPORT ON LENOX

When the School of Jazz in Lenox, Mass., gave its third annual benefit concert at the Berkshire Music Barn recently, it was instantly clear that no one had been idle during the weeks of rehearsal and study.

It was clear, too, that some of the names of those who studied there should be watched for future development.

One of the most impressive performers in the wrap-up concert was composer-alto saxophonist Ornette Coleman, the west coast musician who has been the subject of much controversy, both on the coast and at the school. Coleman, who already has a Contemporary LP in release, plays a thin-toned plastic saxophone, similar to the one Charlie Parker once played. He has, a driving, exciting, highly individual style.

But he was not the only notable performer. Other standouts were bass trombonist David Baker, who attended the school on a scholarship given to him by Dizzy Gillespie; Dizzy Sal, an excellent pianist from Bombay, India; Paul Cohen, a drummer from Harrisburg, Pa.; Mona Neves, bassist sister of pianist Paul and bassist John Neves; and New York trumpeter Tony Greenwood.

Indeed, the musicianship of the entire student body was of a high caliber — which is as it should be, according to John Lewis, executive director of the school. Said Lewis: "It is assumed that the students know how to play their instruments well . . . when they are accepted."

The windup program entailed music by five small groups and one large ensemble, the latter under the direction of Boston's Herb Pomeroy. The small groups were under the leadership of professional jazzmen who had served on the faculty.

Gunther Schuller, who taught a course on *The Analytical History of Jazz*, led the first group, which had Sandy Schmidt, Nico Bunink (Amsterdam, Holland), pianists; John Eckert, trumpet; Baker on bass trombone; Miss Neves, bass; Bob Fuhlrodt, drums; Don Stewart, tenor; and Perry Robinson, clarinet. The unit played Thelonious Monk's *Straight No Chaser*, Sandy Schmidt's *Aristocracy*, and two compositions by David Baker, *Lone Ranger* and *The Great Horace Silver*, and *Song for Gunther*. Both Baker and Schmidt were students in the composition class taught by Bill Russo, George Russell, and Schuller.

The performance of the first group sounded highly professional, with exciting highlights from Baker's solo trombone and his unison work with Schuller, who sat in on French horn. There were also good solos from the tenor and the clarinet and Bob Fuhlrodt's drum breaks were inventive.

Pianist Bill Evans, guitarist Jim Hall, and drummer Connie Kay offered the second ensemble, made up of Sal on piano; Al Kiger, trumpet; Dick Wright, trombone; Doug MacLaughlin, bass; Bill Sharfman, drums; Attila Zoller, guitar; Gary McFarland, vibes; and Ted Casher, tenor. The group played two compositions by McFarland, *Monk's Sphere* and *Summer Day*; a Dizzy Sal number, *Relaxin' at Music Inn* (dedicated to Stephanie Barber, owner and a co-director of Music Inn); and a Kiger arrangement of Wes Montgomery's *Jingles*.

This set featured some fine muted trumpet by Kiger, effective solo vibes by McFarland, and good guitar by the Hungarian student, Attila Zoller. The highlight was the solo and support piano of Sal. Bill Evans made the announcements for the band. Kiger sat in as a guest artist with the Modern Jazz Quartet at their regular concert the next night.

The next group was that of trumpeter Kenny Dorham, who sat in on several tunes. Two fine pianists worked separately during this set, David Lahm, and Ran Blake of Bard College. Other members of the ensemble included Peter Farmer, trumpet; Paul Duynhouwer, trombone; Sture Swenson, tenor sax; Ian Underwood, alto sax and flute; Walter Bernard, bass; and John Bergamo, drums.

Next came the set that seemed to generate the most excitement. The group was presented by Max Roach, who, with John Lewis, sponsored the ensemble, which featured Coleman. The pianists were Steve Kuhn and Ron Brown, Don Cherry played a small trumpet (it is called a "pocket" trumpet and, according to reports, is one of six manufactured in Pakistan), Barry Greenspan, drums; Kent McGarity, trombone and bass trumpet, and Larry Ridley, bass.

Three Coleman compositions were offered in this set, including *Sphinx*, which is in his Contemporary album; *Compassion*, and *Giggin'*. They featured some swinging unison horn work by Cherry on the pocket trumpet, McGarity on bass trumpet, and Coleman on alto. Kuhn's piano work on *Giggin'* was exceptional. The set ended with a composition by another student, Margo Guryan, en-

titled *Inn Tune*.

The final small ensemble was made up of students who had won scholarships through the contest conducted last spring by the F. & M. Schaefer Brewing Co. They were led by Jimmy Giuffre, who played with them on some of the numbers. The personnel included David Mackay, blind pianist from Boston and Harvard; Paul Cohen, drums; Herb Gardner, trombone; Tony Greenwald, trumpet; John Keyser bass; Ian Underwood, flute; and Leonard Popkin, saxophone.

Tunes on this set included Giuffre's *Red* and *Ray's Time*. On the former, the bass played melody with the horns. Both tunes had the bass as a point of reference. *Ray's Time*, announced as a "blues killer," received the most applause of any number in the entire concert. Also in the set was a rendition of George Russell's *Stratusphunk*, which opened with a bass introduction.

The small group portion of the program completed, the large ensemble took over for a set of six arrangements, *To Thee, O Asphodel* by Bostonian Bobby Freedman; *Do-*

mingo by Benny Golsen, Strayhorn's *Take the 'A' Train*; *Sweet and Lovely*; Sonny Rollins' *Paul's Pal*; and *Blue Grass* by Danny Kent.

This ensemble included, among others, drummer Paul Cohen, Coleman, Baker, saxophonist Ted Casher; and flutist Underwood. Pomeroy, large ensemble instructor at the school, conducted. The band was solid and Basie-like, with good intonation for an orchestra that had had only nine rehearsals.

Forty-three students were in attendance at Lenox during this 1959 session, compared with 33 last year. Plans are being made to add instruction on strings for the 1960 session, and a classical instructor has already been chosen.

A meeting was held on the day after the concert for an open discussion between students and faculty on any problems that might have arisen during the session. John Lewis led the talk, making notes of all suggestions. During the meeting, each instructor was asked to give as well as receive the gripes and criticisms of students. But the only complaint of either group was . . . the hot weather.



Dizzy Sal, young Bombay pianist, at Lenox.

Audio Fidelity Singled Out

The recording industry lifted a collective eyebrow last month when the U.S. Department of Justice, through a civil complaint filed by Attorney General William P. Rogers against Sid Frey and Audio Fidelity, Inc., accused the manufacturer of high fidelity and stereo recordings and tapes of violating the Sherman antitrust act.

The complaint alleges that Audio Fidelity "conspired with its distributors to allocate exclusive sales territories for each distributor and prevent sales to dealers or customers located in a territory allocated to another distributor."

Another part of the complaint alleges that Frey conspired to "fix resale prices at the wholesale and retail levels and prevent distributors and dealers from advertising or selling products at prices other than those established and withhold supplies from those distributors and dealers who do not comply with these agreements."

Frey expressed surprise.

"What?" he asked, "I am a trust? Me? In the same bed with DuPont and General Motors? They say I eliminated competition. Does that mean RCA, Columbia, Capitol, Mercury, Decca, M-G-M, and London have gone out of business?"

"The government's charges read like *Alice in Wonderland*, and we unequivocally deny them. We will vigorously defend the case at any cost and are completely confident that when the charges are fully aired in court, they will be dismissed.

"I think we are being persecuted for being the first company to introduce ethics in this business. We have been more creative, more original, and harder working than the next guy and have tried to educate the trade not to establish Audio Fidelity as a loss leader or use our label as sucker bait in discount operations. We have enabled the dealer to maintain his markup and to reap a greater profit from a business based on quality products and consumer demand. Dealers have willingly subscribed to our sales policy."

If the attorney general is upheld in court, it might be possible for any number of distributors then to offer the same line at different prices in the same city. And it would mean that list prices are suggested and resale prices, at the wholesale and retail levels, cannot be established by the record manufacturer. Products can therefore not be withheld from dealers for not observing suggested resale prices.

Quincy Scoring Show

When Quincy D. (for Delight) Jones premieres his new band on Dec. 7, it will be in one of the most unlikely places and under the most improbable circumstances that any American band ever got its start.

It will be on the stage of a theater in Amsterdam, Holland, and Quincy and his musicians—who now include such luminaries as Julius Watkins and Melba Liston—will be in costumes of the 1890 era. They are to be an integral part of the new Harold Arlen-Johnny Mercer musical, *Free and Easy*.

The show is dripping with firsts. Since Quincy is writing the orchestral score for the show, it will be the first Broadway musical ever scored by a jazz composer and arranger, and possibly the first that ever used a jazz orchestra in place of a pit band.

It will also be the first Broadway show that ever went through its try-out performances in Europe, instead of the customary Boston, Hartford, Bridgeport and Philadelphia.

"It's a fabulous thing, man," said Quincy, who is now at work on the charts for the show.

The show is all Negro, excepting the white musicians in the mixed band. It will star Sammy Davis, Jr. It will play Amsterdam; Lauzanne, Switzerland; Munich; Essen; Brussels; Utrecht; Stockholm; London; and possibly some cities in Iron Curtain countries. Then it will come back to America and play a month in San Francisco and a month in Los Angeles before New Yorkers even get a peek at it.

"We expect it's going to run a long time on Broadway," Quincy said. "When a show has nine months under its belt, as this one will have, it can survive. Besides, we should have absolutely all the kinks worked out of it by then."

Quincy is scooping up some of the best musicians in the business for the band, including, besides Watkins on French horn and Miss Liston on trombone, the superb Swedish trombonist Ake Persson; trombonist Quentin Jackson; trumpeter Benny Bailey, who has been working in Sweden for the past several years; and trumpeters Lennie Johnston and Floyd Standifor. Miss Liston (who was rushed recently to hospital for an emergency appendectomy but will be recovered in time to join the show in Holland) and Standifor will also write for the band when it finally parts company with the show.

"I don't want to be the only one writing for this band," Quincy said.

Obviously excited about the send-

off the new band will get, the 26-year-old Chicago-born musician (he looks 19) said the show provides the band with a guaranteed two years' work. "If we can't get off the ground after that," he said, "we'll never make it. It's like being subsidized for two years."

Willard Alexander plans a big publicity buildup for the band, which now has a Mercury LP in release and a single (*Syncoated Clock*) that has done well.

Because of the tour of Europe and the band's powerful beginning, Quincy is being approached by some of the best musicians in the business. Some of them he's taking. But one source of great talent is barred: he refuses to have anyone from the Count Basie band. "Basie's been too good to me," Quincy said, "and I'm too grateful."

As a result of the *Free and Easy* deal, Quincy has been approached about writing his own show when this one is over.

Said one admiring musician: "Man, Quincy's becoming the Leonard Bernstein of the jazz world."

And Harry (Sweets) Edison, long-time mentor and friend to the arranger, said: "Quincy's getting to be a regular industry."

WEST

Salt Lake Digs Kingstons

A "one-ner town," Salt Lake City, Utah, has seen and heard the best of the nation's big name bands and top entertaining acts through the years. One of the most popular acts in the business, however, the Kingston Trio, relates to the Salt Lake populace in a very special manner—most persons there feel they "discovered" the trio.

Whether the Kingstons' place of discovery was indeed the city founded by Mormon leader Brigham Young may be debatable, but their unusual popularity there is a matter of record.

During the past year the folk-singing trio has played the city four times for a total of eight nights and every engagement saw a broken attendance record. The Kingstons drew almost 10,000 admissions into Bob Freed's Lagoon in a three-night stand over Labor Day, topping Spike Jones' previous record by 2,100. In September 1958 they set a new two-night record at the Rainbow Rendezu (now renamed Danceland), scoring with the citizenry once more in a repeat date later the same month.

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JOHN LEWIS CONDUCTS

Modern Jazz Quartet pianist John Lewis, whose role as a composer occupies an increasingly important portion of his life, is seen here as he recorded his score of the film *Odds Against Tomorrow*. (Harry Belafonte and Shelley Winters star.) The busy Mr. Lewis, who has just wrapped up his summer's duties at Music Inn (See Page 10) hastened on to the Monterey Festival, of which he is music director. United Artists will release the film soundtrack LP.

drew the largest attendance in history to the University of Utah's junior prom and scored a further triumph the following night at Danceland to the tune of over 4,000 admissions.

With Freed counting profits from his most successful season, which included dates by Louis Armstrong, Nat Cole, the Four Freshmen, Ray Anthony and George Shearing, the significance of the Kingstons' triumphs rings clear as a cash register bell.

Be Original

If a jazz package is going to make it in today's market, it must be backed by original, imaginative thought.

This is the considered opinion of Bob Yorke, manager of west coast operations for RCA-Victor. Yorke, who has been doing all right in recent months with jazz albums by Shorty Rogers and Hank Mancini, feels it is not good enough in the light of current competition merely to assemble a group of top jazzmen in a studio and say, "Blow, fellas."

"The market for jazz albums has changed drastically since the early days of the 'west coast school,'" Yorke told *Down Beat*. "Even the once-sacrosanct 'big names' don't really mean so much anymore unless they are presented on record in the context of clearly thought-out packaging and presentation."

Recent releases from labels big and

small tend to substantiate Yorke's conviction. Practically every jazz label nowadays is burning midnight oil and existing on a diet of cigarettes and black coffee in an effort to hit the market with albums slanted toward some novel twist or gimmick calculated to titillate the fancy of the consumer.

Yorke's newest entries in the record rat race would appear to fulfill his prescription for the novel appeal that presumably is reflected in hefty retail sales. Loath to let go a proven good thing, the coast top executive of the Little Dog label has resigned Hank "Peter Gunn" Mancini to a three-year contract calling for at least two LP album releases a year with spotted singles. First of the upcoming LP's is titled *The Mancini Touch*. The second is completed but as yet untitled.

Keenly aware of the television and recorded success of Mancini's music from *Peter Gunn*, Yorke has scheduled yet another TV whodunit of proven popularity. The initial album in a new series of TV jazz is titled *Music From Mickey Spillane's Mike Hammer*, produced by Victor a&r man Neely Plumb, and featuring the music of Dave Kahn, with Skip Martin arranging and conducting. Culled from the new NBC-TV series, the album includes eight tracks played by an 18-piece band and four with a nine-piecer.

In a strictly offbeat bid for the hip set's loot, Yorke is releasing in the

near future an album of the music from the Robert Merrill score to the new Broadway show, *Take Me Along*. The music was adapted by composer-arranger Marty Paich for a jazz piano trio comprising Paich, Jimmy Rowles and Johnny T. Williams.

Selling jazz on record these days has become an admittedly ulcerated occupation. Whether Yorke's theory will be proven valid in the months to come can only be judged in the intensity of public response.

Guild Sues Everybody

Are members of the Musicians Guild of America being blackballed?

In a suit filed last month in Los Angeles federal court; MGA and individual members of the guild loudly declared they were as they filed an anti-trust action to the tune of \$11 million against the American Federation of Musicians, NBC, CBS, ABC, Music Corporation of America and its television production subsidiary, Revue Productions, Desilu Productions, Capitol Records, and other unspecified firms.

Over 700 professional musicians active in Los Angeles county who are members of MGA, charged the complaint, are being victimized by monopoly practices of the defendants and are blacklisted, boycotted and "otherwise interfered with" in pursuit of their profession.

Because of a "gentlemen's agreement" between the defendants, alleged the lawsuit, MGA members have suffered and are suffering at the hands of "a monopoly in the professional music field."

This monopoly, according to the legal firm of Swerdlow, Glikbarg and Nicholas, which filed the complaint, has established "a series of agreements and understandings with each of the defendant employers and . . . contractors, leaders and booking agents" which hurt MGA members' work opportunities, injured their professional status and reputations, and threatened both employers and musicians with loss of business if they joined or supported the guild.

Object of the anti-trust suit: to secure a preliminary and permanent injunction against the defendants from depriving guildsmen of work and from intimidating prospective members.

Describing the anti-trust suit as "an act of desperation on the part of the guild to create further turmoil," AFM attorney Robert Rissman pointed out that labor unions have been exempted from anti-trust actions even before the enactment of the

Wagner Act in the early 30's.

No comment was available from the other defendants.

Rissman told *Down Beat* that any attempt to deprive a union member of work is in violation of the Taft-Hartley Act and added that recent contracts signed by AFM and the major radio-TV networks (NBC, CBS and ABC) kept staff orchestras working. He added that, under the contracts signed with the communications media and with phonograph companies, no member of MGA has been denied employment.

Meanwhile, Bill Hinshaw, charter member-organizer of MGA and a stalwart of that organization's board of directors, resigned his post in a flurry of conflicting reports.

Hinshaw, expelled from AFM after his affiliation with the guild, declared to *Down Beat* that "certain basic differences with the policies of the board" forced his resignation. He denied that "political pressures from either the guild or AFM" played a part in his decision, but admitted that he had not been seeing eye-to-eye on matters of guild policy with MGA president Cecil Read and members of that organization's board of directors.

Of Hinshaw's quitting, Read would say only, "Bill's been quite busy with his own personal affairs and has had some differences of opinion with our board of directors. So, I guess he decided he just didn't want to work so hard any more."

John Tranchitella, president of Los Angeles local 47, AFM, had a different explanation of Hinshaw's exit from the guild. "I feel that Bill's resignation indicates a basic split in the guild," he said. "Now, it's just a matter of time before they're out of business altogether." Tranchitella met with AFM president Herman D. Kenin to discuss the latest developments in "the Los Angeles situation" Sept. 19 in San Francisco.

INTERNATIONAL

Reginald Rudorf's Ordeal

Reginald Rudorf was a good Communist and a good citizen of the East German "republic". But he had one fatal flaw: he liked jazz.

For a time, things went well. In Rudorf's home city of Leipzig, he was, because of his prominence in a Communist youth organization, able to give lectures and talk about jazz on the radio.

Not that jazz made a real dent in Rudorf's political thinking. On the contrary, he presented jazz as the



LUCKY IN GERMANY

Tenor saxophonist Lucky Thompson is seen here in rehearsal with German pianist Michel Naura. Naura leads one of the best-known modern jazz groups in Germany, a quintet. The two musicians were preparing for a jazz concert.

music of downtrodden Negroes and poor proletarian people generally. Things continued to go well.

Then, in March of 1957, the Staatssicherheits-Polizei — the Easter German State Police — came for him. His crime: "Under the cloak of jazz, he created a conspiratorial underground organization against the state."

Rudorf couldn't believe this was happening to him. But in a courtroom scene that would have been funny but for its nightmarish 1984 qualities, he learned it was real. He was told by the judge of the Staatsgerichtshof (State Court) that "a serious man of science doesn't want to have anything to do with music. I didn't even start thinking about music until I learned that the U.S.A. is spending great sums of money for this music to use it against our state . . ."

As the judge proceeded, things became progressively more macabre. The judge, who considered jazz and Rock 'n' Roll to be the same thing, had read that some British R 'n' R fans had overturned a streetcar in London. Therefore it followed, in the judge's twisted thinking, that in lecturing on jazz, Rudorf wanted "our eastern German youth to do the same thing."

"Of course," he added, "this is conspiracy."

When it was all over, the *Leipziger Volkszeitung*, biggest newspaper in East Germany, reported: "Under the guidance of Rudorf, counter-revolutionary elements tried

to build a big organization, showing their true face in the days of the Hungarian revolution. They set up a boycott against our 'German State of Workers and Farmers'. They talked about jazz clubs — but what they really wanted was conspiracy and revolution."

When the ghastly farce was over, jazz fan Rudorf was sentenced to two years in penitentiary. But his story doesn't end there.

Oddly enough, he found more jazz in prison than out of it. The first day he was there, he heard a Louis Armstrong record played to the inmates during their "cultural hour." Many of the inmates liked jazz, if for no better reason than that Communist officials did not. So Rudorf, with a peculiar kind of doggedness, organized a penitentiary jazz band.

But the authorities caught up with him again. He was transferred to another prison and sent into solitary confinement for "conspiracy against the state."

In the second penitentiary, Rudorf met a jazz piano player named Harry. The inmates used George Shearing's *Lullaby of Birdland* as a code tune to communicate to each other.

A few months ago, the ordeal of jazz fan Reginald Rudorf ended. He was released. He wasted no time fleeing to West Germany, where he told his story.

Said Rudorf: "My love for jazz was strengthened during those two years in prison."

His love of Communism was not.

WEST COAST SESSION



West coast musicians who have heard the tapes from a recent recording session produced by Dave Axelrod are flipping over trumpeter Dupree Bolton and bassist Merbie Lewis. Picture (1) shows Axelrod talking to tenor saxophonist Harold Land, leader on the date. Bassist Lewis, seen in (2), is being touted by such pros as Red Callender and Red Mitchell as an instrumentalist of outstanding promise. He's

only 18. In (3) Land looks as if he honestly didn't believe what is coming from Bolton's horn. Gifted with exceptional technique and fierce power, Bolton is being compared to the late Clifford Brown for the brilliance of his lines. But he's something of a mystery man; not even Land seems to know where he came from. Bolton pauses for a cigarette in (4) while Land (5) looks over the charts. Lands walks

over to pianist Elmo Hope to talk over a point in (6). In (7) he and Bolton go back to work, while (8) shows drummer Frank Butler, Land, Hope and Bolton. Down Beat's west coast editor described the quintet session as "without a doubt one of the best in spirit and quality ever to be recorded here." Various labels put in bids for the independently produced session. Miffrerds will probably be the releasing company.

★ STORM ★ OVER HOLLY- ★ WOOD



Stevens, right, supervising a recording

Editor's Note: Unknown to the general public, the composers and songwriters of Hollywood have for some time been locked in a bitter struggle.

Within the past year, the struggle has become more vehement. It has spread to involve producers and directors, musicians and lyricists. The enmity between the composers (men who write the underscores of motion pictures) and the songwriters who produce the popular songs that go into pictures, continues to mount.

As a service, Down Beat has made the following pages available to Leith Stevens, noted film composer (Syncopation, The Wild One, Destination Moon, The Five Pennies) and president of the Composers and Lyricists Guild, in the hope that a forthright airing of the problems will contribute to a solution of it.

As president of the Guild, Mr. Stevens has attempted to examine

both sides of the argument dispassionately.

By Leith Stevens

Considerable space has been devoted recently in the trade press as well as some metropolitan dailies to what appears to be an ill-advised attempt to fan a brush fire into a conflagration.

One statement, "The scorers (composers who write music scores for films) are running the songwriters out of the motion picture business," prompts a similar statement but with the accusation reversed. Another statement, "Film musicals will return when the control of music is given back to the producer instead of the head of the music department," implies that someone got to the head of the music department and led him to sell out the department and do only dramatic film scores.

Such charges help no one.

Composers, whether they write words or music, of a serious nature or the so-called pop variety, have common objectives in the protection of their rights in their creations. Inflammatory remarks tend to divide composers into factions, each seeking an advantage. This can lead only to chaos and loss of income to all composers.

The entertainment field is going through a period of quixotic change. This is the result of three developments of recent years — the rapid, overnight travel now possible among most major music capitals of the world; the complete reorganization of the recording segment caused by high fidelity, magnetic recording techniques, and the advent and overwhelming popularity of television.

The effect of these developments on the American composer and lyricist working in the fields of radio,

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television, recordings, and motion pictures has been unfortunate. New travel facilities have encouraged film producers to seek lower production costs available abroad. The movie makers, in so doing, have been able to use foreign funds that had been blocked theretofore. This caused the first decrease in the number of films available for American composers and lyricists to work on.

Then came television. TV producers took a leaf from the film producer's book and did a considerable amount of production abroad. In addition, the TV producer found it more economical to get his music from imported magnetic recordings.

A decline in picture production came as the increasing popularity of TV forced film producers into a more extravagant type of entertainment (gigantic productions, loaded with star names) which resulted at the same time in considerably fewer films on which composers could work. Before these developments, U. S. firms produced an average of 500 films a year. Now it's a good year when there are 200 to be apportioned among U. S. composite talent.

Here it might be well to dispose of the notion that somehow the music department has sold the film musical down the river. To my knowledge, no picture or TV music department head ever has been able to override the producer's decision in the selection of composers and songwriters, and certainly no music department head has had the authority to tell a producer what to produce.

The real reason for the drop in production of musical pictures lies in the fact that, in recent years, many of them have failed to show a profit. There are exceptions, but they are mainly musical biographies or shows of proved audience value, imported from the stage.

While opportunities for composition in the film field declined, the chances for it in radio, meanwhile, had become all but extinct. All these factors combined to increase competition violently, to shorten tempers, and to lengthen antagonisms.

There are music training and education differences that hamper understanding between the two segments of the composing fraternity—the songwriter and the so-called scorer who composes background music for motion pictures and those relatively few TV programs scored in the U. S.

These differences have roots deep

in the backgrounds of the two arts—and they are separate arts, though both are composition in the musical sense.

Popular songwriting is akin to folk art. It developed from the Blues, Mellows, and Story Work songs of the slaves in the south. It progressed through minstrel songs, vaudeville songs, and Tin Pan alley songs, and finally overwhelmed the musical comedy field in productions on Broadway.

The element in all this development that sets the popular song (and its predecessors) apart is its fresh natural vitality. Its folk quality gave it mass appeal and afforded the public the opportunity of self-identification with the story told by the words and music.

The writing of popular songs is an art but being closely related to folk art it does not require formal music training for successful practice. The great majority of the 2,000 to 3,000 successful songwriters have had a minimum of formal music training.

In contrast to the songwriter, the scorer begins with lessons in counterpoint, harmony, orchestration. He learns to perform well on one or more instruments. He learns musical form, balance, and control of color. He works with the materials of music from an entirely different approach and achieves his audience reaction not through self-identification but through psychological means.

These two background differences are the source of the problem. The songwriter often views the knowledge of the scorer with suspicion and a feeling that he could write scores, too, if he had the time. The songwriter often feels the scorer gives the songwriter's work a treatment somewhat less than suitable; and the scorer, from his citadel of counterpoint and lush orchestral colors, wonders why the complaint. The scorer frequently tends to parade his knowledge and affects scorn for those with less formal training.

The answer to the animosities that result would seem to be a little understanding.

The songwriter creates wonderful tunes, hummed by three-quarters of the civilized world and might with benefit understand that the scorer thinks in different terms—and that this may be good. For a new sauce won't necessarily harm a good dish.

The scorer, likewise, should practice understanding. First of all, the audience does not require the scholastic record of a composer before determining its preference for a

piece of music. Also, the different attitude of the songwriter may be the source of a fresh and special quality. And don't sell that short. Such qualities are not easy to find.

Added to the problems of understanding—or misunderstanding—is the tension caused by the economics of composing music and words.

The reduced number of productions using scoring and songs has impelled writers to bring every pressure to bear to get the greatest income from the music that is used. This income comes from two sources—the fee for composition and the performance revenues, which are collected by performing-rights societies, when the music is performed in public for profit.

Two things have happened in this regard. First, some men through popularity or as a hangover from more prosperous days, now have their fees at such a high level that this is a limitation on the number of assignments they may expect. Even in this time of high-budget films, not all producers can afford to spend the top price for the music they need.

Because performance revenues are paid on the number of performances, plus the length of performance, every effort is made to accumulate every possible performance, of as long a time duration as possible. This situation, together with the practice in recent years of using a theme song (usually sung as the movie credits are shown), has opened another can of beans. This is the reason many songwriters use every persuasion short of mayhem to force the scorer to use the theme song as the basis of the film's complete score.

Considering the different genesis of song and score, together with their different functions and use, the theme song may be a far cry from the musical material needed to score the dramatic portions of the film properly.

But the possibility of additional performance revenues often blocks consideration of this point.

One of the more vocal protagonists of division between songwriter and scorer groups says, "Theme songs have nothing to do with the drama of the film. They are exploitation."

This can be true. To serve the purpose of promoting the film, they must be given extensive exposure to the public, through recordings and radio, TV, and club performances. If the audience, after hearing the song and knowing its connection with the

(Continued on Page 43)



THE TAMPA CANNON- BALL

By Barbara Gardner

A close look at one of the most individual performers in jazz

Jazz is currently enjoying—or suffering through—the most controversial era in its comparatively short history.

Great armed camps stand against each other. They are for or against traditionalism, modernism, progressivism, and even criticism. When critic meets writer, or Loyal Swing Fan meets Progressive True Believer, the blue tonalities and augmented chords are sure to fly until one camp has slashed the other sharply on its B-flat, and heaven help the bystanding neutral music lover who is audacious enough to intervene.

Underneath this furor, the musicians, of course, quietly go on about the business they feel is urgently important — the creation of music. But the critics and fans, not satisfied with dissecting the various "schools" and classes of jazz, have by now turned to taking apart individual performances. Here, the crisis shows itself — often in the form of open hostility as the jazzman loses patience at being scrutinized to determine whether he is a creator or an imitator, a miracle or a mirage.

Since 1955, one musician has been the object of this kind of examination and cross-examination perhaps more than any other. Wherever musicians or fans gather to discuss mod-

ern American music, his name crops up again and again. Dismissed hotly by some as unprogressive or acclaimed fervently for rugged individualism, "Cannonball" is fired into the debate. Here, say his admirers, is the man to be reckoned with as the leading altoist today.

The advent of Cannonball Adderley on the jazz scene was as instantaneous and forceful as his name might seem to suggest. If no one can remember his struggles for recognition in the cold and unexcitable city of New York, it is because he never struggled. His musical acceptance, achieved without effort, goes counter to all the accepted legends about heartbroken, unrecognized genius. He has, of course, worked consistently and hard. He has worked always in jazz, and with the greatest musicians. But his efforts did not go unrewarded; when he arrived in New York, he sat in one night with a group of name musicians in Greenwich Village — and was instantly recognized as a remarkable talent.

Yet the nickname "Cannonball" was not acquired as a symbol of the way he struck New York, bowling everyone over. Actually, it dates back to his high school days. His schoolmates, searching for a term that most aptly described his mammoth appe-

tite, came up with "Cannibal." Time and the American propensity for word corruption gradually twisted this into "Cannonball."

Born simply Julian Edwin Adderley in Tampa, Fla., Cannon represented a talent always inherent in the Adderley clan. His father, Julian F. Adderley, was a noted jazz cornetist who presumed from the start that one of his two sons would play the same horn he did. But Cannon was not to be the one. After dabbling briefly with trumpet in high school, he turned to alto saxophone when he was 14, and it was left to his younger brother, Nat, to become the second famous cornetist in the Adderley family.

Cannon and Nat were something of a musical phenomenon in Tampa. Prior to their studies of instruments, the brothers were a temporary sensation as boy sopranos.

Nor was music the only area in which Julian's precociousness revealed itself. Academically, he skimmed along at a rapid pace, graduating from grammar school at 10, from high school at 15, and from Florida A. & M. College at 18. At 19, an age when many adolescents are still going through preliminary bouts with the electric shaver, he

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was music instructor and band director of Dillard High School in Fort Lauderdale.

He grew up fast in every way. This was wartime and, he recalls, "we didn't have any adolescence. I was a fast young musician with plenty of money in my pockets, the men were away at war, and the boys were left around to fill in until they came back."

By this time, Cannonball had been working for three years in local nightclubs and on weekend gigs. Even when he began teaching, he took advantage of every possible opportunity to blow his horn in the free musical atmosphere of jazz bands and combos.

But his dual existence continued. He went on teaching at Dillard High, and his students were fortunate in having an instructor who was proficient on trumpet, flute, clarinet, tenor saxophone, and, of course, alto. But the bright lights and dreams of fame and fortune continued to pull at him.

His indecision was temporarily settled for him in 1952: he was drafted. Yet, even in the service, his singlemindedness toward music never faltered. He led both a small combo and a big band. And meantime, he was creating a strong impression on jazz musicians who heretofore had never heard of the youthful terror of Tampa. One of them was Clark Terry. Later, Terry was to bring Cannon to the attention of one of the leading recording firms.

When he was at last separated from the army, Cannon went for a time to the U.S. Naval School in Washington, D. C., to study reed instruments. Then, in 1954, he went back to Florida, determined to wipe the bright lights out of his eyes and resume teaching.

But by now the pull toward jazz was too strong. And in the summer of 1955, the Southland lost another of its sons to the glamour of that self-appointed jazz mecca of the world, New York. Cannon arrived in Manhattan at the same time as his brother Nat, who had just left the Lionel Hampton band. He lost no time making his presence known. A stroke of luck helped.

The night after his arrival, tenor saxophonist Jerome Richardson, then with Oscar Pettiford, was late for work at Greenwich Village's Cafe Bohemia. At the urging of musicians who had heard "of" Cannonball, Pettiford—with some reservations—allowed the young man from Tampa to sit in. The musicians' trick of

"wasting" the newcomer by playing a difficult arrangement was tried on Adderley.

The musicians were astounded at the outcome of the trick, which is as old as jazz. Cannon romped through the rapid ensemble segment of *I'll Remember April*, then established his authority with a long, well-executed solo. By the end of the night, there was no doubt about it: the Tampa Cannonball was in — a welcome soulbrother.

This dramatic impact on the musicians of New York was remarkably parallel to that of Cannon's major source of inspiration, the late Charlie Parker, who came to the big city in the late 1930s, after considerable woodshedding, and astounded musicians and critics alike with his fantastic mastery of his instrument. This parallel, however, taken with the fact that Cannon plays alto with the finely developed sense of timing, the well-defined beat and the flowing melodic sense that had been the stamp of Bird for more than a decade, helped form the only cloud over his career: critics and writers pitted him time after time against Parker in their comparisons.

The musicians' grapevine, second only to the housewife's back fence as a high-speed conveyor of information, spread the word about the new arrival from Florida. Within days, on the strength of this reputation, Cannon was on his way. Arranger Quincy Jones and Cannon's army buddy, Clark Terry, had brought the altoist's prowess to the attention of EmArcy Records. He was signed to a contract.

For a time, he continued to work with Oscar Pettiford. Later, he formed his own group, featuring brother Nat. But it was in 1958 that he began one of the associations for which he is best known: he joined the Miles Davis quintet for the *Jazz for Moderns* tour. He remained with Miles until last month, and became in the interim friend, business manager, and mediator to the gifted and individualistic trumpeter.

Miles' temperament is, of course, legend in the music business. A complex, seemingly contradictory man whom many persons find difficult to deal with, he is the subject of much talk and speculation. Cannon bristles if the subject is raised.

"I don't understand what all this is concerning Miles," he said. "Miles is just what he has always been. He doesn't try to be the way he is because he is a famous musician. He would be the same type of person if he were a truck driver. He is just

himself, and he doesn't feel that he has to conform for the sake of conformity."

The question of Miles' personality cannot, however, be dismissed that easily. For one thing, there is the observation that Billy Taylor recently made during a Blindfold Test (*Down Beat*, Sept. 3). "I have been interested," Taylor told Leonard Feather, "in Miles' effect on his side men; how, for instance, he changed

About the Writer

Barbara Gardner is a young Chicago writer who was born in Black Mountain, N. C. She was educated at Tallebaga College in Alabama, where she took a double major—English literature with a journalism minor, and education with a sociology minor.

In 1954 she moved to Chicago. She has an almost encyclopedic knowledge of jazz musicians. "I don't know how it happened. I just seemed to meet them all the time," she says. "And of course I was intensely interested in the music ever since I can remember."

Julian and Nat Adderley are her good personal friends, which adds an extra element of insight to her article on the gifted alto saxophonist. This is her first appearance in DOWN BEAT.



Cannonball's way of playing and his approach to music . . ."

There are indications that Miles also had an effect on Cannon's personality, though the changes are subtle. Miles has the rare ability to impose not only some of his approach to music but also some of his

In the photo at right, Gene Lees, managing editor of *Down Beat*, presents Cannonball Adderley with his plaque as *Alto New Star*, won in the magazine's recent International Jazz Critics Poll. The presentation was made at Chicago's Orchestra hall when Adderley was touring with the Newport Jazz Festival show. With them are two more winners in the poll, Thelonious Monk, rated best pianist by the critics, and Ronnie Ross, the gifted young English baritone saxophonist, also selected a *New Star*.



personality on his men. Thus, while Cannon is by nature a warm, gregarious individual, he seems to have acquired, in a superficial way, some of the forthright sharpness that is an innate and natural trait in Miles.

Thus it will be seen that the decision to leave Miles' group is a decisive one for the alto man. He retains a tremendous respect for the trumpeter as a creative force in music and, consciously or unconsciously, uses Miles as his norm in discussing other groups or individual performers.

The effects of Miles obviously were not in the main bad. For Cannonball is currently enjoying a steadily rising appreciation among critics, musicians, and the lay public. After having been named in almost every leading poll in this country, and mentioned repeatedly in European voting, he capped it this year by winning the poll that many authorities think is the significant one: the International Jazz Critics' Poll conducted by *Down Beat*. He walked off with the *New Star* plaque for alto.

Cannon shares with many musicians the paradoxical position of denouncing all polls for their serious omissions and inconsistencies while at the same time admitting that he has long hoped to win one.

"Yes, I'm very proud to be a winner in this poll," he confessed self-consciously. "Everybody wants to feel that people are accepting their work." Then, as if he needed a more practical justification for his pleasure, he added: "Then, too, the polls represent your popularity, really, and your drawing power. When the public is aware of you, you can command better conditions for your efforts."

The "better conditions" would surely include an improvement in the working conditions in nightclubs where, he feels, there is little room

for creative playing. And that, after all, is what Cannonball is after.

"The nights are just too long in most places," he said. "And the conditions generally are bad — small crowded stages and poor sound systems.

"After the first couple of sets, there isn't too much happening in the way of real creativity. You can't just turn talent on and off all night for six or seven hours. They expect you to get up there and create something new seven times a night.

"It just isn't possible."

Now 31 years old, Julian Adderley is a tall man whose heavy build makes him an imposing figure. He has been on a diet of late, and has cut his weight from 300 pounds to a less cumbersome if not exactly svelte 230.

An articulate and extremely well-informed conversationalist, he has a disconcerting habit of spicing his speech with short, earthy expletives traditionally thought appropriate to the conversation of sailors. Of this profanity, he says: "Once in a while, when you're among friends, you like to let your hair down and just tell it as it is."

Still a bachelor, Cannon thinks that maybe he'll settle down "in about five years." Meantime, he says, "I don't have time for permanent entanglements. When I do, all this travelling and nonsense is going to stop.

"I don't have any definite philosophy of living. I am just beginning to get things straightened out in my own mind. But I do believe that a person has a responsibility to do whatever makes him happy. Nowadays, you can't always take time to reason — or regret what is past.

"You just have to live each day for what it's worth."

He reflected a moment, then went on. "I've seen so many people in this business who just couldn't get their minds together because of worrying whether they should or should not do something. Sometimes they worry about what people are going to think of their actions.

"If you are going to worry, then you shouldn't do a thing in the first place."

For the present, Cannonball has his work and his challenge cut out for him. The departure from Miles gave him the chance to do what he had never really stopped thinking about: setting up another group featuring brother Nat. After touring as stars of the Newport Jazz Festival concert tour, Cannon and Nat hit the circuit Sept. 21 in Philadelphia.

As he and Nat prepared to go out with the group, he was noticeably excited about the chances, about the possibility of finding that new sound that musicians are always seeking.

He was aware, of course, that uncertainty is a stark reality of the jazz world. The artist is never allowed to relax on his laurels and be carried along on the wings of deeds remembered. There is no time allotted or assistance given to those who have been so indiscreet as to fall from favor. They have to step quickly and quietly out of the path as the procession moves resolutely on.

Vivid examples of such tragedies are plentiful in the history of jazz. But there is a possibility that the new generation of jazzmen, of which Cannon is a part, has learned a lesson from its less fortunate predecessors.

"This is a funny business" said Cannonball, summarizing his attitude to music and to his new group. "One day you're right up there on top, and the next day you can't find a job.

"I want to be protected against that kind of future." ■

choosing your tuner



Typical high-quality FM-AM stereo tuner, this Scott 330-D has two separate tuners on one chassis. There is a meter switch to either FM or AM for precision tuning. It costs \$229.

A tuner is needed in a high fidelity components setup to bring in extremely weak radio signals out of the air, amplifies them, and passes them to the audio amplifier. In the five-tube table model the tuner is the first 2½ tubes, the audio amplifier 1½. The remaining one is the power rectifier, which takes house alternating current and changes it to the direct current the other tubes require if they're to select and amplify.

The tuner is that part of a radio receiver that picks up and selects the extremely weak radio signals out of the air, amplifies them, and passes them to the audio amplifier. In the five-tube table model the tuner is the first 2½ tubes, the audio amplifier 1½. The remaining one is the power rectifier, which takes house alternating current and changes it to the direct current the other tubes require if they're to select and amplify.

A high fidelity tuner may have from seven to 15 tubes. It is a precision instrument, designed to bring music in from the atmosphere and make it sound as much like concert hall material as possible. Since FM radio is generally capable of transmitting higher sound frequencies than is AM (standard broadcast) radio, and also because FM reception can be made static-free, it is coming into wider use.

There are almost 700 FM stations authorized in the United States now, as opposed to more than 3,000 AM stations. But FM is growing faster than AM.

There are estimated to be between 10,000,000 and 15,000,000 radios capable of picking up FM broadcasts out of perhaps 200,000,000 car

and home sets. Only a small percentage of these FM sets are capable of realizing the promise of FM fully. The best of them are high-quality FM or FM-AM tuners in components systems.

In addition to FM-AM tuners, which can be switched at will to pick up either FM or AM broadcast stations, there are FM-AM *stereo* tuners, which are two entirely separate tuners built on one metal chassis.

They can be tuned separately to stations that are unrelated to each other. However, they are primarily aimed at tuning in FM and AM transmitters that are operating together to send out the two channels of a stereo broadcast.

There is also a system called FM multiplex, whereby one FM station can send out both stereo channels over its own single transmitter. The mechanics of this need not be examined here, but there is great likelihood that the Federal Communications Commission will permit some sort of multiplex FM within a year or two. If it does, FM-AM stereo broadcasts will still continue for some time, but will decline gradually.

If the FCC does approve a standardized multiplex system for stereo, FM tuners will be usable. But to receive the multiplexed second stereo channel, one will need to add a multiplex adapter, a three- or four-

tube device. If one already has a stereo amplifier, or two monaural amplifiers, and a two-speaker setup for stereo phonograph or stereo tape, the multiplex adapter will be all that's required.

Meanwhile, if you don't have an FM tuner in your high fidelity setup, you should consider adding one. It works into any audio amplifier just as a phonograph or tape recorder does.

In most major cities the better AM stations transmit their programs simultaneously over an FM transmitter. In many smaller cities there are FM-only stations, many of which broadcast more fine music than do other stations in their localities.

Selection of an FM tuner (or an FM-AM) should be based on a few simple considerations. They are, in addition to cost and the maker's reputation, its sensitivity (how well it picks up distant stations) whether or not it has a switch for disabling the AFC (automatic frequency control), and what other facilities it has, depending on the other equipment one already has.

FM tuners cost from about \$60 to \$125, with a couple of de luxe jobs costing much more. Of course, tuners with preamplifier controls built in cost more than similar tuners that don't have the extra functions, switches, and tubes.



LOUIS ARMSTRONG uses two NORELCO 'Continental' Tape Recorders at home and always takes them with him on his world-wide concert tours. Says LOUIS, "I tape phono records and airshots all the time and if I'm in the room talking with friends, my NORELCOs keep right on copying with the volume turned down." Louis also finds the choice of three speeds convenient, using the slowest, 1 1/2 ips for interviews and speech recordings, the 3 3/4 speed for some music, and the 7 1/2 speed for live recording. He says, "I've tried lots of tape machines since I got my first one in 1948, but NORELCO is the one for me." Recently he picked up two NORELCO 'Continental' in Copenhagen. Set to run on the European power frequency of 50 cycles, they were reset for 60 cycles when he returned to the United States. Like all NORELCO recorders they can be set in a few minutes for any power voltage requirement anywhere in the world; from 110 to 250 volts. The NORELCO 'Continental' is a product of North American Philips Company, Inc., High Fidelity Products Division, Dept. 1FF10, 230 Duffy Avenue, Hicksville, Long Island, New York.

There are also high fidelity receivers today that are tuner, preamplifier, and power amplifier all built on the same chassis. In fact, there are stereo receivers, which have two of each, all built together.

When these are built by a reputable high fidelity components maker, they can be excellent and usually represent an excellent buy. Like all complex units, of course, they are a little more likely to provide trouble than would any one of the units built separately. And makers tend to build separate units more conservatively (and thus to cost more) and if any trouble arises, it can be found and corrected more easily in separate units.



Taping a program off the air requires only a tuner and a tape recorder (and a set of headphones if no amplifier and speaker are used). Ampex stereo tuner (on top of Ampex preamp control) costs \$130.

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AFC is a feature that is included on all FM tuners except the very inexpensive ones (it requires an extra half tube) or some of the most expensive ones (which need AFC less). It makes tuning an FM set, otherwise rather critical, even easier than tuning an AM set. When the dial pointer gets near to a station, it just pulls in the station and locks. Turning the tuning dial back and forth thereafter will not affect the sound.

In some areas there may be a distant FM station fairly close on the dial to a local or much stronger station. In such case the AFC, operating on the stronger station, will keep the strong station on while the tuner is tuned past the weak or distant station. Thus the AFC, in effect, will have broadened the frequencies at which the strong station broadcasts blank out the adjacent weaker one. This situation calls for temporary disabling of the AFC circuit. Today most tuners with AFC also have an AFC-disable switch.

Many FM tuners don't have any volume control on their panels. In most cases this doesn't matter, be-

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cause most preamp controls and most complete amplifiers have input level-set controls to keep the tuner from putting so much signal strength into the amplifier (or preamp) that it overloads the amplifier and thereby distorts.

However, a few amplifiers don't have input level controls. And a few FM or FM-AM tuners don't have input level-sets for adjusting the strength of the signal feeding into the amplifier from the tuner. Therefore, examine the rear of the amplifier (or preamp, if separate) and determine if it has a level-set at the tuner input. If so, ignore the requirement for volume control on the tuner.

If the tuner is to be used at some distance, say, six or eight feet from what it's to feed into, the tuner should have a cathode follower. This allows the use of a connecting cable more than 25 or even 50 feet between the tuner and the amplifier it feeds. If the tuner is to be within a few feet of the equipment it feeds into, a tuner without cathode follower is acceptable. If this precaution is ignored, high frequencies will be lost.

The FM-only tuner is the simplest, least-expensive tuner, costing \$60 to \$125. Next in complexity, and therefore cost, come the FM-AM tuners (not stereo) at about \$25 to \$40 more. Most expensive are the FM-AM stereo tuners, two separate tuners built on one chassis. These cost perhaps another \$40 to \$65 more.

Most tuners, like most amplifiers today, are available either with or without decorative cases because they are frequently full of ventilating holes. Most of these decorative cabinets cost from \$6 to \$12 extra, though some polished wood cases run up to \$20.

Kits for the construction of tuners are widely available and are definitely recommended.

One need only be able to solder two wires together. Every kit has thorough instructions for step-by-step assembly of tuner kits, and there are even instructions on how to solder.

Many persons have built tuners from kits, though a few years ago tuner kits were not recommended. At that time, amplifier kit building was practical, but there hadn't been enough research done on kit tuners, and they were often unsuccessful. Today if one should happen to assemble a tuner kit that does not work, most manufacturers will accept the assembled kit and fix it. Usually there is a nominal charge for

this—\$2.50 or \$3.50, mostly to keep pests away.

A common question is "Will I need an outdoor antenna for my FM set?" In most metropolitan areas, especially within 10 miles of an FM transmitter, one will rarely have difficulty picking a station up with the tuner's own built-in antenna. The answer can never be given with absolute certainty, however. If the tuner's antenna isn't enough, one can try running a piece of wire along the floor. After that, try a rabbit-ears TV antenna—but it must be one that is adjustable.



FM tuner for automobile is Gon-Set 3311 which can be installed in 30 minutes. Power connects to lighter or other battery terminal, and plug goes to regular car radio. It measures only 6x4x8 inches and costs \$70.

An even more effective move is to hook onto the outdoor TV antenna. This can be done most easily by buying a two-set coupler, a device that connects two TV sets to one antenna. However, it is used here to connect one TV set and one FM set to the TV antenna. Two-set couplers are sold in most radio stores and cost from \$2 to \$5. The most effective antennas for FM are those made to be mounted on roofs. They are similar to many TV antennas.

FM sets are spreading so fast that today a manufacturer is producing FM tuners for use in cars. These need only to be connected to the battery system of the auto, while the antenna replaces the car's antenna.

This particular unit is made by Gon-Set, a California company making commercial electronic products, but there are more car FM radios coming. At present the only complete auto FM sets available are the German Telefunken and Blaupunkt units.

Discover for yourself why Sherwood is the most honored line of high fidelity components in the field. Sherwood Tuners (the first ever to achieve sensitivity under 0.95 microvolts) feature: Inter-Channel Hush, a noise muting system which makes FM tuning easier than ever • FM Multiplex Output • "Feather-Ray" Tuning Eye • Automatic Frequency Control • Flywheel Tuning. Combine these tuners with either of Sherwood's "mated" stereo amplifier choices; 20+20 watts or 36+36 watts. And only Sherwood offers all these features: Single/Dual Bass & Treble Controls • Mid-Range Presence Rise • Stereo-Mono Function Indicator Lights • Phase-Reverse Switch • Damping Factor selection. Sherwood also offers either 36 or 60 watt monaural amplifiers, FM Multiplex Adapters and a complete decorator-styled line of cabinetry and 3-way speaker systems—The Finest in High Fidelity. Sherwood Electronic Laboratories, Inc., 4300 N. California Avenue, Chicago 18, Illinois.

Model S-5000 20 + 20W Stereo Dual Amplifier—\$189.50



Model S-3000 II, FM Tuner—\$105.50



Model S-4400, Stereo Preamp. + 36W Amp.—\$150.50



Model S-2000 II, FM-AM Tuner—\$145.50



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GILLESPIE GOES STEREO

By Charles Graham

Recently, I was visiting Louis Armstrong at his home when Dizzy Gillespie, who lives a block away in one of the suburbs of New York, stopped by to see Satchmo.

Dizzy walked into Armstrong's den, spotted the high fidelity components setup, and said: "What's this, Pops, stereo?"

"Not yet," Louis said. "Too early. Maybe when we build that house."

Dizzy avidly examined Louis' system, which includes a Garrard changer, AR-2 loudspeaker, GE pickup, and Norelco tape recorder, along with a Fisher amplifier.

"I want to fix up my own setup for stereo," Dizzy said to me. "Can you help me use the equipment I have now?" I told him I thought I could, and we made a date to get together at his home.

A week later he ushered me into the large game room in the basement of his home. Here he has his chess board set up, along with an Ampex Model 600 (single track) recorder and Electro-Voice microphone on a stand next to the piano. There is also an early model of Dizzy's trademark — the trumpet with the uptilted bell. The walls are scattered with photographs showing Dizzy and his musicians all over the world. And there are tapes and records piled neatly in several places.

His equipment, in addition to the Ampex recorder, consisted of a Columbia three-speed changer with a



Photo by Raymond Bass

turnover sapphire stylus playing into a 10-watt Capehart amplifier that drives a large speaker system housing two 12-inch woofer speakers and two three-inch tweeters. With the bass control turned up full, it made great jukebox sound, or with the controls at normal, sounded very realistic for a monophonic phonograph.

We talked over the possibilities, and he explained that he wanted both stereo tape and stereo disc reproduction. After comparing costs, we went to look over equipment. Various units were demonstrated for Gillespie, who then picked out his new stereo components.

He decided he wouldn't need an elaborate setup for his second stereo channel, for he'd heard some excellent sound, he said, from very small stereo speakers.

But he wanted a high-quality tape

recorder, since he felt he might often record on the machine as well as playback. He had a hard time deciding whether to get the Tandberg tape machine or the Norelco stereo job, for in listening to them, he said he felt that they both delivered quality reproduction in a single case, with self-contained speakers for one stereo channel—as distinct from his Ampex, with two.

The Norelco and the Tandberg are both three-speed machines, which play standard 7½-inches-2-second tape up to 15 thousand cycles on good equipment. But the Tandberg, slightly smaller than the Norelco, didn't serve as its own carrying case. It required a separate case, not so convenient as the Norelco. The Norelco also was about \$50 less expensive, though it had virtually identical features with the Tandberg. Finally, most its controls were push-buttons, a feature the trumpeter felt made for greater convenience, speed, and ease of operation.

I explained to him that most the deep bass notes in stereo (or mono, for that matter) can come from just about anywhere in the room without affecting the apparent source of the sound. In other words, so long as he had the midrange and treble notes coming from two separated speaker systems, he didn't need two separated bass speakers.

Since his Capehart, with its two heavy, 12-inch woofers, was capable of delivering much more bass than he needed, he decided to add a

Dizzy's Choices

Following is an itemization of Gillespie's choices of equipment in converting from monaural to stereophonic sound:

Dual 1006 changer-turnstile—\$69.95.

Electro-Voice stereo pickup—\$21.50.

Norelco Continental stereo tape machine—\$299.50.

Fanon ST-5 speaker-amplifier—\$41.95.

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smaller speaker system for the second channel.

He settled on a compact, yet powerful, speaker-amplifier system made by Fanon, the ST-5. It has five tubes, including a push-pull output stage rated at 10 watts; separate bass and treble controls, and a heavy eight-inch woofer speaker with a three-inch tweeter. He also liked the Fanon because he realized he could use it with the Norelco to make a complete stereo tape playback setup on the road.

In the record player department he had another decision to make. He almost had decided to get a straight turntable, not a changer, when he came across the Dual 1006 changer-player. It impressed him because it can be operated in manual position with a short center spindle, or by pulling that spindle out and replacing it with a longer one, it can become a regular changer.

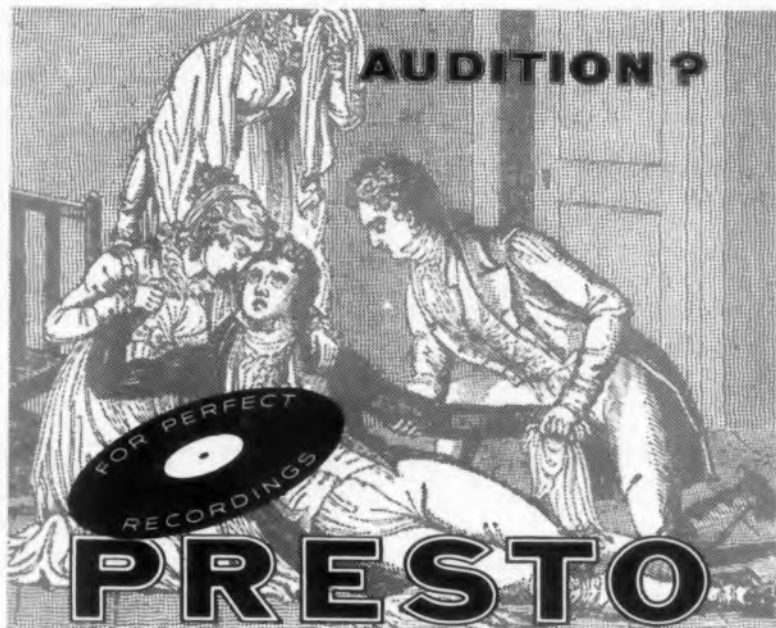
Pushbuttons select start, stop and repeat positions, while records drop in sequence, regardless of size and the pickup automatically finds the edge of the record. Just to try to confuse it, we tried an eight-inch transcription. It worked perfectly on the Dual.

Since Gillespie didn't want to get involved with preamplifiers for magnetic cartridges, and since he'd heard a number of good setups with crystal or ceramic cartridges, we decided to give him an Electro-Voice stereo cartridge with a diamond stylus. Diz wanted to be sure it would play his monaural LPs, too. I assured him it would.

The Norelco stereo tape machine, the Fanon speaker amplifier, and the Dual changer were shipped to his house. After they were assembled, we put on a stereo tape made by Audio Fidelity in a railroad yard, *Sounds of a Vanishing Era*. The game room began to sound like Grand Central Station and we headed for the bar. ■



Dizzy had been eagerly awaiting arrival of the stereo equipment so he could try out his new stereo headphones. Here he's shown adjusting them for his ears.



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NEW PRODUCTS



Top-quality FM-AM tuner by McIntosh, the MR-55, has three positions of sensitivity and selectivity on AM and separate tuning meters for FM and AM.



All-in-one stereo receiver includes stereo FM and AM tuner(s), complete preamp-controls, and two 20-watt power amplifiers. Tape-deck (playback mechanism without its own electronics) may be fed into preamp. There are separate tuning eyes for FM and AM. It requires only stereo loudspeakers to make complete stereo setup. Stereo phono and/or tape machine is optional. The Fisher 600 costs \$349.50.



Economy FM tuner by Granco, Model T-300 is very compact and works well within 20 miles of any FM station and can pull in many farther away. It has a built-in antenna and costs \$32.



FM-only tuner, like all high-quality tuners, will make use of multiplex adapter if Federal Communications Commission approves system. Scott 310-C broadcast monitor FM tuner costs \$175. Scott 311-D is similar in appearance and lower priced, at \$124.95.

TS



Tuners may be built from kits today because critical parts are pre-assembled. Ninety percent of internal wiring is eliminated by use of printed circuit boards. Heathkit FM-4 costs \$34.95.



Compact FM-AM tuner matches the company's integrated stereo amplifiers. It has meter switches to indicate fine tuning on either FM or AM. General Electric Model FA-11 costs \$129.95.



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Bogen SRB-20 is a complete receiver, much like the Fisher 600 shown here also. Two 10-watt amplifiers and complete controls are included, as well as separate FM and AM tuners. The price is \$199.50.



Stereo tuner is kit or factory-wired. Totally separate FM and AM sections have their own tuning meters and separate volume controls. It costs \$74.95 as a kit, \$124.95 wired, from Lafayette Radio.



use of multi-
tubes system.
Model 311-D is



Imported FM tuner is simple and built for long-term service. It has local-distant and AFC (automatic frequency control) off-on switches. Leak Model II costs \$139.



FM-AM tuner by Sherwood laboratories has a special control for hushing normal noise between FM stations. AM section has very wide audio band-pass for high fidelity sound on AM. The Sherwood S-2000 II costs \$145.50.

NEW PYRAMID POINT

by Fidelitone



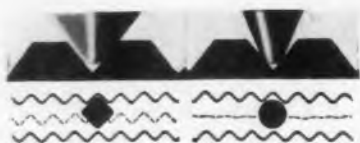
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Traces the centerline of the microgroove with more surface contact. Accurately contacts all frequency areas. Assures minimum distortion.

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(Ed. Note: Following is a list of current manufacturer literature in the stereo and high fidelity field. If you wish to receive any of it, indicate your choices and mail to Stereo, Down Beat, 205 W. Monroe St., Chicago 6, Ill. Enclose remittance where a price is designated.)

- Allied Radio: 444-page catalog parts, tubes and hi-fi equipment Free
- Ampex: Custom Series brochure on Ampex hi-fi components. Various combinations. Explains stereo. 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
- GE: 15 Minutes to Stereo—A Basic Guide to stereo; 24 pages, including glossary of terms 25c
- Granco: eight-page folder on FM and FM-AM radios, consoles, table models, tuner. Free
- Heathkit: Heathkit Hi-Fi. 28-page catalog of all Heath tuners, amps, enclosures. Free
- Lafayette: Catalog 590. 260 pages, including kits and components Free
- Musicraft Organs: Build-it-yourself electronic organ. Eight-page booklet describing organ kit; takes 40 hours to build Free
- Scott, H. H. Co.: Catalog of Components. 20 pages Free
- Shure: High Fidelity. Booklet covering stereo and monophonic tone arms, and cartridges Free



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OUT OF MY HEAD



By George Crater

How to Produce a Jazz Festival Department:

1. Choose a site not more than 30 miles from a modest sized brewery.
2. Give out free can openers with every program.
3. Don't waste money on good microphones and speakers—hire a high-fidelity specialist.
4. Charge everybody admission—even the performers!
5. Hold a discussion some day at 9 a.m. Various prominent critics and musicians can answer the question, *What Is Jazz?* Also, the most prominent critic can explain how jazz started in Africa, moved to New Orleans, shifted to Chicago, leaked into New York, and spread to California. Herbie Mann could then discuss the possibility that jazz never left Africa in the first place. Gerry Mulligan will then punch Herbie in the mouth and that will end the discussion.
6. Hire various local disc jockies or Vice President Nixon to say, "And like here he is . . ."
7. Plan a premiere of some kind for your festival. Like: for the first time the MJQ will play *Fontessa* in their scivvies, or for the first time in his career, Miles Davis will stay on the stage for a whole set!
8. Pick a local girl (39-23-39) to be Miss Jazz Festival. If a friendly relationship is enjoyed with the local authorities, have her ride around town, stark naked (except for her sash) on a Vespa, pulling a red wagon containing Thelonious Monk and Dakota Staton.
9. Hire the Kingston Trio and the Dukes of Dixeyland immediately!
10. Practice saying, "I can't understand it!"

No truth to the rumor that the Dukes of Dixieland were signed for a guest spot on *The Real McCoys* . . .

I've received several letters asking about the true identity of Zoot Finster. Zoot Finster is *Zoot Finster*, he's real! Unfortunately, Zoot has formed a new group with Prez Glick and is touring midwest nudist camps with the *Jazz in the Raw* troupe. Since I was unable to reach him, all I can give you are some brief biographical facts I found in Leonard Ulanov's *The Real Encyclopedia of All Kinds of Jazz*. Here we go:

Zoot Finster (tenor sax, accordion, castanets, oboe and tuba), born in 1927 in Wein, Mass. Comes from musical family, all Western Union messengers. Started his career on tuba with the Wein Municipal String Quartet, later switched to violin and joined Wein Municipal Brass Quintet. Always the most unusual player in the groups he worked with. In 1947, he left

the jazz world to write a book, *Please Don't Eat the Symmetricuts*. Returned to the scene in 1948 and introduced a unique group: no bass, no piano, no drums, no other horns—the entire group was understood . . .

That's all I've been able to dig up on Zoot so far, but as soon as additional information comes in to me or Zoot comes in from the road, I'll pass it on to you.

No truth to the rumor that the Dukes of Dixieland were signed to do the soundtrack for *Racket Squad* . . .

MGM trying to get Bruce Cabot for the lead in the upcoming *The Ira Gitler Story* . . .

Ira Gitler trying to get MGM for the upcoming *The Ira Gitler Story* . . .

No truth to the rumor that the Dukes of Dixieland were signed for an appearance on *To Tell the Truth* . . .

Delmar Records racing to make deadline with their latest LP project, *The Jazz Soul of the Encyclopedia Britannica*. Tentative plans call for the Ken Nordine translation . . .

No truth to the rumor that the Dukes of Dixieland were signed for *Masquerade Party* . . .

I was thinking: Sometimes I get the feeling Lenny Bruce isn't too commercial . . . Why doesn't somebody say Nina Simone sounds like Nina Simone . . . ? Maybe they should hold the next Patterson fight at *Birdland* . . . Why doesn't Herbie Mann form an Afro-Cuban group . . . ? I wonder what Ira Gitler's attorney is like . . . ? Fabian, Frankie Avalon and Dion bear a striking resemblance to the Maguire Sisters . . . What ever happened to Donna Hightower . . . ? If an east coast jazz musician is playing jazz on the west coast, is he an east coast jazz musician playing east coast jazz on the west coast or is he an east coast jazz musician playing west coast jazz on the west coast or is he a west coast jazz musician playing east coast jazz on the west coast or . . . Even though it's not his best effort, it gives me great pleasure to see a Ray Charles record in the top ten . . . Mort Sahl shouldn't say things like that . . . Why doesn't Bobby Darin change his name to Frank Sinatra . . . ? What does Dizzy do if it starts to pour during an outdoor gig . . . ? Andy Williams doesn't have a bad voice . . . If Miles announced a tune, I'd cack out . . . How come head waiters make more money than musicians . . . ? *I was thinking* . . .

No truth to the Dukes of Dixieland . . . *I mean* . . .

the swingers are on **PRESTIGE**

NEW JAZZ



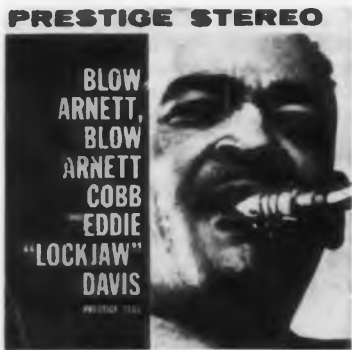
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"JAWS" PRLP 7154*



WE THREE NJLP 8210



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GREAT SCOTT PRLP 7143



MIDNIGHT OIL NJLP 8205



HAWK EYES PRLP 7156*

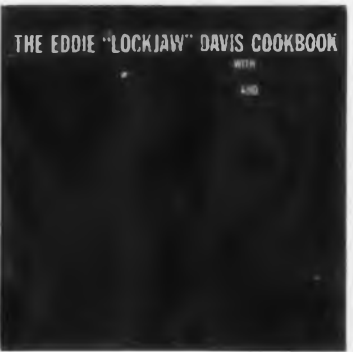


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*STEREO OR MONAURAL

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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 DeMichael and Dan Henahan (classical). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor. [S] = Stereo. [M] = Monaural.

CLASSICS

Jaime Laredo

■ PRESENTING JAIME LAREDO—RCA Victor LM-2373: *Sonata No. 2 in A, Op. 2, No. 2*, Vivaldi; *Suite Populaire Espagnole (Nana and Jota)*, by Falla; *Sicilienne*, Paradis-Dushkin; *Scherzo-Tarantelle, Op. 16*, Wieniawski; *Air on the G String*, Bach; *Caprice No. 13 in B-Flat*, Paganini; *Maid with the Flaxen Hair*, Debussy; *Carmen Fantasy*, Sarasate-Zimbalist.

Personnel: Laredo, violin; Vladimir Sokoloff, piano.

Rating: ★ ★ ★ ★

Laredo is a Bolivian, still under 20, who won the 1959 Belgium International Music competition. This is his first record released in this country. Most the music he offers here is the sort with which a violinist fills up the second half of a concert program: Paganini, Sarasate, Wieniawski.

In these show pieces the young contest winner comes off quite well, and he obviously hasn't much to learn about the techniques of fiddling. His intonation seldom is anything but right on the button, and his command of multiple stops and exotic bowing procedures is exemplary, especially in the guitaristic *Jota* of Falla.

In sum, a promising beginning to what may be a big career, but let's hear Senor Laredo's Bach, Mozart, Beethoven or a major concerto before we throw away our old Heifetz records.

Rubinstein/Brahms Second

■ BRAHMS—RCA Victor LM-2296: *Piano Concerto No. 2 in B-Flat Major*.

Personnel: Artur Rubinstein, piano; Josef Krips conducting the RCA Victor Symphony orchestra.

Rating: ★ ★ ★ ★

This release replaces the *Brahms Second* that Rubinstein and Charles Munch did with the Boston Symphony orchestra years ago, a version that has been withdrawn from the catalog.

The sound of the new release is so superior that it is difficult to compare it with its elderly cousin. In Krips, Rubinstein has a collaborator whose sense of the dramatic elements in this concerto matches his own, and they weave a remarkable performance.

Is this the best *Brahms Second* on records? That, to Rubinstein idolators, is a meaningless question. Enough to say that it is his *Brahms Second*, and even the flaws, if one cares to search them out, are his, not the carbon-copy exactness that many younger pianists mistake for musical perfection.

Mozart For Violin, Piano

■ MOZART SONATAS FOR VIOLIN AND PIANO—Epic LC-3602: *G Major, K. 301*; *E Minor, K. 304*; *F Major, K. 376*; *B-Flat Major, K. 378*.

Rating: ★ ★ ★ ★
Personnel: Arthur Grumiaux, violin; Clara Haskil, pianist.

Grumiaux's careful performances of these four lovely works (less than a quarter of the total Mozart wrote for the violin-piano combination) are perfectly complemented by the able Mozartean at the keyboard, Miss Haskil.

There are few works in which perfect partnership is more important; two of these works were first labeled "sonatas for piano with violin accompaniment." Usually they are recorded as if the violin part were everything, and even on this record, the stinging instrument is given a bit too much prominence by the engineers.

On the whole, however, Mozart is well served here. Let us hope Grumiaux and Miss Haskil continue through the entire cycle.

JAZZ

Nat Adderley

■ MUCH BRASS—Riverside RLP 12-301: *Blue Concept*; *Little Miss*; *Israel*; *What Next?*; *Moving*; *Blue Brass Grooves*; *Accents*; *Sometimes I Feel Like a Motherless Child*.

Personnel: Adderley, cornet; Slide Hampton, trombone (tuba on Track 1); Laymon Jackson, tuba (string bass on Track 1); Wynton Kelly, piano; Sam Jones, bass (cello on Track 1); Albert Heath, drums.

Rating: ★ ★ ★ ★

Julian's brother is rapidly attaining recognition these days as one of the most potently eloquent hornmen in jazz. There seems to run through his playing a vein of honest conviction, passion even, which, in this album, appears to inspire his companions.

The opening *Concept* is largely given over to the pizzicato cello of Jones, who plays the blues well enough on an instrument little explored in this solo context.

Use of tuba in ensemble and solo is skillfully handled by Jackson, the big horn lending additional brassy body to both cornet and trombone. Jackson comes through the solos with sometimes surprising facility in view of the naturally cumbersome tonal nature of the tuba.

Outstanding in the set is the basic, earthy *Groove*, in which Nat preaches his own little sermon with evident fervor. Hampton is absent from the final track but plays with guts and intelligence on the others.

The closing *Motherless* is THE track, a work of serene beauty from pianist Kelly's intro to the closing cornet tones.

Georgie Auld

■ GEORGIE AULD PLAYS FOR MELANCHOLY BARRIES—ABC-Paramount 287: *My Melancholy Baby*; *Down by the Old Mill Stream*;

Shine on, Harvest Moon; *For Me and My Gal*; *In a Little Spanish Town*; *The Music Goes 'Round and 'Round*; *Always*; *If I Could Be with You*; *My Gal Sal*; *If I Had My Way*; *The Dorktown Strutters Ball*; *Goodnight, Sweetheart*.

Personnel: Auld, tenor; unidentified organ, bass, guitar, drums.

Rating: ★ ★

Auld, a saxophone virtuoso of the swing band era (Bunny Berigan, Artie Shaw, Jan Savitt, Benny Goodman), here runs through a dozen standard melodies, sticking rather close to the melodic lines.

Although playing the tunes fairly straight, Georgie manages to instill enough jump and swing to the renditions to put them into a jazz category. The accompaniments get somewhat fancy in places, with tricky passages from the organist and some percussion flourishes.

The guitarist moves to banjo on the *Strutters Ball*, and there are maracas, gongs, and bongos going on *Spanish Town*. This is probably the first time since 1936 that *Music Goes 'Round* has been recorded. There is a long organ stretch in it that attains a nice swing.

Sidney Bechet

■ THE SIDNEY BECHET STORY—Brunswick BL 54048: *Black Stick*; *When the Sun Sets Down South*; *Sweet Patootie*; *The Cotton Ball*; *I Remember When*; *An Angel Like That*; *The 14th of July*; *My Man*; *The Bagatelle*; *Touch of Blues*; *Passport to Paradise*; *The Fish Vendor*.

Personnel: Tracks 1, 2, 3.—Bechet, clarinet, soprano sax; Clarence Brereton, trumpet; Gil White, tenor; Harry Bronks, piano; Jimmy Miller, guitar; Jimmy Jones, bass; Wilber Kirk, drums; O'Neil Spencer, vocals, Tracks 4-12.—Bechet, soprano sax, with Andre Rewellott's or Claude Luter's orchestra.

Rating: ★ ★ ★

By 1938, when the first three selections were recorded with a contingent from the Noble Sissle band, Bechet already had begun playing in the timeless coloratura style that set him apart from all other jazzmen.

He also had set the pattern for many of his subsequent recordings, in which the powerful soprano saxophonist all but inundated the undistinguished musicians who frequently surrounded him. Trumpeter Brereton, and saxophonist White, for example, are mere pawns in Bechet's game; indeed, men of greater ability might have brought on a pointless contest of strength in place of the eloquent saxophone playing that can be heard on *When the Sun Sets Down South* (a Bechet composition built upon the folk-blues usually known as *My Daddy Rocks Me*).

With the passing years, Bechet the composer of light opera songs and cafe music seemed to step ahead of Bechet the improviser.

The remaining nine tracks, all recorded in France within the last decade, deal largely with Bechet in the former role. They also reveal how he pushed to the peak of commercial success in France by adopting a kind of vaudevillian approach to

romantic jazz, heavily spiced with urban European vocal themes.

These performances, though far from telling the whole Sidney Bechet story (which would have to include dozens of superb recordings on other levels), and only rarely touching a supreme level of jazz, at least offer some poignant Bechet songs as moving reminders of the vast talent of one New Orleans musical prodigy who remained a creative artist to the end.

Castle Jazz Band

■ THE FAMOUS CASTLE JAZZ BAND PLAYS *THE FIVE PENNIES*—Good Time Jazz M 12037: *The Five Pennies*; *Indiana*; *Ja-Da*; *Follow the Leader*; *After You've Gone*; *That's Apleaty*; *Battle Hymn of the Republic*; *My Blue Heaven*; *Lullaby in Rattime*; *Bill Bailey*; *Goodnight—Sleep Tight*; *When the Saints Go Marching In*.

Personnel: Don Kinch, trumpet; George Brunis, trombone; Bob Gilbert, clarinet; Freddie Crews, piano; Monte Ballou, vocals, banjo; Bob Short, tuba; Homer Welch, drums.

Rating: ★ ★

There are a number of cheerful aspects to this package:

All the original Castle Jazz bandmen are present and playing together as well as ever, after nearly a decade of going separate ways; the years have broadened the players at least enough to bring on a salute to Red Nichols, whose name was an anathema to most Oliver- and Morton-oriented revivalists 10 years ago; one man on the date, tuba player Short, is a first-rate instrumentalist; some new tunes from the film are heard, as well as warhorses.

There is, however, more to making good jazz records than that. This is essentially a group of happy amateurs, deriving whatever pleasure comes from spirited but uneventful ensemble jazz. Compared with the Nichols band itself, the Castle Jazz band is inept, unimaginative, stiff, and rhythmically naive. After Short, trumpeter Kinch seems to be the most capable of the other six musicians.

The familiar tunes are treated in a more relaxed and cohesive manner than Sylvia Fine's film songs, reminding one of the gusto with which church congregations sing the chorus of *Onward, Christian Soldiers* after groping through the less familiar verse. Not surprisingly, *Saints* is the peppiest rendition of all, approaching the burlesque humor of the Firehouse Five and Spike Jones.

In this area of jazz, American musicians are poor seconds to the British and European revivalists, some of whom even can swing.

Bob Crosby Bobcats

■ PORGY AND BESS AS GERSHWIN WOULD HAVE LIKED IT—Dot DLP 3193: *Oh, I Can't Sit Down*; *Bess, You Is My Woman; It Ain't Necessarily So*; *It Takes a Long Pull to Get There, I Loves You, Porgy*; *I Got Plenty of Nothin'*; *There's a Boat Dat's Leavin' Soon for New York*; *Oh, Bess, Oh, Where's My Bess*; *My Man's Gone Now*; *Summertime*.

Personnel: Billy Butterfield, Yank Lawson, trumpets; Lou McGarity, Cutty Cutshall, trombones; Bill Stegmeyer, clarinet; Bud Freeman, tenor; Lou Stein, piano; Cliff Leeman, drums; Bob Haggart, bass.

Rating: ★ ★ ★

With this Dixieland version of the *Porgy and Bess* score, everything and everyone, it is hoped, has been covered on this movie. This set of Bobcats includes some fine jazz instrumentalists, and consequently there is some stirring jazz involved, especially from Lawson's driving horn. Another horn that is intriguing on this set is McGarity's trombone.

There are moments when the sounds from the Bobcats seem to meld right into the original idea back of the Gershwin compositions. The rendition of *Summertime* brings back memories of the old Bob Crosby band, which used the number as a theme song.

Yet, the jazz composition of this set is in competition with two great modern albums, the Miles Davis and the Bill Potts' LPs. In this setting, the Crosby Bobcat version tends to make a period piece of the *Porgy and Bess* by comparison.

Wilbur DeParis

■ DePARIS PLAYS SOMETHING OLD, NEW, GAY, BLUE—Atlantic 1300: *Panama Rag*; *Beals Street Blues*; *Madeira*; *Bouquets*; *Banjolie*; *Muskrat Ramble*; *Colonel Boney's March*; *High Society*. Personnel: Wilbur DeParis, trombone; Sidney DeParis, cornet; Omer Simeon, clarinet; Sonny White, piano; Lee Blair, banjo; Hayes Alvis, bass; Wilbert Kirk, drums, harmonica; John Smith, banjo, replaces Blair on *Colonel*; Doc

Cheatham, trumpet, added for *Beals Street*, *Bouquets*, and *Colonel*.

Rating: ★ ★ ★

For the most part, this set embodies still another rundown on some of the Dixieland warhorses. Here they are played well in New Orleans ensemble style with Wilbur's trombone and the Simeon clarinet standing out.

Less familiar are *Madeira* and *Bouquets* (both W. DeParis tunes) and *Colonel* the British composition by Kenneth J. Alford.

Banjolie features Blair in some interesting banjo virtuosity. White plays a stirring piano solo on *Muskrat*, which is followed by great Simeon and Wilbur DeParis solos. *Muskrat* is by far the best track in this collection.

Sidney DeParis plays a swinging, gutty, muted solo on *Colonel* after a horrible harmonica interlude. The tune lends itself quite well to Dixieland interpretation.

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.

★ ★ ★ ★ ★

- Dave Brubeck, *Gone with the Wind* (Columbia CL 1347)
- Miles Davis, *Kind of Blue* (Columbia CL 1355)
- Bill Potts, *The Jazz Soul of Porgy and Bess* (United Artists 4032)

★ ★ ★ ★ ★

- Miles Davis, *Miles Davis and the Modern Jazz Giants* (Prestige 7150)
- Stan Getz, *Award Winner Stan Getz* (Verve MG V-8296)
- Ruby Braff, *Easy Now* (RCA Victor LSP-1966)
- Lambert-Hendricks-Ross, *The Swingers* (World Pacific 1264)
- Oscar Peterson Trio, *The Oscar Peterson Trio at the Concertgebouw* (Verve MG-V8268)
- Bud Shank-Laurindo Almeida, *Holiday in Brazil* (World Pacific ST-1018)

★ ★ ★ ★ ★

- Ray Bryant, *Alone with the Blues* (New Jazz 8213:Blues #3)
- Jimmy Cleveland, *A Map of Jimmy Cleveland* (Mercury MG 20442)
- Kenny Dorham, *Blue Spring* (Riverside RLP 12-297)
- Duke Ellington, *Ellington Jazz Party* (Columbia CL 1323)
- Red Garland, *Red in Bluesville* (Prestige 7157)
- Ted Heath, *Things to Come* (London LL 3047)
- Johnny Hodges, *Duke's in Bed* (Verve MG V-820v)
- Billie Holiday, *Billie Holiday* (MGM E3764)
- Jo Jones Trio, *Jo Jones Plus Two* (Vanguard VRS 8525)
- Philly Joe Jones, *Drums around the World* (Riverside 12-302)
- J. J. Johnson, *Blue Trombone* (Columbia CL 1303)
- Barney Kessel, *Some Like It Hot* (Contemporary M3565)
- Lee Konitz, *Tranquility* (Verve MG V-8281)
- Lou McGarity, *Some Like It Hot* (Jubilee SDJLP 1108)
- Kid Ory, *The Kid from New Orleans* (Verve MG V-1016)
- Seven Ages of Jazz Concert, *The Seven Ages of Jazz* (Metrojazz 2-E 1009)
- Rex Stewart/Henderson All Stars, *Cool Fever* (Urania USD 2012)
- Sonny Stitt, *Sonny Stitt Plays Jimmy Giuffre Arrangements* (Verve MG V-8309)
- Buddy Tate, *Swinging Like Tate* (Felsted FAJ 7004)
- The Three Sounds, *Bottoms Up* (Blue Note 4014)
- Mal Waldron, *Mal-A Trio* (New Jazz 8208)

CANNONBALL

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Things Are Getting Better: a soul-stirrer with Milt Jackson. (monaural RLP 12-286; stereo LP 1128)

Portrait of Cannonball: with Bill Evans, Blue Mitchell, Philly Joe Jones. (monaural RLP 12-269)

ON RIVERSIDE

Cannonball is also prominently featured on — **Drums Around the World:** PHILLY JOE JONES' Big Band Sounds (RLP 12-302; Stereo LP 1147) **Alabama Concerto:** featuring Adderley and Art Farmer (RLP 12-276; Stereo LP 1123) **Blue Spring:** KENNY DORHAM Septet (RLP 12-297; Stereo LP 1139)

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Edison-Young-Eldridge

LAUGHIN' TO KEEP FROM CRYIN'—Verve MG V-8316: *Salute to Benny; They Can't Take That Away from Me; Romping; Gypsy in My Soul; Please Don't Talk About Me When I'm Gone.*

Personnel: Lester Young, clarinet (Tracks 1, 2) and tenor (Tracks 3, 4, 5); Roy Eldridge, and Harry Edison, trumpets; unidentified piano, bass, guitar, drums.

Rating: ★ ★ ★ ½

In the last 20 years or so, the tales of Young's clarinet playing have grown to almost legendary proportions. He recorded just a few solos on the instrument with Count Basie and used it on the famous Kansas City Six recording session for Commodore in 1939. And he waited on these old records, but judging by his work here on *Benny* and *Away from Me*, he obviously had touched the instrument very little, if at all, in those two decades.

Even those of us who loved Young and overlooked his faulty performances in the last years cannot overlook the ineptness of his clarinet playing on this date. The soul was there; the fingers and lips were not.

He returns to tenor on the last three titles and never sounded more relaxed. He is so relaxed—one is tempted to say listless—that he sounds almost like a slow-motion caricature of himself. Nevertheless, his playing on *Romping* and *Gypsy* is quite lyrical and poignant; and how he boots the out chorus of *Talk!* For a moment it sounds like the old K.C. days.

Edison maintains a high level of performance throughout the LP, and his long opening solo on *Romping* is one of the most delightful and gassy solos he ever has recorded. A handful of stars for Sweets.

On all the tracks Eldridge and Edison solo back to back, and the contrast between Eldridge's sometimes sloppy playing and Edison's always-neat and precise musings is revealing. Although he plays exceptionally well, Roy comes off second best.

The anonymous rhythm section is a groovy unit and pushes in a relaxed sort of way throughout the album. The pianist has some excellent moments; one of the more subtle is his quiet answering of Young's phrases on *Gypsy*. Even though he's a little out of tune, the guitarist offers some Christianized bits that are very good.

Taken as a whole, the album is worth getting. But if this is your first exposure to Lester's clarinet, don't dismiss as undeserving the sizable reputation it has built up over the years; listen to those old Commodores.

Pete Fountain

THE BLUES—Coral 57284: *St Louis Blues; Blue Fountain; Columbus Stockade Blues; Aunt Heger's Blues; Lonesome Road; Memphis Blues; My Inspiration; Wang Wang Blues; Beale Street Blues; Wabash Blues; Five Point Blues; Bayou Blues.*

Personnel: Tracks 3, 5, 7, 10, 12—Fountain, clarinet; Mannie Klein, Conrad Gozzo, Art Depew, Shorty Sherock, trumpets; Moo Schneider, William Schaefer, Harold Diner, Peter Lnthouse, trombones; Jack Dumont, Eddie Miller, Russ Cheever, Babe Russin, William Ulyate, reeds; Stan Wrightman, piano; Morty Corb, bass; Jack Sperling, drums. Tracks 1, 2, 4—Fountain, clarinet; Klein, Gozzo, Depew, Jackie Coons, trumpets; Wilber Schwartz, Miller, Russin, Matty Matlock, Chuck Gentry, reeds; trombones, rhythm same. Tracks 4, 6, 9, 11—Fountain, clarinet; Ray Linn, Coons, John Best, Depew, trumpets; Dumont, Cheever, Miller, Russin, Gentry, reeds; trombones, rhythm same.

Rating: ★ ★ ★

Clarinetist Fountain, no longer tied to the cardboard jazz of Lawrence Welk, marches through this date in the footsteps of the late Irving Fazola, though some of

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the more forceful style of Benny Goodman has been added to the mellow New Orleans woodwind sound.

Because he is a polished performer and, in general, a credit to his instrument, which seems to be in a phase of decline in jazz, Fountain owes it to himself to evolve a personal style that will permit more than nostalgic rambles, such as these, through the museums of swing and recent Dixieland.

This record could have been a start: it includes several jazzmen whose sympathies go deep into the past but whose outlooks are contemporary and fresh (tenor saxist Miller, trumpeter Coons, pianist Wrightsman). Instead, a superb big band is largely wasted behind Fountain's pretty but rather routine blues solos. Coons, especially, deserves to be heard much more than he is in a couple of fleeting moments here.

Fountain is consistently pleasing on each track, and the arrangements, contributed by leader Bud Dant, Wrightsman, trumpeter Depew, and bassist Corb, are full-bodied and loose, as they should be. But the elusive flame that changes a good session to a superlative one is missing.

Pete Fountain

PETE FOUNTAIN'S NEW ORLEANS—Coral 57282: While We Danced at the Mardi Gras; A Closer; Walk with Me; When the Saints Go Marching In; When It's Sleepy Time Down South; Ol' Man River; Cotton Fields; Sweethearts on Parade; Do You Know What It Means to Miss New Orleans?; Basin Street Blues; Lazy River; Way Down Yonder in New Orleans; Tin Roof Blues.

Personnel: Fountain, clarinet; Stan Wrightsman, piano; Morry Corb, bass; Jack Spurling, drums.

Rating: ★ ★ ★

This one has Fountain with a capable rhythm section of Los Angeles professional recording musicians. It is a good setting in which to display the big round tone and the unhurried facility of the young New Orleans clarinetist, who sounds relaxed, content, and completely in command throughout the date.

Something isn't quite right, though. It's as if Fountain had carefully memorized and pigeonholed all the stock clarinet phrases he has heard (in this set the emphasis is more on Benny Goodman than Irving Fazola), stringing them together, according to the demands of the occasion, in an almost dead predictability fashion. Whatever the process, the result is less than totally convincing jazz, though it certainly is smooth, even swinging, music.

This sort of playing should be most appealing in a club, where the test of repeated hearings cannot be applied. On the basis of a single hearing, this might be an excellent album, but records aren't judged that way.

Good musicianship and sincere purpose account for the substantial rating.

Terry Gibbs

LAUNCHING A NEW SOUND IN MUSIC—Mercury MG-20440: Opus No. 1; Moten Swing; I'm Getting Sentimental Over You; Let's Dance; Stardust; Cotton Tail; Begin the Beguine; Jumpin' at the Woodside; Prelude to a Kiss; Don't Be That Way; Midnight Sun; Flyin' Home.

Personnel: Gibbs, vibes, piano (Track 12); Al Porcino, Conte Condoli, Rav Tiscari, Stu Williamson, trumpets; Frank Rosolino, Vera Priley, Bob Enevoldson, trombones; Joe Maini, Charlie Kennedy, Med Flory, Bill Holman, Jack Schwartz, reeds; Pete Jolly, piano; Max Bennett, bass; Mel Lewis, drums; Phil Gilbert, trumpet; and Joe Mondragon, bass, replace Tiscari and Bennett on Tracks 3, 4, 9, and 10.

Rating: ★ ★ ★ ½

One way of introducing a new band is

to record hits of other bands. This not only sells more records than an album of unfamiliar material but also gives the band a wider hearing.

Gibbs has chosen this method of presenting his new crew. But there are two dangers inherent in this method: the inevitable comparison of the new with the old version and the pervasion of the original arrangement. The performance on this LP compares favorably with the original versions of these tunes by Count Basie, Benny Goodman, Duke Ellington, Tommy Dorsey, Lionel Hampton, and Artie Shaw; but the scores do not shake the specter of the old.

Arrangements are by Bob Brookmeyer (Tracks 4, 10); Holman (Tracks 5, 7); Manny Albam (Tracks 2, 8); Al Cohn (Tracks 6, 9); Flory (Tracks 11, 12); and Marty Paich (Tracks 1, 3).

Although it's doubtful that the arrangements were intended to escape ghosts of the past, the fact remains that if one is "launching a new sound in music," he should do just that, not peddle worked-over swing.

The above should not be taken as a criticism of the Gibbs band but of the Gibbs approach, for the band is an excellent one.

The ensembles are clean and driving; the soloists are interesting and deft. Terry, of course, is the main soloist, and on each track he plays wonderfully well. His interpretations of the ballads are especially good; *Midnight Sun* surpasses Hamp's original.

Of the arrangers, Holman and Flory are the least derivative; however, Holman's arrangement of *Stardust* leans somewhat on the Shaw and Jack Jenny solos.

Although the material in this album is not too original, the LP shows that Gibbs' big band swings and has potential, and when this potential is realized in an identifiable sound, Gibbs should have one of THE big bands.

Dizzy Gillespie

HAVE TRUMPET, WILL EXCITE!—Verve MG V-8313: My Heart Belongs to Daddy; My Man; Moon Glow; St. Louis Blues; Woody'n You?; Wrap Your Troubles in Dreams; There Is No Greater Love; I Found a Million-Dollar Baby in a Five-and-Ten-Cent Store.

Personnel: Gillespie, trumpet; Leo Spann, guitar, flute; Junior Mance, piano; Sam Jones, bass; Lex Humphries, drums.

Rating: ★ ★ ★ ½

In any jazz constellation Gillespie's brilliance pulses and throbs, finally exploding with the blinding impact of a major nova. If his present quintet consists of somewhat lesser stars than he has employed in previous years, this lessens not a whit Diz' standards of performance. The result is inevitable: Gillespie cannot help but stand out—the other musicians become but auxiliary entities to the genius of the leader.

Spann is a good guitarist with a laconic tonal quality and manner of execution; his flute is high pitched, sometimes overly decorative but commanded by assured technique. Mance is a strong, eminently capable soloist and section player, heard to best advantage here in a romping getoff on *St. Louis*.

Only on *My Man* and *Woody'n You* does Gillespie remove his mute in this set. But open or muted, his tilted bell spills

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haustible fount of jazz.
Recommended.

Wynton Kelly

■ **KELLY BLUE**—Riverside 12-298: *Kelly Blue*; *Solly as in a Morning Sunrise*; *Green Dolphin Street*; *Willow, Weep for Me*; *Keep It Moving*; *Old Clothes*.
Personnel: Kelly, piano; Nat Adderley, cornet; Bobby Jaspar, flute; Benny Golson, tenor; Paul Chambers, bass; Jimmy Cobb, drums.
Rating: ★ ★ ★ ★

This is a welcome showcase for several of the really new-star jazzmen. These are men the musicians and the jazz recording people know about, and they all have played on records where the concentration of attention has been on soloists with bigger names.

Here, they are permitted to be displayed as the stars they certainly have proved themselves to be. Some are sextet and some trio tracks. The trio is, of course, the rhythmic section of the Miles Davis sextet and is of itself one of the most cohesive and inventive rhythmic groups in small-band jazz today.

This is primarily Kelly's album and his solo work on this disc is highly inventive, especially on *Willow*.

The ensemble piano, as on *Keep It Moving*, illustrates Kelly's inspiring support to the soloists. Both Adderley and Jaspar play worthwhile solos on *Moving*. The sextet is heard on *Kelly Blue* and *Moving*, while the trio is featured on the other four sides.

The Mitchells, Andre Previn

■ **GET THOSE ELEPHANTS OUTA HERE**—Metrojazz E-1012—*Get Those Elephants Outa Here*; *My One and Only Love*; *In the Wee Small Hours of the Morning*; *Moten Swing*; *Monster Rally*; *Three Cheers*; *Blues for Brian*; *Fraternity*.
Personnel: Blue Mitchell, trumpet; Frank Rehak, trombone; Pepper Adams, baritone; Andre Previn, piano; Red Mitchell, piano, bass; Whitey Mitchell, bass; Frank Capp, drums.
Rating: ★ ★ ★ ★

There is a lot more to the basic idea of recording this combination than the unique patriotic idea of bringing together Red, White(y), and Blue Mitchell. The musical cohesion is present, flag-waving or no.

The bass-playing Keith (Red) and Gordon (Whitey) Mitchell brothers and trumpet player Richard Mitchell, along with the famed Previn on piano, get off some unusual jazz sounds and improvisations. Of course, if you set your machine for effective listening to the intricacies of the subtle bass duo you will feel an on-slaught of sound come on when the brass takes over, because of a lack of reproduction balance in the recording levels.

The album title tune, *Elephants*, is an original by Red Mitchell. It refers to a constant request by Red and Whitey's mother to keep their basses out of the Mitchell living room.

There is quite a bit of interesting piano on the date, shared by Previn (*Elephants*, *Blues for Brian*) and Red Mitchell (*In the Wee Small Hours*, *Moten Swing*, *Three Cheers*, and *Fraternity*).

My One and Only Love highlights Red's bass solo in an unusually favorable framework. His brother, Whitey, plays rhythm bass, giving Red a full complement of rhythm support.

The Charles Addams-inspired *Monster*

Rally, by Whitey Mitchell, performed without piano, features the two basses and Adams' effective baritone solo.

Blue Mitchell's most exciting chorus is on the Buster-Bennie Moten composition *Moten Swing*, on which he plays with a fine lyricism.

Newport Youth Band

■ **THE NEWPORT YOUTH BAND**—Coral CRL 57298: *The Younger Generation*; *You Don't Know What Love Is*; *Dateline Newport*; *Let's Fall in Love*; *Serenade for Kathy*; *Lover Man*; *Serious Business*; *Come Rain or Come Shine*; *Branch*; *Studio 50*; *Pennies from Heaven*; *Fugue for Jazz Orchestra*.
Personnel: Bill Vaccaro, Richie Margolin, Charlie Miller, Harry Hall, Alan Rubin, trumpets; Andy Marsala, Larry Morton, Mike Citron, Danny Migna, Ronnie Cuber, saxophones; Benny Jacobs-EI, Chip Hochler, Astley Fennel, Jay Shanman, trombones; Mike Abene, piano; Herb Mickman,

bass; Jerry Friedman, guitar; Larry Rosen, drums.
Rating: ★ ★ ★ ½

This country, and others as well, could use many more Marshall Browns. To borrow the favorite phrase of incumbent mayors, Brown, the director of this band, "gets things done."

Granted that this is a handpicked band of older high school youngsters (most are 17 or 18). Granted, too, that, as Dizzy Gillespie puts it, "they're coming up much faster these days," and that, historically, boys such as Coleman Hawkins, Benny Goodman, Jimmy Blanton, Mel Powell, Paul Chambers, and Lee Morgan were even more astonishing than most members of Brown's brood. All that being true, the Newport Youth band is still a startling

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and dramatic example of how enlightened teachers, talented youngsters, and careful publicity can help to sustain the vitality of American jazz by beginning where it counts most—in the schools.

Altoist Marsala continues to be the star soloist, as he was in the Farmingdale, N. Y., high school band two years ago, but now he has the support of others—trombonist Jacobs-El, pianist Abene, tenor saxist Citron, trumpeter Rubin, drummer Rosen—who can hold their own in the challenging musical climate created by Brown.

One senses, while listening to this set, the courtless feet of bad tape that were discarded in order to make up a single polished LP, which merely points up the advanced performance level these teenagers are shooting for.

The clean brass section work, the remarkable rhythmic drive, and the mature sense of dynamics indicate that a skilled teacher and brilliant students are at work here. Only the saxophones, as a section, fail to measure up to the rigorous standards set by Brown.

The Younger Generation, a John LaPorta score that features the 16-year-old Marsala, is one of the finest big-band performances, bar none, to be recorded this year.

The rating is an absolute one, based on the same critical standards that would be applied to Basie, Herman, Ellington, et al. If weighted by age and experience, the stars could fill up this whole page.

Oscar Peterson

■ OSCAR PETERSON PLAYS *MY FAIR LADY*—Verve MG V-2119; *I've Grown Accustomed to Her Face*; *Get Me to the Church on Time*; *Show Me*; *I Could Have Danced All Night*; *On the Street Where You Live*; *Wouldn't It Be Lovely*; *The Rain in Spain*.
 Personnel: Peterson, piano; Ray Brown, bass; Gene Gammage, drums.

Rating: ★ ★ ★

A late, late starter in the Show Tune Stakes, this pleasant set was recorded in the interval between the departure of guitarist Herb Ellis and the arrival of Ed Thigpen, the present drummer with the trio. Occupying the drum chair for this date is Californian-by-adoption Gammage, who does a competent, if not especially distinguished, job as teammate with the peerless Brown. (The latter, incidentally, is not featured as soloist in this set, a fact that may have been prompted by the producer's commercial aspiration for the album but which lessens its musical value.)

With the two exceptions of *Get Me* and *The Rain*, Peterson plays with marked restraint throughout, performing prettily and frequently with exquisite taste.

Accustomed is given calm and unhurried treatment with delicate choice of embellishments. *Show Me* becomes, under Peterson's fingers, almost a miniature tone poem, caressingly tender in feeling. *I Could Have Danced* is handled with a clever suggestion of a gavotte to open and single-noted treble figurations that dominate the piece.

The medium-up, swinging interpretation of *On the Street* is distinguished by a suddenly unrestrained burst of brilliant, almost bravura virtuosity in the right hand, which, coming unpredictably, has breathtaking impact.

Lovely consists mainly of double-handed

chording, pretty but rather bland. The closing *The Rain* is the only cooker in the set. It opens with a fetching Spanish coloration, which sets a shortlived pattern as Oscar throws all devices aside and wails in admirable fashion with Brown and Gammage resolutely laying down the time behind him.

Because there is so much better Peterson-Brown available, this album must be relegated to second-choice material.

Sonny Rollins

■ SONNY ROLLINS AND THE CONTEMPORARY LEADERS—Contemporary M-3564; *I've Told Every Little Star*; *Rock-a-Bye Your Baby with a Dixie Melody*; *How High the Moon*; *You, I've Found a New Baby*; *Alone Together*; *In the Chapel in the Moonlight*; *The Song Is You*.
 Personnel: Rollins, tenor; Barney Kessel, guitar; Hamton Hawes, piano; Leroy Vinnegar, bass; Shelly Manne, drums. Victor Feldman, vibes, on *You*.

Rating: ★ ★ ★ ★

The idea was to team Rollins with various leaders-in-their-own-right on the Contemporary label. With almost any jazzman other than the mercurial New York tenorist, the notion would have been foolproof so far as getting maximum results is concerned. Rollins has a strong will of his own, however, and the results obtained here from the alliance are far from consistent.

Rollins doesn't appear to take the first three tunes at all seriously. In fact, his tongue is firmly wedged in his cheek on *Rock-a-Bye*, and after some impatient sputtering staccatos and ejaculated short phrases behind Kessel's tasteful chording on *How High*, the tenorist plays a very good, if brief, chorus before satirizing the out chorus with evident contempt.

The one number on which Feldman plays, *You*, is easily the best on the first side. The vibist and Rollins solo very well, then trade 16-bar passages before Hawes leaps in with one of his best 16-bar passages on record: it is as if he had awaiting his chance to speak and then made the utmost of the meager opportunity allowed him.

I've Found is medium-up and all solo Rollins. He opens it with a passionate cry of introduction and then, kicked by Hawes' piano, Vinnegar's bass, and Manne's drums, works the song over for three minutes and 35 seconds of some of the most individualistic improvisation on record.

On *Alone Together*, Hamp strides out in an opening solo of distinction followed by good Kessel and Rollins and a fine walking bass solo by Vinnegar.

The only ballad in the set, *In the Chapel*, is something of a surprise in that there is no Rollins whimsey in evidence. It is a sensitive treatment of a good old tune played with sonorous tenor tone and almost deliberate-sounding obeisance to the master tenorists of the '30s. Kessel and Hawes speak with spare eloquence.

More brilliant Hawes distinguishes the set's closing track, a very fast flag-waver with Manne carrying a straight four beat on top cymbal at a furious pace before embarking on a series of eights with a fiercely fulminating Rollins.

Though this album doesn't really pick up until the last track on the first side, it is recommended because of the performances of a) Rollins, b) Hawes, c) Feldman, d) Manne, e) Kessel and f) Vinnegar.

(Continued on Page 10)



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the blindfold test

Mercer Ellington

By Leonard Feather



I've heard so much blues . . .!

Until Coral Records recently released a delightful and well-received LP, *Stepping into Swing Society*, by Mercer Ellington's orchestra, many younger jazz fans were only dimly conscious that Duke had a son with considerable talent and a career of his own.

Billy Strayhorn, Wendell Marshall, and John Sanders worked for Mercer before their jobs with Duke. Carmen McRae, Dizzy Gillespie, Kenny Dorham, Sonny Stitt, and Luther Henderson all were with one or another of Mercer's bands. Though his compositions such as *Moon Mist* and *Things Ain't What They Used to Be*, are well known through Duke's performances, few who have heard them are aware that Mercer is a gifted arranger with a Juilliard background as well as lengthy Schillinger study to his credit.

For his first *Blindfold Test*, inevitably, the records chosen were a potpourri of Ellingtonia and pseudo-Ellingtonia. If you're surprised that Mercer was misled by record No. 1, listen to it—you'll agree that even Duke and Hodges might be fooled, it's that convincing.

The Records

1. **Bay Big Band. *Things Ain't What They Used to Be* (Omega).** Jean Evans, piano; Mercer Ellington, composer. Belgian orchestra recorded in Brussels; other soloists not credited.

That must come from that new Ellington album . . . That's the Spacemen group, I think. The only thing that makes me realize that's new is the stereophonic sound. But after having heard the arrangement so often, you can only be interested in judging the solos.

It's refreshing to hear Ellington play piano — if that is him. I think Johnny Hodges is in a position to be more greatly appreciated now than ever before. He sounds very good . . . I think that's Clark Terry on trumpet, and Clark is coming into his own. I think next year will be his great year . . . That form of trumpet is becoming more acceptable. I admit I'm being prejudiced in this instance — I'll give it four stars.

2. **Chico Hamilton. *Perdido and Take the "A" Train* (World Pacific).** Fred Katz, cello; Jim Hall, guitar; Buddy Collette, tenor.

I don't know quite what to say about that. It's a baffling record. Such a high range . . . It sounds like Oscar Pettiford — at least, it sounds like cello, but I didn't know Oscar could bow like that . . . I know that later on there was a solo passage that sounded more like a guitar.

But in there I seem to hear the sound of a viola . . . I can't identify the reeds on the solos. All in all, I think it's a fair record. What they're doing is musically very interesting . . . I don't find myself drifting or looking across the room. The only

place it has a tendency to dull in the performance is the entry and exit. I'll say three stars.

3. **Willie (The Lion) Smith. *Sophisticated Lady* (Urania).**

I think that, in all probability, is Willie the Lion. Some things he does here are a little startling to hear coming from him. He seems to have a touch of Tatum in some of the things he starts but doesn't carry them through . . . At the very offset it could have been Calvin Jackson; he can be a great deceiver. The thing that kept it from sounding like Calvin was that it didn't have variety in its performance. Calvin gets bored if he doesn't vary his treatment of a tune.

The style seems to be something that came out of the late '20s. I appreciate it, but it's not the kind of thing I would run to immediately. I think, all in all, it's a good record, and I'll rate it three stars.

4. **Miles Davis-Gil Evans. *The Duke* (Columbia).** Davis,flugelhorn; Bill Barber, tuba; Evans, conductor, arranger; Dave Brubeck, composer.

I give that four stars. After saying how much I like it and how much I appreciate the tuba work in there, I find myself in a sense lost. Musically, I can appreciate what happens . . . I was trying to identify the trumpet, and I was waiting for it to go into the high register, which would have given me some idea who it was . . .

I thought it was the band of the guy who plays the very high notes—Maynard Ferguson — but then it doesn't have the sound of his trumpet work or the range in the solos . . . It sounds like a group that stays

together and maintains itself as a unit. The closest I can identify it for modern bands would be possibly Maynard. I liked the orchestration, and the writing reflects some Ellington qualities in the mixtures . . . The clarinets with the lead on top, and the way it's voiced.

5. **Pete Rugolo. *Early Duke* (EmArcy).** Rugolo, conductor, composer.

That's still in what I would say my better-than-fair-to-good range. I think that's that English orchestra—Johnny Dankworth. It seemed as though it could have been Kenton when it first started off, and yet it has such a strong Ellington association that I don't think Kenton has ever been this Ellingtonian in his renditions.

The only person I know who has really been able to come this close to Ellington is Dankworth. I think it's done very well.

I wouldn't say the material is stolen, but the devices are borrowed. I think this comes off better than the other attempts — better than Charlie Barnet and Hal McIntyre in the early days, although McIntyre was very close at one point. I think I could grow very fond of the sound of whoever it is with a little more association. I'll say four stars.

6. **Helen Merrill. *Lorsque Tu M'Embrasses—Just Squeeze Me* (Metrojazz).** Frank West, flute; Ellington, composer. French lyrics added.

That's very good. I like it, and I wouldn't give it 4½, but I'd give it four plus. Is there such a rating? I think the vocal rendition is very good. Two things which I consider



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RECORD REVIEWS (Continued)

EDUCATIONAL

Joe Viola/Manny Albam

JAZZ IN THE CLASSROOM, VOL. III — Berklee: *Six Pieces for Eight Reeds; Introduction in the Dorian Mode; Duet for Double Reeds; Quartette for Saxophones* (in the French style); *Duet for Single Reeds; Fantasy for Six Winds; Octet; Sunny Sunday; The Moody Ones; Just Like That; Minor Mannerisms; Runaround.*

Personnel: Joe Viola, all reed parts, including oboe, English horn, clarinet, bass clarinet, soprano, alto, tenor and baritone saxophones, through the multi-tracking technique; Ray Santini, piano; Alan Dawson, drums; Gene Cherico, bass; Manny Albam, composer.

Rating: ★ ★ ★ ★ ★

If you had to rate this as jazz, you would be hard put to be precise in assigning a number of stars. So much of it is not jazz, nor is it all intended to be. But by putting this disc, latest in the series issued by the Berklee School of Music, in an 'educational' category, you can consider it in its own terms. On those terms, it is a superb disc from which not only neophyte students can learn, but from which established jazz composers and arrangers might learn a trick or two.

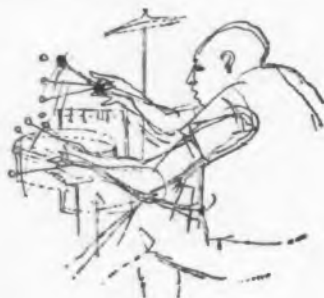
The virtues, of course, are Albam's remarkably resourceful writing and Joe Viola's single-handed virtuoso execution of all the reed parts.

Side 1 of the LP, which is taken up by the "Six Pieces for Eight Reeds", is a remarkable excursion in non-jazz reed writing and playing. You have to turn to various chamber works of European origin to find proper comparisons by which to convey an impression of it. Yet composer Albam's fluency in American musical idioms creates an impression faintly like that of some of Alec Wilder's writing, except that this goes farther—and deeper.

Side 2 is in a more familiar jazz frame. *Sunny Sunday* is a particularly charming, piquant piece. *The Moody Ones* is earthy, evil, and moving. *Minor Mannerisms* wraps the lines of two altos around each other like a pair of modernistic dancers—or snakes.

This disc is particularly striking for the way Viola has achieved balance and comfort in the multi-tracking recording, which avoids the stiffness and phony sound usually associated with such efforts—while achieving, needless to say, a complete overall unity of style.

The disc is being issued in conjunction with a book containing a complete set of the charts for this music. (The disc or the charts can be ordered separately from the school, if desired.) The combination is an excellent piece of study material for apprentice jazz musicians.



BLINDFOLD (Continued)

just a little below par: there could be just a little more feeling as far as the rhythm is concerned — just a little more natural swing in the introduction and ending. In addition to that, the solo qualities of the flute are very good. Not knowing flute too much I wouldn't say it's a fluff, but in the beginning he got off a little grace note thing that probably was intended to be a growl or a little on the funky side. I think with any treatment at all that could be a popularly accepted treatment.

The sounds that come out in French still stay with the original tune. In lots of cases they make the translations, but they have to sing them in a ballad form and take liberties, but her rendition and her diction, for what little I know of French, must be very good.

7. Thelonious Monk. *Black and Tan Fantasy* (Riverside).

Hmmm . . . *Black and Tan Fantasy*. There's identifiable and related material possibly in the first chorus and the last two . . . In between it becomes out-and-out blues. I've heard so much blues, particularly on piano, that I have a tendency to drift a little in my attention. I think it may be Calvin Jackson, but there's one thing that makes it not Calvin: there's a slight fluff on those one-key repetitions of the staccato note. Calvin was so apt at this, and this is the reason I think it isn't Calvin . . . It's a good rendition.

I have a few people I like pianistically, and after that I think I'm not really fair, or possibly don't have the judgment to really appreciate piano playing. I like Garner, Tatum, and Peterson, and from the standpoint of *rhythm* piano players, I like Ellington and Basie. There was a time when piano was a fad, but nowadays I'm listening to flute! I'll say 3½ stars.

8. Terry Gibbs. *Rockin' in Rhythm* (EmArcy). Gibbs, vibes; Pete Jolly, accordion.

I knew I was saving the 4½ stars for something! I like that very much. It's an unusual set of stops he's using on the organ. When it first started off, I thought it was an accordion, but then I realized the impact was a little too much to be an accordion . . . But I could be wrong.

I think the main thing he's endeavoring to do (and I still can't identify who it is) is to get an unusually good and fresh sound, which I think he's achieved. It has identification and good beat. I liked the way it came in, and I would have liked it if they had gone out the same way. ■

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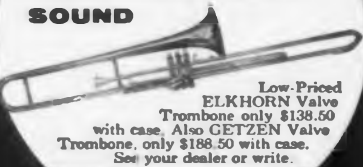


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By John Tynan

The jazz beachhead in motion pictures, far from breaking up as some observers have predicted, is more solidly entrenched than ever.

Producers appear to be less scared now of the jazz idiom as a means to enhance the emotional impact of a picture, and, thanks to the proselytizing of such composers as Andre Previn, John Mandel, and others of the "younger set," they appear to have accepted the validity of modern jazz scores in certain films.

Independent producers, free of big-studio red tape and front-office interference, are in a better position to inject fresh musical ideas in their pictures.

The recent documentary, *Slippery When Wet*, produced and photographed by Bruce Brown in the Hawaiian islands, had as its soundtrack the resilient contemporary sounds of the Bud Shank quartet; and the music, composed expressly for the film by Shank, is remarkably effective. It shows, moreover, that you don't necessarily have to use a big orchestra to play film soundtrack.

Tommy Laughlin, independent producer-director-actor (Maria Productions), is the latest film-maker to employ a small jazz group to record an original background score for a full-length film.

The picture is called *The Proper Time*, is set on a college campus, and attempts to answer the question "How far dare you go with your girl before marriage?" It has been scored by Shelly Manne and His Men with the addition of Victor Feldman on vibes. The Men are trumpeter Joe Gordon, tenorist Richie Kamuca, pianist Russ Freeman, and bassist Monty Budwig.

Manne, who last year provided background music for a juvenile delinquency epic titled *Switchblade Gang* (his first fling at movie music), finds Laughlin's picture much more to his liking.

"It's such a good feeling," he said, "to be making music—jazz music—for a film that has nothing to do with crime, rape, or anything like that."

Jazz activity in the major studios currently is increasing also. The *Gene Krupa Story*, now completed at Columbia, was a jazz-natural for composer Leith Stevens, whose underscore for the picture makes the most of the opportunity denied him on *The Five Pennies*.

Shorty Rogers has finished his first original underscore at M-G-M, where he toiled on the jungle set to put the exploits of the latest Tarzan between bar lines. How far out he can get with the subject matter remains to be seen, but it's certain that some of the trumpeter-fluegelhornist's jazz ideas will help the Ape Man swing on his favorite vine.

On another Metro soundstage multitalented Andre Previn recently tackled his most ambitious (and promising) jazz assignment—directing and playing the underscore and source music for the film adaptation of Jack Kerouac's novel of San Francisco's beatniks, *The Subterraneans*.

Previn made the most of the opportunity to exploit some of the best talent available. For the pre-scoring sessions (i.e., music recorded prior to composing the underscore or recording with the finished print of the film) the 30-year-old music director assembled these jazzmen on soundstage:

Gerry Mulligan, Art Farmer, and Dave Bailey from the lanky baritonist's most recent quartet. (After completing work on the picture, Farmer left to form his own sextet in collaboration with tenorist Benny Golson and trombonist Curtis Fuller.) Also included in the eight-piece combo that will be seen on screen as well as heard are altoist Art Pepper, tenorist Bill Perkins, valve-trombonist Bob Enevoldsen, pianist Russ Freeman and bassist Buddy Clark.

In addition to the band listed above, the picture will show in action a quintet composed of Mulligan, Farmer, Freeman, Clark, and Bailey; a trio (known on Contemporary Records as Andre Previn and His Pals) comprising bassist Red Mitchell, drummer Shelly Manne and the pianist; a second trio with Manne on drums, Freeman on piano, and Previn on harpsichord; and a duo of Mulligan and Freeman. What's more, added the music director, there will be seen in separate scenes jazz singer Carmen McRae and folk singer Frank Hamilton.

The dramatic underscore, Previn explained, he wrote for a conventional large studio orchestra an original jazz score with the novelty twist of having various soloists improvise certain sections.

"I'm having the soloists see the picture first, of course, so they'll have gotten the feel of the different scenes when they get up to blow," he said. "The only manner in which it differs from other legitimate scores is that it's got jazz guys improvising."

caught in the act

SI ZENTNER ORCHESTRA Palladium, Hollywood

Personnel: Zentner, trombone, leader; Bernie Fleischer, Lanny Morgan, Don Davidson, Bob Hardaway, John Lowe, saxes; Dirk Hurwitz, Jules Chaiken, Tom Scott, Vern Guertin, trumpets; Bobby Pring, Bob Edmundson, Don Nelligan, trombones; Bob Florence, piano; Lyle Ritz, bass; Mel Lewis, drums.

A persuasive combination of unbridled power, intelligent arrangements, and over-all taste in music and appearance make this aggregation one of the hottest bets in the big dance-band league.

On weekend of review, Lewis subbed for the band's regular drummer, Frank Capp, and despite a night of sight-reading, Lewis revealed himself as the personification of good big-band drumming.

One of the surest measures of a dance band's on-the-job success is the proportion of persons on the floor against the number of sitters-down. Throughout the sets, the former constantly outnumbered the latter.

Musically, the leader's latest additions to the book reveal a definite trend to more jazz sounds. Never is the dance beat sacrificed, however, and Zentner's sweet trombone (he is not a jazz instrumentalist and doesn't try to be) is blended with section voicings to good effect on both ballads and swingers.

In pianist Florence, Zentner has an arranger of great ability and promise. Some of Florence's recent efforts are the fast and intricate *Camptown Races*; the medium-dance-tempoed *Pring Is Here* (trombonist Pring crossed out the S in the word "Spring" on the parts), and *Just Awearyin' for You*, fast with integrated sweet trombone lead. John Bambridge Jr.'s unusual treatment of *Estrelita* is a medium-tempoed highly danceable arrangement, and Pete Carpenter's *Goin' Home* is a smacking up-tempo showpiece with a roaring, flag-waver end.

Despite a slight tendency to stretch his announcements, Zentner is a well-nigh perfect front man, and the quality of his instrumental abilities is surely indispensable. Vocalist Sandy Garner matches her pretty looks and All-American-Girl freshness with a good voice and intelligent song interpretation.

This band now is ready to head east: it's one of the nation's best and ought to click big.

—John Tynan

STORM

(Continued)

film, goes to the theater to see the film, the song has served its function and little additional promotion is likely to be gained by plugging the theme throughout the dramatic portions of the picture.

Now if the scorer is convinced that the theme song is right for his purposes—and this has nothing to do with audience acceptance or popularity—he often will make use of it as the basis of his score for the complete film. A good example of this was the outstanding treatment Alfred Newman gave to *Love Is a Many-Splendored Thing* in his score for the movie of the same name. But if the theme song is so used, the scorer loses the performance revenue from that part of the score that is based on the theme—and there are men whose economic position, they feel, will not permit them to pass up this income.

Some few men, in great demand, will not accept an assignment where material other than their own is to be used.

In at least one case, several top composers in succession turned down a film because acceptance of the assignment included an agreement to use an already selected theme melody. The composers involved have been much criticized for their attitude, but there is no reasonable justification for such criticisms. After all, those who refused were turning down income of more than \$15,000 on the assignment. The film was scored and beautifully by a top rank composer. He undoubtedly had just as valid reasons for accepting the assignment as the other men had for refusing it.

Such are the main factors of the problem. What conclusion may be drawn? First, understanding of the function and special contribution made by each of these necessary elements in the music of films and television will help immeasurably in finding a solution to the economic problems involved.

In this connection it has been suggested that the best solution would be to bring into practice in this country the system used by European performance societies, where the adaptor (arranger) who uses the music material of another man shares in the performance revenue to a limited extent.

In any case it is imperative that, instead of fanning the flames of dissension, a way be found to handle the situation. ■

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too much Western music . . .

Definite plans are under way to film the late **Billie Holiday's** autobiographical book, *Lady Sings the Blues*. Producers are hoping to get **Dorothy Dandridge** to play Billie . . .

Nick Brignola, who came fourth on baritone saxophone in the new star category of *Down Beat's* International Jazz Critics' Poll, may join a west coast group led by **Shelly Manne**. Brignola has been working with his own quartet at the Gayety Club in Albany, N. Y., for the past three years. Other members of the group are **Dick Berk**, drums; **Bob James**, piano; **Dick Kniss**, bass.

Marshall Brown's 20-piece Newport Youth Band is being booked for regular week-end dance and concert dates by GAC. They are playing both colleges and commercial locations . . . Pianist **Jay Chasin** is leading a co-operative unit at the Queens Lounge, Queens Village, L. I. He has **Frank Russo** on alto and **Ronnie Redford** on drums . . . For the first time in many seasons **Guy Lombardo** wants to spend a few months on the road. The result is a break for dance band leader **Jimmy Palmer**, who has played the Roseland type ballrooms for many years; he was booked into the Roosevelt Hotel Grill to replace Lombardo.

Count Basie, his band, and **Joe Williams** have been signed to play the New York Amsterdam News Golden Anniversary Jazz Concert at Carnegie Hall, Nov. 25. Basie is also slated to appear in Jerry Lewis' film *Cinder Fella* . . . **Roy Eldridge** won many followers during his one-week stay at the Arpeggio by going out on the floor and playing his trumpet at individual tables. It rated him a return ticket.

Lionel Hampton and comedian **Red Skelton** have recorded an album titled *History of Jazz* . . . **Billy Eckstine** has been booked for a tour of South America after he returns from his current European jaunt . . .

George Treadwell, formerly a trumpeter in **Cootie Williams'** band and formerly **Sarah Vaughan's** husband-manager, has hit the tune jackpot with *There Goes My Baby* . . . **Carmen McRae** is scheduled to go into the movie *The Subterraneans*, which also features **Andre Previn** and **Gerry Mulligan** . . . Charter members of the first integrated country club, Sandole Golf and County Club, near New York, include **Louis Armstrong**, **Duke Ellington**, and **John Hammond** . . . **Nestor R. Ortiz Oderigo** of Buenos Aires, announces

a new book on jazz called *Jazz Origins and Essence*.

Guitarist **Charlie Byrd**, who has been playing in Washington, D. C. for some months and also did a stint or two with **Woody Herman**, is now recording for Riverside . . . Two well known jazzmen of yesteryear are ill and would appreciate a letter from some of their old fans. One **Ernest (Punch) Miller**, New Orleans trumpeter, can be reached c/o Bill Russell, 600 Chartres St., New Orleans 16, La. The other, also a New Orleans born man, is **Lee Collins**, who can be reached at 1424 East Marquette Road, Chicago 37, Ill. Neither man is able to play because of his illness.

IN PERSON

Apollo Theater—**RAY CHARLES**, his band and Revue, until Oct. 8. **SAMMY DAVIS, JR.**, with the **WILL MASTIN** trio, Oct. 9-10.
Arpeggio—**ROY ELDRIDGE** quartet, until Oct. 6.
Birdland—**MERCER ELLINGTON** orchestra and **HARRY EDISON** quintet, Oct. 8-21. **J. J. JOHNSON** quintet and **HARRY EDISON** quintet, Oct. 22-28.
Bon Soir — **THREE FLAMES** featuring **TIGER HAYNES**, indefinitely.
Broadway Cocktail Lounge (Hotel Astor)—**GENE RODGERS** trio, indefinitely.
Central Plaza—All star Jam sessions on Fridays and Saturdays.
Condon's—**EDDIE CONDON** All Stars.
Copper Door—**CAB CALLOWAY**, with **EDDIE BAREFIELD'S** orchestra, indefinitely.
Den (Hotel Duane)—**DON ADAMS** with the **DON ABNEY** trio, indefinitely.
Embers—**DOROTHY DONEGAN** trio and **ARVEL SHAW** quartet, Oct. 5-Nov. 9.
Five Spot—**BENNY GOLSON** with **CURTIS FILLER** and **ROLAND HANNA** trio, indefinitely.
Half Note—**YUSEF LATEEF** group, Oct. 6-27. **LENNIE TRISTANO**, Oct. 28.
Hickory House—**BILLY TAYLOR** trio with **AARON BELL**, bass, and **RAY MOSCA** drums, indefinitely.
Left Bank—**GLENN HENRY** quartet, indefinitely.
Living Room—**BUDDY RICH**, songs, indefinitely.
Metropole — Downstairs — **HAWKINS BAILEY, PARENTI, HOPKINS, MOTEN**.
Upstairs—**KAI WINDING** septet, to Oct. 6.
Prelude—**CHARLES SHIVERS** quartet with **RAY BRYANT**, indefinitely.
Quadrille—**MAXINE SULLIVAN**, indefinitely.
Roosevelt Hotel Grill—**JIMMY PALMER'S** orchestra, indefinitely.
Roseland Dance City—**RUDDY BAIR** orchestra, until Oct. 10. **TONY ARBOTT** orchestra, Oct. 19-Nov. 17.
Roundtable—**DYKES OF DIXIELAND** and **BONNEMERE** trio, until Oct. 24.
Showplace—**JEROME RICHARDSON** quartet, indefinitely.
Tost—**CRYSTAL JOY**, until Oct. 5.
Versailles—**BLOSSOM DEARIE**, indefinitely.
Village Gate—**GEOFFREY HOLDER**, indefinitely, Monday night jazz concerts.
Village Vanguard—**RAMSEY LEWIS** and **BEVERLY KELLY**, Oct. 6-20.

PHILADELPHIA

Jimmy DePreist continues to make news with his Contemporary Music Guild. The third in a series of free concerts will be presented Oct. 9 at the University of Pennsylvania's Irvine Auditorium. An octet will play **Johnny Richards' Annotation of the Muses** and excerpts from *Symphony in F Minor* by **John Graas**. Guitarist **Jim Hall** is scheduled to play with drummer **De Preist** and other Philadelphia sidemen. And the Guild displayed

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original manuscripts of scores by John Lewis, Pete Rugolo, Richards, J. J. Johnson and other jazz writers at the music department of the Free Library of Philadelphia during the month of September . . .

Blues for Harvey, the Felstad album in memory of the late Harvey Hosten, has been released. It features pianist Jimmy Wisner, bassman Ace Tesone and drummer Chick Keeny . . . Maynard Ferguson's new *Roulette* album features a screamer *Mark of Jazz*, written for Sid Mark, WHAT-FM jazz jockey and program director. The station went off the air for several hours recently due to technical trouble just as Mark was interviewing the trumpeter. Ferguson, featuring his shouting new vocalist, Anne Marie Moss, played a 10-day date in September at the Red Hill Inn to open the New Jersey club's fall season. A weekend date by Bernard Peiffer closed out the summer season. Peiffer also played a date in Trenton at the Tremont Lounge, following Johnny Coates, ex-Charley Ventura pianist . . .

Pep's in Philadelphia, under new management, featured Woody Herman, then presented Dinah Washington followed by Dakota Staton . . . The Showboat presented Miles Davis, booking the trumpeter after J. J. Johnson and Jimmy Smith . . . The Academy of Music had its biggest jazz weekend Sept. 19 and 20. Norman Granz presented Ella Fitzgerald on Saturday and George Wein brought in his Newport Jazz Festival package the following night.

MONTREAL

Frank Motley and his Motley crew are still at the Esquire Show Bar . . . Alfred Wade had to discontinue his Lafontaine park open air theater concerts three weeks earlier than scheduled, because of sparse attendance. In an area that could seat 1,900, his concerts were drawing an average of 500-600. Beside his own group, Wade featured several other local jazz combos and some classical artists as well. It was the same old story: artistic success, financial flop.

Peggy Lloyd moved into the Windsor Penthouse following a successful stay at the El Morocco . . . Local night types are saddened by the death of Harry Holmok, part owner of the Bellevue Casino, one of Montreal's smartest night clubs . . . Montreal-born pianist Paul Bley was in town recently to complete arrangements to obtain American citizenship, so that he may work in

the States permanently. Until now, he has had to make occasional returns to have his visa extended or to obtain a new one . . .

From Basin Street to Birdland, CBM's summer series of added jazz shows, became a thing of the past as of Sept. 19. This series of 10-90 minute shows stretched from May until September, with chapters devoted to Benny Goodman, Duke Ellington, Glenn Miller, jazz in Canada, jazz studio bands, a two part *History of Jazz*, the swing era, a tribute to dead jazz greats, and *Modernists in Jazz*. As would be presumed, it was the Miller show that drew the most listener response . . .

CHICAGO

The Georg Brunis band has been out on the road, working in New York and Florida. Now they're home and working at the Preview lounge Wednesdays through Sundays. Playing opposite them is the traditional band led by Jack Maheu, the clarinet player who used to be with the Dukes of Dixieland, "although," as one lover of the traditional stuff put it, "he's playing so well now that I think we should forgive him for that . . ."

Preston Jackson, who goes back to the Kid Ory era, is playing trombone at the Red Arrow with Lil Armstrong's group Sunday evenings . . . Ted Butterman, traditional jazz trumpeter who has been working with Dick Oxtot in San Francisco, is back in Chicago, looking for a gig. In the meantime, he's bartending at Figaro's . . .

Interesting sidelight to the Newport Jazz festival tour, which played Orchestra hall in mid-September: Lamar Wright Sr., playing excellent first trumpet in the modern (and improving) George Shearing band, worked with the Bennie Moten band in 1925, then worked with Cab Calloway all through the Cab's long period of popularity in the '30s and '40s. Wright was with Calloway at the time Dizzy Gillespie was in the trumpet section and later saw his son, Elmon Wright, working with Dizzy's big band. If you heard the Orchestra hall performance, Lamar Sr. was the man who played the screamers. How's that for vigorous professional longevity and enduring chops?

Maurie Lishon has taken over the famous Frank's Drum shop on Wabash Ave. The shop has an enormous stock of spare parts and irreplaceable repair equipment . . . Pianist Jodie Christian, who went on the road with the Trademarks on a tem-

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porary basis, remained with the group for a gig in Louisville, the trio's home territory. On top of that, Chicago drummer **Roger Wunderscheid** and trumpeter-saxophonist **Ira Sullivan** have gone down to Louisville to play with the group. There is a possibility that Ira and Roger will stay with the group—thereby turning the trio into a quintet—for further dates. Sullivan and the group's bass player, **Gene Klingman**, dug each other's work while the Trademarks were appearing here at the Blue Note . . .

Pianist **Chris Anderson**, who has had more than any man's share of bad luck (he is blind and crippled) was just getting his hands back in shape after the long period of hospitalization caused by a broken leg last winter. Now he has broken his leg again. Delmar Records has promised him a solo LP as soon as he is out of the hospital.

Two out-of-town musicians are causing admiring talk hereabouts: drummer **Joe Dukes**, a 20-year-old from Memphis, Tenn., and multi-talented **Dick Hamilton** from Sarasota, Fla., and also in his early 20s, who plays trombone, flute, piano, trumpet, and fluegelhorn. Hamilton is working at the French Poodle with altoist **James Spalding's** group . . .

IN PERSON

Aragon—**EDDIE HOWARD**, until Nov. 4.
Bambu—**BILLY FORD** and her Thunderbirds, indefinitely.
Blue Note—**CHARLES SWANER** trio and **JENNY SMITH**, until Oct. 10.
Chez Paree—**NAT KING COLE**, until Oct. 18.
Cloister—**TOMMY LEONETTI** and **FRANK GORSHIN**, Sept. 29 for 2 weeks.
Ray—Columbia's Jazzville—**FRANK FONTAINE**, Sept. 28 for 2 weeks.
Easy Street—**MICKEY ONATE** and **DAVEY GREEN**, except Sundays; **CHUCK MINOGUE** trio, Sundays, indefinitely.
London House—**CY COLEMAN** Trio, until Oct. 18.
Mister Kelly's—**LENNY BRUCE** and **GLORIA SMYTHE**, until Oct. 18.
Preview—**GEORG BRUNIS** and **JACK MAHEU**, indefinitely.
Red Arrow Jazz Club—**FRANZ JACKSON** and his Original Jazz All Stars, Fridays and Saturdays; **STUCKNEY STOMPERS** with **LIL ARMSTRONG**, Sundays, indefinitely.
Sutherland Lounge—**MAX ROACH**, Oct. 1 for 2 weeks.

LOUISVILLE

Louisville is becoming a border state way station for jazz once again.

This time the riverboats, which used to play the Ohio river at the turn of the century, have nothing to do with it. The jazz festivals at nearby French Lick apparently provided the spark. Since the first one two years ago, two clubs—**Scaccia's** and the Arts in Louisville House—have been booking name jazz artists on a regular basis. The Kai Wind-ing septet has played both clubs, as well as the Top Hat, several times. **Ramsey Lewis**, **Marian McPartland** and **Bobby Hackett** all have played

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Scaccia's recently. The Arts in Louisville House has had J. J. Johnson, Dizzie Gillespie; Herbie Mann and his Afro-jazz group are due in next month.

The Newport Jazz Festival tour hit town in September and after the concerts the musicians gathered at the Arts in Louisville House. Before they caught their buses, Lennie Tristano's group, featuring Lee Konitz and Warne Marsh, started some impromptu blowing, Anita O'Day joined them and for awhile the patrons were titillated with a swinging free concert.

Several other local clubs have initiated a jazz policy in the past year, booking local musicians. The Trademarks, the Louisville trio that played Chicago's Blue Note recently, were the first jazz combo to go into Scaccia's and they kept the jazz flame burning at two or three other clubs here.

Helen Humes, who grew up here with Dickie Wells and Jonah Jones, was home for a while in the summer and drew an evening slot at the French Lick Festival. While she was here, she was suddenly rediscovered by her home town. Helen was sought out for newspaper—the Louisville Times now carries a jazz column—and radio interviews and no doubt would have been ripe for some local club engagements. But, alas, that possibility was torpedoed by the entertainment tax—which might help explain why no singer of any consequence has come out of Louisville since Helen.

LAS VEGAS

Dick Stabile, who led the band during the Crosby brothers engagement at the Sahara, signed with Dot Records. He's being sponsored by Louis Prima and Keely Smith . . . Jack Carthcart is back at the old Flamingo stand after a four-week vacation during Pearl Bailey's show, at which time Louis Bellson and his orchestra handled the music . . . Lionel Hampton will headline the new Salute to Israel show with an international orchestra featuring original music supplied by Leo Mantin and Associates, who will produce the show for presentation after the first of the year on a road show basis.

Harry James was signed by Al Parvin, Flamingo boss, for 23 weeks during 1960 in Driftwood lounge . . . A new quartet making a great showing in Vegas is the Jada quartet at the Riviera, featuring Margaret Ann Peterson, with her brother, Jimmy, Don Rogers and Gorden Ellinger round out the refreshing


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group . . . Bill Reddie is now the orchestra leader at the Dunes, replacing Cee Davidson.

IN PERSON

Desert Inn—ANNA MARIA ALBERGHETTI until Oct. 19. EDDIE FISHER starts Oct. 20.
Dunes—FRANKIE VAUGHN until Oct. 21. TEMPEST STORM starts Oct. 22.
El Rancho Vegas—MYRON COHEN and LUCIE EVE until Oct. 20.
Flamingo—BILL BENDIN until Nov. 4. New Frontier—HOLIDAY IN JAPAN, indefinitely.
Riviera—RED BUTTONS until Oct. 18. Sahara—DONALD O'CONNOR until Oct. 29. VICTOR BORGE starts Oct. 30.
Sands—SAMMY DAVIS JR. until Oct. 20. Silver Slipper—HANK HENRY, SALLY RAND, indefinitely.
Stardust, LE LIDO DE PARIS, indefinitely. Thunderbird—ECSTASY ON ICE, indefinitely.
Tropicana—YVONNE DE CARLO, TED LEWIS until Nov. 10.

LOS ANGELES

Vince Guaraldi took Vic Feldman's piano chair with Howard Rumsey's Lighthouse All-Stars. Feldman is now freelancing in TV and recording. The All-Stars crashed a stronghold of contemporary classical music when they played the Ojai festival bowl Aug. 15. . . . Paul Desmond cut an album for Warner Bros. Records recently in New York. This does not involve Dave Brubeck with WBR, however; the pianist re-signed with Columbia. . . . And what about those rumors circulating about Erroll Garner splitting from Columbia and joining George Avakian in the WBR stable? A delegation from WBR (sans Avakian) showed up for Garner's Crescendo opening Sept. 10.

Site of the Peacock Lane, where the Maynard Ferguson band started and scene of stints by Duke, Dizzy, Lady Day and many others over the past few years, is now a vacant lot. The building was razed to make room for a Mexican hashhouse. . . . Leslie Kenton, 18-year-old daughter of bandleader Stan, was married last month to Peter Dau, psychology student at Stanford University.

Art Pepper joined the Latin band of Rene Bloch at the Club Havana (at Sunset and Silver Lake). Bloch's 10-piece crew (which features soloists Francisco Aguabella, congas, and tenorist Nash Maez) is working four nights a week (a rarity in L.A. for dance bands), moves on to the Club Virginia for a month, then comes back to the Havana. Bloch's currently prepping a new Hi-Fi record album of Latin jazz which will feature altoist Pepper, and the band plays opposite Machito Oct. 9 at the L.A. Breakfast Club. . . . Drummer Paul Togawa joined the Eddie Cano Afro-Cuban jazz group set to return soon to Jack Dennison's on the Strip. . . . Popular and contro-

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versal jazz disc jockey Frank Evans (KRHM-FM) is now conducting 15 weeks of two-hour lectures titled *A Survey of Jazz* at the UCLA music department adult extension division.

Steve Allen penned a lyric to Pete Rugolo's *Richard Diamond* vldthme . . . Ray Sikora's quartet (Lou Ciotti, tenor; Jerry Geddes, bass; Chis Harris, drums, and Sikora, trombone) flew up for a weekend at the Cellar, Vancouver, B.C., last month . . .

IN PERSON

Beverly Cavern—**TEDDY BUCKNER** band. Resident.

Club Caprice—**FREDDIE GRUBER** trio. Resident.

Crescendo—**MORT SAHL**, Oct. 29-Dec. 20. Flamingo (Amthelm)—**DUTCH PONS** and the Pavers, indefinitely.

Hollywood Bowl—**FIRST ANNUAL LOS ANGELES JAZZ FESTIVAL**, Oct. 2 and 3.

Kings Surf (Santa Monica)—**BETTY BRYANT** trio, indefinitely; Sunday afternoon jam sessions.

Lighthouse (Hermosa Beach)—**HOWARD BUMSEY'S** Lighthouse All-Stars. Resident. Limelight (Twelfth Ocean Park)—**Limelight Rhythm Kings**. Resident.

Malibu Inn (Malibu)—**SHELLY MANNE** and his Men.

Moulin Rouge—**LIONEL HAMPTON** orchestra, Oct. 1-14.

Romance—**JIMMY GIUFFRE 3**.

Statler Hilton (Terrace Room)—**SKINNY ENNIS** orchestra, indefinitely.

Sundown—**TERRY GIBBS** orchestra, Sunday and Monday only, indefinitely.

Ventura Inn—**MARVIN JENKINS** trio, indefinitely.

SAN FRANCISCO

Art Pepper was booked in the Cellar last month, played one night, and dashed back to L.A. House band didn't suit him, it seems . . .

Ernestine Anderson held over at Fack's II to Oct. 5 . . . Brew Moore back in town after traveling to the Far East with a commercial ship's band . . .

Frances Lynne, singing wife of ex-Herman trumpeter Johnny Coppola, is working with Arthur Van's band at Oakland's Sands Ballroom. Former Dave Brubeck drummer Joe Dodge is also with Van . . .

The Limelighters, a new folk-singing group put together by pianist-bassist-singer-comic-musicologist Lou Gottlieb, have been successful enough at the hungry i to assure them of an indefinite stay . . .

Bassist Eddie Kahn, who has worked in this area with Virgil Gonsalves, Billy Holiday, Frank Haynes, Sonny Stitt, and Judy Tristano, has decided to launch his own jazz club. He'll take over the former Mr. Smith's . . .

Trumpeter Ernie Figueroa, on doctor's orders not to blow the horn, is playing bass with Marty Marsala's gang at the Kewpie Doll . . .

Cal Tjader's new bassist is Buddy Catlett, replacing Al McKibbin, who returned to settle in L.A. . . .

Louis Jordan's date at the Bermuda Palms was canceled without notice. Count Basie's band just happened to play closer to town the same night . . .

Peter Phillips, whose *Concerto for Percussion and*

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DOWN BEAT

10 Years Ago

On the cover: Norman Granz and his friends, Ella Fitzgerald, Flip Phillips, and Coleman Hawkins on JATP tour . . . Lead story: "Jim Crow in L.A. Local 47 to Face Legal Showdown" . . . Sam Donahue and Alvino Rey drop their big bands to form combos . . . Harry James will reorganize his band for L.A. Palladium opening in November . . . Frankie Laine packs Meadowbrook with *Lucky Old Sun* lure . . . New Orleans Jazz festival, sponsored by jazz society there, is a big success. Features were Papa Celestin, Louis Prima, George Lewis, Sharkey Bonano, and Phil Zito . . . Birdland, a new Broadway bop spot, did not open as scheduled; liquor license denied . . . Much-heralded Canadian Oscar Peterson makes his U.S. debut with JATP at Carnegie hall — he scared some of the local minions by playing bop ideas single finger with his left hand . . . Gerry Mulligan is commissioned to write some pieces for Elliot Lawrence . . . Warner Bros. is planning a remake on the *Jazz Singer* for Gordon MacRae . . .

25 Years Ago

Lead story: Jack Teagarden is making new series of discs for American Decca Co. In place of the usual guitar Casper Reardon will be on harp. Others will be Art Tatum, piano; Frankie Trumbauer, sax; Benny Goodman, clarinet; Charlie Teagarden, trumpet, and Bill Rank, Jack Fulton (just out of the Paul Whiteman band), and Teagarden, trombones . . . Georg Brunis joins Bob Tinsley band at Colosimo's Chicago . . . Henry King continues to feature Joe Sudy on violin . . . Gene Krupa joins Buddy Rogers band on road . . . Joe Venuti, the jazz violinist, gets a standing ovation at his London Palladium opening, performing his arrangements of *Tea for Two*; *Doin' That Thing*, and *Wild Cat* . . . Premiere of the *Gay Divorcee* indicates hit status for *The Continental*, written for the movie by Con Conrad and Herb Magidson. Cole Porter's *Night and Day* is still best tune in the score . . . The new Harold Arlen and Ira Gershwin score for *Life Begins at 8:40* is a Broadway hit.

Max Roach was a highlight of last year's Monterey Jazz Festival, left the Bay Area for a teaching position in Texas . . . Memry Midgett, formerly pianist for Billie Holiday, has a weekly record show on KJAZ . . .

IN PERSON

Blackhawk—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.
Bop City—After hours sessions, usually including PONY POINDEXTER, OLE CALEMEYER, CHUCK THOMPSON, and guest artists.
Burr Hollow—BOB MIELKE, Berenice, indefinitely. DICK OXTOT, Thursday nights
Cabana—JUDY TRISTANO quartet, with EDDIE KHAN, OLE CALEMEYER, SMILEY WINTERS, indefinitely.
The Cellar—PONY POINDEXTER, with HILL, WIESSAHL, JERRY GOODE, CHUCK THOMPSON, indefinitely.
Fack's II—ERNESTINE ANDERSON, until Oct. 5; LAMBERT HENDRICKS-ROSS, open Oct. 7.
Fairmont Hotel, Venetian Room—DENNIS DAY, OCT. 1-21; TONY MARTIN, Oct. 22-Nov. 11.
Hankover—EARL HINES, with MUGGSY SPANIER, DARNELL HOWARD, JIMMY ARCHIE, POPS FOSTER, EARL WATKINS and RALPH SUTTON, through Oct. 31; closed November and December.
Jazz Workshop—THE MASTERSOUNDS, until Oct. 4; CANNONBALL ADDERLEY quintet, opens Oct. 6.
Harrah's, Reno—FRANKIE LAINE, until Oct. 4; GUY LOMBARDO, Oct. 5-25; XAVIER CUGAT & ABILE LAINE, Oct. 26-Nov. 8; GISELE MCKENZIE, Nov. 23-Dec. 6; RED SKELTON, Dec. 22-Jan. 3.
Kepple Doll—MARTY MARSALA, featuring VINCE CATTOLICA, indefinitely.
Lucky 13 Club—CHRIS EBANEZ, featuring BILL YOUNG, indefinitely.
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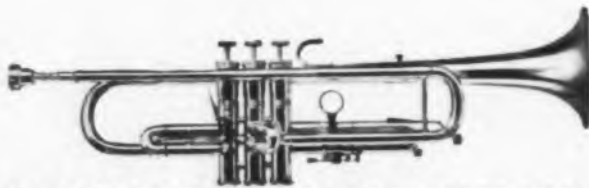
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