

# down beat®

## WINNERS OF 1957 CRITICS POLL



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Count Basie



Dizzy Gillespie



Stan Getz



Gerry Mulligan

*11/12  
e*

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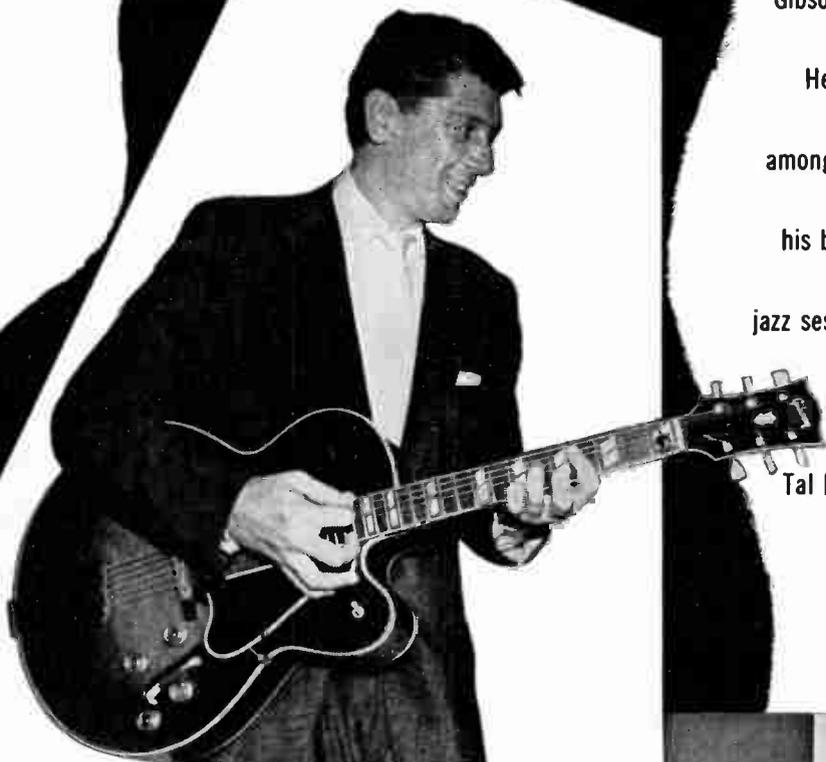
# "Gibson Boy" ...Tal Farlow

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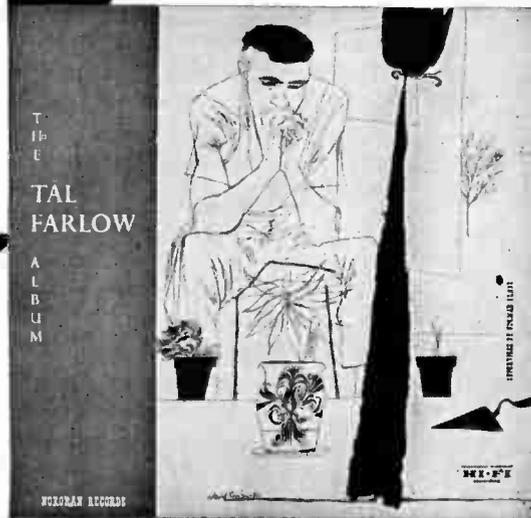
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GIBSON, INC., Kalamazoo, Michigan



August 22, 1957

# chords and discords

## The Cropped Quote . . .

Washington, D. C.

To the Editor:

As the writer of the words Leonard Feather misquoted, I strongly protest the way Leonard introduced the Farmingdale high school dance band's LP into his *Blindfold Test* (*Down Beat*, July 25).

He says, ". . . I had read in these pages (and again in the LP's notes) that the children's work could be judged 'by the standards of a professional, adult, big, modern-jazz orchestra like Basie or Herman.'"

This is false.

In these pages, I wrote, ". . . but only if you rate this band by the standards of a professional, adult, big, modern-jazz orchestra like Basie or Herman. And you're almost forced to, because you *can't* compare the Farmingdale, Long Island, N. Y., high school dance band with a 'kid' crew."

In the LP's notes, I paraphrased, "You're almost forced to rate this band by the standards of a professional,

adult, big, modern-jazz orchestra like Basie or Herman, because you *can't* compare the Farmingdale, Long Island, N. Y., high school dance band with a 'kid' crew."

In both instances, the key word—omitted by Leonard—is "almost." And "almost," to be two-valued about it, means "not." The children's work could *not* be rated by professional standards, and I made no such implication. If I said I was "almost forced to" rate it thus, I was expressing my personal enthusiasm for what is, all things considered, a remarkable achievement. By omitting the one word "almost," Leonard reversed the meaning of the statement and invited the kind of criticism which followed.

While the children were hurt considerably by the lack of compassion shown in Leonard's piece, which they saw just before going on stage at Newport, I suppose his decision to play their record in his *Blindfold Test* is defensible as a means toward musical perspective—though the children's abil-

ity to cut an arrangement is the least significant aspect of what's happening at Farmingdale.

I find Leonard's industry unmatched, his encyclopedic memory incredible, his *Encyclopedia of Jazz* absolutely essential, his many other accomplishments admirable, his friendship valuable.

But this is "cropped photo" stuff. One is almost forced to rate him by the standards of a professional, adult, big, modern-jazz critic.

Willis Conover

## A Philistine? . . .

Chicago

To the Editor:

I would like to add my voice to the current controversy raging around Mr. John Mehegan, by saying that I don't think he is qualified to write a column on modern pianists, any more than he was qualified to write a "perceptive" liner for the Savoy *Charlie Parker Story* album.

Mehegan taught (and as far as I know, still teaches) a class in piano improvisation at Juilliard. I had many occasions to sit in on his class, listen to his students and himself play, and absorb as much as I could (I was a student at Juilliard one year), and as good a teacher as John is, he simply doesn't now, and didn't then, like modern jazz.

He used to say that they play harmonically wrong, can't play their instruments too well, and were limited in conception, in comparison to men of the older schools.

I feel, then, that at most, John is capable of an intelligent probing of these modern pianists, but that this probing can't help but be colored by his negative emotional feelings about them and about modern jazz in general.

Aaron L. Meyers

## Aw Shucks Dept. . . .

Pembroke, Canada

To the Editor:

I am a relatively new *Down Beat* reader. I have known of the magazine for years, but I never became interested enough in what it had to say to warrant my purchasing it. This has changed. I find myself looking forward to each forthcoming issue.

I find the frank reviews of the latest jazz LPs very helpful. The way in which D. Cerulli, L. Feather, R. J. Gleason, D. Gold, and J. Tracy conduct their criticism and praise is worth at least five stars.

I don't know what *Down Beat's* aim was originally, but I do know that it has succeeded in making the jazz musician . . . a sensitive, live, essential part of society. For example, I listened to Bix, Charlie, and Chu years ago, idolizing each, but with an almost ethereal reverence, as though they were unreal.

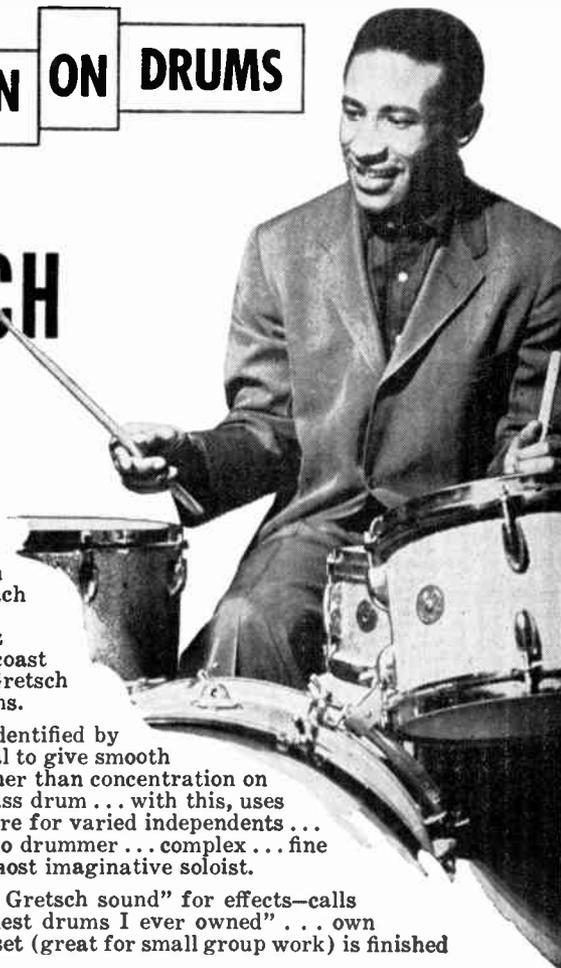
But as of late, the greats of our time and before have become more tangible through discussion of their work, themselves, and their effects on others. I feel that this is better than the "old feeling."

*Down Beat* is most directly the messenger, at least to this reader. Therefore, I would like to personally thank *Down Beat* for . . . its personal effect upon its readers.

Nick Haramis

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# the first chorus

By Jack Tracy

IT WAS SAID over a glass of booze the other day by a rather prominent composer - arranger, and I've been thinking about it ever since.

"Where are the blowers these days?" he asked. "Where are the virtuosos jazzmen who can play fresh and convincing solos in the jazz tradition? If I ever have a band of my own, and it may soon come to pass, I don't plan to be able to find more than a couple of outstanding solo men, and I intend to consider that when I write for the band. It may sound immodest, but I believe I can write better than most of the guys play today."

You know, the man may have something there?

And I think I know a couple of the reasons for it. That the condition apparently exists to a noticeable degree can be seen by studying the balloting of the Jazz Critics poll in this issue. It's almost alarming to see the number of "no choices" listed by men who listen to music 365 days a year for a living. And it seems a shame that in several categories there were virtual walkaways. A man or two stands out on an instrument and that's it.

IF YOU DON'T CARE to take the critics' word for it, ask some of the leaders who have to put groups together how many outstanding original musicians they are able to find. You will get some terse answers.

Why is this happening?

I think the chief reason is that the wonderful days of jamming are just about gone. Time was that every city had at least one spot where guys would come to sit in and match musical wits. A band would be in town, and some of the men were sure to be found testing the abilities of the local gentry. It was a school that toughened the fibers.

At the Newport Festival, however, with the town busting at the seams with noted jazzmen nightly, Gerry Mulligan was like Diogenes with his lantern looking for an honest man, as he looked, horn in hand, for someone, anyone, to get up a session. That only one impromptu bash (now there's a word we should bring back) resulted was due to Norman Granz, who hired a room and threw a party. In the forefront were those gentlemen to whom a week used never to be complete without at least a couple of contests—Roy Eldridge, Coleman Hawkins, and Jo Jones. And Mulligan.

JAM SESSIONS are a thing of the past, I guess, and we should all be sorry. They separated the men from the boys, and in doing so, made men out of a lot of the boys.

They don't happen anymore for two reasons. Groups develop their own arrangements and their own personalities, and they discourage guys from joining in unless he knows the charts. And because sessions are like seminars, where you put your two cents in but don't get any loot back, the American Federation of Musicians looks askance at such profitless gigs.

It's hurting jazz immensely. Believe me.

August 22, 1957



# down beat.

Volume 24, No. 17

August 22, 1957

EXECUTIVE OFFICE—2001 Calumet Ave., Chicago 16, Ill., Victory 2-0300. Publisher—Charles Suber; Executive Editor—Jack Tracy; Circulation Director—Ray Holbrook. Editorial—Don Gold, Associate Editor; Lois Polzin, Advertising—Harry P. Lytle, Midwest Advertising Representative; Gloria Baldwin, Production—Mary DeMet . . . NEW YORK—370 Lexington Ave., Murray Hill 6-1833. Editorial—Dom Cerulli, Associate Editor. Advertising—Mel Mandel, Advertising Manager; Ben Rachlis . . . HOLLYWOOD—6124 Santa Monica Boulevard, HOLLYWOOD 3-6005. John Tynan, Associate Editor. Advertising—Ray Combs.

## MUSIC NEWS

The death of Serge Chaloff; a profitable venture at Newport; the results of the annual convention of music merchants, and further goings-on in the world of tape recordings are all part of the regular news roundup that starts on page 9.

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### NORMAN GRANZ: A CROSS-SECTION 12

Third in a revealing series of portraits of people in music. By Don Gold.

### SPECIAL: THE 1957 INTERNATIONAL JAZZ CRITICS POLL 13

In which nine full pages are devoted to the results and tabulation of the most important poll in jazz. Among the winners: Basie, MJQ, Dizzy, Frank, and Ella. Among the distinguished critics who voted: Andre Hodeir, Wilder Hobson, Ralph J. Gleason, Leonard Feather, and John S. Wilson.

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## On The Cover

Among the winners in this, the fifth annual polling of the world's best-known jazz critics, were cover personalities Count Basie, Frank Sinatra, Stan Getz, Dizzy Gillespie, and Gerry Mulligan. For the complete list, plus the New Stars of the year, see page 13.

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OTHER MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '57; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS CATALOGOS.

## feather's nest

By Leonard Feather

IT HAS OFTEN BEEN lamented that no scientific miracle can ever bring us the violin artistry of Paganini, the piano virtuosity of Chopin or Liszt.

Preserving their works on manuscript paper was no problem, but of their actual performances nothing remains save a plethora of legends, many of them apocryphal. It is a truism that the chance to listen to them performing their own works, to observe them and study their technique, would be the experience of a lifetime.

Jazz lives in an age of technological development without precedent in history; there would seem to be no reason

to assume that it could possibly suffer a similar fate.

**YET IRONICALLY**, when we survey the 40-year history of recorded jazz, it becomes clear that little advantage has been taken of the opportunity to secure visual-cum-aural records of our greatest artists that will present them in their best works for our children and grandchildren to study.

What will be left in 1999 of the jazz we see and hear today?

Louis Armstrong will be visible in a large number of movies in which his comedy talents, and the fictional settings, are more relevant than musical values. *The Benny Goodman Story* will

show, instead of a first-hand glimpse of the clarinet virtuoso's mastery, an actor portraying him and imitating the finger movements. To look for Goodman himself with his band in its years of maximum influence we shall have to dig through piles of typical Hollywood musicals in which he played a small part.

The same is true of Basie, Ellington, Lunceford, and most of the great bands and soloists of the 1930s. In the 1920s Bix Beiderbecke and his generation, who lived when talking pictures were in their infancy, were completely lost to visual posterity.

Even the 1940s brought only an occasional glimmer, as in Norman Granz' *Jamming the Blues*, of how the men of jazz could and should be held in permanent view.

**IN THIS CONNECTION** I was enormously impressed, during my recent trip to California, by a private screening of some documentary films that will assure the preservation of today's classical music.

The set of 24 shorts, from 15 to 30 minutes long, is known as the *Concerts on Film Library* and has been made available through a nonprofit organization, the Musical Culture Society of America, of which Irving Mills is president and Sol Hurok chairman.

This is the same Irving Mills who has managed and/or published the music of so many jazz giants and who now can proudly claim the launching of this film library as his most valuable achievement since his promotion of Ellington.

What a relief and what a joy it will be for future generations when, instead of having to leaf through piles of Hollywood trivia in order to dig up three minutes of Heifetz in the middle of a boy-meets-girl musical, they will be able to watch him, at home and at play, in concert hall and living room, in close-up and in slow motion, in one of these unique living testimonials.

**ON SOME OF** the films the artist himself—Andres Segovia is one—offers his own spoken introductions; on others there is a discreet and intelligent commentary by Deems Taylor or some other distinguished narrator.

Fortunately, these films are not geared for television nor for the movie theater. Schools and colleges, religious institutions and community organizations, hospitals and old-age homes will be the chief markets for this unique library, a collection that will bring to them in dignified settings the artistry of Marian Anderson, of Pablo Casals, of the "Million Dollar Trio"—Rubinstein, Heifetz, and Piatigorsky—and a score of others.

Mills may well be proud that the main currents of our contemporary music culture are thus being made available.

**IT IS EXCITING** news that he plans later to launch a parallel venture that will preserve the jazz figures in similarly uncommercialized presentations.

One can only wish that such an undertaking had been brought to fruition a decade or two ago. Art Tatum has gone, and almost nothing is left of him but that jam session sequence, now making the rounds on television, in a pitifully inadequate film called *The Fabulous Dorseys*. Charlie Parker, to my knowledge, is not to be found anywhere on celluloid.

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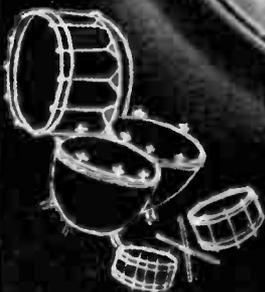
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## strictly ad lib

### NEW YORK

**JAZZ:** Johnny Richards and his orchestra, with a 12-inch LP in the can for Capitol and scheduled for September release, play two weeks at Birdland opposite Bud Powell starting Aug. 24. The band is also scheduled to open the Saturday night concert at the New York Jazz Festival, Randall's Island, Aug. 24 . . . Jimmy Giuffre's 3 was an added starter at the Great South Bay Jazz Festival on Long Island . . . Marian McPartland and Billy Taylor swap jobs late in August. Billy leaves the Hickory House for the Composer, and Marian leaves the Composer for the Hickory House . . . Copper and Brass, the Nancy Walker musical with jazzmen such as Frank Rehak and Hank Jones in playing and acting roles, goes into rehearsal Aug. 12 . . . The John McLellan-Herb Pomeroy Living History of Jazz package will be presented at Lenox, Mass., Aug. 21 as part of the jazz concert series. McLellan will narrate and Pomeroy and



Giuffre

the band will play jazz from the jug band era to the present day. The same program pulled a record 16,000 persons when it was presented as part of the Boston Arts Festival late in June . . . Gigi Gryce and Donald Byrd and the Jazz Lab group had a busy July planned, with recording sessions for Vik, Jubilee, and Columbia . . . Phil Woods cut his last Prestige session in mid-July, and trekked out to the Cork 'n' Bib with Gene Quill for the month of August . . . General All-Stars agency is organizing a tour of "several jazz festivals in key cities coast to coast with an MC and performing troupe of players averaging 30 in the company." The package, unchosen yet, will open in Washington, D. C., and make one- and two-niters through November . . . Belgian pianist Francy Boland and Dutch bassist Eddie De Hass joined Blossom Dearie and Annie Ross at Julius Monk's Upstairs at the Downstairs late in July.

Prestige will start recording Gil Evans and his nine-piece group late in August. Gil is arranging, playing piano, and ad'ring the date, his first LP. All the tunes will be standards . . . The Prestige Jazz Quartet was the name finally chosen for Teddy Charles' group. Winners in the naming contest were O. C. George of Mattoon, Ill.; R. W. Stein of Tampa, Fla.; Caroline Banks of Yonkers, N. Y. The PJQ's first release under that name is scheduled for September. The group will record with Teo Macero for the label later in the fall . . . Busy Ella Fitzgerald. She'll commute between Los Angeles and Monte Carlo early in August. She was set to appear with a 105-piece orchestra in Ella Fitzgerald Night at the Hollywood Bowl Aug. 2, then hop to Monaco to sing at the International Sporting Club's Gala at Monte Carlo Aug. 4 . . . David Broekman directed the debut of his own piano concerto, Rhapsody in Jazz, July 20 at the Stony Brook Summer Musical Festival . . . Richard Bobbitt, dean of the faculty and professor of theory and composition at the Berklee School, Boston, was appointed to the authorization board of the Schillinger Institute . . . Among the artists scheduled for the New York Jazz Festival Aug. 23 and 24 are Stan Getz, Oscar Peterson, Maynard Ferguson, Carmen MacRae, The Australian Jazz Quintet, Anita O'Day, and Dizzy Gillespie . . . It's Shore Jazz opened July 15 at the Strand theater in Long Branch, N. J., with Dave Brubeck's group featured in the first of a series of Monday night concerts. The Buddy Lowell sextet, with Lowell on drums, Frank Rehak, trombone; Whitey Mitchell, bass; Frank Socolow, tenor; Burt Collins, trumpet; and Hank Jones, piano, is house band . . . Epic's late summer jazz release schedule includes LPs by Ruby Braff, featuring Coleman Hawkins; Jimmy McPartland, featuring Tyree Glenn and Peanuts Hucko; Jazz on the Left Bank, with Billy Byers and an international group, and Bengt Hallberg's first LP . . . Stan Rubin's Tigertown Five scheduled for a series of five Monday night concerts at Herb McCarthy's Bowden Square, to culminate early in September in a Dixieland jamboree. Also scheduled for Monday night concerts are Max Kaminsky and his Dixieland Five, and Jimmy McPartland and his trio . . . Budding pianist Lee Evans opened with a trio at The Left Bank, and seems set to

(Continued on Page 36)

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# music news

Down Beat August 22, 1957

Vol. 24, No. 17

## Newport Echoes

Shortly after the last jazz fans left Newport and work started on dismantling the stage and folding those thousands of chairs in Freebody Park, Festival officials sat down and totted up their accounts.

This year, they announced, the Jazz Festival was attended by more than 50,000 persons; a new record. For the first time in its four years of existence, added George Wein, the Festival made "a substantial excess" of money.

The board of directors will decide to what purposes much of the excess will be used, but \$1,000 was set aside for the Louis Armstrong scholarship fund, as announced on opening night at the Festival.

Wein also announced that next year's Festival would definitely be held again at Newport, again over the Fourth of July weekend, and that some funds would be earmarked for enlarging Freebody Park to accommodate even larger crowds more comfortably.

Although no figures were released, best estimates of the take, based on attendance, ranged up to well over \$150,000 gross.

## Final Bar

When baritone saxist Serge Chaloff was stricken with cancer on the west coast in May, 1956, he endured an agony-filled flight back home to Boston, not to die but rather to recover and continue his growing career.

Chaloff had been stricken as he was well on his way back into the ranks of the top jazz influences, after some nine aimless years of personal tragedy and gradual re-emergence.

After an exploratory operation, he and his doctors and his friends knew it was just a matter of time. But Chaloff refused to admit it to anyone, and perhaps even to himself.

Lean and pained, he struggled back into the jazz picture, playing on crutches or from his wheelchair. He led a group at the Stable in Boston when his colleagues on the Herb Pomeroy band played two weeks at Birdland. He trekked to New York to cut his final records, a Vik session which united the Woody Herman Four Brothers; Serge, Zoot Sims, Herbie Steward, and Al Cohn.

When he was racked by his ailment, he shuttered himself in his Boston home, to emerge again when he felt some relief. He lingered on, aided by his friends and fans, but still contributing musically to the last.

On July 15, he made a final trip to Massachusetts General hospital, where he died the following day.

Funeral services were held in Gordon Chapel at Boston's historic Old South Church. More than 100 persons attended the rites, including honorary pallbearers Herb Pomeroy, Vardy



Serge Chaloff  
*A Matter of Time*

Haroutunian, Gene Di Stasio, Ray Santisi, Boots Mussulli, Steve Kuhn, Joe Gordon, and Jimmy Zitano.

Serge was buried in Forest Hills Cemetery, in nearby Jamaica Plain. He is survived by his father, Julius; his mother, Margaret; and his wife, Susan (Black).

As a legacy for his 33 years, he left the sound of his virile, probing, often whimsical baritone sax (self taught) with the bands of Tommy Reynolds, Shep Fields, Ina Ray Hutton, Boyd Raeburn, Georgie Auld, Jimmy Dorsey, Woody Herman, and Herb Pomeroy.

His influence on the baritone was deep. He was credited by many with having been the first bop baritone man.

Among his finest records is the LP, *Blue Serge*, he cut at Capitol in Hollywood shortly before he was stricken. His final session, *Four Brothers Together Again*, will be released by Vik early in the fall.

## Notice

Due to the space required to present complete results and balloting in the 1957 Jazz Critics poll, some of the regular features which appear in *Down Beat* are missing this issue. They will all again be present in the next edition. In the next *Down Beat* will also appear the final installment in Ralph J. Gleason's three-part profile of Dave Brubeck.

## No Relation

Ella Fitzgerald, on an unlucky Saturday the 13th of July, was in the middle of a set at a jazz show in the Warner theater, Atlantic City, N. J., when it happened to her.

A member of the audience climbed onstage, and before anyone could stop him, punched Ella on the jaw. Musicians and policemen rushed out from the wings and swarmed over the assailant, who was later identified as William Fitzgerald of Atlantic City, definitely no relation to the singer. Police said he had a mental illness, following medical examination.

Ella, stunned and bruised, was not seriously injured.

## Further Festivals

With Newport barely over, the Great South Bay Festival at Great River, Long Island, N.Y. got underway the weekend of July 19, 20 and 21. The New York Jazz Festival at Randall's Island was set to follow Aug. 24 and 25.

And in Lynn, Mass., Charlie Caruso and Red Leverant organized the North Shore Jazz Festival, to be held at Manning Bowl Aug. 23, 24, and 25.

Included in the roster of talent were George Shearing, Count Basie, Sarah Vaughan, Maynard Ferguson, Billie Holiday, Gerry Mulligan, the Hi-Lo's, Dizzy Gillespie, Anita O'Day, Stan Getz, Oscar Peterson, Bobby Hackett, Pete Johnson, Wild Bill Davison, and others. Among the personalities tapped for MC duty was John McLellan, of Boston's WHDH and co-creator with Herb Pomeroy of the *Living History of Jazz* which drew 16,000 persons to the Boston Arts Festival.

## A Jug My Axe

Producer Don Friedman, in organizing the New York Jazz Festival at Randall's Island, sent out feelers for a jug.

What he wanted it for, he explained, was not to drink but to blow. "Jug blowing was a bit before my time," the 30-year-old impressario said, "But I've heard it on recordings and I think our audience might get a kick out of digging real early jazz."

If located, a jug band would add an in-the-roots touch to an otherwise wholly modern jazz festival.

## Jazz Takes Richmond

Enthusiasm and participating interest has led to the formation of a jazz club in Richmond, Va.

With the support of disc jockeys and musicians in the area, a group of jazz fans has formed the club, known as Modern Jazz—Richmond. Information on the club, its activities and

plans, may be obtained from Robert H. Lawrence, 5614 Indigo Rd., Richmond 28, Va.

## Whose Master's Voice?

When RCA Victor makes an announcement, the rest of the recording industry listens, sometimes with a smile, but always with attention.

In mid-July, two pronouncements were handed down which could indicate a trend in pop music.

For one, Victor noted the tremendous response given Billy Graham in his recent crusade to purge New York of sin. "The tremendous response to evangelist Billy Graham and the increased interest nation-wide in religious revivals has prompted RCA Victor to increase its production of sacred music," the corporation declared.

From now on, it noted, such records would be released at the rate of two or three every four weeks, instead of irregularly or not at all, as in the past. Among the first releases will be a pair of sacred songs by George Beverly Shea and the 1,500-voice Billy Graham New York Crusade Choir, taped at Madison Square Garden during the revival.

The other pronouncement came from A&R man Joe Carlton, who noted increased requests for sweeter, softer music, and decided it indicates a "new acceptance" of ballads. From now on, he said, the top Victor stars will go on a heavy schedule of ballads and sweet music.

But, he added, there will still be a "liberal sprinkling" of rock 'n' roll and rhythm tunes.

## Quick Q. Quote

Robert Q. Lewis, after a cursory look at popular music in Europe during a recent tour, says the Armed Forces Radio network is the chief medium responsible for spreading American pop music throughout the continent.

Because Europeans tune in regularly to the AFRN, Lewis reports, at least half of all the pop music played in Europe today is American. Furthermore, he says, it takes only about two months for an American pop hit to register in the European countries as "un hit" in France and "ein Schlager" in Germany.

Actually, this is nothing new, as Europeans have been monitoring the AFRN for the past 12 years, ever since the first U.S. radio stations were established in Germany at the end of the war.

## U. S. A. MIDWEST

### After The Ball Was Over

As the crowds cleared the hallways of Chicago's Palmer House hotel and the smoke began to settle, members of the National Association of Music Merchants huddled to determine the results of their annual convention.

It was generally agreed that the mid-July meeting was dominated by the organ manufacturers and their attempts to prove that a budget-priced



**BETTER LATE THAN NEVER**, we say. Songwriters Ray Evans and Jay Livingston waited until just recently to present this plaque to Doris Day in appreciation for her singing their Academy Award winner, *Que Sera*, on film and records. Doris still seems quite happy.

organ could be made available to the public.

The introduction of a revolutionary plastic drum head made comparable news at the NAMM conclave.

West coast manufacturers Remo Belli and Roy Harte devised the Weather King plastic drum heads, which tossed some fright into the calfskin drum head people. The calfskin manufacturers rallied by convention's end, however, and we're ready to meet their plastic competition head on.

Conventioners spent some time discussing the value of building a convention hall in Chicago for more centralized convention display and less of the searching through five hotel floors for products of interest.

In an official development, NAMM members re-elected Paul E. Murphy president.

### A Little Conversation

One new Chicago jazz group is definitely interested in communication.

They're known as the *Jazz Conversationalists*.

Included in the modern-style group are Paul Serrano, trumpet; Clarence Hill, tenor; Richard Abrams, piano; Bob Cranshaw, bass, and Walter Perkins, drums. The group recently completed the recording for an Argo LP, as a part of Argo's policy of providing LP space for local jazz talent.

### Assemble All Woofers

It'll be high fidelity roundup time in Chicago in mid-September.

The first Chicago show of the Institute of High Fidelity Manufacturers will be held in the Morrison hotel Sept. 17-21.

According to Sanford Cahn, director of shows for the institute, the Chicago meeting will be the first in the institute's new series of high fidelity shows throughout the country. It

will include 60 displays of high fidelity component manufacturers.

### In Des Moines, It's Frosty

Music fans in Iowa will be pleased to learn that one of their own is returning to the fold.

Disc jockey Frosty Mitchell, after spending six months doing free-lance radio and television work in Chicago, has returned to his home grounds. He's now in charge of the 8 p.m.-to-midnight show on station KIOA, Des Moines. Mitchell formerly spent two years winning radio fans in Waterloo, Iowa, before coming to Chicago.

### Exurbanite Jazz Sessions

Teenagers of the Highland Park, Ill., community are grateful to Paul Leeds for bringing jazz to that suburban's youthful population.

Leeds, a Highland Park jewelry store owner and part-time musician, obtained the co-operation of the American Federation of Musicians in scheduling a series of eight jazz concerts in the suburb's recreational center.

The AFM is financing five of the concerts, with the suburb's student-adult group backing the remaining three. The concerts are held Wednesdays from 9 to 11:30 p.m. Leeds reports that attendance averages 600. There is no admission charge.

Groups featured to date have included Sid Dawson's Riverboat Ramblers and a modern group featuring Sandy Mosse, tenor; Fred Karlin, trumpet; Denny Zeitlin, piano, and Bob Cranshaw, bass.

### Parade Of The Spools

To the growing list of manufacturers of stereophonic tapes, the name of Mercury was added recently.

In an initial release of 12 stereo tapes, stacked only, Mercury included

Sarah Vaughan's *Great Songs from Great Shows*, Pete Rugolo's *Music for Hi-Fi Bugs*, and some pop packages, as well as several classical releases in Living Presence stereo.

With RCA Victor's declaration that from now on it would produce only stereo tapes for stacked-head equipment, it appeared the majors were setting a pattern this early in stereo for the others, and the equipment manufacturers, to follow.

RCA recently released a catalog of some 44 stereo tapes, of which two are pop packages. In the slowly-approaching-obsolence monaural tape field, Victor had 50 classical reels and 53 jazz and pop packages.

## U. S. A. WEST

### Banding Together

Newest official action by the executive committee of the National Academy of Recording Arts and Sciences is the announcement by Paul Weston, president, that a membership committee had been appointed comprising the following:

Sonny Burke, chairman (Decca); Dennis Farnon (RCA-Victor), Lee Gillette (Capitol), Jesse Kaye (M-G-M Records), and Morris Stoloff (music director, Columbia Pictures).

This committee is now developing qualifications for membership in NARAS' Los Angeles chapter.

Weston also announced appointment of other committees to function in legal, finance and public relations areas.

### Not In a Spin

Running true to form, Lew Chudd, outspoken president of Imperial Records in Hollywood, is on record as dissenting with the current theory that 78 rpm singles are on the way out.

He recently announced a 35 percent increase in his 78 rpm sales for the first six months of 1957 as compared to the last six months of 1956. Chudd further predicts that 78 rpm sales will account for a substantial part of single record sales for at least the next 10 years.

"The single record buyer is primarily the teenager," says Chudd, "and they're not discarding their 78 rpm record players just because they have to spend a little more for the 78 than for the 45." Consequently, he feels that new price hikes recently instituted by some labels will have very little effect on the 78 buyer. He foresees, in fact, another price raise on 78s in the not too distant future.

### The Final Bar

Bruce Branson, musician and disc jockey, died of a heart ailment July 12 in Sacramento, Calif. He was 34.

Branson was on the staff of radio station KXOA, Sacramento, where he conducted jazz and modern music shows. As a clarinetist, he spent many years with leading dance bands, including that of Tommy Dorsey. He is survived by his wife, Mary, and two children.

# Great South Bay Festival

July 19-21, Long Island, N.Y.

CONCERT LINEUP: Jimmy Rushing, vocalist; All-Star Group: Buck Clayton, trumpet; Vic Dickenson, trombone; Paul Quinichette, tenor; Hank Jones, drums; Bobby Donaldson, drums; Walter Page, bass.

Fletcher Henderson Reunion orchestra, Rex Stewart, cornet and director; Bobby Williams, Joe Thomas, Paul Webster, Emmett Berry, trumpets; Alton Moore, J. C. Higginbotham, Fernando Arbello, Bennie Morton, trombones; Garvin Bushell, Hilton Jefferson, Jimmie Wright, Edgar Sampson, Haywood Henry, reeds; Hayes Alvis, bass; Jimmy Crawford, drums; Bernard Addison, guitar; Red Richards, piano.

Guest soloists: Coleman Hawkins, Don Redman, Buster Bailey, Gerry Mulligan.

Two important facts emerged from this third concert in a series of five at this Festival: (1) So many of our "elder statesmen" of jazz still have a lot to say and need only a place to say it and someone to listen; and, (2) Jimmy Rushing is finally coming into the popular acclaim and exposure he has deserved for such a long time.

The concerts began with an evening session on Friday, July 19, and continued through afternoon and evening sessions on Saturday and Sunday. Among participants in the series were Rex Stewart and His South Bay Seven, including Hawkins; the Horace Silver quintet; Charlie Mingus and His Jazz Workshop, the Yank Lawson-Bob Haggart Dixieland Band (augmented by Gerry Mulligan); the Billy Taylor trio; and a collection of all-stars, including Roy Eldridge, and others.

The concert caught opened in the tent-covered seaside area with a brief commentary by MC Nat Hentoff, followed by a set by the Clayton group. They opened with *Lester Leaps In*, an easy-tempoed 'S *Wonderful*, and a *Birth of the Blues* on which Dickenson wryly interpolated some phrases of *Rock a Bye Baby* into his solo.

Things perked up appreciatively when Jimmy Rushing came on to open, in C, with *Sunny Side of the Street*. He drew spontaneous applause at the opening phrases, and that was how it was to be for the rest of the night. Jimmy wailed on *Goin' to Chicago*, with mournful ensemble figures behind him. Dickenson's solo here was singing and bluesy, Quinichette's almost a spoken commentary. On *How Long*, Vic growled beautifully behind Rushing.

The tone of the man was established in an exchange which followed Rushing's stomp-off of the next tune. "Wail," Jimmy cried. "On what?" Clayton asked, while the rhythm section got underway. "The blues, man," was Jimmy's reply. Clayton's solo here was lyrical and forceful, easily his best of the night to that point. Jimmy pulled the trick he did so easily at Newport a few weeks earlier, by building riffs with the group until the crowd of more than 2,000 vocal fans drowned out the final bars with a roar of approval which brought the group back for an

encore. Jimmy sang *Sent for You Yesterday* in a more subdued tempo, but with a healthy pulse. During Buck's solo, a laughing Hank Jones fed him chords out of Basie solid enough to build a house on.

While Rushing was on, he was in command. He called the solo shots, set tempos, led applause, beamed approval, and seemed quite like a member of the audience in his enjoyment, it was that complete.

The second phase of the program got under way with Hentoff's discussion of jazz audiences and their neglect of the older musicians. He introduced the members of the Henderson reunion band, and Rex kicked off a rousing *Down South Camp Meeting*, highlighted by a rich-sounding Joe Thomas solo. Audience response was enthusiastic and sustained. The band, pushed by Crawford (much too fine a drummer to be lost in a Broadway show pit), sounded swinging, although a touch ragged around the section edges. But then, Henderson's bands were never noted for precise section work. Following John Nesbitt's arrangement of *Chinatown*, which drew immediate audience response at the start, the band swung into Smack's throbbing *Honey-suckle Rose*. Higginbotham, with barely enough elbow room to work his slide, belted out a solo, and Berry blew a declarative chorus. Crawford spiced his beat with some contemporary figures.

On *Sophisticated Lady*, Jimmy Wright was plagued by a squeak in his tenor, but milked it for some laughs by somehow extracting a crumpled dollar bill from its bell. He blew well, despite the occasional squeak, and displayed a rough, biting tone. Hilton Jefferson and Joe Thomas split solo honors with Higginbotham in a romping *Wrappin' It Up*.

Coleman Hawkins came on to play *Talk of the Town*, and show again that he is indeed mellowing with age and playing with increasing vigor and inventiveness.

Buster Bailey entered to turn the clock back 20 years and solo on *Shanghai Shuffle*, on which Berry contributed another big-toned building solo. Buster encored with *Memphis Blues*, an exercise in gentle trilling, at which he has long been a master.

The group closed the set with Edgar Sampson's *Blue and Groovy*, with Higgy riding high over the reeds and Berry punching cleanly.

The final part of the concert opened with the Clayton group swinging through *I Found a New Baby*, featuring Dickenson at his humorous best. *Hucklebuck* followed, with Vic's best solo of the night, a pair of choruses that began soft and built big.

Rushing returned to get the audience excited again with *Blue Skies*, *Baby Won't You Please Come Home*, and a swinging blues which brought on a standing ovation.

The Henderson band returned to fumble through a Teo Macero piece, appropriately titled *Chaos*, written for

(Continued on Page 33)

# NORMAN GRANZ

By Don Gold

NORMAN GRANZ is not a musician. And yet he has been one of the most influential figures in modern jazz.

To many persons, jazz is a thing called Granz. To others, jazz and Granz exist in a form of unholy alliance.

There is a kind of pervading ambivalence in any jazz-based conversation concerning Granz. He is admired for substantial success. He is envied for that same success. He is alternately lauded and opposed on esthetic grounds.

Granz, 39, has come a long way to his position as a controversial and powerful figure, from a part-time clerk in the Los Angeles stock exchange to the ruler of a multifaceted kingdom.

After early experience on the stock exchange, in the army, and as a film editor, Granz sponsored his first jazz concert in July, 1944, in the Los Angeles Philharmonic auditorium. A limited jazz concert tour which followed was mildly successful at best.

The release of the first Jazz at the Philharmonic records, however, provided Granz with national promotion, in addition to establishing a precedent for in-person concert recordings of jazz artists. The records sold the concerts, and the pyramidal empire began to form.

In less than 10 years from the time he presented his first jazz concert, Granz found himself heading Verve Records, a multimillion-dollar enterprise in itself; commanding the Jazz at the Philharmonic world in tours here and abroad, and masterminding assorted related jazz activities.

Ambitious projects are commonplace in the Granz world. Among his more elaborate attempts have been the *Jazz Scene* album in 1949, the more recent Charlie Parker and Art Tatum series on Verve, and the planned five-LP set bringing the 1957 Newport Jazz festival to the world.

The following quotes on a variety of subjects represent Granz' opinions. They are presented in an attempt to understand Granz as a man, as well as a force.

PARIS: "It personifies France for me . . . with the good restaurants . . . Yes, it's a city of art, culture, and people who speak French."

PETER LORRE: "He's a good character actor, but I don't believe he can play tall, slender roles."

HORSEBACK RIDING: "I never did it. And what's more, I have no desire to."

ADLAI E. STEVENSON: "I voted for him. He should have been President."

BUTTON-DOWN COLLARS: "I stopped wearing them during my second year in college."

RICHARD RODGERS: "A wonderful writer. I like his melodies. The sounds he creates please me."

JACK WEBB: "He's a good TV actor and director. I only saw him in one film, and I wasn't too enthused about his work in it."

EUGENE ORMANDY: "I suppose he's a good conductor."

STAN MUSIAL: "He's the best ball player in baseball today, far and away. No beefs or squawks from him. He's a real pro."

WALTER WINCHELL: "Well, I would imagine he's probably our best-known columnist, with the biggest readership, making him the most influential. I find him more interesting when he writes gossip than when he writes political columns, but I don't really read him often."

SOPHIE TUCKER: "I've never seen her work, although I do know her."

LEICA CAMERAS: "I just bought one. Oscar Peterson, by the way, is my prime influence in photography."

VODKA GIBSONS: "I only drink Vodka straight. A Gibson, it seems to me, is more potent with gin."

ELECTRIC SHAVERS: "I tried one once and haven't used one since."

GEORGE BERNARD SHAW: "A wonderful writer. He was so literate. I like intelligence and literacy, especially in dialog. I have his first books, the ones he wrote as a drama critic."

RHAPSODY IN BLUE: "I like it. I like most Gershwin. It's a pretty evocative kind of thing."

WILLIAM SAROYAN: "I used to read all his books, but people simply can't be that good. I wonder if he really loves people that much. He's probably our most peaceful writer, but I don't find him very stimulating."

RICE PUDDING: "I like it, with or without raisins."

JACK BENNY: "A truly wonderful comedian. He's an intelligent observer of people as they really are. He's the end product of years in show business, if in a timing sense alone. I don't like comedians who hit you on the head."

JAMES JOYCE: "I only *tried* reading him, but I never succeeded. I think I should try to understand what he's said."



VIBRAPHONES: "I like it played by Lionel Hampton or Milt Jackson."

FILET MIGNON: "I like mine medium and broiled. I don't like steak cuts with any kind of sauce."

MARSHAL TITO: "I don't know what he's saying today. He may have changed his opinions since I read them last."

BILL RUSSO: "I only know him from his work with Kenton. I have no real impression, certainly not enough to state a definite opinion."

MIKE TODD: "I would imagine that he's the greatest promoter there is, but I wonder why he needs so much personal publicity. Some of his stunts are pretty tasteless."

CHEWING GUM: "I use it."

FROZEN JUICE: "I don't like it."

CAPITOL PUNISHMENT: "I rather think I'm for it."

THE UNITED NATIONS: "I'm for it, vigorously."

BOW TIES: "Apart from use with the dinner jacket, I never use them."

SPAGHETTI: "I love pasta of all kinds."

LEGALIZED PROSTITUTION: "I would imagine that one advantage would be from a health point of view."

STEVE ALLEN: "I used to think he was funnier on his nightly shows. He's done more for jazz on TV, however, than any other TV performer."

SILK SUITS: "I don't like them."

ALCOHOLICS ANONYMOUS: "Well, I feel that if it's effective for members, fine. If it's temporary, the people need analytical help. If it's functionally useful, it's the best thing in the world, as long as it doesn't cover up deep-rooted problems that can break out in another manner."

# THE BIG WINNERS

Don Byrd, Rehak, Pepper, Rollins, Pepper Adams, Eddy Costa, Vinnegar, Kenny Burrell, And Philly Joe

COUNT BASIE and the Modern Jazz Quartet, though much harder pressed than last year, again emerged as winners in the big band and combo divisions in the International Jazz Critics poll, conducted by this magazine.

The fifth annual such poll, as is customary, came up with some interesting and, in cases, unexpected results. Among them:

- Lee Konitz sneaked through a tightly-packed alto sax field to win his first plaque;

- Stan Getz regained his tenor sax title, which las year was relinquished to Lester Young;

- Gerry Mulligan's see-saw with Harry Carney found Mulligan taking over the baritone chair again;

- Erroll Garner was named jazz' top pianist for the first time;

- Max Roach deposed Jo Jones in the drum division;

- Milt Jackson received the highest total vote of the poll in winning the vibes category;

- A former New Star winner, Bob Brookmeyer, received enough votes to take first place in the N.S. trombone category to win again, had he been eligible.

- The first man to win in two instrumental categories in the New Star department was Eddie Costa, named both as top pianist and as vibist.

Because of much comment and objections, a new ruling to determine winners was instituted this year. Several previous New Star winners took victories on almost a negligible vote due to the variety of musicians critics named. Thus, starting with this poll, it is required that a winner in any division must receive the equivalent of at least five full votes to be named the official first-placer. A full vote from a critic counts 10 points. If he lists two musicians, each gets 5 points, etc.

Repeat winners this time included, in addition to Basie, Jackson, and the MJQ, Dizzy Gillespie, J. J. Johnson, Oscar Pettiford, Tal Farlow, and Ella Fitzgerald.

The complete results follow:

Big Band	
Count Basie.....	110
Duke Ellington.....	85
Dizzy Gillespie.....	65
Les Brown.....	10
Maynard Ferguson.....	10
Johnny Richards.....	10
Shorty Rogers.....	10

Combo	
Modern Jazz Quartet.....	66
Gerry Mulligan Quartet.....	40
Chico Hamilton Quintet.....	28
Jimmy Giuffre 3.....	25
Max Roach Quintet.....	25
Louis Armstrong All-Stars.....	20
Dave Brubeck Quartet.....	20
Miles Davis Quintet.....	18
Horace Silver Quintet.....	15
Oscar Peterson Trio.....	13
Bobby Hackett Sextet.....	10
Salt City Five.....	10
Charlie Mingus Jazz Workshop.....	5
J. J. Johnson Quintet.....	3

Trumpet	
Dizzy Gillespie.....	138
Miles Davis.....	45
Louis Armstrong.....	40
Ruby Braff.....	13
Roy Eldridge.....	11
Chef Baker.....	10
Kenny Dorham.....	10
Doc Evans.....	10
Joe Wilder.....	10
Bobby Hackett.....	8
Emmett Berry.....	5
Clark Terry.....	5
Harry Edison.....	3

Trombone	
J. J. Johnson.....	137
Bob Brookmeyer.....	42
Bill Harris.....	25
Jack Teagarden.....	25
Benny Green.....	20
Jimmy Cleveland.....	12
Vic Dickenson.....	10
Abe Lincoln.....	10
Urbie Green.....	10
Lawrence Brown.....	5
Britt Woodman.....	5
Trummy Young.....	5
Kai Winding.....	2

Alto Sax	
Lee Konitz.....	67
Sonny Stitt.....	60
Johnny Hodges.....	50
Paul Desmond.....	47
Benny Carter.....	22
Cannonball Adderley.....	20
Phil Woods.....	12
Art Pepper.....	10

Tenor Sax	
Stan Getz.....	74
Sonny Rollins.....	47
Coleman Hawkins.....	40
Lucky Thompson.....	33
Lester Young.....	30
Zoot Sims.....	27
Ben Webster.....	15
Al Cohn.....	12
Bill Perkins.....	10
Buddy Tate.....	5
Sonny Stitt.....	2

Baritone Sax	
Gerry Mulligan.....	148
Harry Carney.....	93
Serge Chaloff.....	13
Gil Melle.....	10

Clarinet	
Tony Scott.....	116
Jimmy Giuffre.....	45
Benny Goodman.....	43
Edmond Hall.....	15
Darnell Howard.....	10
John LaPorta.....	10
Omer Simeon.....	10
Buddy DeFranco.....	8
Albert Nicholas.....	5
Matty Matlock.....	3
Pee Wee Russell.....	3

Piano	
Erroll Garner.....	100
Oscar Peterson.....	35
Thelonious Monk.....	25
Dave Brubeck.....	20
Bud Powell.....	20
Duke Ellington.....	15
Lennie Tristano.....	15
Horace Silver.....	12
Hank Jones.....	10
John Lewis.....	10
Bernard Peiffer.....	10
Teddy Wilson.....	10
Earl Hines.....	5
Phineas Newborn.....	5
Billy Taylor.....	3
Bengt Hallberg.....	2

Bass	
Oscar Pettiford.....	95
Milt Hinton.....	60
Charles Mingus.....	50
Ray Brown.....	35
Red Mitchell.....	32
Paul Chambers.....	27
Red Callender.....	5
Percy Heath.....	5

Guitar	
Tal Farlow.....	82
Freddie Green.....	60
Barney Kessel.....	57
Jimmy Raney.....	47
Laurindo Almeida.....	10
Kenny Burrell.....	10
Floyd Smith.....	10
Johnny Smith.....	10
Herb Ellis.....	2
Howard Roberts.....	2

Drums	
Max Roach.....	102
Jo Jones.....	80
Shelly Manne.....	50
Art Blakey.....	22
Joe Morello.....	20
Chico Hamilton.....	12
Kenny Clarke.....	10
Osie Johnson.....	7
Jimmy Crawford.....	5
Louie Bellson.....	2

**Vibes**

Milt Jackson	212
Lionel Hampton	37
Terry Gibbs	12
Red Norvo	12
Teddy Charles	10
Cal Tjader	5

**Male Singer**

Frank Sinatra	135
Louis Armstrong	57
Jimmy Rushing	27
Jae Turner	22
Joe Williams	17
Jae Mooney	5
Jackie Paris	5
Mel Torme	5
Jack Teagarden	2

**Female Singer**

Ella Fitzgerald	135
Billie Holiday	55
Sarah Vaughan	25
Mahalia Jackson	15
Pearl Bailey	10
June Christy	10
Chris Connor	10
Anita O'Day	10
Dinah Washington	10
Peggy Lee	7
Lee Wiley	2

**The New Stars**

**Trumpet—New Star**

Donald Byrd	65
Art Farmer	50
Lee Morgan	23
Jae Newman	20
Tammy Simms	20
Joe Wilder	13
Everett Farey	10
Dan Ferrara	10
Jae Gordon	10
Rawland Greenberg	10
Parr Jones	10
Jack Sheldon	10
Clark Terry	10
Nat Adderley	8
Johnny Glasel	5
Allen Smith	5
Idrees Sulieman	5
Nick Travis	5

**Trombone—New Star**

Frank Rehak	50
Willie Dennis	30
Britt Woodman	20
Curtis Fuller	10
Bill Hughes	10
Sam Hurt	10
Bill Byers	5
Henderson Chambers	5
Bob Enevoldsen	5
Jahn Ewing	5
Al Gray	5
J. J. Johnson	5
Nat Peck	5

(Note: Bob Brookmeyer, with 65 votes, and Carl Fontana, with 50, were ineligible, both being previous New Star winners.)

**Alto Sax—New Star**

Art Pepper	55
Jackie McLean	50
Cannonball Adderley	42
Gene Quill	22
Lennie Niehaus	15
Buddy Collette	12
Dick Johns	10

Hal McKusick	10
Frank Morgan	10
Dave Schildkraut	10
Zoot Sims	10
Sanny Stitt	10
Phil Woods	10
Jerame Richardson	2

**Tenor Sax—New Star**

Sonny Rollins	50
John Caltrane	30
Sandy Masse	25
Johnny Griffin	20
Hans Koller	15
Lucky Thompson	15
James Clay	10
Bab Cooper	10
Karl Drew	10
Pierre Gossez	10
Richie Kamuca	10
Guy LaFitte	10
Warne Marsh	10
Billy Mitchell	10
Hank Mobley	10
Bill Perkins	10
Ted Brown	5
Benny Golson	5
Dan Rendell	5
Buddy Collette	3
Jimmy Giuffre	3
Jerome Richardson	3

**Baritone Sax—New Star**

Pepper Adams	75
Al Cahn	20
Cecil Payne	20
Gil Melle	10
Pee Wee Moore	10
John Sergenian	10
Sahib Shihab	10

**Clarinet—New Star**

\*No Contest

Ralf Kuhn	40
Putte Wickman	20
Pete Fountain	10
Jimmy Giuffre	10
Peanuts Hucka	10
Maurice Meunier	10
Bill Napier	10
Bob Wilber	10

\*The equivalent of at least five full votes (50 points) must be cast for a person before he can be declared winner in any category.

**Piano—New Star**

Eddie Costa	62
Phineas Newborn	50
Herbie Nichols	25
Claude Bolling	20
Tommy Flanagan	20
Cecil Taylor	20
Jimmy Rawles	15
Bobby Corwin	10
Oscar Dennard	10
Red Garland	10
Vince Guaraldi	10
Bobby Henderson	10
Martial Solal	10
Johnny Williams	10
Bill Evans	5
Russ Freeman	5
Hank Jones	5
Sir Charles Thompson	5
Dick Hyman	2
Bernard Peiffer	2
Terry Pallard	2

**Bass—New Star**

Leroy Vinnegar	82
Ralph Pena	22
Paul Chambers	20
Red Mitchell	20
Ed Jones	15
George Morrow	15

George Duvivier	12
Joe Benjamin	10
Julian Euell	10
Sam Jones	10
Wilbur Ware	10
Daug Watkins	10
L. D. Young	10
Whitey Mitchell	7
Ahmed Abdul-Malik	5
John Neves	5
Jimmy Woode	5
Teddy Katick	2

**Guitar—New Star**

Kenny Burrell	80
Jim Hall	60
Bill Harris	25
Charlie Byrd	15
Joe Puma	15
Marty Grosz	10
Steve Jordan	10
Lau Mecca	10
John Pisano	10
Sal Salvador	10
Barry Galbraith	5

**Drums—New Star**

Philly Joe Jones	75
Ed Thigpen	45
Art Taylor	25
Bobby Donaldson	20
Charlie Persip	20
Sam Woodyard	20
Elvin Jones	15
Ray Burnes	10
Bill Clark	10
Gus Johnson	10
Cannie Kay	10
Bill Douglas	5
Louis Hayes	5
Mel Lewis	5
Sonny Payne	5

**Vibes—New Star**

Eddie Costa	70
Larry Bunker	40
Vic Feldman	20
Walt Dickerson	10
Don Elliott	10

**Male Singer—New Star**

\*No Contest

Jahnn Mathis	30
Jackie Paris	25
Ray Charles	20
Mel Torme	20
Jahnn Hartman	15
Chester (Hawlin' Wolf) Burnett	10
Jerry Lee Lewis	10
Frank Rosolino	10

\*The equivalent of at least five full votes (50 points) must be cast for a person before he can be declared a winner in any category.

**Female Singer—New Star**

\*No Contest

Helen Merrill	30
Eydie Garme	20
Beverly Kenney	20
Anita O'Day	20
Laverne Baker	10
Jackie Cain	10
Betty Carter	10
Blossam Dearie	10
Beverly Kelly	10
Julie London	10
Rita Reyes	10
Jeri Southern	10
Irene Kral	2
Marilyn Moore	2
Joan Shaw	2
Caterina Valente	2

\*The equivalent of at least five full votes (50 points) must be cast for a person before he can be declared a winner in any category.

# Here Are The Ballots Critics Cast

JOACHIM E. BERENDT

(German Jazz Critic and Author)

Band—Count Basie, Duke Ellington  
 . . . Combo—Modern Jazz Quartet,  
 Miles Davis combo.

Trumpet—Miles Davis (Art Farmer)  
 . . . Trombone—Jack Teagarden, J. J.  
 Johnson (Bob Brookmeyer) . . . Alto  
 sax—Sonny Stitt (Art Pepper) . . .  
 Tenor sax—Sonny Rollins, Stan Getz,  
 Zoot Sims, Al Cohn (Hans Koller) . . .  
 Baritone sax—Gerry Mulligan (Al  
 Cohn) . . . Clarinet—Benny Goodman  
 (No choice) . . . Piano—Erroll Garner  
 (John Williams) . . . Bass—Charlie  
 Mingus (George Duvivier) . . . Guitar  
 —Tal Farlow (Bill Harris) . . . Drums  
 —Jo Jones (Philly Joe Jones) . . .  
 Vibes—Milt Jackson (No choice) . . .  
 Male singer—Louis Armstrong (No  
 choice) . . . Female singer—Billie Holi-  
 day (Beverly Kenney).

This year, more than ever before, it seems to me that this poll is much more depending on viewpoints than on musicians. The situation in the tenor sax-category is a striking example: I just do not know who is better: Sonny Rollins, Stan Getz, Zoot Sims, or Al Cohn. Ideally it's Stan, swingwise it's Zoot, soundwise it's Al; Sonny, of course, has the strongest jazz conception of all but—on the other hand—Stan, Zoot, and Al are more perfect in their field than Sonny is in his own. Same goes for some other categories, especially trombones. Since Ellington got Sam Woodyard he is comparable to Basie even where Basie, up to now, was without competition, in swing.

For me, there were only very few sure bets this year. The surest was Miles Davis. He should be rated the soloist of the year. The great thing about Bill Harris is that he brought back the unamplified guitar. He got that tzigane sound which—on much more solid ground—reminds one on Django Reinhardt. Charlie Mingus was voted for not only on behalf of his wonderful bass playing but also on behalf of his courage and his non-compromising avantgarde jazz conception. Al Cohn on baritone was a revelation to me. Art Pepper's comeback is a wonderful thing. Billie Holiday's singing still is the most moving jazz experience ever (to me).

DOM CERULLI

(Associate Editor, *Down Beat*)

Band—Johnny Richards . . . Combo  
 —Modern Jazz Quartet, Horace Silver.  
 Trumpet—Joe Wilder (Joe Gordon)  
 . . . Trombone—Jimmy Cleveland  
 (Frank Rehak) . . . Alto sax—Phil  
 Woods (Gene Quill) . . . Tenor sax—  
 Zoot Sims (Johnny Griffin, Benny Gol-  
 son) . . . Baritone sax—Gerry Mulligan  
 (No choice) . . . Clarinet—Tony Scott  
 (No choice) . . . Piano—Duke Elling-  
 ton (Eddie Costa) . . . Bass—Percy  
 Heath, Paul Chambers (Whitey Mitch-  
 ell, John Neves) . . . Guitar—No choice  
 (John Pisano) . . . Drums—Chico Ham-  
 ilton (Bill Clark) . . . Vibes—Teddy  
 Charles (No choice) . . . Male singer—  
 Frank Sinatra (Jackie Paris, Johnny  
 Hartman) . . . Female singer—Anita  
 O'Day (No choice).

There were some fine sessions caught with the bands of Duke Ellington and Dizzy Gillespie and Herb Pomeroy (particularly this band's closing nights at Birdland), but none equalled the excitement and emotional impact of the Richards band, caught in performance and at rehearsals.

Among the trumpets, there were many stirring sessions caught with such as Lee Morgan, Art Farmer, Idress Sulieman, but none to match the brilliance and satisfaction of Gordon's playing.

Only Bobby Brookmeyer and J. J. approached the consistency of excitement of Cleveland among the trombonists caught in the year.

Costa's drive at the piano never failed to be at the least tremendous. His recorded work has also been very impressive. One brief concert appearance by Mal Waldron was enough to prove that he is on the verge of coming into his own at the keyboard as well as in the arranging field. Bobby Scott's work, and a brief session by Frank DeFazio, were also noted this year.

Neves, at Birdland with the Pomeroy band, demonstrated his continual growth and an enriching of his naturally warm, singing tone. Carson Smith's work with the Hamilton quintet was also of high caliber.

Several sets by the Ronnell Bright trio brought into focus the taste and deftness of Clark on drums. Charlie Persip's work with Dizzy and Jimmy Zitano's tight work with the Pomeroy band were also impressive.

The only vote not based on live performance was to Sinatra.

STANLEY DANCE

(Reviewer, *Jazz Journal*, England)

Band—Duke Ellington . . . Combo—  
 Louis Armstrong.

Trumpet—Louis Armstrong (Parr Jones) . . . Trombone—Britt Woodman, Trummy Young (Al Gray, John Ewing) . . . Alto sax—Johnny Hodges (No choice) . . . Tenor sax—Coleman Hawkins, Buddy Tate (Pierre Gossez) . . . Baritone sax—Harry Carney (No choice) . . . Clarinet—Darnell Howard (No choice) . . . Piano—Earl Hines, Duke Ellington (Jimmy Rowles, Claude Bolling) . . . Bass—Milt Hinton, Red Callender (Jimmy Woode, Joe Benjamin) . . . Guitar—Freddie Green (No choice) . . . Drums—Jo Jones, Jimmy Crawford (Sam Woodyard, Bill Douglas) . . . Vibes—Lionel Hampton (No choice) . . . Male singer—Louis Armstrong, Joe Turner (No choice) . . .

## Silly Symphony

Newport, R.I.—Two a&r men of major labels were chatting before an afternoon concert at the festival here. "Well," said one, "I just finished a rock and roll date with 24 jazz strings."

The other one goggled.  
 "Yeah," deadpanned the speaker. "We had four guitars."

Female singer—Ella Fitzgerald (No choice).

The past year has undoubtedly been Duke Ellington's, as I felt it would be when voting last year. It is to be hoped that his present superb orchestra and creative mood will help invigorate as a whole the sadly ailing music that is jazz. His own piano playing, too, seems to grow ever more sensitively imaginative.

In France, Claude Bolling has produced this year the finest European big band yet, a band that to my knowledge is now only excelled by Duke's and Count Basie's. Claude writes colorful arrangements for it in a basically Ellington style, and he and tenor Gossez are two of its brightest soloists.

New stars present the usual problem, especially since so many young musicians prefer the wrong models. I was, however, impressed by some swinging music from Parr Jones, John Ewing, and Bill Douglas in association with Red Callender. There are so many marvelous bass players today that their category is the most difficult of all, but I have included Red because he seems persistently underrated.

In voting for Darnell Howard on clarinet, I voice a preference for the early clarinet style, which still seems to me artistically more satisfying than subsequent conceptions.

LEONARD FEATHER

(*Down Beat*, *Encyclopedia of Jazz*)

Band—Duke Ellington . . . Combo—  
 Giuffre 3.

Trumpet—Gillespie, Clark Terry (Joe Wilder, Lee Morgan, Nat Adderley) . . . Trombone—J. Cleveland, Brookmeyer, Johnson, Winding (En-evoldsen, Rehak) . . . Alto sax—Benny Carter, Paul Desmond, Phil Woods, Konitz (Adderley, Quill, B. Collette, Jerome Richardson) . . . Tenor sax—Getz, Coleman Hawkins, Ben Webster, S. Stitt (J. Giuffre, B. Collette, Jerome Richardson) . . . Baritone sax—Chaloff, Carney, Mulligan (Pepper Adams, Sahib Shihab) . . . Clarinet—Benny Goodman, B. De Franco, Tony Scott (Rolf Kuhn) . . . Piano—Garner, Peterson, Silver, Hallberg (Bernard Peiffer, Terry Pollard, Dick Hyman, Eddie Costa) . . . Bass—Oscar Pettiford, Paul Chambers, Ray Brown, Red Mitchell, Milt Hinton (Whitey Mitchell, T. Kotick, G. Duvivier, L. Vinnegar, Ralph Pena) . . . Guitar—Kessel, Farlow, Herb Ellis, Howard Roberts, J. Raney (Bill Harris, Jim Hall) . . . Drums—Roach, Blakey, Bellson, Hamilton, Osie Johnson (Elvin Jones, Ed Thigpen) . . . Vibes—Hampton, Norvo, Jackson, T. Gibbs (Larry Bunker) . . . Male singer—Joe Williams, Teagarden, Joe Turner, Rushing, Armstrong (No choice) . . . Female singer—Fitzgerald, Vaughan, Lee Wiley, Peggy Lee, Billie Holiday (Marilyn Moore, Caterina Valente, Joan Shaw, Irene Kral).

This year I've followed the increasingly popular policy of multiple choices. This has all kinds of advantages. The more people you vote for, the more you make happy and the fewer you offend. You don't have to have any loose change handy for toss-up decisions.

Since my feeling always has been that the selection of any one musician has to be purely arbitrary, I have included all these names with a clear conscience, unhappy only that my split vote will reduce their point-values.

What makes the selection even more difficult is that you have to decide which you are voting for: the greatest ever? The greatest in person since the last poll? Or simply your personal favorites. Is it fair to vote for people you've heard only on records and broadcasts? Do people who died during the past year qualify, and if so why didn't I vote for Tatum?

Once again I regret the omission of several categories most interesting to me. It seems to me that there are in jazz today far more major talents among the composers-arrangers and the flutists than among the clarinetists and vibraphonists, so naturally I am inclined to add in this postscript my selections in the two former categories: Frank Wess, Herbie Mann and Buddy Collette (new star: Jerome Richardson); Duke Ellington, Billy Taylor, Quincy Jones, Ernie Wilkins (new stars: Jimmy Giuffre, George Russell).

I have not voted for any new star male singer because I cling to the belief that a jazz singer is fundamentally somebody capable of singing the blues, and there hasn't been anyone along since Joe Williams to qualify in this respect. In the girl singer votes I have used the same yardstick, but somehow there has always been a larger percentage of qualified feminine voices.

Looking over the list, and comparing it with my votes in last year's poll, I just thought of a couple of dozen important musicians I have omitted. Better mail this thing in before it gets out of hand.

#### HAROLD T. FLARTEY

(Morristown Daily Record and The Jerseyman)

Band—Les Brown . . . Combo—Jimmy Giuffre 3.

Trumpet—Chet Baker (Lee Morgan) . . . Trombone—Bob Brookmeyer (Carl Fontana) . . . Alto sax—Lee Konitz (Phil Woods) . . . Tenor sax—Bill Perkins (James Clay) . . . Baritone sax—Gerry Mulligan (No choice) . . . Clarinet—Tony Scott (No choice) . . . Piano—Oscar Peterson (Phineas Newborn Jr.) . . . Bass—Red Mitchell (Ralph Pena) . . . Guitar—Tal Farlow (Kenny Burrell) . . . Drums—Shelly Manne (Roy Burnes) . . . Vibes—Milt Jackson (Eddie Costa) . . . Male singer—Frank Sinatra (No choice) . . . Female singer—June Christy (Beverly Kenney).

Les Brown doesn't play a lot of jazz, but bands that do should be as clean.

The Jimmy Giuffre 3, new this year, will cause a sensation. A combo like this comes along once in a great while.

Lee Morgan burst upon us from a Savoy LP which was his debut on records.

Lee Konitz is *Too Marvelous for Words* on a recording with the Gerry Mulligan Quartet and appears to be well in front of his contemporaries at present.

Morristown's own Tony Scott is the man to beat if you want to be the No. 1 clarinetist in this world. No new star appears on the horizon, previous winners excluded.

Oscar Peterson occupies the No. 1

piano bench with the passing of Tatum, with Phineas Newborn Jr. the most obvious new star to appear in years.

Kenny Burrell sounded like another Charlie Christian when we saw him with Goodman. Roy Burnes was on the drummer's throne on the same occasion.

New Jersey boasts an important jazz vocalist, Beverly Kenney, who should gain the recognition she so deserves.

#### RALPH J. GLEASON

(Down Beat, San Francisco Chronicle)

Band—Duke Ellington, Dizzy Gillespie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (Joe Newman) . . . Trombone—Bill Harris (Britt Woodman) . . . Alto Sax—Paul Desmond (Art Pepper) . . . Tenor sax—Sonny Rollins (John Coltrane) . . . Baritone sax—Harry Carney (Pepper Adams) . . . Clarinet—No choice (No choice) . . . Piano—Erroll Garner (Vince Guaraldi) . . . Bass—Oscar Pettiford (Paul Chambers) . . . Guitar—Tal Farlow (No choice) . . . Drums—Max Roach (Philly Joe Jones) . . . Vibes—Milt Jackson (No choice) . . . Male singer—Frank Sinatra (Ray Charles) . . . Female singer—Sarah Vaughan (Eydie Gorme).

To begin with, I think we ought to retire Benny Goodman as undefeated champion. One of these days someone will come along and do for this instrument what both Tony Scott and Buddy DeFranco gave signs of doing at one time—move it up with the rest in modern jazz. Until then, I don't see the sense of picking anyone in the clarinet category, for "established" clarinetist, that is.

The vibes situation is similar. There's Milt Jackson, and since Terry Pollard and Cal Tjader have already been new stars, who else is there?

I favor Duke over Dizzy by only a slight margin and that is a personal one. Both bands were complete emotional gasses to me when I heard them. The MJQ simply has no rivals. Dizzy remains my trumpet choice, but I want to credit Joe Newman with being a most consistent and soulful player.

There should really be room for two top choices so you can vote for Miles as well, but Newman has not had the recognition he deserves in my way of thinking. Bill Harris continues to amaze me, and Britt Woodman may yet amaze us all. Paul Desmond has several virtues as a soloist, not the least of which is he is not a feather from the old Bird. Pepper is really exciting these days, and has much of the same virtue with an individual sound also.

I have only recently come to appreciate Rollins and Coltrane, but they are revolutionizing tenor playing. Carney is my all-time great on his horn, and if you have not heard Pepper Adams you are missing one of the great new talents. Garner continues to grow for me and may yet be the man to reorganize thinking about this instrument. Guaraldi is a good swinging youngster with a perceptible delightful lyric sense which he keeps hidden a good deal of the time, a droll whimsical nature that makes his performances delightful. We really ought to retire the bass category, too, with Pettiford, Brown, and Mingus holding it in turn. But Chambers, despite a number of points on which he can be faulted, is

a very exciting and individual soloist.

Who sings as well as Sinatra? And for a new star, why not Ray? Sarah is Sarah, but if all the trick-voiced hippies that pass for new girl singers were laid end to end nothing would still be shakin', so I'll go along with Eydie who is, at least, a good singer and sometimes a very exciting one.

#### DON GOLD

(Associate Editor, Down Beat)

Band—Dizzy Gillespie . . . Combo—Max Roach, Jimmy Giuffre.

Trumpet—Dizzy Gillespie (Don Byrd, Johnny Glasel) . . . Trombone—Bill Harris, J. J. Johnson (Carl Fontana) . . . Alto sax—Lee Konitz (Lennie Niehaus) . . . Tenor sax—Stan Getz (Sandy Mosse) . . . Baritone sax—Gerry Mulligan (No choice) . . . Clarinet—Tony Scott (No choice) . . . Piano—Oscar Peterson, Erroll Garner, Billy Taylor (Eddie Costa) . . . Bass—Red Mitchell, Paul Chambers (No choice) . . . Guitar—Barney Kessel (Jim Hall) . . . Drums—Max Roach (Charlie Persip, Ed Thigpen) . . . Vibes—Milt Jackson (Eddie Costa) . . . Male singer—Frank Sinatra, Jackie Paris (No choice) . . . Female singer—Ella Fitzgerald, Mahalia Jackson (No choice).

My choices were not based on ever-genuflecting loyalty, nepotism, or whim. I did not hear live performances by each of those cited; I did hear the majority of them in person, but did hear all in person and/or on record.

Dizzy Gillespie, as a leader and musician, remains a giant. Johnny Glasel, I feel, deserves greater critical recognition. Carl Fontana was the finest of the "new" crop of trombonists I heard during the year. Lennie Niehaus is adding warmth to the technical ability he has always possessed. Sandy Mosse, a longunrecognized tenor man, merits serious consideration. Eddie Costa, like Mickey Mantle, swings either way, on piano or vibes.

Jim Hall's work with Chico Hamilton's quintet and Giuffre's trio has shown mature conception and infinite promise. Charlie Persip's sensible drum work with the Gillespie band is a rare delight. Ed Thigpen, with Billy Taylor's trio, was the best trio drummer I heard all year. Jackie Paris, to understate it, is due for widespread recognition. At least, I like to think so.

#### RICHARD B. HADLOCK

(Editor, Record Changer)

Band—Birdland Dreamband . . . Combo—Bobby Hackett.

Trumpet—Bobby Hackett, Dizzy Gillespie (Tommy Simms) . . . Trombone—Jack Teagarden, Bob Brookmeyer (Willie Dennis) . . . Alto sax—Cannonball Adderley, Sonny Stitt (Frank Morgan) . . . Tenor sax—Coleman Hawkins (Hans Koller, Ted Brown) . . . Baritone sax—Harry Carney (Cecil Payne) . . . Clarinet—Pee Wee Russell, Tony Scott, Matty Matlock (Bill Napier) . . . Piano—Erroll Garner, Lennie Tristano (Herbie Nichols) . . . Bass—Milt Hinton (Wilbur Ware, George Morrow) . . . Guitar—Laurinda Almeida (Marty Grosz) . . . Drums—Shelly Manne, Jo Jones (Bobby Donaldson) . . . Vibes—Milt Jackson (Eddie Costa) . . . Male singer—Frank Sinatra (Johnny Hartman) . . . Female singer—Mahalia Jackson, Peggy Lee (Betty Carter).

It is difficult to avoid the trap of the *Dernier Cri*. After all, if musicians, critics, recording companies, and jazz

consumers at large seem to agree on one man's "genius," who can refute an overpowering consensus? Yet, the critic (if there really is such a thing in jazz yet) has a larger responsibility than merely serving as a medium through which musicians can broadcast their opinions to a&r men and the public.

Choosing only a few performers, is, of course, a frustrating process which is certain to produce distorted statistics. It seems absurd, for example, to have no mention of the late Clifford Brown, who was not on last year's lists either (he was ineligible for New Star, having won in 1954). And what about Ellington? It is tempting to overlook his recent output and to select the band simply because it is Duke's.

The jazzmen I selected have in common a knowledge of and respect for jazz tradition. Each is concerned primarily with creative improvisation, usually melodic, rather than "far out" effects, musical calisthenics, or belonging to a clique for reasons other than musical.

Most important, each musician is an individual voice and, with one or two exceptions, clears his own path rather than moves in someone else's tracks, however brilliant the original inspiration.

I regretted omitting the vital and still fresh Roy Eldridge. Harry James, too, is blowing as well as ever. Vic Dickenson, Paul Desmond, Ruby Braff, Clark Terry, Bud Freeman, Nat Adderly, Bob Wilber, Earl Hines, Bob Helm, Lester Young, Darnell Howard, Lucky Thompson, and Miles Davis might have traded places with some of the selections on the list.

I would add some categories:

Arranger — Quincy Jones (Dick Cary).

Tuba—Don Butterfield (Bill Stanley).

Flute—Herbie Mann.

Miscellaneous — Sidney Bechet (Joe Rushton).

Creative influence of the year—Gerry Mulligan.

#### WILDER HOBSON

(Columnist, *Saturday Review*)

Band—Count Basie . . . Combo—Miles Davis.

Trumpet—Miles Davis (Donald Byrd) . . . Trombone—Bob Brookmeyer (No choice) . . . Alto sax—No choice (Jackie McLean) . . . Tenor sax—No choice (Sonny Rollins) . . . Baritone sax—Gerry Mulligan (No choice) . . . Clarinet—Jimmy Giuffre (No choice) . . . Piano—Oscar Peterson (Red Garland) . . . Bass—Oscar Pettiford (Leroy Vinnegar) . . . Guitar—No choice (Kenny Burrell) . . . Drums—Max Roach (Philly Joe Jones) . . . Vibes—No choice (No choice) . . . Male singer—No choice (No choice) . . . Female singer—No choice (No choice).

No comments.

#### ANDRE HODEIR

(French Author, Columnist, Critic)

Band—Count Basie . . . Combo—M.J.Q. Miles Davis, J. J. Johnson.

Trumpet — Miles Davis (Donald Byrd) . . . Trombone—J. J. Johnson (Frank Rehak, Nat Peck, Bill Byers) . . . Alto sax—Sonny Stitt (Hal McKusick) . . . Tenor sax—Stan Getz, Sonny Rollins (Bob Cooper) . . . Baritone sax—No choice (No choice) . . .

Clarinet—No choice (Maurice Meunier) . . . Piano—Thelonious Monk (Martial Solal) . . . Bass—Ray Brown, Oscar Pettiford (No choice) . . . Guitar—Jimmy Raney (No choice) . . . Drums—Kenny Clarke (Elvin Jones) . . . Vibes—Milt Jackson (Eddie Costa) . . . Male Singer — Louis Armstrong (No choice) . . . Female singer—Ella Fitzgerald, Billie Holiday, Sarah Vaughan (Helen Merrill).

#### GEORGE HOFER

(Columnist, *Down Beat*)

Band—Count Basie . . . Combo—Alger's Salt City Five.

Trumpet—Ruby Braff (Art Farmer) . . . Trombone—J. J. Johnson (Bob Brookmeyer) . . . Alto sax—Sonny Stitt (No choice) . . . Tenor sax—Zoot Sims (No choice) . . . Baritone sax—Harry Carney (No choice) . . . Clarinet—Tony Scott (Pete Fountain) . . . Piano—Horace Silver (Bobby Henderson) . . . Bass—Charlie Mingus (No choice) . . . Guitar—Barney Kessel (No choice) . . . Drums—Art Blakey (No choice) . . . Vibes—Milt Jackson (No choice) . . . Male singer — Jimmy Rushing (No choice) . . . Female singer—Ella Fitzgerald (Jeri Southern).

Possibly the longer one listens to jazz the less likely he will be to allow new stars to join his private hall of fame. It appears I am unable in 1957 to get together a worthy group of "new-born greats." I would prefer to attribute this fact to my not being around New York City enough to hear the worthy new sounds, and not blame the jazz scene for a lack of progress. Yet, it would seem there has been a dearth of exciting performances, if the jazz records emanating from the east and west coasts are any criteria. An inspiring force of some kind is vitally needed, whether it be a "new school" or a new jazz personality, to give the music an impetus for the new musician to soar to fame.

The selections I have made have been based on the record releases of 1957 to a large extent. The instrumentalists picked have seemed to me to be consistently listenable and have presented the kind of jazz that leads one to look forward to their next record. Some of the artists like Hawkins seem to pack an impact every time they blow. Others seem to play the kind of fresh ideas that make one anticipatory with every new release.

#### MAX JONES

(*Melody Maker*, England)

Band—Duke Ellington, Count Basie . . . Combo—Louis Armstrong All-Stars.

Trumpet — Louis Armstrong (Joe Newman) . . . Trombone—Vic Dickenson (Henderson Chambers) . . . Alto sax—Johnny Hodges (No choice) . . . Tenor sax—Coleman Hawkins (Lucky Thompson) . . . Baritone sax—Harry Carney (No choice) . . . Clarinet—Edmond Hall, Albert Nicholas (No choice) . . . Piano—Erroll Garner (Claude Bolling, Sir Charles Thompson) . . . Bass—Milt Hinton (Joe Benjamin, Eddie Jones) . . . Guitar—Freddie Green (No choice) . . . Drums—Joe Jones (Sam Woodyard, Sonny Payne) . . . Vibes—Lionel Hampton (No choice) . . . Male singer—Louis Armstrong, Joe Turner (No choice) . . . Female singer—Billie Holiday, Ella Fitzgerald (No choice).

As usual, choice is limited from over here. We are hearing more jazz musi-

cians in person these days, and this has an influence on the selection. Even so, a few of the visitors have already appeared as new star winners. When there are so few good big bands, how can you leave out either Ellington or Basie? The only way out is the split vote. Once again, no important "eligible" new singers have reached us.

#### CARL-ERIK LINDGREN

(Editor, *Estrad*, Sweden)

Band—Count Basie . . . Combo—Gerry Mulligan quartet.

Trumpet — Dizzy Gillespie (Art Farmer) . . . Trombone—J. J. Johnson (Carl Fontana) . . . Alto sax—Sonny Stitt (Jackie McLean) . . . Tenor sax—Al Cohn (John Coltrane) . . . Baritone sax — Gerry Mulligan (Pepper Adams) . . . Clarinet—Tony Scott (Putte Wickman) . . . Piano—Bud Powell (Tommy Flanagan) . . . Bass—Ray Brown (George Morrow) . . . Guitar — Jimmy Raney (Kenny Burrell) . . . Drums—Art Blakey (Art Taylor) . . . Vibes—Milt Jackson Larry Bunker) . . . Male singer—Frank Sinatra (Jackie Paris) . . . Female singer—Billie Holiday (Blossom Dearie).

Only a few years ago a Swedish critic simply had to go solely by records to find suitable names for a poll like this. Now things have changed quite a bit. We have had the possibility to listen to most of the leading names in person which, I think, puts us on a more even level with the American critics. Nevertheless I must add that most of my choices here are based on what I heard on records and during my stay in New York some time ago.

It would, for instance, be impossible to name Bud Powell in any kind of poll if you judged only from his sad appearance here. I hope that Art Farmer, Carl Fontana, and Jackie Paris do not feel offended for my naming them "New Stars." I know they have been around for quite awhile, but I simply have not heard any newcomers that cut these perennials. Two of my choices, maybe, need some explaining. My voting for Putte Wickman does not have any patriotic backgrounds. To me he is simply the greatest, aside from Tony Scott, and I certainly would like more people to hear him extensively. Although Miss Blossom Dearie worked in Europe for a couple of years, I never was lucky enough to catch her in person. My choice is entirely based on her Verve LP, which to me showed such great potential that I do hope she will make it in the future. I wish we had night clubs over here so we could offer her a job!

#### JACK MAHER

(*Metronome*)

Band—Count Basie . . . Combo—Chico Hamilton, Charlie Mingus.

Trumpet — Dizzy Gillespie, Bobby Hackett, Roy Eldridge (Don Ferrara) . . . Trombone—Jack Teagarden (Willie Dennis) . . . Alto sax—Lee Konitz, Paul Desmond (Art Pepper) . . . Tenor sax—Stan Getz (Warne Marsh) . . . Baritone sax — Gerry Mulligan (No choice) . . . Clarinet—Jimmy Giuffre Tony Scott (No choice) . . . Piano—Lennie Tristano (Bill Evans, Herbie Nichols) . . . Bass—Ray Brown, Red Mitchell (Leroy Vinnegar) . . . Guitar — Tal Farlow (Joe Puma) . . . Drums — Shelly Manne (Connie Kay) . . . Vibes—Milt Jackson (Eddie Costa) . . .

Male singer — Frank Sinatra (No choice) . . . Female singer—Billie Holiday (No choice).

Being a reviewer in fact, rather than a critic in fancy, I'm a little unnerved by this public exposure. As a reviewer I deal more with the immediate estimation of a particular artist, whereas a critic, in principle, is concerned with over-all trends, with time to mull and weigh the respective merits of an artist, rather than under the pressures of deadlines.

In considering this poll I've tried to assume the mantle of the critic and vote for people whose capabilities have shown musical consistency: imagination, inventiveness, technical ability and a basic emotionalism.

It seems only a few of the choices need special explanation and elaboration, the others fill most adequately all or most of the above considerations. I'm basing my votes, for the most part, on the past years performance.

Count Basie's band is certainly not the most facile in the world, but they manage to light the fire to a number of the things they do. At those times the emotional yelling is tantamount, only one facet of what I'd like to see in a big band but what else have we? The Hamilton and Mingus groups have achieved a consistent cohesion as units, variety and an inter-relationship between the members of the groups.

The three names on trumpet form a small jazz history; each has shown this past year: a sensitive return to form for Diz, continued warmth by Bobby and, a somewhat spotty, I must admit, return to form by Roy. This I think is due to the musical environments Roy has had to play in. Don Ferrara has matured into a fine original derivative of Roy and plays with a new trumpet concept. The last statement goes for Willie Dennis, Warne Marsh, Bill Evans, Joe Puma, and Eddie Costa, too. All have added to the improvisational concept of their instruments. Herbie Nichols brings something more, a composers sequence and width of expansion. Art Pepper deserves mention because he has returned with a wider than ever range of expression and a startling openness of emotion. Leroy Vinnegar the full Blanton sound, a wonderful time sense and the ability to mesh with a drummer in close harmony. Connie Kay gets mention because of his time sense and sensitivity, which is limited with the MJQ but projects in support of other musicians.

Lee Konitz and Paul Desmond both deserve mention because of Lee's all-around versatility and individuality, and Paul's delicate beauty. Jim Giuffre and Tony Scott must both be picked because of Jim's simplicity and warmth and Tony's vigorous excitement. Lennie remains leading pianist everywhere, perhaps the most important musician living today.

All the rest need no comment from me now, it would only be incessant repetition.

ALBERT J. McCARTHY  
(Editor, *Jazz Monthly*, England)

Band—Duke Ellington . . . Combo—(No choice).

Trumpet — Louis Armstrong (Rowland Greenberg) . . . Trombone—Benjy Green (No choice) . . . Alto sax—Johnny Hodges (No choice) . . . Tenor sax—Coleman Hawkins (Guy Lafitte)

. . . Baritone sax—Harry Carney (No choice) . . . Clarinet—Omer Simeon (No choice) . . . Piano—Erroll Garner (Claude Bolline) . . . Bass—Milt Hinton (Ed Jones) . . . Guitar—Freddie Green (Steve Jordan) . . . Drums—Jo Jones (Bobby Donaldson) . . . Vibes—Lionel Hampton (No choice) . . . Male singer — Louis Armstrong (Chester "Howlin' Wolf" Burnett) . . . Female singer—Dinah Washington (No choice).

The qualities I look for in a jazz musician are warmth of tone, strong individuality, swing, and creative ability as an improviser. Too many musicians today sound as if they are limping from one four-bar phrase to another and never produce a solo that is a cohesive whole.

My tastes are obviously "mainstream." The more I hear of the so-called "modernists" (how long does one stay modern?) the less I like them. To my mind, despite the arrival of "new stars" on every other LP recording, there are almost no really great musicians arising at the present time. For this reason I have included the Norwegian Rowland Greenberg and the Frenchmen Guy Lafitte and Claude Bolling amongst the "New Star" section. Greenberg is one of the most underrated trumpeters in Europe, and Lafitte and Bolling are superior to the Lester Youngs at tenth hand and the pianists with left hand presumably permanently injured who blossom in the recording studios these days.

After hearing and enjoying Basie's band, I still feel that Duke Ellington is out on his own in the big band field. I am sorry that I could not vote for Ruby Braff, one of the few genuinely creative musicians to have arisen in the past decade. Chester Burnett is to be found on the despised rhythm and blues lists, where surprises still occur.

It seems only a matter of time before jazz enters into its final decline. With people like Dickie Wells unemployed while every indifferent trombonist who plays in the conventional manner can be heard on LP after LP, it seems that mediocrity is finally winning out. When it comes to the burial rites, I hope a few critics will ponder on the theory of progress that has caused so much havoc. Someday they might stop to think about progress to *where*. Too much is written about culture and jazz these days. I sympathize with the musicians who want decent pay and working conditions. The trouble is that as jazz becomes big business, the sharks are jumping on the bandwagon. Pimps are not always of the Storyville brand—sometimes they wear immaculate business suits.

JOHN MEHEGAN

(Critic, *New York Herald-Tribune*)

Band—Shorty Rogers's Giants . . . Combo—Horace Silver quintet.

Trumpet—Kenny Dorham (Nick Travis, Lee Morgan) . . . Trombone—Bob Brookmeyer, J. J. Johnson (Frank Rehak) . . . Alto sax—Lee Konitz (Sonny Stitt) . . . Tenor sax—Stan Getz (Billy Mitchell) . . . Baritone sax—Gerry Mulligan (John Sergenian) . . . Clarinet—No choice (No choice) . . . Piano—Oscar Peterson (Bobby Corwin) . . . Bass—Red Mitchell (Leroy Vinnegar) . . . Guitar—Tal Farlow (Kenny Burrell) . . . Drums—Shelly Manne (Ed Thigpen, Louis Hayes) . . . Vibes—Milt Jackson (Eddie Costa) . . . Male

singer — Frank Sinatra, Mel Torme (Johnny Mathis) . . . Female singer—Chris Connor (Beverly Kelly).

As I look over my selections, I am amazed to find that the undisputed mastery of these artists has prevailed on an average of about seven years from "newcomer" Connor (1954) to "veteran" Sinatra (1942).

The role of virtuoso is a difficult one not only in laborious preparation but in maintaining top performance and meeting the myriad of personal problems of which jazzmen certainly have their share.

The new star choices are not made as equivalents to the present stars, but rather as an impetus to those whom I feel might aspire to this stature. John Sergenian is a young man presently attending Columbia university whose tone and conception strongly impressed me at a recent session.

ALLAN MORRISON  
(New York Editor, *Ebony*)

Band—Duke Ellington . . . Combo—Chico Hamilton quintet.

Trumpet—Dizzv Gillespie (Nat Adderley, Lee Morgan) . . . Trombone—J. J. Johnson (Curtis Fuller) . . . Alto sax—Julian Adderley, Sonny Stitt (Jackie McLean) . . . Tenor sax—Lester Young (Sonny Rollins, Johnny Griffin) . . . Baritone sax—Harv Carney, Gerry Mulligan (Pepper Adams) . . . Clarinet—Tony Scott. Buddy DeFranco (Rolf Kuhn) . . . Piano—Bud Powell, Phineas Newborn (Oscar Denard) . . . Bass—Oscar Pettiford, Charlie Mingus (Sam Jones) . . . Guitar—Johnny Smith (Jimmy Hall) . . . Drums—Max Roach (Phillip Joe Jones) . . . Vibes—Milt Jackson (Walt Dickerson) . . . Male singer—Joe Williams, Frank Sinatra (Jackie Paris) . . . Female singer—Ella Fitzgerald (Helen Merrill).

Possibly the worst feature of this kind of poll is the tendency it creates in the person whose opinions are being polled to pick willy-nilly a No. One choice for each category, excluding so many others of real talent and immortality. That has often been my dilemma in the past. This year I sought to avoid this by making dual choices in several of the divisions, but here again I found myself compelled to imply by omission that literally dozens of superb performers lacked the requisite merit.

Nat Adderley and Lee Morgan were paired in the new star trumpet category because I find it impossible to completely ignore either in a 1957 summary of jazz talent. Morgan, an utterly fantastic 18-year-old, is gaining valuable experience under the wise and encouraging leadership of Dizzv Gillespie. Cannonball Adderley, Nat's gifted brother, and Sonny Stitt seem to me to be the two most eloquent spokesmen of the contemporary Yardbird tradition. Both carry the Charlie Parker imprint but without sacrificing their individual personalities. Stitt, who once may actually have seen in Parker a needed father figure, is that rare musician who plays two instruments, alto and tenor, with sharply individual conceptions. To recognize the eminence and still substantial musical influence of Lester Young is not to deny the power of Ben Webster, Hawkins, Don Byas, or Zoot Sims.

It is heartening to see the advance of the younger, gifted musicians, both

those who have a forum for their talents and those who are still struggling to be heard. The widening impact of the modern movement on the whole landscape of jazz proves that the revolution in harmony will be a permanent one. Jazz has grown up, become more mature. No one seriously searches nowadays for successors to such departed giants as Charlie Parker and Art Tatum; rich, new talents are emerging to speak with artistry and authority.

The fluctuating fortunes of orchestral jazz have reduced the field ominously to five bands of current consequence—Basie, Ellington, Gillespie, Kenton, and Hampton. After several months of fairly steady domestic and foreign activity, the revived Benny Goodman big band has at this writing announced a dissolution for the summer with the hope of a September reorganization still ahead. The death of a good big band is always tragic, but one should probably be thankful that at least five major organizations are still afloat. All, except the noisily dreary Hampton band show varying signs of growth. Hamp, a dynamic and resourceful showman who is essentially a superb musician, has made of his band a profitable repository for promising talent only too often suppressed.

The Ellington band has moved forward with pleasurable results. For its improved performance and production of interesting new works this is the band of the year for me. This does not mean that the Count Basie and Dizzy Gillespie bands have fallen behind the pace. The Basie sound is as thrilling as ever and at least two of the soloists even more exciting, but the book has not always kept abreast of or served the great creative capacities of this fine organization. One is saddened to see a great talent like Thad Jones throttled by the limitations of style and material.

Chico Hamilton's spirited quintet has in my view forged to the front of the small group field, combining a variety of color with subdued, low-key fire. All power too to the classic MJQ which retains dignity of presentation and sometimes startling beauty in its creations. John Lewis continues to write with verve and charm, and his stature as a major influence in the modern jazz movement has never been greater. But the secret frustrations of Milt Jackson must be truly immense; perhaps emancipation will only come for him when he elects to leave the MJQ.

#### HARRY NICOLAUSON (Orkester Journalen, Sweden)

Band—Duke Ellington . . . Combo—Gerry Mulligan.

Trumpet—Dizzy Gillespie (Art Farmer) . . . Trombone—J. J. Johnson (Bob Brookmeyer) . . . Alto sax—Sonny Stitt (Cannonball Adderley) . . . Tenor sax—Stan Getz (Sonny Rollins) . . . Baritone sax—Gerry Mulligan (Pepper Adams) . . . Clarinet—Tony Scott (Putte Wickman) . . . Piano—Hank Jones (Tommy Flanagan) . . . Bass—Oscar Pettiford (Leroy Vinnygar) . . . Guitar—Jimmy Raney (Kenny Burrell) . . . Drums—Jo Jones (Philly Joe Jones) . . . Vibes—Milt Jackson (Larry Bunker) . . . Male singer—Frank Sinatra (Mel Torme) . . . Female singer—Ella Fitzgerald (Anita O'Day).

#### GEORGE E. PITTS (Reviewer, Pittsburgh Courier)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Miles Davis (Donald Byrd) . . . Trombone—Benny Green (Sam Hurt) . . . Alto sax—Cannonball Adderley (Jackie McLean) . . . Tenor sax—Sonny Rollins (Johnny Griffin) . . . Baritone sax—Gil Melle (Pee Wee Moore) . . . Clarinet—Jimmy Giuffre (No choice) . . . Piano—Erroll Garner (Phineas Newborn Jr.) . . . Bass—Paul Chambers (Julian Eull) . . . Guitar—Floyd Smith (Kenny Burrell) . . . Drums—Max Roach (Arthur Taylor) . . . Vibes—Milt Jackson (No choice) . . . Male singer—Joe Williams (Johnny Mathis) . . . Female singer—Ella Fitzgerald (Julie London).

The fact that Basie is able to keep his big band together in this age of the small combo is amazing, but the fact that his orchestra stands head and shoulders above the rest makes me wish this group, at least, be spared the fate of most big bands, and keep from disintegrating because of lack of action. His precision-like brass section, I think, buttresses the calm Count, who drives his team methodically from his piano stool.

For female singer there's only one. Ella will rule as long as she can open her mouth.

#### ARRIGO POLILLO

(Editor, Musica Jazz, Italy)

Band—Dizzy Gillespie . . . Combo—Chico Hamilton quintet.

Trumpet—Dizzy Gillespie (Donald Bird) . . . Trombone—J. J. Johnson (Carl Fontana) . . . Alto sax—No choice (Cannonball Adderley) . . . Tenor sax—Stan Getz (Karl Drew) . . . Baritone sax—Gerry Mulligan (No choice) . . . Clarinet—Tony Scott (No choice) . . . Piano—No choice (Phineas Newborn Jr.) . . . Bass—Oscar Pettiford (Red Mitchell) . . . Guitar—Jimmy Raney (Bill Harris) . . . Drums—Shelly Manne (Philly Joe Jones) . . . Vibes—Milton Jackson (Vic Feldman) . . . Male singer—Frank Sinatra (Frank Rosolino) . . . Female singer—Ella Fitzgerald (Helen Merrill).

Some of the choices were quite obvious to me and I won't give any comment for them. I was really puzzled, on the contrary, about some names, so much so that I decided to leave some blank spots in my ballot. Speaking of pianists and altoists, for example, I can't see anybody, in this particular moment, that could be extolled without hesitation over his colleagues, as was the case with Tatum and Bird. As a matter of fact, I'm afraid that Lee Konitz is no longer the creative musician he used to be, and what I heard by Bud Powell when he played in Italy was simply distressing.

I'm not so sure of my choices of Manne and Philly Joe Jones, either, but I'm positive that they deserve a mention and a sincere praise for what they are doing. Fontana and Mitchell aren't that "new" of course—but since they weren't voted new stars a few years ago when they should have been, I think they are still available for the nomination. It's never too late to mend, after all.

I don't believe there are many new singers around, these days, and I would like to encourage the vocal efforts of Frank Rosolino, who might develop in-

to a sort of modern Teagarden (as a vocalist, of course). Finally, I wanted to mention for the first time a European musician—it's Karl Drew, a Viennese born tenor man who can cut any of the most publicized and praised tenorists in Europe (and I've heard them all).

#### STEVE RACE (Melody Maker, England)

Band—Duke Ellington . . . Combo—Dave Brubeck quartet.

Trumpet—Louis Armstrong (No choice) . . . Trombone—J. J. Johnson (Frank Rehak) . . . Alto sax—Johnny Hodges (Cannonball Adderley) . . . Tenor sax—Lucky Thompson (Don Rendell, Sandy Mosse) . . . Baritone sax—No choice (No choice) . . . Clarinet—Benny Goodman (No choice) . . . Piano—Dave Brubeck (Phineas Newborn) . . . Bass—Oscar Pettiford (L. D. Young) . . . Guitar—Barney Kessel (Sal Salvador) . . . Drums—Jo Jones (Sam Woodyard) . . . Vibes—Milt Jackson (Victor Feldman) . . . Male singer—Frank Sinatra (Mel Torme) . . . Female singer—Ella Fitzgerald (Eydie Gorme).

I have previously declined to vote in this poll, feeling (especially in the matter of new stars) that European critics are too cut off from living jazz to deserve a vote. Several of my colleagues said as much in their reports last year, but voted just the same!

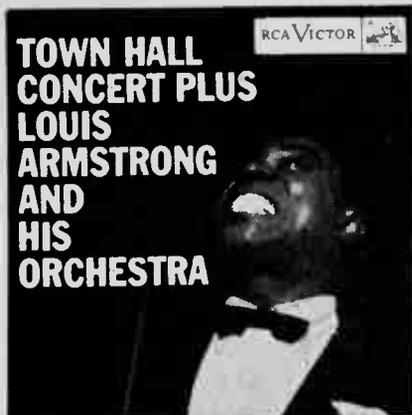
This year I join in the voting because of a visit to the States in April, 1957. The trip confirmed several suspicions: for instance that the Duke Ellington orchestra is immeasurably ahead of the rest. The same sort of musical integrity puts Louis indisputably on the trumpet throne, together with Hodges, Goodman, and Ella in their respective categories. Though perhaps of less stature, Brubeck, Pettiford, Kessel, Jo Jones, Milt Jackson, and J. J. are included. They just happen to be my favorites for various—and often quite diverse—reasons.

That leaves two categories: male singer and tenor sax. I can't rid myself of the notion that a singer should have as good a tone on his "instrument" as Hodges, and as clean a technique as Goodman. That rules out Louis and the blues boys, in fact all the merely intuitive singers—and leaves Frank Sinatra. As to the tenor chair: well, I'm all for nostalgia, together with gratitude for services rendered, but can one honestly vote for Lester these days. Getz lacks the true ring of jazz authority. The nuances of contemporary phrasing have eluded the great Hawkins. I'll settle for Lucky Thompson, always an inventive, driving jazzman, and—thank heavens—a melodist.

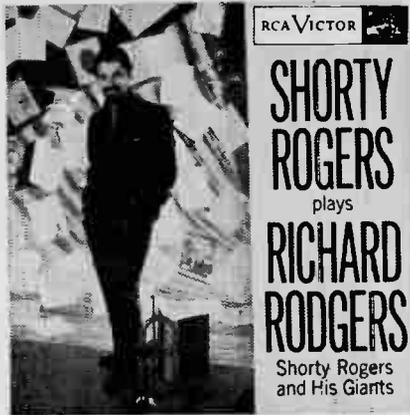
As to the new stars, Britain's Don Rendell and Chubby Jackson's Sandy Mosse shed the brightest light, together with Phineas Newborn, whose stature may one day be comparable even to that of Tatum. Through Adderley the silenced alto of Bird speaks again, and that's good enough for me. As regards L. D. Young (from the Ramsey Lewis trio) I risk a prediction: he's the bassist of the future.

Glancing through the list, I feel guilty about one or two omissions: the Basie band (which, but for the taut and exhibitionistic Sonny Payne might have made the Ellington bracket), Paul

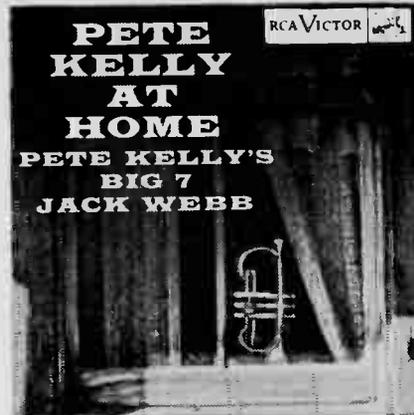
(Continued on Page 36)



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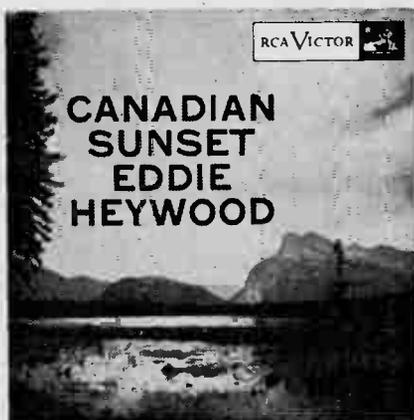
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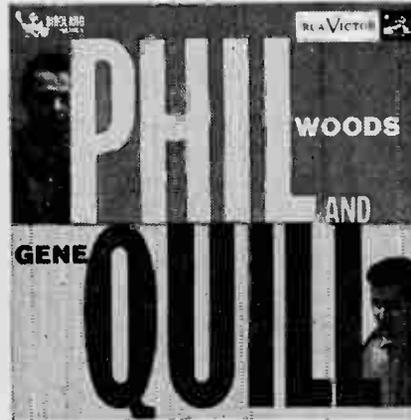
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# music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

## popular records

### SALLIE BLAIR

There's an unbridled, earthy quality in the singing of Sallie Blair that makes the title of her album that much more to the point. In *Squeeze Me* (Bethlehem BCP-6006), she sings with a kicking big band, a string band, and a rhythm section, utilizing each for the particular mood she's setting.

The raw invitation in her voice makes the title tune a sizzler. There are also animal moments on such as *You Make Me Feel So Young*, *How Long Has This Been Going On?*, and *Ain't He Sweet*. Among her staunch supporters in the background are such as Bernie Glow, Frank Socolow, Urbie Green, Frank Rehak, Milt Hinton, and Sal Salvador. Fine listening, particularly when the chilly fall and winter weather come. (D.C.)

### BILLY BUTTERFIELD

In *They're Playing Our Song* (RCA Victor LPM-1441), Billy and a full-sounding studio band come up with a fine dance set of standards, aided by the solos of such as Boonie Richman, Hank D'Amico, Danny Bank, Boots Mondello spotted throughout. Lou McGarity, Jimmy Nottingham, Cutty Cutshall, Cliff Leeman, and Jack Lesberg were also on the date. Dottie Smith, Mrs. Butterfield, contributes warm vocals on *It's All Right With Me* and *My Ideal*. Billy is heard muted and on rich open horn throughout. There's a Gil Evans original, *Again and Again and Again*, which rates a listen, too. Pleasant and musical all around, but the liner notes may make you gag. (D.C.)

### LES ELGART

Elgart's band is becoming so stylized, that this latest collection, *For Dancers Also* (Columbia CL 1008), sounds almost like a parody. There is a danceable beat throughout, but over-attention is given to the soft reeds and the tart, abrupt brass phrases. There are a few more openings left in the arrangements for solo spots, filled here by an uncredited alto and a tenor. Among the tunes included on the set are *Who Cares?*; *How Long Has This Been Going On?*; *Paradise*; *Why Do I Love You?*; *The Boy Next Door*; *High on a Windy Hill*. Rimsky-Korsakov's *Capriccio Espagnol* theme shows up in an original titled *Green Satin*, and Tchaikovsky's *Capriccio Italien* theme pops up in *Sheer Delight*. (D.C.)

### JERRY GRAY

Jerry has abandoned the Glenn Miller sound, and for *Hi-Fi Shades of*

*Gray* (Liberty LRP 3038) he comes out with his "new" sound. It's a substantial big band sound, interesting in the reed voicings. The album is a set of standards, with five Gray originals: *Shades of Gray*; *Nobody's Heart*; *Stay Awhile*; *The Time Is Now*; *What's Your Hurry?*

There are some tasteful solos spotted throughout, but no liner identification is given to soloists or personnel. For that matter, there's no indication either of whether this is a studio band or Gray's own. An excellent low-key set for late night dancing and DJs. Included are *Isn't It Romantic?*; *Little Girl Blue*; *These Foolish Things*; *My Darling, My Darling*. (D.C.)

### ENOCH LIGHT

Enoch Light, owner, a&r man, and producer of Grand Award Records, directs the orchestra in *The Paris I Love* (Grand Award 12" LP GA 33-338), a collection of a dozen tourist hymns to the Seine's most famous city.

Since it is a perfunctory presentation, this is more for those who haven't been to Paris than for those who have been there. The tunes are too familiar and include *Song from Moulin Rouge*; *La Vie en Rose*; *Autumn Leaves*, and *The Poor People of Paris*. The arrangements vary from a Mantovian plushness to a Roger Williams-like whipped cream. The fidelity is excellent, and the cover art, an original painting by Jose de Zamora, is superb. If the music were comparable to the packaging, this set would be more worth owning. (D.G.)

### JOHNNY MATHIS

The young San Franciscan, whose latest pop efforts have been causing some attention, combines with Percy Faith for his second LP, *Wonderful, Wonderful* (Columbia CL 1028). Mathis, a very competent performer on a club floor, comes through on records with a trace of Nat Cole's ballad career in his voice. The choice of songs is superior: *Will I Find My Love Today?*; *Looking at You*; *Let Me Love You*; *All Through the Night*; *That Old Black Magic*; *Too Close for Comfort*; *Year After Year*; *Early Autumn*; *Day In, Day Out*.

He has a good feeling for the pop ballad, but on tunes such as *To Close for Comfort* and *Day In, Day Out* in this collection, it should be noted that there is a difference between wailing and just bellowing. Jimmie Abato's alto and Ernie Royal's trumpet are spotted in the 12-tune set. (D.C.)

### TED NASH

Nash plays tenor, alto, and flute on *Star Eyes* (Columbia CL 989), a varied grouping of mood things and jumping things done with taste. Billy May's arrangement of *'Round Midnight* is a standout. There's a Les Brown feel to *Serenade in Blue*, and a dazzling, tight-muted trumpet solo by an uncredited trumpeter.

Other arrangements were contributed by Spencer-Hagen (*Black Sapphire*), Heinie Beau (*Tangerine* and *That Old Feeling*), Paul Weston (*Star Eyes*, *Flamingo*, *Speak Low*), and Frank Comstock (*Without You*, *Serenade in Blue*, *Old Devil Moon*, and *Candy*). Very pleasant, and often stimulating mood listening. (D.C.)

### JOHNNY PULEO—LEO DIAMOND

This may be the season of the harmonica. The Puleo set, *Johnny Puleo and His Harmonical Gang* (Audio Fidelity AFLP 1830), presents the group as is, with only harmonicas blowing.

The Diamond set, *Snuggled on Your Shoulder* (RCA Victor LPM-1442), pits the harmonica against a full orchestra. In Diamond's hands, the instrument becomes a vehicle of mood music in this setting.

The Puleo boys huff and puff pleasantly through a rich and varied program, including *Peg O' My Heart*, Ravel's *Bolero*, *St. Louis Blues Boogie*, *Peanut Vendor*, a theme from Offenbach's *Orpheus*, *Always in My Heart* (also on the Diamond collection, probably the only song owned outright by the harmonica set), and *Roses of Picardy*. The sound is needly sharp and faithful to every chorded breath.

Diamond's set is strictly mood music, the kind aimed at late night record shows. Pleasantly nostalgic, and aided by the often fragile sound of the harmonica. (D.C.)

### JOE VENUTI

Joe Venuti mixes jazz and pop in a fine collection, *Fiddle on Fire* (Grand Award 33-351). The setting for his alert bowing is variously the Paul Whiteman full string section and a small group. Included in the personnel are Buddy Weed, piano; Mundell Lowe, George Barnes, and Al Caiola, guitars; Jack Lesberg, bass; Don Lamond and Ed Shaughnessey, drums.

Among the tracks are a swinging *Fine and Dandy*, an equally impressive *Undecided*; *Hindustan*; *Estrelita*; *Summertime*; *Almost Like Being in Love*; *Body and Soul*. This proves that Joe can still wail. He should be given a full LP of small group jazz. (D.C.)

# jazz records

Records are reviewed by Dom Cerulli, Leonard Feather, Ralph J. Gleason, Don Gold, and Jack Tracy and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

## Charlie Byrd

**JAZZ RECITAL.**—Savoy 12" LP MG 12099: *Prelude; My Funny Valentine; Little Girl Blue; My Heart Stood Still; Interlude; Spring Is Here; A Foggy Day; Spanish Guitar Blues; Chuck-a-Tuck; Homage to Charlie Christian.*

Personnel: Byrd, Spanish guitar and electric guitar; Tom Newsom, tenor and flute; Al Lucas, bass; Bobby Donaldson, drums.

Rating: ★★★½

This is one of the most restful LPs I've heard in months. Playing unamplified solo guitar on eight tunes and electric guitar on two tunes, Byrd runs the gamut from the classically directed original, *Prelude*, to the forceful jazz of *Homage*, an obvious dedication.

Byrd's classically originated technique produces deceptively simple sounds, which project vast warmth through rich tone colors. Although a comparison of Byrd to Segovia, obviously, would leave Byrd second-best, he manages to create fresh images of such standards as *Valentine* and *Girl Blue*. His work on electric guitar is less impressive than are the intricate chordal patterns he weaves on the Spanish guitar. On the latter instrument, he often injects a folk quality to the material at hand that Jimmy Giuffre would enjoy. Listen to *Blues* as one example.

Newsom contributes appropriate obligato passages, and Lucas and Don-

aldson provide a precise, unobtrusive background. There is an indication here, not wholly realized, that classical guitar technique has a place in the modern jazz idiom. Despite Byrd's tendency to deviate from jazz interpretation in several instances, he does manage to illustrate a possible validity for his instrument in modern jazz expression. (D.G.)

## Buddy Collette

**CALM, COOL, AND COLLETTE.**—ABC-Paramount 12" LP 179: *Winston Walks; If She Had Stayed; They Can't Take That Away from Me; Undecided; Flute in "D"; The Continental; Three and One; Night in Tunisia; Johnny Walks; Perfidia; Morning After.*

Personnel: Collette, alto, flute, clarinet, tenor; Dick Shreve, piano; John Goodman, bass; Bill Dolney, drums.

Rating: ★★★★★

Collette's three originals in this LP all bright, swingy things. And his prowess as a soloist overshadows even his writing.

There is a gentleness and strength, in almost ideal combination, in Collette's tenor playing in which he seems to have evolved a style that does not lean too heavily on any of his precursors.

I continue to find his tenor solos his most interesting work. Although he has consistently recorded excellent clarinet solos, they do not seem to carry through the promise of their

early days in Chico Hamilton's group.

He plays clarinet like a stronger Jimmy Giuffre, but this is not enough, for me at any rate. On alto there are moments when he is really eloquent; such a one is his solo on *Johnny Walks* in which he seems to me expressive beyond the ordinary as he logically develops a beautiful line.

The group as a whole is excellent. The rhythm section functions very well as individuals and as a unit. Shreve is a fine pianist in a gentle, reflective manner, and his own composition, *If She Had Stayed*, is a particularly impressive jazz ballad which Collette plays with warmth and great feeling.

As has been the case with almost every album on which he plays, Collette is the main attraction. Even on flute, an instrument which has definite jazz limitations, he manages to get through with his message of beauty, taste, love and strength.

I continue to be impressed with the high degree of soul, or emotion, displayed in his solos. At a time when there is a definite danger of jazz degenerating into jungle music, Collette is a valuable antidote. (R.J.G.)

## Red Garland

**RED GARLAND'S PIANO.**—Prestige 12" LP 7086: *Please Send Me Someone to Love; Stomping at the Savoy; The Very Thought of You; Almost Like Being in Love; If I Were a Bell; I Know Why; I Can't Give You Anything But Love; But Not for Me.*

Personnel: Garland, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★★

Garland, who has been playing piano with Miles Davis' group, joins

# jazz best-sellers



1

Shelly Manne, Friends  
*My Fair Lady*  
Contemporary 3527

2

Erroll Garner  
*Concert By The Sea*  
Columbia 883

3

Duke Ellington  
*At Newport*  
Columbia 934

4

Nat Cole  
*Love Is The Thing*  
Capitol T 824

5

Frank Sinatra  
*A Swingin' Affair*  
Capitol W 803

6

Miles Davis  
*'Round About Midnight*  
Columbia 949

7

Ella Fitzgerald  
*Sings Rodgers and Hart*  
Verve MGY 4002-2



8

Shelly Manne, Friends  
*Li'l Abner*  
Contemporary 3533



9

Jimmy Giuffre  
*The Jimmy Giuffre 3*  
Atlantic 1254



10

Dave Brubeck  
*And J & K*  
At Newport  
Columbia 932

Here are the 20 best-selling jazz records, albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

11

Dave Brubeck  
*Jazz Impressions Of U.S.A.*  
Columbia 984

12

George Shearing  
*Latin Escapade*  
Capitol T 737

13

Art Pepper  
*Meets The Rhythm Section*  
Contemporary 3532

14

Chris Connor  
*Sings The Gershwin Almanac*  
Atlantic 2-601

15

Count Basie  
*April in Paris*  
Verve MGY 8012

16

Ella Fitzgerald  
*Sings Cole Porter*  
Verve MGY 4001-2

17

Four Freshmen  
*Four Freshmen And Five Trumpets*  
Capitol T 683

18

Gerry Mulligan  
*Mainstream of Jazz*  
EmArcy 36101

19

Julie London  
*About The Blues*  
Liberty LRP 3043

20

Duke Ellington  
*Drum Is A Woman*  
Columbia 957

# The Royal Touch



## COUNT BASIE

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two of his compatriots in that group, Chambers and Taylor, to form a trio for these sides. The results are appreciably different from those achieved by Miles' group, or, for that matter, the achievements of other modern trios.

Garland plays reasonably direct piano here, free of florid growths. He performs pleasantly but is not profoundly moving in an emotional or intellectual sense. There is a valid simplicity to his playing, but this is offset by a relatively sterile conception.

Chambers, it should be noted, plays in typically inspired fashion, with plastic fingers and bow. Taylor assists ably, as well.

The liner notes indicate that Garland was responsible for Miles' including *If I Were a Bell* in his group's book. If this is true, Garland certainly deserves commendation. Also, if Garland performed on record as I have heard him perform in person, LPs such as this would have greater value. His essential simplicity is, I feel, a virtue. If he can combine it with inspired conception, he could create lucid, provocative jazz piano statements. (D.G.)

Lenny Hambro

THE NATURE OF THINGS—Epic 12" LP LN 3361: *Comin' Thru; Ain't She Sweet; I Married an Angel; My Future Just Passed; Love Letters; My Foolish Heart; Sweet Sue—Just You; Like Someone in Love; I Love You Much Too Much; Libation for Celebration; Blue Light; A Ghost of a Chance.*

Personnel: Hambro, alto; Eddie Costa, piano; with (on Tracks 1, 2, 3, 4, 8, 9, 11) Sal Salvador, guitar; Clyde Lombardi, bass; Harold Granowsky, drums; and (on Tracks 5, 6, 7, 10, 12) Barry Galbraith, guitar; Arnold Fishkin, bass; Gus Johnson, drums.

Rating: ★★★½

This set's most endearing virtue is its unpretentious, sincerely emotional quality. As the liner notes indicate, this is not "over intellectualized" jazz. Leonard Feather appropriately terms it "swinging simplicity in the modern idiom."

Hambro, who has been managing, and playing with, the Ray McKinley band, assembled some excellent musicians for this date. The rating, in fact, indicates his inability to project consistently within this quality context. He is not consistently inventive, although his best is impressive. His tone at times tends to be rather harsh. Despite this, however, there are many enjoyable moments here.

Hambro plays melodically on *Angel* and with bop force, including a quote from *Anthropology*, on *Sweet*. A Hambro original, *Light*, is given a refreshing interpretation by the group. *Ghost* flows impressively. Costa plays with fresh, pertinent drive throughout, and the rhythm sections support Hambro and Costa in inspired fashion.

Although this set is not an unqualified success, it does indicate that jazz does not have to be obscure in order to be movingly communicative. With Hambro in top form, such a group as this could be one of the most captivating in jazz. (D.G.)

Lionel Hampton

HAMPS BIG FOUR—Verve 12" LP MGV 8117: *That Old Black Magic; Blues for Norman; It's a Blue World; When the Saints Go Marching In; Midnight Sun.*

Personnel: Lionel Hampton, vibes; Oscar Peterson, piano; Ray Brown, bass; Buddy Rich, drums.

Rating: ★★★½

As the liner notes imply, this is not an MJQ type of group, despite

the identical instrumentation. However, it is rewarding to realize that jazz has room for the Modern Jazz Quartet and Hampton's makeshift, rough-and-ready quartet.

There is considerable, unrestrained joy here, from the playing itself to the shouts and grunts which the musicians use to communicate enthusiasm. As the notes state, "Now if ever a jazz quartet was dedicated to delicacy, this one most definitely is not it."

There is a good deal of refreshing expression here. Hampton, despite his often-repetitive, percussive style, possesses a relentless drive, a drive which can be turned to productivity in a group of this size and nature. Peterson may well be the Tatum in our midst, if such a blasphemous statement may be uttered. Brown is one of the most tasteful bassists in jazz. Rich, in this context, plays delightfully.

Hampton's efforts here are inconsistent. He has vivid, up-tempo moments on *Magic* (by the way, there are two tracks of *Magic*, although only one is listed). He toys melodically with the familiar *Midnight*. Often, however, he backs himself into a corner and emerges through repetition.

*Saints*, it should be noted, features a Brown vocal and amounts to some humorous musical anarchy. It is worth mentioning, too, that the genuine spontaneity and humor projected in this set are welcome, particularly in this era of the glorified pseudo-intellectual approach to jazz. (D.G.)

Clifford Jordan-John Gilmore

BLOWING IN FROM CHICAGO—Blue Note 12" LP 1349: *Status Quo; Bo-Till; Blue Lights; Billie's Bounce; Evil Eye; Everywhere.*

Personnel: Jordan, Gilmore, tenors; Horace Silver, piano; Curley Russell, bass; Art Blakey, drums.

Rating: ★★★½

This set serves to introduce two promising 25-year-old Chicago tenor men. Naturally, they went to New York to attempt to achieve recognition. Jordan is the most recent addition to Silver's quintet, by the way.

This is a blowing session, to say the least, and there is some temptation to huff and puff and blow down the studio. In this respect, Blakey, The Thunderous, does much to assist, as he drops clean bombs throughout. Fortunately, Jordan and Gilmore do not make the San Juan charge screaming. They play with restrained fervor on all tracks.

There is a degree of retrogression evident, with memories of Lester Young in better days and Charlie Parker on a melodic wing present, but for the most part there is an honest effort to create beyond implied homage.

Both tenor men play with considerable rhythmic feeling and emotional power. The arrangements are somewhat thin, with Gigi Gryce's moody *Blue Lights* and Silver's *Everywhere* the best. A third Chicago tenor man, John Neely, contributed *Status*.

Although this LP is not, as such, a major contribution, it is of value. Blue Note is to be commended for providing blowing room for Jordan and Gilmore, who show signs of maturing into the realm of the influential. They deserve to be heard, and this LP is an important step in their develop-

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ment. Based on the best of the sounds contained here, this LP can be a valid part of any jazz collection. (D.G.)

**Beverly Kenney**

BEVERLY KENNEY WITH JIMMY JONES AND THE BASIE-ITES—Roost LP 221B: *Nobody Else But Me; The More I See You; Old Butter-milk Sky; I Never Has Seen Snow; A Fine Romance; Who Cares What People Say?; Makin' Whoopie; The Charm of You; Isn't This a Lovely Day?; Mairzy Doats; My Kind of Love; Can't Get out of This Mood.*

Personnel: Miss Kenney, vocals; Jimmy Jones, piano; Joe Newman, trumpet; Frank Wess, tenor, flute; Eddie Jones, bass; Jo Jones, drums; Freddie Green, guitar.

Rating: ★★

If Miss Kenney is the jazz singer who is described in the glowing notes, I can't hear it.

To begin with, Miss Kenney has a small voice with a limited range, no bottom at all, and a quickly reached top wherein strain becomes apparent. She delights in look-ma-no-hands style phrasing, which does not always come off even half well (witness *Buttermilk*).

Her efforts are all on a level and are the kind of thing you can talk right through—it never grips you for a minute. She owes too obvious a debt to Anita O'Day, is most times listless and uncertain and always light and superficial, colorless, and unexciting. In short, she is not the wailing chick a jazz singer should be.

The accompaniment here raises the question of the Basie trade mark again. Count should copyright his name. As it is, it is used like a *Good Housekeeping Seal of Approval* to stamp a lot of things "good" that are not good at all.

Here, for instance, Newman, Wess, and Jones (Jimmy) all sound okay, particularly Newman on *Lovely Day* and Wess on *Nobody Else But Me*. Jimmy Jones is, of course, a superb accompanist. But Jo Jones sounds more than once like he's sloshing through a swamp in full battle dress.

One might, I suppose forgive the flatness, the strained and plaintive tone of Miss Kenney in view of the good solos by Wess and Newman. But those days are gone. We demand more now than when an Armstrong accompaniment was enough to make a record good, nevermind the vocal. Now the singer must stand up and be counted, and I must conclude that Miss Kenney is not a jazz singer at all but a girl who wants to be one, which is far from the same thing. (R.J.G.)

**Moe Koffman**

COOL AND HOT SAX—Jubilee 12" LP JLP 1037: *Hey There; Bei Mir Bist Du Schoen; General Delivery; Francesa; The Swingin' Shepherd Blues; Coaster; Hambourg Bound; The Baron.*

Personnel: Koffman, alto and flute; Ed Karam, baritone; Jack Long, trumpet; Rob McConnell, valve trombone; Ed Bickert, guitar; Hugh Currie, bass; Ron Rully, drums.

Rating: ★★½

Koffman, 28, is a Canadian who has worked with the bands of Buddy Morrow, Jimmy Dorsey, and Charlie Barnett. Since 1955, he has worked with his own, all-Canadian group in Toronto. The liner notes term this group "the finest and most progressive jazz group to come from Canada." I would prefer not to accept this claim.

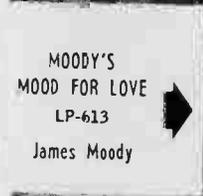
The group falls into the never-never land between the Dave Pell octet and the Lighthouse All-Stars. The basic approach seems to indicate a

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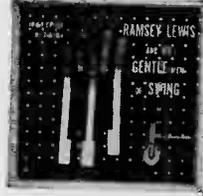
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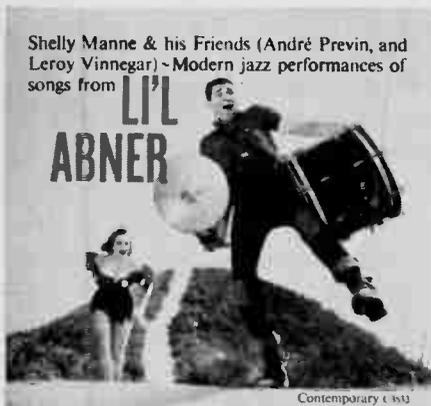
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preference for tightly voiced west coast sounds, but the soloists do not provide the impetus so often achieved in such groups.

Koffman plays alto and flute with drive but lacks a genuinely eloquent conception. His tone on alto tends to be strident, as well. The other members of the group play competently, in terms of the arrangements themselves, but are not enlightened soloists. The best tracks are the reasonably flowing *Hey There* and Karam's relaxed *Baron*.

If this represents the finest in Canadian jazz, it may be time for Oscar Peterson to return to pioneer new frontiers. (D.G.)

### Modern Jazz Quartet

THE MODERN JAZZ QUARTET—Atlantic 12" LP 1265: *Ballad Medley; Between the Devil and the Deep Blue Sea; La Ronde; Drums; Night in Tunisia; Yesterdays; Baas' Groove; Baden-Baden.*

Personnel: John Lewis, piano; Milt Jackson, vibes; Percy Heath, bass; Connie Kay, drums.

Rating: ★★★★★½

The latest in Atlantic's MJQ series represents a typical 40-minute set by that group. Although the group has moments of an embalmed nature, it is an erudite, consistent, ambitious, and able collection of jazzmen. This assortment illustrates the MJQ at its best.

Each member of the group makes a contribution to the end of making the quartet swing in its own sweet way. Jackson is at ease on ballads and up-tempo races. Lewis' spare but meaningful piano complements Jackson's pulsating expression. Heath and Kay provide superb rhythmic support, with Kay particularly coming into his own as a subtle, intelligent drummer.

The ballad medley contains five standards, including *They Say It's Wonderful*, *How Deep is the Ocean*, and *My Old Flame*. All are performed impeccably. *Devil* is a cleverly conceived tour de force. Jackson spurs the group through the wondrously alive *Tunisia*. The set ends, as it does in person, with a vigorously played closing theme, *Baden-Baden*.

This is well-tempered jazz, produced by minds more than familiar with the intricacies of modern jazz and the complexities of classical tradition. Frankly, there are moments when I would prefer that the group add a permanent horn, to vary the tone colors created and enhance the harmonic potential of the group. However fascinating the group as is, I feel that another vibrant voice could give it more potency. Nevertheless, in most ways, and certainly in terms of the jazz recorded today, this is pertinent music. (D.G.)

### Sun Ra

SUPER-SONIC JAZZ—Saturn 12" LP SR-LP 0216: *India; Sunology; Advice to Medics; Super Blonde; Soft Talk; Sunology (Part 2); Kingdom of Not; Portrait of the Living Sky; Blues at Midnight; El is a Sound of Joy; Springtime in Chicago; Medicine for a Nightmare.*

Personnel: Le Sun Ra, piano and electronic piano; John Gilmore, tenor; James Seales, alto; Pat Patrick, alto and baritone; Charles Davis, baritone; Art Hoyle, trumpet; Julian Priester, trombone; Victor Sproules, bass; Wilburn Green, electronic bass; William Cochran, drums; Robert Barry, drums; Jim Herndon, tympani and timbali.

Rating: ★★★

*Super-Sonic Jazz*, by Sun Ra and his "Arkestra," represents eclectic meandering of a Chicago jazz cult. Essentially, this is an attempt to blend the music of East and West.

## my favorite jazz record

(Ed. Note: Following is the seventh prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to Ken Silverman, 718 N. Alfred St., Los Angeles 46.

(You can win \$10, too, and see your views on jazz in print, by telling us, in 250 words or fewer, which selection in your jazz collection you'd be most reluctant to give up. It can be an entire LP, one track of an LP, a 45-rpm selection, or a prized 78.

(Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16.)

When musical historians report on the 20th century, they'll characterize the 1950s as the era of "not how good but how fast."

To document this thesis, historians will then point to the growing cult of musicians who win popular appeal by dispensing rapid and continuous waves of meaningless notes. Notable among them: compulsive pianists who must strike 88 keys in every bar; gymnastic trumpeters who take permanent residence in the highest registers.

But historians will write differently about the Pacific Jazz LP, *Grand Encounter*, in which five jazzmen demonstrate the eloquence of simplicity.

Historians will record that John Lewis and his superb associates have recalled, for those who have forgotten, that it is still possible to communicate warmth, beauty, depth of emotion, the true jazz feeling, without resorting to brash, self-conscious rhetoric.

They'll say that for those who will listen, it is impossible to hear this record without carrying away indelible memories of the charming Lewis figure, *Two Degrees East, Three Degrees West*; the tranquil Bill Perkins' tenor; Jim Hall's guitar, simultaneously quiet and compelling; Chico Hamilton's iconoclastic drums; Percy Heath, thoughtful, thought-provoking, for me the ultimate voice on bass.

Musical historians will be thankful for this record. It indicates again that when men with a message choose simplicity as a means of self-expression, their message will be far more meaningful than the bombast transmitted by those who believe the JATP path is the only road to travel.

For the most part, this attempted blending fails. What emerges is a series of statements, some jazz, some Eastern. There is a philosophy allied to the music itself, a philosophy somewhat comparable to that of William Saroyan in a particularly giddy mood. The music, however, does not reflect any direct relation to the philosophy, except in the titles selected.

For me, the Eastern sounds proved more attractive than the jazz conception. *India*, for example, has validity as an expression of Eastern percus-

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sion effects. *Sunology* attempts the incongruous alliance of Indian music and the blues, an attempt which seems to me to be somewhat pointless. *Midnight*, which has little Eastern influence, other than Ra's tangential piano, seems to me to be the most effective jazz-based track, thanks to some driving tenor by Gilmore and Hoyle's well-directed trumpet.

Except for an awful solo by Scales on *Springtime*, the musicianship is adequate, without being impressive. The effectiveness of charts, all by Ra, is partially hampered by his dual interest. With jazzmen of top stature performing, and the discipline to write with directness for them, Sun Ra could inspire listeners in the jazz world to march, two by two, to hear his Arkestra. (D.G.)

#### Phil Woods-Donald Byrd

THE YOUNG BLOODS—Prestige 12" LP 7080: *Dewey Square; Dupelotok; Once More; House of Chan; In Walked George; Lover Man.*

Personnel: Woods, alto; Byrd, trumpet; Al Haig, piano; Teddy Kotick, bass; Charlie Persip, drums.

Rating: ★★★★★

This frenetic, productive session features the fine work of altoist Woods and trumpeter Byrd, the splendid support of Kotick and Persip, and the welcome return to activity of pianist Haig.

Despite the everything-must-happen-now philosophy which crops up here, leading to many-note phrases, there are lustrous moments throughout this collection. Woods constantly expresses an ideational richness and rhythmic command. Byrd, when he resists the temptation to recreate the bop era in four bars, matches Wood's fervency and adds his own fresh statements. Haig, who remembers when and how it all began, contributes his own authentic brand of modernism.

Woods is penetrating on his own tune, *Dupelotok*, and introspectively effective on the only ballad, *Lover Man*. A less-hurried Byrd plays forcefully on Woods' dedication to Bird's widow, *House of Chan*. There is an interesting Kotick segment on *More*, which contains a fleet Haig solo as well.

Although the arrangements are skeletal, this is much more than another blowing session. The creative playing of Woods and Byrd make it so. There is no attempt here to pander to a potential audience; rather, there is a flow of perceptive, warmly felt ideas.

Unfortunately, the soloists tend to exist independently here, rather than playing toward some interrelated common end. This is due, primarily, to the absence of arrangements which are well-constructed entities. However successful Woods and Byrd are as soloists, I would prefer them in a more organized setting. Nevertheless, the above-mentioned virtues make this LP well worth the investment. (D.G.)

## Reissues

REISSUES AND RECOUPLINGS: A trio from Decca and a sampler from Elektra make up this issue's section on regrouped material.

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the Dixieland Bands (Decca DL 8493). He's featured here with Eddie Condon's rough-and-ready crew (*After You've Gone, Blue*), Bob Haggart and his band (*The Dixieland Band, Jamboree Jones, and Goodbye, My Lover, Goodbye*), Bob Crosby's Bobcats (*When My Dream Boat Comes Home, Walkin' the Floor Over You*), John Scott Trotter's Dixielanders (*Nobody's Sweetheart; That's A Plenty; Be Honest with Me, and Ida, Sweet as Apple Cider*), and Woody Herman (*I Want My Mama*). Connee Boswell sings *Plenty* with Bing, a previously unissued version, as are *Sweetheart* and *Ida*. Lots of fun, and some swinging, nostalgic moments, too.

Ella Fitzgerald's historic recording of *A-Tisket, A-Tasket* is one of the dozen tunes featured in *Ella and Her Fellas* (Decca DL 8477). She's joined by Louis Armstrong on *You Won't Be Satisfied, Dream a Little Dream of Me, and Would You Like To Take a Walk?* Among the other fellas are Sy Oliver, Eddie Heywood, the Delta Rhythm Boys, the Ink Spots, Louis Jordan, the Mills Brothers, and Chick Webb. Ella's voice hasn't aged much since she lost that yellow basket back in '38.

Eddie Condon and various groupings, featuring Jack Teagarden, and James P. Johnson, romp through a dozen standards on *A Night at Eddie Condon's* (Decca DL 8281). Among the milestones: *Impromptu Ensemble No. 1; Stars Fell on Alabama; Atlanta Blues; Aunt Hagar's Blues; We Called It Music, and Farewell Blues*. Spirited performances of vintage, but hardly aged, material. Notes are no help at all.

A fine recording called *Folk, Pops, 'n' Jazz Sampler* (Elektra SMP-3) contains a good cross section of the label's line. Represented are Josh White, Cynthia Gooding, Susan Reed, the New York Jazz Quartet, the Jazz Messengers, Teddy Charles' group, and Sabicas. A fine buy at \$2. (D.C.)

On *Bobcats on Parade* (Coral 57061), the Bob Crosby small group and big band are featured in an even dozen romps through marches largely culled from John Philip Sousa, with a couple by Matty Matlock-Eddie Miller tossed in for good measure.

Eight tracks were cut in 1950, with such as Lou McGarity, Charlie Teagarden, Matlock, Miller, Billy Butterfield, and Zeke Zarchy aboard. The remaining four tracks were cut last January, with a huge band, including Miller, Conrad Gozzo, Charlie Teagarden, Babe Russin, Matlock, and others. Lively fare even today.

JAZZTONE subscribers were offered a set culled from two previous issues, *Meet Buck Clayton and Dixieland Express*. This recoupling, called *Singing Trumpets* (J-1267), features Buck with Big Chief Moore, Mezz Mezzrow (on one track), and others in six tunes cut in France for Vogue Records in 1953. Among the titles are *Lazy River; Sweethearts on Parade; She's Funny That Way, and Wrap Your Troubles in Dreams*. Wild Bill Davison and a rough-and-ready crew including Joe Barry, clarinet; Eph Resnick, trombone, and Dean Dewberry, piano, plunge into such as *Wolverine Blues; Wild Bill Blues; South; Everybody Stomp*, and the inevitable *Saints*.

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By Will Jones

IF "LOVE ME TO PIECES" is a big rock 'n' roll hit by the time you read this, Mitch Miller and the producers of *Studio One* can slap each other on the back and buy each other a drink and say "I told you so" once again.



If *Love Me to Pieces* isn't a hit, the recent collaboration of Miller and *Studio One* still wasn't a loss.

The song *Love Me to Pieces* was introduced to the television public as part of a drama also titled *Love Me to Pieces*. It was a deliciously funny first TV script by a writer named Romeo Muller.

The show, conceived as a summer-weight offering during the program's low-budget season, was a simple-minded satire about an unknown teenage girl who sends a rock 'n' roll tune to a decaying music publishing firm. The script is picked blind out of a stack of mail by a character (Cliff Norton) who bets he can make a hit out of anything these days. And he does.

GUSSIED UP with sharp writing and bright acting, the bundle of implausibilities was fun from beginning to end.

Bennye Gatteys played the girl who writes the tune and, thanks to the management of a sharp teenage brother, also gets the contract to arrange and record it.

The wild third act wound up with a recording session staged in the teenagers' home, with the girl, her guitar, and a vocal group known as *The Birds* ("the minute I saw this tune, I knew it was for *The Birds*") at microphones in the living room, and a harpsichordist and rhythm section stashed in the tile bathroom upstairs for echo-chamber effects.

Sample business: The prim woman harpsichordist looks hesitantly around the bathroom with the harpsichord in it. Somebody brings her a piano stool. "Oh, thank you," she says. "I thought for a moment..."

ACTRESS GATTEYS learned to play a guitar well enough to accompany herself as she sang the song for a scene early in the play.

Came the Columbia recording session, however, and the record itself—recorded by Jill Corey—was used with lip-sync. The girls' voices matched well enough that the switch from live to lip-sync wasn't noticeable.

The record was in the stores about a week before the show went on the air. It got mild reaction from disc jockeys. The day after it was on *Studio One*, however, Columbia began getting orders. Miller called producer Norman Felton and crowed happily, "We're a hit!"

If he really had a hit, it would have to stand up against *Let Me Go, Lover*, the Miller-*Studio One*-Joan Weber collaboration of 1954 against which similar stunts have been judged ever since. (By the way, whatever became of Joan Weber?)

Muller's script, according to Felton, made the rounds of producers without stirring up much interest. Felton almost rejected it himself because it sounded too rich for his summer budget, what with the need for getting a special song written and recorded.

MULLER'S SCRIPT called for a harpsichord in an echo chamber. The producer just happened to mention this fact to Mitch Miller—this is the producer's account of how it happened—and Miller just happened to remember that he had used a harpsichord in *Come On-a My House*, and he also just

happened to have a Jill Corey tape on hand that also had a harpsichord on it.

Miss Corey's presence on the tape complicated things for a few minutes. The original script didn't call for a girl to sing the song. A conference with the writer cleared that up, and the show ended with the heroine a singer as well as a songwriter.

Felton has used record gimmicks on his shows before. On a *U. S. Steel Hour*, he once had Geraldine Page mouthing the words to a Teresa Brewer number, *Shoot It Again*.

He says the public likes musical gimmicks. "But," he added, "they're usually so expensive to do that we shy away from them—unless you happen to have a Mitch Miller who happens to have exactly what you need."

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THIS IS A REMARKABLE time for pianists, no doubt about it. Not since the dear, not so dead days of swing, have there been so many of quality around at once, alive and kicking. And never, in my memory or historical records at least, have there been so many fresh keyboard thinkers around at once, creating new patterns in jazz and developing them.



Particularly remarkable among a remarkable lot of musicians is the pianist Eddie Costa. He has to be to stand out in such company.

But stand out he does—for me, anyway. And not just because he has the vitality or the intensity, the bravura technique or ready supply of ideas which, singly or as a whole, typify the best of the pianists of this jazz era. No, it's something more he has, on top of these skills, besides these attributes, which I find so absorbing to the ear, so provocative to the mind, and not at all easy to spell out.

SOME OF THESE things you may have perceived if you have heard him in a club or on records, but they come through especially well from the floor of a jazz spot.

It's in his unassuming manner—almost a diffident one—at the piano, in the lack of fuss which attends his playing, solo or in the background: no extravagant gesture, no rolling, writhing, or other means of calling attention to himself. And his music never depends on the obvious crowd-pleasing, crowd-teasing devices: no brave, bold display of dynamics, no conspicuous conservatory consumption, although, clearly, he knows his instrument very well.

Costa is a quiet musician, a restrained one, though not a notably icy one of the cool school.

He put his lines together with a deliberateness which demands the listener's attention. One must follow step by step along his thinking way if one wants to hear what goes on in the mind and feelings of this remarkably resourceful musician. That deliberateness, that quiet attention of Eddie's to the music at hand, is what makes him such a pleasant colleague for other musicians.

For instances of what I mean, you might ask a couple of guitarists.

FOR 20 WEEKS last year, Costa played with Tal Farlow at the Composer in New York City, acting as the logical complement in taste and technique for Tal.

And for more weeks than that, I believe, at various times in the last few years, he has been blowing with Sal Salvador, the letter-perfect mate for Sal in richness of sound and sweetness of melodic idea.

With neither guitarist did Eddie

reach out to club the leader with his own considerable talents and thus draw audiences' attention to himself. With both he served music particularly well by serving the musicians with what they wanted, needed really—an associate, an accompanist, a thoughtful, considerate colleague.

Costa has done more of this sort of thing, and always, I should think, with distinction. He and Vinnie Burke, the bass player, teamed up on Jubilee Records to create a trio.

EDDIE CONTRIBUTED his bit to *The Drum Suite* and has recorded with Andre Hodeir and Lennie Hambro. In the army he met and played with a number of "very good musicians," men such as trombonist Dick Nash and bassist Don Prell and a vastly talented all-around trumpeter, Chuck Copley. Eddie and "very good musicians" naturally blow together.

Jazzmen always have been distinguished for their unselfish desire to play with the best, rarely concerned about how much less than the best they might sound playing alongside the best.

The "best" are stimulating musicians to blow with, dedicated to the advancement of themselves and their music; they keep the brain, the nerves, the glands, the muscles of all those around them alert, sufficiently anxious, pressing just enough to produce the most salubrious kind of collective improvisation. Thus Eddie; thus the musicians whose company he keeps and who seek him out.

BECAUSE OF THIS alertness and anxiety—well short of the neurotic, I would say—Eddie should be one of the first to develop the balance of times, one against the other, which a few of the most enterprising jazz pianists have been working on for several years now.

His two hands work out strikingly different patterns now, delicately contrasting textures and accents and volumes. The next step, the logical and the inevitable one, will be different measures of time against each other, 7/8 or 5/8 against 4/4, or whatever combination makes sense to Eddie—after sufficient meditation on the matter.

It's not easy to spell out this talent of Costa's. But two of the words I have used do add up to something like a sum of some of his special achievements—"meditative" and "deliberate."

They even describe the look on the face of this thin, bespectacled 27-year old from Mount Carmel, Pa., in the heart of what was once a vast coal-mining region. He looks, as a matter of fact, like many who come from his part of the country. And he sounds, at first anyway, like many others in this remarkable time for pianists.

But don't let looks—or sounds—deceive. This is a musician all by himself, a thorough individual, a meditative pianist with a splendidly deliberate style of his own.

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(Liz Mount Photo)

# Pieces For Silver

By Leonard Feather

When Stan Getz took Horace Silver to New York seven years ago, to most listeners he was just another good imitation of Bud Powell. To a few more perceptive ears, including those of Alfred Lion of Blue Note, for whom he began a long series of LPs that's still continuing, Horace was a lot more than that.

As we now know, he has founded a little piano college of his own, and from coast to coast you find fledgling musicians making their maiden flights on Silver wings. By 1954, Horace had made enough progress to win the critics' palm as new star in the *Down Beat* Jazz Critics poll.

For Silver's first *Blindfold Test* I selected a slightly eccentric bunch of piano sides. Five are by immigrants from various countries; four are by girls. A couple were by persons who seemed to be imitating others, so one way and another I made things pretty rough for Horace.

He was given no information before or during the tape-recorded interview about the records played.

## The Records

1. Mal Waldron. *Stablemates* (Prestige). Gigi Gryce, alto; Idrees Suleiman, trumpet; Arthur Edgehill, drums.

This is one of my favorite tunes. I think it's one of the greatest compositions I've heard in jazz. I like the way Benny Golson writes anyway. It's Gigi Gryce on alto and Art Farmer on trumpet. I think it's Arthur Taylor on drums, but as far as the piano and bass are concerned, I don't know who they are.

I think he could have made a better take on that. As far as the tune is concerned, I'd give it four stars, but although Gigi and Farmer are very wonderful musicians and soloists, I didn't think that was the right take. For the solos I'd give it three.

2. Paul Smith. *Long Live Phineas* (Capitol).

I'm not quite positive on this one. I'd venture to say it's Phineas Newborn because it sounds like a tune I heard him play at Bohemia one night. The tune isn't anything special. It was a good record but nothing different about it. I'd say two stars.

3. Randy Weston. *Zulu* (Riverside).

That was Randy Weston. I hear a lot of Monk in Randy's playing but also a lot of his own. The composition was kind of cute. I'd give that one three stars. Randy definitely has something of his own. At first I got torn between Monk and Herbie Nichols. Herbie has a mixture of his own, plus Monk, and I hear a little Duke in the things he does, but this time I didn't hear any Duke, and then I knew it was Randy.

4. Bernard Peiffer. *Lullaby of the Leaves* (EmArcy).

You've really got me hung there. I don't know who that was. All I can say though is that it sounded sort of sterile. I didn't get the message at all. Whoever it was had good technique, but other than that I didn't get any kind of bells. I'll give that one one star.

5. Marian McPartland. *Bohemia after Dark* (Capitol).

Hung again! I know the tune—it's *Bohemia after Dark*, written by Oscar

Pettiford, but I don't know who is on piano. I don't think there was anything exceptional about that—a fairly good record. I'll give it two stars. It didn't swing with a hard, driving swing the way I like to hear it, but it swung to a degree. It might have been a woman playing. It had a light, polite swing.

6. Toshiko. *Homework* (Storyville).

The composition sounds reminiscent of some of the more abstract things Bud Powell has written, but I don't think it's Bud. I'll take a wild guess and say this might be Toshiko. She sort of plays on the Bud order, and this might be one of her compositions.

I don't think it particularly came off. It didn't reach me too much emotionally. The composition wasn't anything to compare with *Glass Enclosure* or some of those other things Bud did. I'll give it two stars.

7. Bud Powell. *Buttercup* (Norgran). Arthur Taylor, drums.

That was definitely Bud Powell. The composition is *Buttercup*—I like it. It was Arthur Taylor on drums, I think. I don't know how I should rate this because I rate most anything Bud does four or five stars, but I've heard this particular tune before from the album, and some of these things I think Norman Granz shouldn't have released. This wasn't a particularly good day for Bud. I'll give this three stars, although ordinarily I'd give anything by him four or five.

8. Blossom Dearie. *More Than You Know* (Verve). Ray Brown, bass; Herb Ellis, guitar; Jo Jones, drums.

That was *More Than You Know* with the verse in front, which is very beautiful. This record is real pretty. There wasn't too much room for solos, but I liked it very much for the type thing it is.

The group sounds to me like the Oscar Peterson trio, which I dig very much. This might be one of the things from his album *Oscar Plays So and So*. They could have improvised a little more on it but it was beautiful—sort of like a mood thing. I'll give it three stars.

9. Ralph Sharon. *It Don't Mean a Thing* (Bethlehem).

I don't know who that was. I know it was *It Don't Mean a Thing If It Ain't Got That Swing*. I don't particularly go for that style of jazz. It leaves me sort of cold. Two stars.

10. Sonny Rollins. *Decision* (Blue Note). Donald Byrd, trumpet; Wynton Kelly, piano; Gene Ramey, bass; Max Roach, drums.

I know that one because I have that particular LP at home. That was Sonny Rollins. I forget the name of the tune, but it was a 13-measure minor blues. The composition is real nice, too. Sonny is my favorite tenor saxophonist. That was Don Byrd on trumpet; Wynton Kelly, piano; Gene Ramey on bass and Max Roach on drums. I think I'll give this one four stars because of Sonny. He's so inventive and the composition was nice.

11. Jutta Hipp. *Billie's Bounce* (Blue Note). Peter Ind, bass; Ed Thigpen, drums.

I don't know who that was. The tune was *Now's the Time*. One thing I'll say in favor of it, I thought it was recorded well for something recorded in a club. The bass, drums, and piano were very well balanced, but musically it didn't hit me too much.

For one thing it was more or less like a jam session side—no arrangement or organization to it—just the melody, blow, and the melody out. No interludes, no out choruses. Whoever did it should have taken a little time out and written something on it.

The trend now is to elaborate more on a thing rather than do a flimsy sketch like this. I'd give the whole thing two stars. It was nothing exceptional.

## Afterthoughts by Horace

Some of the things Miles does I would give five stars to and also some of the older Bud Powell records. Naturally some of the Tatum things, because they're so flawless, not only technically but they have so much soul.

The way I judge a record is from an emotional standpoint. I put it on the turntable, and if it hits me emotionally and if the soloists are playing some interesting ideas, that's what makes me buy it or rate it high.

## high fidelity

NO MATTER WHERE Pete Rugolo may wander through the three levels of his Westwood apartment, there's a high fidelity speaker close to ear.

He's got a speaker in his bedroom on the top floor, another in a corner of his study-workroom, and a third is located in a converted clothes closet behind the front door leading into his living room downstairs hall. All are hooked up to work either separately or together.

The heart of Rugolo's music system is installed in yet another closet off his second-floor study. It consists of a dual speed (15/7½ ips) monaural Concertone tape recorder and a Bogen DB-15 amplifier.

Rather than a manual turntable, Pete uses the Garrard RC-80M changer with a General Electric cartridge and diamond stylus. He has owned the Concertone about two years and soon is having it converted to binaural.

"THE MAIN VALUE of the tape recorder," Rugolo says, "is in working with singers, which I do a lot. When they come over here to work, that mike comes in handy." He indicated an American D-22 microphone on a stand in the center of the room.

"Also, I use the recorder to check tempos, and so on, on tapes people send me. Then, of course, I use it for pleasure. So, while I can't say it's a really vital tool in my work, it's cer-

tainly very convenient, helps me a whole lot."

Thanks to an inventor friend of his, Hugh Morgan of Morgan Sound Co., Rugolo boasts what may well be one of the most unusual speaker enclosures in existence. It is a narrow, black rectangle standing on end with four wooden legs for support. Atop this unconventional housing is an 8-inch speaker facing upward concealed under a fabric cap.

Rugolo confesses ignorance as to the make of the speaker, says Morgan installed it in his shop, and "... to tell the truth, it never occurred to me to inquire about the make."

THE BEDROOM speaker on the floor above is an 8-inch Altec-Lansing located in a bass-reflex cabinet back of the television set. On the first floor, the speaker off the living room is also Altec-Lansing, a 12-inch coaxial housed in another bass-reflex cabinet.

On top of this cabinet is placed a Morgan Fidelophone three-speed changer which Rugolo considers "just as effective as the Garrard, for my money." Both changers are hooked to the Bogen amplifier in the study.

"I'm not what you'd call a hi-fi bug," he chuckled, "despite my *Music for...* album. So long as it sounds good to me, I'm satisfied. I'm not interested in assembling the components myself. Matter of fact, I'd just as soon have a professional, who knows exactly what he's doing, assemble it for me."

Before too long, declares the arranger, he intends to install a completely new high fidelity music system. "This rig was pretty good when



Pete Rugolo

I got it several years ago, but now," he speculated, "there are probably much better components on the market."

WHAT DOES IT MEAN to an arranger and recording supervisor, such as Pete has lately turned for EmArcy Records, to have adequate music reproduction equipment?

"Almost everything I write today," he opined, "is done with high fidelity reproduction in mind. For example, you may write for special instrumental combinations or stress tone colors that, for complete success, depend on the best possible recording techniques."

—tymon

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## heard in person

### Great South Bay Festival

(Continued from Page 11)

the band and the Festival. They were much more at home in the Henderson book, and proved it when Don Redman came on to sing *Gee, Baby, Ain't I Good to You*. Bean and Buster joined Redman for a swinging *Nagasaki*, with an assist by Higgy, during whose solo things got so frantic in the rhythm section the guitarist's music stand toppled offstage. The out chorus brought on a deafening roar from the audience, and a standing ovation of more than a minute. The band swung back into the piece, and the ubiquitous Gerry Mulligan (who came as a spectator but quickly became a participant) strolled onstage to add his say to the soloists out front. Nearly every member of the band took a solo, and response again was a standing ovation.

Mulligan seemed unable to lay down his horn. As the band played its next number, he stood back of the stage and blew with them. He played while walking to the musicians' tent. He returned and stood off to one side behind the stage, blowing with the reeds. Finally, Rex hauled him onstage, where he locked horns with Higgy on *I Found a New Baby*. That Gerry fits well in any context, as he did here and earlier in the day when he played with the Lawson-Haggart Dixielanders, speaks for his maturity and stature as a jazzman.

The band closed the concert with a romping *King Porter Stomp*, featuring Thomas' driving trumpet and a surprisingly tight reed section.

Although the concert ended at 1:30 a.m., hundreds lingered to hear the Voice of America technicians play back the tapes. Considering the more than 50-mile drive back to New York City from Great River, this marked the concert of more than passing importance for them.

If all the concerts were presented as intelligently and smoothly as this one, and I understand they were, it is hoped that Mr. and Mrs. Louis Lorillard, who were in the audience, took note.

—dom

### Frank D'Rone

**Personnel:** Singer Frank D'Rone, accompanying himself on electric guitar.

**Reviewed:** During first week of six-week booking at SRO, Chicago.

**Musical Evaluation:** D'Rone has been singing and playing guitar since he made his debut at the age of 5, in a performance that netted him \$2. Born in Brockton, Mass., 25 years ago, D'Rone spent most of his early years in Providence, R. I. At the age of 14 he won a national guitar competition. For the last eight years he has been on the road with his own group and with the Herbie Fields combo.

Now in Chicago, D'Rone has had a few engagements but little publicity. According to him, he has been singing in essentially the same manner for

years, despite trends in popular singing.

His repertoire includes such excellent material as *Gone With the Wind*; *When I Fall in Love*; *Joey* (a charming tune from the musical *Most Happy Fella*); *Autumn in New York*; *Out of This World*; *They Say It's Wonderful*; *Mountain Greenery*, and *That's All*. He includes some semiflamenco guitar solos, such as *Malaguena*, as well.

D'Rone manifests a delightfully subtle, intelligent sense of dynamics. His phrasing is naturally flowing, not artificially precise. He has a pertinent sense of rhythm. Although he has some difficulty with intonation at times, his aforementioned attributes more than compensate for this flaw.

He sings each song as an entity in itself, communicating warmly the lyric content of ballads and pulsating smoothly through the rapidly moving tunes. He communicates so successfully, in fact, that he can quiet a noisy room on the basis of quality, not quantity, of sound. His guitar playing impressively supplements his singing.

**Audience Reaction:** The SRO, basically, is a bar, complete with the noise associated with such a place. Fortunately, the club has begun to establish its own clientele, which minimizes some of the distractions. Nevertheless, D'Rone managed to captivate the audience consistently.

**Attitude of the Performer:** D'Rone is sincere and diligent. He refuses to compromise what he feels to be a self-satisfying style. Audience reaction during his relatively limited exposure as a single seems to support his view. D'Rone is eager to succeed. As the first major step, he's negotiating for a record contract, hoping that an LP will assist him in achieving prominence.

**Commercial Potential:** D'Rone's most immediate potential is in the record world. He deserves and can justify his own LP, singing his own way without elaborate backing or false formats. He also deserves more television opportunities. As far as night clubs are concerned, he has greater impact in a jazz-oriented club but could do well in any intimate night spot.

**Summary:** In this world of ordinary singers, Frank D'Rone merits recognition. He sings with taste and talent, two rare ingredients in the maze of writhing figures and false faces. Now's the time for good record men to come to his assistance.

—gold

### Chet Baker Quintet (Minus One)

**Personnel:** Baker, trumpet; Pepper Adams, baritone; Elmo Hope, piano; Doug Watkins, bass.

**Reviewed:** Peacock Lane, Hollywood, first weekend of two-week engagement.

**Musical Evaluation:** Though advertised as a quintet, it was a percus-

sionless four on the bandstand the night of review. Drummer Philly Joe Jones had opened with Baker July 2; the following night, however, he reportedly was fired, along with Adams and Watkins, by the leader. While Adams and Watkins stayed on to work out two weeks' notice, Jones packed up his troubles in his old drum case and disappeared.

Inasmuch as Baker had three days in which to find a replacement but had not done so by the weekend, this review is of the combo extant. These days, it would appear, one must take Baker as one finds him.

There was little drive to the group sans drummer. Watkins' bass work was heroic considering he bore the entire rhythmic brunt. He received little help from Hope, a prettily playing, though hardly compelling, pianist. Watkins worked hard nonetheless.

After a long *Dear Old Stockholm*, on which Baker soloed facilely but seemed apathetic, the leader turned his back to the audience to hold a minute-long powwow with the other three men. Without further ado, then, came a vocal on *This Is Always* in the Baker manner, i.e., effeminately soft with affected phrasing and bad breathing. His subsequent trumpet solo, however, was distinguished by clean, sharp tone and well-defined ideas.

Throughout, baritonist Adams' solos were uniformly excellent. He blows with heart, a strong tone singularized by a virile, raw quality, and exciting ideas facilitated by an amazing technical mastery of the big horn. Adams is assuredly emerging as a major voice on his instrument.

Watkins' rhythm was neat and strong, with steady pulse. His solos were well articulated and constructed. Hope's piano is flowery, his approach to solos almost dilettantish. He impressed as a predominantly right-hand pianist, interposing many runs that had little bearing on the changes at hand.

**Audience Reaction:** Generally tepid applause despite large weekend attendance, with the biggest hands going to Baker's many vocals.

**Attitude of Performers:** Judging by his behavior onstand, the only performer who mattered at all was Baker. In the middle of Adams' solo on *Dear Old Stockholm*, for example, Baker left the stand for a considerable time. Again, before Watkins was through with his bass solo on *This Is Always*, Baker rudely removed the mike, carrying it across the stand for his concluding vocal chorus. The leader's governing attitude is surly, unfriendly, strictly don't give-a-damn.

**Commercial Potential:** As an individual, Baker's success is fait accompli. Potentially, this was probably his best group to date. More's the pity he didn't choose to keep it together.

**Summary:** Chet Baker, Established Star, is much less refreshing than Baker, Boy Trumpet Player. In the latter context he still has something of value to say—when he bothers to care.

—tynan

## perspectives

By Ralph J. Gleason

IT HAS BEEN VERY gratifying to see the response in *Chords and Discords* to the reports of the jazz and poetry experiments that have been taking place at the Cellar in San Francisco.

There is, let me assure you, more than an element of hope involved, and although the problems are many, it seems increasingly certain to me that they will be surmounted.

To begin with, Lawrence Ferlinghetti, who is quite possibly the most important poet now writing in America (this statement will shock him) has a natural gift for the language of jazz and for its rhythms.

He speaks the speech of the jazz age naturally (OUR jazz age, not the first one, which was as phony as Paul Whiteman's band and no one knew less

about jazz or had less experience with it than F. Scott Fitzgerald) and he makes it sing. This is highly important.

AS FERLINGHETTI learns more about jazz—and the wonder is that he is willing to learn—the better he will become. Most musicians, as Kenneth Rexroth charges, may be antiverbal, but most literary people, poets included, seem to be antilearning when it comes to jazz. But I digress.

Beyond the hope there is in Ferlinghetti, there is also the fact that the success of the series at the Cellar has excited the imagination of a host of musicians and poets in this area, and there are all sorts of things going on. Fantasy's LP, for instance, should be out about now. And Bruce Lippincott, the tenor saxophonist and

writer, is reading his own poems to jazz. They are good ones.

HAVING THE NATURAL music sense of a good jazzman, Lippincott has been able to approach the instrumental line of, say, King Pleasure, and considerably improve the vapidness of most of Pleasure's (*Parker's Mood* excepted) language.

What he is doing is soloing with his voice and with words instead of notes. It's tremendously exciting and fascinating to hear, and if all goes well, there may be an LP on this out this fall.

Allyn Ferguson's classically oriented Chamber Jazz Sextet is doing a second Cadence LP to a poem by Kenneth Patchen. Kenneth Ford, the Monterey poet whose jazz images are so vivid, is also considering one with Virgil Gonsalves.

TO GET BACK TO Ferlinghetti. He has issued a small paperback volume of poems called *Pictures of the Gone World*. It is published by City Lights bookstore of San Francisco, is distributed nationally by Paper Editions. Get it. Read it. It's great, and it's in the language of right now.

Ferlinghetti's work is to the great body of ordinary novels and poetry as modern jazz is to classical music and Victor Herbert. A similar prose work, a novel by Jack Kerouac, to be published by Viking in September, is in the same vein.

I admit this may be an oversimplification, but I want to shout about this stuff. It is great. There's a glimpse of it in the new *Evergreen Review*, the *San Francisco Scene* issue. But don't miss Ferlinghetti's poems and don't miss Kerouac's novel when it's published. Meanwhile, off to the Cellar for more jazzin' poets.



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Newport, R. I.—Mahalia Jackson helped bring a new perspective and dignity to the American Negro here when she sang *Were You There When They Crucified My Lord* at the historic Trinity Episcopal Church Sunday morning.

In addition to singing the hymn, which moved many members of the congregation to tears, she received communion with the parishioners, among whom are many members of the nation's most fashionable families.

Rev. Dr. Lockett F. Ballard, church rector, announced he was offering the communion to the intention of "better race relations, for we are all of one blood."

In his sermon, Rev. Dr. Ballard firmly endorsed the spirit of the Newport Jazz Festival. "There are many here in Newport who are shocked over the dancing in the streets," he said. "I wonder if they would also be shocked at the idea of angels dancing in the streets of Heaven."

Many parishioners lingered after the 11 a.m. service to shake hands with Miss Jackson and Gospel Singer Clara Ward, who also attended the services.

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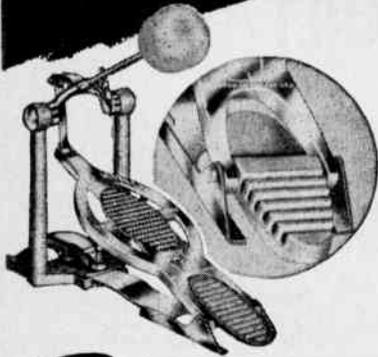
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## Strictly Ad Lib

(Continued from Page 8)

stay the rest of the year.

Epic withdrew from commitments to record the Great South Bay Jazz Festival and to release a five-LP package due to engineering labor troubles. ABC-Paramount and Atlantic were interested, but hadn't enough time to secure the necessary releases. Only taping done was by the ubiquitous Voice of America, which captured some gems of jazz . . . Vik will issue four jazz LPs in its fall schedule of 22 packages. In the sets will be the Jazz Messengers playing Lerner and Lowe; the Four Brothers Together Again (Al Cohn, Herbie Steward, Zoot Sims, and Serge Chaloff); *Jazz Goes Broadway*, a package with jazz versions of hit tunes from shows currently on Broadway and featuring such as Jimmy Cleveland, Hal McKusick, Zoot, Urbie Green, Gene Quill, Art Farmer, and Chubby Jackson, and a second LP by Ann Gilbert . . . Jimmy Rushing squeezed in a trip to San Francisco for two weeks at the Downbeat there before heading to England in September to appear as a single with Humphrey Lyttelton's orchestra . . . Chris Connor and Hampton Hawes follow Jean Hoffman into the Village Vanguard Aug. 24 for a three-week stay . . . Gerry Mulligan's quartet, Billie Holiday, and the Gryce-Byrd Jazz Lab are under consideration for a two-week stand at the Theater Under the Stars in Central Park, where Cab Calloway closed a fine revue in mid-July. Jazz seems to be the magic word these days . . . Pianist Jay Chasin joined the Johnny Richards band—as bandboy.

### Chicago

**JAZZ, CHICAGO-STYLE:** Bobby Hackett's splendid sextet, with a book from Handy to Monk, and Carmen McRae, backed by Ray Bryant's churning trio, are at the Blue Note. The Duke Ellington orchestra, after a one-month absence, returns to the Note for two weeks Aug. 21 . . . The Max Roach quintet completes its Modern Jazz room booking Aug. 11, making way for the Chicago debut of the well-recommended Zoot Sims-Al Cohn quintet. Cannonball Adderley's quintet, with brother Nat serving as brass section, opens at the MJR Aug. 28 . . . The Dukes of Dixieland continue at the Preview lounge until Sept. 8 . . . Erroll Garner's piano sound is more than filling the London House these evenings. Andre Previn is slated to supplant Garner on Sept. 4 for four weeks. Cal Tjader's quartet will appear at the London House beginning in early October.

Ed Higgins' cohesive trio continues Monday-Tuesday at the London House and Wednesday-Thursday at the Cloister inn . . . Sarah Vaughan is in the midst of a two-week booking at Mister Kelly's. Jackie and Roy and Maya Angelou return to Kelly's on Aug. 12 for four weeks. Jeri Southern returns Sept. 10, to be followed by June Christy for two weeks beginning Oct. 18. Marty Rubenstein is heading the Wednesday-through-Sunday house trio at Kelly's, with Dick Marx and Johnny Frigo continuing as the Monday-Tuesday regulars.

The Ramsey Lewis trio has shifted from the SRO club to the Cloister inn in an indefinite booking . . . Singer Frank D'Rone, backed by his own rich-sounding guitar, and Gene Esposito's trio, at the SRO. Eddie Baker's trio is at the SRO Wednesday and Thursday . . . Jazz fans and trombone students are awaiting the arrival of Jack Teagarden at the Brass Rail on Aug. 13 for a four-week stay . . . Singers Johnny Hartman and Phyllis Branch are at Robert's Show club . . . Cy Touff and Sandy Mosse, with Bill Lee, bass; Robert Barry, drums, and Eddie Baker, piano, recently played Molina's in St. Louis . . . Bassist Jimmy Bond replaced Carson Smith with the Chico Hamilton quintet during that group's Modern Jazz room engagement . . . Singer Lurlean Hunter and the Australian Jazz Quintet participated in a benefit concert recently for the Joliet, Ill., YMCA . . . Another recent concert featured the Ramsey Lewis trio, the Jazz Conversationalists, and Morris Ellis' band at the 11th St. theater . . . Sun Ra and disciples continue their Sunday afternoon sessions at the Pershing hotel . . . Nesuhi Ertegun, of Atlantic Records, was in town recently for the NAMM show and reportedly was trying to sell his like-new Jaguar.

**ADDED NOTES:** The many-splendored Sammy Davis Jr. is at the Chez Paree . . . Larry Storch and Abbey Lincoln are at the Black Orchid. Comics Gould and Young take over Aug. 29 for two weeks before Frances Faye returns for a six-week stay beginning Sept. 10. Johnny Mathis will join her for the final two weeks of the booking . . . Hildegard is receiving callers in the Empire room of the Palmer House . . . Dan Belloc's band moves into the Aragon ballroom for four weeks beginning Aug. 20 . . . The current calypso review at the Blue Angel includes such impressive titles as Princess Abilia, King Christian, Lord Rafael, Prince Pablo, Lady Melena, and Lady Blanca . . . Ed Matthews has departed the confines of Mercury Records' promotion department for a career in personal management, beginning affiliations with the Jimmy Palmer band and singer Frank D'Rone.

### Hollywood

**THE JAZZ SCENE:** Terry Gibbs announced his arrival in town for permanent residence by having a session in Drum City with Frank DiVito, who "just happened" to stop by, on drums . . . San Gabriel Valley fans can look forward to a real treat when Martha Davis and Spouse get to swinging. She opens tonight after having knocked Chicago on its well-fed ear at Mister Kelly's . . . Tomorrow night, Aug. 9, the Australian Jazz Quintet opens at the Peacock Lane for a two-week stint ending the 22nd . . . Paul Togawa's jumping little combo now plays every Sunday afternoon at the Hollywood Riviera club in Redondo Beach. The Togawa boys are steady at the Club El Sereno on Huntington Drive except Tuesdays and Wednesdays.

Eddie Grady and his ork hold sway Friday and Saturday night at the Hollywood Palladium . . . Still good for a summer afternoon's groovy entertainment are the Lighthouse and the Hermosa Inn, both in Hermosa Beach, of course, with Howard Rumsey's All-

Stars and T. Riley's Saints dispensing their different brands of jazz with perhaps an equal amount of enthusiasm.

**ADDED NOTES:** Another of Harry Klusmeyer's "Promotional Productions" hit Redondo Beach July 27, with Andre Previn, Shelly Manne, and Lucy Ann Polk onstage . . . A most noteworthy group yecept The Windsors are currently booked into the Marineland restaurant in Palos Verdes for six weeks before taking off for a gig at the Crystal Bay club in Lake Tahoe . . . Music for the Stan Freberg radio show (CBS 6-6:30 p.m. Sundays), incidentally, is provided by the Billy May band, with vocals by Peggy Taylor and Jud Conlon's Rhythmaires . . . Rambunctious Teddy Buckner of 400 club fame sent the message out over the NBC television network via Tonight July 23.

#### San Francisco

Jerry Coker is packing his gear and leaving for New Haven, Conn. The former Woody Herman tenor man has a scholarship to the school of music at Yale . . . Judy Tristano returned to the Cellar as featured tenor . . . The Bay City Jazz band underwent a major upheaval, and the result is that the group is no longer at the Sail 'N. A new band, led by trumpeter Everett Farey and featuring Jerry Stanton, piano; Bob Helm, clarinet, and Jim Leigh, trombone, is now there . . . The Tin Angel was closed by the sheriff in July. Bob Hodes had just concluded three weeks at the club, and Marty Marsala was set to open . . . Barbara Dane has cut her first LP for San Francisco Jazz.

Big Boy Goudie may join Bob Mielke's band on clarinet . . . The Fran O'Neil trio is held over at the Jazz Workshop . . . Virgil Gonsalves took his sextet into Fack's on Market St.—the old jazz club, not the new one—and was so successful the first week without even one ad, that he's now in there four nights a week instead of two . . . Saxophonist Marty Wright is moving to Long Beach . . . The Axidentals cut a theme for Charley Stern's new KGO show, Clap Hands, Here Comes Charley Stern. What else? . . . Mouse Donato of New Orleans is knocking everyone out at sessions on Sunday afternoons. He's the best alto player to hit this town in years . . . Cal Tjader will record a single of two tunes from the movie The Big Beat, in which he appears.

—ralph j. gleason

#### Detroit

Tenor saxist Joe Henderson left Hindal Butts' group at Denny's Show bar to join the house band at the Hotel Shalimar in Idlewild. The personnel of the band there is Henderson, tenor and flute; Albert Aarons, trumpet; Kirk Lightsey, piano; Clarence Sherrill, bass, and Joe Brown, drums . . . Dave Brubeck broke all attendance records during his engagement at Baker's Keyboard lounge . . . Sammy Davis Jr. and the Will Mastin trio are current at the Elmwood Casino across the river in Windsor, Canada . . . Organist Jimmy Smith blew a week-long gig at the Rouge lounge . . . The University of Michigan Glee club presented the Count Basie orchestra in a recent concert.

—donald r. stone

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## Critics Poll

(Continued from Page 19)

Desmond (but who can beat Hodges?) and Maynard Ferguson, who as a *player* can blow any of his rivals off the map.

Still, one can't please everyone—even Carney cannot wring from me a soloist's vote for that bottom-heavy monster, the baritone sax!

PAUL SAMPSON

(Jazz Columnist, Washington  
*Post and Times Herald*)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (No choice) . . . Trombone—Bob Brookmeyer (Willie Dennis) . . . Alto sax—Art Pepper (Zoot Sims) . . . Tenor sax—Lucky Thompson (No choice) . . . Baritone sax—Gerry Mulligan (No choice) . . . Clarinet—Jimmy Giuffre (No choice) . . . Piano—John Lewis (Eddie Costa) . . . Bass—Oscar Pettiford (Ralph Pena) . . . Guitar—Kenny Burrell (Charlie Byrd) . . . Drums—Max Roach (Ed Thigpen) . . . Vibes—Milt Jackson (No choice) . . . Male singer—Jimmy Rushing (No choice) . . . Female singer—Ella Fitzgerald (No choice).

The hardest decisions for me to make this year were for trumpet, tenor sax, and guitar. It was difficult to choose between Dizzy Gillespie and Miles Davis. I like Davis' thoughtful, expressive style, but picked Gillespie because of his more basic, brassier trumpet conception. I continue to admire Louis Armstrong, Ruby Braff, and Doc Evans, who deserves to record with a first-rate band.

As for tenor, Zoot Sims, Sonny Rollins, Coleman Hawkins, and Lester Young all pushed Lucky Thompson, and on some days I'm likely to prefer any one of them. I settled on Thompson because he combines the best elements of the other four and is remarkably consistent.

I voted for Barney Kessel last year, but in the past year he has played more mood music than jazz—at least on records. Tal Farlow was almost my choice, but he sometimes lets facility diminish feeling. Kenny Burrell's blues-rooted guitar seldom fails to move me. Charlie Byrd is a Washington guitarist whose refreshing unamplified solos I hope start a trend.

The easiest choices were of Milt Jackson, Gerry Mulligan, and Jimmy Rushing. Bob Brookmeyer was an easy choice until I heard the new Jack Teagarden LPs and realized how much he still has to say, but I stuck with Brookmeyer because of his consistent combination of warmth, ideas, and zest.

The vote for Art Pepper is largely the result of the emotional impact of his recent records, coupled with impatience at the lack of growth of many of the other leading altoists.

If there were a new star combo category, I would vote for the Jimmy Giuffre 3, and if there were a category for arrangers, I'd vote for Quincy Jones.

TOM SCANLAN

(*Army Times, The American Weekend*)

Band—No choice . . . Combo—Oscar Peterson trio.

Trumpet—Ruby Braff, Harry Edi-

Down Beat

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son, Roy Eldridge (Joe Wilder, Tommy Simms) . . . Trombone—Urbie Green (Frank Rehak) . . . Alto sax—Benny Carter (Buddy Collette) . . . Tenor sax—Ben Webster (No choice) . . . Baritone sax—No choice (No choice) . . . Clarinet—Benny Goodman (Peanuts Hucko) . . . Piano—Teddy Wilson (Jimmy Rowles) . . . Bass—Ray Brown (Red Mitchell) . . . Guitar—Freddie Green, Barney Kessel (Barry Galbraith, Charlie Byrd) . . . Drums—Jo Jones (Gus Johnson) . . . Vibes—Lionel Hampton, Terry Gibbs (No choice) . . . Male singer—Louis Armstrong, Joe Mooney (No choice) . . . Female singer—Billie Holiday, Ella Fitzgerald (No choice).

I greatly prefer the Peterson trio to the artier Modern Jazz Quartet, and perhaps my down home, swing era roots may account for this. Don't know how to choose between the superb straight rhythm guitar of Freddie Green, the world's greatest living metronome, and the brilliant solo guitar of Barney Kessel, hence the split vote. Nor can I choose between Braff, Edison, and Eldridge; Billie and Ella; Armstrong and Mooney; Hampton and Gibbs.

Teddy Wilson, who understands that a piano is a piano and not a drum gets my vote again. Rowles and Hucko are not exactly new stars but I notice they never receive any votes in this poll and figure it's about time. All of the musicians listed here are widely known except for Byrd and Simms. Byrd has recorded for Savoy, has studied with Segovia, and plays unamplified finger-style guitar as well as the single-line amp style.

Like Wilder, Simms is a Philadelphia musician with sound training who is a far more accomplished and exciting musician than many who repeatedly receive votes in this poll. Experience, originality, tone, taste, a sense of dynamics, imagination, discipline, and consistency were some of the qualities I considered when filling out the ballot. In general, I think jazz today suffers from a good deal of preciousness. Much of the fun that was once such a vital part of jazz is too frequently missing today.

BILL SIMON

(Reviewer, *The Billboard*)

Band—Count Basie . . . Combo—Mulligan-Brookmeyer.

Trumpet—Dizzy Gillespie (Joe Wilder, Art Farmer) . . . Trombone—J. J. Johnson (Frank Rehak) . . . Alto sax—Paul Desmond (Gene Quill) . . . Tenor sax—Sonny Rollins (Sonny Rollins) . . . Baritone sax—Serge Chaloff (Al Cohn) . . . Clarinet—Tony Scott (Rolf Kuhn) . . . Piano—Erroll Garner (Eddie Costa) . . . Bass—Milt Hinton (Leroy Vinnegar) . . . Guitar—Tal Farlow (Joe Puma, Jim Hall) . . . Drums—Max Roach (Charles Persip) . . . Vibes—Milt Jackson (Don Elliott) . . . Male singer—Frank Sinatra (Jerry Lee Lewis) . . . Female singer—Ella Fitzgerald (Rita Reyes).

No comments.

JACK TRACY

(Executive Editor, *Down Beat*)

Band—Dizzy Gillespie . . . Combo—Oscar Peterson, Chico Hamilton, Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (Art Far-

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Male singer—Frank Sinatra (No choice) . . . Female singer—Ella Fitzgerald (No choice).

Gillespie's band still raw, but eager and playing music of much content . . . Bill Harris again playing and preaching with the greatest of eloquence . . . Ray Charles is a gas . . . The rest of the choices seem quite self-explanatory.

### JOHN TYNAN

(Associate Editor, *Down Beat*)

Band—Count Basie . . . Combo—Max Roach quintet.

Trumpet—Dizzy Gillespie (Jack Sheldon) . . . Trombone—J. J. Johnson (Bob Brookmeyer) . . . Alto sax—Benny Carter (Art Pepper) . . . Tenor sax—Stan Getz (Sonny Rollins) . . . Baritone sax—Gerry Mulligan (Pepper Adams) . . . Clarinet—Tony Scott (Rolf Kuhn) . . . Piano—Erroll Garner (Phineas Newborn) . . . Bass—Oscar Pettiford (Leroy Vinnegar) . . . Guitar—Tal Farlow (Jim Hall) . . . Drums—Max Roach (Philly Joe Jones) . . . Vibes—Milt Jackson (Larry Bunker) . . . Male singer—Joe Turner (No choice) . . . Female singer—Billie Holiday (Toni Harper).

Although Benny Carter is not as active on the contemporary jazz scene as are the legion of young Bird followers that keep popping up in every corner of the business, I base my vote not only on his past performances and enduring contributions to the music, but on what he still offers through his talent. Most current example of his present prowess will be found in a new Contemporary album soon to be released under Carter's name. It is largely on the basis of his performance in this album that I choose to cast my vote for Benny Carter.

As to choice in the new star male singer category, I find it impossible to select any new male singer who measures up to what I hope are accepted criteria in the field of jazz vocalizing.

### BARRY ULANOV

(Columnist, *Down Beat*)

Band—Dizzy Gillespie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (Donald Byrd) . . . Trombone—J. J. Johnson (Carl Fontana) . . . Alto sax—Lee Konitz (Dave Schildkraut) . . . Tenor sax—Lester Young (Bill Perkins) . . . Baritone sax—No choice (No choice) . . . Clarinet—John LaPorta (Jimmy Giuffre) . . . Piano—Bernard Peiffer (Eddie Costa) . . . Bass—Charlie Mingus (Paul Chambers) . . . Guitar—Barney Kessel (Lou Mecca) . . . Drums—Max Roach (No choice) . . . Vibes—Milt Jackson (No choice) . . . Male singer—No choice (No choice) . . . Female singer—Ella Fitzgerald (No choice).

All that I want to add to this list is the fact that it is based strictly on my

listening to jazz this past year, whether to old or new jazzmen. I continue to hold dozens of pianists, trumpeters, guitarists, etc., etc., in high esteem. But these are the musicians whom I found particularly pleasing, in person or on records, in 1956 and 1957 to date—pleasing or provocative or thoroughly persuasive. No new small band seemed to me altogether impressive; of the new bands, ancient or modern, I found Dizzy's far and away the most interesting and the most absorbing.

### ERIK WIEDEMANN

(Danish Jazz Critic)

Band—Dizzy Gillespie . . . Combo—Max Roach quintet.

Trumpet—Miles Davis, Roy Eldridge (Donald Byrd) . . . Trombone—J. J. Johnson (Bill Hughes) . . . Alto sax—Lee Konitz (Jackie McLean) . . . Tenor sax—Sonny Rollins (Hank Mobley) . . . Baritone sax—Harry Carney (No choice) . . . Clarinet—No choice (No choice) . . . Piano—Bud Powell, Thelonious Monk, Herbie Nichols) . . . Bass—Charlie Mingus (Doug Watkins) . . . Guitar—Jimmy Raney, Freddie Green (Kenny Burrell) . . . Drums—Max Roach (Philly Joe Jones, Art Taylor) . . . Vibes—Milt Jackson (No choice) . . . Male singer—No choice (No choice) . . . Female singer—No choice (No choice).

From a qualitative point of view, the clarinet and vocal categories have fallen into desuetude during the last 10 or 20 years, and as I do not think that one should necessarily list a name for each category, I have preferred to leave these spots blank. Same reason for not mentioning any new baritone or vibes players.

The Gillespie band, though for spirit and arrangements it is not comparable to the 1946-'50 organization, nor for purity of execution or solistic potential to the present Basie band, still supplied the most refreshing big band moments of the year. Bud Powell was chosen in spite of some depressing recent performances, but on this background I thought it fair to make place for Monk, too.

No comments on my other choices, but I might add that, had this been an all-time poll, only Carney, Powell, Mingus, Roach, and Jackson would have been chosen, and, except for Mingus and Roach, not on account of their present contributions.

### MARTIN T. WILLIAMS

(Record Reviewer, *Saturday Review*)

Band—Dizzy Gillespie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie, Emmett Berry (Clark Terry, Tommy Simms) . . . Trombone—Laurence Brown, Jack Teagarden (No choice) . . . Alto sax—Johnny Hodges (Cannonball Adderley) . . . Tenor sax—Ben Webster, Coleman Hawkins, Lucky Thompson (Lucky Thompson, Sonny Rollins) . . . Baritone sax—Harry Carney (Cecil Payne) . . . Clarinet—Edmond Hall (No choice) . . . Piano—Thelonious Monk (Cecil Taylor) . . . Bass—Ray Brown, Oscar Pettiford, Milt Hinton (Ahmed Abdul-Malik, Wilbur Ware) . . . Guitar—Freddie Greene (No choice) . . . Drums—Jo Jones, Osie Johnson (No choice) . . . Male singer—Louis Armstrong (No choice) . . .

Female singer—Ella Fitzgerald, Mahalia Jackson (Laverne Baker).

What can one do but vote for as many as he honestly can of those whose work he remembers as most satisfying during the past year? I would like to have voted for Duke Ellington's fine group of musicians, but after the empty pretentiousness of *A Drum Is a Woman* and *Such Sweet Thunder* I just can't—and I'm one who thought *Night Creature* was so good. I put Lucky Thompson in both categories because he lost a lot by being spread across two last year, and he belongs in both, too.

I vote for the MJQ with some reservation because the new works seemed to me a bit over-contrived, pat, and an elaboration of what the group has already said. The new fugue has three themes. What's next—six themes? Jelly Roll Morton's music was also pre-set and its effects worked out ahead of time. In 1926 he first had both the opportunity and the right musicians to record it properly, and during the next two years he put it on records. Once he indulged in a mere elaboration of it, by adding another voice to the polyphony (an alto), but he quickly abandoned such. Subsequently, he met the challenge of orchestrating his music for sections and of using more extended solos. His records from 1929 and after are said to be not as good as those he made before, but it is important that he was not merely repeating himself nor merely complicating what he had already said. There is much evidence that the Quartet has reached the point where it will have to decide whether to repeat itself or to meet the challenges implicit in the jazz being played around it and the music its members find in themselves.

**JOHN S. WILSON**  
(*Critic, New York Times*)

Band—Duke Ellington . . . Combo—Gerry Mulligan.

Trumpet—Doc Evans (Everett Farey) . . . Trombone—Abe Lincoln (Bobby Brookmeyer) . . . Alto sax—Paul Desmond (Dick Johnson) . . . Tenor sax—Lucky Thompson (Richie Kamuca) . . . Baritone sax—Gerry Mulligan (Gil Melle) . . . Clarinet—Tony Scott (Bob Wilber) . . . Piano—Erroll Garner (Cecil Taylor) . . . Bass—Milt Hinton (No choice) . . . Guitar—Freddie Green (Jim Hall) . . . Drums—Joe Morello (Edmund Thigpen) . . . Vibes—Red Norvo (No choice) . . . Male singer—Jimmy Rushing (No choice) . . . Female singer—Pearl Bailey (Jackie Cain).  
No comments.

**RUSS WILSON**  
(*Oakland Tribune*)

Band—Count Basie . . . Combo—Dave Brubeck quartet.

Trumpet—Dizzy Gillespie (Clark Terry, Allen Smith) . . . Trombone—J. J. Johnson (Bob Brookmeyer) . . . Alto sax—Paul Desmond (Art Pepper, Lennie Niehaus) . . . Tenor sax—Lester Young (John Coltrane) . . . Baritone sax—Harry Carney (Pepper Adams) . . . Clarinet—Benny Goodman (No choice) . . . Piano—Dave Brubeck (Hank Jones, Russ Freeman) . . . Bass—Charles Mingus, Paul Chambers (Leroy Vinnegar) . . . Guitar—Barney Kessel (Kenny Bur-

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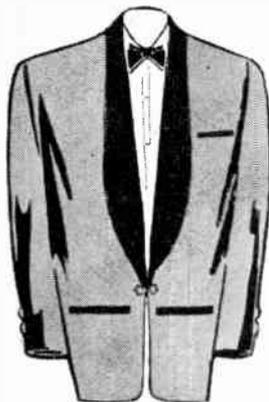
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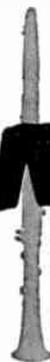
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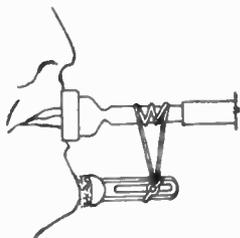
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rell) . . . Drums — Shelly Manne, Joe Morello (Mel Lewis, Charles Persip) . . . Vibes — Terry Gibbs, Cal Tjader (No choice) . . . Male Singer—Frank Sinatra (Johnny Mathis) . . . Female Singer — Sarah Vaughan (Anita O'Day).

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Most of my choices represent musicians whom I have heard in the last year.

While Count William carries off the big band bouquet, I bow to his often-overlooked music director, Marshall Royal, who is responsible for so much of that split second precision in the sections. Another genuflection goes to Freddie Green, big Ed Jones, and Sonny.

If there were a New Star big band category I'd vote for the Rudy Salvini orchestra; 17 Bay Area musicians who started a rehearsal band three years ago simply because they love big band jazz and who, at intermittent engagements in the last year, have shown how this feeling when combined with talent and some good arrangements can be transmuted into lovely ballads, toe-tapping andantes, and out and out screamers, all marked by an individual sound and a swinging beat.

Since Joe Morello took over the drum chair, the Dave Brubeck quartet has been playing with a feeling, a sound, and — if you please—a swing which tops any of its previous attainments. The personalities of the musicians are being more closely knit and the teamwork is improved.

My selection of Desmond is based on a developing muscularity which enhances his unquestioned mastery of lyricism and harmonic complexities. Morello's conception, technique, and taste, I feel, rate him a spot alongside Shelly Manne. Brubeck's ranging tempos, his free improvisation (the quartet's hallmark), his vigor and tenderness, his allegiance to jazz old, and his projection move me emotionally and intellectually more than does any other current pianist.

As for some other choices: Allen Smith, a trumpeter with the Salvini band, has won praise from the likes of Clark Terry, Thad Jones, and Wendell Culley; Terry and Hank Jones were named "new stars" because I believe recognition is long overdue both yet could not designate them for the No. 1 spots; Niehaus because of the warmth he displayed on numerous occasions while jamming in an after-hours spot during Kenton's last visit to the Bay Area; Freeman for his continuing development of an individual style. No one has yet topped Goodman, though Jim Giuffre is more than a cloud on the horizon. Pepper and Anita are picked as "new stars" because each has, in effect, begun a new career.

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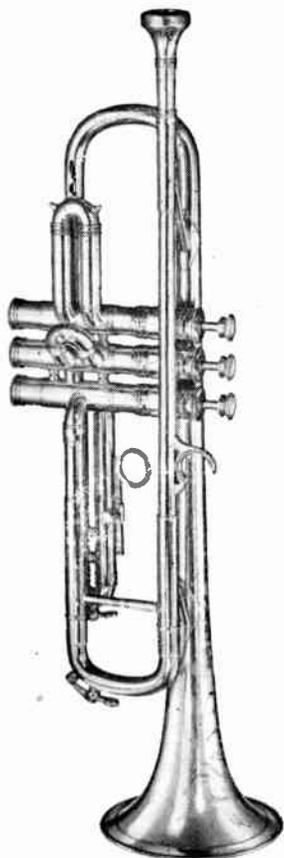
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