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January 21, 1960 35¢

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Sol Gubin was born in Atlantic City, in 1928. One of the best in the business, he has played with the best . . . with Stan Kenton, Charlie Barnet, Hal McIntyre, Elliot Lawrence, Johnny Richards.

His rhythms have backed up Sinatra, Martha Raye, Vic Damone, Johnnie Ray.

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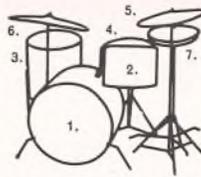


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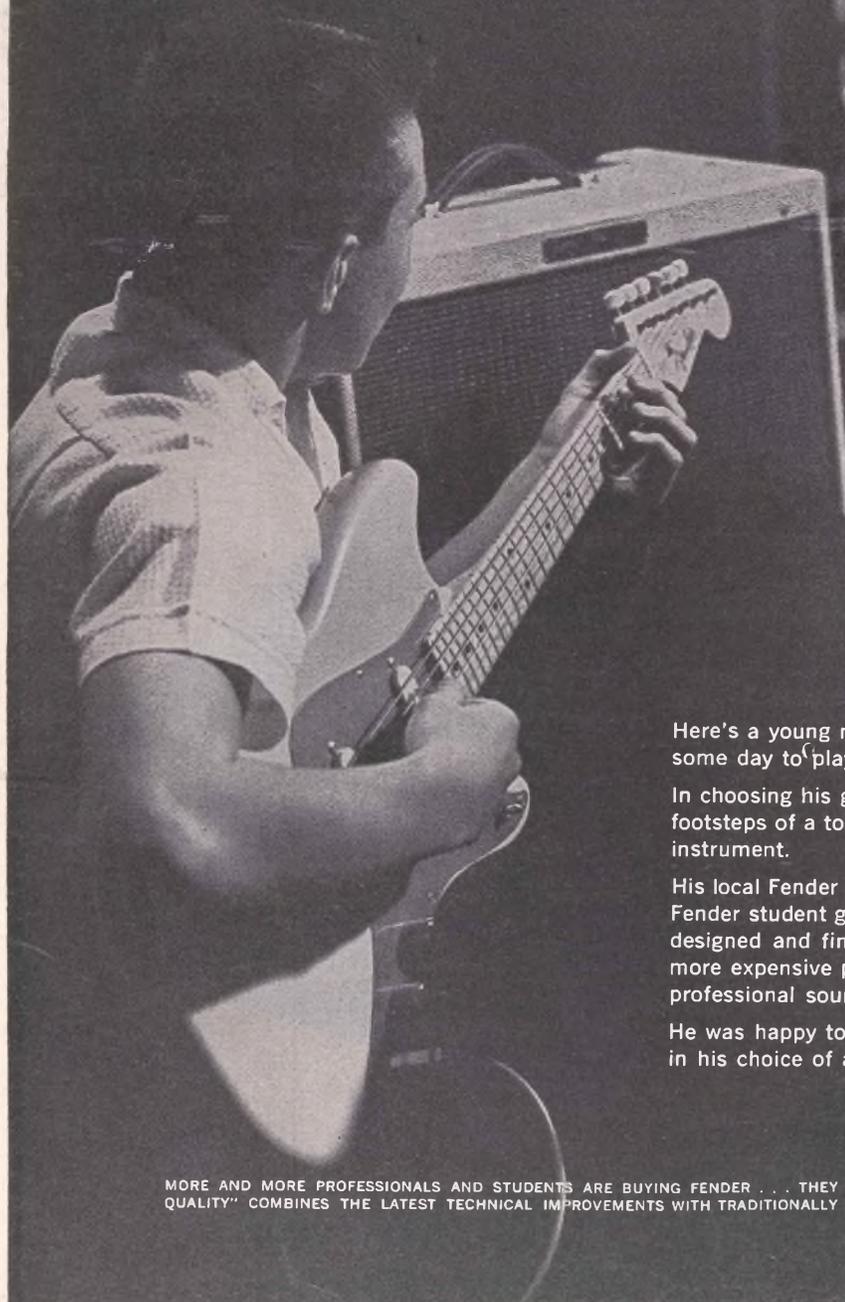
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the first chorus

by Charles Suber

It is fitting that this issue, in which Willie Ruff gives us all our first long look at jazz behind the Iron Curtain, should contain an application form (Page 9) for the third annual *Down Beat* music scholarships to the Berklee School in Boston.

Even though the scholarships are not awarded on the basis of nationality, but strictly on merit certified by performance on tape, it is striking that five of the 12 scholarships thus far awarded have gone to foreign students. Karl Drewo and Joe Zawinul from Austria, 1958; Andres Ingolfsson, first-prize winner, Iceland, 1959; Vern Ball, Regina, Sask., Canada; and Petar Spassov, Zagreb, Yugoslavia.

The case of Petar Spassov is noteworthy. After he was notified of a second place (\$400) scholarship last year, he began to take steps preparatory to coming to this country. His major problem was to secure a "sponsor". The U.S. immigration department ruled that it must have written assurance from some American citizen or organization that Spassov would

not become a public charge while he was in this country.

It was not easy to find anyone to take on such a responsibility. *Down Beat* and Berklee worked for months with Yugoslav-American groups and others—with no success. Then help came from an unexpected source.

Willard Johnson, president of the Committee for International Economic Growth in Washington, came forward to personally guarantee the conduct and subsistence of Spassov. Why did Johnson do this? Let him tell you in his own words . . .

"My interest arises from the fact that my son, a 20-year-old junior at Oberlin college, and I drove by car this summer through Yugoslavia, Greece, Turkey, Bulgaria, Hungary, Poland, Czechoslovakia, East Germany . . . At every city, in the Communist nations, we looked up jazz fans who were listed in *Down Beat*. My son went back through the issues of the past year, getting names and addresses, and we found writers in Zagreb, Bel-

grade, Prague, and Warsaw. Petar Spassov was one of the first we met. He told us about his needs and so we have been helping him. He has a difficult problem, since he is a Russian citizen living in Yugoslavia. His father left Russia shortly after the Red revolution. As a Russian citizen, he is not eligible to help from the U.S. government. I felt that Mr. Spassov is a fine person and an excellent musician and that I ought to help him if possible.

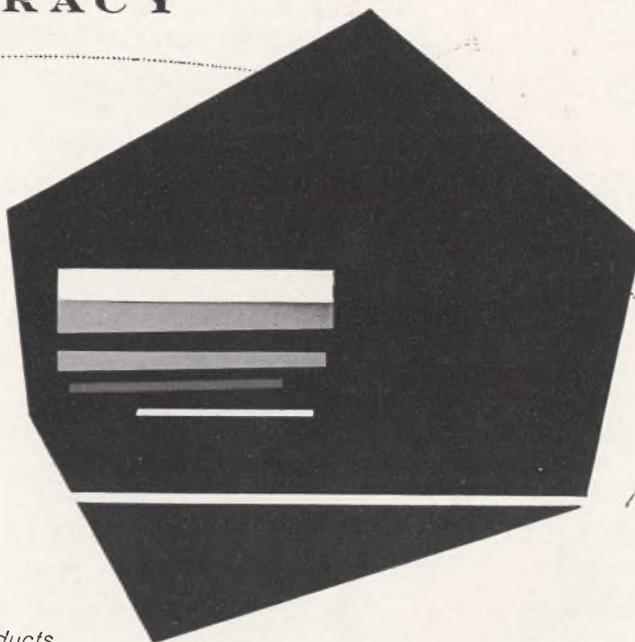
"During the summer, my son and I talked with young adults in all these nations, except Russia and Hungary . . . We were told over and over again that jazz is considered a symbol of freedom and a mark of rebellion against repression. As one young lawyer put it: 'We like jazz for its own sake. But it is more than jazz, it is a symbol of our reaching out to young people in other parts of the world. It is something we may have in common with those of other lands without getting into political arguments. And we want much more of it.'"

This January or May will see Petar Spassov enrolled at the Berklee School, thanks to a variety of individuals and organizations who think in the universal and unifying language of music.



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ON THE COVER

A church in the Kremlin is the somewhat improbable basis for this *Down Beat* cover. Yet it is not so improbable in the sense that the Mitchell-Ruff Duo gave America its first real look at jazz in Russia — and gave Russia its first real look at live American jazzmen. The remarkable story of the duo's trip to Russia, one of 1959's true triumphs of the human spirit, is told inimitably by one of its participants, Willie Ruff, on Page 16.

PHOTO CREDITS: Mary Ann McCall and Terry Gibbs, on Page 14, by William Claxton; photos on page 21, Ted Williams; Ruby Braff on Page 37, Burt Goldblatt.

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education in jazz

By Willis Conover

Just as a rose-colored object seen through rose colored glasses comes out a blank, so does jazz so reflect the American spirit that many Americans don't notice it's around.

Yet Peggy Lee hits the Hit Parade with "Fever" . . . Eddy Miller takes a tenor solo midway in the Pied-Piper's Dream . . .

Nat Cole sings on with a pulse he can never depress . . . and at the four corners of a city block a John Lewis cinema sound-track, an Armstrong juke box offering, a Bernstein musical comedy score, and a Negro church service attract and hold American audiences. And a thousand hidden seeds lie sprouting in less obvious soils.

I know jazz is the only window into America for many young people all over the world; except through jazz, they can't jet-jump across oceans as easily as we do.

The Berklee School sends tape recordings, scores, orchestrations, and other educational materials to musicians and musical groups throughout the world, without charge. Berklee often supplements the Voice of America's jazz program material with special arrangements and tape recordings for broadcast on "Music USA." And, most importantly, the school helps bring people from other countries through that jazz window into America, to study the techniques of jazz in an organized educational center, the Berklee School of Music in Boston.

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chords and discords

Slips That Don't Pass . . .

In the amusing and unpredictable area of jazz coverage and criticism, *Down Beat* is the word. But even the gods will err. I'm not usually, as the man says, one to dish. But on Page 24 of the Dec. 24 issue is a picture of Lee Konitz, not Paul Desmond. End of official complaint.

Keep up the top-notch work!
Slingerlands, N.Y. Bill Adamson

First of all, let me say that I think your magazine is the greatest and has provided me, a novice baritone saxist, and many of my friends with many hours of enjoyment.

But there is at least one mistake in the Dec. 24 issue: the picture of "Desmond" on Page 24 is actually Konitz.

Maybe this was a Freudian slip. Lee would have been an excellent lead saxist. But I have no real gripe, fellows, I'm a Gene Quill fan.
DeKalb, Ill. Ed Kreton

. . . is not Desmond at all. It is Lee Konitz.

Shaker Heights, Ohio Paul Schaffer

You're kidding! I cannot possibly believe Stan Kenton received fewer than 20 votes in the jazz band category.

North College Hill, Ohio Marvin Beisel

I was shocked to find that the Stan Kenton band was not even in the top 16. I had the pleasure of seeing and hearing this band at a sold-out Carnegie Hall, and while it may not be the swiftest in the land, it surely is the cleanest sounding.

New York, N.Y. Peter Deitchman

Ed. note — See editorial, this issue.

No Justice

The wheels of justice do not turn in the jazz world. The Hall of Fame count was an excellent example. No other art form gives fewer credits to their pioneers and creators than jazz. Why can't a Fletcher Henderson, King Oliver, Jelly-Roll Morton, Bix Beiderbecke, Bessie Smith, and many more get the credit they deserve? The idea of a Steve Allen and Hank Mancini vote is revolting. The blame should be squarely laid upon the shoulders of the critics, who keep firing their cannons about the new sound of Diz Disraeli or some other one-album wonder.
McKenzie, Tenn. John Motheral

P.S. — So why isn't Jules Fink on the scene any more? I noticed he was left out of the Zoot Finster Octet. Decadency has set in. This means that no authentic Afro-Cuban, Eskimo-Swedish jazz ballet will be composed this year.

Perhaps Mr. Crater can enlighten us all about Jules Fink.

The Free Press

I have recently taken a subscription to *Down Beat* and it didn't take too long to find that your "press" is just as hypo-

critical as the rest — more so in view of your professed ethics and stress on "truth."

In your music news, you do your best to create the impression that payola is an effect of rock and roll, and vice versa.

Now *Down Beat* has been around long enough to know that payola was rampant in the music business long before you and I ever heard of rock and roll. Dislike rock and roll, but you're not going to beat it by trying to attribute everything that's wrong or evil to it. Dislike it, but let's have the truth.

Honestly, are you trying to pretend that you can't remember the days of the band popularity, when practically any bandleader of note was either on the payroll of some music publisher, or had a tie-in with a music firm of his own, or a piece of the song he was plugging, or took a certain amount for the "cost of arrangement" of the song to be played?

Let's face it, payola is being used for all kinds of music today. The reason we hear a lot of rock and roll today is that a lot of people are buying the records. Whether these people are kids, or nuts, is not the point.

Under the free enterprise system we enjoy, there is nothing to prevent people from going out and buying the kind of music they want. If enough of them did, instead of sitting around complaining about rock and roll, maybe the situation would change.

Then there would be more payola for other music than rock and roll. The only reason there is more payola for rock and roll music today is that there is more being played, and bought . . .
New York Hyman R. Fenster

Artist Management

I read with interest your article, *How to Becloud an Issue*, and that title could very well apply to the holier than thou comparison of newspapers (and magazines) to broadcasters . . . Just because nobody as yet has blown the whistle on the people in the newspaper business who are on the take, or payola as we call it today, is no reason for you to hold the newspaper profession up as a standard for the broadcasters to shoot at. Surely you must know of the public relations man? Surely you must know that he has a way of getting publicity for his clients? And surely . . .

It will be interesting to see whether your fair press prints this very pertinent letter.

New York, N.Y. Hyman R. Fenster

Mr. Fenster's two letters, both dated Dec. 10, were much longer than they appear here, but the rights of other readers to space in which to express their views must be considered. Mr. Fenster's "dare" that we print his letter is a common trick.

His argument seems to be that payola is all right because it has a long history,

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as do war and theft and murder. He seems to be arguing for "more payola for other music than rock and roll."

Even if payola were rampant among magazines and newspapers, a key point is that publications use their own privately-bought paper and ink, not public facilities — which the Federal Communications Commission has ruled the "air waves" to be.

Shortly before Christmas, Down Beat took stock of the holiday payola received. This included three packs of pipe tobacco, all of which gravitated to the publisher, who is the only one who smokes a pipe (his verdict on the tobacco: "Hmmm, not bad."), a vast assortment of calendars, and a strange looking and obviously inexpensive gadget sent by a record company. It now sits in the middle of the floor, so that we can all try to figure out what it is. We think it's either a coat-hanger or a step-ladder, but we're not at all sure.

It seems to me that with this payola situation, there is another problem: why, just because an Allen Freed tells them that a record is good, do teen-agers buy it? Generally they hear the record at the same time they hear the recommendations, so you would think that they could decide for themselves, whether it was any good or not.

When I read your *Down Beat* reviews, I go out and listen to the three, four, and five star records before I buy anything. Teen-agers talk about being mature, young adults, yet they permit crooks to influence them just by telling them what's good and what's not, while they should make their own judgments.

By the way, I'm 15. Keep up the good work.
Winnetka, Ill. Charles DeVallon Bolles

When so many of our metropolitan newspaper editorialists lead readers in one door and 10 minutes later exit the same way with a few 'tuts' and a 'sad commentary' thrown in, Gene Lees' editorial, *How to Becloud an Issue*, is the most refreshing editorial read thus far on the current DJ imbroglio.
Washington, D.C. Sam Kirschner

College Jazz

The University of Wisconsin has taken a big step along the road away from polkas and beer. The Wisconsin Student Association Jazz Festival was held on the University campus the nights of Dec. 15 and 16 for the sole purpose of raising money to send Wisconsin's marching band to the Rose Bowl.

Featured were four groups: two modern combos, a Dixieland sextet, and a 16-piece band, all of which were not lacking in musicianship and jazz appeal. It has been promised that if this particular show is successful financially, it possibly can become an annual affair.

And, money or not, it will surely do quite a bit to further the interests of jazz on the Madison campus. Congratulations to the Wisconsin Student Association for a strong step in the right direction.
Madison, Wis. John Leisenring

Complete Details

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

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

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

This year's full scholarship will be in honor of Lester Young, chosen by *Down Beat* readers as the 1959 Hall of Fame member. The scholarship shall be awarded to an instrumentalist, arranger, or composer to be selected by a board of judges appointed by *Down Beat*.

The five additional scholarships will consist of two \$400 and three \$200 grants. One of these will be awarded directly by *Down Beat* to a deserving music student.

Who is Eligible?

Any instrumentalist, arranger or composer who either will have had his (or her) 17th birthday or will have finished high school (excepting the award to be selected by the magazine's staff) on or before June 15, 1960. Anyone in the world fulfilling this requirement is eligible.

Dates of Competition:

Official applications must be postmarked not later than midnight, Feb. 29, 1960. The scholarship winner will be announced in the April 28, 1960 issue of *Down Beat*, on sale April 14.

How Judged:

All decisions and final judging shall be made solely on the basis of musical ability. The judges, whose decisions shall be final, will be: the editors of *Down Beat* and the staff of the Berklee School of Music.

Terms of Scholarships:

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

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

The winners of the scholarships may choose any of three possible starting dates: September, 1960; January, 1961; May, 1961.

How to Apply:

Fill out the coupon below, or a reasonable facsimile, and mail to Hall of Fame Scholarship, *Down Beat*, 205 W. Monroe, Chicago 6, Ill., to receive the official application form.

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

Hall of Fame Scholarship

Down Beat
205 W. Monroe
Chicago 6, Illinois

Date: _____

Gentlemen:

Please send me, by return mail, an official application for the 1960 *Down Beat* Hall of Fame scholarship awards. (Schools and teachers may receive additional applications upon request.)

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NEW YORK

Joe Termini's new jazz club, the Jazz Gallery, finally opened. It is on the far eastern fringe of Greenwich Village on St. Marks Place, between First and Second Aves. The **Horace Silver** Quintet and the new **Farmer-Golson** Jazztet alternated for the send-off show. The walls ("wailed to wig your eyes," according to a press release) are covered with paintings, drawings, and sketches relating to jazz. The club has its own art directors—**Larry Rivers** and **Grace Hartigan**—who selected for the initial showing works of **Roy Collona** and **Ruth Mitchell**. The food menu is identified as "The Chinese Bit."

Speaking of paintings, the work of jazz trumpeter **Muggsy Dawson** (ex-**Art Hodes** band horn man) is represented in an art exhibit sponsored by Actor's Equity. The show is located in the lobby of the **Lenox Hill** theater . . . To promote *The Gene Krupa Story*, which opened at New York's **Forum** theater Christmas day, Columbia pictures presented a jam session in which **Krupa** took part.



KRUPA

Arranger-composer and trumpeter **Neal Hefti** is grooming a new quintet. Hefti, whose big band was noted several years back for its *Coral Reef* swinger, feels he would like to work slowly and develop a fine sounding group before presenting it as a feature in jazz clubs and on records. He hopes to get intermission gigs in New York spots, which would give the unit experience and plenty of rehearsal time . . . **Dizzy Reece** unveiled for the first time in the U.S. his lyrical modern trumpet style last month at Harlem's **Wells Cafe**. The all-star rhythm trio backing him included **Tommy Flanagan**, piano; **Tommy Potter**, bass; and **Art Taylor**, drums.

George Irish, former arranger and saxophonist with the **Blanche Calloway**, **Fletcher Henderson**, **Don Redman**, and **Benny Carter** bands and himself a band-leader, died in Boston Nov. 24. Irish was 49. He had lived in Boston since childhood, and was teaching at the **Arlington Academy of Music** in **Arlington, Mass.** at the time of his death . . .



HEFTI

The **Newport Jazz Festival** set the dates for the 1960 jazz week at their annual meeting last month: it will run five days—from Thursday, June 30, through Monday, July 4. The folk festival will be presented June 24, 25 and 26 this year, putting it a week ahead of the jazz bash, rather than a week after.

Trumpeter **Cat Anderson** played the **Ellington** concert at **Hunter College** last month but has definitely left the band to lead his own quartet. The new group opened with a date at **Fort Dix** in mid-December. Another **Ellington** horn man, **Fats Ford**, has changed his name to **Andre Marenguito** and is announced by that name by the Duke. **Matthew Gee** is playing baritone horn as well as slide trombone with **Ellington**. **Mitchell (Booty) Wood** is playing most of the plunger trombone parts formerly handled by **Quentin Jackson** and, before Jackson, by the late **Tricky Sam Nanton**.

Chick Kardale, once a colorful song plugger, is setting up a jazz tour to the Caribbean area. The troupe, made up

(Continued on Page 45)

music news

Down Beat

January 21

Vol. 27, No. 2

Journey's Aftermath

For Dwiki Mitchell and Willie Ruff, this was a chance to repay some of the hospitality they had received in Russia.

A student group from the Soviet Union, arriving in the United States, was lead by Lev Vlasenko, the young pianist who had been runner-up to Van Cliburn when Cliburn won the Tchaikovsky piano competition in Moscow. Vlasenko, now a teacher at Moscow's famous Tchaikovsky conservatory, had played host to Mitchell and Ruff when they gave the first of their historic jazz concerts in Moscow (see pages 17 and 18).

And so when Vlasenko and the students arrived in New York, their guides to the sights of the city were — who else? — the Mitchell-Ruff Duo and Van Cliburn.

In the meantime, another trip is warming up for Mitchell and Ruff, this one under State Department sponsorship. Though negotiations are not yet completed and it is not absolutely certain that they will go, it seems highly likely that sometime soon the duo will tour the far Far East, lecturing on and playing jazz.

If the deal goes through—which it probably will—Mitchell and Ruff will each receive an educational grant (from the International Educational Exchange) to tour areas of the Orient that no American jazzman has yet reached.

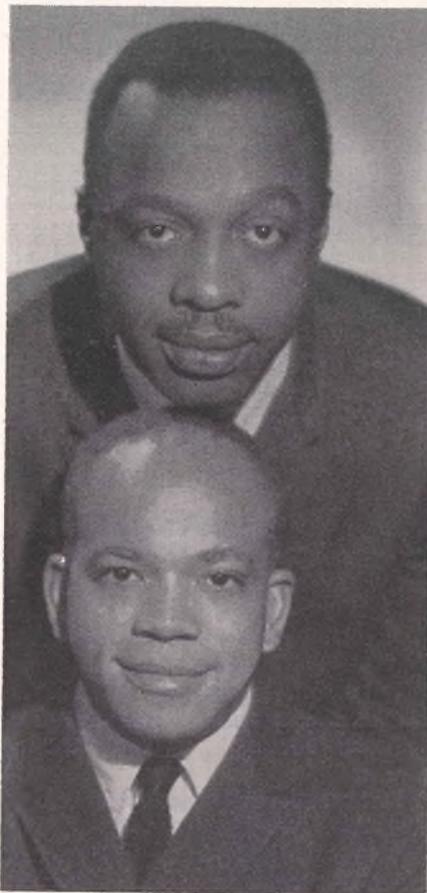
Rich Suffers Heart Attack

This was a new rumor about Buddy Rich, and it went through the music business like wildfire. "Is it true?" musicians asked.

It was: working with his quintet at the Top o' the Stairs in Atlanta, Ga., Rich went to see a doctor. In the doctor's office he suffered a heart attack, and was rushed to Atlanta's St. Joseph hospital.

If the attack came as a surprise to his friends, it was not a complete surprise to Rich himself. He has had trouble with his heart for some time, but had kept the knowledge to himself.

The drummer has been under strain for some months. He had recently been in a New York hospital, where he underwent a kidney operation. Shortly afterwards he threw himself into preparations for a singing career. But three weeks after he opened at the Living Room, his hopes for singing seemed to dissolve. There were few places to book his act, and despite a



MITCHELL and RUFF

good initial vocal album for Mercury, interest in it died.

For this reason, he went back to drumming—and Rich is a notably hard worker at his trade. The heart attack stopped those plans cold, and Rich had to cancel a scheduled opening late in December with the Harry James band (at a reported salary of \$1,500 a week) in Las Vegas.

The possibility that Rich would have to spend Christmas far from his family was eliminated when doctors permitted him to be taken by train from Atlanta to New York, where he was again hospitalized.

Rich told *Down Beat* that when he is again well he would still like to try the singing career—which would seem advisable, since the physical exertion is infinitely less than that involved in drumming, particularly the kind that Rich does. "I wanted to sing more than I ever wanted anything," he said.

All career plans are off for the moment, however. Rich has been told he will have to stay in hospital at least five weeks, and then rest at home for three months. He appeared ready to listen to the medical advice. "It really

gave me a scare," he said, and then, after reflecting a moment, "This is tougher than one-nighters."

Footnote to the story: no sooner was rumor of Rich's heart attack abroad in the business than supposedly hard guy Frank Sinatra was on the telephone to Rich's wife to see if he could help . . .

* * *

Also on the hospital lists were Willie Maiden and Gene Quill, both victims of automobile accidents.

Tenor saxophonist and arranger Willie Maiden, on his way back to New York after a series of one-nighters in the Midwest with the Maynard Ferguson band, suffered a broken collarbone and lacerations when the band truck in which he was riding was struck from behind by a big tractor-trailer and went over an embankment.

Maiden was hospitalized in nearby Jackson, Mich., and Ferguson and his wife, Flo, stayed over a day in Jackson. All the band's instruments, including Gene Chericco's irreplaceable German bass, were destroyed.

Alto saxophonist Quill was injured in an automobile accident near Rocky Mount, N.C. On the road with the Elliot Lawrence band, Quill was riding in a car with fellow altoist Dick Meldonian and tenorist Don Lanphere. All were injured, but only Quill—who suffered cuts inside his mouth—seriously enough to require hospitalization. He was, however, in no danger.

Time and Tide

The famous 70-year-old New York landmark, the Harlem Opera house, is scheduled to re-open in April—as a 33-lane bowling alley. The historic old building, which once echoed to the sounds of opera, had turned into a second-rate movie theater.

During the 1930s, the opera house launched Harlem's first amateur night, with Ralph Cooper as master of ceremonies. Ella Fitzgerald won her first amateur contest there.

Welcome, Tony

A crowd gathered at Tokyo airport to give the visitor a full-scale celebrity's welcome, complete with press corps. And shortly afterwards, Tony Scott was the star of a 90-minute television show, titled *Welcome to Tony*.

The Tokyo visit was the second stop on the tour of the world that the clarinetist and his wife, Fran, have been planning for some time.

And the Japanese promptly showed

that whether or not American TV executives think jazz is good for the medium, they do. There was no stinting on the *Welcome* production: the clarinetist was backed by a Tokyo trio and a 70-piece orchestra playing an array of Scott arrangements.

Tony also did much of the playing. "They had me hogging the show so much I thought maybe I should perform hari kari for an encore," he quipped afterwards.

Scott and his wife left the United States several weeks ago, making their first stop in Hawaii. He played a one-week engagement in Honolulu with a local group.

Scott's tour will be an extensive one: he and his wife plan to stay two years in the Orient.

Large Ellington Shuffle

The Duke Ellington band has undergone changes in personnel from time to time over the years, but in recent weeks the shuffling has appeared to be almost unprecedented among key instrumentalists. Such stalwarts as trumpeters Clark Terry, Harold Baker, and Cat Anderson have left the ranks, as have trombonist Quentin Jackson and valve trombonist John Sanders. Ellington always seems to come up smiling with a worthwhile replacement.

The latest personnel, subject to change, has Ray Nance, Willie Cook, Fats Ford, and Moon Mullins in the trumpet section. Terry stayed in Europe to join Quincy Jones' band playing the show *Free and Easy*. Anderson is reported to have joined Lionel Hampton, but the word within the Ellington ranks is that he may be back. If so, he will be a fifth trumpet in the section. Baker did not make the band's recent European trip because he wanted to take the opportunity to try making it with his own group. Mullins, who once played with Hampton, replaced Baker.

Matthew Gee, slide trombone and baritone horn, is in the trombone section and doing solo work. Mitchell (Booty) Wood, formerly a Hampton and Arnett Cobb sideman, is playing the plunger solos in place of Jackson. A third trombonist, Britt Woodman, has been in Ellingtonia for some time. Sanders left the band before the overseas tour in order to continue his studies at Juilliard.

Jimmy Johnson is on drums (there is only one drummer, instead of last summer's two, in the winter season), and Jimmy Woode is on bass. The reed section still boasts Johnny Hodges and Russell Procope, alto saxophones; Jimmy Hamilton, clarinet; Paul Gonzales, tenor saxophone, and Harry Carney, baritone saxophone.

Case Closed

The fatal knifing of Zachariah (Irving) Levy, assistant manager of Birdland, a year ago in the Broadway jazz spot, is now a closed case. Lee Schlesinger, 43, convicted of the killing in General Sessions Court in November, has been sentenced to 20 years to life by Judge Thomas Dickens.

Schlesinger had plead self-defense, claiming Levy had knocked him down several times. The battling had occurred as a result of a dispute between Levy and Schlesinger regarding the latter's refusal to leave the club with his wife, a convicted prostitute. Levy had accused the couple of soliciting on the premises.

Avery Parrish Dead

In the early 1940s, every jazz fan knew his name. Avery Parrish's performance of his composition *After Hours* with the Erskine Hawkins band was a hit.

But in 1942, Parrish suffered a brain injury in a Los Angeles barroom fight, which caused partial paralysis, and he left the music business. Although his other compositions, *Blackout* and *I'm So Tired of Everything But You*, eventually made him a member of ASCAP, Parrish had in recent times worked as a porter for a New York bottling company.

Last month the pianist from Birmingham, Ala., was found unconscious in a hallway of a building on 127th street. He was rushed to Harlem Hospital, where he died in a coma three days later, aged 42.

Police said that they suspected foul play. Parrish was bruised when found, and may have been struck.

Parrish had spent 10 years with Erskine Hawkins. He joined the band in 1934 at the age of 17, while he was a student at Alabama State College. Known at first as the 'Bama State Collegians, the band under Hawkins name became one of the more popular swing bands of its period.

Parrish and the band recorded *After Hours* for Bluebird in 1940. The pianist, unable to return to the business himself, had in recent times heard several blues pianists, in search of hit materials, record *After Hours* and attempt to recreate the mood he established in the original. None succeeded.

Pratt a Winner

The program board of the new Loeb Student center at New York university sponsored a six-week jazz-band contest in the New York metropolitan area at year's end. Of the 14 entries from eight schools, 10 showed up for the finals on a December afternoon. The winning combo was the Theo

David Quintet from Pratt institute in Brooklyn.

Three recording representatives and George Hoefler, associate editor of *Down Beat*, acted as judges. The men from the recording industry were Bob Altschuler of United Artists Records, Orrin Keepnews of Riverside, and Dom Cerulli of Warner Bros.

The personnel of the quintet is David, leader and bass; Don Mikiten, tenor saxophone; Joe Caruso, piano; Vic Caruso, vibes, and Ron Schwerin, drums. They played *Dexterity* and *Doxy* in their winning presentation. The groups were graded in the following areas: over-all ability, musical adeptness, originality, poise, and the impression registered with the audience. David's group received the nod from each judge.

The second-place band was the Peter Yellin Quintet from Juilliard School of Music, and third place went to James D'Angelo Quartet of the Manhattan School of Music. All winners received records from the labels represented by the judges.

The band competition was part of a two-day jazz festival, and the second day was devoted to a concert-seminar. The three winning combos played, while Al Collins of WINS, William B. Williams of WNEW, and Hoefler conducted the seminar.

Stage Band Clinic

More than a dozen school stage band clinics are scheduled for this year.

Dates for the clinics were announced at the second stage band clinic, held at Chicago's Sherman Hotel as part of the Midwest Band Clinic. More than 300 educators gathered to hear the Kenosha High school band do a half hour concert of dance band arrangements. Then, for an hour and a half, clinician Art Dedrick fronted a pickup band of Chicago high school youngsters who had never played together.

Clinics scheduled in the near future include one Jan. 9 at Madison, Wis., for music educators; and Jan. 22, in Charleston, W. Va., the second annual dance band competition, which will be attended by at least 15 bands.

Rightful Distress

Dave Black was extremely distressed.

Turning up at *Down Beat's* Chicago office, the gentle-mannered drummer expressed his deep hurt that someone should have tried to rig his vote in the *Down Beat* Readers Poll. He was incredulous — until he saw the ballot forms. And then he was fearful that someone might think he had done it. *Down Beat* gave him its assurance that the magazine does not for a moment think that he had even the remotest

connection with the ballot-stuffing.

Angry then at the obviously over-enthusiastic but unknown fan who had chosen to act thus on his behalf, resulting in his disqualification from the poll, Black was invited to return to study the ballots to see whether a clue could be discovered about who had sent them.

That seemed to close the matter for the moment.

Then Bob Scobey, for whom Black works, called *Down Beat*, and said that he thought it was "odd" that Black had been singled out, and asked to know what was the reason "behind it." Why had *Down Beat* not disqualified Art Van Damme, whose name had been on the same ballot form?

Down Beat's reasoning had been as follows: the phony votes had been for Black (a total of 54 of them, identifiable by the two typewriters used and an undisguisable handwriting in many other cases), rather than Van Damme — who didn't need them in his category and for whom they could do no meaningful good. What is more, they constituted a major part of Black's vote; they constituted a fraction of Van Damme's. The

move was made, finally, to discourage over-ardent fans from trying to push their favorites improperly. (*Down Beat*, incidentally, is consulting its attorneys to discover what action can be taken against would-be poll-riggers.)

Scobey continued to insist there was a secret motive, and said darkly that he had "noticed" that *Down Beat* is "against" traditional jazz.

Down Beat remains utterly convinced that Dave Black had no complicity in sending in the phony ballots on his behalf.

Teens Dig Jazz

Today's teenagers—or at least a healthy fraction of them—are interested in jazz, but the bewilderingly varied selection of favorite choices recorded by a representative segment is enough to baffle the experts.

In a recent poll of over 600 youngsters in the under-20 division, the Gilbert Youth Research Co. uncovered a fascinating variety in teenagers' tastes in jazz.

"Rock and roll appeals primarily to

the pre-teenager and the young teenager," reported Eugene Gilbert, the organization's president. "At about 14 or 15 (however) he suddenly becomes interested in jazz."

Although there is a tendency to associate teenagers wholly with rock and roll, Gilbert said, on the basis of his organization's findings he concludes that the rock is on the decline in popularity. There is nothing to indicate that the current payola probe is responsible for this, apparently, but, according to Gilbert, "there is also evidence of a growing-up process in the normal young person's musical taste."

Asked to vote for an all-star jazz group by Gilbert Youth Research, the youngsters selected Louis Armstrong, trumpet; Benny Goodman, clarinet; J. J. Johnson, trombone; Stan Getz, tenor; Paul Desmond, alto; Gerry Mulligan, baritone; Erroll Garner, piano; Ray Brown, bass, and Gene Krupa, drums. The popularity of such men as Armstrong, Goodman, and Krupa, declared Gilbert, was "most surprising."

In their choice of favorite jazz

A LOOK AT THE LEDGER

Recently, the mail to *Down Beat* from both trade and lay readers has indicated that the changes in the magazine in the past half year have not gone unnoticed or unappreciated. Is it necessary to say that this is gratifying to all of us?

But now that the first quarter century of *Down Beat's* history is past, now that we are heading into a new quarter century and a new year and a new decade, it seems wise to look not at the credit side of the ledger but at the deficits, at the errors. That is simple good sense—business or horse sense.

There have been a number of errors lately, some of sufficient importance that correction is in order.

In the last issue of the magazine, a correction concerning Benny Goodman's place in our Readers Poll appeared. When this first error was discovered, a careful recheck was instituted, and it was found that four names in all had been dropped from type in the poll.

Stan Kenton actually came fourth among jazz bands. Laurindo Almeida was ninth among guitarists. And Billy Taylor was tied with Wynton Kelly for 14th place among pianists. We herewith express our apologies to Kenton, Almeida, and Taylor, as well as Goodman.

In the Dec. 10 issue—in Ralph J. Gleason's story on the move by the California attorney general's department against the segregation of American Federation of Musicians members into Negro and white locals—another error appeared. In the paragraphs relating how Negroes have not found work in pit bands, theaters, and radio stations, one word disappeared to make it appear that no Negroes had been hired by the 49er professional football team band or by the city's own band. Actually, Negroes have been hired for these organizations.

Elsewhere, there is a reference to a visit to the two union locals by Herman Kenin, when it was a representative of

AFM president Kenin (Leonard Shane, west coast public relations man for the union) who went to San Francisco to discuss the question of integration of locals 6 and 669.

We apologize to Locals 6 and 669 for this exaggeration of the degree of segregation that has existed among San Francisco musicians. The error was in the editing, not the reporting.

All right, errors occur. What is to be done to obviate recurrences?

First of all, more careful checks will be made with reporters when minor alterations in stories are necessitated for grammatical or other subtleties. And so far as the poll is concerned, an improved system will be used next year, one that will increase the number of participants while at the same time increasing the care and precision that goes into the compilation of the ballots. But much more important, there will be a longer time lapse between appearance of the ballot forms and publication of the results. This will permit further rechecks of the result. For this poll is too important to the music business not to be done with the maximum possible care.

In *Chords and Discords* (Page 6), a reader who spotted some other detail errors in the poll issue (we'll leave it to him to state what they were) says "even the gods will err."

We are not gods, nor do we have aspirations to be—preferring to leave it to those who think they have the oracular gift to assume that stiff-necked pose.

And so errors will no doubt occur again. But they'll be kept to a minimum, and if the batting average never reaches a thousand, if we can push it up around .400 and keep it there, we'll be happy.

In the meantime, such letters as those of readers Bill Adamson and Ed Kreton are nothing more nor less than heartwarming.

—Gene Lees

combo, the teenagers voted the Modern Jazz Quartet first with 13 per cent of the total vote. Second was the Miles Davis Sextet (he came in fourth in the trumpet poll) with 8 percent; third was the Dukes of Dixieland with 6 per cent and running fourth was the Chico Hamilton Quintet, with four per cent.

Rain in the Bay

It never rains but it pours, and northern California, which hadn't had a rain in 84 days, learned in early December that it would rain jazz concerts all of January and well on into March.

The line-up (tentative at press time on some shows) ran as follows:

Jonathan Winters, the Hi-Lo's, and other acts, first week of January, auditorium not yet set.

The Dave Brubeck Quartet, Dinah Washington, the 3 Sounds, and others, Berkeley Community Theater, Jan. 15; San Francisco Masonic temple, Jan. 16.

Stan Kenton, June Christy, Four Freshmen, Jan. 23, Oakland Auditorium Theater, Jan. 23; San Francisco War Memorial Opera house, Jan. 24.

George Shearing, Dakota Staton, and possibly Andre Previn, S.F. Masonic temple, Jan. 29.

Fire House Five Plus 2, and other dixiecats, S.F. War Memorial Opera house, Feb. 12.

Shelly Berman, Gateway Singers, and other acts, Feb. 26-27 in San Francisco and Oakland. Halls not set.

Miles Davis Quintet (Sextet?) and other jazz acts, S.F. Civic auditorium, March 4; Oakland Auditorium Arena, March 5.

All's cool for April, so far.

McCall Wails Again

Mary Ann McCall, one of the greatest singers in jazz and a legend unto herself in the business, is wailing again.

Relocated in southern California, she has formed an association-in-jazz with Terry Gibbs and is appearing regularly with the vibist's quartet at a small Hollywood club called the Sanbah.

A veteran of the Woody Herman Second Herd of 1948-49, the singer came west with her husband, Norman Simon, on a business trip (he's in trucking) last September and was persuaded by Gibbs to remain and return to singing. She had been in semi-retirement for some three years and, most recently, had lived in Detroit.

"Why did I stay away from the business? That's easy," said the blond, blue-eyed vocalist. "With the trend in popular music so degrading in recent years, I just didn't want to do anything musically myself."

Since Mary Ann and Gibbs opened at the club, their engagement has been



TERRY GIBBS and MARY ANN McCALL

blessed by a well-deserved word-of-mouth campaign among musicians, fans and other singers.

"It's very wild," interjected the ebullient Gibbs, "to watch the expressions on the faces of the other singers as they listen to Mary Ann. We've had almost all the young singers around here in to hear her, as well as some of the established ones—Pam Garner, Pat Healy, Lynn Taylor, Jan Murray, Gloria Wood, are just some of 'em, along with Anita O'Day."

"And Anita was *such* a gas," contributed Mary Ann. "When I got through, she said to me, 'After hearing you, Mary, I can go home and dream sweet dreams.' Made me feel just wonderful."

With Gibbs' wife, Donna, as manager, the vibist and the singer plan to "do a lot of things together from now on," she said. They are prepared to work some of the eastern jazz clubs and concerts as a package. Though Gibbs keeps his big band working one night a week in Hollywood, he would take his quartet on such tours—unless, of course, conditions in the business permitted taking a 16-piece jazz band on the road.

Mary Ann and Gibbs also plan to record together on a label they are content to keep mum about for the present. She has a new album in release on the Coral label, *Melancholy Baby*, but is not contracted with that company.

"Man, what a job they did with the cover of *that* record," she cracked. "Made me a strawberry blonde with brown eyes! Think I should sue?"

Because of her resurrected career and the current engagement with Gibbs,

Mary Ann remarked happily, "It's the first time in 10 years that I can get up every night and sing the same 10 songs—and differently every time. It's really a gas going to work now."

Then, with a sly glance at Gibbs, she added, "I only sing four wrong songs now instead of a dozen." Gibbs broke up.

Sounds for 802,701 AD

Hollywood movie composers are accustomed to offbeat assignments. When producer George Pal told scorer Russ Garcia he wanted the composer to write music projecting into the year 802,701 AD, therefore, Garcia didn't blink an eye. His underscore will be a high spot of Pal's film version of H. G. Wells' 1895 novel, *The Time Machine*.

In the story, the Wellsian hero gets his kicks from hopping in and out of various periods in future history. Garcia's score had to capture the feeling of each period visited by the daring young man in the time machine. But how do you convey the feeling of 802,701 AD?

"Guess I'm pretty safe in saying nobody can dispute the music's 'authenticity,'" smiled the composer, an affable, big-built, suntanned man in his early 40s.

"Of course, the score isn't all futuristic," he continued. "The story begins in 1899, and the music is appropriate to that and various other periods. I used a little ragtime once or twice when it seemed indicated, but no straight jazz. A lot of the rhythms used, though, definitely are jazz-influenced, particularly those in the far-out sections of the score."

Understandably, Garcia could be as

unconventional as he liked considering the futuristic motif. He took full advantage, he said, of the opportunity to "get as far out as I liked.

"This really was a gas," he said, "because on most pictures they won't let you write too modern."

Electronic trickery played an important part, Garcia said. "A lot of the sound is really a combination of music and tape tricks," he explained. "Like using different tape speeds and playing tape backward. In one section, as a matter of fact, I used recorded vocal sounds. Not words—just *sounds* of the human voice. Played backward, the tapes of this turned out to be very effective emotionally. Pretty weird, actually."

Though Garcia is a veteran of scoring animated films, *The Time Machine*, to be released by M-G-M, is his first feature picture. All the more remarkable, then, is the speed with which he completed prerecording—the entire 50 minutes of music was caught on tape in 8½ hours.

"Guess that's a record for this type of thing," said the composer matter-of-factly, adding that he also did the orchestration, which is quite unusual for movie scorers.

Aside from motion picture composing, Garcia's days are amply filled by his job as artists and repertoire director at Norman Granz' Verve Records.

He described his association with Verve as "a good deal," both financially and in terms of freedom to record his own albums or to arrange LPs for the label's other artists.

Moreover, Garcia is quite his own boss in the a&r department. Granz, now living in Europe permanently, makes a trip to this country only once every four months.

A few years ago, Garcia wrote a textbook titled *The Professional Arranger-Composer*, which, by all accounts, is enjoying healthy sales.

Proudly, the composer declared, "The book is now being used as a text in high schools and colleges. And in a couple of prisons, too!"

New TV Music Firm

It is fast becoming axiomatic in the television industry that the so-called jazz scores underscoring many TV crime shows have become merely bad jokes.

No one is more aware of this than jazzmen Paul Horn and Allyn Ferguson. And in order to do something about the abysmally low level of such television music, Horn and Ferguson have formed Modern Music International, Inc., a company organized for the purpose of composing and arranging musical scores for TV, movies,

radio and television breaks and musical commercials.

Both musicians are eminently qualified for the task. Horn, with a master's degree in music, formerly was a key sideman with the Sauter-Finnegan Orchestra and the Chico Hamilton Quintet. Now leader of his own quintet at Hollywood's Renaissance club, he has recorded for several record labels leading groups under his own name. Just completed are his score for the new, nationally syndicated animated cartoon series, *Clutch Cargo* and a stint coaching actor Tony Curtis on flute for Curtis' leading role in the picture, *The Rat Race*.

Conductor-arranger Ferguson is primarily known as leader of the west coast Chamber Jazz Sextet, a group he recently reorganized in its entirety along hard-swinging lines. More recently active as musical director for Guy Mitchell, the King Sisters and others, Ferguson formerly studied under Nadia Boulanger at the Fontainebleau conservatory in France and at the Berkshire school of music under famed composer Aaron Copland.

First assignment for Modern Music International: scoring the music for the Richard Sarafian independent film production, *Ballad of the Bad Man*.

Fight to the Finish

When the ballots are counted Jan. 11 in the election contest between the Musicians Guild of America and the American Federation of Musicians—to determine jurisdiction in the phonograph recording industry—an AFM victory on the national level will not surprise anyone.

Because the election is being conducted on a label-by-label basis, it is expected that MGA will carry only a few Hollywood-based companies. Throughout the rest of the country—i.e., the other big centers of recording, New York, Chicago, Nashville, Tenn.—the AFM holds sway.

Far from resigning itself to even a minor Hollywood triumph for the guild, however, the defederation was stumping during the pre-election period in December for total victory. MGA was equally intent on gaining even the relatively small advantage of being able to bargain for a segment of Hollywood recording musicians.

Thus, the battle lines were drawn as the AFM provided a last-minute issue in the campaign. Early in December, the federation announced through its general counsel, Henry Kaiser, that an offer had been made "to provide payment and release of impounded funds in various lawsuits."

At stake in the batch of individual lawsuits filed against the AFM is a

tidy sum—\$23,445,000. Plaintiffs are suing for recovery of this money paid into the federation's performance trust funds out of AFM members' earnings from motion picture reruns on television, phonograph recording scale and royalties, transcriptions, and TV spot announcements and jingles.

The AFM offered to release \$1,900,000 of trust fund payments by record companies for payment to the musicians. The money is impounded until the outcome of the litigation. No mention was made, however, of an additional \$1,184,564 channeled into the trust funds between 1956 and 1958 from raises negotiated by the federation for the musicians.

In the area of rerun movies on television and musicians' residuals therefrom, \$1,773,752 allegedly so far has been paid into the trust funds. Pending the outcome of a current court case, \$6,172,163 still is being withheld by the distributors of these motion pictures. The federation offered to settle with the musicians for \$750,000.

In two other cases totaling \$5,075,086, the AFM remained mum. The first involves \$3,749,970 from 5 per cent payments on new TV films from 1954 to 1958; the second, in the amount of \$1,325,116, covers trust fund fees from transcriptions, TV jingles, and spot announcements over the same period.

No sooner was the AFM offer made public than the guild made election capital out of it.

"Is this offer made in good faith," rhetorically asked MGA, "or is it only an attempt to influence the NLRB record elections?"

To AFM counsel Kaiser's expression of trust that "this generous offer will be accepted promptly," the guild retorted, "Nuts!"

Charging the federation with short-changing the musicians on the recovery of the trust fund payments, as well as pulling a bale of legal wool over their eyes, MGA declared in a last-ditch appeal for votes:

"The AFM offers phonograph musicians \$1,900,000 to settle claims for \$15,500,000 . . . offers motion picture musicians \$750,000 to settle claims for \$7,945,000."

In addition, said the guild, there were no guarantees against "future diversion to the trust funds of your wages and benefits."

"Without a settlement," Kaiser had explained as he outlined the offer, "it could be years before any money is paid to the musicians . . ."

Regardless of which faction won the election, it was certain that most the \$23,445,000 would remain frozen under legal lock and key for some time.



By Willie Ruff

As an undergraduate at Yale university, I had a small jazz group. Featured in that group was guitarist Denis Mickiewitz. Denis was also the conductor of the Yale Russian chorus.

In 1958, Denis and the choir went to Russia. They came back with stories about the fantastic interest in jazz there. We began to make a plan to go to the Soviet Union and play and talk about jazz wherever and whenever possible . . .

That plan came to fruition on June 30, 1959. That was the date Dwiki Mitchell and I played a jazz concert in the Tchaikovsky conservatory in Moscow.

It was the first time that American jazz artists had been permitted in Russia to play jazz and lecture on its history and origins. I gave the lecture in Russian. I think the Russians who heard us play and speak in Moscow, as in the other six Russian cities we visited, became convinced that jazz is not decadence from the West but, rather, a valid art form whose presentation can be artistic and intelligent.

Most of the members of the Yale Russian chorus speak Russian. With their impromptu concerts of Russian songs, given on street corners and in parks and elsewhere, they had been able to establish far greater contact with the people than most other Americans who had been to Russia before them.

But the chorus didn't play jazz and

had to leave many of the questions about American jazz unanswered during their 1958 trip. So they decided that on their next trip to Russia, they would take a live jazz group with them. The Mitchell-Ruff Duo was chosen.

I must say Dwiki and I looked upon the idea with mixed feelings. Although there was a chance that we would be the first jazzmen in Russia, there was no guarantee we would get to play. Even the chorus didn't have any scheduled concerts; all their performances were to be given outdoors and completely impromptu.

So we faced the problem of assembling Russians, a piano, and a bass at the same place at the same time.

Then there was the problem of learning the language. This was obviously essential to making a convincing and intelligent presentation, especially in view of the fact that the objection the Russian ministry of culture had to jazz was that it was not "cultured." There were already enough jazz groups going to countries where there was no jazz and just playing and doing nothing else. If the Russian ministry of culture had any cultural objections to jazz, it was as important that we be able to discuss those objections as it was for the Russians to hear live American jazz for the first time.

In March, 1959, it looked as if everything was going to come off as planned.

So I started studying with a tutor at the Russian language laboratory at Yale. My partner and I also started a collection of records and magazines to take to the Russian jazz fans as gifts.

One week before we left the States, the other 28 members of the chorus, Mitchell, and I met at New Haven, Conn., for general preparations and rehearsal.

It was decided that Mitchell and I must become singing members of the chorus so it wouldn't look as if we were being smuggled in to play that "capitalist's decadence." Mitch and I stood in the bass and tenor sections of the group, respectively, and mouthed all the songs we couldn't learn in a week. Talk about struggling! In addition to the singing rehearsals, we ran seminars where the guys who went in '58 helped the newcomers prepare for the kind of questions about the United States that they could expect from the Russians.

We all wrote papers on the subjects we knew best and compiled a book of general information on America. This book became the most comprehensive "what's what in America" I've ever seen. The topics ranged through theater, literature, art, and music, to public health and vital statistics such as how many cars there are in the country, private homes, salaries. We mimeographed the book and memorized it.

We knew we couldn't take it with us because Russian customs officials wouldn't let it pass; it looked too much like a bundle of leaflets that could be passed around.

We left New York June 15—the best-prepared tourists ever to go to the Soviet Union. Our first stop among the Communists was in Warsaw, Poland.

We arrived by train from East Berlin on June 30. We knew this would be a kind of warmup for Russia so we started the kind of daily routine we expected to follow in Russia.

The problem of communication was considerable in Warsaw for the non-Polish speakers. People in public places, of course, spoke Russian, for it is a sort of official language. But we found much resistance to Russian springing from Polish feelings of nationalism. I found the same feelings applied to German.

Mitchell and I went out one evening in Warsaw, hoping to learn something of their jazz, and stopped in a restaurant where there were Polish musicians playing jazz. We arrived too late to hear much jazz or talk to the musicians, but we were invited to join a party of Poles at a table. While they were friendly enough, they didn't want to speak the only languages we could talk to them in, so we learned nothing from them.

We did, however, get to play in the Palace of Culture, the overshadowing structure in Warsaw. Here we found a band that played only jazz while we were there. Several of the players had copied records and made small-group arrangements of old Glenn Miller, Benny Goodman, and Artie Shaw arrangements. People danced no matter what they played. Only the piano player took solos, so the tunes usually consisted of three choruses—an opening ensemble chorus, piano solo chorus, and out chorus. We were spotted in the audience and invited to come up to play. We were announced as American jazzmen, and there was thunderous applause, and the audience gathered around the bandstand. We played 'til closing and spent many hours talking to one arranger who spoke English. He freelanced for Polish radio stations and seemed to do quite well. He had quite a number of his own tunes published and gave us the music to many of them. He also played tapes of some of his arrangements being played by radio orchestras. We found them all in the style of Glenn Miller or Stan Kenton.

We tried to arrange a session, but all the players who had reputations as improvisers were on vacation or out of town. We did, however, get invited to a private home for a session where only the duo played. Dwiki and I talked

about jazz and listened to records of Polish jazz. There were a lot of jazz techniques used in the popular music. It was a strange feeling to hear a Polish girl singing Polish lyrics with Kentonish accompaniment.

On June 24, we arrived in Moscow. The chorus checked into a hotel and hit the streets looking for a place to sing that evening. Meyerkovsky square was chosen as the best site. We met there in full force to sing underneath the statue at 8 p.m.

We caught a lot of the crowd coming from the movies, so we had an audience of several hundred to sing for on the first shot. We sang Russian songs and American songs, and they screamed for jazz, jazz—so we sang a couple of songs with a small group that was as close to jazz as an a capella men's group can be expected to get. The Russians went wild! They started screaming for "Negro songs" so we ended our program with three spirituals on which I conducted the chorus. The applause and bravos were astounding.

From the crowd reaction I knew the work of the duo had been cut out for us. They mobbed us, plied us with flowers, and questioned us to death about jazz and life in America. They asked if Louis Armstrong was coming to the then-forthcoming American exhibit in Moscow. They were absolutely unaware that it was their government that refused to permit Louis to play. Many of them didn't believe it. They knew of no objection to jazz, only that there was a lack of it.

The thing that amazed me most about the questions on jazz was that most of them were about modern jazz players, except for the institution of "Pops Armstrong." Of all the music they hear on the *Voice of America* and similar programs, they asked more questions about "modern jazz" and its players. This is vastly different from Western Europe. Dixieland is still the rage in England, France, and other Western countries. But most the Soviet youth I talked to somehow had by-passed or gone quickly through the earlier styles of jazz and showed very *intelligent* interest in modern jazz.

On our second day in Moscow, I started looking around for a place for the duo to give a concert, and it occurred to me that we could best help the case for jazz in Russia if we could get to the musical leaders of the country and play and talk. Their permission to give a concert-lecture also would mean an automatic sanctioning. The conservatory seemed the place to go; the Soviet Union's leading men of music, including violinist David Oistrakh, teach there.

I armed myself with my French horn and an armful of albums of the duo with photos of us on the covers and took off for the conservatory. I knew the album covers would be impressive, for the Russians have no such thing; all their covers are the same, a brown envelope with a Soviet flag or something else patriotic on it.

I walked briskly into the building, as if I knew exactly where I was going and hoping I wouldn't end up in the john. As I walked down a corridor, a huge woman guard in a very official black uniform came up behind me. She wanted to know who I was and what I wanted. I told her I was an American musician and she led me to the office of the director and left me there.

I greeted the director's secretary, a little old woman of 65 or so, in Russian, and told her I was an American. She immediately threw her arms around me and exclaimed in Russian, "How wonderful to meet a young American Negro who speaks our language." (There was precious little evidence that I did speak her language, for I had only told her my name and where I was from.) She whisked me off to the director, who greeted me somewhat less emotionally.

I was a little apprehensive about breaking the question of jazz right off the bat, so we discussed such things as teaching methods in the United States and Russia. It looked as if it would be a good idea to get better acquainted with some of the faculty and students before asking to play jazz.

I had been spotted by several students on my way into the director's office, and they were waiting for me to come out. This was a chance to hand out the records—and this produced the desired results. The students took me to see several of the professors. They played for me, and I played French horn for them, but not jazz until I got to the bass teacher, who asked me to play some of that "Negro rhythm." I played a couple of choruses of *It Don't Mean a Thing If It Ain't Got That Swing* on the bass, and he danced around the room, gassed with that "Negro rhythm." He invited me back the next day. The next day I returned with Mitchell, and it was on.

The students who had received the albums the day before had shown them around Moscow and played them, so the word had got around that there were two American jazzmen in town.

When we returned to the conservatory, we were immediately ushered off to a small recital hall, where a professor of piano was giving a lesson. The teacher was Lev Vlasenko, who had been the runner-up to Van Cliburn in the Tchaikovsky competitions there

at the conservatory. He spoke perfect English and was delighted to have the speaking practice. So Mitchell and I could make our wishes known without waving our hands. We gave him an album, too, told him where we had studied in America, with whom, etc., and he agreed to let us play and talk. It took about five minutes for the hall to fill up with students and other members of the faculty. They reacted the right way to everything.

We felt it wise to lean toward the conventional practices of form and harmonic structure at first. Witty references of Dwiki's to Russian composers knocked them out.

We used much of the material from a half-hour educational film we had taped for the Columbia Broadcasting system before leaving for Russia. We illustrated improvisation, harmonies, rhythms, and forms. Faculty members couldn't have been more pleased—they wanted to know where Mitchell was when Cliburn was winning the prize! He killed them (and me).

After about 40 minutes of this, we asked, "Why not have a concert in the chamber music hall of the conservatory so more people can come?" We made a date for the next Tuesday. We left the conservatory doubting very much whether we'd be allowed to play after word got around to the ministry of culture about a formal jazz concert in Tchaikovsky hall. We sweated out the

days in between, expecting the phone to ring calling off the whole thing because of a "conflict in scheduling," or something else tactful.

The big day finally arrived with no hassels.

The hall was filled with standing room only for the concert, and we noticed that most the audience consisted not of students but older persons. We later learned that many players from the Bolshoi Ballet Orchestra and the Moscow Philharmonic Orchestra were there. We went on stage nervous as hell. They applauded wildly as we entered from the wings. I got stage jitters for the first time in a long time. So I closed my eyes and blurted out, "Ya garvaru ochen ploxa pa Ruskie" ("I speak Russian very badly"). This brought shaking laughter so I knew they were with me, and I continued with my talk in Russian. When they finished applauding, my heart sank in sweet relief. It was a gas to be through with all the scuffling, and it was a cinch they got the message about what jazz is and isn't.

We opened with *Walkin'*, played several standards and some of our own compositions.

We never played for a more responsive audience. They reacted so beautifully we could hardly believe it was true. There was no hand-clapping, foot-stomping, or head-shaking. Just a sea of Russian faces registering delight

at things familiar, smiles at things humorous, and compassion at things soulful. Mitchell's technique killed them. (He remarked later that the piano had the fastest action he'd ever seen.)

After the intermission, we opened with *Lullabye of Birdland*, which they know and love. Their reaction to this tune was their first open outburst; they went wild.

We could feel the emotional tension in the air and see it in their faces. It was obvious to us that at the slightest provocation there could be a riot. One funky-rocking tune was all they would have needed to cause general bedlam and seat-ripping (we'd seen it happen in much less restricted countries). So we played it cool, very cool, and favored the intellectual rather than too much hard emotion. A riot was all the ministry of culture needed to prove that jazz was not compatible with Socialist realism. It was, at that moment, in our power to make an impression of favor or disfavor not only in the minds of the Soviet people but also, more important for the moment, in the minds of the minister of culture.

It was ironic that our main concern was no longer how well we played, but rather the conduct of the audience. Mitchell looked up from the piano during a prolonged trill on the blues and whispered to me, "We better play some more fugues. The blues is getting to them. They might get noisy."

QUESTIONS AND ANSWERS

During a question-and-answer session at a Moscow party with Russian jazz fans, Willie Ruff hit upon the idea of conducting a poll of his own on which U.S. jazzmen are most popular with Russians. Below he explains how he went about it and what he found:

"I devoted a section of my address book to a chart of groups and players, so I could determine in which direction the interest in jazz tended, for I believe this is all a jazz poll of any kind can show. All the persons included in my survey were under 30; had listened to the *Voice of America*; read some jazz magazines from the United States, Poland, or Germany, and owned or had access to jazz records or tapes.

The questions were asked in all seven cities we visited. Here's what it shows:

"Louis Armstrong's was the only Dixieland band they asked about. Many had heard of other groups, but Armstrong held most the interest in that area.

"There were more tapes and records of the Dave Brubeck group than of any other, with the Modern Jazz Quartet a close second.

"Erroll Garner, Miles Davis, and J. J. Johnson lead the field in popularity on their respective instruments.

"Only a very few were familiar with drummers and bass players. Oscar Pettiford and Paul Chambers carried the bass load together, with 'that fiery man with Miles Davis' (they meant Philly Joe Jones) being asked about most as a drummer. Brubeck's drummers, of course, were known because of his many records extant in Russia."

After their first Moscow concert, Ruff and Mitchell attended a party at which they were questioned extensively by Russian jazz fans. After hours of answering the queries, Ruff asked if he might ask some questions of the

Russians. Following are the questions and answers:

Q. Why are not more jazz records available in the USSR?

A. We have no trade agreement with the United States. Therefore, it is impossible for Soviet citizens to order from LP catalogs, just as it is impossible for them to buy cars from General Motors.

Q. What about jazz clubs (organizations, not night clubs)?

A. All clubs in the USSR must have what amounts to a charter from a higher body. Here, of course, it is the state. There exists in Leningrad a jazz club.

Q. What do the clubs do, and how do they function?

A. Their aim is to promote greater understanding of jazz, and there are lectures on whatever records are available. Sometimes one American album gets transcribed on hundreds of tapes. (Ruff's note: I actually saw a record

We finally announced the finish of the program with the most popular song in the Soviet Union, *Moscow Nights*. At least, we *thought* it was the finish. But they insisted on dozens of encores, standing and cheering after each.

At last we dragged ourselves off the stage — to face the flower-bearing throngs in the corridors. We answered questions about jazz for hours. We talked to the correspondent from the *New York Times*.

Free improvising was so unfamiliar to the Russians that they asked us if all the stuff we had played could be bought in their music stores. This question was interesting for several reasons. Most of all it indicated that they were not even aware that the only contemporary music that is available in their stores is Soviet. Many of them assumed that if the stores didn't have it, it didn't exist. The stores didn't even have Hindemith or Milhaud!

Then, too, the questions indicated that the students and faculty of the conservatory did not know their government's stand on jazz. There was nothing in *Pravda* about the refusal to allow Armstrong to play.

After the concert, our phone rang incessantly. Jazz players from all over Moscow were trying to get sessions going. We played several and found the caliber of the music surprisingly high.

There is a lot of interest in jazz in Moscow among nonmusical people, too.

We were invited to the home of an engineer who does a lot of lecturing on jazz to small groups at private parties. He uses tapes and discs sent to him from the States and Western Europe. He also reads all the journals on jazz in French, English, German, and Polish, and writes for many of them. He and a geologist friend, who also reads the jazz publications, questioned Mitchell and me 'til the wee hours of the morning with all kinds of questions about jazzmen from Jelly-Roll Morton to Ahmad Jamal.

They were especially interested in Charlie Parker and put him in the same category of musical importance with their own Tchaikovsky and Rachmaninov. It was marvelous to hear them, even in Russian conversation, refer to him as Bird, and to Lester Young as Pres. This was very soon after the death of Pres, and they had all the details of it from a German magazine. One scientist at the party was practically in tears as he spoke about Pres. He brought to the party a colored pencil-line drawing that he called *A Tribute to Pres*.

Our host took great pleasure in producing records that Mitchell and I had played on as sidemen. We listened to a much-worn *Miles Ahead* album, on which I played French horn, and to some things of Lionel Hampton that Mitch had solos on.

We played another concert in Mos-

cow, at the University of Moscow. This was instigated by some American exchange students we knew. There were students there from all over the world. It looked like a United Nations delegation. There were Africans, Indians, Chinese, Indonesians, and many more. All spoke Russian, of course, so we were able to get across the same message we'd had such success with at the conservatory.

We also did much the same kind of playing we did at the conservatory, for we feel this is the kind of playing that will do the most good now. The legitimacy of jazz and the literacy and intelligence of its players is the thing that needs to be proved there (and here). No amount of letters by American impresarios such as Sol Hurok to the ministry of culture is going to convince them that jazz is not decadent. They've got to be shown.

After the concert, we had a party in one of the students' rooms, where we were plied with the usual questions about jazz and America. They all thought Mitchell looked like Paul Robeson and begged him to sing some spirituals. (This happened all over the USSR, so he got used to it.)

We went from Moscow to Leningrad where we spent six of the most enjoyable days in the USSR. We also played a concert at the Leningrad conservatory. As soon as we arrived at our hotel, the members of the Leningrad

of the Modern Jazz Quartet that had been transcribed onto a sheet of exposed X-ray film. There, amid the rib cages and skull bones, was Milt Jackson, preaching the gospel! A geologist present said to me, in a very appealing English, "Here we have in an international language a dissertation on the soul of man pouring out of a picture of the structure of man." I wanted to hug him.)

Q. What can Americans do to help the case for jazz in Russia?

A. No. 1: If Americans want our government to look at jazz with a friendly eye, they must leave off political ties. Stop referring to jazz as a "supersonic secret weapon." And *please* don't try to send us records in mass programs like Jazz Lift USA. This only antagonizes the authorities, for it looks like defiance, and it only works to set us back in our efforts to get jazz welcomed here. If you call jazz a weapon, of course, our government will look at it with a suspicious eye. No. 2: You could be more selective in the bands you choose to send to foreign lands to represent you. Rock

and roll gets mistaken for jazz, and the conduct of players and audiences alike is not what we like to see.

Q. I've noticed that the fans here in Moscow are almost all fans of modern jazz as opposed to Dixieland. This seems curious to me because Dixieland and older styles are still raging in Western Europe in spite of a great influx of modern jazz. How do you account for the fact that the Russians have taken to modern jazz so rapidly or have at least by-passed a lot of earlier, simpler styles in favor of the often complex modern jazz?

A. Well, as you probably notice, most of the real interest in jazz is shared by young persons and for the most part they are intellectuals. Modern jazz is not just emotional music; it demands thinking also. Young persons here like to think. Russian people understand very much of what Charlie Parker, Miles Davis, and Lester Young play maybe because they understand sadness and not always such a pleasant life. How do you say "feeling, heart"? (Ruff's answer "soul.") "Da, da!"

"There was also present a woman

who worked for a USSR classical music journal. I had essentially the same line of questions for her respecting classical music, and her answers were essentially the same," Ruff related.

"I especially wanted to know why Hindemith and other Western contemporary composers were not well represented in the USSR. Her answer was that their music was not considered by the ministry of culture in keeping with the ideals of communism. I asked her who the committee was that made the decisions in the ministry of culture. She didn't know but said it was a man who had a 'musical education.'

"I also asked about the lack of Western music available in stores and said that trade agreements were not necessary for publishing Western music, or Western literature. She said the central publishing agency in the USSR decides what is to be published and it only publishes contemporary music by Soviet composers, and the same is true of records. The whole publishing setup, of course, is government-owned, and it publishes only what it considers in keeping with socialist realism.

"We drank several vodka toasts to cultural exchange without barriers."

Jazz club called. They were already busy arranging sessions and trying to get a hall for a concert. The chorus sang in Pushkin square that night, and the members of the jazz club were there waiting for us to finish so we could go to a session.

We went. And what a session that was! We all piled into a tiny room in a tiny flat with a huge grand piano. We drank warm beer and discussed Bird and Pops but more Pops here because present was the best Dixieland band in Russia, and they were a gas.

They have in the jazz club two groups of players, a modern jazz group and the Dixie group. (The modern jazz group was away playing at a resort.) The party was carried out in an orderly fashion. We had to stop the noise at midnight sharp, so the duo and the Dixie group played sets, like *Birdland* (without Pee Wee). The cornet player with the band was 18 and didn't speak a word of English, but if you closed your eyes, you'd swear it was Louis Armstrong. I'm no Dixie fan. I've heard Pops imitated often, and I'm no admirer of imitation. But there was something about this 18-year-old, 7,000 miles from New Orleans, playing Pops' solos on *Saints*, *Tin Roof Blues*, and *Muskrat Ramble* that even Pops would dig. This kid got every inflection and its meaning; it actually had "that thing." All the players were outstanding, all had studied at the conservatory. But the cornet player and the banjo player, who sang *The Saints*, were the most colorful. (I recently related this story to Armstrong in the office of Joe Glaser, his agent, and Pops growled,

in his way, "Bless 'em.")

Although we played in the other cities we visited (Riga, Lvov, Kiev), we found Russian groups playing jazz only in the resort areas on the Black sea, Yalta and Sochi. Their styles were the same as those of the players we heard in Moscow. Some of them were from Moscow, just working the resort towns. One might say that the distinguishing feature that set the Moscow jazz players apart from players in other cities is that in Moscow, they played the right changes to *Lullabye of Birdland*. Although it is the most popular jazz tune in Russia, we seldom heard the right changes after we left Moscow. We made several copies on sheets of paper with the right changes to *Birdland* and carried them in our pockets so we could give them out when we heard the wrong changes. The players were most eager for help of any kind. I'm sure all the bands there are playing the right changes now, so George Shearing can rest easy.

As far as we were able to ascertain, the Soviet government has no written laws governing jazz as such in Russia nor has it imposed such laws on other Communist countries.

The laws that dictate what music, art, and literature are to be enjoyed by Soviet citizens are broader and, indeed, more difficult to deal with. They are rather like our gentleman's agreements. We may exclude Jews and Negroes from certain areas in our communities on the premise that their presence is not conducive to maintaining "desirable property values." The Soviet government has only to say that jazz is not conducive to socialist realism, and

has no place in the building of communism, and no questions are asked.

The objections that are raised to jazz in Russia are all matters of conduct and for the most part unfounded because the people whose conduct they refer to are *not* jazzmen. A rock-and-roll riot gets a lot of space in Pravda, and to them that's jazz. So we have to correct that. Then the same stigma many Americans hang on jazz carries over in the USSR, i.e., jazz is synonymous with liquor, smoky rooms, late hours, drugs, and decadence. Russia has a campaign going to eliminate alcoholism, and moral standards are strictly enforced. All places of entertainment close at midnight. Citizens *must* rest and prepare to build communism. Jazz, the authorities feel, could be a threat to the rigid order they insist on.

There are no strictly jazz bands in Russia. For the most part, bands are employed by hotels or restaurants, and they play for dancing. Most the music they play is Russian. The persons who play jazz do most of it off the job, at parties or sessions.

Perhaps more jazz will be played in public places if a change takes place in the attitude of the government toward jazz. Evidence of at least the recognition of jazz as a valid form of music expression certainly was shown in a review of our Moscow concert in a Soviet publication called *Soviet Music*. It described our playing as "sensitive, intelligent and with authority."

The climate is definitely getting warmer. We hope to have jazz included in the Soviet cultural exchanges. What's more American? 



The Duo in Leningrad

CHICAGO SCENE



2



3



4



5



7



6

One of the facts of Chicago jazz life is a man named Joe Segal, who operates the series of free-blowing sessions at which these photos (by Ted Williams) were taken. Segal is a mildly controversial figure. Some say he's making lots of money, taking advantage of the musicians' "natural desire to blow." But trumpeter Ira Sullivan, who plays these dates regularly, says that Segal "has done more for jazz in Chicago than any one I know, and without making any money out of it. I've seen him go home with 30 cents in his pocket because he insisted the musicians get all they deserved. I've seen him out alone in the rain, pasting up posters for a concert he had arranged. He couldn't afford

to hire help. Joe loves jazz, and he's created work for a lot of cats, including me." The Segal sessions, held different nights at the French Poodle, Gate of Horn, and the Sutherland hotel, feature Chicago musicians such as Paul Serrano (Photo 1), visiting names such as Junior Mance (the pianist who hails from the Chicago area), seen in Photo 2; and Sullivan, who wails in 3 while Segal listens with intense interest. Johnny Griffin is seen in Photo 4, Sullivan in 5. Novelist Frank London Brown, at the left of 6, reads poetry to jazz on another occasion. In 7, framed by cymbals, an unidentified lovely young woman listens. And whatever Segal's motivation, this much is sure: the sessions are good.

OUT OF MY HEAD



By George Crater

After going over the Readers Poll with a magnifying glass, I can only say that it really drugs me to see our readers are perpetrating one of the great injustices of the music business. Gus Mancuso came in 17th under Miscellaneous Instruments . . .

I wonder if Gus will change his billing? Can you hear the radio announcer: “. . . and now ladies and gentlemen, from the beautiful and happy Benedict Arnold Room at the luxurious General Howe hotel in downtown Albany, N.Y., you're listening to the scintillating dance music of Gus Mancuso, his Miscellaneous Instrument and his orchestra . . .”

Another thought: if Jascha Heifetz and Gus Mancuso play miscellaneous instruments, what the hell does *Moondog* play? A *Miscellaneous Miscellaneous Instrument*? I don't know, it's very confusing . . .

Come to think of it, does anybody out there know who Gus Mancuso is? He got 45 votes and, if he cast one for himself, there *must* be 44 people in the United States of America who know who Gus Mancuso is. I know I'm not one of them. I voted for Jascha Heifetz . . .

I think Mickey Rooney should have won the Hall of Fame award for dicing Jack Paar . . .

The Dukes of Dixieland are leading in the *Good Housekeeping* magazine jazz poll . . .

The more I dig Bobby Short, the more I think he sounds like Mabel Mercer. *And I don't dig her* . . .

I wonder if André Previn would've made it as big if his first name had been Izzy?

The American Federation of Musicians, in an effort to restore good health and physical condition to its membership, has inaugurated a complete physical education program for musicians and professional people associated with the music business. The first event of the program takes place next month when Pee Wee Marquette wrestles Symphony Sid at Birdland. The Gerry Mulligan-Paul Desmond-Ahmad Jamal-Nina Simone weight-lifting contest, originally-scheduled to open this year's Newport Festival, has been replaced by a tug-of-war between the Count Basie and Nat Pierce orchestras. *The winner gets Paul Quinichette!* We'll keep you posted on further events as they come up . . .

Zoot Finster leading in the *Sunbathing* magazine jazz poll . . .

Early sales reports are good on the LP *Bette Davis, Sammy Davis, Joan Davis and Meyer Davis Act, Mimic, Joke, and Play Miles Davis*, recently issued on the Delmar label.

I'd like to take the cat who wrote the Sinatra-Lawford-Fitzgerald-Gingold-Norvo *desert* show and *bury* him in the desert up to his chin, apply a thick coat of Honey hair tonic, and unleash a few trained-ant acts in his immediate area. He had the gall to hand people lines in a class with, “The weather was so bad, even the pigeons were walking.” The few happy moments were supplied by a very tasty director, Frank's *It's All Right with Me*, and some dynamic Ella. Peter Lawford is British and wears nice suits.

No, Virginia, Ira Gitler is *not* a miscellaneous instrument . . . 

deebie's scrapbook # 28



“Fellas, I got an offer from Phil Spitalny . . .”



DO-IT YOUR- SELF COMES TO HIGH FIDELITY

PART III

(Part II of this article appeared in the Dec. 10 issue of *Down Beat*.)

The two previous articles in this series have covered the assembly kits for turntables and loudspeakers. This final installment will touch on a number of the best values in kits for stereo and mono systems for the benefit of those who like to do it themselves, while saving on the average of 40 percent of the cost.

Mechanical kits, such as tone arms and turntables, carry smaller savings of between 25 and 30 percent. They have fewer parts and are easily as well as rapidly assembled. The electronic kits, tuners, and amplifiers save more money but require more time and effort in putting together.

There are kits for four different kinds of electronic components for the

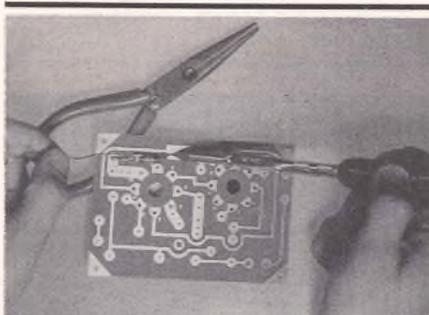
mono or stereo high fidelity system. They are listed in this article in their order of complexity. The power amplifier (basic amp with no controls, except sometimes a gain control) is the simplest to wire. This is followed by the preamp control unit, integrated amplifier, and the various tuners. The latter can be FM, FM/AM, or FM-AM stereo units.

The necessary tools required for putting together electronic kits include screwdriver, long-nose (needle-nose) pliers, and a soldering iron. A pair of side cutters (diagonal cutters) and a pair of ordinary slip-joint pliers also will come in handy but are not essential. The soldering tool can be a so-called soldering pencil.

One of the most important factors in assembling any kind of kit is care in following the well-planned and thorough instructions supplied by kit makers today. Everything is spelled out in considerable detail, and sometimes the instruction manuals are many pages long. They do not require concentrated study, but it is well to pay particular attention to following the step-by-step instructions to the letter. Each step explained in the manual is accompanied by a small box for a pencil checkoff as it is carried out. Most manuals include a short course of instruction in soldering.

The simpler mono amplifiers may take from five to 10 hours to wire. The more complicated ones, sometimes with as many as 100 parts, like the big stereo all-in-one amplifiers, may take more than 20 hours to complete.

As an example of an all-in-one amplifier, there is the Lafayette 50-watt stereo amplifier, Model KT-250, consisting of two 25-watt amplifiers on one chassis with complete stereo controls. This unit also can be used as a 50-watt mono amplifier, and it has controls that are simpler than those of the more expensive stereo amplifiers.



Soldering a small resistor into a printed circuit board. Soldering pencil used here is adequate for amplifier and tuner kits.

This unit has an excellent instruction manual, 55 pages with six, full-size drawings. These drawings can be attached to the wall over the work bench

one at a time as the assembly goes ahead. Three pages show clear pictures of the different parts (more than 150 in the kit) for the beginner, down to the various nuts, screws, and washers.

There is page after page of simple, step-by-step instructions through a couple of hundred simple wiring and assembly instructions after all the major pieces have been screwed onto the chassis.

A novice can complete the assembly in seven sessions, running from two to four hours each, which makes an overall expenditure in time of about 24 hours. These results were obtained in actuality by giving a photographer (who had never assembled a kit before) the job to do as a test case.

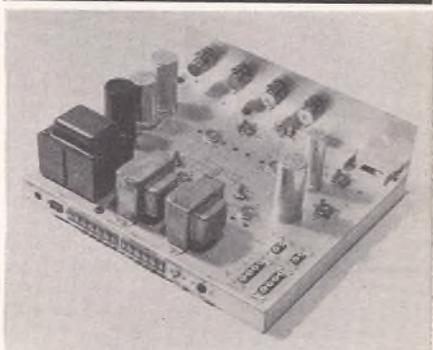
The more complex kits, such as stereo FM-AM tuners, would take no



All parts of Lafayette stereo amplifier KT-250 spread out. Note instruction manual and line cord at left.

longer even though they have more parts because they use printed wiring boards.

The Lafayette KT-250 costs \$64.50 and can be bought already assembled for \$89.50. It is the control center for as simple or as complex a stereo playback system as anyone could want. There is a selector knob for choosing the phono pickup, a tuner, television sound, tape recorder output for playing



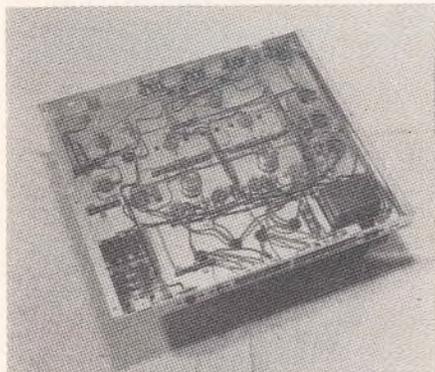
All mechanical parts such as transformers, large condensers, tube sockets and volume—tone controls have been screwed into place on chassis.

directly from a tape deck, all included. The tape recorder feature is essentially a tape player without its own elec-

tronics, such as the Viking ESO-4T, which plays two- or four-track tapes and sells for \$143.

The amplifier has separate bass and treble controls for adjustment on each stereo channel, a balance control (to change the relative volume of each channel), and a control to blend the two channels together. The channels can be blended together a lot for completely mono or not at all for total stereo.

There are other excellent buys in kits, some of which are listed below. The

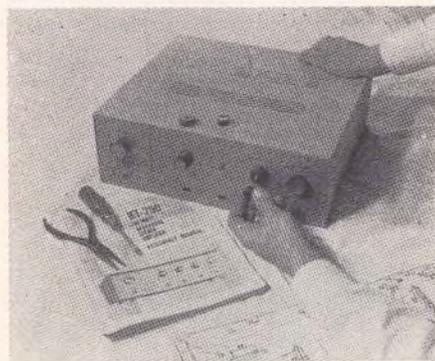


Underside of chassis after about half of wiring has been completed. Step-by-step instructions make assembly possible for anyone who goes slowly, carefully.

list is not exhaustive, but will give a good average checklist for approximate price ranges in electronic kits. (There was a list of companies and some recommended mechanical kits covering tone arms, turntables, and speakers in *Down Beat*, Nov. 12, 1959.)

Economy all-in-one integrated amplifier:

Heathkit EA-1 (crystal phono only)



Assembly completed, knobs are slipped onto control shafts. Even solder is furnished with kit, which took about 20 hours to assemble.

mono, three watts—\$15.95.

Lafayette (Grommes) KT-91 mono, 10 watts, push-pull—\$24.50.

Allied 20-watt stereo (dual 10-watt)—\$4.50.

Medium-priced, excellent value integrated amplifier:

Knight (Allied) 18-watt (flat-cased) mono—\$39.50.

Heathkit A9-C mono, open chassis 20 watts—\$35.50.

Lafayette KT-250 stereo (see story).

Highest-quality amplifier kits include, among other makes:

Dynakits and Acro kits. See catalogs of Allied and Lafayette Radio, as well as manufacturers' listed below.

Tuner kits:

EICO AM—only HFT-94—\$39.95.

Lafayette ST-500 stereo FM-AM—

EICO FM—only HFT-90—\$39.50. \$74.50.

Makers of electronic kits for ampli-



Screwdriver is used to attach speaker wires to amplifier. At right are plug cables from phonograph and FM tuner.

fiers and/or tuners are:

Acro Products, 410 Shurs Lane, Philadelphia 28, Pa.

Dynaco, Inc., 3916 Powelton Ave., Philadelphia 4, Pa.

EICO, Inc., 3300 Northern Boulevard, L. I. C. 1, N. Y.

Heath Co., Benton Harbor, Mich.

PACO Electronics, 70-31 84th St., Glendale 27, N. Y.

Mail order houses (catalogs 200-300 pages on request) are:

Allied Radio, 100 N. Western Ave., Chicago 80, Ill.

Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.

Radio Shack Corp., 167 Washington St., Boston 8, Mass. 



PICK OF THE YEAR 1959

Low Priced High Fidelity

Garrard player T-MK-11	\$32
or	
Components arm & turntable kit	\$45
Allied (Knight) amplifier kit	
Stereo 20 (dual 10-watts)	\$44
Weathers ceramic pickup (diamond)	\$17.50
or	
Allied magnetic pickup	\$16.85
Weathers Harmony Duo speakers	@ \$30
EICO FM tuner kit	
HFT-90K	\$40
or	
Knight KN-140 FM tuner (not kit)	\$44.50

Medium Priced Hi-Fi Stereo

Garrard RC121	\$42
Scott 222 amplifier (dual 12-watts)	\$140
Shure Custom pickup	\$24
or	
Pickering arm and cartridge	\$49
Acoustic Research AR-2A speakers	@ \$120

Acoustic Research
AR-2 @ \$89-107
or
Heathkit AS-2 (similar to
AR-2) \$70

Luxury Priced, Hi-Fi Stereo

Thorens TD-124 turntable \$99.50

Garrard RC-98 changer \$68

Components arm kit (above)

or
Dyna-Empire arm \$38.50

Shure Professional pickup \$45

or
Pickering arm and cartridge \$49

Scott 130 De Luxe preamp \$170
and

Dynaco Stereo 70 (Dual 35)
power amplifier kit \$99;
factory-wired \$130

or
McIntosh C-20 stereo
preamp \$225

and
McIntosh MC-30 power
amplifier (two for
stereo) @ \$143

Scott 310-C FM tuner \$175

or
Scott stereo tuner (FM-AM) \$225

Norelco stereo playback
(mono record) Con-
tinental tape machine \$300

Tandberg stereo record and
or
playback Model 5
tape recorder \$515

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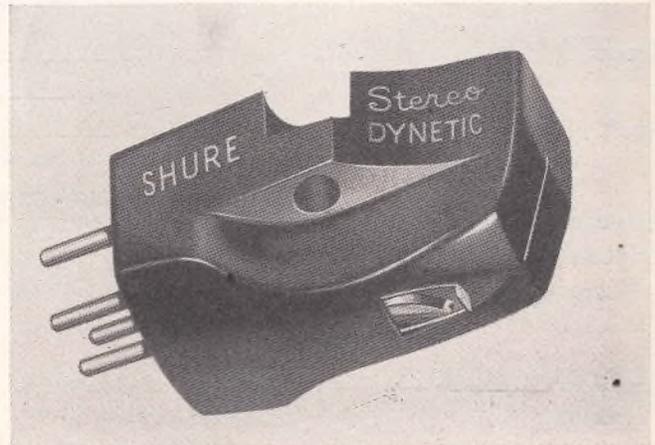




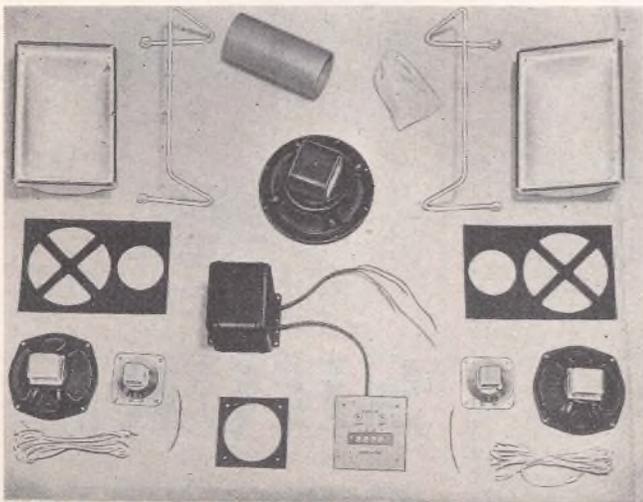
NEW PRODUCTS



An excellent economical changer is the Garrard RC-121, seen in this photo. The changer has four operating speeds.



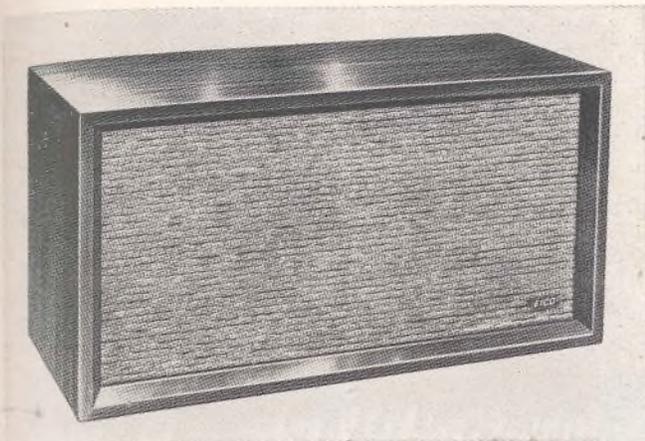
This is the Shure custom pickup. A top buy, it costs \$24.



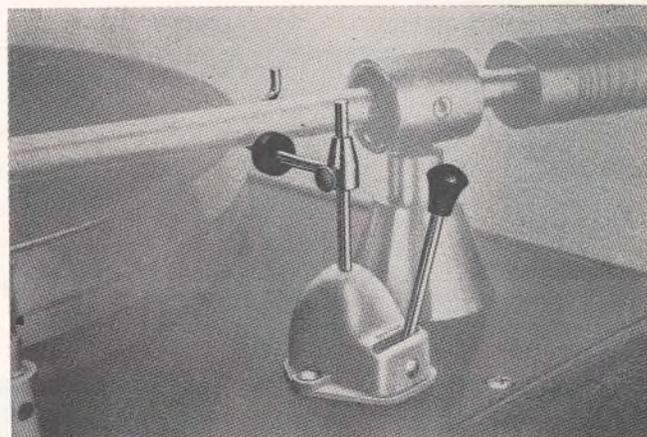
Three-way stereo speaker setup includes all parts except cabinet. Bass speaker for center and two satellite speakers for stereo including cabinet plans cost \$92.50. Complete units, including finished cabinets, ready to assemble, Galaxy II system by Jensen costs \$169.50.



The Thorens four-speed adjustable turntable is top quality, has built-in stroboscope for exact speed settings. Price: \$99.50.



Speaker systems for bookshelf use are today capable of excellent bass response, clean highs. Typical of economy units is EICO HSF-5, with eight-inch woofer, 3½-inch tweeter. Cost in unfinished birch \$47.50. Finished woods, \$59.50.



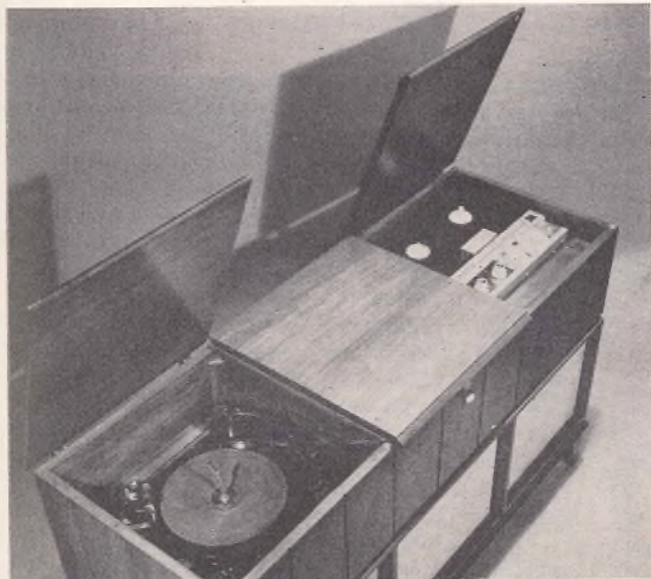
Tone arm lifter and lowering attachment has lever for finger control of phono arm without touching pickup. Allows precise gentle lowering and removing of needle. For use with any turntable, not for changers. Dexter control costs \$4.95 at dealers.



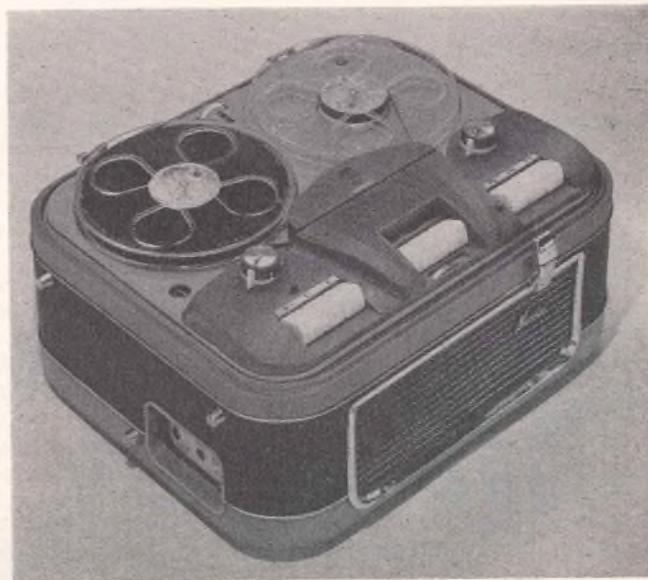
Kit stereo preamplifier-control unit. De luxe unit with extreme flexibility. Drives any two high-quality power (basic) amplifiers. Acro preamp, for use with Acro power amps, \$69.50. For other amps, \$79.50.



Lafayette amplifier kit Model 236. Complete unit is similar to KT-250 described in article at beginning of stereo section, but lower-powered, 18 watts a channel. \$52.50.



The Garrard RC-98 changer (\$69), seen here installed, has four adjustable speeds. The tape machine at right is the Bell cartridge unit for RCA-type four-track tape.



Norelco stereo Continental plays back stereo, records mono, in any of three speeds. The price is \$299.50.



STEREO SHOPPING WITH RUBY BRAFF

Charles Graham

Ruby Braff holds a unique position in the jazz world of today. He refuses to be identified with Dixieland or modern jazz. In his words, "I just like to play jazz music, blow, and have a ball."

Braff, whose outspoken frankness sometimes has cost him jobs, can speak in a derogatory manner of specific jazz styles, and he refuses to play down to his audiences in order to popularize a style, as have some trumpeters.

A couple of months ago, Braff took a trip to St. Albans, N. Y., on Long Island, to pay a social call on Louis Armstrong. He was impressed with Armstrong's high fidelity system and decided he wanted to improve his own setup. He was especially fascinated by the idea of adapting his equipment for stereo reception.

Ruby's high fidelity system had been



put together for him by an engineer seven years ago. His components included a Garrard record changer with a G-E magnetic pickup, a special pre-amplifier with bass and treble controls, a 10-watt Langevin broadcast type of power amplifier, and an inexpensive 12-inch speaker in a small background music baffle. The speaker and baffle were located in a recess in the wall and fed by a length of lamp cord running from the amplifier.

In checking over his system, it was learned that there was distortion on the highs, because of excessive wear of the sapphire stylus. This was to be remedied by getting a diamond point. There also was a steady, low-pitched hum from the speaker. Braff mentioned that this noise had been slowly getting louder, though it hadn't got to the

point where it bothered him too much.

A record was played with attention given to listening as the needle passed through the silent lead-in grooves at the start, where no music was recorded. It was noticed that a quiet hiss from the needle could be heard as it passed through the grooves and was accompanied by an equally loud hum.

Both the low-pitched sound and the needle hiss stopped when the arm was lifted from the disc. The needle then was replaced with a diamond and the "stop" button was pushed. This turned the motor off and stopped the turntable as the arm remained on the disc. The low-pitched hum stopped. It was identified as turntable rumble. The changer had not been oiled or serviced during the seven years, and the rubber idler had become stiff and worn.

To put the Garrard changer in good

condition required cleaning, oiling, and the replacement of the two small rub-

RUBY BRAFF'S CHOICES

Braff already had this equipment:

Garrard RC/80 changer	\$55.00
GE VRII magnetic pickup with sapphire for LP	\$7.35
Langevin power amplifier	\$40.00
Twelve-inch speaker in small baffle	\$15.00

Equipment he is adding for stereo is:

Garrard stereo conversion kit for his Garrard changer, Model SCK-1	\$4.85
EICO semi-kit speaker with cabinet	\$72.50
EICO HF-85 stereo preamp kit	
EICO HF-86 stereo power amp kit	
Shure Custom stereo pickup	\$24.00
New diamond stylus for old GE pickup, so as to play 78s	\$10.00
A 4x4-foot, 3/4-inch plywood board cutout for 12-inch speaker	\$5.00

ber belts and the idler. The machine then could be used for the new stereo system by adding the stereo conversion kit (Garrard model SCK-1; \$4.85).

It was decided to get a better speaker and mount it in its own baffle for the second stereo channel as well as to remount the present 12-inch unit on a three-quarter-inch plywood board that would fill the opening of the wall recess.

It then was decided to visit an audio showroom to select a stereo amplifier, a pickup cartridge, and a second speaker. The speaker equipment that appealed to Braff for his purposes, after listening to several, was the EICO HFS-3 semi-kits (prices range from \$72.50 to \$87.50, depending on the finish). He also liked the EV small corner horn speakers (Aristocrat and Baronet), but he preferred the EICO, for he could put it together himself.

Braff listened to a number of amplifiers and admired the Scott 222 dual 12-watt stereo unit (\$140). He finally decided there was much less difference in the sound from the different amplifiers than there is between the various speakers and makes of phono pickup cartridges.

Here again he decided it would be worthwhile to put together his own amplifier. He decided on the EICO HF-85 stereo preamp-control unit kit and the EICO HF-86 power amplifier. In this way he could have a choice of using his present power amplifier, plus the new EICO unit (using its two 14-watt amps as one 28-watt mono amp), to drive the two stereo speakers, or retire the present Langevin power amplifier along with his old preamp-control and use the EICO dual 14-watt power amplifier for both channels. 

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in review

- Records
- Blindfold Test

- Jazz Record Buyers Guide
- Caught in the Act

Records are reviewed by Don Henahan, Don DeMicheal, Leonard Feather, Ralph J. Gleason, Ira Gitler, George Hoefler, John A. Tynan, and John S. Wilson. Reviews are initiated by the writers. Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. [M] means monaural, [S] means stereo.

CLASSICS

Eileen Farrell

[S] ARIAS IN THE GREAT TRADITION—Columbia MS-6086: *Ah, Perfido* (concerta aria), and *Abscheulicher, wo eilst du hin?* (from *Fidelio*), by Beethoven; *Leise, Leise* and *Cavatina* (from *Der Freischutz*), by Weber; *Solo un pianto* (from *Medea*), by Cherubini; *Grands Dieux! du destin, qui m'accable* (from *Alceste*), by Gluck.

Personnel: Miss Farrell, soprano, accompanied by Columbia Symphony Orchestra conducted by Max Rudolph.

Rating: ★★★★★

Miss Farrell is certainly *the* American soprano of this era, and she seems to be still developing in artistry. There are uneven spots in this recording, but the voice is phenomenal, and she is capable of more involvement in what she is singing these days than was the case as recently as three years ago.

She is at her best in the heavyweight items such as *Ah, Perfido*, and there is a promising sound to the Gluck aria that augurs well for her Metropolitan Opera debut next season in *Alceste*.

The other arias are full of good vocalism but are relatively less successful. The Weber *Cavatina*, for example, calls for a better command of legato than she has at the moment, and the Cherubini is not quite suited to her voice. (D.H.)

Mozart-Krips

[S] MOZART—London CS-6081: *Symphony No. 41* (*Jupiter*) and *Symphony No. 35* (*Haffner*).

Personnel: Israel Philharmonic Orchestra, conducted by Josef Krips.

Rating: ★★★★★

Israel's is not the most famous philharmonic in the world, but it is a capable group that has been responsible for some good records recently.

It has a master conductor of Mozart, Krips, for this release, and the results of the collaboration are excellent. To Krips, Mozart is not a vehicle to be ridden but a composer to be served.

Both performances are taken at moderate tempos, but neither is allowed to drag at any time. The *Haffner* is particularly good. Listen, for example, to how Krips allows every section time to play out its figures before piling on more confusion. The sound is full-bodied and unclouded. (D.H.)

Vienna Philharmonic-Von Karajan

[M] VIENNA PHILHARMONIC FESTIVAL—RCA Victor LD-6407: (Soria series release, four discs); Mozart *Symphony No. 40 in G Minor*, Hayden *Symphony No. 104*, Beethoven *Symphony No. 7*, Brahms *Symphony No. 1*, Strauss (Johann and Josef) overtures, waltzes, and polkas.

Personnel: Vienna Philharmonic Orchestra, conducted by Herbert Von Karajan.

Rating: ★★★★★

This luxuriously packaged release, one of Victor's new Soria series, will send any

admirer of either Karajan or the Vienna Philharmonic into a *Delirien Waltz*. All the selections are staple products of Vienna, and the orchestra plays them with a tone that is warm and caressing.

Von Karajan is not everyone's brand of strudel as an interpreter, but there are few men who can come closer to making an orchestra do what they want. The trouble is that he wants his Mozart *G Minor* robust and uncomplicated, his Hayden athletic, and his Beethoven full of fussy diminuendi and crescendi. For all their sumptuous tone, these are gross and self-conscious readings for this reviewer's taste.

The Brahms is first-rate, and the Strauss numbers, Philharmonic trademarks, come off with unflinching success. A 24-page, multicolor brochure devoted to Vienna and the Philharmonic accompanies the album. (D.H.)

JAZZ

Wilbur DeParis

[M] THAT'S APLENTY—Atlantic 1318: *That's A Plenty*; *Mack the Knife*; *Waitin' for the Robert E. Lee*; *Malta*; *Hesitatin' Blues*; *Frankie and Johnny*; *In a Persian Market*; *Somebody Stole My Gal*; *Change O' Key Boogie*.

Personnel: Wilbur DeParis, trombone; Doc Cheatham, trumpet; Omer Simeon, clarinet; Sonny White, piano; John Smith, guitar, banjo; Flayes Alvis, bass; Wilbert Kirk, drums; Sidney DeParis, cornet.

Rating: ★★★★★

If you've wondered what the young traditional bands lack, compare any of their LPs with this one. This is vibrant, kicking, vital music played by professionals who know what they're about and who live in the present, not the past.

Producing New Orleans jazz, Dixieland, or whatever you want to tag it, is not a matter of imitating or re-creating historical performances but a matter of *creating* and thinking in a certain musical mode of expression. Nuff said?

Simeon will be mourned. Here was a man who only in recent years began to receive the recognition that he should have had long ago. He was at least as important as Jimmie Noone or Johnny Dodds to jazz in the '20s but never was given his due. Perhaps his death will lead to reconsideration of and reflection on his true place in jazz history.

His work on this date was sparkling and exciting, logical and pertinent. Sparks fly in his solos on the fast tracks, and his ensemble work shows that he knew the clarinet's counterpoint role in the grand manner.

Even more outstanding here than Simeon is Cheatham. His slashing, leaping lead

drives the ensembles to withering heights; his solos are full of guts and kicks. On the four tracks with Sid DeParis he plays a secondary role, for some mysterious reason. Sid's bucket blowing and growling is fun, but Cheatham's work is much more arresting.

Leader Wilbur's trombone is the least interesting solo voice of the front line. A little too much of his playing tends to be, and I hesitate to use the term, corny. His best effort is on *Hesitatin' Blues*. His ensemble work, however, is very good and lends much to the wonderful rolling quality of the all-out choruses.

The rhythm section swings heroically throughout the album and integrates itself fully with the ensemble—never overbearing but pushing and nudging the horns bar by bar, chorus by chorus. I find banjo solos repelling in their plantation overtones, but I must admit Smith's section work with the instrument adds a lot of punch to the over-all effect.

If you're a confirmed traditionalist, a conforming collegian, or just a person who wants to know more about jazz, pick up on the DeParis band. (D.DeM.)

Dukes of Dixieland

[M] [S] AT THE JAZZ BAND BALL—RCA Victor LPM 2097: *At the Jazz Band Ball*; *Beale Street Blues*; *Muskrat Ramble*; *Blue Prelude*; *That's A Plenty*; *Original Dixieland One-Step*; *Panama*; *Wolverine Blues*; *Fidgety Feet*; *Tin Roof Blue*; *Tiger Rag*; *When the Saints Come Marching In*.

Personnel: Frank Assunto, trumpet; Fred Assunto, trombone; Pete Fountain, clarinet; Art Seelig, piano; Bill Potter, bass; Roger Johnston, drums.

Rating: ★★½

The Duksieland kids are missing something. It's hard to put your finger right on what's wrong; but it may be that the ensembles sometimes take on a Zep Meissner stock sound or the general feeling of grinding things out in a mechanical way.

Then again, and most probably, it may be the draggy, sloppy rhythm section. Whatever it is, the Assunto brothers and Fountain ought to look into the matter, for I know that at one time they were very sincere and conscientious about their playing.

If it weren't for the work of Fountain, this album would have had an even lower rating. None the worse for wear after his Lawrence Welk sojourn, Fountain continues to be the most satisfying of the young traditionalists. True, he's an Irving Fazola imitator, but his playing is so beautiful that we can discount this to a great degree. Fountain's work is outstanding on all tracks, but on *Tin Roof* he plays his best recorded effort. In a long, poignant solo built somewhat on Faz's *Clarinet Blues*, recorded with Jess Stacy in 1939, he

soars to unexpected and glorious heights of emotionality,

Fred Assunto is disappointing in his trombone work. His ensemble playing is pretty much on the beat; his solo work is competent but hardly outstanding. He can play straight melody, though. Listen to his featured number, *Blue Prelude*—straight as a preacher.

Besides some fair trumpet work, brother Frank Assunto contributes a couple of passable vocals on *Beale Street* and *Saints*.

This should sell well in the college towns. (D.DeM.)

Bennie Green

SWINGS THE BLUES—Enrica LP 2002: *Been Walkin'*; *Blue Mambo*; *Love at Last*; *Penthouse Blues*; *Hop Skip & Jump*; *A Bun Dance*; *Pennies From Heaven*; *Change Up Blues*.

Personnel: Green, trombone; Jimmy Forrest, tenor; Sonny Clark, piano; George Tucker, bass; Paul Gusman, drums.

Rating: ★★

Two of these tracks are blues in B Flat, two are blues in F, and one is *I Got Rhythm* changes in B Flat. This accounts for almost 22 minutes; of the remaining 10½, *Love at Last* is a ballad by Freeman Lee, *A Bun Dance* is an up-tempo minor theme, and *Pennies from Heaven* is *Pennies From Heaven*.

Benny, a wonderful musician whose career has been pretty much in limbo for the past few years, shows the same facility that was his in the Hines band of the '40s, but his ideas seem to have come to a standstill, as if he were constantly hoping for another *Blow Your Horn* and doesn't mind laying on one note for several measures every once in a while to prove it.

There are excellent moments here, but in these tremendously competitive days, it is necessary to plan something a little less familiar in mapping out an LP. Forrest and Clark cook effectively. *Blue Mambo*, by the way, is not a mambo. (L.G.F.)

Wes Montgomery

THE WES MONTGOMERY TRIO—Riverside 12-310: *'Round Midnight*; *Yesterdays*; *The End of a Love Affair*; *Whisper Not*; *Ecorah*; *Satin Doll*; *Missile Blues*; *Too Late Now*; *Jingles*.

Personnel: Wes Montgomery, guitar; Melvin Rhyne, organ; Paul Parker, drums.

Rating: ★★★★★

It seems unquestionable that Montgomery is the very best guitarist to arrive on the scene in a decade and may very well end up ranking with all of the great players on his instrument. He has the electric quality, that special gift of making whatever he does come alive, that marks the true artist.

More than that, he has a highly developed sense of form. His solos build beautifully to climax after climax, and all of it (as with *Dizzy*, for instance) contributes in its form to the strength of the swinging.

His lyric playing, on such tunes as *Whisper Not* (that lovely Benny Golson ballad) is very effective; he transmits emotion with startling directness. *'Round Midnight* is also the sort of performance one can hear again and again and gain more from it each time.

On the basis of Montgomery's work this would be a ★★★★★ LP, but unfortunately the rest of the trio does not measure up to his standard, and the final effect is just short of ★★★★★. Both the drummer and organist are good and both

are promising. It would not be surprising if they developed into first rank jazz men soon. (R.J.G.)

Bobby Scott

BOBBY SCOTT PLAYS THE MUSIC OF LEONARD BERNSTEIN—Verve MG V-8326: *Lucky to Be Me*; *Some Other Time*; *New York, New York*; *Somewhere*; *It Must Be So*; *Lonely Town*; *Ya Got Me*; *A Quiet Girl*; *I Can Cook, Too*; *It's Love*; *Maria*; *Tonight*.

Personnel: Scott, piano, vibes; John Drew, bass; Gene Orloff, Harry Lookofsky, Dave Schwartz, Charles McCracken, violins; Jim Buffington, French horn; Jerome Richardson, flute; Dave Kurtzer, Hal McKusick, saxophones.

Rating: ★★

This album enters, and lies between, the categories of mood music and jazz. For mood music it is superior. As the notes point out, Bernstein has a gift for melody, and Scott, in his arrangements, makes good use of the attractive themes from *On the Town*; *West Side Story*; *Wonderful Town*, and *Candide*.

Heard on the first six tracks and *A Quiet Girl*, the strings are not schmaltzy; in *Lucky to Be Me*, they are reminiscent of the way strings were used on George Wallington's Verve album.

The track ensemble, which backs Scott on Tracks 7, 9, 11, and 12 recalls Ralph Burns' *Free Forms*. There seems to be a double-reed present, which is not listed on the liner. Presumably it is played by Kurtzer.

McKusick has one clarinet solo with

Lester Young overtones on *I Can Cook, Too* and Richardson a couple of scattered flute solos, but the majority of the jazz that is present is handled by Scott. He swings, in his nervous way, and his funk is not hokey, but there is one little figure that he throws in whenever he double-times. It is no substitute for playing real ideas twice as fast. This is most obvious on *It's Love*, taken at break-neck tempo with just Drew walking behind him. Bobby generates a lot of excitement but makes the mistake of taking too many extra choruses.

On *It Must Be So* and *Maria*, he plays vibes, and well. However, the set isn't too good, although it may have been the recording that caused the clanky quality.

With its faults, this is still a highly listenable album. It is never a "jazz version" of show tunes and here lies some of its success, be it fish or fowl. (I.G.)

Horace Silver

BLOWING THE BLUES AWAY, Horace Silver Quintet & Trio—Blue Note 4017: *Blowin' the Blues Away*; *The St. Vitus Dance*; *Break City*; *Peace*; *Sister Sadie*; *The Baghdad Blues*; *Melancholy Mood*.

Personnel: Horace Silver, piano; Blue Mitchell, trumpet; Junior Cook, tenor; Eugene Taylor, bass; Louis Hayes, drums.

Rating: ★★★★★

This is a lovely album, full of the fire and brimstone as well as the revivalistic carrying on that seems characteristic of the cauldron out of which the young jazz

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.

★★★★★

Charlie Byrd, *Byrd in the Wind* (Offbeat OJ-3005)
Miles Davis, *Jazz Track* (Columbia CL 1268)
Jon Hendricks-George Russell, *New York, N. Y.* (Decca DL 79216)
John Lewis, *Odds Against Tomorrow* (United Artists UAL 4061)
Charlie Mingus, *Mingus Ah Um* (Columbia CS 8171)

★★★★½

Count Basie, *Chairman of the Board* (Roulette R 52032)
Art Farmer-Benny Golson, *Brass Shout* (United Artists UA S-5047)
Ed Summerlin, *Liturgical Jazz* (Ecclesia ER-101)

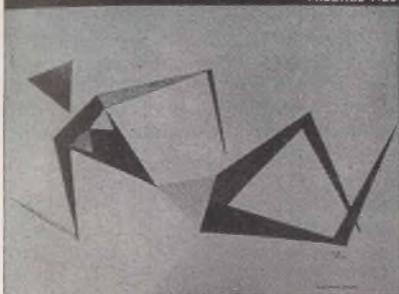
★★★★

Julian Adderley, *Cannonball Takes Charge* (Riverside RLP 12-303)
Ruby Braff, *Blowing Around the World* (United Artists UAL 3045)
Bob Brookmeyer-Bill Evans, *The Ivory Hunters* (United Artists UA S-6044)
Ornette Coleman, *The Shape of Jazz to Come* (Atlantic 1317)
John Coltrane/Paul Quinnette, *Cattin'* (Prestige 7158)
Eddie Costa, *The House of Blue Lights* (Dot DLP 3206)
Vic Dickenson/Joe Thomas, *Mainstream* (Atlantic 1303)
Herb Geller All-Stars, *Gypsy* (ATCO 33-109)
J. J. Johnson, *Really Livin'* (Columbia CL 1383)
Thad Jones, *Motor City Scene* (United Artists UAL 4025)
Shelly Manne, *Son of Gunn!!* (Contemporary 3566)
James Moody, *James Moody* (Argo 648)
Bob Prince, *Saxes, Inc.* (Warner Bros. W-1336)
Bud Powell, *The Scene Changes* (Blue Note 4009)
Charlie Rouse/Frank Foster, *Taylor's Tenors* (New Jazz 8219)
Ben Webster, *Ben Webster and Associates* (Verve MG V-8318)

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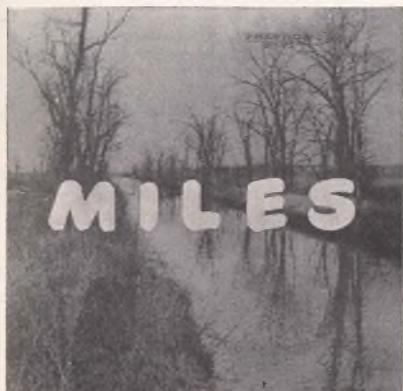


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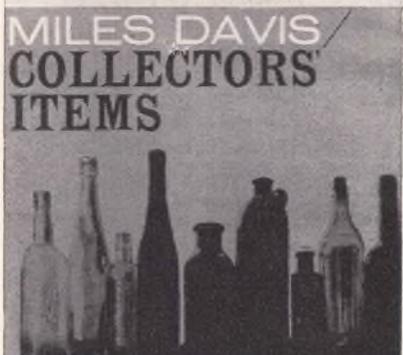
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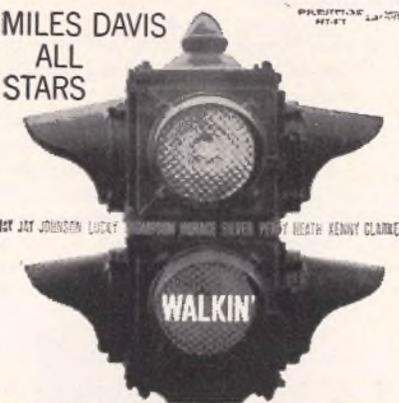
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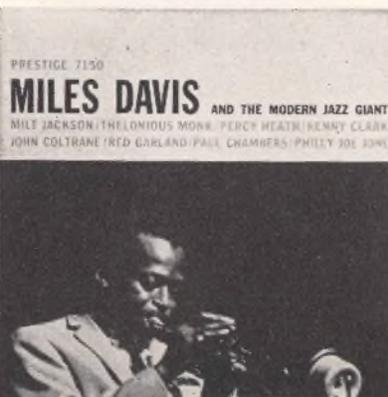


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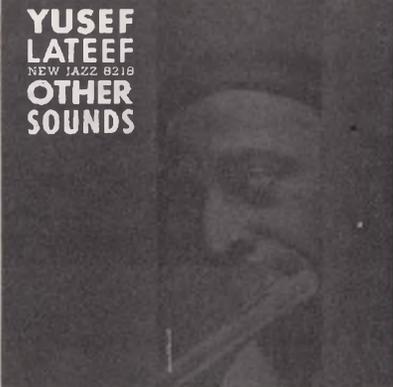
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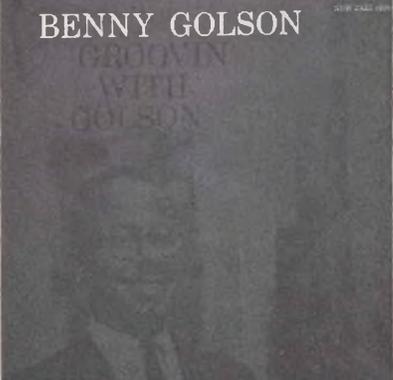
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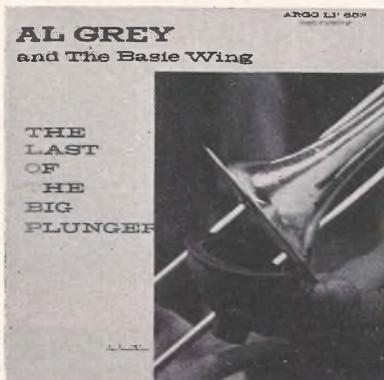
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stars come these days. Two of the tracks *St. Vitus* and *Melancholy Mood*, (the latter is also a new version) are trio tracks and the rest are by the group. Silver, of course, has a marked personal style not only in his own solo work (humor, mother wit, style, and sparkle) but also in his writing (form, naturalness, and a sense of completeness). This particular group of his offers a superlative young drummer, Louis Hayes. Hayes has the ability, shared by relatively few drummers outside of the top echelon these days, of not only getting a good groove, but being able to experiment within that groove with all sorts of counter rhythms and accents (note particularly his explosions in the opening number).

Blue Mitchell, who sometimes has seemed more Miles than Mitchell, on this LP comes through with greater individuality than previously. Cook, a good, solidly blowing tenor, has a good sound, and the bassist is first rate. There is an *esprit de combo* here which is great to find and on *Sister Sadie* there's the wild, happy, shouting of *The Preacher* and *This Here*, a trend I welcome with all my heart. We're going to be playing this one for a long time, I suspect. *Peace*, for instance, is a hauntingly beautiful sad ballad. (R.J.G.)

Jack Teagarden

THE WRIGHT APPROACH—Roulette R 25091: *South Rampart Street Parade*; *St. James Infirmary*; *Big Noise from Winnetka*; *When*; *St. Louis Blues*; *Honeysuckle Rose*; *Star Dust*; *When The Saints Go Marching In*.

Personnel: Teagarden, trombone and vocals; Don Goldie, trumpet and vocal; Henry Cuesta, clarinet; Don Ewell, piano; Stan Puls, bass; Ronnie Greb, drums.

Rating: ★★★★★

The new Teagarden LP is not only the best of the on-the-spot "at the Roundtable" series, but the most rewarding recent recording by this jazz artist, who has been too often identified with the Dixieland style. Like Coleman Hawkins, Teagarden is a jazz giant whose playing defies categorization in any one era or phase of jazz.

This 40-minute excerpt from a typical Teagarden sextet program has variety, showmanship and interesting individual performance, not only from Jack himself, but also from the other members of his group.

There is something about each of the eight tunes included that can be considered as a highlight. The set opens with a New Orleans parade-drum introduction to *Rampart Street*. After a sort of nervous, uncertain ensemble at the beginning, the band swings into the famous New Orleans flag waver. There is some effective clarinet by Cuesta, an impressive introduction to the trumpet playing of Don Goldie (son of the late Harry Goldfield, who played trumpet in Paul Whiteman's band during the time Teagarden was in the organization), and a chorus of typical Teagarden improvisation.

In *St. James*, Teagarden sings and plays the famed chorus in which he removes the bell of his horn to play into an ordinary water glass. Probably the least interesting, musically, of all the selections is *Noise*, but this drum-bass novelty does have its following, and drummer Greb and bassist

Puls do a creditable version of the Bauduc-Haggart shenanigans in fast tempo.

The tune *When*, written by the King of Thailand and presented to Teagarden while he was on his Far Eastern tour last year has a light, lilting line that adapts itself well to a jazz interpretation.

St. Louis Blues has a Latin introduction, Teagarden vocal, and fine horn solos by both Teagarden and Goldie, and good piano from Ewell.

The closing number, *Saints*, is a Teagarden arrangement of the traditional tune that has become a Dixieland anthem. An unusual feature is the Goldie vocal duet with Teagarden, wherein Goldie does an uncanny impersonation of Louis Armstrong (which once caused Louis to exclaim when he heard it, "Man, that's me!"). (G.H.)

Dempsey Wright

THE WRIGHT APPROACH—Anex A 3006: *Something for Lisa*; *Easy to Love*; *Thanks for the Memory*; *9:20 Special*; *Swingin' the Blues*; *Indian Summer*; *Taps Miller*.

Personnel: Wright, guitar; Richie Kamuca, tenor saxophone; Victor Feldman, piano, vibes; Ben Tucker, bass; Stan Levey, drums.

Rating: ★★½

Guitarist Wright's first album as a leader is a happy one from the front cover (Stan Levey proves to be as resourceful a designer as he is a drummer) on down.

Dempsey, a native Oklahoman who has been working with Harry Babasin, delivers no knockout punches but plays warmly in a direct, un gimmicked style transmitted by a clear, singing sound; there are times when his tone reminds one of Tal Farlow's. As for his ideas, I kept getting the feeling that he was holding back. There are places when you can almost hear, by implication, his lines as they would sound if he extended them.

Although it is Wright's date, equal time is given to Kamuca and Feldman. They both make good use of their opportunities. This is Kamuca's best work since his World Pacific set with Cy Touff.

Wright is quoted in the notes as saying that Kamuca has "been listenin' a lot to John Coltrane." I think he has also been digging Sonny Rollins but has assimilated an essence rather than setting out to copy by playing more notes or hardening his tone; although his sound has got a mite more dirty. His earlier Zoot-Sims-out-of-Lester-Young influence is still evident. The fact remains that with these antecedents, Kamuca is still himself, showing that you can keep your ears open but still personalize what you hear and feel.

Feldman has good time, spirit, and ideas on piano and vibes. Especially noteworthy is his opening piano solo on Al Cohn's *Something for Lisa*.

Levey and Tucker are just fine, and Bill Holman has provided functional arrangements that are models for a small blowing group. They never hinder the improvisers and give each number a shape that actively helps each soloist.

The fare, in addition to Cohn's *Lisa* and the standards, draws heavily on tunes associated with Count Basie: *Special*, *Miller*, and *Blues*. The latter is played at a slower tempo than is usual. While a touching lament, I would have preferred these blues

swung. The moan of the Basie version is missing.

Not quite ★★★★★ but almost. Recommended nevertheless as a healthy, happy expression of mainstream modern. (I.G.)

VOCAL

John Lee Hooker

THE COUNTRY BLUES OF JOHN LEE HOOKER—Riverside 12-828: *Black Snake; How Long?; Wobblin' Baby; She's Long, She's Tall; Pea Vine Special; Tupelo Blues; I'm Prison Bound; I Rowed a Little Boat; Water Boy; Church Bell Tone; Bundle Up and Go; Good Mornin'; Little Schoolgirl; Behind the Plow.*

Personnel: Hooker, vocals, guitar.

Rating: ★★★★★

Hooker is a fine blues singer, one of the very best examples today of the rural tradition, but he just misses in this LP and fails by a slight degree to make a historic album.

I think it is because he is uncomfortable occasionally, as if he had been pushed a bit instead of let alone. This could be erroneous. However, there is something lacking. But even with that extra spark missing it is delightful to be able to hear a full-voiced blues singer, backing himself on country-style guitar, and singing, with the humor indispensable to performances of this sort, *Good Mornin'*, *Little Schoolgirl*.

There's heartache, sadness, joy, and hope in these songs and one can wish that this is the beginning of a series of Hooker recordings outside the r&b field that will get better as they go along. (R.J.G.)

Irene Kral

STEVEIRENEO—United Artists UAL 3052: *Too Late the Spring; Run (Don't Walk); The Best Time of the Day; Yes; There He Goes; And Even Then; Houseboat; Cool Blue; What Is a Woman?; Spring Is Where You Are; Impossible; Pleasant Dreams.*

Personnel: Miss Kral, vocals; Joe Newman, trumpet; Zoot Sims, tenor saxophone; Jimmy Raney, guitar; Charlie Persip, drums; Hank Jones, piano; Chet Amsterdam, bass; Joe Venuto, percussion; Danny Bank, Eddie Caine, reeds; Al Cohn, arranger-conductor.

Rating: ★★★★★

Miss Kral is a superior singer of pop songs. As a pop singer, she has jazz overtones like many of the girl singers we have been told are "jazz singers." Irene, however, is hip without being forced about it. It's a relief to hear a girl who isn't a further dilution of the O'Day bottled in bond.

The 12 tunes are all from the rather large portfolio of Steve Allen, hence the title of the album. Five have words and music by Allen; among the other seven, there are collaborations with jazzmen Hank Jones, Chubby Jackson, Pete Rugolo, Neal Hefti, and singer David Allen.

Steve's pretty *And Even Then* shows Irene in an early Vaughanish mood (she also hints at Sarah in *Houseboat*) and she makes references to Jeri Southern in Hank Jones' engaging *Run (Don't Walk)*, but even in these pieces she is reflecting, not actively imitating.

Hefti's *Cool Blue* (which sounds a lot like Billy Taylor's *Cu-Blu* in places) exhibits a hard-swinging Kral.

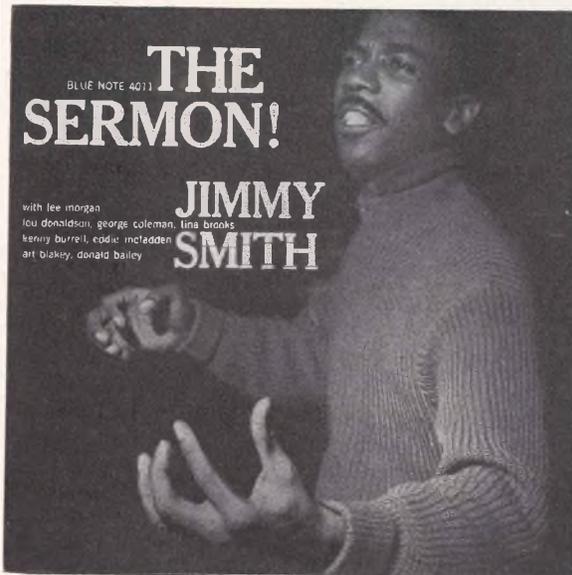
I liked Jackson's *The Best Time of the Day* although it isn't the best Kral in the album; the majority of the material is above the average in its genre. Allen does tend toward triteness in *Spring Is Where You Are*, but this is an exception. He

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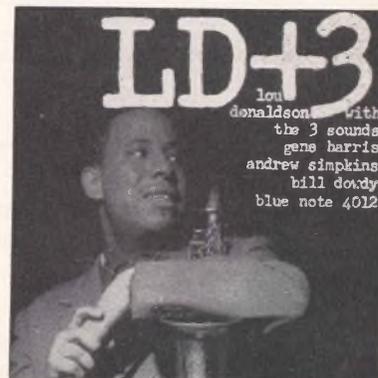
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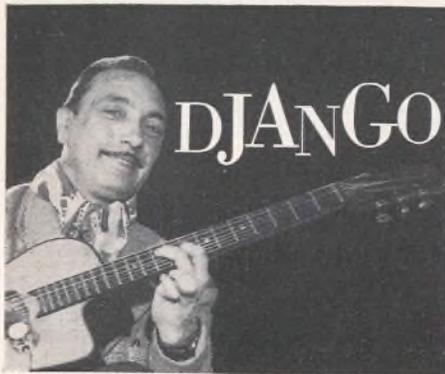


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usually achieves a simplicity in keeping with an idiom not expected to provide great philosophical insights.

The band under the direction of Cohn is highly complementary to Miss Kral; Cohn's arrangements are gentle and, like everything he does, extremely musical. Sims has some solo breaks on Rugolo's *Yes*.

An attractive showcase for a singer who deserves to make it. (I.G.)

Annie Ross

Ⓜ Ⓢ GYPSY—World-Pacific S-1028: *Overture; Everything's Coming Up Roses; You'll Never Get Away From Me; Some People; All I Need Is a Boy; Small World; Together; Let Me Entertain You; Reprise.*

Personnel: Miss Ross, vocal; Buddy Bregman orchestra.

Rating: ★★ ★

Annie Ross is one of the most versatile and brilliant girls singing jazz today. Flanked by Lambert and Hendricks she is a constant gas, and on her own in the early sides (*Twisted* etc.) she was unique. But in the present stage of her career she has yet to come up with a solo set that does her justice. One still gets a feeling of wishing Dave and Jon were there beside her, lending moral and vocal support.

For one thing, the material is not the kind of thing she would normally have chosen as ideal. Were it not for the still-heavy show tune LP trend she would have rejected several of these songs. Secondly, the big-band backing, though efficiently scored, tends to make her quality seem a trifle thin at times.

Nevertheless, she has her own sound, and if it isn't the strongest voice around, it's certainly one of the swiftest. The best track is *Some People*, a good melody and sharp lyric; and there's a touch of effective twin-tracking by two Annies on *Together*.

I'd like to hear Annie backed by three horns and a full rhythm section. If this reads like an accentuate-the-negative review, it's because I admire her enough to want from her nothing but the greatest. Three stars, however, still means good.

(L.G.F.)

MISCELLANY

Kenneth Patchen

Ⓜ KENNETH PATCHEN READS WITH JAZZ IN CANADA WITH THE ALAN NEIL QUARTET — Folkways FL 9718: *Four Blues Poems—There's a Place; They Won't Let You in There; A Sigh Is Little Altered; The Lonesome Boy Blues. Four Song Poems—The Everlasting Contenders; Do I Not Deal with Angels?; The Sea Is Awash with Roses; Not Many Kingdoms Left. Speeches from Don't Look Now—As I Opened the Window; Glory, Glory.*

Personnel: Patchen, reader; Dale Hillary, alto saxophone; Alan Neil, piano; Lionel Chambers, bass; Bill Boyle, drums.

Rating: ★★ ★

Pianist Neil, in addition to supplying the music for author-reader Patchen, also wrote the notes that come in a booklet accompanying the album. They are interesting, sincere, and touch on a lot of truths even though they are understandably over-exuberant. He comments on the "literal or arty 'interpretations' of verbal meanings" that we heretofore have heard from most jazz musicians backing poetry and jazz. He goes on to say, "The feeling the poet releases through his reading must be met by the jazz guys with some type of honest

paralleling in their own speech, the speech of jazz . . ."

That is done here. The quartet listened to Patchen with headphones as they blew. But it is not enough to make the wedding of poetry and jazz a complete success. I still would rather hear the musician and the poet on his own terms. If someone has something to say, I want to hear it unencumbered. What alto man Hillary blows here is worth hearing. Even if he is derivative of Parker and reminds of Phil Woods in places, he does have a vitality that you don't learn. He was 18 when these tracks were cut in February, 1959.

The first side consists of two sets of short poems, both of which I heard Patchen read at the Living Theater in New York City in the spring of 1959. An interesting sidelight is that at the time it was announced that Charlie Mingus had composed special music to play in back of Patchen. Actually, some of them were the same selections that Mingus used for his accompaniment to Langston Hughes' *The Weary Blues* (on M-G-M).

Here the Neil quartet, out of Vancouver, British Columbia, supplies the music. Four Blues Poems are read to music "Comp. by Charlie Parker"; Four Song Poems to music "Comp. by George Wallington." The former is Parker's *Laird Baird* (Verve) and the latter is *Lady Fair*, played by Wallington on a Metronome all-star record for Clef.

Patchen has a somewhat forced, melodramatic reading style. I was uncomfortable when he introduced the members of the group in the same style as he reads his works.

Side 2 begins with a sample of Patchen's surrealist humor, reminiscent of some of the sections in *Memoirs of a Shy Pornographer*. Entitled *As I Opened the Window*, it is backed by a Hillary composition in a minor key that doesn't fit the mood of the prose.

Glory, Glory is some speeches from *Don't Look Now*, a recently written but unproduced play. The group starts off with Neil's arrangement of *Battle Hymn of the Republic* and then goes into blowing on Bird's *Confirmation* changes. Hillary even quotes directly from it toward the end.

Patchen's railing at the Atomic Age and the complacency and corruption in our society really generates some emotional power, and the group catches fire behind him. On this record, prose and jazz far outdistance poetry and jazz. But who is to say when some of today's poetry isn't prose? Incidentally, 27 minutes of LP does seem kind of short, but I know dealers won't handle a 10-inch LP. (I.G.)

NEW JAZZ RELEASES

The following is a list of last-minute jazz releases intended to help readers maintain closer contact with the flow of new jazz on records. Reviews will appear in future issues of *Down Beat*.

Louis Bellson, *The Brilliant Bellson Sound* (Verve Ⓜ MG V-2123, Ⓢ MG VS-6093)

Dave Brubeck quartet, *Time Out* (Co-
(Continued on Page 39)

Ruby Braff

By Leonard Feather

It came as something of a shock to Ruby Braff to learn recently that he had come fifth on trumpet in the 1959 *Down Beat* readers' poll—ahead of Harry James, Roy Eldridge, Louis Armstrong, Shorty Rogers, and many other big names. There is irony in the situation, for Ruby, as reported here some months ago, has been chronically unemployed—apparently a victim of the fact that he is a young exponent of an early style.

Most of the country's jazz clubs at present cater either to strictly modern audiences or to a no less rigid Dixieland crowd. Since Ruby falls into neither category (his playing smacks more of Buck Clayton than of either Louis Armstrong or Miles Davis) things have been rugged for him in New York.

As his LPs indicate, Ruby has too individual a style and is too good a musician to change or subvert his personality. He is also a man of firm opinions, as the comments below indicate. Ruby was given no information about the records before or during the test.

The Records

1. Dukes of Dixieland. *Sweet Georgia Brown* (Audio Fidelity). Frank Assunto, trumpet.

I don't like scrambled eggs kind of music. Also, it sounds like a real commercial attempt, like one of those crowd pleasers where everybody's screaming and yelling and trying to keep up to the noise of the whole general confusion.

I think the outstanding guy on the record is the trumpet player. He sounds very good to me, and I'd like to see that guy put to better use than playing that kind of music.

It reminded me of sort of a Phil Napoleon kind of a thing—or the Dukes of Dixieland, although I've never heard them sound that fierce, that definite. And I don't think the trumpet player's up to being able to play like this fellow, though he's good. I'd give it two.

2. Charles Mingus. *Boogie Stop Shuffle* (Columbia). Horace Parlan, piano; Charles Mingus, bass, composer.

That's an interesting thing. I'd say that whoever did the writing for that, or put it together, was very influenced by Duke—and to me that automatically makes it a serious enough thing to discuss, you know?

Of course Duke would never have ended anything that way—he never would have let it get out of hand—but I'm nuts about the arrangement. I think it's very, very nice and I really enjoyed it, but I wish the solos were up to the magnificence of the arrangement. Like the piano player, when he started playing it got very unsettled and very weak—very confused—but the bass player sounded wonderful.

I don't know who it is but he sure sounds good. So just for the arrange-

ment and for the spirit of it, I'll give it three.

3. Louis Armstrong—Oscar Peterson. *Moon Song* (Verve). Armstrong, trumpet, vocal; Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Louis Bellson, drums.

That was the boss, huh? The boss took over and it was just beautiful—wonderful to hear him do something different—you know, a different kind of song for a change. Gee, he just can't do anything but the greatest.

The accompaniment sounded just a little too busy behind him—a little bit on the noisy kick, you know? Outside of that it was wonderful, although this was not a good key for him to sing in; he was straining. He'd sound better with a more modern, Basie-type rhythm section. This is too busy.

But even if I hadn't heard the record and his name was on it I'd give it five stars anyway. Is that the most stars you can give? Yes? Okay—give it five and a half.

4. Quincy Jones. *Tickle-Toe* (Mercury). Clark Terry, Harry Edison, trumpet solos.

What a wonderful record—all stars for those guys. That's *Tickle-Toe*, isn't it? Beautiful band! I thought I heard Clark Terry—did I hear him? It sounded awfully good, and the other trumpet player sounded good, too. I don't know who it was, but they all sounded good to me.

Just let me ask you one thing: that isn't a band that's together all the time, is it? The reason I say it is because it's amazing, very often today they record bands right on the spot and they sound so wonderful, and people take them for granted because they hear a lot of it; but in the old days, if they heard a band that sounded *one-half* as good,

the blindfold test



"Good Heavens"

they'd say "Wow—the greatest band in the world!" It's just that their musicianship is so far above what it used to be.

Wonderful music! Five stars.

5. Ornette Coleman. *Mind and Time* (Contemporary). Coleman, alto; Don Cherry, trumpet; Percy Heath, bass; Shelly Manne, drums.

Wow—saved by the bass player! Once I heard Charlie Parker sound a little bit like that when he was completely sick—as sick as he could possibly be. Well, I'm sure this could never be anybody like that and I hope this guy doesn't play like this all the time—it sounds like utter confusion and madness—terrible! What is that?

I think the trumpet player unfortunately got hung up, or influenced, by the first chorus of the alto player—he sounded pretty panicky too. I have never heard anything as disjointed and mixed-up and crazy as that in my life. Good Heavens!

As for the composition, I think it was a very poor exercise, that's all. No stars except for the bass player—he was good, so a half a star because of him.

6. Count Basie. *I Ain't Got Nobody* from *Spirituals To Swing* (Vanguard). Piano solo rec. 1939, with Walter Page, bass; Jo Jones, drums.

That has to be the greatest. That sounds like Count, Jo Jones—huh? Wonderful, anything he does. Five and a half stars for him too! He sounds a little reluctant to do a whole piano bit there by himself. He sounds a little as though he's saying "Oh, do I have to?" But it's Count, it's got to be him. I liked him on the slow chorus, I like him on everything because every time he touches a chord he seems to be an

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expert on how to voice it on the piano. You know that's a very hard thing to do: when he touches a chord, even if it's three lousy notes, he makes them sound beautiful.

7. Horace Silver. *Swingin' The Samba* (Blue Note). Blue Mitchell, trumpet; Louis Hayes, drums.

Well, if it was a showcase for the drummer, it was all right, because the drums sounded very, very good. But jazz being an American music, I don't think they have to borrow from any of the Latin-American countries for their themes. Aside from the trumpet player, I didn't like anything on there. The head itself didn't make it—I can't think of anything good about it except the drums and trumpet—that's about all. I'd give it about one and a half stars for the drums and the trumpet.

8. Buck Clayton—Harry Edison. *Come With Me* (Verve). Jimmy Forrest, tenor.

Gee, that was nice, very enjoyable. I thought I heard Buck Clayton on there somewhere—sounded very nice—and I heard someone that sounded a little like Diz, but not quite. I got the feeling it could have been Shad Collins—I've heard him play that way. He's a very talented cat too—very, very good. The tenor man is familiar to me but I can't place him—I've played with him, I think, but I just don't know who it is. It's a very swinging record—very nice. I'd give that four stars.

9. Cootie Williams. *On The Sunny Side Of The Street* (Jaro). Williams, trumpet and vocal.

That's rather a strange record—never heard anything like that. I don't like that lick they were playing together—that unison thing. It sounded kind of muddy. All in all, it's a good performance, but I don't know, the singer doesn't seem too comfortable about that song, or else he's trying too hard. It's kind of forced. He should have sung it slower. He loses the picture of the song in that tempo.

I enjoyed the trumpet solo—it sounded very, very good—I don't know who that could be, but you know who I've heard play like that, at different times in his life? I've heard Red Allen sound like that. On that kick, you know. It's a good record—I'd give it three. 



NEW RELEASES

(Continued)

lumbia  CL 1397,  CS 8192)
Dave Carey quintet, *Bandwagon Plus Two* (Laurie  LLP 1004)
Arnett Cobb, *Party Time* (Prestige  PRLP 7167)

Eddie (Lockjaw) Davis, Coleman Hawkins, Arnett Cobb, Buddy Tate, *Very Saxy* (Prestige  PRLP 7167)

Miles Davis, *Workin' with the Miles Davis Quintet* (Prestige  PRLP 7166)
Bill Doggett, *High and Wide* (King  LP 633)

Doc Evans Jazz Band, *Spirituals and Blues* (Audiophile   APS 5963)

Stan Getz, *Imported from Europe* (Verve  MG V-8331)

Jimmy Giuffre 3, *The Easy Way* (Verve  MG V-8337,  MG VS-6095)

Benny Goodman Sextet and Orchestra, *Swing Time* (Harmony  HL 7225)

Benny Goodman and His Orchestra, *The Sound of Music* (MGM  E 3810,  SE 3810)

Johnny Griffin, *The Little Giant* (Riverside  304)

Ted Heath and his music, *Big Band Blues* (London  LL 3125)

Willis Jackson Quintet, *Please Mr. Jackson* (Prestige  PRLP 7162)

Illinois Jacquet, *Illinois Jacquet Flies Again* (Roulette   R-52035)

Booker Pittman, *The Fabulous Booker Pittman* (Musidisc  M-6006,  MS-16006)

Dave Remington and His Dixie Six, *Danceable Dixieland Jazz* (Vee-Jay  LP 101)

Shirley Scott, *Scottie Plays The Duke* (Prestige  PRLP 7163)

Jimmy Smith, *The Sermon* (Blue Note  LP 4011)

Johnny (Hammond) Smith, *All Soul* (New Jazz  NJLP 8221)

Sonny Stitt Quartet, *Personal Appearance* (Verve  MG V-8324)

Memphis Slim, *Memphis Slim at the Gate of Horn* (Vee-Jay  LP 1012)

Modern Jazz Disciples, *The Modern Jazz Disciples* (New Jazz  NJLP 8222)

Oliver Nelson, *Meet Oliver Nelson* (New Jazz  NJLP 8224)

Anita O'Day, *Anita O'Day Swings Cole Porter* (Verve  MG V-2118,  MG VS-6059)

Art Pepper, *Pepper Pot* (Interlude  MO 512)

Oscar Peterson, *The Cole Porter Song Book* (Verve  MG V-2052,  MG VS-6053)

Oscar Peterson, *The Irving Berlin Song Book* (Verve  MG V-2053,  MG VS-6084)

Oscar Peterson, *The George Gershwin Song Book* (Verve  MG V-2054,  MG VS-6085)

Oscar Peterson, *The Duke Ellington Song Book* (Verve  MG V-2055,  MG VS-6086)

Oscar Peterson, *The Richard Rodgers Song Book* (Verve  MG V-2057,  MG VS-6088)

Cootie Williams and Wini Brown, *Around Midnight* (Jaro  JAM 5001)

Lem Winchester, *Winchester Special* (New Jazz  NJLP 8223)



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By Leonard Feather

The New York Philharmonic Orchestra, under the direction of Leonard Bernstein, teamed up on Dec. 11, 12 and 13 with the Dave Brubeck Quartet to perform *Dialogs for Jazz Combo and Orchestra*—a work by Dave's brother, Howard Brubeck.

It was the first chance New York City audiences have had to hear the composition. And it was the first time anywhere that the work had been heard in its revised form. Two movements had been substantially altered.

Ever since the Paul Whiteman days 35 years ago, there have been jazz parents anxious to marry off a daughter with a slightly flighty reputation to an nice respectable young symphonic doctor. Sometimes the marriages have worked out (John Lewis' *European Windows*); on many occasions the alliance has seemed a trifle uneasy. In the present instance credit is due for what was, at least, a sincere and partly successful experiment.

The work is in four movements: allegro, andante (ballad), adagio (ballad), and allegro (blues), running to 20 minutes.

I listened under the double handicap of knowing that one hearing is not enough on which to judge any work of this stature and of having heard, during many nights on the recent Jazz for Moderns concert tour, the Brubeck quartet performing very effectively on its own some of the themes, which, when presented now in this sometimes cumbersome setting, seemed to lose more than they gained.

Howard Brubeck writes with great skill and with many dashes of bright

orchestral color, but it is all too clear that he is not a jazz musician and that Dave himself could have helped in the integration of the two elements by doing some of the scoring himself. At times it was like listening to Bob Crosby doing a lip-synch job for Bing.

The orchestral passages, of course, were played as written, but the quartet was completely free to improvise in its own segments, much freer, in fact, than the jazz components usually are in works of this type.

Perhaps because of this very freedom, the solos by Paul Desmond and Dave stood out in sharp relief and provided all the warmest and most vital moments, especially in the opening of the second movement, which began with Dave playing an attractive theme. As soon as the orchestra obtruded, much of the mood disappeared. Another awkward factor was the presence of the philharmonic percussionist, who seemed at times to be fighting the quartet's Joe Morello rather than joining him.

The nearest the work came to an effective fusion occurred during passages that sounded like excerpts from an imaginary LP entitled *Dave Brubeck with Strings* or *Paul Desmond Plays Pretty*.

Bernstein conducted as capably as one might expect though possibly a little more rehearsal, or a better feeling for phrasing, might have lent more verve to the passages in which the strings were most prominent.

In short, *Dialogs for Jazz Combo and Orchestra* was like a two-way telephone conversation during which, even if you only listened to one party talking, you could get the gist of what was going on. I suspect that if the two Brubecks can collaborate more fully on a future work, something of greater value may emerge.

They'll get that kid successfully hitched yet—and I for one see no reason why she *shouldn't* marry a doctor. It's just that the bride and bridegroom need to know one another a little better.

CB



Caught in the Act

IRA SULLIVAN-THE TRADEMARKS
Tap Room, Louisville, Ky.

Personnel: Sullivan, trumpet, alto saxophone; Dave Klingman, clarinet, alto saxophone; Raymond Johnson,

piano; Gene Klingman, bass; Fred Ferguson, drums.

The Trademarks, with the understanding assistance of the Tap room management, are struggling to establish Louisville as a jazz town. One of their main lines of attack is the importation of Chicago-based jazzmen such as Sullivan. Whether their efforts will be successful depends on their securing in the future men like Sullivan. His musical quality and responsible behavior paid off in good business during what normally would have been a slow week in this soldier's payday town—the last week of the month.

Sullivan is a contemporary Peck

Kelly—many know his name but relatively few know his work. This distressing situation should be corrected, for he is truly one of the most gifted talents in jazz today. He plays at least three instruments—trumpet and alto and tenor saxophones—with equal facility and sureness. Nor is this the Buddy Rogers' I-can-play-all-horns type of thing; Sullivan has complete control and command of each instrument. This in itself is amazing, but when it is realized that he uses a completely different conception for each instrument, the real depth of his talent becomes astounding.

The Trademarks have revamped their personnel and style since their Chicago Blue Note engagement last summer. With Johnson in the piano chair and the addition of drummer Ferguson, the group has evolved from a classically oriented chamber jazz trio into a hard-blowing, rock-bottom collection of swingers.

During Sullivan's five-day engagement they met their guest's fire with a fire of their own; there was not a dominant-subordinate relationship between star and supporters but one of equality. Johnson's playing was consistently on the same level as Sullivan's. Displaying a knowledge of the tension-release device, so essential to exciting playing, Johnson created solos of stark beauty and cogent logic. Talent such as his should be more widely heard and recognized.

Dave Klingman held his own with Sullivan more often on alto than clarinet. His clarinet lacks maturity and restraint at times, but if he gets a chance to continue working with men such as Sullivan, perhaps his youthful exuberance will mellow. When that time comes, jazz will have found a new voice on clarinet.

Gene Klingman and Ferguson performed their time-keeping admirably, and Klingman contributed some first-rate solos as well.

As a group, the Sullivan-Trademarks union swung from the beginning. Their Miles-flavored treatment of *Summertime* was especially striking and hinted at what this group could do if it were together for a longer period of time. The group, however, did not imitate the languorous Davis approach. Most of the blowing in fact was in the romping, stomping Charlie Parker tradition with Sullivan's virile alto and driving trumpet leading the parade.

Sullivan's visit was a musical and financial success and should pave the way for future ventures of this type in Louisville. It also should point out to owners and musicians in other medium-sized cities a way of bringing good jazz to their locales. If this importation of stars should catch on, it would be

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—Don DeMichael

MIRIAM MAKEBA

Village Vanguard, New York City

Personnel: Miss Makeba, vocals, accompanied by Ray Bryant Trio (Bryant, piano; Tommy Bryant, bass; Walter Bolden, drums) augmented by Teiji Ito, penny whistle and lekmba (thumb piano); Perry Lopez, guitar and Tommy Lopez, conga drum.

This young woman from Johannesburg, South Africa, exemplifies "fresh and exciting new talent." She is an unassuming, shy girl of 26, small in stature—until she is in the spotlight singing traditional African folk songs. She then becomes an attractive entertainer with a strong magnetic appeal and an amazingly well-controlled, rich voice.

Miss Makeba, a member of the Xosa tribe, sings both in her dialect (which she says is close to Zulu except that it has more clicks) and in English.

Her *Lacoochanilanga* has a chant-like quality. Her attention-holding personality is reinforced by restrained, natural, rhythmic body movements. She wears an attractive native dress, a sort of pinkish sarong, with copper-colored earrings, beads, and bracelets.

On *Lacoochanilanga*, Miss Makeba switches in the middle of the rendition from African dialect to English. While singing in English, one could close his eyes and believe the singer to be an unusually good American vocalist.

Miss Makeba's personal history explains that she began singing on the streets of Johannesburg and trained herself by listening to records by Ella Fitzgerald, Sarah Vaughan, Frank Sinatra, and Dinah Washington. She is especially fond of Dakota Staton's singing. Yet her work doesn't seem to be directly influenced by any one of these.

The most fascinating native song she did opening night was *The Click Song*, in which the words are accompanied simultaneously — and almost weirdly — by a clicking of tongue on palate.

Miss Makeba is the singing star of a forthcoming feature film entitled *Come Back, Africa*, a drama that deals with South African segregation. It was filmed secretly in the Johannesburg area. It won the Italian Critic's award as the best film of the year at the Venice Film festival last summer.

Enthusiasm for Miss Makeba seemed to be universal in the room on opening night.

—George Hoefler



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KALAMAZOO, MICHIGAN



Jazzwise, the big town is in orbit, and the month of December was something else. Nor was it a jazz revival, unless Dizzy Gillespie, working regularly with a small group, constitutes a revival.

The excitement and controversy stirred up by the man with the white plastic alto at the Five Spot continued undiminished. There is probably little left to surprise Ornette Coleman, but when Leonard Bernstein, the famed conductor of the New York Philharmonic, hopped up on the bandstand the better to dig Ornette's group, it must have given the altoist a bit of a start.

The next day, Coleman was Bernstein's guest backstage at Carnegie Hall. Bernstein introduced him to the members of the symphony as "the greatest innovation in jazz since Charlie Parker."

On the other side of the Coleman question, Dizzy Gillespie, who caused top swing instrumentalists to shake their heads 20 years ago, was now reported to be shaking *his* head at Ornette's refusal to worry about chords.

Everybody in jazz was fairly sure the triumvirate of Art Farmer, trumpet; Benny Golson, tenor; and Curtis Fuller, trombone, would be the basis of a fine group, but no one realized just how good it was going to be.

Part of the group's success is due to Benny Golson's discovery in Philadelphia of a 20-year-old pianist named McCoy Tyner, whose playing is impressing everyone. The night the new Jazz Gallery opened, one record company executive left his table to sit in deep concentration behind Tyner's piano. Later he was heard asking the Jazztet's manager, Kay Norton, "Please, won't you let me record him?" Five or more record companies, including Columbia, are reportedly bidding for the Jazztet. Norton is playing it cozy for the best deal.

The Jazz Gallery—a large room that is somehow reminiscent of an old-time music hall with its high ceiling—is going to be a swinging spot, from all indica-

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020

tions. Alternating with the Jazztet on the first show was the Horace Silver Quintet.

Another new group that everyone figured had a good chance of making it has exceeded even the most optimistic predictions. This, of course, is the Cannonball Adderley Quintet, featuring Nat Adderley. The first time the group played one of Pete Long's Monday night jazz sessions at the Village Gate (in mid-December), it caused a near riot. Long, who brought the quintet back for subsequent Monday sessions, said, "I've never seen anything like it—it scared me.

The Gate, though it is quite capacious, was packed with jazz fans and assorted beatniks, all of whom were reacting with enthusiasm to Cannonball's alto and Nat's mellow horn. They were also reacting to Cannonball's characteristic gesture, which bids fair to replace fingerpopping as a way of demonstrating with-it-ness.

When Cannonball isn't blowing he seems to keep the sound swirling with a winding movement of the hand coupled with the more customary finger snap. Not since Cab Calloway stood in front of a big band and did his "boog it" bit with the flat of the hand has jazz had such a visual aid. Cannonball is breaking it up, and New Yorkers are already looking forward to his opening Jan. 26 at the Half Note.

A new jazz horn is on the scene. Dizzy Reece, a Jamaican who has been in England for the last 12 years, plays mellow, lyrical trumpet that has impressed a great many persons, musicians and lay listeners alike, since he opened for his first U. S. engagement, at Wells Cafe.

And there are currently two new and unusual vocalists in New York. They come almost from opposite ends of the globe.

Miriam Makeba is South African (see Page 41). Monica Zetterlund is Swedish.

Miss Zetterlund, a rich-voiced, somewhat June Christy-ish but still individual singer, played Basin Street East (she is due to go into Mr. Kelly's in Chicago in February).

Basie, of course, was playing Birdland for the holiday season. Meanwhile, Earl Hines was enlivening the Embers during his first New York engagement in some time, and Jack Teagarden was at the Roundtable.

To top it all off, the Circle in the Square started its 1959-60 *Composer's Showcase* series with an all-Gillespie jazz concert.

It was a gala wind-up of the Frantic Fifties.



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KALAMAZOO, MICHIGAN

JAZZ STARS COME AND GO BUT RED ALLEN PLAYS ON ... ON A KING, OF COURSE

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PERSPECTIVES

By Ralph J. Gleason

One anemometer of the relative importance of individuals and events is the reaction to them. It is not always accurate, of course, but still it is an indication. In the cases of Charlie Parker and Allen Ginsberg, for instance, I think it was a very accurate indication.

It may be so in the case of Ornette Coleman. Certainly the musical and

critical world is split neatly in two on the subject (aside from those who are either paired in the voting—or abstaining).

The most recent indication of Ornette's importance was the letter by John Mehegan in the Dec. 24 *Beat*. I am acquainted with Mr. Mehegan only by his critical writing and the recorded examples of his piano playing (and am a fan of neither, I might add).

I have not endorsed the music of Ornette Coleman in the tones of praise which have upset Mr. Mehegan when used by other critics. I have heard Ornette's music both on record and in person and so I think I'm entitled to

comment, more or less as an *amicus curiae*, on the charges made against Ornette and the "small group of king-makers," by which he means the critics who have hailed Ornette's work on liner notes and in articles.

The critics are called "cabalists" by Mr. Mehegan, which infers that their golem is Coleman.

Now, if one is to examine this situation dispassionately, it becomes immediately obvious that the culprits, if indeed they *are* culprits, are not the critics at all but several musicians whose reputations, abilities, and integrity are above question. We may quarrel with their opinions, but it is hard to quarrel with their accomplishments. The musicians in question are John Lewis, Percy Heath, Gunther Schuller, and Jimmy Giuffre, among others. It is their endorsement, indeed espousal, of the cause of Ornette Coleman which is important. It is *their* words of praise and explanation which are quoted by the critics and it is *their* pressure which has caused the critical reaction. This is *prima facie* evident from the liner notes and the articles. Seek and ye shall find.

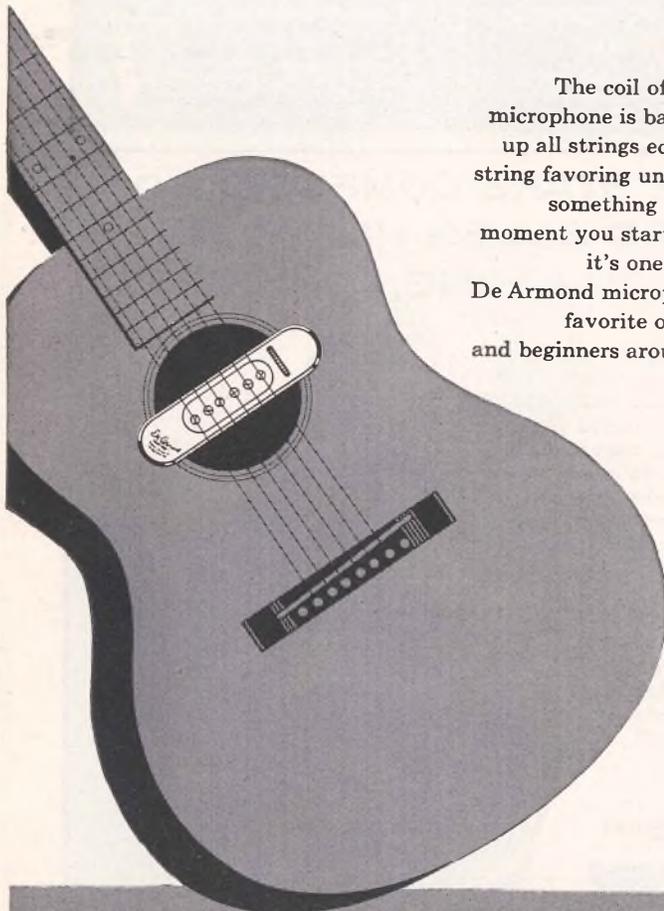
There were musicians playing jazz before there were critics. (Mr. Mehegan's position has always been plain: he's a critic, even if we critics don't want him; he's certainly not a jazz musician.) But I would like to say right here (and be prepared to defend it) that a critic like Leonard Feather (with whom I have had violent and protracted disagreement over the years) has actually done more for jazz music and its place in this world than many a card holding AFM member listed in *Discography* and collecting his check from a record company now and then as a jazz musician.

However, the really important point is not who praises Ornette Coleman nor how much critic Mehegan (whose enlightening articles on Brubeck, Garner and other players of the same instrument that he plays, were not, one hopes, inspired by other than musicological motives) dislikes other critics or exhorts musicians to "arise! rescue jazz from the cabalists . . ." The important issue is: What is Ornette Coleman doing?

I don't know what he is doing. I find no pleasure in it—yet. But I have no wish to stop him from doing it or to prevent the nightclub, the record company or the festival from presenting him. He should be encouraged to implement his explorative vision. Later we may know how valuable it is or it is not. Meanwhile, we have the judgment of his peers and any time Mr. Mehegan comes along with something as provocative in music, I'm all for letting him get on stage, too. 

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MOVIE REVIEW

THE PROPER TIME (Maria Productions), produced, directed, and written by Tom Laughlin. Starring Laughlin, Nira Monsour, and Norma Quine. Previewed at the Academy Awards theater, Hollywood.

A provocative and revealingly honest film produced by a young man of considerable cinematic talent, *The Proper Time* has been chosen (along with 20th Century-Fox's *Beloved Infidel*) to represent the United States in the forthcoming San Francisco International Film festival. The background music is modern jazz played by Shelly Manne and His Men, with Victor Feldman added on vibes.

The story concerns a college student (Laughlin) with a severe speech problem, and his sexual relationship with a trampish co-ed (Miss Monsour), whose wealthy parents are abroad. Though practically crippled in speech in ordinary social circumstances, Mick, the student, has no difficulty in tossing a glib line to the girls. Doreen, the sex-pot, steals his affections from the "good girl" (Miss Quine), seduces him, and accepts his engagement ring. Subsequently, he discovers her flagrant promiscuity and throws her over after she expresses revulsion on being told by him about his speech difficulty.

The picture attempts to explore how far young persons may go in pre-marital sexual relations. The answer suggested is "hands off and wait for the preacher."

The tautly emotional sequences in *The Proper Time* prove ideally suited to modern jazz underscore. Manne's drums do not dominate, are utilized mainly to point up, in tension-building percussive accents, the conflicts within the student as he battles his speech problem and his conscience.

The other instruments (Russ Freeman's piano, Richie Kamuca's saxophone, Joe Gordon's trumpet, Monty Budwig's bass, and Feldman's vibes) share equally in heightening mood and spicing dramatic action.

A great deal of the soundtrack, to these ears, sounded improvised. Yet the sole music credit reads "Music by Shelly Manne"; on the preview program it read, "Music composed and conducted by Shelly Manne."

—John Tynan

AD LIB (Continued)

of jazz name attractions, will travel as *Goodwill Jazz, U.S.A.* and present festivals in the Dominican Republic, Puerto Rico, Jamaica, Haiti, and Trinidad. Associated with Kardale in the venture are **Robert Golet, Jr.** and **Norman Sarnoff** . . . Clarinetist **Rolf Kuhn** has been leading his own group at Minton's Playhouse in Harlem . . . **Louis Armstrong** shared his Christmas concert at Carnegie Hall with singer-pianist **Nina Simone**.

Solos on Elliot Lawrence's Top Rank album, *Music for Trapping (Tender, That Is)*, are by trombonist **Urbie Green**, tenor saxophonist **Zoot Sims**, and flutist **Al Howard** . . . **Cozy Cole**, back at the Metropole, is featuring a new companion tune to *Topsy No. 1*. It's called *Little Eva No. 1*. Cole has also been asked to be one of the American jazz musicians featured in Tokyo at the first



Japanese jazz festival . . . **Ray Bryant's** piano will be heard exclusively on Columbia records from now on . . . When will Madison Ave. stop burlesquing the music world? An expensive promotion for Remington electric—a disc called *Music to Shave By*—is followed by a Taystee bread record entitled *Music To Sell Bread By*.

Military Market and Government Buying magazine, 41 E. 42nd St., New York City, is seeking publicity material and photos of bands and acts interested in playing officers and enlisted men's clubs of the armed forces, both stateside and overseas. Material should include the name of the group's agent, areas where the acts will and will not go, and dates available. A lengthy article is being prepared for the magazine, whose circulation reaches all the officers of the various clubs . . . **Bill Edwardsen** of WGY, Schenectady, N.Y., makes periodic trips to New York to tape interviews with jazz groups and band-leaders appearing at various clubs. The tapes are played on his morning and afternoon radio shows . . . **Joe Mason**, once a tenor man with **Jack Teagarden's** big band, now has a lock and key-making concession in an Albany, N.Y., department store.

Charlie Barnet will be on the road for MCA with a big band next month.



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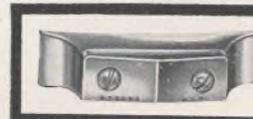
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He will tour New England and upstate New York, following which he hopes to play a New York City jazz spot . . . **Kenny Burrell** and his trio played the Living Room during the **Eileen Barton** December show. Plans are to keep Burrell working on the plush side of town, and he is booked into Basin Street East opposite the **Harry James** band on Feb. 18. Burrell hopes to add **Bobby Jaspar** on tenor and flute to give him a well rounded quartet.

Pianist **Sal Mosca** and drummer **Roy Haynes** recently fronted the basic trios for the Sunday night **Jazz Showcase** at the Arpeggio. **Oliver E. Nelson**, whose card reads alto, tenor, baritone sax, flute, clarinet, and composer-arranger-copyist, was a guest on the Showcase, as were trumpeters **Don Ferrara**, **Don Goldie**, and tenor saxophonist **Ted Brown**. Nelson, formerly with the **Louis Bellson** band, has signed a recording contract with Prestige and his first LP, titled *Meet Oliver Nelson*, is out. Trumpeter **Kenny Dorham** and pianist **Ray Bryant** are featured with Nelson on the disc.

The Duke and Duchess of Windsor heard the Three Boffers at the Blue Note in Paris. The Boffers are **Bud Powell**, piano; **Kenny Clarke**, drums; and French bassist **Pierre Michelot**. Powell is thinking of returning to the U.S. soon . . . **Miles Davis** has turned down the tour of Europe that was planned for early this year . . . The Hickory House celebrated its 27th anniversary last month. Drummer **Buddy Rich** was discovered there, and many other stars were helped in building their names through their association with the 52nd St. show bar. Among them are pianist **Marian McPartland** and trombonist **Jack Teagarden**. The latter appeared at the Hickory House in the 1930s, as one of *The Three T's*—**Jack** and **Charlie Teagarden** and the late **Frank Trumbauer**.

Former **Count Basie** drummer **Jo Jones** is featured at the **Ocho Puertas**, a fancy and recently-opened jazz spot in San Juan, Puerto Rico . . . **Sarah Vaughan** presented a new repertoire of show ballads and standards, but no jazz, during her holiday stint in the Empire Room at the Waldorf . . . **Sonny Stitt**, who has been separated from his ex-dancer wife **Barbara** more than a year and a half, was divorced by her last month.

IN PERSON

Apollo Theater—**COUNT BASIE** band, with **JOE WILLIAMS**, until Jan. 15. **MILES DAVIS** and **DAKOTA STATON**, Jan. 15-22.
Arpeggio—**BOBBY SHORT** and **MURIEL ROBERTS** Trio, until Jan. 12. **CARMEN MCRAE** and **MURIEL ROBERTS** Trio, indefinitely.
Basin Street East—**GEORGE SHEARING** Quintet and **CHRIS CONNOR**, until Jan. 20. **DIZZY GILLESPIE**, Jan. 21-Feb. 3.
Birdland—**MAYNARD FERGUSON** band, until

Jan. 21. **ILLINOIS JACQUET** Octet and **AL BELLETO** All Stars, Jan. 21-Feb. 3.
Central Plaza—**BILL DAVISON** Dixiecats and **CONRAD JANIS** Tailgaters, Fridays and Saturdays.
Condon's—**BUCK CLAYTON** and **CONDON** All Stars, indefinitely.
Embers—**JONAH JONES** Quartet and **EUGENE SMITH** Trio, until Feb. 1.
Five Spot—**ORNETTE COLEMAN** Quartet and **RANDY WESTON** Quartet, indefinitely.
Half Note—**ZOOT SIMS** and **AL COHN** Quintet, until Jan. 24.
Hickory House—**MITCHELL-RUFF** Duo, indefinitely.
Jazz Gallery—**ART FARMER-BENNY GOLSON** Jazztet, indefinitely.
Le Vouvray—**DON EVANS**, piano, indefinitely.
Metropole (Downstairs)—**RED ALLEN** and **SOL YAGED**.
Metropole (Upstairs)—**COZY COLE**, until Jan. 15.
Nick's—**PEE WEE IRWIN** band, indefinitely.
Palace Theater—**HARRY BELAFONTE**, until Feb. 3.
Roseland Dance City—**JIMMY PALMER** orchestra, until Jan. 24. **RUSS CARLYLE** orchestra, Jan. 25-Feb. 21.
Roosevelt Grill—**WARREN COVINGTON** and **Tommy Dorsey** band, until Jan. 30.
Roundtable—**SHARKEY BONANO** and his New Orleans gang, and **TYREE GLENN** Quartet, until Jan. 30. **PAUL BARBARIN** band, Feb. 1.
Ryan's—**WILBUR DE PARIS** band, indefinitely.
Showplace—**CHARLIE MINGUS** group, indefinitely.
Tartan—**DON SHIRLEY** trio, indefinitely.
Village Gate—**LARRY ADLER** until Jan. 21.
PETE LONG'S Monday Night Jazz Sessions. **JOSH WHITE** opens Jan. 21.
Village Vanguard — **LAMBERT-HENDRICKS-ROSS**, **IRWIN COREY**, until Jan. 12.
Waldorf-Astoria Empire Room — **DOROTHY DANDRIDGE** opens Feb. 8.

MONTREAL

Yves Montand stretched his original one-nighter of Dec. 4 into a stay that lasted until the 11th. **Jim Hall** and **Jimmy Giuffre** were in the accompanying group, as they were during his New York stay . . . **Dorothy Dandridge** followed the **Four Vagabonds** into the El Morocco. The date coincided with the eight-theater Montreal showing of her *Tamango* film . . . *Jazz At Its Best* has been added to the European transmission of the CBC International Service. It is heard at 16.84 metres, 17.82 megacycles, on Saturdays at 15.01-16.00 Greenwich time, in Ireland, England, Scotland, Wales, the Netherlands, Belgium, France, West Germany, and parts of Spain. . . .

The **Paul De Margerie** trio is now at the Café André with the leader on piano and **Tony Romandini** on guitar. **Ann Summers** is singing there at present . . . Western singer **Ronnie Prophet** is at the Candlelight room of the Monterey restaurant . . . Vocalist-pianist **Johnny Stewart** is at the Windsor Penthouse. . . .

George Shearing has been booked into the Chez Paree. This is a radical departure for the Chez, and if all goes well, more such groups will be booked into the Stanley St. bistro. . . .

TORONTO

Duke Ellington, here for TV, concert, and dance dates, was presented with a plaque signed by leading Toronto musicians, composers and conductors. It was given in recognition of

his "consistent leadership in contemporary music, from fellow music makers in the city of Toronto."

Oscar Peterson's school for jazz musicians, known as the Advanced School of Contemporary Music, opens Jan. 11. The eight-week course costs \$250, with Oscar, Ray Brown, and Ed Thigpen teaching piano, bass, and drums respectively, and Phil Nimmons, who is currently conducting his *Nimmons 'n' Nine* radio program on CBC, teaching composition and arranging. Next season, Oscar hopes to extend the course from October to February, with instruction in other instruments added.

Morris Sobel, owner of the West-over Hotel's Basin Street room, has set up a collection depot for used clothing and cheques to be sent to Mary Lou Williams' rummage sales store at 310 E. 29th street, New York. Proceeds will be used to build a rest home for musicians.

Mugsy Spanier, playing and looking well after his illness, brought George Wettling, Truck Parham, Scoville Brown, Eddie Hubble, and Norman Lester for a two week date at the Colonial . . . The Ray Bryant Trio followed Bud Freeman (who was featured with the Wray Downes Trio) at the Town Tavern.

The Jimmy Namaro quartet has been providing a pleasant jazz background for diners and dancers at the Walker House. Besides Namaro on piano and vibes, the group includes bassist Len Boyd, drummer Gord Carley, and trumpeter Gord Sardella . . .

Music from coast to coast was part of the CBC's Christmas day radio programming. Wilf Doyle's orchestra broadcast from Newfoundland, Johnny Holmes' orchestra from Quebec, the Earl Mitton band from Prince Edward Island, the Jack McPartland Quartet from Ontario, Gaby Haas' band from Alberta, and the Bobby Reid band from British Columbia.

Tommy Hunter, Juliette, Denyse Ange and a crew of Toronto singers and musicians travelled to the far north to entertain men at the Canadian armed forces camps at Churchill, Manitoba, and Resolute Bay, N. W. T.

CHICAGO

One of the most surprising performances in some time in Chicago was that of Dick Long's big band playing a holiday gig at the Club Laurel on the far north side. Music business pros who dropped by were dumbfounded by the band's crackling authority as it went through a variety of jazz charts picked up from various sources. The Laurel was packed (as it was when the group played there last summer) and if audiences did not seem to understand what the band was doing, the point is that

they were there. And another Laurel booking is likely for this rehearsal crew.

The band has a number of ex-name-group musicians, some excellent soloists, and a punching rhythm section built around the drums of Don Osborne, a Chubby Jackson alumnus who is settled in Chicago and works a day gig for one of the drum companies.

Composer William Russo home for the holidays and some writing . . . Also back in Chicago is Bill Mathieu (a former student of Russo's) who had been out with the Stan Kenton band, playing trumpet and writing. Mathieu has just written the music for a review at the Second City, a coffee house-type club on the north side. Mathieu is also playing background piano for the sharply satiric little show . . .

Though his asking price was thought to have gone too high for the Sutherland's tastes, Miles Davis is due in soon with his group at the south side jazz spot. Miles was in town to work Christmas week at the Regal. Singer Bill Henderson was also on the bill . . . Singer Lurlean Hunter, just finished an engagement at the Hucksters, is at the Red Garter, a new room on a location that used to be a strip joint . . . And Jeri Southern played the opening of a new room, the Chesterfield.

LAS VEGAS

Word is around that the Sahara hotel has the inside track on the first appearance here of Elvis Presley upon his return to the United States in April . . . Harry James and his orchestra has the Flamingo's Driftwood lounge jumping. When Harry goes off, a complete change of pace gives the audiences Los Churumbeles de Espana . . . Lounge crowds are coming to the Riviera hotel to hear pianist Billy Snyder and then jumping to the Flamingo to catch Dorothy Donegan.

Horace Henderson and his combo were named band of the week by Las Vegas' Spotlight magazine. The group works nightly at the Riviera lounge, where they back Billy Williams' revue, which features the Four Dukes, Tommy Butler, and Skip Cunningham . . . The Dukes of Dixieland are at the New Frontier lounge with Charlie Ventura's group . . . The Novelites at the Dunes provide wild music and crazy antics . . . The Kim Sisters at the Stardust are catching onto more and more English, and their jazz routine is increasing.

IN PERSON

Desert Inn—LOUIS PRIMA, KEELY SMITH, until Jan. 26.
Dunes—PINKY LEE, until Feb. 2.
El Rancho—JOE E. LEWIS, until Feb. 2.
Flamingo—GISELE MacKENZIE, JACK CARTER, until Jan. 28.
New Frontier—HOLIDAY IN JAPAN, indefinitely.
Riviera—PHIL SILVERS, until Jan. 21.
Sahara—MARLENE DIETRICH, until Jan. 26.
Sands—TOMMY SANDS, until Jan. 20.

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SAN DIEGO

The trend in the city for one-nighter concert jazz shows continues with the **Chico Hamilton Quintet** and the **Buddy DeFranco Quartet** doing a concert at Russ auditorium . . . The Place is going in for a name jazz policy. DeFranco started, and Hamilton, **Cal Tjader**, and **Ramsay Lewis** followed . . . Patrons of the King's club are besieging **Freddy Slack** for *House of Blue Lights* umpteen million times a night . . . One of the area's finest pianists, **Juan Panalle**, in the hospital with tuberculosis.

The teenage set was treated (?) to a rock-and-roll night at Balboa park, featuring squeeking and honking by several groups . . . San Diego radio stations are leaning heavily toward jazz programing, with **Chuck Dattilo** the only disc jockey to date qualified to speak authoritatively on jazz.

LOS ANGELES

That **Shelly Manne** tour of Europe is definitely set. Shelly and the Men (**Joe Gordon**, trumpet; **Richie Kamuca**, tenor; **Russ Freeman**, piano; **Monty Budwig**, bass) depart Feb. 11 under the **Norman Granz** banner . . . **Woody Herman** has organized a Louis-and-Keely-type combo to work Nevada lounges with a female singer and rock and roll tenor blown by **Med Flory**. The group broke in with eight weeks in Reno . . . **Art Van Damme** and the quartet will relocate in southern California come spring. The boys have put their Chicago homes up for sale in anticipation of the move to Smogland.

When *Paris Blues* goes before the cameras next August in Paris, **Marlon Brando** may be sitting in the director's chair. The picture (about an expatriate American jazzman) will star **Sidney Poitier** and **Paul Newman** . . . **Stan Freberg's** new single (released Jan. 4) is really shaking up the business. It's called *The Old Payola Roll Blues*. Meanwhile, his *Green Christmas* record has been banned in Australia . . . Soundtrack album of *The Gene Krupa Story* will be released on Verve. The band is all-star . . . And **Pete Rugolo's** music for *Jack the Ripper* is skedded for RCA-Victor release.

NORVO-NEWS: Red's quintet (with a new bassist in the person of **John Mosher** who replaced **Red Wooten** who joined the **Red Rowe** TV show) is back in the lounge of the Las Vegas Sands. When **Frank Sinatra** moves in to film his pic, *Ocean's 11*, there, the quintet will alternate in the show room with **Sinatra**, **Dean Martin**, **Sammy Davis Jr.**, and **Peter Lawford** during shooting. Red's latest recorded team-

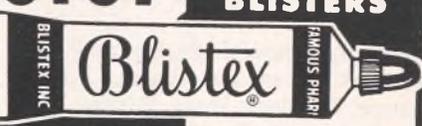


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ing is with **Dinah Shore**; the album was cut before Christmas on Capitol. On the recent **Benny Goodman** European tour (reports Mrs. Eve Norvo), when the band comprised the clarinetist, Norvo, **Flip Phillips**, **Bill Harris**, **Russ Freeman** and **Jack Sheldon**, a Freeburg, Germany, music store dedicated an entire window to Goodman.

Things look good, reports **Jimmy Lyons**, for 1960's Monterey Jazz Festival, to be held Labor Day weekend. Also in the offing is the possibility of a Monterey version of the School of Jazz (Lenox, Mass.,) with **John Lewis** as music director . . . Over 15 years ago songsmith **Joe Green** was knocking out such ditties as *The Bull Walked Around Ole*, *Soothe Me* and *All About Ronnie* for the **Stan Kenton** organization. Today he is composing and conducting an original music score for a new vid-series titled *The Man* at Hollywood's California Studios . . . The **Si Zentner** band grabbed one of the juicier plums when it played for the New Year's Eve ball of the Academy of TV Arts and Sciences . . . New title for the upcoming Lerner and Loewe musical—*Camelot*. Previous moniker was *Jenny Kissed Me* . . . With the coming of spring semester at Valley state college, bassist-celloist **Harry Babasin** will begin a weekly series of big band rehearsals with pro musicians. He needs charts

and will be ecstatic to receive 'em at San Fernando State College, Music Department, Northridge, Calif.

Just because the Crosboys (Gary, Phil, Dennis and Lindsay) had that reported dressing room fracas, don't think for a moment it means finis for their showbiz careers. There's a better than even chance that Phil will hit the road soon with his two brothers and a revised act that will not include Gary.

IN PERSON

Armantrout's (Ventura Blvd.)—**JOE DARENS-BOURG'S** Dixie Flyers.
Ash Grove — **BARBARA DANE**, **MEMPHIS SLIM**, **WILLIE DIXON** through Jan. 10.
Beverly Cavern — **TEDDY BUCKNER** band. Resident.
Cloister—**DINAH WASHINGTON**, opened Dec. 30.
Crescendo — **STAN KENTON** band, **FOUR FRESHMEN**, **MORT SAHL**, until Jan. 17.
Drift Inn (Malibu)—**BUD SHANK-ART PEPPER** Quartet. Fridays, Saturdays and Sundays.
El Sombrero (Belmont Shore)—**DUTCH PONS-VINCE WALLACE** Quartet.
Encore Room (South Gate)—**EDDIE and BETTY COLE** Trio.
Glendale Civic Auditorium—**JOHNNY CATRON** band, Jan. 9 only.
400 Club — **JOHNNY LUCAS** and Dixieland band. Sundays only. Dixieland band nightly.
Four Jokers (Ventura Blvd.)—**JOE TRISCARI'S** all-star jam session, Monday nights only.
Jimmie Diamond's Lounge (San Bernardino)—**EDGAR HAYES**, piano, nightly.
Lighthouse (Hermosa Beach)—**HOWARD RUMSEY'S** Lighthouse All-Stars. Resident. **BUD SHANK-ART PEPPER** Quartet, Mondays and Tuesdays.
Limelight (Pacific Ocean Park)—**LIMELIGHT** Rhythm Kings. Resident.
Melody Room—**HENRI ROSE** Trio.
Nite Life—**JACKIE DAVIS**, **JEAN SAMPSON**, **NORMAN THRASHER**.

Palladium (Hollywood)—**CHICO SESMA'S** Latin Music Dance Fiesta, Jan. 17 and succeeding monthly dates.
Puccini (Beverly Hills)—**JIM HARBERT** Trio, Regency Club—**PETE JOLLY**, piano; **RALPH PENA**, bass; **LEROY VINNEGAR** Sextet, Sunday afternoon sessions only.
Renaissance—**JIMMY WITHERSPOON**, **PAUL HORN** Quintet.
Sanbah (East Hollywood) — **TERRY GIBBS** Quartet, **MARY ANN McCALL**, Tuesdays through Saturdays.
Scorpion (Van Nuys)—**LENNIE McBROWNE** Quartet. Weekends.
Sundown—**TERRY GIBBS'** orchestra. Tuesdays only.
Sterling's (Santa Monica) — **BETTY BRYANT** Trio.
Tiffany—**ELMO HOPE**, **HAROLD LAND**, **RED MITCHELL**, **FRANK BUTLER**, **JOYCE NIGHT** and guests. Sunday afternoons.
Villa Capri—**MORTY JACOBS** Trio.
Wonderbowl (Downey)—**GENE BOLEN** and his jazz band. Nightly.
Zebra Lounge (Central & Manchester)—**TEDDY EDWARDS** quartet.

SAN FRANCISCO

Turk Murphy is editing some tapes of his band from the Italian Village days, almost a decade ago, for possible release by Good Time Jazz . . . **Dave Brubeck**, 17 years married, still hasn't taken his wife out on New Year's Eve. He's always been working. This year it was the Hollywood Palladium again, for the fifth straight year . . . **Mongo Santamaria** will head an expedition into the wilds of the Cuban hill country to record native music in February. He will be accompanied by those intrepid explorers **Sol** and **Max Weiss** of Fantasy records . . . Trumpeter **Booker Little** in town briefly, sitting in . . . **Johnny Marabuto** added a gig at Nod's

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10 Years Ago

On the Cover: Sammy Kaye and vocalists . . . Robert Sylvester writes in the *New York Daily News*, "Most jazz musicians are bums." . . . Buddy Rich signs a year contract with Tommy Dorsey, replacing Louie Bellson . . . Connie Haines shares vocal honors with Mel Torme in M-G-M musical *The Duchess of Idaho* . . . M-G-M Records has set up four duet releases of Sarah Vaughan and Billy Eckstine . . . Nellie Lutcher starts a one-nighter tour in April with Nappy Lamare and Zutty Singleton . . . Sinatra to be paid off in oil stock at Glenn McCarthy's Shamrock hotel . . . Dave Brubeck, the leading spirit of young San Francisco area musicians, writes Part 1 of *Jazz Evolvement as an Art Form* in this issue . . . Reviewer of Billie Holiday's latest release, *You're My Thrill; Crazy, He Calls Me* (Decca), mourns, "I'm afraid it's rapidly becoming Lady Yesterday." . . . Charlie Emge interviews Les Koenig, owner of a new jazz label, Good Time Jazz . . . Dial releases four sides by Brubeck's trio: *Laura; Indiana; Blue Room, and Tea for Two*.

AD LIB (Concluded)

to his schedule of one-night-per-week appearances . . .

Allen Smith is back teaching school in San Francisco. He will continue to play trumpet locally, but on a casual basis. He has decided the New York scene is not for him . . . **Harry (the Hipster) Gibson** is still working off and on at the Airport Lounge . . . **Andre Previn, the Modern Jazz Quartet, and George Shearing** all signed for appearances in early 1960 at the Black Hawk . . . **Dinah Washington** will play her first local gig in some time with a February date at Fack's II . . .

Bill Evans is booked into the Jazz Workshop in February. It will be his first local appearance.

In the spring, the club will have **J. J. Johnson**, and hopes to bring out **Canonball Adderley's** wild little revival meeting again . . . **Sonny Stitt**, at the Jazz Workshop in December, used **Eddie Kahn**, bass; **Smiley Winters**, drums; **Cedric Heywood**, piano, and **Atley Chambers**, trombone . . . **Mike Downs**, long-time trumpeter with the **Virgil Gonsalves Sextet**, left with the **Philly Joe Jones** group for Chicago and Philadelphia . . . **Red Norvo** did a couple of weekends in early December at the Outside at the Inside club in Palo Alto.

25 Years Ago

Headline: Benny Goodman Makes Some Changes: Frank Froeba, piano, Pee Wee Erwin, trumpet (replaces Bunny Berigan); Jack Lacy, trombone; Toots Mondello, trumpet; Gene Krupa, drums . . . Reader query: "What has happened to Buddy Rogers' orchestra?" . . . Jack Teeter has two CBS wires a week out of Milwaukee . . . Hank Lishon opens with new band at Club Royal, Chicago . . . Frank Dailey opens the new year at the Marine grill in the McAlpin hotel in New York . . . Art Jarrett replaces George Olsen and Ethel Shutta at the College inn in Chicago . . . Abe Lyman follows Will Osborne into the Paradise restaurant . . . Record reviews: Frankie Trumbauer, *Trouble; Plantation Moods* (Victor) . . . Dorsey brothers on Decca have 11 double-faced discs out this month—most are too commercial to talk about, but a two-part version of *Honeysuckle Rose* is the best . . . Andre Kostelanetz, of the CBS *Chesterfield* show, debuts for Victor with a 12-inch recording of the *Revenge with Music* with a score by Schwartz and Dietz.

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Quincy is the cover subject for the next issue of *Down Beat*. Inside will be articles about him both as man and as musician.



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