

NOVEMBER, 1958 35c

# Metronome

*MUSIC USA*



Erroll Garner  
The Jazz Giant Series  
New Directions in Jazz





*For 8" x 10" autographed print  
of this picture, send 10¢ in coin  
to Gretsch, Dept. MR, to cover  
handling and mailing.*

## **Max Roach plays Gretsch Drums**

Try an outfit like Max plays, or specify your own set at your dealers. Write Gretsch, 60 Broadway, Brooklyn 11, N. Y. for Diamond Jubilee drum catalog. (This is our 75th year.)

*Max plays a "Progressive Jazz" outfit finished in "Silver Sparkle": 20"x14" bass drum; 14"x5½" snare; 12"x8" and 14"x14" tomtoms; exclusive "Floating Action" drum pedal and other Gretsch accessories shown here.*



*'round the world favorites ...*

Leading concert accordionist Daniel Desiderio knows the importance of having the right accordion. To achieve his exciting and brilliant performances, he plays an Excelsior, just as nine out of ten other top professional artists do. Desiderio has gone *'round the world with his Excelsior*—from New York City's Carnegie Hall to Munich's Congress Hall. He is a frequent radio and television guest star, featured entertainer in leading hotels and theaters, and recording artist.

# Daniel Desiderio EXCELSIOR



*If you're aiming for the top,  
try an Excelsior.  
You'll get there faster!  
Write for name  
of nearest dealer.*

**Excelsior Accordions, Inc.**  
333 Sixth Avenue  
New York 14, N.Y.



Ask for Daniel  
Desiderio's latest  
recording at your  
favorite record shop.

# METRONOME

114 East 32nd Street

New York 16, N. Y.

November, 1958

Volume 75, Number 11



\* These superb Hi-Hats with drum and floor stands to match are striking examples of Premier's supreme quality.

AT YOUR DEALER'S  
or write to:—

HALL DRUM Co.  
315 Decatur St., New Orleans 16, La.  
PACIFIC MUSIC SUPPLY Co.  
1143 S. Santee St., Los Angeles 15, Cal.  
In Canada:  
CANADA MUSIC SUPPLY LTD.  
714 St. James St. W., Montreal.

Bill Coss .....	Editor
Jack Maher .....	Associate Editor
Ron Dyke .....	Assistant Editor
Nat Hentoff .....	Contributing Editor
George Kluge .....	High Fidelity Editor
William Claxton .....	West Coast Staff Photographer
Lee Cummings .....	Advertising Rep.
Earl Umphenour .....	General Manager

### Contributors:

Frank Kofsky—San Francisco  
Al Zeiger—Education  
Rob Gannon—Columnist

Ed Mulford—Philadelphia  
Jack McKinney—Columnist  
Felix Manskleid—Europe

### Instruction Columns:

Charlie Shirley—Arranging  
Gene Ettore—Accordion  
Eddie Bert—Brass

Jim Chaplin—Drums  
Turk Van Lake—Guitar  
Teo Macero—Reeds

## This Month

## INSIDE MUSIC USA

Around the World with Music USA .....	5
Jazz in Canada: The National Airwaves Swing .....	6
Rob Gannon's Vibrations About Music Publishing .....	5
Jazz World as Felix Manskleid Sees It .....	7
Nat Hentoff: Laymen's Key to Many Mysteries .....	8
Jazz in Rochester: A Parade of Stars .....	?

## FEATURES

Where Does Jazz Go from Here? .....	14
The School of Jazz: A Final Report .....	16
Introduction to Jazz Giant Series .....	17
Lee Konitz in Shadow and Substance .....	18
Zoot Sims: The Consistent Mammoth .....	19
Chris Connor Has Talent, Will Travel Far .....	20
Big Bands Come Back with Youngsters .....	21
Home-Tested Stereophonic Components .....	22
New York In-Person Reviews .....	34

## RECORD REVIEWS

The Best of the Month .....	24
Special Review of Erroll Garner's Impressions .....	24
Regular Record Reviews by Jack Maher .....	26
The Best of the New Releases in Brief .....	31
A Collection of Teddy Charles .....	33

## The Cover Subject

On the cover is the youngest veteran in the jazz business. Erroll Garner who recorded his impressions of Paris in a double album, reviewed on page twenty-four of this issue. Please note the special announcement on page thirty-six this month for news of large importance to our readers.

## Photo Credits

Page 14, William Claxton. Page 15, Bill Spilka (Shaughnessy), Popsie (Jazz Workshop). Page 16, sketch by Tom Feelings. Page 17, Bob Parent. Pages 18 and 19, sketches by Alan F. Hardcastle. Page 20, Burt Goldblatt. Page 21, Bob Parent. Page 24, Courtesy of Columbia Records.



## MICRO

## CLARINET CLEANER

This convenient little kit contains the neatest clarinet swab ever devised. Individually and conveniently packaged for convenient storage in your instrument case. A soft, yet durable chamois swab attached to a braided,

smooth, soil-proof cord and weight makes cleaning easy and thorough. Saves pads and prevents rust. Order from your jobber.

**MICRO Musical Products Corporation**  
10 W. 19th St., New York 11, N. Y.

METRONOME, published monthly by Metronome Corp., 114 East 32nd Street, New York 16, N. Y. Ned and John W. Bitter, publishers. Entered as second class matter, September 24, 1924, at the Post Office at New York, N. Y., under the act of March 3, 1897. Yearly subscriptions \$3.50; Single copies 35c. Volume LXXV, No. 11, Nov. 1958. PRINTED IN U.S.A. Entire contents copyright by Metronome Corp. 1958.

METRONOME



## Around The World with MUSIC USA

This seems to be the season for jazz polling and ours is underway with a vengeance. It is still too early to make any kind of predictions, but most of the really established winners seem headed that way again, although there are a number of new names that are giving other standings a tough time.

We'd like to call your attention to page thirty-six of this issue, where a notice is posted which will interest all our readers, teasing them a bit about some brand new changes which will soon occur in this first of jazz magazines.

### Rob Gannon's Vibrations ... how not to sell a song

Every one knows that the song publishing industry is riddled with sharks. Exposes are constantly being written, unpublished song writers are continually being counseled against investing in mail-order publishing houses, even congressional committees study the "popular music scandal." Nevertheless, each year hundreds of thousands of dollars are being poured into hands of small-time publishers around the country by guitar-planking teen-agers, bored housewives, frustrated army sergeants.

As an experiment, in an effort to get background material on the operations of those who place classified ads asking for amateur songs and "song poems," last month, I, too, write a song. Titled *Please Tell Me So*, is was a combination of cliché, banality and standardization. (Sample lyrics: "It wouldn't be easy, starting anew;/ I don't know where to begin./It wouldn't be easy, if we are through./I'm so sad and lonely here within" che-cheboom.

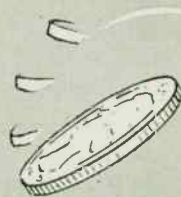
In other words, about par with the type of stuff being turned out daily across the country.

Clipping a dozen classified-type ads (i.e., "Write Songs. Big money and reputation . . ." " . . . Recording Company Wants New Songs. Royalty basis . . ." " . . . Songpoets share \$33 million dollars yearly . . .") from assorted magazines, I sent out my photostated masterpiece.

This is a report of the answers:

A letter from *Tin Pan Alley, Inc.*, of New York began, "We are pleased to advise you that your song has been selected to be commercially recorded on our TIN PAN ALLEY RECORDS label . . . in our next recording session . . ." A contract was enclosed, under which TPA would, among other things, record the song, send me 125 records, pay two cents royalty on any record sales and \$1,000 upon the sale of 50,000 discs. In return, I would agree to rely on TPA's discretion in picking a "B" side, " . . . refrain from annoying . . . any disc-

NOVEMBER, 1958



**HEADS YOU WIN...**

if  
they  
are

# AMRAWCO DRUM HEADS

- **RESPONSIVE** . . . to your lightest touch, to the suggestion of a roll or a thundering rim shot.
- **GOOD TONE** . . . crisp and sharp from a mere whisper all through the dynamic range to triple forte.
- **GAUGED** . . . only tough, even fibred Amrawco heads can be bought to a specific gauge thickness that matches your style.

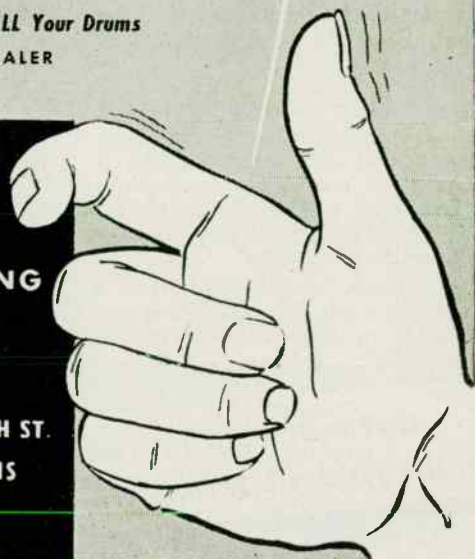
Amrawco Heads—For ALL Your Drums

SEE YOUR DEALER

**AMERICAN  
RAWHIDE  
MANUFACTURING  
COMPANY**



1105 N. NORTH BRANCH ST.  
CHICAGO 22, ILLINOIS



jockey . . . permit TPA to sell . . . to COLUMBIA, DECCA, RCA-VICTOR, MERCURY, CAPITOL, etc.," and to send in \$300.

*Music Service*, Burbank, California, offered different "Plans," ranging from a "Music Interpretation Course," of 13 lessons for \$5.00 to a "Promotion and Exploitation" plan that included an arrangement and the distribution of 500 sheets and 200 records (including 25 in juke boxes), plus this: We will play your record . . . over KBLA, North Hollywood . . . 25 times." Price: \$750.

For \$39 (plus \$4 for copyright) Lindsay McPhail, of New York City (Indian Lake, N.Y. from May 1 to January 31), would write music for my poem, make one manuscript, give instructions from promotion. He would also supply "a list of RECOGNIZED RECORDING COMPANIES."

My photostat was returned by *Music City Songcrafters*, Nashville, with the note, "Sorry — we are not publishers. However, we will be happy to examine free of charge any lyrics you may have available for music setting."

From Belmont, Mass., came these words from *U.S. Music Studios*: "Your melody has a good idea and we can use it for the theme of the song, although you have not written it correctly . . . We will compose music best suited to your words." For \$33 they will supply 10 lead sheets and two piano-and-voice records.

A new York concern, *Crown Music Co.*, also specializing in writing music for "song poems," tacked on at the end of a form letter, "Your words are good but they need professional music." Contract states that for \$39, Crown will compose music and obtain a copyright certificate.

Answer to one ad brought a return of my manuscript with the offer of a one-dollar book: "How to Publish Your Own Music Successfully," from *Jack Gordon Publishing Co.*, of Chicago.

For \$25 an outfit in Mount Morris, Michigan, will take three songs and " . . . will make the necessary music lead sheets to send to the various musicians that contact the *Howard Music Company* for new material."

A most colorful offer came from *Music Makers*, Hollywood (forms of seven different hues), who said that my material "meets with our requirements. We recommend it for immediate production as we feel these lyrics can be developed in an appealing manner." (But what about my music?) The company's "Special DeLuxe Gold Star Service" for \$60 (20% off if I send in a coupon before an expiration date) includes ten lead sheets, two recordings, a list of recording companies and publishers and "Your song will be eligible for the monthly recording award with an independent recording company."

From *Nordyke*, in Hollywood, came a deluge of 14 different papers including contracts, promotion samples, background ma-

terial (i.e., "Why Nordyke is not a member of BMI or any 'Closed-door' group," and sheet music samples.

Violently anti-ASCAP and BMI, the company enclosed reprints of letters from publishers rejecting non-solicited manuscripts. This statement by Nordyke illustrates the bulk of the material: "Your answer to this infamy — this violation of fair trade, free enterprise and equal rights — is but one answer: 'All right Mr. Music Trust Publisher, I'll present my merchandise myself. I'll have it published if I have to organize my my own publishing firm! You don't want to even consider my products? Then I won't buy yours.'"

From Nordyke's letter: Our Professional Staff unanimously agrees that your song material indicates a NEW, GENUINE and ORIGINAL TALENT worthy of OUR IMMEDIATE PUBLICATION." Contract included printing and distribution of 500 pieces of sheet music with two-color title page (designed mainly for music store sales). Royalties would be ten cents per copy, 75% of foreign sales, 50% of record, movie or broadcast payments and 75% of any outright sale. No recordings. Cost: \$110 — \$5 down, two years to pay.

Equally violent in the opposition of "non-union" operations was Walter King (who wrote in green ink under his signature, "Composer of *My Polka Lovin' Gal*, Decca — 30527") of *Kings Enterprises*, Toledo. Somehow my song offended Mr. King, for he wrote, "We don't want amateurs or people who have been indoctrinated with songsharp propaganda and have aligned themselves with the professional haters. We have no room for people of that type in our organization." In a mimeographed publication that he enclosed, he said, "The greatest gimmick in the Amateur category is the non-union demonstration record business. Nothing is mentioned [by these publishers about the fact that] majors buy AFM demos and give the non-union demos a pitch in the ash can . . . Radio stations do not desire to get themselves involved in legal problems by spinning non-professional material, and [A & R men, too] just discard them, for they can't buy a non-union master."

So that's my report — a distillation of the material received from companies advertising for amateur song writers.

What are they selling? A number of things. One, a book. Another, a song writing course. Two others are promoting ideas. The rest are selling (except to those who want merely a nice looking manuscript or a semi-professional recording to show their friends) hope — for fortune or reputation. Shorn of glowing adjectives, the contracts for the most part are clear, easily understandable and state exactly what the companies will do. Nowhere is there a promise of specific return. State, no — implied, of course. (I didn't, however, follow up any of the contract promises.)

—ROB GANNON

## Jazz in Canada

. . . those swinging airwaves

It has been far too long since I wrote to you, to tell you what we've been doing up in this neck o' the woods. The *live* jazz scene has been picking up as it never did before during the summer, and the record side of things has been pretty good, too. The CBC Trans-Canada Network has been putting on some jazz shows that any of your networks would have been proud of. Even the daily newspapers have created a crack in their usual wall of ignorance and indifference, with the *Montreal Gazette's* Radio-TV columnist Bernard Dube extending an invitation to me back in July to do a *guest shot* explaining what goes on behind the scenes of my *Jazz At Its Best* show and how the reaction toward jazz has changed so radically during the 8½ years we've been on the air with it.

I've just finished doing an August radio series titled *Performer's Showcase* that was heard on the Trans-Canada Network every morning at 10:15-10:30 a.m. EDT. During the 21, 15 minute shows (where the budget only permitted the hiring of trios, quartets, or singers with accompanists, we went through 23 different artists! Some of them were given more than one show and our *Jazz At Its Best* Poll Winning guitarist, Buck Lacombe, turned up on seven of the 21 shows! Pianists used included Steve Garrick, Maury Kaye, with accordionist Gordie Fleming and vibist Yvan Landry, doubling on piano as well. Five singers, three of them young 'uns, were used, including Ann Summers, Rod Norman, Dino Vale, Fred Hill and Alan Mills. Ann used to sing with Sammy Kaye and the Ray McKinley (Glenn Miller) crew. Other local musicians used included Aurele Lacombe, Roland Forget, Donat Garipey, Bob Hahn, John Lanza, Tony Chappell, Paul Lafortune, Charley Biddles, Ronny Page, Nino Martino, Nick Ayoub, and Billy Graham and Tony Romandini!

The program planning brass in Toronto (head of English network planning) were quite frankly amazed at the number of different groups I was able to turn up during this limited series of summer music shows. Previously, Toronto and Halifax had had months to take care of, but Montreal's contribution came out on top by a wide margin. I didn't get a chance to hire all the men I would have liked to, but it did give them a chance to play out-and-out jazz, without fear of having to compromise with a producer who knew nothing of their particular brand of music.

Montreal had its own small scale Festival this summer, with the Oscar Peterson trio performing out-of-doors at Lafontaine Park, and the Modern Jazz Quartet and



METRONOME



the Jimmy Giuffre trio performing indoors at Plateau Hall, due to inclement weather.

My *Jazz At Its Best* show sails merrily along on Saturday mornings, abetted by several other week-day record shows that play a lot of jazz, but don't necessarily advertise the fact. This coming Saturday's lineup of discs includes four by the Herb Pomeroy band on *Roulette LP*, the Cal Tjader-Stan Getz *Fantasy LP*, more by the Kessel-Brown-Manne Poll Winners (an exceptionally popular album in these parts), and the Jean Thielemans *Riverside* album. We devote more time during the warm weather to playing more tunes from less albums. You'd be surprised how many calls we get from folks with home recorders who tape excerpts of our shows. Items played in the last couple of weeks were by the Shank-Cooper team *Swing's To TV*, Milt Jackson's *Plenty, Plenty Soul LP*, that is just about our most requested set, the Dakota Staton-Shearing collection, Sonny Stitt's new *Argo LP*, Chico Hamilton's trio on *World Pacific*, with Freddy Gambrell, *The Wide Weird World* zany set on *World Pacific*, Chubby Jackson's *Argo LP*, the Four Freshmen in Concert, etc.

The series *Summertime '58*, from Toronto CBC-TV and other such series have been including a high percentage of jazz by guest American groups, giving them a wonderful side source of revenue. Canadian jazz groups have been used quite extensively as well.

My Eighth Anniversary edition of *Jazz At Its Best*, back in June, had a live group for the occasion, the first time a live talent budget was approved for the show. We presented a Getz-Brookmeyer type quintet for the date, with valve trombone (Rob Adams), tenor sax (Al Baculis), guitar (Freddy Franco), drums (Billy Graham), and string bass (John Lanza). It turned out to be quite a bash, indeed!

HENRY F. WHISTON

## Jazz Around the World

by Felix Manskleid

New England—Jazz blows hot and cool "down under." New Zealanders take their fill of it at live concerts, listening to organized national groups, or to American recordings on radio. Stations such as IYA, 3YA and 4YA, go on the air enough frequently with programs featuring Jack Teagarden, Dave Brubeck, Johnny Smith, Al Cohn, Hampton, Tatum and Buddy Rich among others. Brubeck has a large following who enjoy his contrapuntal pianistics. One of his fans recently wrote: "Brubeck's piano style is individual and its strength lies in the ability to build and maintain tension on solos. He wants to say something in his playing and he sometimes says it harshly, but it's commanding and expressed in a manner that leaves no doubt in the listener's mind that Brubeck believes in what he's saying. This sort of music has so much in it that no one can derive full enjoyment from just one hearing. I have

(Continued on page 9)

In the **Gibson** galaxy of stars!

**ART RYERSON** always depends on a Gibson guitar for his wonderfully imaginative special effects. One of New York's top guitarists, Art is heard with the best of Broadway's show orchestras... is much sought after as a first-call recording artist.

**Gibson INC.**  
KALAMAZOO, MICHIGAN

\* now available!

**2 NEW**

**Gibson**

**CATALOGS**

- \* Gibson Acoustical Guitars
- \* Gibson Electric Guitars and Amplifiers

Complete and up-to-date, showing every Gibson model, including all the revolutionary new Gibson styles and designs.

**Gibson INC.** Catalog Dept. F  
7373 N. Cicero Avenue, Chicago 46, Ill.

Gentlemen: Please send me the Gibson Catalogs checked below.

Gibson Acoustical Guitars     Gibson Electric Guitars and Amplifiers     I am interested in trading in my present instrument

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

See your favorite **Gibson** dealer or mail this coupon today!

I expect that most of you are like myself in that you are not trained in electronics and are not, for that matter, especially interested in the science of sound reproduction except in so far as it allows you to hear more of the *music*. For a layman, even the occasional articles on hi-fi in the general magazines are apt to be rather frustrating, since they usually deal with only part of the problem at a time. Recently, however, I discovered in a new book an excellent over-all introduction to high fidelity for those of you who would like, once and for all, to know the basic language and truths in that field. I make a column of this in a jazz magazine because any one interested in jazz spends a large number of hours weekly listening to records, and knowing the score about equipment should be part of your background, if only in self-defense.

The book is *High Fidelity and the Music Lover*, by Edward Tatnall Canby (Harper & Brothers, 302 pp., indexed, \$4.95).

There is the constant temptation to add to or improve your system, especially this year with the heavily promoted advent of the stereo disc; and it is difficult to know what questions to ask and how to avoid being cozened — without knowing the language. A number of entirely naive latecomers to high fidelity in general are similarly in need of protection, particularly against what Edward Tatnall Canby accurately denounces as “the crushing falseness of current publicity and advertising . . . the current use of ‘hi-fi’ to cover virtually all reproducing equipment on the market today.”

Mr. Canby, record reviewer for *Harper's* and *Audio* magazines and conductor of a consistently imaginative music series on New York's WNYC, has provided a clear beginner's guide in *High Fidelity and the Music Lover* for the listener who requires high fidelity as a means only. “I claim the right,” is his admirable credo, “to veto any supposed hi-fi which is musically false, however wondrous it may appear from the engineer's viewpoint.”

His tour begins at the beginning with the composition of the various parts of the hi-fi system and cover just about all the basic knowledge a music listener needs in order to discover, verbalize — and understand more clearly — his own desires in sound reproduction. As this reader can witness, the prose is immediately accessible to a reader with no formal background in electronics theory, so accessible that the simple diagrams are mostly superfluous.

In discussing individual components, Mr. Canby provides a representative recommended list of choices in each case, including their prices as of the time of writing. He is particularly valuable for the buyer who wants to assemble a competent system at minimal cost; and he even has a chapter, *A Geometry of Values*, to emphasize his contention that “for each additional rise in quality

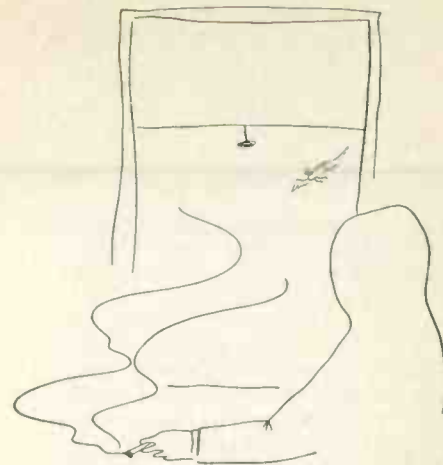
## NAT HENTOFF'S Civilian's Report

### Layman's Key to Various Mysteries

the cost is greater, and grows greater at an increasing rate. Divide up your available cash into \$50 parcels and each is a geometric unit. The first one will bring you a lot more value than the last. Quality does *not* double for double cost.” Canby does not argue economy for economy's sake, but does believe that for the *music* listener — as contrasted with the professional engineer or “hi-fi bug” whose values are different — “the contrast between \$13 and \$150 worth of speaker is decidedly not as great as the prices would suggest.”

Throughout the book, Canby sets essential premises for any buyer of equipment. Among them are the wisdom of selecting component parts rather than the completely assembled “hi-fi” the quotes are his) commercially mass-produced all-in-on-pieces units; and the fact that “recorded music can *never* be a literal reproduction but must always be a new interpretation of the musical sound in terms of the recorded medium itself.” Further pragmatic advice includes: “keep away . . . from *brand-new* models until the inevitable bugs are cleared out”; “on plain statistical grounds, very low bass and very high highs are of little *musical* importance, however pleasant it is to hear them well produced”; “the most crucial aspect of the entire home music system as far as your direct listening pleasure is concerned, is the listening room and its arrangement”; “stereo is no more literal than standard recording; its effect is just as much an illusion and requires as much good imagination”; and “unless you have no other recourse, or unless you are sure what is wrong, keep the local repairman off your hi-fi set.”

I regret, however, that Mr. Canby's chapter on stereo — especially in view of the current hungry confusion in the industry itself on the subject — was not longer and even more detailed in its cautionary advice to the buyer. It might have been valuable — though perhaps not central to a book of this nature — to indicate whether the finally agreed-upon 45/45 system of recording stereo discs was indeed the optimum method, and if not, how it was imposed on the



industry as a whole. There might also have been more on the present problems with stereo cartridges; and although he touches on the problem, Canby might have written in more detail of “false stereo” and the strange stereo usages being indulged in by some record manufacturers who are less concerned with two-dimensional music than with creating ping-pong “effects.”

My own feeling about stereo discs in general is that the prudent buyer — except for record reviewers and irrepresible audiophiles — should wait a few months until he begins to convert to stereo. Some engineers and candid dealers feel that there may be a considerable improvement in several areas of stereo equipment by then. Certainly, however, any one buying any equipment currently should make certain that it can be easily and efficiently converted to stereo later. And you can play stereo discs on your monaural equipment so long as you buy a stereo cartridge.

In addition to chapters on speaker enclosures and systems, the amplifier, the tape recorder, living room acoustics, etc., there is a reassuring section on “breakdowns” — a home medical directory for the hi-fi system that will enable laymen to diagnose some of the commoner ills, and in some cases, even repair them themselves.

Mr. Canby's guide is not likely to win him hosannas from neighborhood repairmen or manufacturers who substitute semantic distortion for quality in equipment, but the hopeful layman will have cause for appreciation, musical and economic.

The manufacturers of quality component parts should also be grateful to Canby, because it is to their wares that he leads the listener. And they needn't fear his assertion that \$13 worth of speaker isn't as different from \$150 worth as the price chasm suggests. Once you get into component parts, as I can attest, you may realize that what Canby is saying is true; but you almost always wind up with that \$150 speaker. Or a more expensive one. I've just con-

(Continued from page 38)



# Jazz in Europe

(Continued from page 7)

so many of Brubeck's discs and I hear something new with every playing." Other favorites that can be heard on radio transcriptions are Harry Sweets' Edison, Ben Webster, Barney Kessel, Gillespie, Erroll Garner, Ellington and Woody Herman.

The lot of the musician or entertainer, is a hard one in New Zealand. The government, very much oriented toward labor skills, especially in agriculture, is not particularly keen in encouraging professional musical activities. It is therefore not uncommon to find a New Zealand artist busy at two jobs, until the time he can rely exclusively on music for a living.

One of the most versatile and talented groups to emerge in New Zealand, bears the name of the Q-Tees and the Jazzmen; they are also rapidly becoming the most popular. The nine members of this unit met for the first time, in 1957, after having completed an EP for Viking, a local record label. It was their first recording attempt and within a month of its issue in July, 1957, over 1,000 fans had bought copies. For a small country as New Zealand, this is undoubtedly a "record." Since then, the group has taken to recording and broadcasting. Some tunes they are currently working on, have already become hits; others are being made popular by the new twist they are receiving. The Q-Tees and the Jazzmen combine their vocals with a snappy instrumental section. Leader is Nepia Tawharu, whose light and pleasant baritone voice is featured regularly as soloist with the Commanders Orchestra, at Palmerston North's Astoria Ballroom. He also plays a very good string bass and guitar. Rangi Tawharu, middle and top harmony, is another good bass player and a man who enjoys himself with a clarinet. Basil Tawharu, top harmony, is an accomplished pianist, guitarist and bassist and capable with most stringed instruments. Middle harmony is Arthur "Smoky" Mc Grath, who has taken to the saxophone and bass harmony comes from Tawharu, a rhythm guitarist. Pianist Allan Brabyn, doubles on pipe organ and piano accordion, and led his own septet for several years. He has a lot of experience in professional and amateur light orchestras. Percy "Nick" Nicholson, tenor sax and jazz guitar, has fronted his own ensembles on and off for about 15 years. He made his first broadcast at the age of six and has a terrific drive. Youngest of the group is Terence Tawharu, on string bass. He has a solid beat and impeccable sense of pitch. On the drums is Bill Pearson, who also leads his own swinging dance combo at the Astoria Ballroom. The "brains" of this outfit is Wall Chamberlain, who is a jack-of-all-trades, acts as a manager, publicity agent, composer, actor and announcer (as well as a musician at times) and is responsible for many of the group's ideas.

Europe — The French magazine *Jazz Hot*, has published the results of a poll taken among its readers on Europe's most favorite jazz instrumentalists. The winners in first and second place are: Trumpet — H. Lyttelton and Jimmy Deuchar (Great

What is the **AVEDIS ZILDJIAN**  
cymbal set-up of  
your favorite drum star?



Above (1/2 actual size) is a sample page from the new 48 page "Avedis Zildjian Cymbal Set-Ups of Famous Drummers" book. Send for your free copy by mailing coupon below today.

M-SM

## AVEDIS ZILDJIAN COMPANY

39 FAYETTE STREET, NORTH QUINCY 71, MASS., U.S.A.

Please send my free copy of the new  
"AVEDIS ZILDJIAN CYMBAL SET-UPS OF FAMOUS DRUMMERS"

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

# Tommy Kay



Staff Artist,  
American Broadcasting  
Company, New York

**Guild**  
**Guitar**  
exclusively

Distributed thru America's Finest Dealers by:

GUILD GUITARS, INC.  
200 Observer Highway  
Hoboken, New Jersey

PACIFIC MUSIC SUPPLY CO.  
1143 S. Santee Street  
Los Angeles 15, Calif

YARG & DIPNER, INC.  
425 S. Wabash Ave.  
Chicago 5, Illinois

Write for literature on Guild Guitars, Amplifiers and Strings — today.

## YOU CAN'T BEAT BATES SAX CHAIN

U. S. PAT. #2,561,606

PERFORMANCE • APPEARANCE • VALUE

Monel Chain

\$2.25

Gold Deluxe

\$3.00

They're Guaranteed — At your dealer, or order direct.

**B. H. SCHWARTZ**

812-814 Broadway

Dept. M

New York 3, N. Y.



## LEARN TO MAKE YOUR OWN ARRANGEMENTS

GIVE YOUR BAND OR COMBO  
PERSONALITY

The difference between mediocre outfits and those that really get to the top is the difference between stock arrangements and personal arrangements which create a style — a trademark. You can learn to make these popularity-building arrangements by studying our convenient HOME STUDY Harmony and Arranging Courses. Send today for free catalog and lessons! Check courses that interest you.

### UNIVERSITY EXTENSION CONSERVATORY

DEPT. E-806, 2000 SOUTH MICHIGAN, CHICAGO 16, ILLINOIS

- |  |   |                                    |
|--|---|------------------------------------|
| <input type="checkbox"/> DANCE BAND ARRANGING            | <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Voice     |
| <input type="checkbox"/> Piano, Teacher's Normal Course  | <input type="checkbox"/> Cornet-Trumpet               | <input type="checkbox"/> Guitar    |
| <input type="checkbox"/> Piano, Student's Course         | <input type="checkbox"/> HARMONY                      | <input type="checkbox"/> Mandolin  |
| <input type="checkbox"/> Public School Mus.—Beginner's   | <input type="checkbox"/> Choral Conducting            | <input type="checkbox"/> Violin    |
| <input type="checkbox"/> Public School Mus.—Supervisor's | <input type="checkbox"/> History & Analysis of Music  | <input type="checkbox"/> Clarinet  |
| <input type="checkbox"/> Advanced Composition            | <input type="checkbox"/> Professional Cornet-Trumpet  | <input type="checkbox"/> Saxophone |
|  | <input type="checkbox"/> Double Counterpoint          |                                    |

Name..... Age.....

Street No..... City..... State.....

Music Experience.....

Would you like to earn the Degree of Bachelor of Music?.....

Britain); Trombone — A. Mangelndorf (Germany), Christian Kellens (Belgium); Clarinet — Putte Wickwan (Sweden), Rolf Kuhn (Germany); Alto sax — Arno Domnerus (Sweden), Jacques Pelzer (Belgium); Tenor sax — Bobby Jaspar (Belgium), Don Rendell (Great Britain); Baritone sax — Lars Gullin (Sweden), H. Brandt (Germany); Piano — Bengt Hallberg (Sweden), Dill Jones (Great Britain); Guitar — Rene Thomas (Belgium), Franco Cerri (Italy); Bass — Benoit Quersin and Jean Warland (Belgium); Drums — Phil Seamen (Great Britain), Gil Culpini; Vibes — Sadi (Belgium), H. Osterwald (Switzerland).

In the same order, the French winners were: Roger Guerin and B. Hulin, B. Vasseur and C. Gousset, M. Meunier and Maxim Saury, Hubert Fol and M. de Villers, Barney Wilen and Guy Lafitte, M. de Villers and William Boucaya, Martial Solal and Rene Urtreger, Sacha Distel and J. P. Sasson, Pierre Michelot and Paul Rovere, C. Garros and C. Saudrais, Geo Daly and Michel Hausser.—FELIX MANSKLEID

## Jazz in Rochester

... a parade of stars

Western New York's most beautiful season got off to a swinging start with a regular avalanche of jazz stars. Peeling off at the Rochester Interchange of the New York Thruway, came a whole cavalcade of automobiles filled with musicians of the Maynard Ferguson Band, J. J. Johnson's Quintet, and the quartet of Terry Gibbs, plus another five man squad led by drummer Chico Hamilton. Most important, each engagements was successful, financially and musically.

It was this writer's privilege to emcee Ferguson and J. J. in the college auditorium of R.I.T., a full three-hour course in ivy wall rattling. J. J. Johnson completed his week-end assignment here with fine performances in the balliwick for jazz — the Ridgecrest Inn.

Taking them by size, Maynard's small-big band played a well-rounded jazz for dancers program for the Saturday night twosomes and then on Sunday afternoon pulled out all the mutts for a rollicking, "they're here to hear us swing," "we're gonna blow" jazz concert. Maynard, the band, and the audience loved it. The most amazing discovery about this band is the bigness of sound — Kentoneque at times — from a band numbering three-fourths the size of the conventional jazz-dance band. Maynard plus eleven stomped on with uninhibited swing and a bandstand enthusiasm that is invigorating. If enthusiasm alone can bring back the band business, this is the band which will do it. By our guess, this band is ready and should crack the acceptance barrier at any time.

Only one point of criticism. Maynard is not making proper use of dynamics. Everything is from forte to triple fortissimo. There are no pianissimos. Most of the jazz book tempos range from medium through up and groove. There were no slow tempos, or intimate solos except on *My Funny Valentine*.



... matching the modern style of Joe Morello—  
LUDWIG...most famous name on drums!



*Ludwig the drum standard of the world for tone quality and craftsmanship!*

**DRUMMERS!**  
**IMPROVE YOUR DRUMMING** — NOW  
**WITH THIS SENSATIONAL**  
**NEW RECORD**.....



**only \$4.00**  
 33 $\frac{1}{3}$  rpm high fidelity  
 full 12" LP

Supplement your regular lessons with the expert instruction of FRANK ARSENAULT, undefeated National Champion Rudimental Drummer. Here's the finest rendition of all 26 rudiments ever offered, along with seven selected contest solos including three with rudimental bass drum.

The greatest educational aid ever offered.

Get your copy from your nearest Ludwig Dealer.

**Ludwig**

**Drum Co.**

World Radio History

1728 North Damen Avenue  
 Chicago 47, Illinois



But, this is a clean band with some mighty fine vigorous arrangements and several good soloists. Maynard used arrangements by Bill Holman, Johnny Mandel, and his own Willie Maiden, who holds down a tenor chair. In the midst of this fine writing, we discovered a young, left-handed trombone player who does some prolific inventive writing. He is Slide Hampton who solos on slide and valve. He charted four of the ten played during the concert: *Slide's Derangement*, *Button Factory* (for the three valve trombones), *Frame For The Blues*, and the highlight of the afternoon, *The Fugue*. *Fugue* made use of every facet of the band as Hampton deftly turned it inside out for his contrapuntal lines.

For solos, Maynard depends on most every one (except the trumpet section), but features altoist Jimmy Ford, Willie Maiden and Carmen Leggio, tenors (Carmen also doubles on alto), Don Sabesky, valve, and the left-handed, *guttsy* trombone of Slide Hampton. Maynard takes all the trumpet solos and plays the jazz trumpet lead on the fired up ensemble choruses.

A good band, a well written book, and a youthful proud leader seems to spell real success for Maynard Ferguson.

In J. J. Johnson you have every reason why we voted for this trombonist as the best in everybody's jazz poll. We doubt if we have ever heard J. J. play badly, or start on idea that didn't come off. We have heard him front units that lacked discipline and contained soloists that didn't come up

to him, but never poor musicianship from the man himself.

Now, in young Nat Adderley, trumpet, he has a challenge and a quintet that could equal the popularity of the Jay and Kai successes. It's possible that J. J. enjoys swapping ideas with another brass man more so than with other instruments. Nat Adderley has the ability to dip in and out of registers with facility and to shade J. J.'s tone in the unisons. Together they make a good pair.

We signal for your attention four tunes that are great in themselves and so excellently handled by the Johnson Quintet . . . Sonny Rollins' composition called *Decision*, *Now Is The Time* by Charlie Parker, *Mysterioso*, from Thelonious Monk (pianist Tommy Flanagan's excellent solo), and the Dizzy Gillespie classic, *Night in Tunisia*.

Our only point of criticism lies with J. J.'s selection of program whether on concert or in the club. He seems to have given up ballads. His response to this is that audiences talk so much that he has to play things which "compete." Perhaps the ability to play ballads, change moods, and project the great Johnson tone, on such, spelled the difference and brought such marked success to the Kai and Jay group.

In direct contrast to the J. J. Johnson Quintet, is the swinging chamber group of Chico Hamilton. And speaking of audience "competition," the noisier an audience, the quieter Chico calls the sets. We know

that some critics have "put down" this group for its lack of pure swing, but jazz should thank this fivesome for its very existence. Many will be converted to jazz because of it. To this writer, the essence of jazz is not only swing, but taste, musicianship, originality, arrangements, and rapport. Add to this balance, humor, and a projection of playing for pure pleasure and you have the Chico Hamilton Quintet. It swings, too, plus possessing the showmanship of a businessman leader.

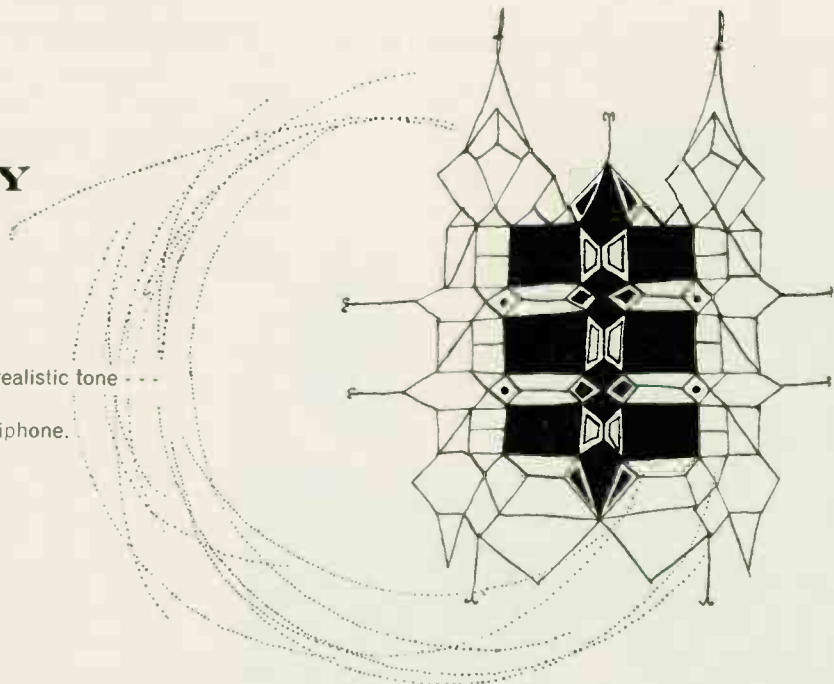
Chico Hamilton is one of the finest tonal drummers of any era. On bass, Hal Gaylor with a good metronomic sense and a flair for writing. Certainly an admirer of Benny Carter, is altoist Eric Dolphy, who doubles on clarinet and flute. The lovely tones on cello originate with a graduate of the Curtis School and a seven year veteran of the Cleveland Orchestra — Nat Gershman — obviously pleased with being in a jazz group. Guitarist John Pisano plays compatible rhythm and interesting single line solos. He's a showpiece for Chico and is called upon often to spell the rest of the little band.

They say, "them what has, gets" and so it was with us after an afternoon of J. J. Johnson and the Maynard Ferguson Band. A simple supper of sandwiches, ice cream for the kids, and a quick look at Count Basie, Teddy Wilson, and Joe Bushkin on television and we were off to a little town 40 miles west and three hours of

(Continued on page 34)

## UNIFORMITY

All the creative talent within you is expressed in sensitive, realistic tone with durable, low-action strings by Epiphone.



Watch for the new line of quality Epiphone products.

# EPIPHONE, inc.

KALAMAZOO. MICHIGAN

Part one of a series  
dealing with rare talents  
and the progress of our music

# Where Does Jazz Go From Here

*Executive in Drummers Incorporated: Shelly Manne*



At one evening's lecture during this summer's Jazz School, in Lenox, Massachusetts, the school's director, John Lewis, surprised most of the students by stating that nothing new had occurred in jazz for the last ten years or so, that he, like all other jazz musicians, were merely re-working what had happened before.

Readers of this magazine and especially of METRONOME YEAR BOOKS will almost have grown tired of that statement by now, for we have almost continually referred to the *bop doldrums*, a period of conservatism, solidification and sometimes of stagnation, through which we have been passing for some time.

It seems fitting then, as an old year approaches its end to devote time to a survey of jazz as it exists today, a survey which will continue for some months, finally culminating in a projection into the future. And for the purpose of that survey, this first article will use the Lewis and our own comments as a point of departure.

For departure seems to be a matter of supreme importance in jazz. This youngest of musical forms has relied for its best moments on the flights of two major heretics: Louis Armstrong, the apostate from traditional New Orleans music; and Charlie Parker, who shattered Alice's wonderland and showed us all a new direction.

This is not to discount other jazz musicians; merely to state there have only been two major styles of jazz and two major leaders of those styles. Swing was a part of Dixieland, so-called, and most everything since Charlie Parker has been a part of Charlie Parker.

Duke Ellington was something else indeed, perhaps a separate part of jazz and his contribution is still being felt, but for the moment at least, we will put aside the Ellingtons, his few peers and even fewer descendants and concentrate on the mainstream musicians.

As Armstrong somewhat liberated the trumpet and certainly broke down the restrictions of stylized New Orleans music, so other musicians made similar contributions. Coleman Hawkins practically gave birth to the tenor saxophone. Don Redman and Fletcher Henderson set the form of the big band. Benny Goodman made discipline and precision a necessary part of that form. And so it went as any good jazz history will convince you in a short time.

A pattern is available for you to see, to follow, as jazz continued to grow, finally resulting in a musical atmosphere, at least, where it was possible for the modernists to begin developing. As technical ability grew, a history began to form, and maturity showed its two faced head, there was material in which, and with which, to grow.

That is a natural pattern of life and of art. (There is one problem, however. It seems to us at least that, with few exceptions, there is not too much in jazz that can really, critically, stand the test of time, and that this music has to continually move forward if it is to exist at all as an artistic endeavor.)

In fifty years of time it has moved amazingly, so much so that what was nearly primitive has become sophisticated within bounds. Apparently it has become too sophisticated for some, because the last few years have seen at least a surface flight away from sophistication toward something which is called *roots*. These *roots* are casually described, but seldom seen for what they really are.





**The original jazz workshop group: Teo Macero, John LaPorta, Norman Beatty, Eddie Bert and Don Butterfield on brass and reed rehearsal**

It was generally assumed until recently that all jazz was divided into many parts after a primary exodus from New Orleans. It has recently been substantiated that the music was born of many parents and grew in other sections of the country — most notably the southeast and southwest. (As a matter of fact, Willie *The Lion* Smith thinks that deep roots grow in eastern New Jersey; Rudy Schaeffer gives strong evidence in favor of Oyster Bay and Tom Casey feels that Durham is as good a place as any to begin.)

In any case, the *roots* with which we mostly deal today are deep in the clay of southeast and southwest and the predominant sounds and feelings are available in the tambourines and spiritual singing of both those areas.

It is a natural enough search into jazz history, a natural enough step for musicians to take, considering the aridity of the bop doldrums, the prettiness of commercial bop, the coolness of the cool and, not lacking in influence, the climate of the world today.

It is not an especially natural area into which to go though, for it is based on a system of life which is only dimly conceived by most young men. Only its emotionalism is available to most of them and that is a dangerous trap to fall into as most of our *rock-boppers* readily and regularly show in their playing. Too, it is a primitivism which allows a dangerous practice in jazz to become even more dangerous because it is even more hidden in the hue and din of the little civil war waged within such music.

That danger is one common to all of art: the acceptance of how an artist does something without much concern about what he is doing. During another evening at the School of Jazz, Gunther Schuller seemed to speak for that principle in his recommendation of a particular Sonny Rollins record. Now, Rollins has played with both form *and* content at times, but this particular record and, most particularly, this recommendation, was due to form, the singular musicianship which produced a structured solo from beginning to end.

It is a danger very much present in all of jazz of course and one which has had formal acceptance in such phrases as *It Don't Mean a Thing If It Ain't Got that Swing* and *It Ain't What'Cha Do, It's the Way That'Cha Do It*, etc. Both these phrases, and others, echoing the generally felt dictum of jazz — that form is of primary importance.

Thus far, we have painted a somewhat unhappy picture at least unhappy from our point of view. But the picture is certainly not confined to only those shapes. In subsequent issues we intend to point out the myriad activities going on inside the jazz world and the shoves and pulls which are producing still a third revolution in the music.

For one thing, there are the experimentalists, some of the earliest of whom are pictured in the group photograph on this page, almost all of whom, in company with other members of The Composers' Workshop not shown here — Teddy Charles, Charlie Mingus, Mal Waldron and Eddie Shaughnessy — are still engaged in their search for musical truth.

Also pictured on these two pages are drummers Shelly Manne and Ed Shaughnessy, who, with Chico Hamilton and perhaps one or two others, are leaders in the search for more tonal drumming, still a relatively unexplored field in jazz and especially important in the light of the fact that jazz has really only given two special things to music as a whole: the exploratory instrumental concept — that the resources of the music are in each soloist and are always freshly to be found — and a particular, peculiar approach to rhythm.

In our search for our own kind of truth we will not forget that most advancement is made from within a form: that experimenters are mainly worthwhile for the time they can save us by proving or disproving theories outside of our general frame of work unless they do come from inside themselves. And next month we will examine the *insiders* while giving the *outsiders* their due and proper place in the ebb and flow of jazz. For the moment we recommend the parallel beginning of a series of jazz giants on page 17.

**And eastern executive: drummer Ed Shaughnessy**



# The School of Jazz, Part II

## A Practical Approach to Music Education

Last month we wrote an introductory article about The Jazz School at Music Inn, in Lenox, Massachusetts, promising that we would complete that introduction this month, summing-up the last few days of the school in terms of what had been accomplished especially as it was indicated by the final student-faculty concert on the last day of the school.

As was the case last year, this second year of The Jazz School produced its most obvious success in that final concert. Those of us who had heard the rehearsals of both small ensembles and big band during the first week of the school had only last year's example to keep us from despairing about the eventual results. Only three weeks later the change was little short of amazing. The discipline of the intensive study had created an actual student body similar to those which you could find on most campuses. There were student pranks that were tied to the musical purpose of the school. For example, some one wrote a parody of a written exam on one blackboard asking such questions as "What Was Charlie Parker's nickname? What instrument did he play?" and a complex request to chart the currents and eddies of the Mississippi and furnish air maps showing how jazz first came up the Mississippi and then progressed to the West Coast. On the other hand, almost true to type, a more involved prank never did materialize on the last morning of the school. The plan had been to turn out the whole student orchestra to serenade Bill Russo at eight in the morning, knowing that his difficulty with the early morning hours would make the serenade seem like a terrible nightmare to him. Fortunately, it never happened. The fledgling musicians discovered that eight was too early for them too.

On the more serious side, there was a similar zest about studies. If there was any general complaint it was that no day had enough hours in it for all that had to be done. Most felt that they had acquired enough study material to carry them through the year. And, as a matter of fact, most of the teachers deliberately piled on the work with just that in mind, making the short semester into something more than that.

That procedure had been followed during last year's school too, and the results of that shone brightly in the advance made by several students who returned this year. Trombonist Kent McGarity, for example, entered the 1957 session as an indifferent musician, but took the study seriously, returned to Norwich, New York to finish high school, was co-founder of a jazz band there among the students, had his own radio show, made a record with that band (which was reviewed last month) and generally improved so much that he stood out among this year's students. This Fall, he began study at the Eastman School of Music.

Actually the curriculum is calculated to produce that kind of student, given some talent and drive on his part. Broken down into units it went like this: over thirty hours of composition, half were taught by Bill Russo, the other half by George Russell; seventeen hours of lectures on The History of Jazz by Marshall Stearns; twenty-seven hours of big band re-

hearsal; twenty-seven hours of small ensemble rehearsal; as many hours of personal instruction as you could carry; ten evening lecture on the jazz business, allied arts, teaching and practical problems; seven evening professional concerts to which to listen; final student-faculty recital.

In practice, those *hour-units* were considerably expanded: all the classes seemed to run well over their listed length; informal instruction was gained during breakfast, lunch and dinner, on the grounds during any spare moments and into the late evening either in the students' rooms or at the nightclub called *The Potting Shed*, which is part of the Music Inn's dozen buildings. It goes on and on so that no one could complain about hearing or learning too little, only about too little time for all that can be digested. And all of this was conducted with a minimum of fuss and practically no cross or crossed personalities. Music Inn owner Phil Barber actually summed up that part of it in his introduction to the final student-faculty concert when he said that The School of Jazz represented "a democracy of human beings and an aristocracy of talent." These were more than just pretty words, for the methods of democracy are competently applied in this school and, while the aristocracy is understanderably thus far composed mostly of pages and squires, knighthood

is flowering in several cases and coming to bloom in many others. In short, we were impressed with what we saw and particularly impressed with that final concert about which this final section of the annual report is concerned.

It was a long concert with two intermission and with seven different musical groups. Bob Brookmeyer, Lee Konitz, Max Roach, Jimmy Giuffre and Kenny Dorham, all led the small ensembles which they had been coaching for the three week period. Bill Russo conducted the large ensemble, composed of all the students, and the faculty itself performed one composition written by composition student Arif Mardin.

Brookmeyer's group was composed of trumpeter Tom Scannell, trombonists Brookmeyer and Kent McGarity, pianist Ran Blake, bassist Robert Shepherd and drummer Henry Ettman. Four of them were students from last year and certainly this contributed to the fact that this was the best group on the concert program, presented engagingly and professionally by Brookmeyer, who played exceptionally well with them while never intruding himself. It would be sufficient to say that it was the best group, but some note should be made of the period. Bill Russo conducted the large ensemble, composed of McGarity's trombone.

The Lee Konitz group suffered somewhat in comparison. Included in it were trumpeter John Mason, trombonist Bradley Jones, pianist Sandford Schmidt, bassist George Moyer and drummer William Sharfman. Lee, whom you might assume would operate quite differently, allowed interminable solos and scanty ensemble lines. As a consequence, the expected weaknesses among the soloists were bound to appear and to appear much greater than they were. Lee played excellently.

(Continued on page 38)





“The first requisite of a critic is liberality, and the second liberality, and the third liberality.” The words belong to Gerard Manley Hopkins, one of the great poets of the English language, who was also a musician, composer, and a critic. In this series we have attempted to adhere to Hopkins’ principles of liberality, consequently we have not stated any adamant or irrevocable appraisal which may not be altered by a new exposition of the artist’s talent.

The purpose of this series is to pin-point some places in which prominent musicians might improve their musical wares if they wish to grow in their art, or, in the case of one or two, have the art grow by their continued contribution. It has also been extended to cover a select group of musicians who have matured greatly in the past few years and show great promise for the future. Generally these are musicians who have taken up the slack when another talent faltered, and now they seem to be carrying that promise to fulfillment.

Some of the players we have critically dissected are among our favorites, professionally and personally, and these remarks are directed at the musician, not the man. We hope that they will accept them in this sense, for once an artist has cast a large shadow he may find it easy to hide within its own dimension and fail to grow, deceiving himself and his audience with its vast circumference while the inside may be hollow.—JACK MCKINNEY

# Giants of Jazz

A critical study

of young and old giants,  
those who cast long shadows,  
some of whom are hiding  
in hollow statues





## The Shadow or Substance of Lee Konitz

by Jack McKinney

Lee Konitz made his recording debut over ten years ago with the Claude Thornhill band, soloing on *Anthropology* and *Yardbird Suite*. Within three years, he had been an integral part of two dates which many consider to be the finest modern jazz sessions ever assembled, the Lennie Tristano sextet and the Miles Davis group, both on Capitol. In the former setting, he was involved in the first successful attempt at simultaneous blowing, joining with Warne Marsh, creating a sound in unison and solo which was imitated and emulated in America, but particularly studied, copied, almost idolized by European jazz musicians. He became a major influence upon younger and older alto players who came to sound his name with reverence and reverently copy his sound. To many, he was the finest saxophonist of his time, though he was just 21 years old.

The years from 1950-51, found Lee in varied contexts in and out of the recording studio. He taught privately and appeared at Tristano's school, where Marsh, Willie Dennis, Don Ferrara and Sal Mosca drifted in and swung out with the rapport which came to be their identifying feature. One particularly remembers an evening in 1951, when the Tristano group appeared at Birdland, with Max Roach and Joe Shulman added and produced five hours of concentrated trumpet-trombone, alto-tenor interplay that is thrilling to recall. Later, in the *Free Forms* album, for Norman Granz, he performed in a setting of strings and woodwinds conducted by Ralph Burns, and the seemingly adventitious background both complemented and stimulated his work. He also appeared and recorded with his own groups, notably an in-person set recorded at Storyville and released on that label. A two-year sojourn with Stan Kenton, was a major factor in establishing the excellence of the band many consider to be Stan's best. His presence did much to revitalize the orchestra and proved an impetus

for the writing and arranging skills of Bill Russo and Bill Holman, particularly *My Lady*, *In A Lighter Vein* and *Improvisation*. But, his high points of performance were the memorable evenings when he sat in and recorded with Gerry Mulligan's original quartet, a fusion of styles and ideas which produced a set of ten tracks now preserved on World Pacific, which serve as classics in jazz form, feeling and execution.

The album with Mulligan proved conclusively that Lee is best suited to small groups and, recently completed with the addition of *All The Things You Are* and *I'll Remember April*, is an example of the fluent, free-wheeling jazz Konitz, Mulligan and Chet Baker can play when they are hungry enough to plunge deeply into their own resources. Stimulated by the zest of one another's contribution, they were able to merge into a unified group with an entity of its own. The recording appears to be one which was able to blend the neo-Dixie roots of Mulligan with the exacting modernity of Konitz and benefit each player in the process.

Lee is now 30, and he should be entering into the era of his most stimulating work, but the situation seems reversed. Instead of new heights of investigation and expression, we are offered intellectual pap and pabulum. Lee does play with aplomb, with the facility and technical ease which has always marked his work, but without the genius for searching into and sifting out the texture of a tune. No longer are we treated to the sharp succession of 16th and 32nd note runs which characterized his attack, no longer is there a "bite" to his tone, which was indeed tart, but never acrid. On the basis of past performance, one expects the apical from Lee, but now receives a dull series of dull sounds in place of vital statements.

Many who heard Lee at the Half Note, last Spring and early Summer, thought that the altoman was tired. A member of the group reported to one critic, that Konitz was weary, disgusted with the state of jazz which seems moribund, with an attitude approaching, "what's the use, no one listens to us anyway." Unfortunately, Lee is not far from wrong. He is considered too "heady" for the "rock-bop" groups which parade in and out of the recording studios and jazz clubs, the same musicians who struggle to run the musical gamut from A to B. He has no kinship with the anti-intellectual musician who would geld his talent with 96 choruses of the blues as a common diet.

Nor is he entirely correct in his negative thinking. His record sales have been small, but consistent, and the Half Note had good crowds which were warm and extravagant with praise. In the latter half of his engagement, when he was trading choruses once more with Marsh, he should have been sparked by the drive of the tenor man who time and time again tried to get the group off the ground, indicating that the cerebral approach may be abetted by man's animality.

Musicians and listeners alike, are interested in the means Lee uses to resolve his problems and realine his musical wares. They have listened to the absence of fire on a subsequent, in-the-closet LP, on Storyville, the desultory direction of much of the first Atlantic set with Marsh, the falderal of the second, a quartet fete with Billy Bauer, and the disunity and dispeptic rhythm of the initial Verve release. Many look to evidence of his old spirit on the forthcoming set with strings which Bill Russo wrote and conducted. It should be an indicative and revealing album, since Lee noted that he is satisfied with its results.

There are many suggestions we could make regarding the personnel of his group, especially encouraging the continuance of his merger with Marsh. More important, however, is the necessity of a revamped philosophy towards his music. One realizes the frustration of the creative artist amid the copyists who would submerge their identities and live as shadows of Bird. But, with the consolation that Lee Konitz has given so freely of himself in the past, one waits the second spring of his creative faculties. Rejuvenation is necessary lest his talent atrophy and he, too, becomes a shadow of his former self.



# John Haley Sims: The Zoot That Wears So Well

by Jack McKinney

The Woody Herman Herd of 1948-49 was a spawning ground for some of the most able talents that ever poured from one band. Included were Shorty Rogers, Red Rodney, Ernie Royal, trumpets; Bill Harris, trombone; a rhythm section of Lou Levy, Chubby Jackson, Don Lamond, and Terry Gibbs; and possibly the finest saxophone section ever assembled in any big band, Stan Getz, Serge Chaloff, Al Cohn (who replaced Herbie Steward), and Zoot Sims. It served as an all too brief meeting place for players who were to contribute so many vital things to the future of jazz.

Among the saxes, Getz soon became the leading tenor of his generation, Cohn developed into an important arranger and player, Chaloff cut short a brilliant career due to personal excesses, and Sims built a following of many musicians and listeners alike who are now ready to pit their champion against the field.

Recognition came somewhat later to Zoot than to his conferees, and when it did arrive it was not offered in great scoops. Rather, there was a change in taste to tart players and somehow, he was overcome and overlooked in the polls by turbid tenors who have not one sixty-fourth note the talent and jazz feeling as he. For when it comes to the assigned role of swinging, Zoot's flights are free and fleeting compared to his peripatetic colleagues who puff and steam, with the chugging grace of an old wood burner.

Many feel that Zoot Sims is the finest saxophonist playing today. We realize that he is a product of eclectic sources, but insist that they are all swinging. We acknowledge his debt to Lester Young and insist that while there is one whose tone is closer to Young, no player evidences Lester's old swinging authority better than Zoot. In his development, he has assumed an identity of his own, a tone immediately identified, and a way of phrasing one may pick out amid the crowd.

Zoot has a way of introducing himself at the beginning of a solo with a short melodic phrase prior to the first beat, a moment of anticipation in which he waits much like a windhover, or a motor ready to kick over, and then when he begins to flow, it is in a sweeping series of notes that will either blow you over or carry you along for a floating unheaving and pulsing swing, something like a trajectory sent out, horn up, booting, kicking, then gliding in safely after a chorus or two or three of jazz.

It is impossible to describe the feeling of flight in Zoot's solos by similes and metaphors, but it is important that the listener realize the height of his imagination and the way his melodic ideas flow from imagination to horn. Further, he

has an earthy quality in his line which is neither new nor old nor concerned with belonging to any particular "school" other than a swinging one. Toots Thielemann best described Zoot's contribution in *Down Beat*: "Zoot isn't one of those cold, calculating musicians who thinks ahead as he plays. He just flows and lets the phrases tumble out. There may be better technicians and some with a keener harmonic sense, but nobody *swings* more than Zoot . . ."

Some have jokingly argued that Zoot is as consistent as the Yankees, and if there is a fault in his playing, it is because he is too consistent, and listeners take him for granted when they hear the fleeting, finished and faultless runs. Actually, there is a fine point of criticism which may be directed to his recording dates, for he has not been judicious in his choice of rhythm sections, falling into the miasma of a pianist, bassist and drummer who have no rapport among themselves, much less for the soloist. It is a common fault among pick-up groups assembled for recording dates since they seldom have the opportunity to practice, run down tunes, or weld themselves into a compact unit. Too many of his albums have stiff rhythm sections and unsympathetic horns in hurried three hour sessions which are supposed to produce an entire LP. But one may purchase the records for Zoot's own work with the same assurance of ship builders who paint the Plimsoll Mark on a boat before it touches water. The sets which best demonstrate a cohesive horn interplay are those with Bobby Brookmeyer on *Storville* and *Dawn*, and the two with the Mulligan sextet, on *EmArcy*. There have been others with occasional moments when horns and rhythm seemed to fit into a good groove, but often there is but one track to recommend.

There is an album we feel every one should try for size, the Herb Pomeroy band on *Roulette*, with six tracks featuring Zoot's horn. When we first heard the recording and a tenor came breezing in with Zoot's usual introductory pattern we scanned the personnel list again, thinking that one of these guys not only copies Zoot, he's digested him! Later we found it was him. No wonder the band swings.

Another big band he helped to revitalize was Stan Kenton's powerhouse, and Zoot was not only "cooking" in the solo spotlight, but also became a tremendous influence upon Bill Holman. Bill has noted that he began to find his own niche after he heard Zoot in the band and adds that under his influence, his own scores came to life. The result is orchestrated Zoot, if you will, with his imprint stamped on tunes like

(Continued on page 37)



# Chris Connor Has Talent,

## Will Travel Far

Chris Connor has never thought herself a jazz singer. As a matter of fact, like many performers, she has occasional doubts about whether she can sing at all. But those are fleeting doubts and they are gradually lessening as she moves more securely into her own rhythmic concept.

It is a concept that has been a long time in growing. Born in Kansas City, Missouri, of a musical family, she played the clarinet for eight years, "but then I turned into a vocalist, because it was easier and more becoming for a girl."

After high school, she went to work as a stenographer, singing with the University of Missouri band on week-ends ("It was a Kenton-style band and I worked with it for a year and a half before every one graduated and I was left with no one to sing with").

Back to Kansas City and she sang with Bobby Brookmeyer's group for two months until the job ended, "and there I was a stenographer again." The bug had bitten by then and Chris came to New York "where I starved until 1949, when Thornhill hired me." After Claude, she went with Jerry Wald's band and it was with Wald that June Christy heard her and recommended her to Stan Kenton with whom she toured for nine months.

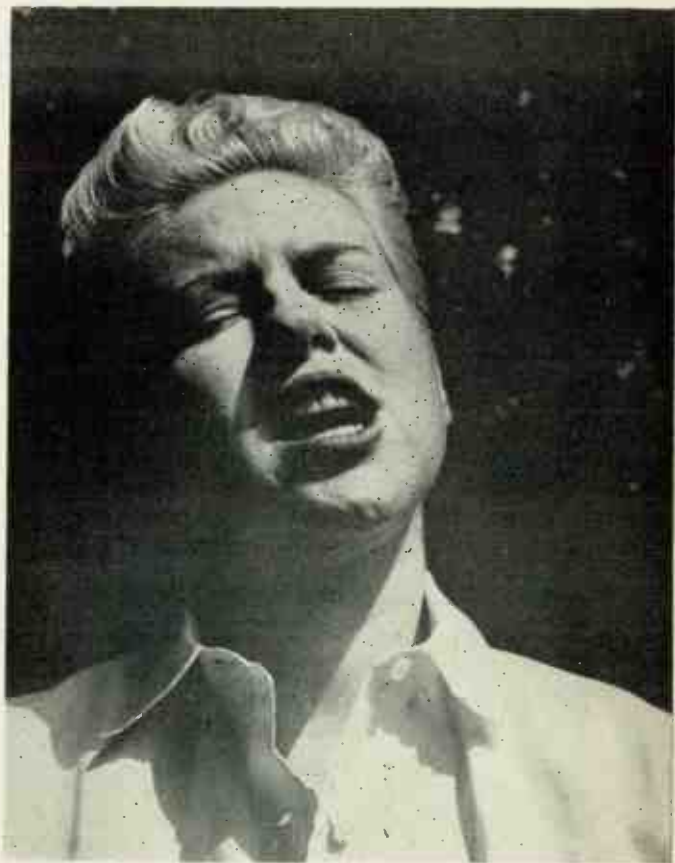
Though she admittedly learned a great deal from her band experience, Chris had had her fill of big bands, something that she feels even today — "I prefer smaller groups, though I like strings too."

She has always been that explicit about what she wants and what she is. When she first began singing for Bethlehem in 1953, she told me that she didn't know why she had begun "singing jazz, instead of commercial things. But I always sang off the melody when I was a kid, so I guess that's it.

"I don't really want to stick to only one kind of singing. I'm not trying to prove anything. I just like to sing. The only reason I'm in this business is because I like to sing. I'm not happy doing anything else."

Today she echoes those same sentiments, though she is becoming even more partial to ballads than she was before, if that is possible, and to ones that are sad, "the sadder the better." But her current albums with Atlantic have something new, something of which she may not be fully conscious. And that is a concept of time which is perhaps comparable to the other ladies with whom she is identified, but is really more complex and infinitely more modern.

With her excellent pianist-arranger Stan Free, Chris has developed now to the point where she can achieve the delicate balance which this rhythmic concept requires. Lapses certainly occur, but the balance of Chris is becoming more balanced and the result is a kind of jazz singing which you are apt to overlook because of its subtlety. It can be a rewarding listening experience. (BC)



**A rich talent  
with uneven discipline  
is due to come  
into full maturity**





## Big Bands Come Back But Sideman Are Smaller Than Ever

There's only one thing that makes a Junior High School band jump alive as the South Huntington Junior High band did at The Great South Bay Jazz Festival — and that one thing is interest. It is interest that spawns enthusiasm; interest that will make a group of early teenagers spend many hours a week rehearsing and perfecting; it is interest that will keep a man like Clem De Rosa writing arrangements and giving hints.

A father himself, Clem has more than a theoretical knowledge of children. He's done more than read the books of Dr. Spock. He has done more, too, than sit in the classrooms of educational institutions. True, he has studied at Juilliard (but "found its approach to music not *my* approach to music") and graduated from The Manhattan School of Music (where he is currently at work on a Master's degree), but he has also played drums with various big bands and small groups. He has worked with the big bands of Boyd Raeburn, Vaughn Monroe and Bob Chester, and the small bands of Chubby Jackson and John LaPorta among others.

This band is an extra-curricula activity of the school, which enjoys the enthusiastic support of both faculty and students. Clem gives this as one of the most important factors in the band's success.

"We happen to have a very open-minded supervising principal at South Huntington Junior High, and he was willing to give the idea of a dance band a chance as long as it didn't interfere with the normal course of teaching. There were some skeptical people on the faculty, but most of them have given the band their support. This is extremely important because it makes the band a real school project — something that every one in the school can eake pride in. Besides this point, and probably just as important, is the opportunity *all* students in the school get to hear good music, something they will take with them as they grow up. Our basic function is to play at school dances and assemblies, and just about every student has a chance to hear us."

The Huntington School system is one of the most aware systems with which we've ever come in contact. Besides, So. Huntington Jr. High, a number of grammar schools have quietly recognized the importance of getting closer to the musical experience of their children. As one young vocal teacher told us, "It's amazing; they all want to sing. And if you just show them that you know some blues changes, they'll sing anything *you* want.

Clem taught in grammar school before coming to So. Huntington Jr. High, and, as a matter of fact, had one of the youngest bands ever to record. They were called the *Sub-Teens* and were made up of elementary grade school students. There, as with the Junior High group, Clem realized that you could not expect small hands, small mouths, and small lungs to play compositions and arrangements meant for much larger hands, mouths and lungs.

"You've got to write and think according to their capacity, that way you get good results. The kids enjoy themselves, because they can make good music without over-taxing themselves. They want to work to make the band sound good. Of course there are sometimes when you wonder. I had the whole band tuned up and ready to go at the Great South Bay Festival, when I noticed that one of the trumpets had his tuning slide pushed all the way in. 'It's okay, Mr. D.,' he said, 'I remember where it was.'" They were great that night though. Physically and psychologically they were ready and they came through wonderfully. They wanted to play.

"As a matter of fact, I learned from one of the mothers who followed the band bus home that the kids jammed all the way back to Huntington. She was worried about them knocking out their front teeth on the mouthpieces of their instruments — but no damage was done thank God. These kids will never cease to amaze me — they're great."

We can't think of anything more fitting to depict the kind of mutual enthusiasm felt at South Huntington Junior High than those last words of Clem De Rosa's.—Jack

# Home-Tested Stereophonic Components

by George Kluge

For the past few weeks we've had the opportunity of putting the new Madison Fielding Series 330 Stereophonic Tuner thru its paces. What follows are some impressions gleaned from our efforts.

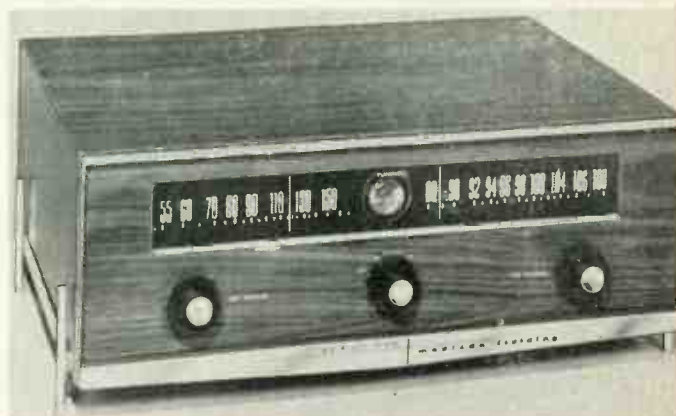
Since audio tuner specifications are pretty much the same and represent the manufacturer's test findings, which in themselves vary among manufacturers, we feel that the more practical approach in evaluating a tuner is to show how it performs under actual listening conditions.

The MF 330 is really two complete tuners on a single chassis. One complete AM tuner and one complete FM Tuner with a convenient selector mode switch on the front panel for selection of either AM reception, or FM, or Stereo AM-FM. Fly-wheel tuning plus the Stereophonic Indicator (visual tuning aid — center of unit above control mentioned — (See Photo) make this an easy set to tune. Outputs are provided for FM and AM for Stereo operation, as well as a monaural output for AM/FM. In addition, the Madison Fielding 330 has a Multiplex output which will connect with the now in production Multiplex adaptor or demodulator.

Briefly, Multiplex is the newest form of stereophonic broadcasting. It is now possible for at least two separate — or the left and right signals of stereo — to be transmitted from one FM transmitter on a single carrier wave. Thus two FM quality signals (free from distortion and noise) can be received in the home. All that is needed is an FM Tuner similar to the MF 330 with Multiplex output and a Multiplex adaptor. This latter unit is in production at Madison Fielding at the moment of writing (Sept. 1958), and we are told will sell for under \$50.00. WBAI-FM station in New York has been on the air with Multiplex test broadcasts and from reports we've received, it won't be long before this comparable method of stereo broadcasting will be in general usage. We feel that since Stereo disks and stereo tape have proved the absolute merits of stereo, the broadcasters have to be next in line.

We used the MF Series 330 for the WQXR Stereo broadcasts and found the results most satisfying. Even the AM reception exceeded our expectations. Since we've had bad luck in this area before with other tuners, we were most pleasantly surprised. Of course the fact all our listening is done on the sixth floor of a 16 story building in the nineties on Riverside Drive, in New York City may have had something to do with past AM reception bad luck. We did use a roof AM antenna for these tests and are convinced that if you are having trouble with AM reception, check the possibility of installing a good AM antenna. On FM, the stations *pop-in* with a nice positive action and once tuned we were not aware of any tendency to *drift-off*. All in all, we found the ME series 330 Stereo Tuner an excellent component for the Stereo as well as Monaural audiophile. The 330 can be installed in custom cabinetry, since its face plate comes in a variety of natural wood finishes. Or, it can be installed in a smart variety of wood finished cabinets. These are designed to match the MF series 320 Stereo Amplifier Control Unit (reviewed here April, 1958), as well as the new Stereo Pre-Amp. series 340, which should be available by the time this comes off the press. A future report on this extremely Stereo Pre-Amplifier will be forthcoming.

Three new models for the stereo enthusiast are now available from Pilot. One is the Pilot SP 210 Stereo Pre Amp. In an attractive metal enclosure this audio center for Stereo-



phonic or Monaural reproduction is really two identical high-quality pre-amplifiers (Channel A and Channel B). Since it does not have its own power supply, it is equipped with a special power cable to be plugged into a socket on either the Pilot SA 232 or SA 260 Stereo Amplifier. For those who might wish to operate the SP 210 with other than Pilot Amplifiers, a power supply P-10, designed to fit in the Sp-210 enclosure, is available for easy installation.

We were impressed with the simplicity of this Pre-Amp. as well as its excellent quality and complete flexibility. A total of twelve inputs are available (Six on each channel). Three *low level*: Photo, tape head, microphone, and three *High Level*: FM/AM, Multiplex and Tape Rec. We liked the fact that each pair of inputs can be used for Stereo signals, or, by setting the MODE switch, either signal can be arranged to feed both channels simultaneously. This proved invaluable since our Hi-Fi set-up included a Stereo tape rig as well as the new Stereo disk facility. In addition we had the regular monaural phono, Stereo AM/FM as well as monaural FM or AM. We also have a monaural tape and a monaural TV audio tuner. These twelve inputs and the flexibility of the MODE switch enabled complete operation of all components from the front panel of the SP 210. We found that there was plenty of gain at all inputs, especially in the phono inputs. Since high quality phono cartridges are usually very low output, this feature eliminated the necessity of cartridge output transformers. SA-232 (64 watt peak) Stereo Amplifier by Pilot.

To compliment and power the SP 210 Pre-Amplifier, we used the new Pilot SA-232 Stereo Amplifier. This unit is two com-  
(Concluded on page 35)



You Can  
**PLAY ALONG WITH THE  
 MODERN RHYTHM MAKERS**  
 Your Own Recorded Dance Band!

**In Each Sensational Package!**

A Folio Of Arrangements For Your Instrumental Solo.

A 45RPM Extended Play Recording Featuring Rhythm Section Accompaniment For Your Solo.



**YOU ARE THE SOLOIST IN A TOP RHYTHM BAND!**

Each "PLAY ALONG" package features melodies especially recorded by top performers with an open "solo" spot reserved for your instrumental or vocal rendition. You "sit in" with these talented musicians by simply playing or singing special arrangements contained in the PLAY ALONG folio. Both recorded accompaniments and corresponding printed arrangements are designed so that you are always the featured star of the band!



**YOU PLAY ALONG (or SING ALONG)**

*With These All-Time Favorite Selections!*

**BOOK 1** MY BLUE HEAVEN • LAURA • DON'T BLAME ME • BLUE MOON  
 I'LL SEE YOU IN MY DREAMS • JA-DA • I'M NOBODY'S BABY • WANG WANG BLUES  
 COQUETTE • HONEY

**BOOK 2** WHISPERING • ONCE IN A WHILE • FIVE FOOT TWO, EYES OF BLUE  
 YOU WERE MEANT FOR ME • JOHNSON RAG • AT SUNDOWN • SLEEPY TIME GAL  
 I'M IN THE MOOD FOR LOVE • DARKTOWN STRUTTERS' BALL • SWEET AND LOVELY

Music Books Are Provided With Arrangements For Each Group Of Instruments

**Bb BOOK** for Clarinet, Trumpet, Tenor Sax and other Bb Instruments.

**Eb BOOK** for Alto Sax, Alto Clarinet, Baritone Sax and other Eb Instruments.

**C BOOK** for Violin, Vibraphone, Flute, Oboe and other C Instruments.

**BASS CLEF BOOK** for Trombone, Baritone, Cello, Bassoon and other Bass Clef Instruments.

Each Book with Piano Accompaniment, Lyrics and 45RPM Record — PRICE \$2.00

Ask Your Dealer For a Demonstration of "PLAY ALONG WITH THE MODERN RHYTHM MAKERS RECORD" Books 1 & 2

**ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE • NEW YORK 19, N.Y.**

## Best of the Month

JAZZ: Pepper Adams: *Ten to Four at the Five Spot* (page 26—Riverside); Ted Brown: *Free Wheeling* (page 26—Vanguard); Teddy Charles: *Three for the Duke* (page 33—Jubilee), *Prestige Jazz Quartet* (page 33—Prestige); *Word From Jazz Quartet with Teo* (page 34—Prestige); *Word From Bird* (page 34—Atlantic); Lou Donaldson: *Lou Takes Off* (page 31—Blue Note); Erroll Garner: *Paris Impressions* (page 24—Columbia); Lee Konitz: *The Real Lee Konitz* (page 28—Atlantic); Harry James: *The New James* (page 32—Capitol); Red Norvo: *Red Norvo Plays the Blues* (page 32—Victor); Bud Powell—*Swingin' with Bud* (page 31—Victor)

# RECORD REVIEWS

By  
Jack Maher,  
and Bill Coss



*Erroll Garner  
the youngest veteran  
in jazz  
has musical impressions  
of Paris  
(see column at right)*

**E**rroll Garner, piano and harpsichord; Edward Calhoun, bass; Kelly Martin, drums.

Paris Impressions: *The Song from Moulin, I Love Paris, French Doll, Don't Look for Me: Louise, Farewell to Paris, Left Bank Swing, Cote d'Azur; La Vie en Rose, Paris Midnight, The French Touch, Paris Bounce, Paris Blues; My Man, La Petite Mambo, The Last Time I Saw Paris, When Paris Cries, Moroccan Quarter* (two twelve-inch LP's — Columbia C2L 9 — with copious pictures of Garner in Paris)

All these tracks were recorded in New York, in March and April of this year, soon after Garner's return from Paris; four of them are his first attempts at playing the harpsichord — all of those were Garner compositions.

There are few pianists who could sustain interest through so much music regardless of subject. Erroll always has, although it is my contention that this would have been *even* more successful if Erroll had had an audience in attendance.

But, that aside, it is obvious that Erroll was delighted with the look and sound of Paris and that permeates much of this collection within his characteristic style, whether it is concerned with a *French Doll* of bright face and saucy step, or *Paris Midnight*.

There are let-downs of course, there can't help but be, but the over-all quality is excellent. Recommended for special listening are *Paris Touch*, which is the Garner touch at its best; *My Man*, a wonderful, musical description of the way a man would like to imagine himself loved; *La Petite Mambo*, a romping, stomping mambo; *The Last Time I Saw Paris*, an example of how long-limbed Erroll can be; and, most important, *Moroccan Quarter*, the most remarkable and the most uncharacteristic track (*Farewell to Paris* has some share in that praise, too).

Finally, there are the four harpsichord selections. They are disappointing in the light of what Erroll will be able to do with that instrument if he continues to play around with it. For the moment they are fascinating if only because they so perfectly reveal a little-recognized facet of his playing. For, though Erroll has been described as a pianist who conceives of a piano as an entire orchestra, he is more properly described as the leader of a guitar ensemble, and the harpsichord magnifies that fact because of its mechanical makeup, turning his left-hand strum into guitar accompaniment for the several guitars involved in his right hand. Of the lot, *Cote d'Azur* is the most effective and it sounds like a whole gypsy orchestra. But, whatever your feelings on the matter, this is excellent Garner and a remarkable album of jazz piano.—Bill



the most praised records in years...

# ALL NIGHT SESSION!

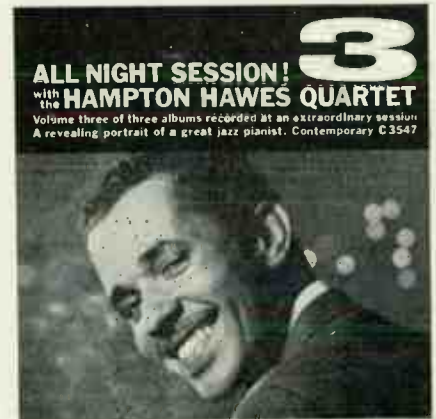
with the **HAMPTON HAWES QUARTET**  
 CONTEMPORARY C3545, C3546, C3547



**VOL. I.** *Jordu, Groovin' High, Takin' Care, Broadway, Hampton's Pulpit*



**VOL. II.** *I'll Remember April, I Should Care, Woody'n You, Two Bass Hit, Will You Still Be Mine, April in Paris, Blue 'N Boogie*



**VOL. III.** *Do Nothin' Till You Hear From Me, Blues #3, Between the Devil and the Deep Blue Sea, Blues #4*

"As a group, the three albums and sixteen selections comprising *All Night Session* represent a most unusual achievement in the annals of jazz recording. The almost two hours of music were recorded at a single, continuous session, in the order in which you hear the numbers, and without editing of any kind. This seems like an impossible feat. Playing steadily for several hours is a taxing experience at best, but improvising continually for that length of time is an exhausting one, mentally and emotionally. Yet the later selections in *All Night Session* reveal no flagging of vitality, spontaneity, or inventiveness. 'The feeling wasn't like recording,' Hampton Hawes has said in commenting on the session. 'We felt like we went somewhere to play for our own pleasure. After we got started, I didn't even think I was making records. In fact, we didn't even listen to playbacks. We didn't tighten up as musicians often do in recording studios — we just played because we love to play.' Considering the buoyant beat, skillful pacing, variety of material, spontaneous jazz feeling, and the richness of invention, *All Night Session* is a testimonial of the highest order to the musicianship of jazzman Hawes and his associates." *From Arnold Shaw's liner notes for the three albums.*

"Pianist Hawes, Guitarist Jim Hall, Bass Player Red Mitchell and Drummer Bruz Freeman turned up at the studio one night and piled into *Jordu and Groovin' High*, and from there on 'we just played because we love to play.' The result is one of the few genuine jam sessions on LPs... The set kindles a kind of inner momentum rare to the recording studio." **TIME**

"The three records, considered as a whole, constitute one of the most remarkable jazz achievements since the invention of the LP."

C. H. Garrigues, **SAN FRANCISCO EXAMINER**

"A remarkable three volume set... It is valuable jazz music on several levels. But above all, it is valuable as a documentary of two hours of solid playing by a young man who, if fate is kind, seems destined to become one of the great piano players in jazz."

Ralph J. Gleason, **SAN FRANCISCO CHRONICLE**

"The most impressive pianistic achievement I've heard in months. Hawes plays with masterful assurance, in complete control of the piano, able on these albums to do exactly what he wanted with it... I highly recommend all three records."

Paul Sampson, **WASHINGTON POST AND TIMES HERALD**

"The result is a jazz landmark. The playing is remarkably inventive, the pace unflagging, the spirit dynamic and the ideas spontaneous."

Warren De Motte, **BRIDGEPORT SUNDAY HERALD**

"Here, at last, is the definitive *Hamp Hawes*... He has never sounded so good on record and now emerges as one of the foremost jazz piano talents of our generation. And as a modern blues pianist he remains superb... Hall's playing throughout is sheer, funky joy. As for Mitchell, he always is a paragon of jazz bass playing. Freeman's drums swing unrestrainedly all the way."

John Tynan (five-star review), **DOWN BEAT**

12" HI-FI LONG PLAYING ALBUMS C3545, C3546, C3547, \$4.98 EACH, AT DEALER'S EVERYWHERE OR ORDER POSTPAID FROM

## CONTEMPORARY RECORDS

8481 melrose place, los angeles 46, california

# hi-fi

## ALBUMS

FROM



### JUNE CHRISTY — JUNE'S GOT RHYTHM



June swings to Bob Cooper arrangements of fresh ones, and favorites. She's backed by an all-star combo, with leader Cooper, Red Callender, Frank Rosolino, others. T 1076

### BOBBY HACKETT AT THE EMBERS

Bobby's free and easy trumpet leads the way as the Hackett Four glide through intimate swingers that pack them in at New York's famous Embers. T 1077



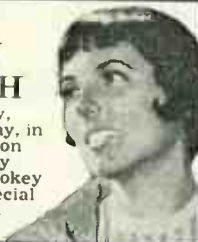
### THE BALLAD STYLE OF STAN KENTON



A new style for the Kenton crew — reminiscent of the great *Opus In Pastels* mood. Stan's arrangements follow the ballad theme. Warm, rich listening patterns, plenty of imagination. T 1068

### politely! KEELY SMITH

The fabulous Keely, backed by Billy May, in a sparkling collection of tender and happy ballads. Keely's smoky subtleties add a special treat to every tune. T 1073



### BILLY MAY'S BIG FAT BRASS



Billy with big band and armfuls of tricky ideas for brass, plus rhythm. Unusual stylings, packed with fun, and hi-fi sounds. T 1043

### Red Nichols — PARADE OF THE PENNIES

Red and top jazzmen really cut loose on great Nichols classics like *Delta Roll*, *Mississippi Mud*, *Dirie*, and others. Terrific recreations in all their original excitement. T 1051



### PEPPER ADAMS

Pepper Adams, baritone; Don Byrd, trumpet; Bob Timmons, piano; Doug Watkins, bass; Elvin Jones, drums. 10 to 4 at the Five Spot: *'Tis, You're My Thrill, The Long Two/Four, Hastings Street Bounce, Yourna* (Riverside RLP 12-265)

This album gets our vote as the best bop album of the month. If you're going to section off jazz into areas and the style that seems to be prevalent in these areas, these Detroiters (with the exception of outsider Timmons) contribute an old, nasty violence and tearing enthusiasm that's bound to grab your ears, eyes and nervous system.

Don Byrd is in great shape; Pepper is more condimental than usual and barks in fine form. Bobby Timmons is a revelation; his comping and his soloing have a strength and an imagination that's probably the one singular thing that makes such a virile high good time for every one else.

Besides the individual playing of these men, there's some genuine imagination used in preparing the material: *'Tis* has all kinds of qualities and it swings like mad; *Two/Four* makes use of street drum patterns; *Bounce* uses a shuffle pattern as its rhythmic basis; and *Yourna* is a broad beamed, sad tune with a wonderful *St. James Infirmary* quality.—Jack

**CODA:** Excellent present-day bop that should hold jazz interest for every one.

### MANNY ALBAM

Manny Albam, arr. and conductor; with an orchestra that includes jazz men like: Al Cohn, Ernie Royal, Nick Travis, Bill Byers, Jim Dahl, Hank Jones, Osie Johnson, Milt Hinton, Barry Galbraith, Bob Brookmeyer and Bill Crow.

*Sophisticated Lady: It Don't Mean a Thing, Don't You Know I Care, In a Mellow Tone, In a Sentimental Mood, Solitude, Duke's Place, I'm Beginning to See the Light, Prelude to a Kiss, Sophisticated Lady, Mood Indigo, The Sky Fell Down* (Coral 57231)

"What I went after," Albam says, "is an album for dancing and listening." So speaks Manny in the liner notes by Dom Cerulli; actually what Manny has here is an extremely danceable group of Duke Ellington favorites. Outside of the usual good job done in arranging, the listening end of the program is a little shallow. Six or seven voices are used in a rather commonplace way, and Al Cohn, and Bob Brookmeyer are given to playing liquid, non-pressure jazz in front.

If you look at this album as I did, that is as a record for the wide market, as an album meant primarily for dancing, then your reactions can't help but be favorable. Everything is treated in good taste, the band plays well, and Bob and Al do just the right thing in the spots they are given.—Jack

**CODA:** A very danceable album; jazz that should be a pleasant hit at any party.

### TED BROWN

Ted Brown, tenor; Warne Marsh, tenor;

Art Pepper, alto; Ronnie Ball, piano; Ben Tucker, bass; Jeff Morton, drums.

*Free Wheeling: Aretha, Long Gone, Once We Were Young, Foolin' Myself, Avalon, Slow Boat to China, Crazy She Calls Me Broadway, Arrival* (Vanguard VRS 8515)

This is a wonderfully swinging and inventive group. Except for Art Pepper and Ben Tucker, the members of this group all studied and played with Lennie Tristano. The two tenor idea with rhythm section, is something that Ted and Warne started in New York, but found commercially provocative and, for a short time, profitable in Los Angeles.

The whole concept of this group is unusual in the present jazz sense. In the first place, there's a good deal of space given to group improvisation — a chorus or so on a number of tracks where all the horns and the piano improvise simultaneously. This concept goes back to the very first jazz premises; premises that come out of the street band formalized jazz sound. Ted and Warne, of course, use this attack as a vehicle for their own present-day feeling and ideas that have been nurtured through the likes of Lester Young, Charlie Parker and Lennie. What evolves is of a completely different approach and sound.

I would say the sound and the feeling of the present-day Tristanoites is a modernization of the Chicago Dixieland. Strange as it seems, in this time of super-sophisticated oiled jazz on one hand, and whining, complaining bombast on the other, these men restore all the boiling happiness, and strength to jazz.

There are magnificent solos by Warne Marsh and Ronnie Ball, good solos and exceptional group playing by Art and Ted, and strong plunging rhythm by Ben and Jeff. All the players listen to one another and add a piece that's distinctly their own to the whole.—Jack

**CODA:** This is the kind of album we always like to recommend; we've played it countless times and will continue to play it until it disappears into vinyl dust.

### THE 1st MODERN PIANO QUARTET

Arrangements and direction by Manny Albam and Irving Joseph for large orchestra (including strings) and featuring pianists: Dick Marx; Eddie Costa; Johnny Costa and Hank Jones.

*A Gallery of Gershwin: Fascinating Rhythm, Love Walked In, Clap Yo' Hands, The Man I Love, Someone to Watch Over Me, Mine, Liza, Bess You Is My Woman, Our Love Is Here to Stay, Somebody Loves Me, Soon* (Coral CRL 59102)

It's appropriate that an album of Gershwin should have a cover depicting the New York skyline; Gershwin wrote, as he was born, of the metropolis. It's been twenty-one years since George Gershwin died and in the minds of many, he is still considered a writer of jazz songs. He was never a composer of jazz songs, but the wealth of musical value in them makes them a natural for the jazz performer.

This album depicts Gershwin the way, outwardly, his music demands he be pictured: suave; cosmopolitan; a bit superficial — in the cocktail-background sense. It also gives a little room to the individual





**THE SICK HUMOR OF LENNY BRUCE**—Fantasy 7003—The hippest comic still loose, Lenny Bruce is not content merely to step on toes; he crushes insteps! No person, institution, or sacred cow can hide from his fallout. Play this for your analyst and show him that he is the one who hasn't adjusted. Not recommended for Sunday School teachers, the D.A.R., Salvation Army leaders, W.C.T.U. members, or jazz critics. Even the cover is calculated to keep the squares away.



**MORT SAHL AT SUNSET** — Fantasy 7005 — The first American humorist to dig deeply into today's nervous scene wails on these selections from concert performances. Because humor dies without an audience, only "in person" dates were used to catch Sahl at his best moments. If you have been laboring under the illusion that bombs, foreign policy, industrial giants, music, politics, and psychology are serious business, you haven't heard Sahl. If you have heard Sahl, you crave more, of course. Like on this record.



**INTERVIEWS OF OUR TIMES** — Fantasy 7001—The academy award winning "Interviews of Our Times" plus new sketches by a fantastic talent who needs no introduction. How he and Fantasy came together is forcefully told in the St. Louis Gold Seal award essay reprinted on the album back; the star of this LP, incidentally, was recently cited for his Tibetan underground work in the Great Conflict.



**POETRY AND JAZZ IN "THE CELLAR"** — Fantasy 7002 — The two now-famous men who started it all in San Francisco read from their works. Kenneth Rexroth recites "Thou Shalt Not Kill". Lawrence Ferlinghetti performs "Autobiography", "The Statue of St. Francis", and "Junkman's Obbligato". The understanding band includes the formidable Dickie Mills on trumpet and Jerry Goode on bass.



**TENTATIVE DESCRIPTION OF A DINNER TO PROMOTE THE IMPEACHMENT OF PRESIDENT EISENHOWER, and Other Poems by Lawrence Ferlinghetti**—Fantasy 7004— This is one of the few contemporary poets who: is popular with jazz audiences; possesses a good sense of humor; disowns The Beat Generation; writes good poems. The title selection might be a bit controversial. The author explains his position in the insightful liner notes.

THE WORD IS ON



心文字の表示

ONCHE BERBBIE

MULONGA UA MU

ZABAN PAR CHARHNA

IMUA KA OLELO

**FANTASY RECORDS, DEPT. H**

**654 NATOMA STREET**

**SAN FRANCISCO, CAL.**

METRONOME

# blue note

THE FINEST IN JAZZ  
SINCE 1939

## LOU DONALDSON THE BIG SOUND ON ALTO



Best of the Month:

### LOU TAKES OFF

on Sputnik, Dewey Square, Strollin' In, Groovin' High.

BLUE NOTE 1591

### SWING AND SOUL

The Most in swinging and soulful performances by the great alto star. Peck Time, Grits and Gravy, Dorothy, Herman's Mambo, etc.

BLUE NOTE 1566

### WAILIN' WITH LOU

Featuring Donald Byrd. Caravan, Old Folks, That Good Old Feeling, Move It, etc.

BLUE NOTE 1545

### LOU DONALDSON

#### Quartet/Quintet/Sextet

With Horace Silver, Art Blakey, Kenny Dorham, Blue Mitchell, etc.

BLUE NOTE 1537

### OTHER RELEASES SHOWCASING

#### LOU DONALDSON

##### A DATE WITH JIMMY SMITH

Falling In Love With Love, Funk's Oats, Song Go Out Of My Heart, Sentimental Over You, Groovy Date.

BLUE NOTE 1547, 1548

##### JIMMY SMITH QUINTET

All Day Long, Summertime, Yardbird Suite, Plum Nellie, Billie's Bounce.

BLUE NOTE 1551, 1552

##### ART BLAKEY AT "BIRDLAND"

Split Kick, Quicksilver, A Night in Tunisia, Mayreh, Wee-Do, If I Had You, Now's The Time, Confirmation.

BLUE NOTE 1521, 1522

##### MILT JACKSON

Bag's Grove, Tahiti, On The Scene.

BLUE NOTE 1509

##### CLIFFORD BROWN

##### MEMORIAL ALBUM

Brownie Speaks, De-Dah, Cookin', You Go To My Head, Carving The Rock.

BLUE NOTE 1526

12" LP, List \$4.98

Complete Catalog on Request

### BLUE NOTE RECORDS

47 West 63rd St., New York 23

pianists to display their talents. Eddie Costa and Hank Jones come off best — to me — because they most often successfully transcend the established Gershwin motif and dig out the real value of the man's music.—Jack.

**CODA:** A difficult chore — arranging for four pianos and large orchestra — matter of factly done in the established mode.

### WYNTON KELLY

Wynton Kelly, piano; Kenny Burrell, guitar; Paul Chambers, bass; Philly Joe Jones, drums (side 1 only).

*Whisper Not, Tction, Dark Eyes, Strong Man, Ill Wind, Don't Explain, You Can't Get Away* (Riverside RLP 12-254)

If you like a strong rhythmic pianist with traces of just about every facet of piano styling from the old stride to Garner and Bud Powell, you'll like Wynton Kelly.

There's a wonderful, "glad-to-be-a-jazz" feeling to Wynton's playing that grabs your attention and starts your foot tapping. He's jumpingly rhythmic, has good ideas and a moody, fine depth in his ballads. Side 2 sports no drums, but they're hardly missed. As a matter of fact there are moments when Philly Joe's aggressiveness and lack of emotional flexibility act as an annoyance.—Jack

### LEE KONITZ

Lee Konitz, alto; Bill Bauer, guitar; Don Ferrara, trumpet; Pete Ind, bass; Dick Scott, drums.

The Real Lee Konitz: *Straightaway, Foolin' Myself, You Go To My Head, My Melancholy Baby, Pennies In Minor, Sweet and Lovely, Easy Livin', Midway* (Atlantic 1273)

There are few musicians, in the full-established bloom of success, who will begin to pick apart their playing and attempt to change things that don't suit what they feel to be their more mature selves. Lee Konitz is in the process of doing just this. The Lee Konitz you'll hear here is vastly different from Konitz of eight years ago. The sound, the ideas and the whole feeling of Lee's playing has taken on a much more human aspect. I italicize the word human because it means that Lee's approach to playing has taken on a much more introspective quality. There is a quality now that seems to be broaching the unknown — a spirit of risk that's evident in a really improvised music much as there is a risk in saying the first thing that pops into your head. Lee has a sailing quality in his playing, as though he were gliding along from note to note, from phrase to phrase, with little but the obvious frame of the tune and his own invention to hold him up.

With this in mind, there are some exceptional moments in this LP. There are some astounding chordal movements; these are tapestries woven from the one idea with excursions into many of its various sidelights. In exploring himself, Lee sometimes lets out paradoxical yelps that both have a satirical and a distinctly pent-up quality to them — something that is distinctly human.

Peter Ind and Bill Bauer play admirably. This, I think, is the best Dick Scott has ever sounded on records; and Don Ferrara gets much too little play, but that's under-

standable since Lee picked these particular tracks from on the spot recordings at the Midway Lounge in Pittsburgh. Don only played one week-end out of two weeks and Lee was more concerned with getting the best of the *Real Lee Konitz*.—Jack

**CODA:** This is the best record representation of the re-developing Lee Konitz.

### FREDDY MERKLE

Fred Merkle, drums; John Payne, Hal Posey, Joe Bovello, trumpets; Al Seibert, Ted Efantis, tenors; Joe Davie, baritone; Earl and Rob Swope, trombones; Bill Potts, arr., comp., and piano; John Beal, bass.

*Jazz Under the Dome: Proto Cool, Pottsville, USA, White House, Pernod 806, 555 Feet High, Happy Daze, Aide De Camp, Shhhhhh, D.C. Current, Lunch Box* (Vik LX 1114)

The Dome, of course, has to do with Washington, D.C., capital of the United States of America and home of "Hugger" Peterson.

These Washingtonians have nothing whatever to do with Atomic Energy or a reconsideration of the Foreign Trade Acts, they are more concerned with the dissemination of local jazz. This ensemble is split here into a number of different sizes. The big band jumps in a pretty lively way, with the arrangements leaving room for solos and some biting brass. The small groups follow a curious pattern that stretches from the Mulligan-Davis-Gil Evans kind of thing, to a humorous and less caustic version of the Horace Silver ensemble sound.

Of the soloists, the Swope brothers and Al Seibert are the most impressive. Both brothers vary between a moderate Bill Harris and Bob Brookmeyer. Seibert has a fondness for the Zoot Sims approach to tenor and makes no bones about swinging that way.—Jack

**CODA:** A patently competent performance from these congressional jazzmen.

### JOE NEWMAN

Joe Newman, trumpet and vocals; Shirley Scott, organ; Eddie Jones, bass; Charlie Persip, drums.

*Soft, Swingin' Jazz: Makin' Whoopce, Three Little Words, Scotty, I Let a Song Go Out of My Heart, Moonglow, Organ Grinder's Swing, Rosetta, The Farmer's Daughter, Save Your Love for Me* (Coral CRL 57208)

This album is just what it supposes to be: a nice, rhythmically rolling foray into the much travelled area of swinging jazz. For the most part it's a low-pressure, relaxed version of a good small group of jazz. The rhythm section is superb; Shirley Scott builds and fills-in with an exciting fervor, but never does she break the overall relaxed atmosphere.

Joe, as a singer, is unusual. As liner writer Burt Korall noticed, Joe does have an Armstrong influence, but that influence is gently tempered and modernized with something of Matt Dennis. This makes for a very pleasing listening experience and adds a real quality of good humor to the record.—Jack

**CODA:** Joe plays nice but pretty standard Newman; his singing is very pleasing surprise.



## BUD POWELL

Bud Powell, piano; George Duvivier, bass; Art Taylor, drums.

Swingin' with Bud: *Another Dozen, Almost Like Being In Love, Salt Peanuts, She, Swedish Pastry, Shaw Nuff, Oblivion, In the Blue of Evening, Get It, Birdland Blues, Midway* (Victor LPM 1507)

This is some of the best Bud Powell we've heard in ages. Bud sounds happy here, something that's been missing on the majority of his most recent dates. There are flashes of exceptional competence, along with a fine rhythmic feeling that makes this album a good swinger. Perhaps the rhythm section of Duvivier and Taylor are responsible for this, because Bud seems eminently secure in front of them.—Jack

**CODA:** A wonderfully refreshing album from one of the real pioneers in modern jazz: there are lots of bright yellows and oranges to offset the usually predominate blues and purples that appear so often in Bud's current work.

## WILLIE THE LION SMITH

Willie "The Lion" Smith, piano, comp. and reminiscences; Wendell Marshall, bass. Osie Johnson, drums.

The Lion Roars: *The Lion Roars, Willie's Blues, Ragtime Medley (Blame It On the Blues), Carolina Shout, Portrait of Duke, Lion's Boogie Woogie, Squeeze Me, Bring On the Band, Contrary Motion, Echo of Spring, Fingerbustin', Zig Zag, Roll 'em, and Weep* (Dot DLP 3094)

Amazingly enough, Willie "The Lion" Smith first heard jazz, and the blues of jazz in the brickyards of Haverstraw, New York and in the Baptist churches in New York City, some time in the early 1900's.

The emphatic, volatile little man with the large cigar, makes many pronouncements and references to the history of jazz in this album and does much to both entertain, inform and debunk. He gives demonstrations and explanations of all kinds of piano styles from ragtime to Duke Ellington. He mentions Bob Hawkins as being the first inspiration for the styles of Fats Waller, James P. Johnson and himself. "He had a terrific left hand and was quick to play counterpoint." He also mentions that, in his estimation, ragtime is just another name for jazz, contrary to Jelly Roll Morton's distinction between the two. In speaking of Jelly Roll, Willie has some derogatory things to say and shows little of the reverence for him that other jazzmen have shown. But that's something you've got to hear for yourself.

"The Lion" also goes on to mention who he thinks some of the best young pianists are: Bud Powell is the fastest"; Erroll Garner is "very fast and creative;" and Billy Taylor. "I like his work and I like his trio."

This album isn't all talk and demonstration; side two is almost all music with Willie amply demonstrating his wonderful bouncing style.—Jack

**CODA:** For its candidness, its humor and its information alone, this album is valuable.

Check page 36

for important information

NOVEMBER, 1958

## The Best of the New in Brief

LOU DONALDSON'S *Lou Takes Off* (Blue Note 1591): four tracks—*Sputnik, Dewey Square, Strollin' In, Groovin' High* — played by altoist Donaldson, trumpeter Donald Byrd, trombonist Curtis Fuller, pianist Sonny Clark, bassist George Joyner and drummer Arthur Taylor. More honestly rooted in the old-times of jazz, Lou preaches with a great deal more conviction

than many of the younger musicians, especially those who play alto. Perhaps for that reason Arthur Taylor stays in line most of the time and, with Joyner and Clark, produces a kind of vigorous support which propels the musicians from start to finish. (Incidentally Joyner is a bassist to watch if this record is any indication of the progress which he is making.) Consequently, with good Donald Byrd trumpet — more in command each time (cute Dizzy on *Groovin'*) — and the general firmness of everything that happens, this is an excellent album of its kind, filled with emphatic bop that always swings (BC)

(Continued on page 32)

**THE MOST Unusual JAZZ ALBUM OF THE YEAR!**

**Sing A Song of Basie**

ABC-223

... in the sound of the year

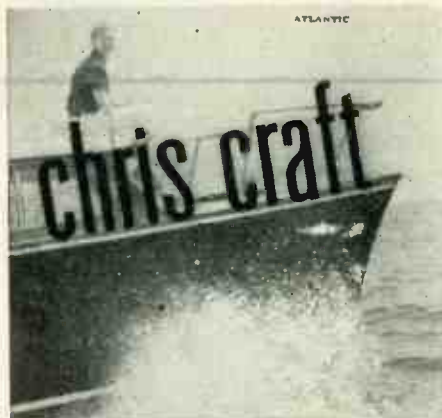
ABC-PARAMOUNT FULL COLOR FIDELITY

**HI-FI 58!**

**"Fantastic! As Wild And Wonderful A Set Of Sounds As We've Heard Thus Far This Year!"**

— LEONARD FEATHER, *Playboy Magazine*

THE INCOMPARABLE  
CHRIS CONNOR IN A NEW LP



CHRIS CRAFT 1290

CHRIS, AT THE TOP OF HER CRAFT, IN AN INTRIGUING PROGRAM OF INTIMATE SONGS. CRAFT MEANS SKILL AND CRAFT MEANS CUNNING AND CHRIS DISPLAYS PLENTY OF BOTH IN THIS ALBUM. HER GREATEST TO DATE.

OTHER LP'S BY CHRIS CONNOR: 2-601 CHRIS CONNOR SINGS THE GEORGE GERSHWIN ALMANAC OF SONG / 1286 A JAZZ DATE WITH CHRIS CONNOR / 1240 HE LOVES ME, HE LOVES ME NOT / 1228 CHRIS CONNOR / 8014 I MISS YOU SO. WRITE FOR COMPLETE CATALOGUE: ATLANTIC RECORDS 157 WEST 57 STREET, NEW YORK CITY, 19.

ATLANTIC RECORDS 

ORCHESTRATIONS

Send for Free Bulletins listing over 1000 Titles of current and standard hits for regular and small combinations — Also Complete list of Combo - Ork Books.

ORCHESTRATION SELLING SERVICE

Dept. C - 17 West 60th St. - New York 23, N.Y. of Columbus Circle



STEVE ALLEN'S ALL-STAR JAZZ GROUP WITH WESTLAKE BASS MAN, GARY PEACOCK, CUT-ON-THE-SPOT ROULETTE LP AT NEW YORK'S FAMED ROUNDTABLE CLUB.

Peacock entered WESTLAKE in 1954, a beginner. After a year of professional training in Jazz harmony he joined the Armed Forces and was assigned to special service because of his musical talent.

Send for free catalog, 2 yr. diploma and 4 yr. degree courses, tuition includes... 2 private lessons per week. Daily band and combo, dorms, approved for vets, payment plan, 3 starting semesters — SPRING, SUMMER, FALL. Also home Study Course.

WESTLAKE COLLEGE OF MUSIC

7190 Sunset Blvd., Hollywood 46, Cal M1158

Name..... Age.....

Address.....

City..... Zone..... State.....

DUKE ELLINGTON'S *Black, Brown and Beige* Featuring Mahalia Jackson (Columbia CL 1162): two principal parts of the January 1943 composition — the *Work Song* and *Come Sunday*, divided into five parts, four of which are orchestral and one of which features Miss Jackson, the entire production concluded with an improvisation by Mahalia and Duke on the Twenty-third Psalm. They are good Ellington performances with lovely solos by Harold Baker, a powerful valve trombone passage by John Sanders, solos and ensembles brimming with rich Ellington orchestration. *Come Sunday*, now has a lyric obviously and Mahalia sings it well. As in the case with most contemporary religious lyrics, this one lacks much depth or conviction, and as a result Mahalia's fans will miss that special quality in her work. The final, hummed chorus is actually much more effective and, perhaps, would have been better to have used throughout considering the strength and beauty of her voice in combination with the plaintive melody that is *Sunday*; it has a distinct, rare effect missing from the lyric line. The final part is the familiar *Good Shepherd Psalm* and it is a result of improvisation carried-on at the last rehearsal for this album — somewhat structured by Duke himself between that time and the actual recording. It is a simple and moving declaration, a perfect finish for the record and keen-eared listeners will certainly hear a resemblance between it and the work of a certain jazz modernist. Most listeners familiar with the total work are apt to think this version a more adroit one, only dated on one or two occasions and, in its added specialization, a more powerful expression of Duke's original concept. (BC)

EARL HINES' *Earl Fatha Hines* (Epic LN 3501): twelve tracks such as *Love Is Just Around the Corner*, *Hallelujah*, *Save It Pretty Mama*, *Moonlight in Vermont* and *Muskrat Ramble*, recorded in 1957, with just bassist Guy Pederson and drummer Gus Wallez. There is no obvious diminishing of the Hines talent. Unlike most of his contemporaries, he seems to play exactly, and exactly as well, as he always has, and plays that with within the almost full spectrum which he has brought to the piano — the stride and the strident, the full and limpid, the exactly swinging, the anticipatory, the touches from which Garner took some part of his style, the almost out of time — all these things are there and undiminished. If your tastes are restricted, this album may not be for you, but those with wider horizons will immediately recognize a pianist of immense and complete talents, capable of nearly every expression. (BC)

HARRY JAMES' *The New James* (Capitol T 1037): nine tracks of swingers by Harry, five trumpets, two trombones, five reeds and four rhythm with the arrangements by Ernie Wilkins, J. Hill, Bill Holman and Neal Hefti, all of them originals, and featuring such soloists as Harry, Willie Smith, Sam Firmature and Jackie Mills. This is Jesse, not Harry James, and he has done a remarkable job of stealing some of the Count Basie lightning and thunder, partly by employing some of the Basie arrang-

ers, but mostly through the magnificent drive which Harry has always been able to bring to a band, molding each of its sections into a screaming whole and then painting the whole top of it with his own vibrant (and forget the era) trumpet. For lovers of big band excitement, this album is a must as are altoist Willie Smith, tenorist Sam Firmature, the arrangements which range around Basie (with some Mundy and Lunceford-type for good measure) and most particularly for the James brand of leadership, which makes this one of the most powerful jazz-dance bands in the country. (BC)

HAROLD LAND'S *Harold in the Land of Jazz* (Contemporary C 3350): seven tracks of standards and originals by tenorist Land with trumpeter Rolf Ericson, pianist Carl Perkins, bassist Leroy Vinnegar and drummer Frankie Butler, with arrangements by Elmo Hope and Harold Land. An engaging album by expressive musicians — there isn't a weak link in the chain — it is (and I remain a die-hard) a wonderful example of what the West Coast discipline does to any kind of jazz — in this case hard-bop — at least on recordings. This is Land's first date as a leader and he appears as an immensely communicative saxophonist. Ericson plays with his accustomed verve and to excellent advantage. The late Carl Perkins was (and is here) a swinging pianist. Vinnegar is the rock of Gibraltar in the rhythm section and drummer Butler, who is over-busy for my tastes, is nevertheless a strongly propelling musician, capable of building to real climaxes within the ensemble, capable of frequently interesting solos, and seemingly possessed of a real future as his taste toward the integrated propulsion catches up with his vitality — as it is, he is now heads and shoulders over the most of his confreres on the East Coast, which is why I may seem more critical than his showing here would normally call for. (BC)

RED NORVO'S *Red Plays the Blues* (Victor LPM 1729): seven blues played by two different groups including such sidemen as trumpeters Harry Edison, Don Fagerquist, Don Palladino and Ed Leddy, trombonist Ray Sims, Willie Smith, Ben Webster and Harold Land on reeds, pianist Jimmy Rowles, bassist Bob Carter and drummers Bill Douglass or Mel Lewis, with several vocals by Helen Humes. Four of these tracks were released before and they are, as Nat Hentoff says, "among the most durable jazz recordings released this year." This is *groovy* music, "if you'll excuse that cop-out, relaxed without being cool, very much concerned with the roots of jazz without fighting a war about it. The alto solos are by Willie Smith, tenor solos are by Ben Webster and Harold Land and the trumpet solos are by Edison. If blues are your style, these are among the best. The album is heartily recommended. (BC)

VITO PRICE'S *Swinging the Loop* (Argo 631): ten tracks with tenor-alto Price — side one with trumpeters John Howell and Bill Hanley, trombonist Paul Crumbaugh, bass trombonist Barret O'Hara, baritonist Bill Calkins, pianist Lou Levy,



guitarist Remo Biondi, bassist Max Bennett and drummer Mart Clausen — second side with Levy, Bennett, Freddie Greene and Gus Johnson. The tracks are composed of originals and such standards as *Why Was I Born*, *In a Mellow Tone* and *Time After Time*. Twenty-eight-year old Vito is originally from New York, played with big bands led by Bob Chester, Art Mooney and Tony Pastor, and is now on staff at Chicago's WGN where some of these sidemen are also working. Vito says of his own playing: "I'm not a farout musician . . . not trying to blaze new paths . . . these tracks are pure, clean and honest." The first side of the album is almost a big band in depth and power and Vito is exceptionally clean and swinging in a moderately modern way which is very pleasant. Side two is still mostly his, giving him even more freedom to roam and that roaming is a fine combination of the modern with the old, producing a sound which, while it may not be unique, is very expressive. (BC)

## Jazz Spectrum: Four Superior Varied Records By Teddy Charles

TEDDY CHARLES' *Three for the Duke* (Jubilee JLP 1047): vibist Charles sharing equal billing with pianist Hall Overton and bassist Oscar Pettiford in a trio examination of these Ellington songs — *Main Stem*, *Do Nothing 'Til You Hear from Me*, *Sophisticated Lady*, *Don't Get Around Much Anymore*, *Sherman Shuffle*, and *The Mooche* — with two arrangements by Teddy, the rest by Hall and a great deal of observation and advice from Pettiford because of his long experience with Duke. The three tried to "get into a kind of Ellington groove as a point of departure," as Teddy puts it. From there, there were immediate points of return to that groove and there is the constant reminder by Pettiford's bass but, essentially, the emphasis begins to rest on Overton's and Charles' imaginations at work on Ellington. Many listeners are likely to be struck with the resemblance of some of what results with Thelonious Monk, or what Monk might feel if not be able to play. That resemblance is there, but it seems more to be a natural result of giving angular grace to Ellington than it is any real allegiance to Monk, although both Hall and Teddy are very familiar with, and great admirers of, Thelonious. In any case, that may give you some word picture of what you may often hear here. Strangely, despite the seeming limited instrumentation, all three, in writing and playing, have produced an immensely rich and varied set of sounds and moods whose technical sources are amply explained in the excellent notes by Nat Hentoff. Nor, for those

of you who worry about such things, should this album be thought of as experimental in the usual sense of that word despite the presence of Charles and Overton. There are experiments of course; music would be a poor thing if imagination weren't allowed some individuality; but the emphasis here, I suppose because it is naturally enough tied to the material, is on the healthy and hearty Ellington emotions and Teddy and Hall and Oscar bring strength and warmth and humor to that, adding bits of backwoods groove (as Hall does on *Anymore*) and a driving, though emphatically musical, swing nearly throughout. Obviously enough, I recommend this album. (BC)

THE PRESTIGE JAZZ QUARTET (Prestige 7108): four tracks, originals by Teddy Charles and Mal Waldron as two members of the quartet whose other members are bassist Addison Farmer and drummer Jerry Segal. Despite what would seem a natural parallel, the Prestige Jazz Quartet is not much like the Modern Jazz Quartet, except in instrumentation. But Teddy and Mal are more interested in devices than form and far more interested in the modern in relation to the modern than with the modern in relation to the past. Too, they are more inclined toward the feeling of outright swinging-away, not the exclusion of everything else, but as a kind of base from which you go. The first and longest of these tracks is by Teddy and it is a three part jazz composition which bears titles of Route 4 in New Jersey. I doubt that it was meant to be programatic, but if you have driven with Teddy, there may be parts which strike you as terribly representative of such times. Mal's *Meta-Waltz*, is an experiment with

## TED HEATH

AND HIS MUSIC

Great in

# STEREO

High Noon; Ebb Tide; 12th Street Rag; Love is a Many Splendored Thing; Three Coins in the Fountain; Unchained Melody; Learnin' the Blues; Swedish Rhapsody; Moulin Rouge; My Resistance Is Low; My Foolish Heart; Secret Love. PS 116



Begin The Beguine; April In Paris; Autumn Leaves; Somebody Loves Me; dust; Tea For Two; On The Sunny Side; The World On A String; My Blue Heaven PS 117

OVER 100 ffss RECORDINGS NOW AVAILAB

**LONDON**  
RECORDS

**ffss**

full  
ster

DEPT AL · 539 WEST 25TH STREET · NEW

DS

SSEN  
ONIO

JAZZ  
THEI

ART BL,  
RECOGN  
AND PRC  
JAZZ MI  
PRODUCE  
EVER CA

METRONI  
AMAZING  
STIMULA  
IS UNDO  
I'VE EVE  
AMUSING  
WRITE FG  
RECORDS,

ATLA

TH  
278

LONG  
IANT  
DERN  
TO  
JAZZ

'IT'S  
TO  
THIS  
ORD  
MES  
G."  
TIC  
19.

# Precision



...precisely  
for music!

A pickup precisely  
designed for music!  
A stereo pickup with  
all the compliance,  
frequency response  
and distortion-free  
performance required  
for the highest quality  
music reproduction.

This...is the  
STANTON Stereo-  
FLUXVALVE...  
where quality  
starts  
and the music  
begins!



The STANTON Model 196  
UNIPOSE Arm with integrated  
Stereo-FLUXVALVE  
Pickup—\$59.85 with replace-  
able 0.7 mil diamond  
T-GUARD Stylus.

The STANTON Model 371  
Stereo-FLUXVALVE Car-  
tridge—\$29.85 with replace-  
able 0.7 mil diamond  
T-GUARD Stylus.

Hermetically sealed for a lifetime of trouble-free use, the STANTON Stereo-FLUXVALVE performs in a way no other pickup can equal. Use it in automatic or manual record playing systems.

PHOTOGRAPHED BY MORT WELDON



For those who can hear the difference

FINE QUALITY HIGH FIDELITY PRODUCTS BY

PICKERING & COMPANY, INC.,

Plainview, N. Y.

FLUXVALVE, T-GUARD, UNIPOSE are registered trademarks

Address Dept. Q118 for a free copy of  
IT TAKES TWO TO STEREO by Walter O. Stanton.

4/4 and 3/4, as the title may suggest. In two parts, in essence it is somewhat typical of Mal's feeling for contrasting lovely lyrical, almost ballad sections with furiously swinging up-tempo sections. His other song, *Dear Elaine*, is a high-point of the album for me, a musical description which combines the spectrum of emotions that a man might feel for his wife (Elaine is Mal's). The last track is by Monk and it has a kind of drone-like quality which is almost hypnotizing, especially since the solos are of high quality. (BC)

THE PRESTIGE JAZZ QUARTET *With Teo Macero* (Prestige 7104): same personnel with the addition of tenorist Teo Macero; the compositions by Teddy, Mal, Teo, Hall Overton and John Ross, only one of the six tracks a standard. It is, according to the liner, Teo's album, dedicated to "a modern concept of the ballad," combining the Quartet with "Teo Macero's singular saxophone style." Perhaps *style* in the singular, is the wrong word; Teo is inclined, within limits, to set his style by the mood of the moment or the material of the composition; and he does that here, back and forth from the hard to soft schools, as he feels it. Listeners who have been frightened by Teo's sounds or the words written about those sounds will find him no less adventurous here, but decidedly committed to the more normal jazz format and committed too, to the grace and warmth of ballads, particularly such as John Ross' lovely *Please Don't Go Now* and Overton's arrangement of *Star Eyes*. The over-all musicianship is excellent as is the general level of performance, some of which is determined by the excellence of the writing. This is a thoroughly recommended album, also. (BC)

TEDDY CHARLES' *Word from Bird* (Atlantic 1274): six tracks, two of them by a large group which includes Teddy, Art Farmer, Eddie Bert, Jimmy Buffington, Don Butterfield, Hal Stein, Robert Newman, George Barrow, Hall Overton, Jimmy

Raney, Addison Farmer, Ed Shaughnessy, and a quartet on the other four tracks, which is composed of Teddy, Hall, Charlie Mingus and Shaughnessy. The title composition is not meant to be a requiem for Charlie Parker as it might seem to imply — the reason for the wording is carefully explained in the liner. But Teddy has often and says specifically here, that he considers it his first completely realized *serious* composition. If my memory serves me correctly, it was played better at the 1956 Newport Jazz Festival, except for one particular section, than it is here. That's not to say that it is not played well here, but several listenings convince me that some kind of *esprit de corps* must have been missing when this session was run and it reflects itself in the playing. Nevertheless, I believe that I understand what Teddy means when he remarks about its realization. It seems to me that this is the first of Teddy's full-scale compositions which moves directly, simply and wholly from what is obvious jazz to what is not so obviously jazz orchestration. It is a thoroughly rewarding composition, another strong, perhaps the strongest yet sign, of Teddy's importance in jazz. *Show Time*, another piece for the large group, was written by Bob Brookmeyer. As its title implies, it's a kind of flag-waver, an up-tempo wailer with a great deal of solo room. Unfortunately, just as there had been some spirit lacking on the major work of the album, there seems a bit too much on the quartet sides, a kind of pulling and pushing of one another that occasionally mars a fine solo or disturbs a track altogether: just as a guess I would imagine that perhaps, too, many leaders put everybody in the soup. Regardless of that, you'll still find individual solos which are exceptionally worthwhile and the title composition is easily worth the entire price of the album and especially worth your while as a serious jazz listener. (BC)

## Rochester In-Person

(Continued from page 13)

Terry Gibbs, in Mount Morris, New York. Terry worked a very attractive room called, *Ladelfa's*.

Among others, Terry treated us to some wonderful Ellingtonia, with such pieces as *Do Nothin' Till You Hear From Me*, *Caravan*, Johnny Hodges' classic *Johnny Comes Lately*, and a swinging *C Jam Blues*. The well-knit Gibbs Quartet has drummer Gary Frommer (making the jaunt from the West Coast with spouse and a weeks old baby), bassist Gary Peacock, and one of my wife's favorite pianists, Claude Williamson.

As much as we have enjoyed the enthusiasm and drive of pianist Terry Pollard, for some three years with Terry Gibbs, it was a surprise-filled evening, finding Claude Williamson in the new quartet. What a musicianly approach! Here is a pianist who is more than a soloist. His accompanying tricks are as compatible and as tasty as those of Hank Jones. His solos are not limited to a particular style, but patterned by the nature of the tune. Hamp-

ered by a very poor instrument, he nevertheless got through to us.

As for the leader, Terry still proves that he is as fleet of mallet as he's ever been. He creates a pleasant bond between his audience and his quartet being so much at home in this small room in a small town.

Jazz in Western New York is still "making it." As we inventory the varied numbers of jazz musicians who have frequented this area, we just have to consider ourselves fortunate and appreciative of the fact that this is one of the best jazz areas in the nation.—WILL MOYLE

## New York In-Person

### Ella Fitzgerald

When Ella Fitzgerald and Oscar Peterson are presented on the same evening's program, as they were last month at Carnegie Hall, you can, at the very  
(Continued on page 36)



# High-Fidelity

(Continued from page 22)

plete 32 watt amplifiers on a single chassis which results in less space needed for installation. Plenty of power too, for each channel so that even our low efficiency (High Quality) AR-2 speakers did not seem to tax the available gain.

Here is a low distortion, wide frequency response Stereo amplifier with plenty of power for all applications. Priced at \$89.50 as is the companion Stereo Pre-Amp. SP-210 the entire top quality stereophonic system represents a total of \$179.00. Speakers, changer and cartridge would be extra.

## Changer Tests

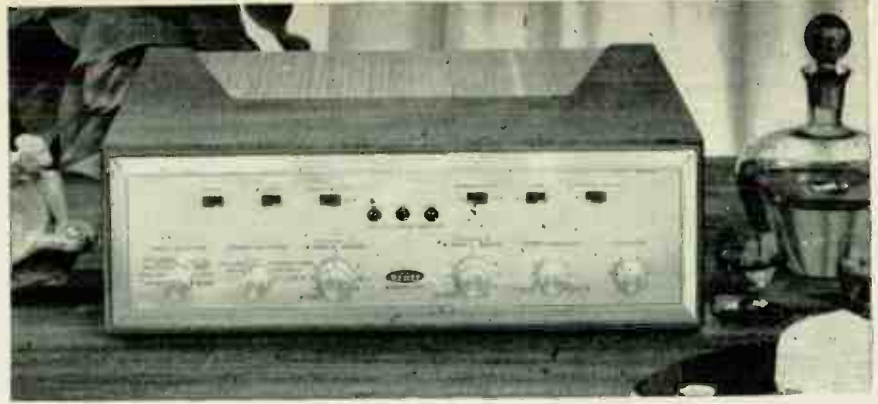
For a change of pace from Stereo, we decided to conduct a series of tests with the renown changer, The Collaro *Continental*. Originally designed as a quality monaural changer, we were impressed by the quality engineering which had gone into its construction. For hours on end we loaded 12" LP's on the positive spindle dropping mechanism and for hours on end this changer functioned flawlessly. Utilizing several cartridges, we found that the only adjustment needed was to change the weight tension for proper weight of the stylus. Other than that, all we did was load the records, flip a lever for *AUTO* operation, set the *SPEED* and touch the *START* control. We found this changer exceptionally quiet in operation. The changing cycle was smooth and gentle on LP disks and the tone arm tracked well even at low tracking force adjustment.

Recently, we learned that the Collaro outfit has changed the tone arm so as to accept plug-in cartridge shells. In addition, they are one of the few, if not the only manufacturers today, to provide the new four pin cartridge shell. This will add immeasurably in noise reduction when using some of the excellent 4-pin Stereo cartridges now available at your audio dealers. (Too bad we don't have a "standard" on this cartridge pin and counting technique, as yet.)

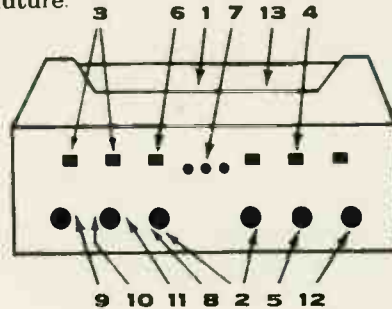
For our own amusement we decided to rewire the Collaro *Continental* for Stereo. A few minutes work installing a second channel shielded wire in the tone arm and we were ready for Stereo Disk reproduction. Since Stereo reproduction demands are even more critical than monaural, we were pleased to note that this changer performed as well as it did prior to our conversion. Wow and flutter, much more exposed in Stereo, failed to register to our ears. Stylus tracking force adjustment offered no problem. Regardless of how we tried to find fault, this Collaro *Continental* performed perfectly.

Priced at less than \$50.00 without cartridge, we suggest that you check the many features and workmanship of the complete line of Collaro changers including their new Stereo model.

by George Kluge



The H. H. Scott engineering laboratories proudly introduce the new Model 299 40 watt stereophonic amplifier control center. It contains many advance features that not only meet the needs of today's stereophonic program sources, but anticipate the requirements of the future.



1 40 watt power stage consisting of dual 20-watt power amplifiers. You need this much power to meet the requirements of today's speaker systems. 2 Completely separate Bass and Treble controls on each channel so that different speakers may be matched. 3 Provision for connecting both a stereo phono cartridge and stereo

tape heads. 4 Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers. 5 Special balancing circuit for quick and accurate volume balancing of both channels. 6 Separate record scratch and rumble filters. 7 Unique visual signal light control panel. Instantly indicates mode of operation. 8 Can be used as an electronic crossover (bi-amplifier). 9 Special compensation for direct connection of tape playback heads without external preamp. 10 Special switching lets you use your stereo pickup on monaural records. 11 You can play a monaural source such as an FM tuner through both channels simultaneously, effectively doubling power. 12 Loudness compensation. 13 Stereo tape recorder output.



Size in accessory walnut case: 15 1/2" w x 5 h x 12 1/2" d. Price \$199.95. (West of Rockies \$204.95)

Write for complete technical specifications and new catalog m-11



H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.  
EXPORT: TELESCO INTERNATIONAL CORP., 36 W. 40TH ST., N. Y. C.

## BUY FROM YOUR LOCAL DEALER

Outstanding musical instruments and accessories are advertised in these pages by name. Ask for them. If your dealer does not have them — he will get them for you!

## "Slipperiest Stuff Ever!"

With Dropper, 35c  
With Swab, 30c

**HOLTON**  
AT MUSIC STORES  
EVERYWHERE! **OILS**

"BUY THE REED WITH THE GROOVES"

## Vibrator

MADE IN PARIS OF FINEST FRENCH CANE  
**TOPS IN PERFORMANCE  
QUALITY & POPULARITY  
FOR OVER 35 YEARS**  
AT ALL MUSIC DEALERS

# After 75 Years

Seventy-five years of METRONOME, a magazine which has been of service in all areas of music and of interest to every kind of music fan, a time has been reached when that coverage and that service can be better presented by several changes. Thus, beginning with the January, 1959 issue of METRONOME

## We're Changing Our Name

A name which has stood for the best in serious writing about music, particularly about jazz, combining provocativeness for the reader with encouragement and inspiration for the artist. But it is a name which is no longer descriptive of the musical age in which we live, nor of the music of which we write. Our new choice is, and it is a title of long-standing, one which we are sure you will approve. So we move on

## To Music USA

Which will be the new METRONOME, a broader, larger, more exciting magazine, with even fresher jazz approaches, dealing with all of jazz as it is played today, bringing the experience and dedication of seventy-five years to focus on the entire world of jazz as it is spoken, written, played — as it appears all over the world in dozens of shapes and styles, a magazine as swinging as its subject.

## And For Music USA

That is for Music USA, the music which America made, we point out that there are still some copies of JAZZ 1958 available for the best reading about Music USA; available at a special rate to subscribers as explained on the coupon below. Take advantage of that offer while you can and, meantime, please bear in mind that METRONOME becomes MUSIC USA beginning with the January, 1959 issue, available in mid-December.

METRONOME CORP., 114 East 32nd St., New York 16, N.Y.

Name .....

Address .....

City ..... Zone ..... State .....

I enclose \$..... for the following:

- \$3.50 1 yr. sub.  \$6.00 2 yr. sub.  
(If foreign, add \$1.00 per year for postage)
- Additional \$1.00 for JAZZ 1958 (subscriber's rate)  
(If foreign, add 25c for postage)
- Non-subscriber price for JAZZ 1958 — \$1.25  
(If foreign, add 25c for postage)

### In Person

(Continued from page 34)

least, expect an evening full of good listening. When you augment that professionalism with material, for Ella, culled from the musical genius of Rodgers and Hart, Duke Ellington, Cole Porter and Irving Berlin, the musical program is just that much more sure to be a good one.

The night's listening at Carnegie was just that — a good night's listening. Ella sang with all her accustomed rhythm, flourishes of humor and sound musical taste, but never did she reach a point of overpowering projection. In a way it's unfair to even mention such a thing, because this is the one intangible thing in any performance, but again it's the one thing that separates a good performance from a blinding performance.

Supporting Ella were Lou Levy on piano, drummer Gus Johnson, Ray Brown and Herb Ellis, bass and guitar from the Peterson group, and Roy Eldridge on trumpet. Roy, under mute most of the night, got his chance to play two tunes (*Can't Get Started* and an *I Got Rhythm* riff) as soloist, and made good use of melody and rhythm. Like Ella, he was sound and tasteful.

Oscar Peterson, who opened the program, generated his own specific kind of excitement. It's a kind of excitement that develops from a competent formula that's two parts rhythm and one part quantity of notes. The whole thing jells together when the quantity of notes are placed in contrast to the general rhythm. Oscar's great talent as an accompanist was never realized; his playing on other occasions for Ella, has been something that stimulated her into extraordinary performances.—Jack

### Count Basie at Birdland

Count Basie playing new arrangements is a delight to hear, specifically because those new arrangements came from the pens of Neal Hefti, Thad Jones and Frank Wess, writers who are thoroughly conversant with the Basie touch, though all three are inclined too, to push into slightly more adventuresome material on occasion.

The crowd at Birdland, and it was a crowd that lined the stairs and much of the sidewalk outside, were obviously pleased by more standard Basie works, most notably in the songs that Joe Williams did, but the heavy preponderance was on new scores, at least during the three sets that I heard.

Nevertheless, any past review that I have done of the Basie band would be repeatable with, perhaps, one exception, and that more a fulfillment of a prophecy than anything else — that Frank Wess continues to be the musician showing the most growth and consistency on the band. Otherwise, despite the new arrangements and one more change in personnel, the essential characteristics of the band remain the same and with the same sound and fury as in the past. As in recent reviews I still decry the limited scope of the band, but what it does do, it does with a fire and determination beyond compare.—Bill



Lennie Tristano, after years of partial retirement, is thankfully a permanent feature at the Half Note, in New York, from Thursday through the week-end each week, with tenorist Warne Marsh and a constantly shifting rhythm section (at least such was the case during the first few weeks of the engagement).

Some parts of the jazz world will surely be pleased to read that both Tristano and Marsh (and this is so in the case of Konitz too, who is not included in the quartet) have backed away from their highly complex and adventuresome improvisation of the past — what was often criticized, and almost as often wrongly, as being too cerebral — and are playing what for them is much more basic jazz. For Tristano-school fans this may be something of a surprise, even a disappointment, as it certainly will be for those critics who hailed Lennie's experimentation. But, despite that loss, it is unlikely that, at least in Lennie and Warne, you will hear such engaging, inventive, exciting jazz anywhere else in New York. Part of the obvious interest in the combination of Tristano and Marsh is the complete understanding which exists between the two, resulting in anticipatory playing which ranges between the humorous and the intensely moving. Strange rhythm sections have a habit of intruding on this two-way play as one did during opening night, but nothing really can interfere with the general excellence of these two superb musicians.—Bill

### Zoot Sims

(Continued from page 19)

*Theme And Variation, The Opener, and Kingfish*, with the entire band echoing Zoot's sound and swing through Holman's scores.

Lately, Zoot has adopted the alto and baritone, and plays them with the same disregard for influences, except for the swinging muse he has pursued all his life. He is just as individual, if not quite as firmly seated yet, on the larger and smaller horn as he is on the tenor, and he turns the sometimes cumbersome baritone into an airy delight. The LP he made for ABC-Paramount, playing all three horns in solo and unison is an effective example of multi-tracking and offers a compact set for study and assimilation by young players.

Zoot is one of the few musicians in this series who is not at the crossroads of his career, wondering what road to travel. His path has always been direct with all embellishments secondary to the purpose of swinging. If, as many argue, a jazzman's sole purpose is to swing, Zoot may be the best player around; he certainly swings the most. Our suggestions do not include any ambitious string or brass projects or abstract horn interplay, but we do hope some company will have the foresight to cut Zoot in a big band context with arrangements by Holman. (I can almost hear it now!) Otherwise we are content to see Zoot pursue his own course, and there should be lots of surprises, for when Zoot's around, something's always happening.

—JACK MCKINNEY

**MUSIC PRINTING**

Estimates for engraving and printing gladly furnished • Any publisher our reference • Highest rated in the United States

**Kayner**  
DALHEIM & CO.

2801 WEST 47th STREET CHICAGO 32, ILLINOIS

**Rudy Mück**

CUSHION RIM and NEW STANDARD  
Mouthpieces  
for TRUMPET, CORNET, TROMBONE, etc.

111 WEST 48th STREET, NEW YORK CITY

**ELECTRIC GUITARS**

WRITE FOR FREE CATALOG

BONDED BY 20 YEARS OF AMPLIFYING EXPERIENCE

**VALCO MFG. CO.**  
4700 W. WALTON - CHICAGO 51, ILL.

## Buy Brand Name Products From Your Local Dealer

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) showing the ownership, management, and circulation of *Metronome* published monthly at New York, New York for October 1, 1958.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, *Metronome Corporation*, 114 East 32nd Street, New York 16, N. Y.; Editor Bill Coss, 114 East 32nd Street, New York 16, N. Y.; Managing Editor, None; General Manager, Earl Umpenhour, 114 East 32nd Street, New York 16, N. Y.

2. The owner is: *Metronome Corporation*, 114 East 32nd Street, New York 16, N. Y.; Ned Bitner, 114 East 32nd Street, New York 16, N. Y.; John W. Bitner 114 East 32nd Street, New York 16, N. Y., Mrs. Betty O'Neil, 1613 West Verde Lane, Phoenix, Arizona.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) NONE

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was.

EARL UMPENHOUR

Sworn to and subscribed before me this 29th day of September 29, 1958.  
Charles F. Graef, Jr., Notary Public, State of New York, No. 41-5618400  
Qualified in Queens County. Commission Expires March 30, 1960.

# Jazz School Concert

(Continued from page 16)

Third place on the program featured the Max Roach student ensemble with which Max played for the first and fourth composition. In this group were trombonist Paul Duynhower (a young man from Holland, who shows real promise and who is now at the Berklee School of Music), saxophonist Don Stewart, pianist Jon Mayer, drummer Ralph Kolin, vibraharpist Michael Zand, with an assist from bassist Chuck Israels, a Boston musician, who rehearsed with the group. Of what they played, one composition by Arif Mardin (another Berklee student), was the most interesting. The group itself was necessarily more confined than is Max's own professional group, and by this accident and in part through design, it ended up being more interesting generally, certainly more accurate, than is much of what Max's professional group has often played. The solos, too, were uniformly good.

The members of the faculty assembled then for Arif Mardin's composition titled *Faculty Meeting*, a score which cleverly used the two groups within the larger ensemble — the MJQ and the Jimmy Giuffre Three — in separate sections which were involved with the composition as a whole. All the solos were above average and Kenny Dorham was a very special stand-out among the excellence.

After an intermission, Jimmy Giuffre led his ensemble on stage: trombonist John Thorp, trumpeter Sandy Matthews, clarinetist Bob Gordon, pianist Al Malacara, guitarist Bobby Cairns and drummer Sandy Matthews, with assists from drummer Connie Kay on one selection and bassist Art Davis and tubist Ray Draper (both from the Max Roach group) on all four selections. As was the case last year, Jim had a more complex problem than did the other instructors, but again he solved it with typical inventiveness and, while the group certainly showed signs of nervousness, still, he moved within it, backing

first this soloist, then another, pushing them in proper directions, to the point that a casual listener would have assumed a quality which was always implicit, but which had not yet appeared by the night of the final concert.

More conventionally constructed, the Kenny Dorham ensemble, finished the small group section of the program: altoist Dale Hillary, baritonist Dom Turkowski, pianist Peter Loeb and drummer Bernard Wilkinson with an assist by bassist Percy Heath. This group abounded with swinging soloists and Kenny had rehearsed it to the point where up-tempos were indicated. Actually the group played better during rehearsal than it did at the concert but that is a natural enough occurrence and both Hillary and Turkowski are to be looked forward to.

The rest of the concert was devoted to the large ensemble — the entire student body — under the direction of Bill Russo, playing eight selections, all of which were good, all of them showing a remarkable ability on Russo's part to weld so many divergent, young personalities into an almost excellent band in a very short time. Chief among the accomplishments was the trombone section (trombonist Kent McGarity in particular) and arrangements by Ran Blake, Jerry Mulvihill (including a delightful *Old Time Religion*), Sture Swenson and Russo himself. It was a disciplined and fulfilling way to end the concert.

And the concert was the perfect way to end the second year of the Jazz School, of which there is really no equal today and for which, with those few reservations which we made in the opening article, we have nearly unqualified praise, including in that praise special words for the faculty, the participating musicians, dean Jule Foster, director John Lewis and the Phil Barbers who own the property and contribute much to the excellence of the undertaking.

## Nat Hentoff

(Concluded from page 8)

verted to stereo, for example (because I had to), at a cost of over \$600 (and that's converted, mind you, not a whole new set) and I had just finished Canby's book when I did. It's like collecting records; it's hard to stop.

Another book worth noting is Hazel Meyer's *The Gold in Tin Pan Alley* (J. B. Lippincott Company, \$3.95, 258 pp., indexed.) This too is not a jazz book, but its subject matter should concern any jazz listener who wants to know more about the music business realities with which many jazzmen must deal in one way or another. After a sketchy historical survey of the way popular composers have functioned in this country since the 18th century, she fills in some of the aggressive background of New York music business at the beginning of this century — the start of the major publishing houses, the role of the song plugger, etc. She carries the story through the effect of radio on the music business; the entrance of the film studios into publishing; and the histories of ASCAP-BMI. (She is wrong, incidentally, in her statement that there are no BMI-licensed writers, only published. There are BMI writers, too.) Miss Meyer, by the way, is quite fair to both sides in her ASCAP-BMI discussion, a rarity in writing on that inflammatory subject.

Her chapters on the music business at present includes as candid an account of payola and the general role of the disc jockey as I've seen in print, and she also has sound advice in chapters addressed to hopeful songwriters including one on just what it is a publisher does. I don't know of a similar introduction to music business realities except for reading *The Billboard* every week, and you may start doing that after you finish this book.

### Readers' Service Dept. N-11

Gentlemen:

Please forward my request for catalogs or other literature issued by the advertisers whose key numbers I have circled.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34						

Are you interested in hi-fi? Yes... No...

Amplifiers... Speakers... Enclosures...

Tuners... Record Players... Tape Recorders...

Do you buy jazz albums? Yes... No...

Do you play a musical instrument?

Yes... No...

If no would you like to play an instrument?

Yes... No...

If yes, which instrument .....

Name .....

Address .....

City..... Zone..... State.....

Which age group do you belong to 14-17...

18-22... 23-26... 26 and over...

Are you a subscriber? Yes... No...

Cut out coupon, paste on postcard and mail to

**METRONOME**

114 E. 32nd St., New York, N. Y.

## ADVERTISING INDEX

### Band Instruments, Accessories, Publishers and Schools

1. American Rawhide Manufacturing Co.	
1 Drumheads .....	5
2 H. Chiron—Vibrator Reeds .....	35
3 Epiphone, Inc.—Strings .....	13
4 Excelsior Accordions, Inc. Daniel Desiderio Excelsior .....	3
5 Gibson, Inc.—Art Ryerson Guitarist .....	7
6 Gibson, Inc.—2 Catalogs .....	7
7 Fred Gretsch Mfg. Co. Max Roach on Drums .....	C-2
8 Guild Guitars, Inc.—Tommy Kay .....	10
9 Frank Holton & Co.—Instrument Oil .....	35
10 Lifton Mfg. Co.—Instrument Cases .....	6
11 Ludwig Drum Co. ....	11, 12, 29, 30
12 Metronome Music USA and Jazz, 1958 .....	36, C-3
13 Micro Musical Products Corp. Clarinet Cleaner .....	4
14 Rudy Muck—Mouthpieces .....	37
15 Orchestration Selling Service Orchestrations .....	32
16 Premier—Hi-Hats .....	4
17 Rayner-Dalheim—Music Printing .....	37

18 Robbins Music Corporation Music Books .....	23
19 B. H. Schwartz—Bates Sax Chain .....	10
20 Selmer—Tony Scott Poll Winner .....	C-4
21 University Extension Conservatory Instruction .....	10
22 Valco Mfg. Co.—Electric Guitars .....	37
23 Westlake College of Music Instruction .....	32
24 Avedis Zildjian Co. Cymbal Set-up Catalog .....	9
Records and Hi-Fi	
25 ABC Paramount—Jazz Album .....	31
26 Atlantic Revords—Chris Connor LP.....	32
27 Atlantic Records—Art Blakey's Jazz .....	33
28 Blue Note Records—Records .....	28
29 Capitol Records—Hi-Fi Albums .....	26
30 Contemporary Records Hampton Hawes Quartet .....	25
31 Fantasy Records—Albums .....	27
32 London Records—Ted Heath on Stereo .....	33
33 Pickering & Co. Stanton Stereo—Fluvalve .....	34
34 H. H. Scott Stereo Amplifier Control Center .....	35



# MUSIC USA

**New In Name... Brighter In Appearance... Broader In Concept**

Beginning with the January issue, METRONOME becomes MUSIC USA to better describe its increased coverage of music as it is played and heard.

IN MUSIC USA . . . you will read the stories behind the news, not just the news itself. You will keep up-to-the-minute on the happenings in music and the reasons for the happenings in the new, breezy, easy-to-read pages of MUSIC USA.

IN MUSIC USA . . . the most competent critics and finest musicians will take you wherever music is played and heard. Their comments and reviews of music on records, radio, television; in movies, clubs, stage shows and books will increase your enjoyment of music — help you play better.

IN MUSIC USA . . . you will go behind the scenes, talk with the musicians themselves, learn about the music they play and why they play as they do.

METRONOME CORPORATION

If you like music, you're sure to enjoy MUSIC USA  
on sale at your favorite music store or newsstand December 15th

**Tony-**

**GREAT**

**SCOTT**



TONY SCOTT—Down Beat Jazz Critics Poll Winner: 1958

**he plays that great**

**Selmer** (PARIS)

**clarinet**

—most of the great ones do

When we say "You'll play better with a Selmer" we don't mean to imply that you don't play well now. We simply mean that a Selmer will do more to pace your progress and project your talent than any other instrument. The fact that most of the greats play Selmer pretty well bears us out. Take Tony Scott; his talent, technique and musicianship show some of the wonderful results you can expect when you play a Selmer. But—you'll never be sure, you'll never be satisfied until you try a Selmer yourself. Why not do it soon?

**FREE!**

There are many good reasons why Selmer (Paris) clarinets perform as they do. We've listed them all in an illustrated brochure which you may have FREE by mailing this coupon.

**SELMER Elkhart, Indiana Dept. A-111**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

2587