

July 24, 1958 35¢

down beat

A HISTORY OF
JAZZ GUITAR



Record
Reviews

A Guitarists'
Symposium

•
The Versatile
Barney Kessel

•
Laurindo Almeida
Spans Two Worlds



Laurindo Almeida

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chords and discords

Not a Handy Story . . .

Stephenville, Newfoundland

To the Editor:

For the most part, I am not one to write letters. Rather, I'm a jazzophile who reads casually with not a thought of rebuttal. This is a rare exception.

I have just finished reading John Tynan's write-up on *The St. Louis Blues* in the April 17 *Down Beat*, and, I am sure, he must be jesting. As far as the picture is concerned, it is a typical Hollywood distortion of a great man's life. However, it is time for someone to rise up and take the initiative in the production of *genuine* biographies of significant jazzmen, past and present.

I have seen every fiasco thus far in this field—Handy, Goodman, et al, and, I must say, I am disappointed with the producers of these films. Do they really think that the public is that stupid? Why must every story be so fallacious? Obviously, none of them had any appreciation or understanding of jazz. This disturbs me no end, as I can understand and do appreciate this field of music.

As a disc jockey, I have learned to give my listening audience credit for intelligence. This is something which producers will never concede, sadly enough. I have

little doubt that the public can and will accept a valid story of a musician's life and times. If no one has the courage to stand up and make the motion picture industry aware of this shortcoming, then I hereby volunteer.

When I read that the producer of *St. Louis Blues* also has the rights to the Jelly-Roll Morton story, I shuddered. A person like that will ruin a would-be valuable contribution. Why can't someone who knows something about jazz take some time and effort to produce a worthwhile film? Surely, there must be someone in some executive suite somewhere who will lead this effort. I sincerely hope so.

I offer the following suggestions to further the validity of motion picture adaptations of lives of jazzmen:

1. Let not the sequence of events be distorted in any way.
2. Let no "love story" variation interfere with the true story line.
3. Let the leading roles be played by actors (not musicians) who have an affinity for the respective parts.
4. Let the music be authentic and played by a specific jazzman representative of the era.
5. Let the musicians who appear in the film be those who actually played with the

main character in the time portrayed.

6. Let the screen adaptation be written by someone who has a full understanding of the meaning of jazz and the role played by the main character in its development.

7. Lastly, let all efforts be channeled into making the work a valid contribution.

That's all. I do hope that this letter will ignite a spark somewhere.

First Lt. Don Kaufmann

The Blue Danube . . .

Vienna, Austria

To the Editor:

On February 27, one of the oldest cities in Europe, Vienna, Austria was hit by an earthquake in the form of the arrival of Lionel Hampton and his band.

Arriving two hours before concert time at the West-Bahnhof, Hamp was met by several hundred enthusiastic fans. In order to show his appreciation to the throng for this over-whelming reception, Hamp staged an impromptu jam session. Deluged by autograph seekers, he finally had to have the assistance of a police escort to his awaiting bus.

Playing in the Grosse Konzerthaus, where the repertoire of the symphonic world is the rule, Hamp captivated two capacity audiences estimated at 8,000 and consisting of young and old alike.

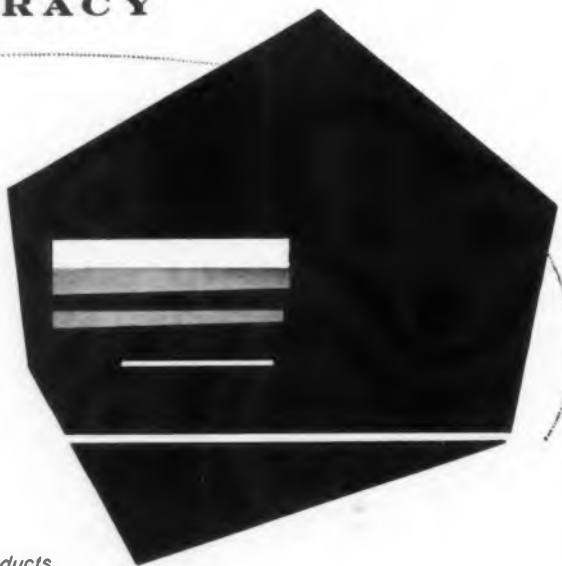
Each number was greeted with cheer and applause and when the band launched into *Perdido* and *Flying Home*, the response was deafening.

At the finale to the concerts the police lined the complete length of the stage



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the first chorus

By Charles Suber

■ It will seem dull without Petrillo on the scene.

Even though he has been rather quiet the past few years, he was still good for the unexpected thrust, the colorful quote . . . and the wounded cries from his army of opposition.

His last performance before the AFM convention on June 2 was in his best tradition. He emphasized his decision not to accept another term as president by weeping unashamedly before the assembled delegates. They importuned, "No, Jimmy, No." But Jimmy meant it. After 18 years he will semi-retire to head the Chicago local and give himself a rest.

The press will miss him most. Newspapers could never get enough of his middle name, his hygienic foibles, or his pungent speech. His tussles with F.D.R. and Congress were a cartoonists' holiday. His fight with the Interlochen school became an attack on motherhood, the flag, and home.

But there are those who will not weep at his going. He was a tough, able fighter with the in-fighting tactics learned in a stormy Chicago background. The record companies will not forget the costly strikes before the Performance Trust Fund was agreed to. The radio networks remember the "minimum" before the automation of records killed live music. The talent agencies fought him bitterly but in the end they gave up excessive commissions and long term "bondage" contracts . . . and became his staunchest supporters.

His last fight is still going on. The Los Angeles local insurgents are testing his Performance Trust Fund in court. If they win, the first serious split will hit the union. This headache and several more he leaves to Herman Kenin his hand-picked successor.

Kenin has to find answers to these problems: find work for the 85% of the membership that are not gainfully employed musicians; adopt a five day work week without killing the operator; learn to live with more canned music; eliminate the archaic standbys, and integrate the color line labels.

Mr. Kenin will have to be a fighter, too. I just hope he's not dull.



down beat.

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In The Next Issue

The Aug. 7 issue of *Down Beat* will highlight the coverage of the Newport Jazz festival by the *Down Beat* staff covering the festival. Included will be full accounts of the concerts, panels, and sideline activity at Newport, plus photos of the groups in action at the festival. In addition to the Newport coverage, there'll be another *Cross Section*, several columns, more jazz record reviews and *Recommended* reviews.

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in order to prevent members of the audience from rushing onstage.

Both audiences gave the Hampton band standing ovations and requested encore after encore. Had the audiences had their way, the band would have kept playing through the night.

The second concert was televised in its entirety by the local channel. The late news program was devoted to a ten-minute interview with Hamp, filmed aboard the train enroute to Vienna.

There can be no doubt that "Ambassador" Hampton with his music and electric personality did more that night to foster Austro-American relations than a million dollars of foreign aid could accomplish.

Serenity has once again fallen on "Old Vienna," that is, until next year and the anticipated arrival of Lionel Hampton.

W. R. Materny

Hark, The Clark . . .

New York City

To the Editor:

Don Gold's excellently interpretative column on the *American Bandstand* television program (*Tangents*, June 26) has prompted this letter. I am wholly in accord with Mr. Gold and feel just as strongly about the harm this great amount of exposure to badly written music is doing to America's youth.

I've heard it said that rock 'n' roll is the "teenager's own music" and that the disc

jockeys are just giving the kids what they want. Nonsense! If these articulate, or inarticulate, record spinners—as the case may be—would turn their efforts toward promoting something of musical quality instead of the trash they now expose the kids to, teenagers wouldn't grow up thinking that the only kind of music worth listening to is "their own music", rock 'n' roll . . .

Perhaps if the educators were made to realize that music does shape a person's personality, they would initiate more good music courses in their programs. Thus, they would constantly expose the kids to jazz and classical music . . . I'm sure teachers would rather have well-dressed, intelligent students than slovenly attired youths whose only knowledge of English is the ooh-ah and bu-aa-bee they hear on records.

Eliot Tiegel

Hark, The Bark . . .

Winnipeg, Canada

To the Editor:

Five stars to Don Gold for his June 26 *Tangents* column. Up here in this part of Canada, we don't get the *American Bandstand* TV program (don't get me wrong; I'm not complaining), so I don't know what chewing gum company sponsors it. I wish I knew so I could make sure to buy some other brand, too.

I just want to let Don and *Down Beat* know that here is one teenager who isn't being dragged to "the nadir of musical taste." A few jazz-loving friends and myself are doing our best to create an appreciation of the Count, Duke, Miles, etc., in a city which once had the rather dubious honor of being the largest Elvis Presley cheering section in the world.

Dave Mills

Faithful Follower . . .

Arlington, Va.

To the Editor:

. . . At its worst, Don Gold's article (*Tangents*, June 26) is cleverly worded and shows writing and thinking ability. And I'm not being sarcastic.

Just as cleverly, he could write an open letter to Dick Clark, suggesting that he gradually incorporate into his show, among the bad music, some danceable jazz—some Ted Heath, Benny Goodman, Casa Loma, Shearing, the Duke, Jonah Jones, etc. . . .

If this suggestion was tried, you'd be surprised how charming Dick Clark's smile would suddenly be, how wholesome and delightful the dancing and screaming of America's youth would be, to the strains of *Take the 'A' Train*.

Mrs. Ezra Lorber

A Masterpiece . . .

St. Paul, Minn.

To the Editor:

Don Gold's *Tangents* column in the June 26 issue was a masterpiece. I am a 14-year-old jazz fan trapped in a mob of enthusiastic Dick Clark fans. I was frustrated, but that column reinstated my desire to get rid of rock 'n' roll. I plan on reading the eloquent commentary to all the Dick Clark fans I can find.

. . . I'm not chewing any of that gum, either.

Jonathan Wiener

(Continued on Page 6)

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July 24, 1958 • 5

A Retort . . .

To the Editor:

In your June 26 issue, you have a letter by L. P. McGhee. Mr. McGhee says he likes jazz very much and then goes on to knock some of the greatest jazz musicians that ever lived and the sponsor of a great jazz program who is trying to bring jazz to the whole family, not to just a few in some crowded smokey barroom.

Louis Armstrong and Jack Teagarden may be up there in years, but they take a backseat to no one . . .

I agree it would be nice to see some other jazz greats on TV; but you first have to make the public want to watch them. What better way than to get them interested by watching such greats as Krupa, Armstrong, Cole, Teagarden, Shearing, and Hampton?

Instead of knocking what little that is being done to promote jazz, Mr. McGhee should be trying to promote more of the same.

Clyde McDonnell, Jr.

Some Indignation . . .

To the Editor:

We know this letter of indignation will do no good in rousing some club owners out of their lethargy, but we have to make the protest anyway . . .

Recently, we went to a local club to hear and enjoy Mort Sahl and the MJQ, and, in our innocence, we were looking for-

Mercer, Pa.

ward to the evening. We had never seen Sahl, and it had been 16 long months since we had had a chance to hear our favorite small jazz combo in person.

Sahl was great; then came time for the MJQ. Immediately the noise level in the room assumed the proportions of a Jupiter-C in blast-off. Never, in all the time we have gone to hear live jazz, have we witnessed such a rude, immature, and noisy audience as the one the MJQ was forced to play to. It was a gross insult to a group of their stature, and it made us ashamed to be a part of such a mob.

The evening cost us plenty of hard-earned bucks, too. But we never gripe about spending money, when we have a fighting chance to get our money's worth. But that night, Mort Sahl notwithstanding, we felt like a couple of grade A suckers. What really rankles is the disgust we felt for Los Angeles jazz audiences—if this was a prototype (and heaven knows, we get little enough top-flite jazz out here), and the attitude of the local club impresario who let it happen *and continue*.

Oh, that it were that we owned or could own a jazz club.

Douglas McFadgen-David Berk
High School Jazz . . .

Los Angeles, Calif.

To the Editor:

Familiar with many jazz enthusiasts is the fact that jazz concerts are continually becoming a tradition of the college campuses throughout the country.

Well, it took a little while, but jazz has finally invaded the high school. One June

2, Los Angeles high school staged its second annual jazz concert, entitled *June Time Jazz*. The program featured the Shelby Manne quintet and was marvelously received by the student body.

Last year, which was the first year the program existed, such poll-winning artists as Barney Kessel, Andre Previn, and Buddy Rich were presented to the student body.

With such a report as this, only time is able to foretell what hurdles jazz will succeed in crossing next.

Marty Stein

Help Wanted . . .

Princeton, N. J.

To the Editor:

I am 17, a Princeton freshman, and a jazz fan, not exactly in that order. My interests: 1—the West African roots of jazz, and 2—the influence and extent of Islam among jazz musicians.

At present, these interests are matched only by my lack of material on both subjects. I would therefore be deeply grateful to any of your readers who might be willing to send me information, names, titles, or other leads.

I will be in Nigeria for part of the summer, where I hope to do research on these topics. Again may I say that any help in this matter on the part of your readers would be given a warm, thankful welcome.

Don Emmerson
U. S. Embassy (Pol. Sec.)
APO 230
New York, N. Y.

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8 • DOWN BEAT

strictly ad lib

NEW YORK

JAZZ: Columbia had first option on recording the Newport jazz festival, but will probably only commit Benny Goodman, Duke Ellington, Miles Davis, and Mahalia Jackson to wax. M-G-M, Atlantic, and Mercury are also planning to record at the festival . . . Columbia will record Dave Brubeck's group at the French Lick, Ind. festival . . . Bud Shank cut an LP for World Pacific while in Italy, with the Ezio Leoni La Scala strings. Bud may add Romano Mussolini as pianist for a tour of America . . . Shorty Rogers is booked to play Amsterdam Oct. 18; followed by Brussels, 19; two-week tour of Germany, starting Oct. 20; six-day tour of Italy, starting Nov. 5; and two-week tour of South Africa, starting Nov. 12 . . . The Hi-Lo's will tour England in September and October . . . British band-leader Johnny Dankworth signed with Verve, and his LP, *Five Steps to Dankworth* is due this month . . . Reese Markewich and the Sultans of Dartmouth share the bandstand at the Cafe Bohemia. The famed Village jazz spot is reported readying to shutter its doors to jazz and operate under a different entertainment policy . . . Lou Levy had to return to the west coast due to family illness, and Hank Jones subbed for him at Ella Fitzgerald's stand at the Copacabana.



Bud Shank

Leon Merian signed with Willard Alexander, whose office plans a big promotion of the Merian, Urbie Green, and Sam Donahue bands. Merian is booked to play the Cafe Rouge of the Hotel Statler, Sept. 20 . . . Jackie Cooper brought a group into the Round table in mid-June. He had Chubby Jackson, Sam Most, Mundell Lowe, and Buck Clayton . . . Oscar Peterson's protégé, Reggie Wilson, opened at the Living Room . . . *The Blues Ain't*, a musical depicting the American Negro in music and dance, is due on Broadway in November . . . John McLellan, WHDH jazz commentator and Boston *Traveler* jazz columnist, is set to emcee the French Lick, Ind. jazz festival . . . Norman Granz was pelted and jeered in Rome when his Jazz At The Philharmonic opened some 40 minutes late . . . Owen Engel's World Festival Of Jazz is set for the Central Park Mall in September . . . Sol Yaged and a new quintet are making a series of jazz concerts at the posh Harwyn on the east side Tuesday nights . . . Miles Davis and his group did a weekend at the Black Pearl in mid-June. The spot plans a salute to Lester Young, Sunday, July 27 . . . Dixieland-to-eat-by is featured at the Jazz Village in Boston's Kenmore Square, with Mel Dorfman, clarinet; Dick Wetmore, cornet and violin; Joe Fine, trombone; Joe Battaglia, piano; Jimmy Kay, drums; Don Kenney, bass; and Stan Monteiro, tenor . . . Verve is issuing a series of LP's called *Jazz At The Opera House*, featuring Ella, Stan Getz, J.J. Johnson-Coleman Hawkins-Roy Eldridge; the JATP All Stars, and the Oscar Peterson trio . . . Ella hops to the Cannes music festival and another at Knokke, Belgium, following her Copa stint . . . Dot's Bob Thickett is recording the Bob Crosby Bobcats while Bob is in New York readying for his summer stand-in for Perry Como on NBC-TV . . . Jubilee brings out six LP's, including some jazz, in stereo in July.

(Continued on Page 52)

music news

Down Beat July 24, 1958

Vol. 25, No. 15

NEWS HIGHLIGHTS

- Youth Band Arrives
- New Era For AFM
- Jack Tracy Swings
- French Lick Bookings
- Ziggy Blows Sour

U.S.A. EAST

Welcome . . . Home Style

Bulletins flashed into the Sabena Air Lines Lounge every few minutes on June 18. The International band and its director Marshall Brown had landed . . . were passing through customs . . . two musicians failed to catch the plane from Brussels . . . NBC was bringing in its TV cameras . . .

Finally, the members trouped in, among them Polish tenor man Jan Wroblewski, who had missed the plane in Brussels. Wroblewski, it appeared, had taken a plane the night before and arrived some 12 hours before the rest of the band.

On hand to greet the band were Tony Scott and his group, including guitarist Mundell Lowe, trombonist Jimmy Knepper, bassist Henry Grimes, and drummer Ed Levinson. They didn't get much chance to play because a plane arrived bearing Benny Goodman, fresh from his appearances at the Brussels Fair. While newsreel and TV cameras rolled, and flashbulbs popped, the Youth band members unlimbered their horns and started to blow.

Early risers who met the plane, in addition to the Scott group, were Gerry Mulligan, John La Porta, Bill Russo, Bernard Peiffer, Don Elliott, and Milt Hinton. Willis Conover brought the Voice of America mikes to the arrival. Hinton shot several rolls of color film during the somewhat frantic proceedings.

After a welcoming party that night, rehearsals were set to begin in earnest.

The Curtain Falls

As Marshall Brown prepared to rehearse the Youth band, distressing news arrived from Czechoslovakia.

U. S. authorities were informed by the father of trombonist Zdenek Pulec that his son will be unable to make the trip to play with the Newport Jazz festival's international



If you don't know who the fellow on the left in the photo above is, you might say he resembles baritone saxist Gerry Mulligan, shown on the right above. That is, if you recognized Mulligan. The resemblance, however, exists on several levels. Mulligan's look-alike is British baritone saxist Tommy Johnston, who met Mulligan at Birdland in New York recently, when both were listening to J. J. Johnson's group at the club. When Mulligan indicated a desire to sit in with Johnson's group, his British counterpart trotted to his hotel and fetched his horn for Mulligan's use. Naturally, it was the same make as Mulligan's.

youth jazz band. Pulec's father said the youth had a prior commitment to play a concert at his school.

The disappointment was believed to extend to both sides of the Iron Curtain. Pulec, who twice was a gold-medal winner in music competitions at Moscow, might have been the victim of the world political situation.

At any rate, Brown and George Wein, who had rounded up the youth band from European and Scandinavian countries, moved quickly. They rewrote the band's trombone book to include two new trombonists: Kurt Jarnberg, 25, of Sweden, a scholarship winner who will attend Boston's Barklee music school next fall, and Erich Kleinschuster, 28, of Austria. This brought the band's roster to one member from each participating country except Sweden and Austria, which have two.

At presstime, it appeared the band might make several appearances,

either on radio or television, in addition to their scheduled live performances at Newport; Washington, D. C., and Brussels, Belgium, at the world's fair.

Jimmy Steps Down

For years, the familiar network phrase was, "Music through the courtesy of the American Federation of Musicians, James C. Petrillo, president."

Early in June, the last part of the phrase passed out of existence.

James C. Petrillo retired as president of the AFM. His hand-picked successor was Herman D. Kenin of the west coast, who was elected by a margin of some two-to-one over Al Manuti of New York's Local 802.

Petrillo's retirement ended an era, often stormy, often vitriolic, always colorful.

It also marked the end of the controversial Article One, Section One of the AFM constitution, which authorized the president to annul any

section of the constitution.

On Georgia's Mind

In mid-June, it appeared the wheels were rolling toward a full-scale jazz festival at Atlanta, Ga.

Thomas H. Dwyer and a group of businessmen-cum-jazz buffs were planning a five-concert weekend, perhaps August 22, 23, 24 to bring jazz to the Atlanta area.

Albert Coleman's highly successful Atlanta pops programs prompted the move. Radio stations and print media in the area have pledged full cooperation.

Present plans, in their earliest stages, call for consideration of the formation of a non-profit organization to sponsor the festival and underwrite its initial expenses.

Jazz At Stonybrook

This year, Stonybrook, Long Island's regular series of summer jazz weekends has been expanded and given more production thought.

Just three sets of jazz concerts will be presented over eight days. July 11 and 12 will be traditional nights, with such as Coleman Hawkins, the Lawson-Haggart group, Rex Stewart, and others; July 18, 19, and 20 will be all Duke Ellington's. The band will present the same concert three nights in a row. Aug. 1, 2, and 3 will be pop-swing nights, with the Glenn Miller-Ray McKinley orch.

George T. Simon and John S. Wilson, both veteran jazz writers and critics, prepared scripts for each set of concerts. Announcer Norman Brokenshire will narrate. The jazz nights supplement a regular season of opera, symphonic, and pop nights at Stonybrook.

After Hour Prom

Chubby Jackson was excited.

At Freeport, Long Island, N. Y., the parent-teachers association, members of the senior class, and the Freeport high school officials got together and decided to throw open the school's gymnasium for an after-hours prom following the senior class formal dance.

The affair, scheduled to start at 1:30 a.m., was to feature Chubby and a group, guest artists, and a swinging program of jazz and rock and roll.

"The idea was," Chubby explained, "To have a good time together after the formal dance. The kids themselves wanted it, which is the wonderful part of it all. The parents were very happy to know that they would be at the gym,



Another step in the direction of placing more jazz on TV took place recently in Chicago, when the local CBS outlet, WBBM-TV, programmed *Jazz in the Round* (see July 10 *Down Beat*). Shown here are Duke Ellington, who opened the series, and emcee Ken Nordino, with the studio audience "in the round" surrounding them.

having a good time, rather than in some joint getting into trouble."

Chubby checked around and found that the idea is not exactly new, but that it seems to be spreading. He said it indicated a whole new area of work would be opening for jazz musicians at the combination concert-dance.

"Next year should be the wildest," he said. "A thing like this can happen. The kids brought it up themselves. They said they didn't like being tagged juvenile delinquents, and they wanted to cut loose after their prom.

"We'll give them a jazz concert, and we'll play them some swinging rock and roll. What they want to do is dance. We'll give them a show as good as they can get anywhere after hours," he concluded.

The Final Bar

Sterling Bose, a 52-year-old trumpeter with a rich jazz background, was found dead from a bullet wound in his St. Petersburg, Fla. home by police early in June.

According to police, Bose took his own life. His sister, Miss Freda Bose, with whom he lived, told police that he had been despondent over a lingering illness for some time.

Bose was a member of the bands of Jean Goldkette, Victor Young, Ben Pollack, Ray Noble, Benny Goodman, Glenn Miller, Tommy Dorsey, and Jack Teagarden. He worked with several Dixieland groups in

New York during the early 1940s. For the past eight years, he had worked at the Soreno lounge in St. Petersburg.

U. S. A. MIDWEST

Erroll Garner's Fame

If independence is one of the rewards of success, pianist Erroll Garner is the most successful jazz musician in America today.

Garner, in Chicago for two appearances at the Ravinia festival early in July, is kept busy merely selecting appearances to fill from those offered him. According to Martha Glaser, Garner's manager, the Ravinia dates are among few festival appearances he plans to make this summer, despite invitations to appear at a variety of prominent festivals.

Miss Glaser told *Down Beat* that Garner will confine his activities to solo concert appearances, recording dates, and composing during the months ahead. In order to meet this schedule, she has been forced to turn down offers from festivals and night clubs here and abroad. Currently, however, Garner is considering an offer to write a film score and another offer from the Granada television network in England calling for three Garner programs in late August.

This has been a significant year for Garner. He has won several major music awards, has written a ballet score, has signed with impresario

Sol Hurok, and is composing at a rapid pace. His Columbia LPs are among that label's best sellers. His concert appearances have been unqualified box office successes.

At last report, however, he was more concerned with the future of the Los Angeles Dodgers than with his next appearance.

More Jake Takes

Jack Tracy, who stopped writing about records and began creating them several months ago when he went from *Down Beat* to EmArcy Records, hasn't been biding his time.

Recently, he told *Down Beat* of six projects currently in the production stage at EmArcy. His plans include:

- Recording an LP by violinist Eddie South of selections encompassing a range from Fritz Kreisler to Duke Ellington.

- Recording in stereo the performance by drummer Max Roach and the percussion section of the Boston Symphony orchestra at Music Barn in Lenox, Mass. on Aug. 5.

- Capturing the Mike Nichols-Elaine May night club act on an LP.
- Recording a new LP by trombonist Jimmy Cleveland.

- Issuing recordings of Newport festival performances by Dinah Washington, Max Roach, and Terry Gibbs.

- Recording an LP by pianist Marian McPartland, with charts by Bill Russo.

According to Tracy, all present recordings are being produced with both stereo tape and stereo disc markets in mind.

Stereo And Art

Two of Chicago's most creatively productive broadcast entities, FM station WFMT and educational TV channel 11 (WTTW), have initiated a cooperative project—broadcasting stereophonic programs.

The series, which began on June 17, is heard every Tuesday and Thursday from 10 to 11:30 p.m. The stereo broadcasts of classical music, the first of their kind on a regular basis in the Chicago area, will blanket the city and suburban area, thanks to WTTW's recent power increase from 55,000 to 275,000 watts and WFMT's present broad coverage.

French Lickings

Newport producer George Wein, with things pretty well in hand for his annual bash at the Rhode Island



Pacoima, Calif. housewife Pat Ortiz was the winner of a trip to the Newport Jazz festival in *Down Beat's* recent contest. Shown here with her daughter, Lisa, Mrs. Ortiz enjoyed the festival on *Down Beat*. Her reaction to winning, and related moments of joy, appears in U.S.A. West below.

playground, turned to French Lick, Ind., for that community's start at annual jazz presentations.

Wein announced that he has almost booked the three-way jazz affair, first in an annual series to be held in the French Lick-Sheraton Hotel. The program:

Aug. 15—Erroll Garner and Duke Ellington and his orchestra; Aug. 16—Eddie Condon and his all-stars (Condon will be the only Hoosier at the festival), Gene Krupa, Gerry Mulligan, and others yet to be named and Aug. 17—Stan Kenton and his orchestra, the Four Freshmen, Dave Brubeck and his quartet, and Dizzy Gillespie.

Concerts will be held in the hotel's 5,000-seat outdoor bowl.

U.S.A. WEST

Newport, Here I Come

A pretty, 20-year-old Pacoima, Calif., housewife, Mrs. Patricia Willard Ortiz, was *Down Beat's* guest this year at the Newport Jazz festival.

Mrs. Ortiz who lives at 9558 Laurel Canyon Blvd., in the San Fernando Valley, with her husband, Louis, and 2½ year old daughter, Lisa, won this magazine's first annual contest for a free trip to the festival and accommodation at Newport's Viking hotel for the event. While at Newport, she was interviewed on the Columbia Broadcasting System network.

Because she subscribes to this magazine, Mrs. Ortiz received in addition to her free flight to Newport, a Webcor high-fidelity, four-speed phonograph.

Told of her victory in the national contest, Mrs. Ortiz' first words when she recovered her composure, were, "Gee, I gotta line up a baby-sitter right now."

A jazz fan from her high school days, she is vice chairman of the Los Angeles branch of the Duke Ellington Jazz society, which she helped organize.

"I've wanted to go to the festival ever since it started," she added, "but this year I particularly wanted to be there because of the tribute to Duke. I've been going around, laughing to my friends about winning the contest. Gosh! I never thought it would really happen."

During the first Frank Sinatra rage, Mrs. Ortiz, a native of California, was one of those "... who used to line up for six hours to see him. I guess I really began to dig jazz then. But I didn't know yet that it was jazz. The playing of the good guys Sinatra had working for him, however, really got to me. I began to like what they were doing, and before you could whistle, I was really appreciating jazz."

Now working for her bachelor's degree in English at Valley State college, Mrs. Ortiz lives in a typically modern San Fernando valley small home. Her husband is art director at the Arthur Meyerhoff advertising agency in Los Angeles.

Mrs. Ortiz puts a lot of time into the Duke Ellington Jazz society. "We're really an appreciation group," she said, "people who feel that Duke should be appreciated by the widest possible audience."

When she was 16, Mrs. Ortiz won a \$25 government bond for being the most outstanding journalism student in Burbank high school. After she graduated, she worked on the *Burbank Daily Review* for three years. Since then, she has been active as a freelance press agent for Gene Norman, Al Hibbler, Ellington, and others.

Her primary concern, aside from securing a baby-sitter, was whether her husband could get time off to accompany her to Newport.

"When I told him I'd entered the contest, he said, 'I can't go running around the country with you because you might win a contest,'" Mrs. Ortiz said. "'After all, I've got a job, y' know.'"

At presstime, husband Louis was closeted with his boss in an attempt to alter vacation schedules so he can accompany his wife to Newport. After all, such windfalls don't drop in one's lap every day.

New Sounds For Old

With appropriate pomp, RCA-Victor last month opened for its distributors and the press the bag of stereotricks it hopes will give a lagging consumer market a much-needed shot in the arm.

At Los Angeles' plushy Beverly-Hilton hotel, knee-deep in Victor vice-presidents, the company trotted out for critical inspection its radically new stereo tape cartridge and stereo disc, items which will retail for \$6.95 and \$5.98 respectively. (George Crater scooped the trade on the cartridge innovation in *Down Beat*, May 29.)

Said George Marek, vice-president and general manager of Victor's record division, "This cartridge is an entirely new instrument." He then proceeded to demonstrate the device for the press conference.

Marek disclosed the company has tested the disc "... up to 50 plays and so far it hasn't shown any wear," i.e., it hasn't lost any of the true stereophonic sound qualities. He confessed, however, "... we don't know yet just how many plays the disc will take," added that their tests have more than encompassed the number (25) of plays by the average user.

While the stereo disc is to be made available this month in some 20 releases of both popular and classical records, the company is holding the cartridge until August or September, Marek said. Releases of Victor's non-cartridge stereotape will continue, he added.

In addition to marketing playback machines for the tape cartridge (only the RCA model is available so far) the company also is manufacturing record players equipped to handle the stereodisc.

Noting that the present basic catalog of cartridges includes music no hipper than Sauter-Finnegan and Billy Butterfield, a *Down Beat* reporter queried Marek about future releases by such jazz artists as Shorty Rogers.

"Shorty isn't included yet," replied Marek, "but before long he'll be in a cartridge with the rest."

No Unity In Union

Now in its 20th week, the musician's strike-in-name-only against Hollywood's movie makers sharpened standing issues, gave birth to new problems—both legal and labor. Items:

The American Federation of Musicians (under its new titular head, Herman D. Kenin) agreed to a National Labor Relations Board elec-



Latest Crosby to have a ring of disc fame is Bing's sprig, Phil (left). He recently made his recording debut on a Spokane label, cutting two numbers written by Washington state college Cougars fullback Chuck Morrell (right). Phil is a junior at W.S.C. Phil and Chuck are here pictured readying the young Groaner's record for play over the college's radio station, KWSC. Both youngsters are now back in their native California attempting to get the tunes recorded by a major label.

tion which would determine the future bargaining agent for musicians working in motion pictures and television. Scheduled for July 9 and 10, the election will constitute a test of strength of the upstart Musicians Guild of America, headed by Cecil Read and supported by many studio musicians.

In what amounted to his first important presidential act, new music boss Kenin disclosed an agreement with MCA's television subsidiary, Revue Productions, for the use of live music in its telefilms over the next five years. Aimed at eliminating canned music, the agreement pays the federation one per cent of the gross of the films to be produced. (This is a reduction of the previously received five per cent to the music performance trust funds.)

A further aspect of the deal with MCA, which was conveniently announced in advance of the NLRB elections, is that the new agreement will create 40,000 jobs for studio musicians, according to Kenin. The announced number of jobs, however, has nothing to do with the actual number of musicians to be employed. What it amounts to is that those studio men and women established in that area of the business will again corner the work. Kenin also revealed that a 10 per cent wage increase will

go into effect during the last two years of the agreement with Revue. Whether this hike will directly benefit the musicians involved or be diverted into the trust fund coffers is at present unknown.

An additional move in the AFM's jockeying for advantage against the movie producers came to light with the announced abrogation of the federation's agreement with independent producers who signed interim agreements to record music for their films. Until the settlement of the strike, decreed the AFM, no independent producer who releases through a major movie company can record music for underscore. In effect, what this means is more work for European studio musicians in Munich, Vienna and other Continental centers where movie makers have been recording background music.

In a side development to foreign recording Hollywood musicians thrown out of work by the strike have been picketing theatres where films with non-American underscores are being shown.

Zagging With Zig

From trumpeter Ziggy Elman the notes blown by bandleader-trombonist Warren Covington are all sour.

While Covington, now heading the Tommy Dorsey band, is not per-

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nonally the object of Ziggy's ire, the trombonist's present position apparently is not calculated to lower the trumpeter's blood pressure.

"I should have been fronting the Tommy Dorsey band," Elman flatly told *Down Beat*. "After all, that's what I did for years. When Tommy wasn't on the stand, it was I who led the band."

Now definitely planning to take on the road a band of his own, "... because my doc finally has okay'ed the state of my health," Ziggy admits "... my main idea is for Tommy's band—not any other."

Mysteriously, he remarked, "At present I am still in conference with certain people, communicating not with the Willard Alexander office, but with certain people," adding somewhat ambiguously, "... if everything goes the way I want, I may end up taking my own band out."

But, admitted the trumpeter, "... I've never actually been approached to take over the Tommy Dorsey orchestra; not since the Alexander office took over the book and the band."

Injecting a further note of mystery, Elman disclosed "... a record deal now cooking with big possibilities," but declined to specify label or terms. He indicated, however, that once active with his own band the recording arrangement would automatically begin.

"I think it's time now for a new band," said Ziggy, adding, "I've never discarded my big band library."

"But I won't got out with a new band," he warned, "unless I go the way I want. That's with a very good band."

"If ever I do start," he said with finality, "then a lot of guys had better look out."

From the Willard Alexander office, meanwhile, came the categoric statement that "... there is no possibility whatsoever that any of the interested parties would consider a change..." in the present setup of the Tommy Dorsey band and that "... both the (Dorsey) estate and our office are tremendously impressed with the job that Warren is doing. This is no reflection on Ziggy," the Alexander statement continued, "whom we feel is a great instrumentalist—however, all is well."

U.P.A. In Disc Biz

Trotting happily in the footsteps of the major motion picture studios who recently horned in on the recording industry, U.P.A., producers of the *Mister Magoo* cartoon series among other animated short and



Bob Crosby, after a stint as an afternoon TV performer, won his struggle to be seen by evening audiences recently when he was selected to take over Perry Como's NBC-TV show for the summer.

feature length subjects, decided to get their feet wet, too.

Whereas the big studios acted in terms of "buy it or do it yourself," the cartoon company chose to proceed in a more cautious vein. After negotiations with small independent label Chevron Records, a merger was announced. Newest record label in an already overcrowded field: U.P.A.-Chevron Records.

Named to head up the company was Chevron president George Garabedian who immediately headquartered at the U.P.A. lot in Burbank, Calif. In addition to running the record branch, Garabedian will also take over two music publishing companies affiliated with BMI and ASCAP.

Primarily interested in leasing completed masters of albums ready for final processing, Garabedian said the new label would adventure in the fields of jazz, pop, and rock 'n' roll, release material on singles, EPs and 12" LPs. Much of the U.P.A.-Chevron catalog will consist of soundtracks from cartoons including the *Magoo* shorts. Garabedian said he is convinced of the "... tremendous potential in promotional tie-ins, premium offers of all kinds."

With distribution already set, Garabedian said he is now preparing jazz and pop material for early release.

Sea Gig To Pay Plenty

As yachtsman-engineer-musician Jim West settled in the Palm Beach, Fla., sun awaiting delivery on his 150-foot "Jazz Boat" (*Down Beat*, June 12), calls from intrigued jazzmen flowed thick and fast into the offices of this magazine.

"Where can I reach this guy West?"; "Can he use a bongo player?"; "Has the tenor spot been set yet?" were typical questions flung at harassed staffers. Most common query, however, dealt with lucre: "What does it pay?"

While West was reluctant to go into the matter of payment for the voyaging musicians during his interview by the *Down Beat* reporter, he was unreachable in Florida at deadline. A quick check with AFM Local 47 trustee Lou Butterman, however, produced the following information on the normal requirements covering the employment of musicians on shipboard.

Working scale for the seafaring jazzmen, said Butterman, will be set by the AFM local in the port from which the "Jazz Boat" embarks, in this case the Palm Beach union. Unable to quote normal Palm Beach scale Butterman cited for comparison the prevailing rates set by San Francisco, a monthly salary for sidemen of \$390.77 and leader's salary of \$525.66 for playing within a daily eight-hour time spread.

One of the major factors in the ultimate success of the enterprise is the release commercially of jazz albums recorded on shipboard. West therefore will first have to obtain a license from the federation, said Butterman. The union official expressed some doubt, however, as to whether the boat would remain within AFM jurisdiction once outside the three-mile limit of U. S. territorial waters. In addition to paying the musicians normal recording scale (\$41.25 for sidemen, \$82.50 for the leader), West must also make royalty payments plus an additional 21 per cent over scale to the music performance trust funds.

So far as performing at dances or concerts in foreign ports is concerned, declared Butterman, the musicians must be paid the local prevailing scale plus a small surcharge.

Finally, transportation to and from their home ports must be guaranteed the sideman and leader.

"From the looks of things," chuckled Butterman, "I'd say the guys are going to get pretty fat on the voyage. By the way, if he needs a bass player, I'm available."

Tony Scott

*'They Should Make
A Pizza Reed'*

By Dom Cerulli

■ Anthony Sciacca, better known as Tony Scott, is an individualist.

After years of richly diversified experience, the 37-year-old reed expert has emerged as the guiding force on the clarinet in contemporary jazz, as well as a forceful spokesman on several other instruments.

Scott, whose father was a guitarist and whose mother was a violinist, studied at Juilliard in the early 1940s. Afterwards, he had his own band and worked with the bands and small groups of a variety of key jazzmen, including Buddy Rich, Trummy Young, Charlie Ventura, Ben Webster, Sid Catlett, Claude Thornhill and Duke Ellington. His work at the recent *Down Beat*-Dot Records concert in New York was the highlight of that event.

In this *Cross Section*, Scott offered his views on a variety of topics, as follows:

JIMMY NOONE: "A cat that I'm ashamed to say I never heard play, even on records, as far as I can remember. I have much respect for some of the cats I've heard from that same era, and I can understand how some jazz lovers can get hung up on a certain era and believe that the only true sounds were made at that time."

BOW TIES: "Should be heard, not seen."

JOHN FOSTER DULLES: "He should be blowing a jazz instrument. We'd be doing much better."

JAZZ ON TV: "Always too frantic and trying to please an unseen audience. I've never heard a jazzman blow a ballad on TV, the producers won't let him. Not enough modern cats on TV. The best jazz show I've ever been on has been the NBC educational show."

THE SOPRANO SAX: "I practically haven't heard anyone blow it. I understand Steve Lacy makes it really good on a modern kick. It's a hard horn to keep in tune. I leave it to Lacy and Sidney Bechet."

PICASSO: "I dig his mode of life—nothing but artistic things all day. Some things of his I like, and some I think he should be more discriminating with. You never hear of him tearing up something. He's often not as discriminating as a great artist should be."

35-MILLIMETER CAMERAS: "Carry it with me all over. It's very handy, you know, 36 exposures."

MOTORCYCLES: "Man, stay off them! I love them. They give you a pleasant feeling that all cab drivers are out to kill you. And they probably are."

GREENWICH VILLAGE: "A good place to hide out when you're young and neurotic or erotic, and just having a ball."



ITALIAN BREAD: "Man, the crunchiest. I dig it."

PENNYWHISTLES: "I dig them the most. My trip to Africa was worth it just to have recorded with the Alexandra Dead End Kids pennywhistle group. I think it could sweep the world. Alone, the way the Africans record it for Africa, it couldn't because it's too culturally part of them. But by adding jazz for the first time, we gave it a new opening. It's so happy and infectious. If it sweeps, I hope I can ride with it."

PAJAMAS: "In the summer I don't wear the tops. In the winter I don't wear the bottoms."

SITTING IN: "It's obsolete—went out with 52nd St, the coming of police cards, and union restrictions. While it lasted, it helped musicians who weren't working because they could keep up their chops and draw some attention to themselves. It was good for newcomers, and it created some fantastic scenes."

BILLIE HOLLIDAY: "Sister Soul. An inspiration to me all through my musical life. But I'm waiting 10 years now for her to record the song, *Misery*, I wrote for her."

SILK SUITS: "I got through that period without buying one."

BEN WEBSTER: "The greatest musician I've ever known, and for a ballad—the end. No one can touch him for tone and musical ideas."

TIME MAGAZINE: "A know-it-all about nothing."

BIG BANDS: "First, Count Basie; second, Count Basie; third, Count Basie; fourth, nobody; fifth, Count Basie."

PIZZA: "If they put pizzas in rings, I'd be wearing rings. Man, they should make a pizza reed."

SHREDDED WHEAT: "The crispiest without milk, the soggiest with milk. I have it with. It's the closest thing I can get to spaghetti in the morning."

YUGOSLAVIA: "I've said it before, and I'll say it again: The Belgrade orchestra I heard there cuts every band I ever heard in the States, except Basie. If you don't believe me, ask Quincy."

RAVIOLI: "Never smoke the stuff."

CHARLIE PARKER: "It seems as though everyone who blew before was working out the whole thing so that a guy like Bird could be produced. The greatest single musical force to hit jazz since its inception, and most likely for 100 years from today. A genius."

By John Tynan

■ "Hope I didn't catch you too early."

Barney Kessel was right on time. As he smilingly made the remark at our office door we downed a slug of black coffee and ungraciously muttered something about 10 o'clock in the morning being the middle of the night.

"Hey, some coffee'd be a darn good idea," he had suggested. It was immediately ordered. The tall, dark haired 34-year-old guitarist settled on the office couch, removing for a moment the dark glasses which are standard equipment for Hollywoodians in the month of June. In a town where musicians' off-the-stand dress is restricted in the main to informal sports clothes Barney's attire verged on the sartorially elegant. Under a very light tan summer suit he sported a pink shirt set off by a narrow black necktie. The dark glasses undeniably completed this picture of the successful California jazz musician.

Barney moved to a chair alongside the desk and remarked on his four principal areas of activity these days.

"My big preoccupation right now is working on my guitar book," he said. "Then, of course, comes playing. From now on I'm restricting my playing to concerts and very limited engagements in clubs where perhaps I can function as sort of guest artist. Then, too, freelance commercial arranging keeps me on the go—vocal backgrounds, instrumental charts, and so on. Finally, there's jazz writing. For example, I've written an arrangement for a brass group to be used on one of Shelly Manne's dates."

"The writing is really a sideline," he pointed out, "but I love to write." Then he added as a quick afterthought, "I'd much rather play than write, though."

For the better part of the previous year Kessel's time for playing and writing jazz has been preempted by his activities as an artists and repertoire supervisor for Norman Granz. Recently, however, he took stock, concluded that his career should take a course away from directing rock 'n' roll dates or making r&r guitar records under a *nom de plume*. Although he personally is no longer concentrating activity in this area, Barney does not feel such work necessarily hurts a jazz musician.



Barney's Tune

"I'm not of the school that feels if I do a three-hour session with Lawrence Welk, I'm ruined forever," he grinned. "With such work the trick is to find out just what it is the band you're working with is out to achieve.

"Working commercial jobs hurts a jazz player," he continued, "only if it deprives him of time to go out and play jazz. It's as basic and simple as that."

Barney, of course, is celebrated among musicians as one who will show up at a session whenever and wherever possible. He *makes* the time to "... go out and play jazz",

but only if the experience measures up to a personal standard: "It's got to be either for money, or fun, or learning something—otherwise it's just a waste of time."

A by now classic story dealing with Kessel's attitude toward sessions speaks for itself. During one of Charlie Parker's visits to the coast many years ago Barney, Bird, and some other players decided to start a session after the job at a restaurant called *Bird In A Basket*. Trouble was, the session was top heavy with saxophone players and after each tenor man (there were about six of

(Continued on Page 47)



Sal Salvador



Jim Hall

A Guitarists' Round Table

By Dom Cerulli

■ The role and stature of the guitar in jazz has increased substantially in recent years.

Part of the instrument's growth has been due to its flexibility and variety of function in the small group.

Another part is due to the current availability of superior jazzmen on the instrument.

For a deep look at the guitar and its function in today's jazz picture, five top jazz guitarists in New York were asked the same questions about their instrument and their approach to jazz.

Here, in a guitar round table, are their answers:
How do you personalize your instrument?

JIM HALL, guitarist with the Jimmy Giuffre 3: Among the things I do is tune it down a quarter. This is partially because of the group I work with. And also because I'm not particularly fond of the upper register.

I also try to get rid of the electronic guitar sound as much as possible. It seems to have a more natural sound to me this way. The problem is to be amplified for balance with the group, and not to have that electronic sound.

CHUCK WAYNE, leader: One thing really important to me is raising the pick guard. That's a plastic piece on the side. I rest my hand on it when I play. Lots of guitar players don't rest their hands—I do. It's a personal thing. I find it important because of the way I pick. That's why I have trouble playing anyone else's guitar. My hand rests on the guard and I pick down on the strings. My right hand is over the strings. It just bends down into them. Some guys play from the wrist, but that's only for rhythm. When you're picking, you use two fingers.

I also use a damper. That's very important. On an acoustical guitar you don't get note overtones. Amplified, you get them. If you run a scale, the notes run into each other. A damper makes each note clean.

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Mundell Lowe



Johnny Smith



Chuck Wayne

MUNDELL LOWE, jazz guitarist and studio man: The only thing I did was: I adapted the D string on the bottom rather than the E. That way, I get fifths across. This is particularly good for any kind of accompanying. With that on the bottom, you can play almost anything on top of it.

SAL SALVADOR, leader: I use a different type of string, Monel black diamond. I like the metal-like sound of them. They get a singing sound I like.

I also use the 12-inch speakers in my amplifier. I find the response is quicker. I had it made for me because of complaints I had about late amplifiers. I also designed my guitar. It's stripped down from all those airplane knobs, which I don't think you need for jazz. I use a wooden bridge . . . it gives a warmer sound and better pickup. My pickup is floating. That is, it's suspended off the instrument. That helps the sustaining end of it without using a metal bridge. My controls are in the pick guard, not in the instrument. That way no sound is held back, and the instrument vibrates freely.

JOHNNY SMITH, leader and guitar instructor: I use different strings than most guys. Each has the same tension. That's so they'll pick up evenly. Of course, each man has to adjust his guitar to his own feel.

How do you practice?

WAYNE—Unless I have a particular thing I want to get under my fingers, I play wide-spread arpeggios. All I do is noodle. What happens is, you run across all things problematical. You might have a phrase that doesn't lay quite right. In noodling, you can iron it out. Practicing scales too much can wear you out. You get bored. But scales are necessary, if not overdone.

I've created exercises of my own, encompassing picking technique, articulation, and extended fingering. And I practice with the amplifier on. You have to get accustomed to that split second delay in sound, other-

wise it might throw you.

SALVADOR—I try to do three or four hours a day. When I was starting, I practiced seven to nine hours a day. Usually, I warm up and just play anything for the first hour or so. Then I go through a trumpet book because there's nothing like that written for the guitar. I use the studies at the back.

I never practice with the amplifier. I use the pick on a regular acoustic guitar. I believe that using the amplifier makes you weak. You get to depend on the power, and I feel you won't have any command and bite when it's needed.

HALL—In general, I try to keep practice as alive and related to jazz performance as possible. And I try to solve practical problems I've run into while performing. Lots of Jimmy Giuffre's pieces require me to find a new way of playing a passage, or sometimes a new effect I hadn't used previously. By keeping to this, it's easy to build a practice routine that is alive and related to jazz playing. If I do exercises, I try to keep them in the jazz idiom. I don't always use the amp because I might disturb someone in the next room. But I think it's good to use it if it's used in performance. Style and problems come from the complete picture, and the amplifier is part of the picture.

SMITH—When I'm working, practice is mostly in the form of warmup, regimented exercises for two hours. Then scales and arpeggios. When I'm not working, I try to practice three hours a day.

LOWE—I practice one to two hours a day. I feel I should know the instrument like the inside of my hand. I've evolved a method. I play arpeggios like on a piano. I practice up the full length of the keyboard, 1-3-5, 1-3-5, 1-3-5, then down again. I start softly, C to A minor, and so on, in a cycle of fifths. Then I go faster

(Continued on page 50)

A History Of

Jazz Guitar

The Guitar Has Played A
Meaningful Role In The
Evolution Of Jazz, From
The Roaming Blues Singers
To The Schooled Modernists

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By Leonard Feather

■ The role in jazz history of the guitar and related instruments, such as the banjo, has been overshadowed by the greater dominance in later years of the piano as a medium for ragtime. Yet long before the seeds of ragtime as a piano art were sown, primitive banjos and guitars were in use in the hands of itinerant folk singers deeply rooted in the blues.

In the earliest years of recorded jazz the two parallel forms, ragtime on the banjo and blues on the guitar, were preserved, respectively, in the work of Fred Van Eps and Blind Lemon Jefferson.

Little change was effected in jazz banjo during the early 1920s; the guitar for the most part was quiescent. Every band had its banjo man: Will Johnson or Bud Scott with Oliver, Charlie Dixon with Henderson, Freddy Guy with Ellington, Lew Black with the New Orleans Rhythm Kings, Johnny St. Cyr with the early version of Armstrong's Hot Five.

Their four-to-the-bar strumming threaded the rhythm section together but added little or nothing of durable solo value. Lonnie Johnson, a guitarist who had played on the Mississippi riverboats with Charlie Creath, became a recording artist in 1925 and soon had to his credit the luster of disc associations with Duke Ellington and Louis Armstrong. With him came the first signs of melodic continuity and tonal depth, of a maturation beyond the metallic plunking that had characterized so many of his predecessors.

Eddie Lang was the first to elevate the guitar to the stature of horns and piano as an adult jazz voice. Lang could play the blues with an earthy feeling that, for some southern-oriented skeptics, belied his Philadelphia background; but he also could do for the guitar what Bix Beiderbecke was doing for the cornet and Joe Venuti for the violin.

Lang not only expanded the harmonic horizon, but also developed a single-string solo technique that was a decade ahead of its time, for not until 1939, with the advent of Charlie Christian and the electric amplifier, did the guitar step permanently out of the shadows of the rhythm section.

In the six years that separated Lang's death from the so-called Chris-

tian Era of the electric guitar, there were only half a dozen guitarists who left footprints that are still discernible.

Two were strictly rhythm guitarists—Eddie Condon, whose banjo or guitar livened many a combo jam session but never yet has been heard in a solo role, and Freddie Green, whose imperative, rock-steady rhythm was tied like a tugboat to the Basie liner not long after it docked in New York.

With the advent of Christian, the guitar came of age in jazz. As early as 1938, in small bands around North Dakota, he was using the single-note line of a guitar as a third part, voiced with trumpet and tenor saxophone, thus removing it from the purely rhythmic function and giving it full membership, tantamount to the addition of another horn. On his solos, he played with an utterly relaxed, even beat mainly in eighth notes.

Harmonically, he was able to experiment with augmented and diminished chords, to weave his own web around some of the better standard tunes, such as *You Go To My Head*, a practice beyond the harmonic scope of most guitarists, indeed of most other jazzmen, in 1938. Rhythmically, according to observers who heard him at that time, his ideas were highly suggestive of what was to be known as bop.

The true Charlie Christian spirit has been captured most closely by Barney Kessel, formerly of the Oscar Peterson trio, now in the Hollywood recording jungle; by Irving Ashby and Johnny Collins, both of whom were sheltered from public view through lengthy association as unobserved members of Nat Cole's accompanying unit; by Mary Osborne, a young North Dakota girl who bought an electric guitar, sat in with Christian and studied his technique long before he became a New York cynosure; by Jim Daddy Walker,

who made some remarkable records with Pete Brown in 1944 but has not been heard from since, and more recently by Kenny Burrell, a young Detroit promoter lately in the New York recording studios.

Through the 1940s there were a few others, who, without treading directly on Christian's territory, blended his innovations with their own personal qualities. Nat Cole's original trio in 1940 had an exceptional talent in Oscar Moore, who slipped from poll-winning eminence (first place every year in *Down Beat* and *Metronome*, 1945-8) to rhythm-and-blues obscurity.

Though most of the Christian-influenced soloists have tended toward single-note horizontal lines in their solos, the potentialities inherent in the six strings of the guitar have not been neglected. (The strings are tuned upward, starting at E a 12th below middle C to A, D, G, B, and E, a basic two-octave span.)

The generation of Lang, Carl Kress and Dick McDonough has its offspring in Carmen Mastren of the old Tommy Dorsey band, still a capable chord-style soloist; in the multi-faceted Bobby Sherwood, who once played swinging guitar in front of a big band; in Johnny Smith; in Lou Mecca, whose *Ballade for Guitar* with Gil Melle on Blue Note showed skill and sensitivity, and the startling Bill Harris, who scorned both amplifier and plectrum in a series of unaccompanied solos on an EmArcy LP, reminding us that the original singing quality of the guitar can be regained by a return to the more complete use of its natural resources.

Many of the younger guitarists have tended to veer away from the crisp eighth-note sounds of Christian by turning down the high frequencies in the tone control on their amplifiers, lending the instrument a softer quality, more muffled tone, and legato style.

This sound has been favored by the gifted Jimmy Raney, who also is a composer of merit, and by a succession of excellent guitarists in the George Shearing quintet—Chuck Wayne, Dick Garcia, and the Belgian-born Jean Thielemans.

(Ed. Note: This article is a slightly changed and condensed reprint of the chapter entitled *The Guitar* in *Leonard Feather's The Book of Jazz*. One of a series of chapters on the history and development of each instrument that formed the basis for the major part of the book, it is reproduced by permission of the publishers, *Horizon Press, Inc.*, 220 W. 42nd St., New York 36, N. Y.)



The Artistry Of Almeida

By John Tynan

■ There is nothing of the stereotyped conception of the virtuoso about classical guitarist Laurindo Almeida.

From the moment he entered the office on the 11th floor of Capitol Records' towering glasshouse one was impressed by his complete lack of aggressiveness. He communicated, rather, an air of quiet, almost humble, self-assurance.

The casualness with which he settled into the big leather chair, one felt, stemmed from an inner relaxation. Almeida, in fact, struck one as the epitome of natural, unself-conscious talent.

Smilingly refusing a cigaret, Laurindo commented, "I'm not actually a jazz guitarist. Not so far as the electric guitar is concerned, anyway.

I love jazz—very much—but I feel that I can do more with the instrument by sticking to my own style. You see, I don't *feel* the style of, say, Barney Kessel or Johnny Smith, so there's no sense in my trying to play like them."

First introduced to the jazz public as featured guitarist with the Stan Kenton band over a decade ago, when he regularly performed in concert Pete Rugolo's *Lament*, Almeida subsequently made many jazz friends via his quartet album on Pacific Jazz on which he was aided by Bud Shank's alto, Harry Babasin's bass, and Roy Harte's drums. Now expanded to a 12" record, the Laurindo Almeida quartet LP still is a good seller in the catalog of World Pacific Records.

His present Capitol contract, how-

ever, is to produce classical albums only. "This is not because I don't want to do jazz albums, but because my classical records have been so successful." At present writing Almeida has the following distinguished albums on the market: *Impressoes Do Brazil*, *Vistas De Espana*, *From The Romantic Era*, *Guitar Music Of Spain*, *Guitar Music Of Latin America*, and *Duets With The Spanish Guitar*. The last named features the flute of Martin Ruderman and Salli Terri's contralto voice.

As a classical artist, Almeida is blessed by having the sensitive direction of artists and repertoire supervisor Bob Myers, who permanently brought the guitarist to the coast label.

Bespectacled, fiftyish Myers de-

(Continued on page 57)

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Two Sides Of Toots

By Ken Meier

■ Chubby Jackson once expressed the wish to bring jazz and humor closer together and in so doing he hoped to be known someday as the "Charlie Chaplin of jazz."

Chubby has always been a very funny and unpredictable guy (he once dyed his hair blond and joined a hillbilly band when there was no work for his jazz group), but in manner and appearance there is little about Chubby that could be called Chaplinesque. Yet the thought is a good one.

Jazz can use humor, not the funny hat variety, but the deeper, pathos-tinged kind. If there were such a man in jazz, with appropriate irony it's likely that he would not be fully accepted, perhaps because his instrument would be one that has never been fully accepted in any field of music.

It's also likely that he'd have a small mustache, puckish smile, and be named Jean Thielemans.

The fates have conspired against this man from Belgium who has all the attributes of a born comic in combination with impressive musical talent. Jean, or "Toots", as he was once tagged at a Paris jam session, is a fascinating person to watch. His actions are so often an eloquent commentary on what's happening around him. He is a warmly amusing human being whose indifference to decorum is a constant source of enjoyment to all who know him.

Once when visiting some friends on Halloween he put on an old dress and a wig, and with his guitar slung around his neck, he went around the neighborhood with the children masquerading as Elvis Presley's grandmother.

Jean (pronounced "Jon") for the past five years has been an important part of the George Shearing quintet, in which he plays guitar and harmonica. His harmonica was made especially for him, but a similar model sells for about \$15. Despite this rather insignificant sum, in the hands of Jean Thielemans the harmonica becomes a most significant instrument.

Not surprisingly, Larry Adler was one of the first harmonica players Jean heard.

"I wouldn't call him an influence, but he did make me aware of the possibilities of the instrument," Jean said. "This was in 1939. A few years later I began listening to jazz records, Benny Goodman in particular. He was a definite influence and I began striving for a clarinet sound on harmonica.



"I learned to play guitar while recuperating from an illness. It was in 1942 and I had been studying mathematics at the university in Brussels. By then, along with the big war, I was going through a tug of war between the music and the math. I think hearing Django Reinhardt solved the problem. I decided to become a musician," he stressed.

Although a proficient guitarist (Jean says he feels at home on either instrument), the harmonica seemed to capture more attention. Word of the amazing "Toots" reached Benny Goodman. When Benny toured Europe in 1950 Jean found himself part of the famed BG sextet.

"That was one of my big thrills, working with the man who was my first jazz influence," Jean said. "Zoot Sims was on the tour, too, and he knocked me out. Talk about swinging—Zoot can turn it on like water out of a faucet. He'd stand quietly at one side of the stage with his head bowed while Benny would play several choruses. Then Benny would nod and Zoot would lift up his horn and boom!—right then he'd start swinging like he was going into his third or fourth chorus.

"Zoot isn't one of those cold, calculating musicians who thinks ahead as he plays. He just flows and lets the phrases tumble out. There may be better technicians and some with a keener harmonic sense, but nobody *swings* more than Zoot," Jean added.

Jean is almost adamant about this matter of jazz solos not being planned.

(Continued on Page 58)

'STARS OF JAZZ' GOES NETWORK



Bobby Troup is blowing smoke rings and relaxing these days. The emcee of the *Stars of Jazz* ABC-TV show can afford to do so—at least through the summer. The *Stars of Jazz* show, given a trial on the network in the spring, replaced the *Voice of Firestone* show for the summer season, across the ABC-TV network.



Stan Kenton, Jimmie Baker, and Troup are all ears while Kenton's wife, Ann Richards, runs through a song for her portion of a recent show, which emanates from ABC-TV's Hollywood studios.

22 • DOWN BEAT



Muddling during the week prior to a telecast is the production brain trust, comprising annotator Bob Arbogast, set designer George Smith, annotator Bruce Lansbury, producer Jimmie Baker, and executive producer Peter Robinson.



Pianist Billy Taylor begins a solo on a typical *Stars of Jazz* show, while the camera swings around for an angle shot of his drummer. The monitor (upper left) enables the audience and staff to view the show as it's seen in living rooms.

ZZ'

out of my head



By George Crater

From Yonkers (where true love conquers, etc.) comes a reliable report from Jack Egan. According to Egan, "Felix Grant, jazz disc jockey at WMAL, Washington, D. C., played Stan Kenton's recording of *Tequila* so many times the Smirnoff people are demanding equal time."

For David Oistrakh's version?

More suggestions for jazz disc jockey show themes: famous George Lewis-Leo Parker exchanges; a comparative study of blues singing by Big Bill Broonzy and Helen Traubel; solos on *April in Paris* by left-handed valve trombonists; introverted jazz promoters; well-known trio versions of the *Volga Boat Song*; interviews with musicians who knew Zack Whyte; trumpeters who worked with King Oliver; Kim Novak's contribution to the history of jazz singing; the relationship between the techniques of Buddy Bolden and Miles Davis, and the use of jazz on *The Voice of Firestone*.

This I Believe: Some record company should record a panel discussion on humor in America with Groucho Marx, Jack Benny, George Jessell, and George Burns participating . . . A ballad LP by Martha Raye might prove to be of value, too . . . And one of the more creative a&rs men should cut an LP by Ethel Waters, who continues to sing with more impact than most singers half her age . . . The American Federation of Musicians should support more civic music festivals through its performance trust fund, taking the initiative to do so . . . Wynton Kelly is one of the most capable, and least discussed, of the modern jazz pianists. Ray Bryant is another whose versatility and firm roots in jazz are impressive . . . I'd like to hear a three-trumpet LP with Cootie Williams, Buck Clayton, and Jonah Jones . . . The trouble with the jazz night-club business is that most club owners don't know jazz or understand its audience . . . Several British jazz critics are far more perceptive and analytical than many of their American counterparts . . . *The Seven Lively Arts* jazz television

presentation remains, for me, the best of the lot of attempts at jazz-on-television shows. It's too bad such a show can't be regularly scheduled . . . Many of the LPs being sold today should have remained on the mastering room floor.

The trouble with the jazz-on-television situation is that the station executives are fearful of jazz as a salable commodity. This, coupled with the advertiser's prove-it-to-me philosophy, has impeded the progress of jazz on TV, or limited its presentations to jazz musicians of unquestioned prominence, thanks to exposure in the other mass media. Until advertisers show an interest in creating a market, instead of demanding the quantitative existence of one, jazz doesn't have much of a chance.

When Jimmy Knepper or Benny Golson, to name two, get on TV, the battle will have been won.

The market seems to be saturated with recording methods, including the 45-rpm size, the LP, the monaural tape, the stereo tape, the stereo disc, and the new stereo cartridge. This proves quite baffling to the conservative buyer, no doubt.

Frankly, I'm saving all my 78s. They may come back, along with Confederate money.

More versions of literary classics by jazz groups: John Galsworthy's *The Apple Tree*, as interpreted by New Yorkers John Mehegan, Chubby Jackson, and Jo Jones; *Emperor Jones*, by Hank or Thad or Jo or Philly Joe or Jimmie or all of them; *The Brothers Karamazov*, by the Woody Herman Herd (chart by Jimmy Giuffre, of course); *Monk Meets Milton* (if *Paradise Lost* sells, Thelonious can cut another) with notes by Bill Grauer; *Getz Gets Guest*, with Stan Getz playing Edgar Guest poems set to Victor Herbert's music; liner notes by Faith Baldwin; *The Miracle of Morgan's Creek*, featuring Lee Morgan, and a 10-LP set of the *Decameron*, featuring musicians and singers to be announced.

roduction liah
George Smith
executive pro

of jazz show,
his drummer.
to view the

heard in person

Paul Knopf Trio

Personnel: Paul Knopf, piano; Tibor P. Tomak, bass; Jim Olin, drums.

Reviewed: Two sets during first week of indefinite stand at the Complex, New York City.

Music Evaluation: At this early stage, the group has only a few set originals in its book, and the bulk of its offerings are blowing on standards. The originals caught, *Mother M* (for Thelonious) and *The Outcat*, show that this is a trio with something fresh and, very often, exciting to say.

Mother is an angular piece, with a dynamic rise and fall. The three men were so well integrated that it was impossible out front to tell where the writing left off and the improvising began. Knopf made excellent use of some of Monk's mannerisms and devices throughout. *The Outcat* was a sort of rushing melody, lyrical and, at the same time, strongly rhythmic. An *Outcat*, by the way, is a combination outcast and way-out cat, according to Knopf.

Since the club is just getting underway, the audience was small, but receptive. Certainly what they heard was not the usual trio fare. There was no apparent disinterest.

Attitude Of Performers: Knopf, who has gigged with jazz groups and has studied with Martinu, works hard at the keyboard and on score sheets. He is effective visually as well as musically.

Tomak is a Hungarian bassist who was a member of the Budapest Hot club and came to this country after the uprising in his native land. He seemed at ease in the written material and readily adaptable to the free blowing of the standards. Olin is an excellent reader and quite loose and flowing on the blowing pieces.

Commercial Potential: Should be good. This group has a strong individual sound. Knopf believes jazz and composition (rather than a tag-like serious music or classical music) nourish each other. His work tends to become complex, polyrhythmic, and fascinating harmonically; but it is never pedantic, and rarely uses composition devices for their sake alone. What's more, there is a swing throughout, something many groups striving for this type of presentation are unable to achieve.

The name value is not high right now, but the musical value is top-

drawer. This group could build a large following in Greenwich Village, and through some exposure on records, could make some noise outside of New York. No cocktail combo but rather a really fresh experience in trios.

—dom

Mel Lewis-Bill Holman Quintet

Personnel: Bill Holman, tenor and baritone; Lee Katzman, trumpet; Lorraine Geller, pianist; Wilfrid Middlebrooks, bass; Mel Lewis, drums.

Reviewed: Terri Lester's Jazz Cellular, Hollywood.

Musical Evaluation: Clearly delineating the shift in taste of most west coast musicians to the hard (or semi-hard) school of playing is this newest addition to the combo league. Coincidentally, three of the five are Stan Kenton alumni but, unlike the Kentonites of seven or eight years ago who entrenched themselves at The Lighthouse and pioneered "West Coast Jazz", they are less concerned with innovation than with concentrating on relaxed and gusty playing.

Aside from a few of Detroit's Barry Harris' originals (*High Stuff*, for example), the book was written by co-leader Holman who has achieved a solid, flowing ensemble sound around his long-lined tunes.

Holman has developed a robust Coltrane-line tone and solo approach with accent on simplicity and strength. His baritone sound

(on *What's New*) is so true to the nature of the big horn as almost to be stolid. While his competency on baritone is unquestioned, he sounds much more comfortable and fluent on tenor.

Katzman, who played on Pepper Adams' World-Pacific album with Lewis on drums, is a most happy asset to this new quintet. As one musician put it, "It's such a pleasure to hear a cat who's not afraid to blow his horn." Not only is Lee unafraid, he solos with guts and plenty of imagination (as on *The Beat Generation*) letting loose once in awhile with a funky holler to the faithful.

Lorraine Geller is a consistently swinging pianist who exploits fully her instrument in hefty, two-handed style particularly in the medium-up *Out Of This World*. Her rhythm team mate, Wilfrid Middlebrooks, undoubtedly is a young musician destined for increasing recognition as one of the finest bass players in the country. A better-than-average soloist, his walking foundation is irrefutable and completely reliable, a quality that endears him to Lewis.

The drummer-co-leader fulfills admirably his primary function of timekeeper justifying betimes his well deserved reputation as one of the nation's top drummers. Mel's is a style devoid of useless technical showing off. He digs in firmly, laying down the time with authority and, when it comes time for focus (as in the very fast *Liza*), makes his breaks count with intelligence and spirit.

While not wildly enthusiastic, audience response is appreciative.

(Continued on Page 54)



Mel Lewis, Bill Holman, and Lee Katzman.

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PAGE CAVANAUGH

Swingin' Down the Road From Paris to Rome (Capitol T 1001) is an odd conglomeration of sounds, most of them jazz-influenced. Apparently, this marks Cavanaugh's latest effort to capture the cocktail drinking market, because it seems to have been formulated with the background music premise in mind.

Cavanaugh is joined by Barney Kessel and Al Hendrickson, splitting guitar tasks; Jack Smalley, bass; and Milt Holland, drums, in this tribute to two proud cities. The economy-size package includes 18 (count 'em—18) tunes, nine dedicated to each city. Generally, these are more tourist impressions of Paris and Rome than valid insights into the cities I once knew, but good taste tends to prevail along the route. Included on the Paris side are *C'est Si Bon*, *Pigalle*, *Under Paris Skies*, and *Domino*; the Roman way includes the *Love Theme from La Strada*, *Anema E Core*, *Souvenir D'Italie*, *Tu Voio Ben*, and *Scalinatella*.

The tracks, obviously, are quite brief. No effort is made to turn out complex expressions. Nevertheless, in its own terms the album manages to communicate the light-hearted feeling so often needed as background sound. (D.G.)

DER MOND

Carl Orff's humorous, grimly tender theatrical microcosm comes through on LP (Angel 3567) with a charm that is almost visual.

The story in this two-LP set is, briefly, of four fellows who steal the moon from its place in an oak tree in a neighboring village and bring it to their village. When they die, a quarter of it is interred with each of them. In the land of the dead, they put the moon together, light things up, and wake up the other dead to moonlit revels. St. Peter comes down from heaven, convinces the revelers they are better off sleeping the sleep they earned, and hangs the moon in the sky for everyone.

The music is in keeping with the shifting moods of the vehicle and is most gripping in the tenderer moments. A thoroughly enjoyable and provoking work by Orff, worthy of a place beside his *Carmina Burana* and *Antigonae*. Orff supervised the recording, by the Philharmonia orchestra and chorus, Wolfgang Sawallisch conductor. (D.C.)

MARIO ESCUDERO

As the liner notes state, Flamenco music could be termed an "Andalucian jam session." In terms of the nature of the improvisation involved, Mario Escudero and his company, in *Viva Flamenco* (Dexta DL 8736), present a lively, if somewhat primitive, segment of the Flamenco idiom. The spirit and excitement are evident throughout, as Escudero and Diego Castellon, guitars; Enrique Montoya, singer; Anita Ramos, dancer, and others combine on a dozen Flamenco offerings.

Included are *Abril en Sevilla*, *Mi Solea*, *Tientos Citanos*, *Fiesta Canastero*, *Panaderos*, *Mi Trianera*, and six others. This is strong music, both in presentation and impact. Handclapping is allowed at all times and the guitars of Escudero and Castellon set as firm a foundation for the overall sound as one can find in music these days. This will appeal to more than those concerned with ethnic music. In any terms, it's virile, often inspiring music. (D.G.)

URBIE GREEN

Everything jelled, from the handsome cover portrait to the superior dance music on the record, in *Let's Face the Music and Dance* (RCA Victor LPM-1667). Urbie is one of those taken-for-granted musicians who is so dependable and tasteful he runs the risk of being lost in a shuffle of competency.

Every once in awhile it's good to play one of his LPs, such as this one, to remind yourself that he is a trombonist of extraordinary technical resources and of consummate artistry.

Urbie is reported ready to take a band out soon. Everyone, it seems, has been bleating about how bands are coming back and all that. I'm of the opinion that they are coming back on radio and records, but that's not even out of the driveway on the route back. If they're coming back (and what they're coming back to is another thing), it will be working bands led (not fronted) by strong instrumentalists such as Urbie that will make this coming back some sort of a reality.

This band is clean. Its arrangements, by Al Cohn and Irwin Kostal, are uncluttered and melodic. Urbie is too much. I would want this LP for the listening pleasure and also for its contribution toward the comeback of something else besides bands: music. (D.C.)

TED HEATH

Ted Heath Plays Al Jolson Classics (London LL 1776) does more to enhance

the reputation of the Heath band than it does to recreate the magical moments of Jolson's career. The band, in spit-and-polish form, enhances its reputation as one of the most splendidly disciplined bands around today as it covers a dozen tunes associated with Jolson. Included are *Toot, Toot, Tootsie*, *Waiting for the Robert L. Lee*, *Swanee*, *Give My Regards to Broadway*, *I'm Just Wild About Harry*, *Back in Your Own Backyard*, and *California, Here I Come*.

The arrangements, generally, adhere to the basically bright sound Heath has so judiciously developed. The band's serious work is a joy to hear throughout the album. The charts give new life to the tunes, none of which can be termed "modern" in conception. This is what many bands could sound like. It's too bad that Heath's approach hasn't been more influential. Nevertheless, esthetics aside, this is a listenable, often exciting, collection. (D.G.)

HELLO, OUT THERE

I don't know whether I'm recommending *Hello, Out There* (Columbia ML 5266) or discussing it. It's a disturbing work in many ways. Jack Beeson did the music and William Saroyan the text for this chamber opera in one act dealing with one of Saroyan's favorite subjects: loneliness.

Briefly, the story concerns a young gambler who is accused of rape and imprisoned while a threat of lynching exists. He calls "Hello, out there" to the world, and is answered by a rather plain young girl. Casual banter out of mutual loneliness seems to grow into something more serious. She plans to help him escape, but as she is out seeking a gun, the husband of the violated woman (the gambler claims she was a tramp) shoots the youth.

The music, played by a 13-piece orchestra, is modern and fraught with that air of despair which Gian Carlo Menotti wrote into *The Consul*. There are no sustained bursts of lyric melody, although the rise and fall of the musical dialog reaches melodic climatic phrases.

The libretto is peculiarly Saroyan, and his two characters ring all the changes on the theme of loneliness and longing. There is something tragic in the youth's mechanical bars saying, "Hello, out there" to someone, anyone. And there is something deeper than tragic in the girl, alone, after the youth's body has been taken from the jail, saying, "Hello, out there," to someone, anyone. (D.C.)

(Continued on Page 49)

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FENDER'S WORLD OF FINE ELECTRIC INSTRUMENTS

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Leading retail music dealers throughout the world

*Another
Fender
First!*



JAZZMASTER GUITAR

No more convincing proof of the extremely fine playing quality and design features of the Fender Jazzmaster could be offered than its rapid acceptance and acclaim by guitarists throughout the country. Fender engineers have incorporated in this instrument not only well-known Fender developments such as the adjustable truss-rod reinforced fast action neck and comfort contour body, but in addition, remarkable new features which provide the ultimate in electric Spanish Guitar versatility and playing ease.

It features an entirely new "floating tremolo" working in conjunction with a "floating bridge" for the smoothest possible tremolo action, returning to tuned pitch without variance. A "trem-lock" stops the tremolo block permitting strings to be changed simultaneously or individually and also prevents detuning of the strings should one break during a performance.

The "floating bridge" consists of a master bridge which is adjustable to varying heights. On it rests the six individual bridges each adjustable for string length and height, making possible extremely accurate adjustments for perfect string intonation and custom playing action.

The radical "off-set waist" body design is another Fender "first." This unique body design places the player's arm in a natural position over the strings, supporting the arm so that considerably greater comfort is achieved; playing is virtually effortless.

The body is finished in shaded Sunburst, contrasting with the plated pickguard, bridge section and rosewood fretboard. The round of the slender neck is of natural blonde hard maple.

The two extended range pickups are adjustable for string balance and also offer tone variation from the most mellow and soft rhythm settings for modern jazz work to high treble settings of any degree for solo work. This new circuit enables the player to pre-set the tone and volume of each pickup independently permitting rapid pickup changes without need of further volume adjustments. Treble pickup tones can be modified with the three position tone switch interacting the pickups and also by use of a separate tone control.

The Jazzmaster features the finest workmanship and components. Choice woods are used throughout, beautifully finished, and all metal parts subject to wear are case hardened and heavily plated to retain their beauty even after long use.

*Patent Pending

PRECISION BASS

One of the greatest of modern instrument developments preferred by bass players in every field. Requires only a fraction of the playing effort as compared with old style acoustic basses. Compact in size, but very large in performance. String lengths and heights are individually adjustable for perfect intonation and fast delicate playing technique. When used with proper amplifier, it will produce considerably more volume than old style basses. New pickup design gives rich full bass tones. The instrument's portability is the answer to every bass player's dream.

BASSMAN AMP

Provides true bass amplification and may also be used with other instruments due to its widely varying tonal characteristics. Its unparalleled performance is readily recognized by all qualified listeners.

Features four 10" heavy duty Jensen speakers, bass, mid-range, treble and presence tone controls, two volume controls, four input jacks, on and off switch, ground switch, and standby switch. Heavy duty solid wood cabinet covered with diagonal brown and white stripe airplane luggage linen.

Size: Height, 23"; Width, 22½"; Depth, 10½".



Buddy Merrill



Fender

FINE ELECTRIC INSTRUMENTS

STRATOCASTER GUITAR

Perfection in a solid body comfort-contoured professional guitar providing all of the finest Fender features.

Choice hardwood body finished with a golden sunburst shading, white maple neck, white pickguard, and lustrous chrome metal parts. Three advanced style adjustable pickups, one volume control, two tone controls and a three-position instant tone change switch. The adjustable Fender bridge insures perfect intonation and softest action. The neck has the famous Fender truss rod. The Stratocaster is available with or without the great Fender built-in tremolo.

TWIN AMP

Tremendous distortionless power and wide range tone characteristics make this amplifier the favorite of musicians everywhere. Features include the finest cabinet work with diagonal striped brown and white airplane luggage linen, chrome plated chassis, two 12 inch heavy duty P12N Jensen speakers, on and off switch, ground switch and standby switch, bass, treble, mid-range and presence tone controls, four input jacks with two separate volume controls. Designed for continuous professional use.

Size: Height, 20½"; Width, 24"; Depth, 10½"



TELECASTER GUITAR

The original of the solid body guitars and the proven favorite of countless players. The Telecaster guitar features a fine hardwood body in beautiful blonde finish, white maple neck with adjustable truss rod, white pickguard, two adjustable pickups, tone and volume controls and a three-position tone switch. Two way adjustable Fender bridge insures perfect intonation and fast, easy action. The Telecaster guitar is noted for its wide tone range and is equally adaptable for fast "take-off" playing as it is for rhythm.

TREMOLUX AMP

A great new Fender amplifier incorporating the latest type electronic tremolo circuit. This tremolo circuit should not be confused with others of the past. The Fender tremolo provides greater ranges of both speed and depth than any previous type.

Features include the beautiful and durable case and covering found on all Fender amplifiers, 12" heavy duty Jensen speaker. Wide range tone, excellent power vs. distortion characteristics, chrome plated top-mounted chassis, on-and-off switch, tremolo depth and speed controls, tone control, two volume controls and four input jacks. Comes complete with tremolo foot control switch.

Size: Height, 20"; Width, 22"; Depth, 10"



ESQUIRE GUITAR

Many outstanding Fender features are to be found in this economically priced modern instrument, and it is a most outstanding performer in the low price field. The Esquire guitar features a beautifully finished blonde hardwood body, white maple neck with adjustable truss rod, white pickguard, two-way adjustable bridge, adjustable pickup, tone and volume controls, three-way tone change switch.

SUPER AMP

Another proven favorite of the Fender amplifier family. Many hundreds of these units in use have helped build the Fender name for quality and performance. While the Super Amp has been in the Fender line for years, it has been modernized and constantly brought up to today's high standards. Its features now include the handsome, diagonally striped luggage linen covered cabinet, chrome plated chassis, two 10" heavy duty Jensen speakers, ground switch, on-and-off switch, standby switch, bass, treble and presence tone controls, two volume controls and four input jacks.

Size: Height, 18½"; Width, 22"; Depth, 10½"



Unsurpassed in the field of Fine Music

Nappy LaMar





DUO-SONIC THREE-QUARTER SIZE GUITAR

The Duo-Sonic Guitar is an outstanding addition to the Fender line of Fine Electric Instruments. It is especially designed for adult and young musicians with small hands. Features Fender neck with adjustable truss rod, two adjustable high-fidelity pickups and a three-position pickup selector switch. Two-way adjustable bridge insures perfect intonation and fast, playing action.

VIBROLUX AMP

The modern tremolo circuit of the Vibrolux Amp assures outstanding amplification qualities and performance characteristics. The circuit incorporates the latest control and audio features to make it the finest amplifier of its type in its price range. A Jensen 10" heavy duty speaker is used in this amplifier. Controls include tremolo speed control, tremolo depth control, volume control, plus three input jacks, on-and-off switch, jeweled pilot light and extractor type fuse holder, all of which are located on the top-mounted chromed chassis. A remote tremolo foot control switch is included with the Vibrolux Amp. Size: Height, 16½"; Width, 20"; Depth, 9½".



MUSICMASTER THREE-QUARTER SIZE GUITAR

The Musicmaster Guitar incorporates many outstanding features to make it the favorite in the low-price field. It is beautifully finished and features the comfortable, fast-action Fender neck with adjustable truss rod and modern head design. Adjustable bridge affords variable string height and length for playing ease and perfect intonation. Ideal for students and adults with small hands.

HARVARD AMP

The Harvard Amp provides distortionless amplification, portability and ruggedness, plus the assurance of long, faithful service. Its design affords excellent amplification at a conservative price. It employs a heavy duty 10" Jensen speaker. Top-mounted chrome-plated chassis provides easy access to the controls, which include: volume control, tone control, three input jacks, on-and-off switch, bulls-eye pilot light and extractor type fuse holder. Amplifier cabinet is made of ¾" solid wood with lock-jointed construction and is covered with abrasion resistant airplane luggage linen.

Size: Height, 16½"; Width, 18"; Depth, 8¾".



ELECTRIC MANDOLIN

A most outstanding instrument on today's musical market, true Mandolin tone, graduated neck with 24 frets provides fast comfortable playing action, plus double cutaway body design for convenient access to top frets. Solid wood body is of choice grain hardwood beautifully finished in shaded Sunburst. The body is contoured for complete playing comfort.

Micro-adjustable bridges provide separate adjustment for both string length and string height assuring perfect intonation and playing action. New pickup is adjustable for string balance and affords the finest Mandolin tone. Volume and tone controls are conveniently positioned yet out of the way of the player's hand. An ideal instrument for every mandolin player as well as guitarists and violinists.

Homer and Jethro



Fender

FINE ELECTRIC INSTRUMENTS

ELECTRIC VIOLIN

The new Fender Electric Violin has proved advantageous to every musician playing amplified violin for solo, group and orchestra work. It is the result of numerous experiments by Fender engineers to amplify with fidelity true violin tones... neither adding to nor taking from the sonority of this remarkable instrument.

It employs fine violin Craftsmanship including the expertly positioned ebony finger board and neck designed to the specifications of the finest instruments. It is extremely lightweight and comfortable to play, with the tone and volume controls and input jack positioned so that they do not interfere. The tone control provides for effects heretofore unobtainable in achieving natural tonal blends with other instruments. Volume may be varied from the softest to greatest volume response without limitations. Only the tone and volume settings of the amplifier used limit the response of the Fender Electric Violin.

This instrument is beautifully made of choice grained woods, finished in Sunburst and fitted with chin rest, fine-tune patent heads and bridge.

Leading violinists who have played the new Fender Electric Violin acclaim the advancement in amplified violin qualities represented by this instrument. It is an instrument with beauty of tone, beauty of design and one which will satisfy the most discriminating violinist. It opens an entirely new field and is the answer to every violinist's desire for an instrument possessing the refinements and tone characteristics of violin amplification.



STUDIO DELUXE SET

The Studio Deluxe Set represents the finest of its kind on the market today. It incorporates all the superior features recommended by teachers, studio operators and music dealers. The Studio Guitar provides these outstanding features: fully adjustable bridge with swing type bridge cover, fully adjustable high fidelity pickup, hardened steel bridge and precision grooved nut, top-mount input jack, recessed one-piece patent head and three chromed inset leg flanges which receive the telescoping legs.

The Fender Princeton Amp is supplied with this set. It has two input jacks, tone control, volume control, on-and-off switch, jeweled panel light, extractor type fuse holder, a heavy duty 8" speaker and produces 4½ watts of excellent quality distortionless power.

The Studio Guitar case is of hardshell construction and has a separate leg compartment. It is covered with the same durable material used on the amplifier to make a matching set.

Amp Size: Height, 16½"; Width, 18"; Depth, 8¾".



CHAMP STUDENT SET

Fender has done it again with the Champ Student Set — it is one of the finest low-priced guitar and amplifier combinations on the musical market.

The Champ Guitar has a solid hardwood body, beautifully finished and distinctively designed. It has a replaceable fretboard and detachable cord, and tone and volume controls. It features both the adjustable bridge and high fidelity pickup, and employs a one-piece recessed patent head.

The Champ Amp is sturdily constructed of the finest cabinet design. Circuit provides extremely pleasing reproduction. Speaker is a fine quality permanent magnet type. It has two instrument inputs, volume control, jeweled pilot light and extractor type fuse holder. The amplifier covering is striped airplane luggage linen which is both durable and washable.

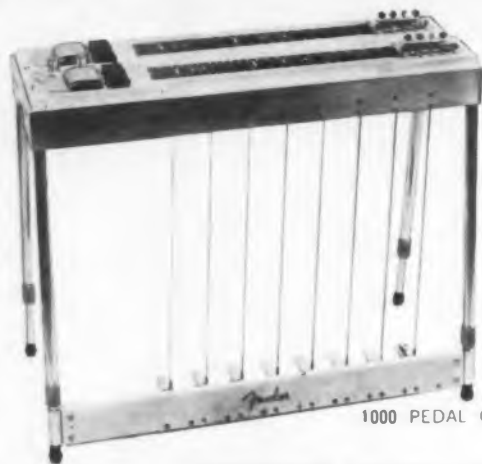
Size: Height, 12½"; Width, 13¼"; Depth, 8".



The Kings IV

The choice of Leading Artists everywhere





1000 PEDAL GUITAR



400 PEDAL GUITAR



FENDER 1000 AND 400 PEDAL STEEL GUITAR

The Fender 1000 and 400 are the most advanced pedal guitars on the market today. Both are designed to meet the changing requirements of steel guitarists brought about by the advances made in the music world.

Both are strikingly beautiful and employ the highest quality materials for dependable performance and to take the hardest use. Each has a 24½" string length and offers great flexibility of pedal tuning selection. The Fender 1000 double neck with 8 pedals provides as many as 30 useable tunings with one hookup pattern. Each of the 16 strings may be sharped or flatted 1½ tones. Pedals may be used singly or in combinations and in addition, the pedal tuning patterns may be partially or entirely changed at any time in only a few minutes. The Fender 400 is available with 4 to 10 pedals and is ideal for professionals as well as students inasmuch as it provides many of the design features found on the Fender 1000.

Both models are ruggedly built to take the hardest use. The permanent mold aluminum alloy frame provides extreme rigidity to the instrument, and receives the frame in such a way that detuning from temperature changes or use of the pedals is precluded. Working parts are of case-hardened steel, and parts exposed to the player's hands are heavily chrome plated and add to the beauty of these instruments. Both models are convenient to carry and can be set up or disassembled in 3 minutes.

The Fender 1000 may be obtained with 9 or 10 pedals by special order. The Fender 400 is available from stock with 4, 6 or 8 pedals and may be ordered with 5, 7, 9, or 10 pedals.

The Fender 1000 with its great variety of tunings and the 400 offer the finest in pedal guitar performance, unexcelled tuning accuracy with striking professional design and appearance.



2 NECK



3 NECK



4 NECK

STRINGMASTER STEEL GUITARS

Fender Stringmaster Steel Guitars incorporate the latest and most advanced developments in multiple-neck steel guitar design. They feature dual counterbalanced pickups which eliminate hum and noise from external sources and provide wide tone range by use of a switching and mixing system which enables the player to obtain any tone from low bass to high staccato with one change of the tone control. The pickups are adjustable so that any tone balance can be achieved to suit the player's needs.

These instruments are fitted with adjustable bridges in order that intonation may be adjusted any time to compensate for different string gauges, assuring that the instrument will always be in perfect tune. It is possible to string one of the necks with special bass strings, allowing a tuning an octave lower than the ordinary steel guitar tuning. Professional players who have used such a combination find they can develop new sounds and effects which heretofore have been impossible.

The Stringmaster is mounted on 4 telescoping legs which provide a variable height from sitting position to standing position. All critical parts are case hardened and designed to prevent ordinary wear from occurring.

Both professional and non-professional steel guitarists will find the Stringmaster steel guitars to be the finest of their type on the musical market providing the most advanced instrument design features and playing qualities.

Speedy West



Fender

FINE ELECTRIC INSTRUMENTS

DELUXE 8 AND 6 STEEL GUITARS

The Deluxe Steel Guitar is one of the finest single neck instruments available on today's market and is highly recommended for both professional and non-professional use. It incorporates many of the same outstanding features found on Stringmaster guitars.

It employs the counterbalanced dual pickups with mixing control, the Fender adjustable bridge for correction of intonation variations and the precision grooved nut of case hardened steel, assuring level strings at all times. These special features, plus excellent playing qualities and unique body design, combine to make the Deluxe model guitar outstanding among present day instruments.



BANDMASTER AMP

Recommended where high performance at moderate cost is important. Flexible tone control system of this amplifier makes it extremely useful for any electrical musical instrument. Chrome plated chassis, on-and-off switch, ground switch, standby switch, bass, treble and presence tone controls, two volume controls and four input jacks. It employs three heavy duty 10" Jensen speakers for undistorted high fidelity output. A favorite of hundreds of professional and non-professional musicians.

Size: Height, 21½"; Width, 22½"; Depth, 10¾".



PRO AMP

The Pro Amp is practically a fixture in the world of amplified musical instruments. It is as equally adaptable for steel or standard guitar amplification as it is for piano, vocals or announcing. Its rugged dependability is well known to countless musicians throughout the world.

It features the solid wood lock jointed cabinet, covered with the regular Fender brown and white diagonal stripe luggage linen; chrome plated chassis, 15" heavy duty Jensen speaker, ground switch, standby switch, on-and-off switch, bass, treble and presence tone controls, two volume controls and four input jacks.

Size: Height, 20"; Width, 22"; Depth, 10".



DELUXE AMP

The Deluxe Amp is as modern as tomorrow and will give long lasting satisfaction to the owner. This amplifier is outstanding in its class and embodies the following features: top mounted chrome plated chassis, heavy duty 12" Jensen speaker; ground switch, on-and-off switch, panel mounted fuse holder, bull's-eye pilot light; tone control, two volume controls, three input jacks. It also has the extension speaker jack mounted on the chassis and wired for instant use. It is an exceptional performer, both for tone and for volume in its price class, and represents one of the finest values available.

Size: Height, 16¾"; Width, 20"; Depth, 9½".



Compare Fender...you'll agree they're the Finest



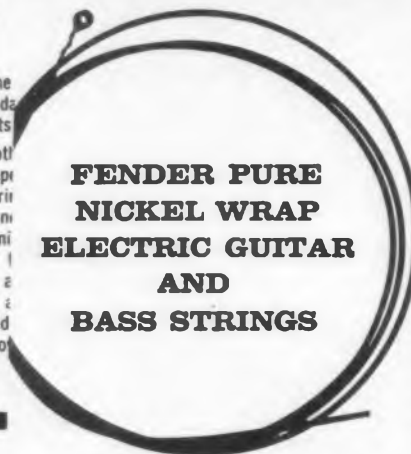
FENDER TONE AND VOLUME FOOT PEDAL CONTROL

Fender's new tone and volume foot pedal control is one which every guitarist will appreciate. It features an extremely quiet mechanical operation for tone and volume changes and is designed for comfort and convenience. The controls and all parts are of the highest quality. This unit will take the hardest professional use, and every player who uses this control will find it to be a great improvement, and one which suits every playing need.

FENDER FOOT PEDAL VOLUME CONTROL

Musicians seeking a foot pedal control for volume only will find this Fender model outstanding among all others. It is possible to use it in a standing or sitting position. The fact it is so flat affords the player greater playing comfort. Its high quality components and rugged construction have made it the choice of leading musicians throughout the country.

ACCESSORIES



FENDER PURE NICKEL WRAP ELECTRIC GUITAR AND BASS STRINGS

Fender Electric Guitar strings have won the acclaim of leading players throughout the nation. The fast growing nation wide acceptance of these strings is convincing proof of their fine quality.

- They provide perfect balance for absolute evenness of tone.
- Controlled Diameter throughout for perfect intonation or fretting.
- Tightly applied winding permanently prevents loosening, loss of tone, or too rapid decay of volume.
- Lasting resistance to stretch and pull that cause detuning and poor intonation or fretting.
- Magnetic Properties of such a surprising degree of excellence as to be instantly recognizable to the most casual player. Any player who wants the finest performance from his electric instrument will appreciate the Fender Pure Nickel Wrap Electric Strings. Once he has tried them, no other strings will satisfy him.

Available for all electric Spanish Guitars, Six and Eight String Steel Guitars, Precision Bass, Pedal Guitars and the Electric Mandolin and Violin.



FENDER CASES

Fender cases are made of the finest materials and covered with rich, scuff and abrasion resistant attractive fabrics. Case interiors are fitted to protect the instrument at all times and lined with beautifully textured plush lining. Where possible, suitable pockets are provided to hold strings and accessories. Case ends are bound with leather and double stitched. Handles, polished metal hinges, locks and other hardware are securely mounted and will give long satisfactory service. Fender cases are recognized for their durability and ability to stand up under hard use.



FENDER PLASTI-LEATHER BAGS

These plastic leather padded bags feature extreme portability and convenience. The plastic leather is a durable product, and the padding in these bags affords satisfactory protection for almost any eventuality. They feature two full length zippers, two large pockets to accommodate accessories, and a strong carrying handle positioned to balance the instrument. These plasti-leather bags are available for all Fender Electric Spanish Guitars and the Fender Precision Bass.



FENDER EXTENSION SPEAKER 12" AND 15" MODELS

Fender Extension Speakers are ideal for locations requiring more even sound distribution. These speakers can be plugged into the extension speaker jack of any amplifier. The rugged cabinets feature three-quarter inch solid wood construction with lock-joint corners, covered with the finest airplane luggage linen.

Fender Extension Speakers employ heavy duty 12" or 15" Jensen speakers. One of these units will be found to be a great aid where greater sound coverage is required.



AMP COVERS

These water proof, tear and abrasion resistant Fender Amplifier covers afford protection to the amplifier and are extremely serviceable. They are made of gray brown cover cloth, lined with soft flannel and bound with a plastic binding. A neatly fitted cover is available for each Fender Amplifier... Prevents damage to the amplifier cabinet... keeps out dust.

OTHER FINE PRODUCTS AVAILABLE:
ELECTRO-VOICE MICROPHONES AND STANDS
DE ARMOND PICKUPS & CONTROLS
BLACK RAJA & NICK MANOLOFF STEELS
FENDER-D'ANDREA-NATIONAL PICKS

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FENDER SALES, INC.
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Prices and Specifications on Fender Products subject to change without notice




jazz records

Records are reviewed by Dom Cerulli, Don Gold, John A. Tynan, and Martin Williams and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Ralph Burns

VERY WARM FOR JAZZ—Decca J9200: *The Gypsy; Summer Cove; My Heart Stood Still; Tonight; Swing into Spring; Witchcraft; On a Sunday by the Sea; Lazy Afternoon; Pastel Blue; Blues for Terrisita; I Hear Music.*

Personnel: Burns, piano; Milt Hinton, bass; Don Lamond, drums; Eddie Costa, vibraphone. Tracks 1, 3, 5, 6, 7, 8, 9, 11—Urbie Green, trombone; Barry Galbraith, guitar. Tracks 1, 6, 8, 9, 10—Zoot Sims, tenor, clarinet. Tracks 3, 5, 7, 11—Billy Byers, trombone; Al Cohn, tenor; Nick Fravia, trumpet. Tracks 2, 4, 10—Gene Orloff, Yasha Sameroff, violins; I. Zir, viola; L. Schmitt, cello; Jimmy Cleveland, trombone; Al Caiola, Don Aron, guitar.

Rating: ★★ ★

More "mood jazz."

It would be hard to imagine Burns' capabilities letting him meet this task with something merely fatuous, of course. On the other hand, he did not give those capabilities any concerted challenge. But he pointedly did sometimes give soloists a good setting and mood and let them do the challenging — and making an effective relationship between soloist and group is something that Burns can do well.

The best solos are probably Costa's really excellent one on *Gypsy* and Sims' good one on *Blues*. The former arrangement and that on *Pastel* are given tempos that provide the otherwise fairly straightforward set its only approach to coyness. (M.W.)

Red Camp

THE NEW CLAVICHORD—Cook 1133: *Nagasaki; Slow, Slow Blues; Alma Llanera; Cocktails for Two; Ghost of a Chance; Louisiana Piano; Prelude for 12 Fingers; Tealor Atoneant; The Biznardo; Wing and a Prayer; Waltz in Left Field; Pardo Diddle Dido Tooze Twoe.*

Personnel: Camp, clavichord.

Rating: ★ ★

For some reason, they chose for these recordings by this "unrecordable" instrument, not a recital of 17th or 18th century music written for it, but a kind of pseudo-jazz by a dance band pianist. The instrument remains, in a sense, still unrecordable, because, although the ordinarily overbearing thuds of the keys (and of the fingers on them) are not audible this time, one has his choice of playing the record at an extremely low volume and making it sound rather like a clavichord, or playing it at normal volume and making it sound like a nightmare of hard, jangling strings.

Camp does show genuine musical imagination at times, especially in harmony, and with some serious discipline and without the hoke, might turn out to sound almost like a modern Bob Zurke. (M.W.)

Eddie Chamblee

CHAMBLEE MUSIC—EmArcy 36124: *Flat Beer; Sometimes I'm Happy; At Your Beck and Call; And the Angels Sing; Tea for Two; Without a Song; Whisper Not; Stella by Starlight; Chamblee Special.*

Personnel: Chamblee, tenor; Johnny Coles or Joe Newman, trumpet; Julian Priester, trombone; Charles Davis, baritone; Jack Wilson, piano; Richard Evans, bass; Osie Johnson or Charlie Persip, drums.

Rating: ★★ ★

If the majority of jazz fans have not

forgotten how to dance, they may very well find this album of subdued but solid arrangements excellent party material.

A tenor veteran of the Lionel Hampton band, Chamblee has been working with his wife, Dinah Washington, for more than a year. In this uncrowded, comfortable set he is heard playing in various moods, from an appropriately rhapsodic *Stella* to jumping riff tunes such as *Beer*.

No jazz giant, Chamblee blows unpretentiously in a style suggesting some previous familiarity with rock 'n' roll. But lest some misunderstanding arise, there is no honking or any of the vulgar mannerisms peculiar to that form of cultural crudity.

The tenor man ably proves he can express himself with modern conception in Benny Golson's *Whisper Not*, the most appealing track. His phrasing on this, however, at times leaves one with the uncomfortable impression of too much "bounce," a lack of sympathy with the mood of the piece.

There's a fine Davis baritone solo on *Tea* and some relaxed trumpet by Coles on *Happy*. Priester plays very well throughout in several clearly stated solos.

Though not for modernist, this is good jazz-dance fare. (J.A.T.)

Sonny Clark

SONNY CLARK TRIO—Blue Note 1579: *Bebop; I Didn't Know What Time It Was; Two Bass Hit; Todd's Delight; Softly, as in a Morning Sunrise; I'll Remember April.*

Personnel: Clark, piano. Tracks 1, 2, 3, 4, 5—Paul Chambers, bass; Philly Joe Jones, drums.

Rating: ★ ★ 1/2

A Bud Powell-ish recital (but *not* the cocktail manner that some have made of Powell's style) with some references to Horace Silver and others.

Bebop is very fast, too long, and has what one wouldn't bother too much about if it weren't for the frequent conventionality of the phrases and motifs involved—technical falterings in fingering that seem to me to be too frequent. (Maybe the campaign for "more blowing space" should be countered by one for less blowing space.)

Time is done largely in Powell's bouncy manner. *Hit* (now better known as *LaRonde*) has some very nice if not exactly daring rhythmic effects. *Delight* has the best balance among tempo, ideas, and length and is a good performance—especially in some effective things Clark does to the melody in trading eights with Jones in the last chorus.

Sunrise has a lot of quite literal reference to the MJQ's recording, besides some very fluent playing of Clark's own. *April* is played unaccompanied in free tempo, with cadenzas and arpeggios. Clark meant to counteract the up-tempo treatments, which he says have denied its lyric quality. He is right, and he shows a side of his

ability the other numbers do not. Could it have been done lyrically and in tempo?

I once heard Clark step into a quintet and play with a fullness, strength, and range that made the work of the previous pianist sound like water. But this is a long solo exposure. (M.W.)

Jimmy Cleveland

CLEVELAND STYLE—EmArcy MG 36126: *Out of This World; All This and Heaven, Too; Posterity; Long Ago and Far Away; A Jazz Ballad; Jimmie's Tune; Goodbye Ebbets Field.*

Personnel: Cleveland, trombone; Art Farmer, trumpet; Bonny Golson, tenor; Wynston Kelly, piano; Eddie Jones, bass; Charlie Persip, drums; Jay McAllister (Tracks 2, 3, 5, and 6) and Don Butterfield (Tracks 1, 4, and 7), tuba.

Rating: ★★ ★ ★

With this personnel roster, it would have been difficult to botch up this session. Each member of the group is an assertive individualist, yet the results are cohesive and impressive.

Cleveland, as most perceptive jazz fans know, is an exceptionally able trombonist, in technical and conceptual terms. Farmer is another of that small group of creative soloists in contemporary jazz. Golson's virtues are numerous; as a composer, he has impressed many critics and record buyers. As an instrumentalist, he is emerging as a soothing tenor voice in the present-day sea of gnarled ideas.

The rhythm section is intelligently functional throughout. Kelly, I have felt for some time, is an excellent, tasteful pianist. Jones and Persip work with Kelly in laying a sturdy foundation for the horn men to ramble on.

The tuba is employed effectively in the charts, most of which were contributed by Ernie Wilkins. Golson scored *Heaven* and Cleveland composed *Tune*, but Wilkins' deft hand is evident on most of the tracks. His *Posterity* (created as a 32-8-16 bar structure) is an extremely attractive melodic chart. His *Ebbets Field* is an equally pointed study of the Dodgers last days, with Butterfield stalking moodily a la Duke Snider around a blues atmosphere.

This is not a flawless LP—*Ballad* is a monotonous theme and there are a few solos that don't quite make sense—but it is a delightful one. Each of the participants has a good deal to say. Persons who buy this will be rewarded. (D.G.)

Bob Cooper

"COOP": THE MUSIC OF BOB COOPER—Contemporary C 3544: *Jazz Theme and Four Variations*—main theme: *Sunday Mood*; First variation: *A Blue Period*; Second variation: *Happy Changes*; Third variation: *Night Strull*; Fourth variation: *Saturday Dance, Confirmation*; *Easy Living*; *Frankie and Johnny*; *Day Dream*; *Somebody Loves Me*.

Personnel: Cooper, tenor; Frank Rosolino, trombone; Victor Feldman, vibraphone; Lou Levy, piano; Max Bennett, bass; Mel Lewis, drums. Tracks 3, 4, 5 add Pete Conodoli, Don Fagerquist, Conte Conodoli, trumpets; Johnny Halliburton, trombone.

Rating: ★ ★ 1/2

The idea of the "theme and variations" side to write lines with a melodic relationship (they are not variations but actually new subjects). That is, the first variation is based on a phrase at the second bar of the languid main theme, the second on one from the eighth bar of the main theme, the third on one from the first bar, etc. On the face of it, the idea is

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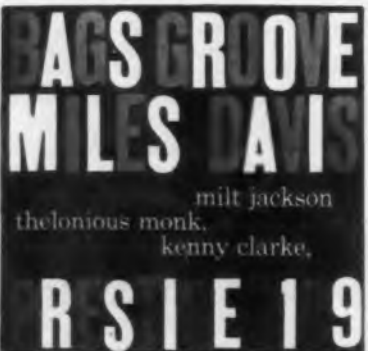
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interesting, especially as a relief from more Lighthouse blowing.

Of course, if one stacked up a pile of, say, early Count Basie records or Charlie Christian or bop records on his changer, he would have at least a 50-50 chance of hearing something quite like such a relationship among riff themes. And as the piece unfolds, these relationships, although they are not made either obvious or banal, don't seem to have much force, don't seem to be any more than just there in the "head," aren't used for a point of any kind.

The soloists are, of course, derivative. Cooper is most effective when he is most like early Lester Young melodically or Getz rhythmically, Feldman when he is most relaxed and most like Milt Jackson (whom he is very like by now), Levy when he is a busy version of Horace Silver, etc. Rosolino continues to show probably the best technique of any trombonist in or near jazz—and continues to use it as a technique and not a means of making the music such a technique might make.

Thus, I don't think the intention made much difference in the result, and the record is, in effect, another Lighthouse session, albeit with added complications. (M.W.)

Tommy Flanagan

JAZZ . . . IT'S MAGIC—Regent 6055: *Two Tons; It's Magic; My One and Only Love; They Didn't Believe Me; Soul Station; Club Cow; Upper Berth.*

Personnel: Flanagan, piano; Sonny Redd, alto; Curtis Fuller, trombone; George Tucker, bass; Louis Hayes, drums.

Rating: ★★½

More strong winds blow from Detroit in this set, under the direction of 27-year-old Flanagan. It appears also to be the recording debut of altoist Redd, about whom no pertinent information is offered in H. Alan Stein's breathless notes.

The album is divided into a leadoff swinger, a ballad medley, and a second side devoted to Le Funk. One of this set's most positive points is the continued contrast of the solo work of all concerned. Redd is revealed as a strongly assertive Bird-follower whose forceful, if not particularly independent, solos are carried on a tone not-sour-tortured as some of his better-known contemporaries.

Flanagan is flowing and rich in every instance and his leisurely variations on *It's Magic* lead off the medley of three. Redd plays *Love* in simple but effective style and is followed by Fuller's cotton-wool-toned trombone in a well-structured solo on *Believe Me*.

There's no explanation as to why the three originals on Side B are given railroad titles, but in general feeling they resemble more a solid freight train than the flying El Capitan. Quite unhurried, the soloists amble their individual ways in the completely relaxed manner that has come to represent the Detroit way of blowing things. This feeling of ease and confidence is fundamentally engendered by the rhythm team of Tucker and Hayes. Tucker's bass support throughout is a clear-toned delight.

Relaxed and relaxing, this set is good, low-blood-pressure blowing. (J.A.T.)

Barry Galbraith

GUITAR AND THE WIND—Decca DL 9222: *Ball Market, Portrait of Jennie, Judy's Jazz, Miss Never Knew, Waltz, A Gal In Calico, I Like To Recognize The Tune, Any Place I Hear My Man, Love Is For The Very Young, Holiday, You Gotta Have Rhythm, What Am I Here For?*

Personnel: Galbraith, guitar; Bobby Jones, alto, tenor, clarinet; Milt Hinton, bass; Chris Johnson, drums; Eddie Costa, piano. (Tracks 1, 2, 8, 12) Urbie Green, Chascey Welch, Frank Rehak, Dick Hison, trombones; Billy Byers, arrangements. (Tracks 2, 3, 5, 6, 7, 9, 10, 11) Sonny Sinatra, alto and reeds; Romeo Penney, English horn, alto, reeds; Phil Bodner, alto, reeds; Al Cohn, Rufus Smith (Track 11), arrangements.

Rating: ★★

This one of a series called "mood jazz." Since "mood music" is a kind of trade name for a music that is pleasant background sound which doesn't intend to be listened to, "mood jazz" is, presumably, innocuousness that swings.

The program alternates rhythm numbers with languid ones. Among the soloists, those who could have done something more than just make rhythm or parade lush clichés largely restrained themselves. Of course, Costa's adventurous energy is pretty hard to repress and he proves it almost every chance he gets. Some of the writing (even when it's being downright cute) goes a long way toward keeping something happening during the rhythm-making, but it sometimes helps the Musak rhapsodizing on its way.

On the other hand, the set does fulfill its intention. It takes a Mozart or a Haydn, I suppose, (or maybe a Teddy Wilson) to make it work both ways. (M. W.)

Jazz Cornucopia

JAZZ CORNUCOPIA—Coral 57149: *Howl Brew; Gone with the Wind; This Time the Dream's on Me; Smoke Gets in Your Eyes; An I Blue; Joe's Blues; Where or When.*

Personnel: Track 1—Herb Geller, alto; Richie Kamuca, Charlie Mariano, tenors; Bill Holman, baritone; Harry Edison, Conte Candoli, trumpets; Stu Williamson, valve trombone; Red Mitchell, bass; Lou Levy, piano; Nicky Manos, drums. Track 2—Al Cohn, Zoot Sims, tenors; Mame Allison, piano; Teddy Kotick, bass; Nick Stabbin, drama. Track 3—Hal McKusick, alto; Art Farmer, trumpet; Milt Hinton, bass; Gus Johnson, drums; Ed Costa, piano. Tracks 4, 7—Anthony Ortega, alto, with Dick Jacobs' orchestra. Track 5—Full Woods, alto; Cohn, Sims, tenors; Gerry Mulligan, baritone; Farmer, Nick Travis, trumpet; Bob Brookmeyer, valve trombone; Hank Jones, piano; Hinton, bass; Osie Johnson, drama. Track 6—Joe Newman, trumpet; Frank Wes, tenor; Frank Rehak, trombone; Connie Kay, drums; Eddie Jones, bass; John Acea, piano.

Rating: ★★½

Although this set is a sort of grab bag, it's interesting in many ways. The Album Jazz Greats (Tracks 1 and 5) stem from the west and east coasts, respectively, and are a tiny section of what each previous Coral LP represented. The westerners are less belligerently swinging, with Sweet adding a mainstream touch. The easterners cook harder, with Farmer and Travis driving, and the reed men in a funkier vein.

Al and Zoot's side is good, although not as exciting as they have been, live and on record. McKusick's track is fine, as is Newman's *Blues* track.

The oddest sides on the set are the Ortega ballads with Jacobs' string orchestra. These were originally tracked for Margaret Truman Daniels, who couldn't make the sessions because of her impending motherhood, and it generally comes off quite well, although there are some moments of unsteadiness at each ending. (D.C.)

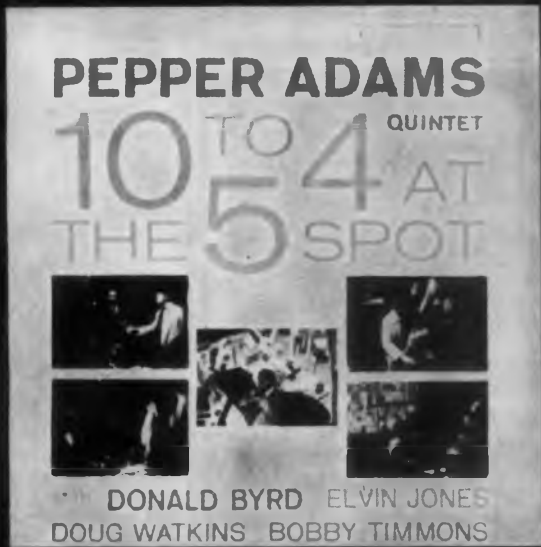
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Bernard Peiffer

PIANO A LA MOOD—Decca DL 9203: *Our Walls; Easy Living; You Make Me Feel So Young; They Say It's Wonderful; Let's Get Away from It All; Who Can I Turn To? Last Night When We Were Young; Easy to Love; Invitation; Blues for Django; The Song Is You; Goodbye.*
Personnel: Peiffer, piano; Brian Furtado, bass; Jimmy Campbell, drums.

Rating: ★ ★ ★ ½

Another entry in Decca's Mood Jazz Series, this one presents a side of Peiffer which far too many pianists never reveal or are never allowed to reveal. This collection doesn't rise above medium tempo, and, the emphasis is on the ballad.

Peiffer, with his sense of humor pretty constantly in force, does some sensitive exploring on the ballads, including a simple, strikingly lovely performance of *Invitation*. The *Blues for Django*, aided by some crisp drumming from Campbell, is also very effective.

The risk an artist runs in a collection of this vein, and even of the track after track of cooking, is that his strength may quite readily become routine over the length of an LP. Peiffer manages to vary the mood and pace effectively so that it doesn't happen to him.

I'd like to have heard a sizzler on each side. I think it would have made this one of the trio LPs of the year. As it is, though, it stands as a worthwhile listening experience. He has a lovely, delicate, understanding touch for the ballads. Campbell and Furtado are both excellent. (D.C.)

Tommy Potter

TOMMY POTTER'S HARD PUNK—East-West 4001: *The Imp, Keester Parade, Russ and Arlene, Punsch, T.N.T., Reets and I.*
Personnel: Potter, base; Rolf Ericson, trumpet; Ake Persson, trombone; Freddie Redd, piano; Joe Harris, drums; Woody Birch (Tracks 1, 5, 6) or Erik Nordstrom (Tracks 2, 3, 4), tenor.

Rating: ★ ★

You might expect the visiting American rhythm section to be a big asset. It isn't. Potter is as capable and dependable as usual. But Redd's conventional Bud Powellisms don't always come off cleanly and, on *Reets*, say, his time is at least questionable. And Harris is constantly active (and overactive), but his accents and explosions usually don't have much to do with what's going on up front, and he has his un-swinging moments behind some of Potter's solos.

The horns play jazz capably as a vocation, but not really as a medium of creativity. Ericson's lines aren't cohesive. Nordstrom uses Young, Getz, and glances at the "hard" school (*Punsch*). Birch knows his Getz, too, but in tone and manner does more than glance at the "tough tenor" players. Persson alternates among Johnson, Winding, and Bill Harris.

That title to this set is really incongruous. (M.W.)

Paul Serrano-Nicky Hill

MJT PLUS 3—Argo 621: *Ray's Idea; My One and Only Love; End of the Line; They Can't Take That Away from Me; Egyptian; No Name; Temporarily out of Order; Little Brother; No Land's Man.*
Personnel: Serrano, trumpet; Hill, tenor; Richard Abrams, piano; Bob Cranshaw, bass; Walter Perkins, drums.

Rating: ★ ★ ★ ½

MJT Plus 3 is a combo that had been rehearsing in Chicago for a couple of years

before playing an extended engagement in the Blue Note during a period unappreciated in Frank Holtzfeld's interesting notes.

Though both Serrano and Hill play forceful solos in the nine numbers recorded, the main strength and appeal of the group is felt in their ensemble work on the original lines written by pianist Abrams—pleasant modern tunes with occasional boppish overtones. All the numbers except *Ray's* and *They Can't* are Abrams'. Both trumpet and tenor sustain a close rapport in every case.

Of the principal soloists, Serrano is the more forthright. He plays with fluency and authoritative in either open or muted context. Hill shows nice tone, good technique, and acceptable taste, especially on his ballad solo (*Love*). Abrams is a strong, Garnerish player with considerable originality and a full, two-handed approach. (J.A.T.)

Horace Silver

FURTHER EXPLORATIONS BY THE HORACE SILVER QUINTET—Blue Note 1559: *The Outlaw; Melancholy Mood; Pyramid; Moon Rays; Safari; Ill Wind.*

Personnel: Silver, piano; Art Farmer, trumpet; Cliff Jordan, tenor; Teddy Kotick, bass; Louis Hayes, drums.

Rating: ★ ★ ★ ½

Melancholy is a piano trio performance, and it is slow. Its theme is an adept borrowing from Debussy. Silver's playing soon becomes a disjointed, double-timing series of interpolations of everything from bugle calls to gospel motifs, bop figures in archaic blues riffs. *Ill Wind* is given a scoring and a tempo that makes it into something rather flip and does hardly anything with the implicit possibilities of its melody or mood.

The simplifications through which Silver's solo style often has gone in the last year or so are still present. They involve less Powell; they have lots of implicit ideas; they involve a relaxation—they are, I think, a preparation for a change. But the change has not come. The writing often attempts to make the group sound like a much larger one instead of taking advantage of what it is—a fairly common practice in the east nowadays.

So much for the shortcomings of the set. In *Outlaw* (maybe "Bandit" might describe the quality of this one better) Latin rhythms weave in and out of the performance in an effective way, a way which avoids both the absurdity of dropping them after the opening chorus or of maintaining them only as a kind of tired gimmick.

Safari is a very bop thing in the writing in which Silver gets a bit too overbusy in his solo to take much rhythmic advantage of the fast tempo. The best piece of writing is, I think, a second countermelodic interlude in *Moon Rays*. It is really excellent, both "catchy" and sustaining, and, like an earlier success, *Hippy*, depends on the elaboration of fairly conventional and "mainstream" riff material into a longer rhythmic-melodic pattern.

That bit of writing, the successes involved, and the failures, give the key, I think, to the center of Silver's talent. Essentially, his conception is a strong

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modernization and elaboration of the kind of riff-blues-jump-group music of the 1930s and very early '40s. He is best here, as he was with Blakey, when he explores and elaborates such a conception as that. He can enlarge it, has fresh things to say within it, and it is a conception which reaffirms and even asserts some very important and basic things about jazz. When he tries for other things (as in *Melancholy*), he does not succeed (or has not yet), but the attempts are, of course, praiseworthy even so.

Jordan is still working around with Rollins' style with a glance at Coltrane (*Outlaw*).

The soloist of the record is Farmer. He is emphatically not a conventional eastern hard cooker, but a trumpeter of experience, range, real originality within his medium, taste, and cohesion. At his best, he knows what he wants to say and from his opening phrase he says it with solos of unity and purpose—one cannot say that of many persons. Except on *Pyramid*, he is generally at his best here—and certainly is on *Outlaw*.

The notes say something about the group becoming a "conveyor belt" for its kind of music. If the implication of that image is intended, it is pretty insulting and certainly untrue. (M.W.)

Phil Sunkel

JAZZ CONCERTO GROSSO—ABC-Paramount 225: *Jazz Concerto Grosso*; *Something for the Ladies*; *Song for Corral*.

Personnel: Solo group: Phil Sunkel, cornet; Bob Brookmeyer, valve trombone; Gerry Mulligan, baritone. Full band: Nick Travis, Al Stewart, Don Stratton, John Wilson, trumpets; Frank Rehak, trombone; Eddie Bert, bass trombone; Don Butterfield, tuba; Dick Meldonian, alto; Cliff Hoff, Bill Slapin, tenors; Gene Allen, baritone; Milt Hinton, bass; Osie Johnson, drums. Side 2: Sunkel, cornet; Wilson, flugelhorn; Brookmeyer, valve trombone; Jim Reider, tenor; Mulligan, baritone; Wendell Marshall, bass; Harold Gramkowski, drums.

Rating: ★★

Although Sunkel's principal work in this album, *Jazz Concerto Grosso*, which takes up the entire first side, is not a concerto at all in the accepted sense (i.e. a long single work) it turns out to be an excellent showcase for the solo talents of those musicians listed in the solo group.

Rather than fashioning a single long work, written to feature solo instruments, Sunkel has composed a short, rather conventional melody suggesting the tried-and-true AABA popular song construction. He skillfully subjects this basic theme to a variety of treatments involving full band and solo group, the basic intention properly being to let the soloists have their say.

After varying treatments of the theme by the three main horns, Mulligan's baritone, Sunkel's cornet, and Brookmeyer's valve trombone, in that order, speak their pieces. Further jockeying follows, with the band functioning as support for the soloist. Hinton jumps in with a brilliant bass solo before the soloists and band take out the piece.

On *Concerto* and the two shorter tracks, a lightly swinging, *Something* and bluesy *Song*, the three horns play with pleasant fluency, if with no particular sense of excitement. Sunkel's cornet is rich and warm, communicating an unhurried self-assurance

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that is quite charming. The chief solo kicks, however, come from Brookmeyer, though he does flub a note or two.

This is an interesting experiment in writing in an extended manner for several most-competent soloists. (J.A.T.)

Cal Tjader

MAS RITMO CALIENTE—Fantasy 3262; *Perdido*; *Armando's Hideaway*; *Cuco on Timbales*; *Tumbao*; *Ritmo Rumba*; *Big Noise from Winnetka*; *Poinciana Cha Cha*; *Mongorama*; *Ritmo Africano*; *Perfidia Cha Cha*.

Personnel: Tracks 1, 8, 10: Tjader, vibes; Vince Guaraldi, piano; Remon (Mongo) Santamaria, conga; Armando Peraza, conga; Luis Kant, gourd, cowbell; Willie Bobo, timbales; Bobby Rodriguez, bass; Gerald Sanfino, flute, alto; Jose (Chombo) Silva, tenor. Tracks 2, 3, 5, 6, 7, 9: Tjader, vibes; Guaraldi, piano; Peraza, bongos, conga; Kant, conga; Armando (Cuco) Sanchez, timbales; Al McKibbon, bass. Tracks 3 and 4 (Parts 1 and 2): Tjader, vibes; Guaraldi, piano; Eugene Wright, bass; Bayardo Velarde, timbales, bongos; Kant, conga; Al Torres, drums.

Rating: ★★★★★

A hotly spiced dish of Afro-Cuban jazz, this rather confusingly scattered set is clearly marked to go over big with the specialist market of Latin lovers. Clearly it is Tjader's best LP yet.

Only three tracks (1, 8 and 10) are overtly jazz-toned, having the light, tough-toned tenor of Silva and the rather delicate flute and alto of Sanfino to lend not-so-Cuban color. Tjader, of course, is in and out repeatedly with his rhythmic, socking vibes. He pursues his own lone-wolf course as a jazz mallet man.

The shifting rhythms littering this set are fascinating examples of mambo, cha cha cha, nanigo, rumba and guaguanco. Notable, also, is the close rhythmic collaboration between bassist McKibbon and congero Peraza in both parts of *Tumbao* and *Big Noise*. The latter, incidentally, is a most unexpected slice of Illinois bacon discovered in the steaming Cuban chile pot.

As noted above, this record probably will appeal most to aficionados, but there is much of interest here for the general jazz fan, not only because of the hip and hefty playing of Guaraldi, Tjader, and Silva, but also as a rhythmic reference chart to a pretty swinging island. (J.A.T.)

Frank Wes

WHEELIN' AND DEALIN'—Prestige 7131; *Things Ain't What They Used to Be*; *Wheelin'*; *Robbins' Nest*; *Dealin'*.

Personnel: Wes, flute, tenor; John Coltrane, tenor; Paul Quinichette, tenor; Mal Waldron, piano; Douglas Watkins, bass; Art Taylor, drums.

Rating: ★★★★★

In many ways this is a fascinating album. Waldron's brief arrangements ideally serve merely to set the state for the horns and his own singular piano style. On both title tunes, Wes plays tenor; on *Things* and *Robbins'* he sticks to flute, opening the first number with a beginning straight chorus followed by five solo jazz choruses.

Wes' flute is lean and tough, devoid of fancy embroidery, concentrating on hard-driving, funky statements. His most exciting tenor performance here is to be heard on *Dealin'*, a minor, medium, walking blues on which he plays both instruments.

Pairing Coltrane and Quinichette on

any record today is certainly an idea to conjure with. In this instance it serves to illustrate graphically the dramatic difference in style and era between hard modernist 'Trane and Prez-loyalist Quinichette. While the latter does not appear in top form here (his tone falters repeatedly), he makes abundantly clear his tenor philosophy, i.e., the closest possible copy of Lester Young of the early 1940s. Suffice it to say, he is sadly carved by the furious Coltrane.

Heavily contributing to the general solo excitement generated by the three blowing tenors is the unfailing time of drummer Taylor and his mate, Watkins. As for Mal's unique piano, dig what happens in the middle of his solo on *Wheelin'* as he plays with and turns around simple melodic ideas. This is an album worth having. (J.A.T.)

Jazz Reissues

Count Basie

COUNT BASIE SWINGS, AND JOE WILLIAMS SINGS — American Recording Society G-442; *Every Day*; *The Comeback*; *All Right, OK, You Win*; *In the Evening*; *Roll 'Em Pets*; *Teach Me Tonight*; *My Baby Upsets Me*; *Please Send Me Someone to Love*; *Ev'ry Day*.

A ★★★★★ LP the first time around on Clef, the set has lost none of its earlier impact. Joe sings very well indeed, and the first *Every Day* is still tremendous.

June Christy

THIS IS JUNE CHRISTY—Capitol T 1004; *My Heart Belongs to Only You*; *White Baby*; *You Took Advantage of Me*; *Got Happy*; *Look On Up There*; *Great Scot*; *Kicks*; *Why Do You Have to Go Home*; *Bei Mir Bist Du Schoen*; *Until the Real Thing Comes Along*; *I'll Remember April*; *I Never Wanna Look into Those Eyes Again*.

A set of June's singles, pops and better, with backing by Pete Rugolo. *I'll Remember April* is moving, and the band writing is lovely.

The Dixieland Rhythm Kings

AT THE HI-FI JAZZ BAND BALL—Blueside RLP 12-259; *Maple Leaf Rag*; *Trouble in Mind*; *Buddy's Habits*; *Shid-De-De-De*; *Panama*; *Chattanooga Stomp*; *Wabash*; *High Society*; *Careless Love Blues*; *I Ain't Gonna Give Nobody None on My Jelly Roll*.

First time out for these on 12-inch LP. Originally issued in 1953 on Empirium, these are spirited performances featuring Bob Hodes, Joe Darensbourg, Gene Mayl, and Charlie Sonnanstine.

Ella Fitzgerald

THE FIRST LADY OF SONG—Decca DL 8695; *My One and Only Love*; *The Impassioned Years*; *But Not Like This*; *I've Got the World on a String*; *An Empty Ballroom*; *You Turned the Tables on Me*; *Ella's Contribution to the Blues*; *That's My Desire*; *A Satisfied Mind*; *Careless*; *Give a Little, Get a Little*; *Blue Lou*.

A set of Ella's singles, issued between 1947 and 1955. Some swing, some are top-heavy, but all are well-sung. She manages to give even the most banal ballad some shred of dignity above that it deserves.

Billie Holiday

THE BLUES ARE BREWIN'—Decca DL 8701; *Keeps on Rainin'*; *Gimme a Pigfoot and a Bottle of Beer*; *Baby, I Don't Cry over You*; *My Sweet Hank o' Trash*; *Somebody's on My Mind*; *GUILTY*; *The Blues Are Brewin'*; *Do Your Duty*.

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Baby, Get Lost; You Can't Lose a Broken Heart; Now or Never; Big Stuff.

These stem from 1946 and 1949, and backing is mixed with big bands and groups. Tracks 4 and 10 are done with Louis Armstrong. Substantial Billie, and there's a second volume on the way.

Jackie McLean

THE JACKIE McLEAN QUINTET—Jubilee 1064: *If's You or No One; Blue Doll; Little Melon; The Way You Look Tonight; Mood Melody; Lover Man.*

Jackie's first LP, issued on Ad Lib in 1956 and rated ★★★★★ then, features Donald Byrd, Mal Waldron, Doug Watkins, and Ronald Tucker. Byrd shines here.

Charlie Parker

NOW'S THE TIME—American Recording Society G-441: *The Song Is You; Laird Baird; Kim (two takes); Cosmic Rays (two takes); Chi-Chi (three takes); I Remember You; Now's The Time; Confirmation.*

Valuable Parker, featuring Bird with Max Roach, Al Haig, Percy Heath. Interesting alternate takes. Originally Vol. 3 of *The Genius Of Charlie Parker* series on Verve.

Nat Pierce-Mel Powell

EASY SWING—Vanguard B519: *Stomp Is Off; Constance; Blues Yes?; Why Not? (all by Pierce group); Firebug; Easy Swing; When Did You Leave Heaven?; Ess-May; Everything I've Got.*

Two 10-inch LPs recoupled, with Pierce group including Doug Mettome, Urbie Green, Freddie Greene, Walter Page, Jo Jones, and a reed section of Med Flory, Richie Kamuca, Jack Nimitz; and the Powell group including John Glasel, Jimmy Buffington, Mundell Lowe, among others. Pierce's set is Basie-ish, Powell's tighter in conception.

Frank Sinatra

PUT YOUR DREAMS AWAY—Columbia CL 1136: *I Dream of You; Dream; I Have But One Heart; The Girl That I Merry; The Things We Did Last Summer; Lost on the Stars; If I Forget You; Mambo; The Song Is You; It Never Entered My Mind; Ain'tcha Ever Comin' Back?; Put Your Dreams Away.*

FRANKIE AND TOMMY—RCA Victor LPM-1569: *Oh! Look at Me Now; This Love of Mine; Devil May Care; Anything; I Guess I'll Have to Dream the Rest; How Do You Do Without Me?; How About You?; There Are Such Things; Our Love Affair; I Could Make You Care; Say It; Polka Dots and Moonbeams.*

The Dorseys stem from 1940-42: the others are later. Some are fine. Others are tunes apparently thrust upon him. While not jazz, these are good background to a musical appreciation of the one pop male singer who swings like no other.

Bill Stafford-Wild Bill Davison

WHEN THE SAINTS GO MARCHING IN! —Regent MC 6026: *St. James Infirmary; Riverboat Shuffle; When the Saints Go Marching In; Birth of the Blues; Falsifying Blues (Bill Stafford and band); Struttin' with Some Barbecue; Squeeze Me; 'Swonderful.*

The expected turns and twists in a rather routine set of Dixieland warhorses.

Art Tatum

THE ART OF TATUM—Decca DL 8715: *Elegie, Humoresque; Sweet Lorraine; Got Happy; Moonlight; Indiana; Lullaby of the Leaves; Tiger Rag; Cocktails for Two; Emaline; Love Me; I Would Do Anything for You.*

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David Rose's Rig Is The Product Of 20 Years' Experience

By John Tynan

■ For nearly 20 years, composer David Rose has belonged to the avant garde of hi-fi owners. Looking around the music room in his two-story house in Sherman Oaks, Calif., Dave commented, "Heck, as far back as 1939 we had high-fidelity. Of course, I was lucky enough to have it installed by one of the best technicians in the electronics field.

"At the time I was with Mutual conducting the *California Melodies* show. The sound mixer for the show was Walter Carruthers (he later became head of Mutual's technical operations), and Walt installed this system for me."

Rose indicated the room's concave ceiling and the twin-speaker cabinets set into corners at one end. Between the speakers is an archway leading to a windowed alcove where sits a grand piano.

He explained, "What happens with the sound is this: It comes from both speakers and is caught by the concave ceiling so that the whole room swims in sound. Here, let me demonstrate."

He put his new M-G-M album, *Gigi*, on the changer and turned up the amplifier gain. "Now, stand in the center of the room," he suggested.

Rather than emerging directly from the speakers, the music seemed to come from a central point above the arch, from the ceiling itself. It was as if the inverted ceiling surface were drawing up the sound from both speakers and spreading it over the listener rather than directing it straight at him. At loud volume, the effect was quite overwhelming.

Dave turned down the gain and continued, "Those are the original speakers I got in '39. Everybody said, 'Gee, two speakers.' You see, it was quite a novelty then. But Carruthers' acoustical principle was quite sound. His idea was that the sound shouldn't come directly from the speakers themselves but down from the ceiling. It was as if the room had been specifically designed for such reproduction. Works quite well, doesn't it?"

In 1953, Rose had the guts of the reproduction system modernized. In addition to a Fisher amp, he had a Thorens changer installed at convenient elbow height in a narrow, closetlike recess which also serves for record storage. For easy handling, the changer is mounted on tracks.

Although he bought a Saba tape recorder in Munich, Germany, last summer, Dave is in no hurry to convert either his recorded library or listening habits to stereophonic tape. The monaural machine, which can be hooked into the speakers, serves merely for home-recording use and occasional tape playbacks.

"Why don't I convert to a stereo tape system?" he asked. "Well, principally because the stereo disc is coming. I'm just waiting to see what develops. If the discs don't work out, I'll seriously go in for tape and really do something with it."

While at home, the composer is unconcerned as yet with stereophonic reproduction, he's plunging neck deep into it in his studio work. Discontented with present stereo reproduction of orchestral music ("So many playbacks are just not true stereo—there's not enough separation"), he intends from now on to

compose and arrange specifically for the two-speaker method. It appears safe to say that he is the first composer to do this.

"Basically, what I intend to do," he explained, "is to split up the arrangement so the mixer can't mess it up. You won't be able to miss it because I'm going to put the stereophonic sound right into the arrangement."

"I definitely feel that today's composer has a huge vested interest in this new method. Why, it can change the entire aspect of a composition from the listener's viewpoint. From now on, music will have to be orchestrated specifically for stereo so that you're hearing it from every angle rather than from specific directions."

"At any rate, I'll be able to test my own experiments right here."

Components

Here are the components used by composer David Rose:

Thorens three-speed record changer (Concert CD 43 N model) and General Electric cartridge.

Fisher power amplifier with built-in pre-amp.

Two built-in 15-inch Altec speakers, one with built-in tweeter, the other with tweeter installed separately.

Professional manual 16-inch, 33 1/3-rpm turntable, installed above amplifier in custom cabinet.



the blindfold test

Kenny Picks

By Leonard Feather



Kenny Burrell arrived in New York City in March, 1956. The speed with which he proceeded to make an impression around town can be gauged by the fact that barely a year later he became the new star winner in the *Down Beat* Critics' poll.

Featured in several LPs under his own leadership for Blue Note and Prestige, Kenny has shown signs of finding his own stylistic direction. Charlie Christian, Django Reinhardt, and Oscar Moore were listed as his early influences.

For the last year or so, Kenny has worked off and on with the Benny Goodman orchestra and has led his own combo at Brankers Melody room in Manhattan. By the time these lines are read, he will have appeared at the Newport Jazz festival, both with the Goodman band and with Tony Scott's combo.

A modest, bashful person, Burrell preceded his *Blindfold Test* with the admission that he hates to comment on other persons' performances. Nevertheless, I was able to draw him out enough to get his reactions to a series of records on which the guitar was featured. He was given no information before or during the test about the records played.

The Records

1. John Lewis. *It Never Entered My Mind* (Atlantic). Lewis, piano solo; Barry Galbraith, guitar.

Well, that kind of playing around with the melody—that counterpoint in itself reminds me of John Lewis. I don't think I know who the artists are. The guitar reminded me of Barney Kessel, but I don't think it was him. Since there were only two instruments, I think they did a good job. I'd give it three stars.

2. The Jazzpickers. *Eyin' the Goof* (EmArcy). Red Norvo, vibes; Dempsey Wright, guitar; Harry Babasin, cello.

Sounds something like Oscar Pettiford on cello. The guitar reminds me of Chuck Wayne, although I haven't heard him in quite a while. All in all, it was pretty good. I don't know who the vibes player was.

The arrangement stayed at about the same level . . . Maybe if the soloists had had more room, it would have been more interesting. I wouldn't say I disliked it, but I'd give it about 2½ stars.

3. Tiny Grimes-Coleman Hawkins. *April in Paris* (Prestige). Grimes, guitar; Hawkins, tenor; Musa Kaleem, flute.

I'll take a guess and say that was Tiny Grimes on guitar and Coleman Hawkins on tenor sax. I have no idea who the rhythm section is. There didn't seem to be much cohesion in the rhythm section. Maybe it's the way I heard it through the balance of the recording or maybe it was the way it was in the studio. I'd give it 2½ stars—most of

that's for Hawkins—if that was Hawkins. The flute? It didn't impress me very much.

4. Jimmy Smith Trio. *East of the Sun* (Blue Note). Eddie McFadden, guitar.

That was Jimmy Smith and Eddie McFadden. What can I say? I can just rate it . . . I don't know whether to give it 3½ or four stars. I'll give it four because Jimmy played so well. He's very creative and does a lot within eight bars—or even four bars. This takes careful listening—if you listen, you'll hear a lot of wonderful things he does.

5. Herbie Mann. *Fronesi* (Verve). Laurindo Almeida, guitar, arrange; Mann, flute.

It sounds like Bud Shank and Laurindo Almeida. This would be entertaining but not too much emotion. It would probably go well in the pop market now . . . It's jazz, but it's not jazz of very deep roots. I think the flute can work very well in jazz—it depends on the man who's playing it. I'll give this three stars.

6. Richard Garcia-Joe Puma. *Time Was* (ABC-Paramount). Garcia, Puma, guitars; Dante Martucci, bass; Al Levitt, drums.

Sounds like early Tal Farlow with two guitars. I remember once he made an album with two guitars, bass, and drums. I'll give it 2½ stars because they were a little out of tune. Nothing too much happened.

7. Mundell Lowe. *Speak Low* (Riverside). Lowe, guitar; Al Klink, flute.

I'll give this three stars. I think this sounded more like Johnny

Smith's style on guitar . . . The flute could have been anybody . . . They didn't have a chance to stretch out—it's just coloration on the melody. The guitar reminded me of the chord style of Johnny Smith. This was pleasant but not particularly exciting emotionally.

8. The Street Swingers. *Jupiter* (World Pacific). Jim Hall, first guitar solo; Bob Brookmeyer, trombone; Jimmy Raney, second guitar solo, composer.

Sounds like Jimmy Raney and Bob Brookmeyer. I guess the other guitar would be Jim Hall. This is pleasant but not too exciting . . . The rhythm section sounded very good . . . They weren't too sympathetic with the solos, but together they swung along. I'll give it three stars.

I think Brookmeyer has a good mind and a lot of humor in his playing, but I don't think this is one of his best efforts. I like him when he was with Gerry Mulligan.

Afterthoughts' By Burrell

There's no guitarist doing anything different except Jim Hall, and that's because of the group he's with, which is very good for a guitar. It carries the whole rhythm section . . . He has to do a lot of things.

I like the things Bill Harris has done, but jazz things played in the Spanish style is a school which needs a lot of developing. I think this is good for variety, and if he was going out as a soloist or had his own group, that would be a good thing.

tangents

By Don Gold

■ I've received a greater mail response to my recent column on Dick Clark and his rock 'n' roll set than on any previous subject presented here.

Apparently, in confronting Clark and his cohorts, I offended some readers and encouraged others. A rough estimate favors the latter category. However, there were letters terming my effort "sarcastic," "biased," "childish," and "snobbish." One infuriated reader wrote, "Just because you don't like a thing is no reason to ridicule it all over the country, as you do."

Obviously, I have no intention of apologizing for my stand, because, the effects of writer's fatigue notwithstanding, I do not blithely adopt such stands initially.

However, I would like to elaborate on the point of view I set forth in general terms earlier.

First, I do not harbor an inextinguishable resentment for Clark, the man. I do object strenuously to the approach of Clark, the symbol, the self-appointed representative. Those who accuse me of holding some sort of grudge against Clark are mistaken. He is, I am certain, a law-abiding, sane, somewhat ingenious human being.

When he stands in front of a television camera and speaks to a teenage audience in terms I cannot accept, however, I must object.

My interest in this matter, as in all others, is of a noncommercial nature. I am not concerned with creating unemployed artists. I am concerned with attempting to elevate the standards of the arts and the mass media in America.

This is where Clark and compatriots come in. The term "compatriots," by the way, encompasses much more than the disc jockeys and "personalities" who further their careers via the rock 'n' roll route. As I've indicated before, the music publishers and record companies, to name two key links, play an equally destructive role, including the creation and/or perpetuation of Clarks to carry out their economic desires.

The crux of the matter is the apparently vast influence being exerted on the teenage market by persons

more concerned with their own security than the productive development of mass taste in music.

It is a noncreative influence, in my opinion.

If America is to continue to grow in its appreciation of the arts, if it is to obtain the fullest value from its popular forms of entertainment, it must demand quality in the content of these forms. The entire problem of the teenage in-group, of course, has complex sociological implications, implications one cannot cope with successfully in anything short of an extensive essay. Nevertheless, on one level we can see the corruption of taste being carried on with frightening regularity today.

In my own home, and in other homes, an effort is made to present a realistic approach to esthetic values. This means, in terms of the gradual development of a child, through the teenage stage into adulthood, a constant emphasis on understanding and appreciating the arts.

A teenager whose only association has been with Clark and his parade of incompetent performers hardly can be expected to grasp the emotional and intellectual connotations of Mozart, Stravinsky, or John Lewis. The world of music encompasses much more than rock 'n' roll or similar fad-directed forms. If these latter forms become ends in themselves, development is crushed and appreciation negated.

I would not be pleased if all teenagers abandoned rock 'n' roll in favor of an obsessive devotion to modern jazz, classical music, folk music, or rock 'n' roll. It is a form, an art, offering the listener constant stimulation on many levels.

Some teenagers may never go beyond the rock 'n' roll level but all teenagers should be encouraged to do so if the level of music appreciation in America is to be elevated to include all aspects of music available today.

In the long run, music must be more than mere entertainment or escape.

It must be a challenge, as well.

If such a challenge means turning off the television set or radio when the animalistic grunts begin, then I'm in favor of it.



Kings in Action photo by Charles Stewart

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charivari

By Dom Cerulli

■ In this issue, I'm turning over this column to Tony Scott. Tony's comments, on an important matter, follow.

An Open Letter to 13 People:

In the Mar. 6 issue of *Down Beat*, there appeared a column by Dom Cerulli in which he explained how certain areas in Europe and Africa are starving for jazz magazines, records, music, instruments, mouthpieces, etc. He received 13 replies, all wanting to help in some way. One letter contained \$2, sent by a clarinet player to buy a box of reeds for someone who would need them. It was a gas to have a clarinet player come through like that. I am going to send those reeds personally to a friend of mine in Yugoslavia by the name of Vlado Bolcevic, Zagreb, Mandiceva Ulica 25, Yugoslavia. The sender's name is Charles Dillingham III, 4 Waverly Drive, Houston 5, Texas. I would like to hold the \$2 and let it be the inspiration for other people to contribute to a fund dedicated to furthering jazz all over the world.

The project is beginning to take shape through the help of *Down Beat* and its staff. As a result of going to countries like Yugoslavia and South Africa where the contact with live jazz musicians from U.S.A. is practically nil, I know the desire and interest by the musicians for hearing sounds of American jazzmen in person. I was the only American jazzman to go to Yugoslavia without the help of a government agency and was able to stay three weeks and play with the musicians of Yugoslavia. I also talked a great deal with them and found out that due to the fact that no companies have outlets there, they can obtain records only from nearby countries or hear jazz on The Voice of America every night.

Yet in Belgrade I heard a full orchestra that played in the style of Stan Kenton. I met engineers, doctors, and others, who played jazz and music only as a side line, who were very competent. Here is a country with a population of 15,000,000 that lost 2,000,000 people under the rule of the Nazis in the '40s. That is 7% of their population, so you see it is more urgent for them to build up their country through becoming doctors, engineers, etc., and yet they

love jazz and want to play it and hear it. So they support jazz in every way possible.

I made one-third of what it cost me to go to Yugoslavia and yet in many ways it was worth it.

In my trip to South Africa I was the first American jazz musician to visit there and, under the auspices of the Witswatersand university jazz society, I toured the country and was able to play to integrated audiences, which is not possible when you are booked by the top booking agency in South Africa. The reception was wonderful and this time I did make a profit financially.

The gain I received spiritually can't be counted, as again I was thrilled at the interest in jazz. My main interest was in the African jazz musician and jazz lover. There is a need for instruments, music, and records, all of which are a big expense to an African—much too big for his income. The interest is so intense that one African jumped a ship in the hope of coming to America to see and hear the jazz greats, because he was dismayed at the fact that they were dying off before he could see them. His name is Cameron Makalongo and you can write him in care of Mike Phahlane, whose full address is given below. Drop him a line—it will give him a lift. He was a source of inspiration to start this project and letters from *Down Beat* readers are the fan which I hope will keep the flame going.

One letter from Shirley Bentley, of Peoria, Ill., listed 500 records she was willing to send to interested people overseas. I know the expense involved in sending anything overseas and would suggest that anyone who would care to send any amount to Shirley to help her send the records, do so. Shirley was with *Down Beat* for four years and is a friend of mine. If she is unable to do anything, then I suggest she forward any donations to *Down Beat* to be used to build our fund towards helping our friends overseas. Shirley Bentley, 218 W. McClure, Peoria, Ill., is her complete address.

I would like to list a few jazz clubs and musical organizations, so that any one who would like to send records or jazz magazines can do so. Send *only* LP records and magazines

sent by air will mean delivery in days instead of months by regular mail. If it's too expensive to send records on your own, get a few people together to chip in—I'm sure you will be gassed by the response from overseas.

Jazz Music Composers Society from Croatia, Zagreb, Bukovacka 119, Yugoslavia, and Modern Jazz Appreciation Society, c/o Mike Phahlane, 889 Paul Malunga Str., Western Native Township, Johannesburg, South Africa, are two worthy groups.

They will make certain the records and magazines go the rounds. All those people interested in our project will be kept posted by keeping an eye on *Down Beat*. I know the satisfaction you will get from sending letters, records, and magazines to these friends overseas. I will have a larger list in an upcoming issue of *Down Beat*. If you are a member of a jazz club here, you might adopt a jazz club in some other land to keep them posted on the jazz world in the U.S.A. There are all sorts of ways to get these things done if you really are interested, and it gives the "soul" a beautiful workout.

Before closing, I would like to thank the "original 13" and hope it turns out as good for us as it did for the other "original 13". Who knows, we may end up with our own country. We could call it "Jazzland".

Tony Scott

Paradise Lost

Hollywood — Civilization, it would appear, finally has visited its ugly scar on the tropic isles of the South Pacific.

Actor Jon Hall returned from the Hawaiian islands, where he'd been filming portions of his forthcoming teleseries, *Malolo of the Seven Seas*. He brought back tapes of some native music, which he promptly arranged for release on the Mercury label.

Title of the forthcoming album: *Jon Hall's Hawaiian Rock 'n' Roll!*

By Will Jones



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■ Two out of nine modern jazz musicians wear cuffs on the jackets of their suits.

This is a little statistic I picked up while watching educational television—specifically, the program called *The Subject Is Jazz*, produced by NBC and distributed by the National Educational Television network with Ford foundation funds.



Gilbert Seldes, the host on *The Subject Is Jazz*, didn't just come out and say that

two out of nine modern jazz musicians wear cuffs on the jackets of their suits. I had to make an independent survey to find it out. But that's the real difference between educational TV and regular TV, isn't it? You have to work a little at watching educational TV in order to enjoy it to its fullest. Not too much work, though. *The Subject Is Jazz* is a well-lighted show, and it was fairly easy to count the cuffs.

I must say I was surprised at the results of my statistical survey. Formerly I was under the impression that the incidence of cuffed suit jackets among modern jazz musicians was much higher. TV does help to promote understanding among the people, doesn't it?

The Subject Is Jazz, I'm sure, is promoting some understanding even among nonworking viewers, who don't go in for statistics. In the areas in which it is designed to operate, it lays out things simply and clearly, at least to the satisfaction of a non-musician.

The programs I have seen seemed aimed pretty directly at persons who ask the question, "What is jazz?"

I know there is a kind of patronizing, if not snobbish, attitude among musicians toward such persons. It is often said (George Shearing said it most recently, in *Down Beat*), "Those who ask may never know."

And after watching *The Subject Is Jazz* not long ago, Spike Jones was moved to do a satire on TV jazz programs. The seed had been planted earlier by some of the network jazz

spectaculars and made Jones explode:

"Why is it that TV jazz programs are always emceed by somebody who doesn't know a goddam thing about jazz?" (He then made a bow to Bobby Troup of *Stars of Jazz* as an exception).

Jones was being too rough on Seldes. I have no idea whether Seldes knows anything about jazz and I couldn't tell from watching the program.

But one thing was certain: if Seldes doesn't know anything about jazz, he is at least capable of asking intelligent questions about it, and of passing on the answers to those questions in fascinating, well-organized fashion.

He asks, "What is jazz?" in a variety of ways, in behalf of viewers who may not be so skillful, and he performs a needed task in so doing.

Some who ask, "What is jazz?" may never know. But *may* is the key word there, and some who ask may very well come to know. *The Subject Is Jazz* performs its greatest service for that group of hopefuls, and in passing I'm sure it entertains even many of those who may never know.

It is a classroom lecture backed up by impressive production. The illustrations for the lecture—provided by Billy Taylor and a group of musicians who have changed from week to week to match the subject matter of the lecture ("Bop," "Swing," "Cool," "Jazz in Literature," "Jazz in Relation to Classical Music")—have been eminently listenable.

On the program that dealt with international jazz, a *Voice of America* disc jockey made the point that jazz, as a tool for goodwill for the United States abroad, won't make any friends for the United States among those who hate the U. S. But it will strengthen friendship where some friendship already exists.

He seemed to have stated, in reverse, the role that *The Subject Is Jazz* has been playing on TV. It hasn't been a smash hit among those with an affinity for jazz. But with those who don't know or don't care, it has had some impact.

(Will Jones' column *After Last Night*, appears daily in the *Minneapolis Tribune*.)

Barney Kessel

(Continued from Page 15)

them) played his choruses there was always a new one to jump in after him. Barney, who was particularly eager to play with Parker, sat and camped for about an hour-and-a-half, never got a chance to play a solo note. Finally, when it seemed the tenor players had exhausted themselves, he saw his chance and began playing single string. But, just as he was getting under way, up jumped an inevitable tenor man—from the audience, this time—and started in blowing. That did it for Barney. He laid down his guitar, unhooked his amplifier, packed up the instrument, and left without saying a word. It just wasn't fun.

There's little point, feels Kessel, in heading up a group of his own "... on a permanent basis." Matter of factly he commented, "To lead a group of your own, and be serious about it, involves going out of town and that's not for me. I'll go out of town on certain occasions, for affairs such as the National Association of Music Merchants convention in Chicago this month, but not as a player—only as a tourist."

Nor does Barney believe in recording himself dry. "Generally, I feel I can say what I want with two albums a year," he explained. "Unless, of course, a particularly strong musical or commercial idea presents itself, like the Andre Previn and Shelly Manne version of *My Fair Lady*."

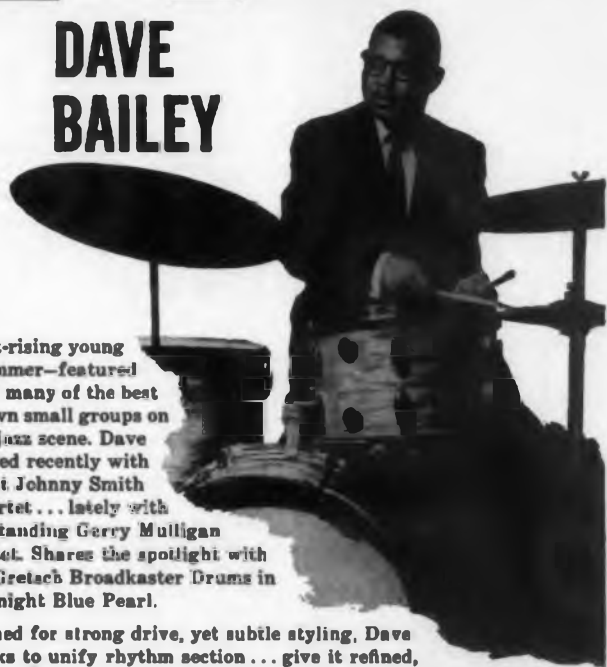
As an exclusively contracted Contemporary Records artist, Kessel's latest album in release is the *Poll Winners* LP with Shelly Manne and Ray Brown which has been out for some time. There is a forthcoming album now on the drawing board at Contemporary about which Barney was unwilling to comment. "Let's just say," he smiled, "that the idea behind it will be a surprise."

As is generally known about the guitarist, Kessel comes from the Oklahoma town of Muskogee. A seldom thought of fact, however, as pointed out by the guitarist with discernible pride, is that "... Muskogee is the hometown of four pretty well known people in jazz, Lee Wiley, Pee Wee Russell, Jay McShann, and Don Byas. For a town of 32,000 that's not bad, is it?"

Indeed, if Muskogee's only musical son were Barney Kessel, that wouldn't be at all bad, either.

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film flam

By John Tynan

■ Initial reaction from readers to last issue's *Film Flam* comments on motion picture underscores released on records prompts us to discuss further this question.



Some readers felt our remarks valid, i.e., excerpts from movie soundtracks ought not to be released on record when there is no justification for performance of the music apart from the film dramatic action to which it must be indissolubly wedded if it is to stand up as good background movie music.

Other readers, it appears, feel strongly that movie music definitely has a place on record, aver that just because it is divorced from the film for which it was originally composed doesn't necessarily negate its artistic value as music.

There is much to be said for the latter viewpoint. One can conceivably envision movie music on record recreating the mood and feeling of the film for the listener who has previously seen it. But what of the record buyer who has *not* seen the film? This returns us to our original stand against soundtracks on record.

The vagrant thought occurs to us that, since each movie theme is written essentially in unfinished form to fit the dramatic action, would it not make more sense for the composer of the underscore to develop further the incomplete work for recorded release? Why not, in fact, create whole compositions from the fragmentary musical thoughts that go to make up an underscore so that the listener is not left snatching at moonbeams?

• • •

SCREEN SCENE: Producer Arthur Freed is talking to Duke Ellington about the band playing the soundtrack to the movie version of Jack Kerouac's *The Subterraneans*. The picture will be set in its native San Francisco under direction of Vincente Minnelli . . . There's growing Kerouaction in movieland nowadays. Tri-Way Productions

(composed of the publicist team of Joe Bleeden, Joe Morhaim, and Ted Switzer) is readying a filmization of *On The Road* to star Mort Sahl, with Cliff Robertson and Joyce Jamison. Sahl, who describes himself as ". . . the only jazznick in the cast," tells us he's signed a seven year contract for two pictures a year with Jerry Wald. *On The Road*, says Mort, will adhere closely to the book; the script is being written by Gene Du Pont . . . The dreary, draggy strike of musicians against the moviemakers is hanging up production of such future features as *Five Little Pennies* (Red Nichols) and the filmization of Louis Armstrong's life. The production team of Shavelson and Rose is planning to begin immediate production on both films at strike's end.

Word has reached us of a new film on the late French guitarist Django Reinhardt. Paul Paviot produced it in France and it will probably will be some time before it can be secured for release in this country's theaters. It is reportedly an excellent documentary and should be a must for all American jazz fans when it is available here. But when do we get to see it?

Because of the present movie strike, Johnny Mandel, who composed the jazz underscoring to the biopic of executed murderess Barbara Graham, *I Want To Live*, (Figaro Productions), theorizes that it may be necessary to score the picture in Munich, Germany. Fortunately, the recording session featuring jazzmen Gerry Mulligan, Art Farmer, Bud Shank, Frank Rosolino, Pete Jolly, Red Mitchell, and Shelly Manne was completed before the AFM clamped down on independent producers releasing through major film companies.

Eureka!

Hollywood—A local drummer-songwriter, Rick Jones, thinks he's found the answer to removing the unpleasant odor from current radio "hit parade" programming. Rick now specializes in selling electric deodorizers to rock 'n' roll radio stations.

Recommended

Continued from Page 26)

MARAIIS AND MIRANDA

Sundown Songs (Decca DI 8711) is a collection of previously unrecorded material by Marais and Miranda, whose scope of folk music interpretation is as broad as that of any group in the folk music field today. All of the songs are presented with intimate charm and more meaning than is inherent in many folk song collections.

The 16 songs included encompass a wide range of origins. Among them are the gay *Hali Ho*; the pastoral, solemn French *Clock of Night*; the poignant Swiss-German *Distant Mountain Peak*; an Appalachian children's song, *Snake Baked a Hoe-Cake*; a German *Wandervogel* refrain, *One Day I Went A-riding*; the Afrikaans-Dutch *My Boat is Drifting*; and the mournful *Misery Must Have an Ending*.

The duo's efforts are as consistently impressive here as they have been in past outings. Marais' is not a voice of great power, but it is one of an authority all its own. Miranda's lightly flowing, often wistful, voice is the precise complement. Together they are one of the world's most enlightening folk music forces. (D.G.)

PATACHOU

In *International Soiree* (Audio Fidelity 1881), Patachou romps through much of the music from her show of that title. Jo Basile and his appropriately Gallic-flavored band supply backing for such as *A Paris*; *Mon Homme*; *Rue Lepic*, and *Brave Margot*.

Patachou is one of a number of fine French singers, but one at the top of the group. This set is as charming as a stroll along the Seine. (D.C.)

RODGERS AND HAMMERSTEIN

Arnold Michaelis took along his tape recorder in interviews with Richard Rodgers and Oscar Hammerstein II, and the informal discussion makes a very interesting two-LP set (MGM 2E4 RP). Hammerstein reminisces about his lyric-writing, and reads bits from *Surrey with the Fringe on Top*; *The Last Time I Saw Paris*; *Old Man River*; *There's Always Room for One More*; *Allegro*; *Big Black Giant*; *Nothing Like a Dame*; *You've Got to Be Taught*; *Getting to Know You*; *Hello, Young Lovers*, and *Love Is Quite a Simple Thing*. Along the way, his philosophy and some warm memories are revealed.

Rodgers recalls his collaboration with Lorenz Hart and Hammerstein and plays bits of *Any Old Place*; *Manhattan*; *My Heart Stood Still*; *Younger Than Springtime*; *Some Enchanted Evening*, and *Wonderful Guy*.

His harrowing account of his brush with death through cancer is well worth hearing for the philosophy that compelled him to live. Michaelis guides things smoothly and doesn't stray from his role as catalyst. (D.C.)

LEO SMIT

During the 20th century, the relationship between classical music and jazz has become an increasingly interactive one. In *The*

Masters Write Jazz (Dot DLP 3111), pianist Leo Smit performs the works of six non-jazz composers (five classical composers and George Gershwin); the works performed reflect the use of jazz made by the composers involved—Alexandre Tansman, Paul Hindemith, Igor Stravinsky, and Gershwin.

None of the examples are manifestations of jazz as the present jazz audience knows it, but all of them indicate the efforts of the classical composer to absorb some of the form and content of jazz. Smit, a concert pianist, composer, and member of the UCLA music school faculty, performs the compositions with vitality and perception. However, the compositions differ in form and approach, preventing the formation of any generalization on the relationship between classical music and jazz on the basis of the material presented here.

The Tansman *Spiritual and Blues*, from his *Sonata Transatlantique*, popular during the '30s, is modestly derivative, in jazz terms. Hindemith's *Shimmy and Ragtime* are more Hindemith than jazz. Copland's *Four Piano Blues* are more pastoral than "blue". Milhaud's *Three Rag Caprices*, written a few months before he created his influential *Creation of the World*, are indicative of a Provencal view of jazz. Stravinsky's *Piano Rag Music* is vividly pianistic in nature, but somewhat formal in its approach. Gershwin's *Three Preludes* were influenced by the jazz stereotypes that existed during Gershwin's time, rather than by a perceptive exposure to jazz expression itself. These stereotypes, coupled with Gershwin's basically sound melodic sense, produced these lyrical, if slight, compositions.

These comments are not intended to imply that there is no evidence of jazz in these works. However the jazz influence that is present is manifested as a device, a rhythmic pattern, a jumping-off point, or an attempt at establishing a mood. Essentially, these are the beginnings, the historical guides, to what in time may become a substantial flow of an integrated form, speaking with the voice of jazz through the infinite tools of the classical composer. In this sense, this is a valuable LP. (D.G.)

VAREL AND BAILLY

From France With Music (RCA Victor LPM 1646) is the debut LP for the two French songwriters currently touring the U.S. supper club circuit with the Chanteurs de Paris. Doubling as vocal soloists and composers, the co-leaders demonstrate here that here is as much life as ever in the French popular song. All the tunes included in this set were written by the team, one of France's most successful pop song collaborations.

Included here are a dozen Varel-Bailly compositions; among them are *Pourquoi Pas Moi*, *Je Te Legue Mon Amour*, *La Rage de Vivre*, *Rejouons Notre Amour*, *Une Place Pour Toi*, *La Petite Pluie*, and *Toujours Paris*.

The Chanteurs provide a choral background for the vocals of Varel and Bailly, who manage to communicate their messages-for-the-masses quite effectively, through a tasteful mixture of talent and charm. The result is a colorful glimpse into the world of popular music in France. (D.G.)



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Round Table

(Continued From Page 17)

and faster about three times around. I also do finger exercises, just some things I've put together. If I have time, I go to four hours, because a little thing called practice cures many ills.

I don't use the amplifier, but I do use a pick. I used to play classical guitar and really was a nut on it. But I found my jazz playing suffered. If you're an oboe player, you've got to tackle that reed every day. If you want to play jazz guitar, you've got to play jazz guitar every day.

What advances or improvements would you like to see made in the guitar?

SMITH—I'd just like to see them build finer guitars. I don't think there's too much to do in the design of the instrument. But, for instance, there could be more precision in necks. Some factories have trouble with necks warping out of shape.

LOWE—Actually, I'd like to see

in this country a legitimate system come about for learning guitar. Everything is haphazard. You just have to sit down and dig your own ditch.

A legitimate teaching system would help people understand guitar more in respected music circles. It's now thought of as a bastard instrument. Classical guitar is a completely different thing. For that, there is a school. You can learn to play that. You *cannot* learn to play what we want to play: jazz guitar.

As for the instrument, I think the missing link is pickups. I don't know how it's going to be straightened out. All the focus in manufacture is on amplifiers and on guitars, not on pickups. It's like trying to cut a record today with an old crystal mike instead of a Telefunken. Pickups tend to distort when you play loud. I gave up in disgust and went back to using a De Armand, which sits on top of my sound board.

WAYNE—I would like to see some day—and it should be possible with the invention of transistors and wonderful little speakers—I'd like to see

the whole works built right into the guitar, so you could feel it vibrate right next to your body. It can be done, but I feel they can't get enough power out of the transistors to push the voice coils on the speakers. It would be the end.

I think Gibson has developed a hum-bucker, a system of two filters in one. One takes out all the junk and the feedback, the other gives pure tones. Why not put a speaker into the guitar?

SALVADOR—The ideal thing, I think, would be a light amplifier with the same amount of power as a large one. A lot of the size is concerned with the baffle. If they overcome that, I'd sure like to see it. And I'd like a powerful amplifier that won't hum. Most have a lovely sound, but they hum.

And with all that trouble they go to make super pickups . . . They forget the warmth of the guitar sound, and the human feeling it can have. You get wonderful highs and lows . . . but no middles!

HALL—This may have been solved already, I'm not sure. But it would sure help me if I could find an instrument and a string that would remain in tune and get a good sound at a low pitch. I need a string that will get the right tension at low B.

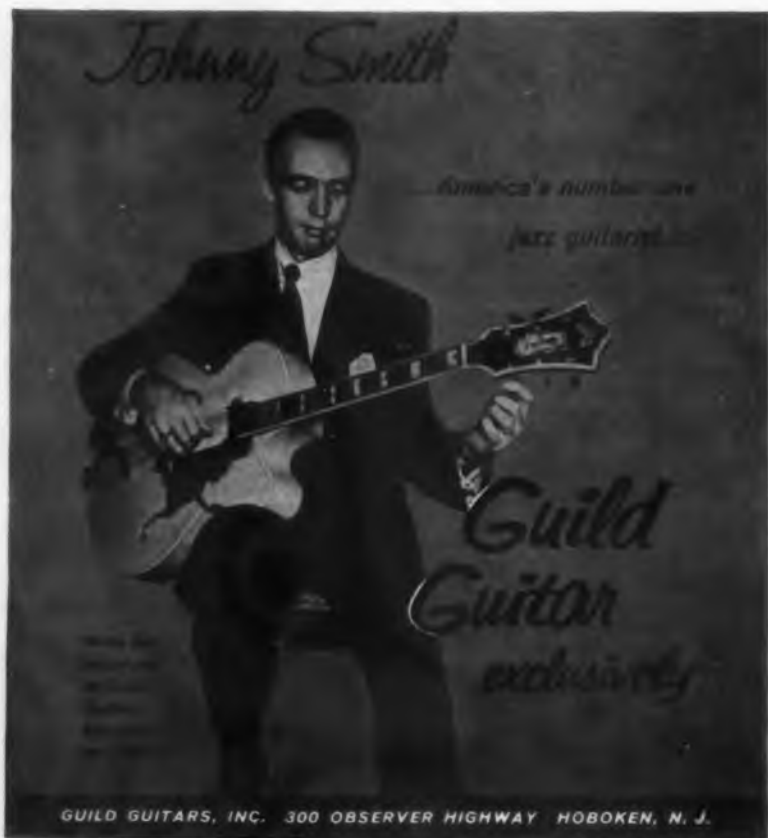
I'd also like to see some way of amplifying gut string guitar successfully. Today's pickup won't amplify the gut string. But the quality is so marvelous I'd love to use it.

Is there anything you would like to do on guitar?

HALL—I'm working on a finger style that will retain the jazz feel, especially where attack of notes is concerned. It requires careful consideration of phrasing and attack. Many of the classical techniques don't lend themselves to jazz even though jazz figures are being played. I've learned a lot on this from watching the way Red Mitchell plays bass.

SALVADOR—There's so much to learn. The better you get, the more you realize how little you know. I'm constantly striving to get better as a jazz musician and as a technician. I don't think anyone reaches perfection.

WAYNE—I'd like to put in a lot of time on the guitar and develop a good classical technique, rather than just playing at it. I'd like to perform on the guitar. Then, with the modern knowledge I have, I'd like to



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transcribe piano and orchestral things—like Ravel's piano concerto, which has an interlude that's very beautiful—to guitar. Someday I'd like to be able to do that.

SMITH—I've spent years practicing legitimate foundation, striving to be able to put out what my mind tells me, good or bad, and play music that others want me to play, too.

Why do you play guitar?

LOWE—I started to play when I was 8 years old. Everyone in the house played some string instrument. I was introduced to it then and stayed with it, and I actually lived with it more than with my family. My father was an old country music teacher, and he taught me a little. After I got out of the army, I did some studying. I had played a little in the Philippines. John Hammond introduced me to Ray McKinley, and I joined his band, and walked into the Eddie Sauter book. That was the wildest experience of my life. I will never forget those first weeks.

WAYNE—Originally, I played guitar because it was around the house. Later, it became a challenge. As I got better at it, I realized what a fantastic instrument it was. I can write from it.

It has a slight disadvantage: you don't feel you're blowing. I don't get that feeling from my lungs. I've been taking a little trumpet . . . not that I expect to play very well, but just to get that feeling that I'm blowing.

SMITH—Mostly, environment had something to do with it. I'm from the south, and it seemed everybody had a guitar.

SALVADOR—I always wanted to play trumpet, ever since I was a kid. One day I went by a music store and saw a guitar in the window. I got a job and bought it. I don't think it was wanting the guitar as much as having a way to express myself. You might say it was the sight, not the sound. And also that I couldn't afford a trumpet.

HALL—Originally there wasn't too much choice. My uncle had played one, and my mother bought me one when I was 10. Today, in many ways, I feel it a very complete instrument. It can play harmonies and single line notes and rhythm, like a snare drum. Many facets of music can be reached. I've come to love it more during the last few years.

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Rayner

Strictly Ad Lib

(Continued from Page 8)

Boston is flipping over singer Terry Swope, who broke up a recent *Jazz Scene* TV show on WHDH . . . Nine young artists and two sculptors were featured at the Newport jazz festival's art show in the Cushing Memorial Gallery during the festival . . . the free jazz concerts at the Palisades Amusement Park, N. J., are roaring . . . Jazz at the Playhouse, with Maxine Sullivan, Cliff Jackson, and others went into operation in mid-June for Fridays and Saturdays throughout the summer. Things happen at St. Mark's Playhouse at half-past-midnight . . . NBC may present a TV spectacular honoring Ella's 20th year in show business in the fall . . . Dave Brubeck and Billie Holiday share the stage at Loew's Sheridan in mid-June in another Village Voice concert . . . Dizzy Gillespie switched from the Shaw agency to Joe Glaser's Associated Booking, and may re-form his big band . . . CBS-radio picked up four one-hour shows from Newport, with Mitch Miller emceeing . . . DJ Art Ford is reported about to produce a movie called *Love and Jazz* . . . Pat Suzuki landed a part in the forthcoming Rodgers-Hammerstein musical, *The Flower Drum Song* . . . At Birdland: July 24-30, Dave Brubeck and Sonny Rollins; July 31-Aug. 13, Johnny Richards; Aug. 14-20, Chris Connor; Aug. 21-Sept. 3, Maynard Ferguson; Sept. 4-17, Count Basie and Johnny Smith; Sept. 18-Oct. 1, Stan Kenton.

Jimmy McPartland is presenting Wednesday night concerts at Roadside Rest in Oceanside, Long Island. The open-air concerts were scheduled to start with Jimmy, his wife Marian, Charlie Shavers, Milt Hinton, Eddie Condon, Bob Wilber, and pianist Mickey Crane among participants . . . Roulette is cutting Chubby Jackson with writing by Manny Albam, Ernie Wilkins, and Al Cohn . . . Cat Anderson will record a big band set for EmArcy, with writing by Billy Strayhorn and Ernie Wilkins . . . Bob Aaronson of Jazz Unlimited started a jazz show, 6-6:30 p.m. Wednesdays, on WNYC . . . Bill Russo scored and conducted an LP for Maynard Ferguson at Roulette, using 10 strings and eight brass.

Lenny Tristano is seriously considering returning to club work at the Half-Note. Owner Mike Canterino has a new Steinway waiting for Tristano, if the pianist decides to return. Lee Konitz-Warne Marsh are there indefinitely . . . Thelonious Monk

opened at the Five Spot with Roy Haynes on drums . . . Bill Russo, Martin Williams, and Phillip Ball are writing a musical comedy based on a continental comedy classic . . . Jay Cameron, baritone man, will work at the Avalock in Lenox, Mass., for the summer, with pianist Don Freeman, trumpeter Richard Williams, drummer Jimmy Wormworth, and bass man Calvin Ridley . . . Sal Salvador's quartet played a concert at Carnegie Tech, and moves to Mahanoy City, Pa. and Asbury Park, N. J. for concerts July 24 and 25.

Chicago

JAZZ, CHICAGO-STYLE: The Dukes of Dixieland, better known down New Orleans way as the Assunto family and friends, are at the Blue Note, parading in blazers to two-beat strains. They'll be romping around the room until July 30, when Count Basie and band invade the Note for a three-week stay . . . The Oscar Peterson trio, with Ray Brown and Herb Ellis, is at the London House, displaying some of the most impressive virtuosity in jazz. George Shearing working his way toward a classical concert with the Cleveland symphony next month, will stop off for four weeks of jazz at the London House, beginning July 9. Andre Previn, of jazz, classical and Hollywood fame is due to return to the steak house on Aug. 6 for four weeks . . . Josephine Premice is at Mister Kelly's for two weeks. She'll be succeeded on July 21, by the genuinely incomparable Ella Fitzgerald, who will rule Rush St. for 20 days. Dick Marx, John Frigo, and Gerry Slesberg continue as the Monday-Tuesday group at Kelly's, with Marty Rubenstein's trio taking over for the remainder of the week.

The Cloister inn, currently undergoing extensive remodeling, is slated to reopen on Aug. 1 with singer Lurlean Hunter. Ed Higgins' quartet, with Sandy Mosse, may be among the cast at the opening. Higgins' trio, minus Mosse, continues at the London House on the Monday-Tuesday shift . . . Franz Jackson and his spirited all-star Dixieland group continue at the Preview lounge on Monday and Tuesday nights, doubling weekends at the Red Arrow in Stickney. Bob Scobey and his Frisco jazzmen are the current attraction at the Preview. Jack Teagarden returns to town July 30 for a Preview booking that comes to an end on Aug. 17. Dizzy Gillespie is slated for a Pre-

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view appearance, too, from Aug. 20 through Sept. 7 . . . Georg Brunis and cohorts continue to blast Dixieland lullabies at the 1111 club . . . At Jazz, Ltd., the consistently worthwhile sounds of the house group assist in perpetuating the longevity of Dixieland in the area . . . Frank D'Rone, being groomed for pop singer stardom by Mercury Records, mixes the pop and jazz aspects judiciously on a nightly basis at Dante's Inferno.

Bassist Johnnie Pate's trio is at the Mardi Gras on the Thursday-Friday-Saturday swingin' shift . . . Doc Evans is due to vacate the comfortable Minnesota environment for an appearance at the Butterfield firehouse this month . . . Dave Remington's Dixieland group continues to draw crowds to the Wagon Wheel in Rockton . . . The Modernes continue at the Vanity Fair at Madison and Cicero . . . Chicago pianist Ronnell Bright, currently serving as accompanist for Sarah Vaughan, recently cut a Polydor LP in Paris, with bassist Richard Davis and British drummer Art Morgan . . . The Aragon ballroom, shuttered because of a recent fire, reopened on June 20. Future bookings at the ballroom include the Dukes of Dixieland, the Les and Larry Elgart band, and Les Brown's band.

Hollywood

JAZZ NOTES: For their stints at the Interlude and Crescendo last month, the MJQ and the Basie band reportedly were paid \$2,100 and \$8,800 per week respectively. Anyway, that's what we're told.

Tillie Mitchell, John Coltrane's manager, reports the tenor man currently is being overtured by no less than three major labels. Tillie's stable now includes Leroy Vinnegar, Mel Lewis, Bill Holman, Clifford Jordan, and Benny Green . . . Jordan, now on the coast, wants to dig in and stay . . . Sonny Rollins is arriving to record one of three albums he still owes Contemporary . . . Count Basie cut a new Roulette album during his Crescendo stay last month . . . Dancer Gene Kelley, who is directing the new New York show, *Flower Drum Song*, signed Pat Suzuki for one of the leads . . . Charlie Barnet reports he's working on his autobiography. Man, we can hardly wait!

ADDED NOTES: Gene Estes, erstwhile Harry James drummer, has joined Harry Babasin's Jazzpickers as full-time vibraphonist . . . Leonard Feather, Frank (Blue Note) Holzfeind, Calvin Jackson, Stockholm's

Benny Aasland, Dick (Two Ton) Baker, Benny Carter, Harry Babasin, actors Bill Walker and Johnny (Calhoun) Lee, and the entire company of the Lester Horton dancers have signed up in the *Duke Ellington Jazz Society*—and all in one week—according to chairman Bill Ross who currently is sitting up nights (at 8669 Sunset Blvd., L. A. 46) opening letters of inquiry from all over the world.

Gene Autry's Challenge Records has purchased from actor Jeff Hunter the Gerry Wiggins trio jazz album of *The King And I* music recorded last year by Dave Axelrod but never released on Hunter's *Parade* label. Besides Wigg's piano, Gene Wright is on bass and Bill Douglass on drums . . . While groovy Ernestine Anderson worked Jazz Cabaret in a two-week starter engagement, the singer cut a stereotype date for Dave Hubert's *Omegatape* aided by Buddy Collette, Red Callender, Gerry Wiggins, and Dick Marx. Her Mercury album, *Hot Cargo*, recorded in Sweden with Harry Arnold's band, is now in release.

NITERY NOTES: Terry Lester is proving that you don't have to sell booze to do a good jazz club business. Nonetheless, she's got a beer license upcoming soon. The very swinging house group is at Terri's Jazz Cellar Thursdays, Fridays and Saturdays. Meanwhile, Mike Davenport's Sunday afternoon teen bashes are still going strong . . . Howard Lucraft is presenting poetry and jazz readings by actor Gregg Roman as part of his regular Thursday night *Jazz International* meetings at Jazz Cabaret where the Buddy Collette quintet just closed a successful two-weeker.

Don't miss the Sunday afternoon scenes at the Hillcrest on Washington. Organized by Jack Rose and Tommy Bee of KBLA's *Voice Of Jazz*, the sessions feature the Joe Castro trio (Joe on piano; Tom Reynolds, drums, and Fred Dutton, bass), Dexter Gordon, tenor, and a variety of high-powered sitters in . . . Martha Davis and Spouse, with Eldridge (Bruz) Freeman, drums, followed the MJQ into the Interlude . . . Best part of the entertainment at the Tiffany burleyque is the impressive singing of 22-year-old Pam Garner, a local vocal comer ably abetted by the wailing Don Rafael trio with Bob Yeager, drums, and Shel Smith, piano . . . Gene Russell's Jazz Couriers are set to open at the new Trocadero (Gene's on piano; Clarence Jones, bass, and Frank Butler, drums).

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By George Hoefler

■ Jazz appreciation has taken on many varied forms. There have been riots, trances, and mass hysteria. This has been of considerable interest to the medical profession. Doctors wonder what the elements in jazz are that produce identical reactions in human beings so far removed from each other as a Newport, R. I., dowager and a native of Accra, Africa.

While Louis Armstrong was on a good-will tour to Africa in 1956, he was told by a local police magistrate, "Tone it down, Louis. When you play fast, these natives can't stand it. They'll riot all over the place from joy."

Armstrong found out what the policeman had in mind when he sat in at a talking-drum recital being given by 70 tribal chiefs at a Gold Coast university.

When he played a little *Stompin' at the Savoy*, as accompaniment, the chiefs started to scream and drum like mad. Satch is reported to have got a bit alarmed and shouted, "Slow it down, cats!!!" and hastily put his horn back into the case.

The reaction to jazz rhythms has been studied by physiologists, psychologists, and psychiatrists in an attempt to determine what it is about jazz that produces the same activity in human beings regardless of race, nationality, or climate.

Physiologists point to a section in the human brain called the thalamus, where sensations and emotions are developed. Rhythm is a basic bodily characteristic and is found in respiration, heartbeat, and brain-wave patterns. Dr. Luther Cloud of New York City, a psychosomaticist, says the widespread appeal of jazz comes from its basic, insistent rhythmic patterns. Extensive tests of persons listening to jazz have shown an average increase of 9 points in blood pressure and 6.7 points in the pulse rate.

A Michigan doctor has pointed out that jazz influences the nerves and ganglia controlling the involuntary functions of certain glands through the thalamic region of the brain.

A physiologist, Marta Grunewald of New York City, says that "psycho-sensory restitution" plays a considerable part in the stimulation caused by music. Dr. Cloud adds that jazz has more restitutive power than other type of music.

When the music becomes "jazzed up," the thalamic region, he says, is unable to anticipate and separate the bursts of sound into an orderly pattern. This jars the cortex (gray matter) on the surface of the brain and forces it into activity. The jazz listener, therefore, becomes bright and alert as his fatigue is overcome for the moment.

If the activity is strong enough and the control of the listener weak enough, there is gross physiologic reaction in the form of ecstatic abandon and even contortions. The universal appeal is seen in the fact that such action and movement is involuntary and does not have to be learned.

Such physiologic effects, however, are minimized by a New York City psychiatrist, who says the measurable metabolic changes in the jazz listener are psychologic. He feels the reactions vary according to the background and tastes of the individual listener. If a person has no liking for jazz, he may be completely unmoved, regardless of his exposure to the hot rhythms.

Many other psychologic theories have been propounded. There is the familiar protest-music theory credited to a rebellion against social injustice. Some discuss jazz along Freudian lines, saying the stimulus of jazz derives from a conflict between the unconscious sources of instinctive energy, the id, and the repressive aspects of the conscience in a moral world.

Sociologists also have their explanations for the appeal of jazz. It, to them, might be a revolt against standardization.

Heard in Person

(Continued from Page 24)

and sustained, particularly for the solo work of Middlebrooks and Lewis.

Attitude of Performers: Their on-stage presentation is casual but warm, both among themselves and to the audience. Holman makes all announcements in easy fashion well laced with his brand of wry humor.

Commercial Potential: Right now this unit is ready to play any but the most intimate jazz rooms. Its excellent book could be one reason for establishing it among the nation's better small groups. In addition to some name pull, the quintet shortly will have in release an initial album on the Anxex label which ought to enhance its booking appeal.

—tyrian

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on the dial

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ALABAMA Birmingham: Ken Scott, WAPI-1070, *The Cloud Room* (nightly 10:25-12:30) Phenix City: John Gibbons, WPNX-1460, *Jazz Limited* (Sat. 6-8 pm)

ARKANSAS Arkadelphia: Jim Short, John Freeman, KYRC-1240, *The Party* (W. 10-11 pm) Little Rock: Bill Jackson, KOKY-1440, *Cool Train* (M-F 10:15-10:30 am), Club KOKY (3-6 pm); Lee Rodgers, KTHS-1090, *Rodger's Room* (M-F 3:30-5 pm); Dick Landfield, KTHS *Night Flight* (M-F 9:9:55 pm)

Magnolia: Eddie Webb, KUMA-630, 7-11 Club (M-F 3-4 pm)

CALIFORNIA Banning: Bob Stewart, KPAS-1490, *Bob Stewart Show* (M-F 9 pm-mid.); Sat. noon-6 Berkeley: Jack Dunn, KRE-1400, *Sunday Night Session* (10:35 pm-mid.); Philip F. Elwood, KPFA-KPFZ 89.3 FM, *The Jazz Review* (Sun. 12-2 am); *Jazz Archives* (W. 7:45-8:30 pm, F. 4:4-5 pm) Joshua Acos, *Modern Jazz* (F. 7:7-90 Tu., 4:4-90 am) Fresno: Bob Catron, KARM-1430, *Red's Room* (Sun. 10-12 pm)

Hollywood: All Jazz Station, KNOB-FM 103.1 (8 am-2 am daily); Bob Crane, KNX-1070, *Bob Crane Show* (M-F 6-8:45 am); Bob Kirstein, KGFJ-1230, *Jazz Showcase* (M-F 5:30-6:30 pm); Gene Norman, KCLC-570, *Gene Norman Show* (nightly 10 pm-mid.); *Pop Concert* with Stan Lawson, Richard Moreland, Jim Fitch, John Strasser, KPFA-FM-104.3 (M-F 1-5 pm); Bill Stewart, KMPC-710, *Bill Stewart Show* (M-F 5:05-6 pm, M-Sat. 6:30-9:30 pm, Sat. 12:05-2 am, Sun. 2-3 pm, 6-8 pm); Jack Wagner, KHJ-930, *Jack Wagner Show* (M-F 1:05-3:30 pm)

Modesto: Bob Hansen, KREE, AM, FM-970, 103.3, *Town Clock* (M-F 6 am-noon), *Jazz Gallery* (F 10:30-11 pm)

Monterey: Johnny Adams, KIDD-630, *Jazz Unlimited* (M-Sat. 9-12 pm)

Pasadena: Ed Crook and Bill Dalglish, KPCC-89.3, *Jazz Unlimited on Campus Matinee* (M-F 1-2 pm)

Sacramento: Glenn Edward Churches, KCRA, AM, FM-1320, 96.1, *Jazz, Rhythm and Blues* (nightly 10:15-11:30 pm, Sat. 10-11:30 pm) Glenn Churches Show (Sat. 8:30-1:30 am) Santa Barbara: Noel Greenwood, KIST-1340, *Jazz 'n' Midnight* (Sun-F 10:15-midnight); San Diego: Tom Chapman, KSON-1240, *Jazz, Ltd.* (M-F 12-1 am)

San Diego: Don Kimberly, KFSD-FM-94.1, *The Jazz Chamber* (Sat. 6-8:30 pm), *The Jazz Showcase* (Sat. 8-10 pm), *Accent on Jazz* (Sat. 10-12 pm)

San Francisco: John Hardy, KSAN-1450, *Showcase of Jazz* (M, W, F, Sat. 2-5 pm); Jimmy Lyons, KGO, AM, FM-810, 103.7, *Discopades* (Tu.-Sat. mid.-2 am)

San Jose: Bob Custer, KLOL-1170, *Custer's Jazz* (M-Sat. 11 pm-mid.)

Santa Monica: Frank Evans, KDAY-1580, *Frank Evans Show* (daily 6-9:30 am, Sun. 8-10 am)

Stockton: Walt Christopher, KCVN, AM, FM-660, 91.3, *Something Cool (AM)* (Sun Tu, W, Th 7:30-8 pm) *Rainbow in Sound* (F. 9:30-9 pm)

Ventura: Frank Haines, KVEN-1450, *House of Haines-Jigger of Jazz* (M-F 10:30 pm-mid.)

COLORADO Boulder: Johnny Wilcox, KBOL-1930, *The Listening Post* (M-F 10:15-mid.)

Denver: Bill Davis, KTLN-1280, *Cool Bill Davis Show* (M-Sat. 8-10 pm)

CONNECTICUT Hartford: Mite Lawless, WPOP-1410, *Modern Sounds-Lawless of Large* (M-F 8:30-10 pm)

New Haven: Tiny Markie, WAVZ-1300, *Tiny Markie Show* (M-F 3-7 pm)

DELAWARE Wilmington: Mitch Thomas, WILM-1450, *Mitch Thomas Show* (M-Sat. mid.-1:30 am)

WASHINGTON, D.C.: Willis Conover, *Voice of America*-13.16, 19.25, 31, 41 meterbands, also in Europe, 1734 meters long wave at 2300 GMT, Music USA (M-F 0100, 0300, 0500, 1000, 1200, 1400, 1600, 1800, 2100, 2300, 2400-Greenwich Mean Time); Felix Grant, WMAL-630, *Felix Grant Show* (M-F 8-9 pm); Paul Sampson, WGMS, AM, FM-570, 103.5, *Jazz in Review* (Sat. 11 pm-mid.); Walt Kraemer, WASH-FM-97.1, *Jazz Goes Hi-Fi* (Sat. 10-12 pm); Bill Carri, WOL-1450, *Jazz Nocturne* (M-F 8-9 pm, Sat.-Sun. 1-3 pm)

FLORIDA West Palm Beach: Art Dunklin, WJNO-1230, *Art Dunklin's Open House* (W. 10-11 pm) Ucia Dunklin's Record Room (F 12:05-12m); Geoff Edwards, WEAT-850, *Geoff Edwards Show* (M-Sat. 6-9 pm); Geoff's Groffo (M-Sat. 6-8 pm); George Simpson, WJNO-1230, *Jazz Club-Jazz Workshop* (M-F 11:30 pm-1 am)

Jacksonville: J. Reed, WZOK-1320, *Reed's Record Show* (M-F 6:15-9 pm)

GEORGIA Atlanta: Jack Gibson, WERD-860, *The Sound* (M-Sat. 6:30-7:30 pm)

Augusta: Don Shepherd, WRDW-1480, *Don Shepherd Show* (Sat. 4:05-12 pm), *Music in The Night* (M-F 9:30-12 pm)

ILLINOIS Chicago: Bob Bradford, WCLM-FM-101.9, *Jazz Personalized* (nightly 10-mid.); Dick Buckley, WNIJ-FM-97.1, *Waxing Mat and Coal* (M-F 7-9 pm); Ron Whitney, WSEL-FM-104.3, *Gems of Jazz* (M-F 11 pm-mid.)

Danville: Elton Marx, WITY-900, *Elton Marx Show* (M-Sat. 10:05-11 pm)

Decatur: Jimm Seaney, WQZ-1050, *Jimm Seaney Show* (M-F 4:53-6 pm)

Springfield: Don Soares, WCVS-1450, *Jazz in the Key of "D"* (M, W, F, Sat. 10:30-12 pm)

Quincy: Bill Wegman, WGEN-1440, *Night Watchman* (nightly 11 pm-mid.)

INDIANA Fort Wayne: Bill Hausman, WKJG-1380, *Skyliner* (M-F 11:05 pm-mid.); Bob Maritz, WGL-1250, *Bob Maritz Show* (Th, F, Sat. 10:30-mid, Sun. 9:30-mid)

Hammmond: Earl Vieux, WJOB, AM, FM-1230, 92.3, *Opus 12-05* (M-F 12:05-1 am)

Indianapolis: Bernie Herman, WIRE-1430, *Nitebeat* (M-Th. 12:45-1:30 am, F 12:45-2 am, Sat. 12:45-2:30 am)

Michigan City: Frank Sauline, WIMS-1420, *Franky Moores* (M-Sat. 9-10 pm, Sun. 6-7 am)

Lansing: Mel Clark, WSL-1230, *Nightwatch* (M-F 9:05 pm-mid.); *Jazz '57* (W-F mid.-1 am)

KANSAS Emporia: Joe McAdoo, KVDE-1400, *Jazz In The Night* (Sat. 10:15-11 am) *Corovan* (M-F 7:35-9 pm) *Hi Fi Serenade* (Sun-F 9:05-10 am)

Great Bend: Buddy Ellsworth, Keith Knox, Randy Russell, KVG-1590, *House of Wax* (M-F 9:30-10 pm, 10:30-11 am)

Wichita: Bob Snyder, KMAN-1350, *Jazz Deluxe* (M-F 6:15-8:30 pm)

KENTUCKY Lexington: Lon Carl, WLAP-630, *Jazz Limited* (Sun. 10 pm-mid.)

Newport: Dick Pike, WNOP-740, *Jazz for '57* (M-F 2-3 pm)

LOUISIANA Baton Rouge: Ray Meaders, WXOK-1240, *The Diggle Doo Show* (M-Sat. 2-5 pm), *Modern Music* (Sun. 6:30-8:30 pm)

New Orleans: Dick Martin, WWL-870, *Moonlight with Martin* (M-F 12:05-2 am, Sat. 12:05-1 am)

MARYLAND Baltimore: Nelson Fisher, WSID-1010, *Swing Party* (M-Sat. 6 pm)

MASSACHUSETTS Boston: Rev. N. J. O'Connor, C.S.P., WGBH-FM TV, WBUR-FM, *Jazz Anthology, Jazz Trends, Jazz TV*, (Sat. 5:30-6:30 pm, Tu. 8:30-9:30 pm, Th. 8:30-10 pm, F. (TV) 7:15-7:45 pm)

Cambridge: Greg Dickerson, WHRR-FM-107.1, *Jazz Entree* (M-F 5:10-6 pm), Bruce Weisman, *Jazz '57* (M-F 7:10-7:40 pm), Reilly Atkinson, *Jazz Workshop* (Tu. 7:10-8 pm), Fred Stara, *Biography in Jazz* (Th. 7:10-8 pm), *Jazz Steamboat* (F 7:10-7:40), *Accent on Jazz* (Sat. 7:30-8 pm)

North Adams: Dave Kirkpatrick, WMNB-1230, *Record Rock* (M-F 7-9:30 pm)

Pittsfield: David R. Kidd, WBRK-1340, *The Story of Jazz* (M, W, F. 9:05-9:30 pm)

Salem: Paul Kelley, WESX-1230, *Mid Morning Melodies* (F. 11-12 am), *Saturday Session* (Sat. 8:30-12 am)

Springfield: Jack Frost, WSPR-1270, *The Jack Frost Show* (M-Sat. 7:30-11 pm), Joe Scalia, WMAS, AM, FM-1450, 94.7, *Society in Jazz* (M, W, Sat. 11:10-mid) *Jazz* (M, W, F. 9:05-9:30 pm)

West Yarmouth: Dan Serpico, WUCB, AM, FM-1240, 94.3, *Dan's Den, Music on the Uboat* (Sat. 4-6 pm, 8-11 pm)

Worcester: John Carmichael, WORC-1310, *Knickerbocker All Night Show* (Tu.-Sun. 1-4 am)

MICHIGAN Detroit: Dick Drury, WBRB-1430, *Dick Drury Show* (M-Sat. 2:30-7 pm); Ken Bradley, CKLW-800, *Sleepwalkers' Serenade* (Tu.-Sat. 12:05-1:30 am); Ron Knowles, CKLW, AM, FM-800, 93.9, *Music After Midnight* (Sun. 12:05-1:30 am); George White, WCHB-1440, *The George White Show* (M-Sat. 1-2 pm)

Flint: Fred Garrett, WAMM-1420, *Jazz Tyme, USA* (Sun, noon-3 pm), *Fred Garrett Show* (Tu.-Sat. 10 am-2 pm)

Holland: Julius Van Oss, WHTC-1450, *1450 Club* (M-Sat. 10:15-11 pm)

Jackson: Cass Kaid, WKHN-970, *Cass Kaid* (6 days 4-6 pm)

Lansing: Jim Herrington, WJIM-1240, *Here's Herrington* (M-F 11 pm-mid.); WILLS-1320, *Erik-O Show* (M-Sat. 11 pm-mid.)

Monroe: Joseph S. Becarella, WMIC-540, *Rhythm Incorporated* (6 days 4:05-6 pm)

Saginaw: Henry Porterfield, WKNX-1210, *Sounds from the Lounge* (M-F 6-7 pm, Sat. 2:30-7 pm)

St. Joseph: Jack Knuth, WSJM-1400, *We Spin Jazz* (Mon (Sat. 4:45-5 pm)

MINNESOTA Minneapolis: Dick and Don Mew, WTCN-1280, *Swingshift* (F-Sat. 11 pm-mid.); Arnold Weisman, WLOL-FM-99.5, *Jazz in Hi-Fi* (daily 11 pm-mid.)

MISSOURI St. Louis: Chuck Norman, KSTL-690, *Chuck Norman Show* (M-F 3:30-5 pm); Spider Burk, KSTL-690, *Spider Burk's Show* (M-F 1:15-3 pm, Sat. 4-5 pm); Jerry Berger & Harry Frost, KCFM-93.7, *The Music Shop* (M. 10-12 pm)

MONTANA Helena: Bob Howard, KCAP-1340, *Modern Moods* (Sat. 11 pm-12:15 am).

NEVADA Reno: Frankie Ray, KOLO-920, *Two for the Show* (Sat. 2-5 pm), *Sunday Carousel* (Sun. 9 am, 1 pm)

NEW HAMPSHIRE Durham: Paul Bortolier, WMBR, *The Paul Bortolier Show* (Tu. 7:30-9 pm)

NEW JERSEY Princeton: Kurt Medina, WPRB-101.1, *CDMTFriday, RTH* (FM) reheat (W. 9-10 pm); Bill Shearer, *Bandstand Review* (W. 10:05-11 pm); John Ely, WPRB 103.9, *Blue Room* (Th. 9:10-10 pm); Dave Fleisher, WPRB-103.9, *Night Scoop* (Sun-Th. 10:15-11 am)

NEW MEXICO Albuquerque: Bill Previtt, KGGM-610, *Bill Previtt's Music and Sports* (M-F 2:30-5 pm)

NEW YORK Albany: Leo McDevitt, WOKO-1440, *Sound in the Night* (F-Sat. 11 pm-1 am)

Binghamton: Jack Morse, WINR-680, *Nite Club* (M-Sat. 11:25-2:30 am) *Strictly Jazz* (M-F 7:35-7:50 pm)

Binghamton: Jack Morse, WINR-680, *Music Club* (M-F 3:10-6 pm)

Buffalo: Jimmy Lyons, WXRA-1080, *Lyons Dan* (Sat. 2-6:15 pm)

Glens Falls: Robert E. Middleton, WWSC-100.1, *Jazz Corner* (M-F 7:15-7:30 pm)

Ithaca: Samuel J. D'Amico, WVBR-440, *Jammit!* on Sun-Spotlight on Jazz (W. 7-8 pm), *Jerry Ziegans One Night Down* (Tu. 7-8 pm)

Little Falls: Walt Gaines, WLFF-1230, *Party Line* (M-Sat. 10 am-noon); WLFF-1230, *Bandstand* (M-Sat. 1-4 pm)

New Rochelle: Mort Faga, WNRC, AM, FM-1400, 93.5, *Jazz Unlimited* (Sat. noon-2 pm)

New York City: Gene Fagan, WFUV-FM-90.7, *Adventures in Modern Music* (Th. 9-10 pm); Iain Lawrence, WABC, *Mon About Music* (M-F 2:30-4:30 pm); Guy Wallace, Tommy Reynolds, WDR 710, *Bandstand USA* (Sat. 8-10 pm) John S. Wilson, WQXR, AM, FM-1540, 96.3, *The World of Jazz* (M-F 9:05-9:35 pm) Gunther Schuller and Nat Hentoff, WBAI-FM-99.5, *The Art of Jazz* (Th. 11-12 pm) Symphony Sid, WEDV-1330, *Midnight Jamboree* (Th. Sun. 12-3 am)

Norwich: Kent McGarity, WCHN-970, *Parade of Bands* (Sat. 2:05-2:45 pm), *Jazz By Three* (Sat. 3:30-3:45 pm)

Schenectady: Earle Puaney, WGY-810, WRGT-TV, *Earle Puaney Show* (M-F 1:05-2 pm, 5:05-5:45 am, TV, 7:30-7:45 pm)

NORTH CAROLINA Charlotte: Clarence Eton, WBT-1110, *Playhouse of Music* (M-Sat. 4-5 pm, 10 pm-mid.)

Fayetteville: Dick Perry, WFAI-1230, *Noon Tude* (M-F 11:30-noon) *Jazz on Sunday Night* (10-11:30 pm) *Roanoke Rapids*: Dick Phillips, WCBT-1230, *Cass Quarter* (M-F 4:45-5 pm) *Sounds for Sunday* (Sat. 10:15-11:30 am)

OHIO Alliance: Robert Naujoks, WFAM, AM, PM 1310, 101.7, *Studio B* (M-F 4:15-4:45 pm, Sat. 4:30-5 pm)

Cincinnati: Dick Pike, WNOP-740, *Jazz for '57* (M-F 2-3 pm)

Canton: Chuck Craig, WHBC, *Music for Modern* (M-F 7:15-7:45 pm)

Cleveland: Tom Brown, WHK-1420, *Tom Brown Show* (M-F 10 pm-1 am); Tom Good, WERE-1310, *Good to be with You* (Sat. 2:7-4:45 pm); Bill McDonough, WHK-1420, *Bill Gordon Show* (6 days, 9:15 am, 4:45-5:45 pm); Jockey John Slava, WJMO 1540, *J J Jazz* (M-Sat. 2-3 pm)

OREGON Corvallis: Vic White & Jim Osterlund, KFLY-1240, *Music After Midnight* (F. 12-1 am)

PENNSYLVANIA Allentown: Karm Gregory, WAB 790, *Discopades* (M-F 4-6 pm) *Paging the Stars* (M-F 9-10 pm)

Beaver Falls: Bob Spiegel, WBVP-1230, *Sounds for Saturday* (Sat. 10:05-11 pm)

Philadelphia: Bill Chambers, WPWT-FM-91.7, *The Bill Chambers Show* (W. 8-10 pm); Bill Mowbray, WHYI-FM-90.9, *Journeys Through Jazz* (W. 8:30-9:30 pm); Doug Arthur, WJBG-990, *Danceland* (3. 6-7:30 pm); Sid Mark, WHAT-1340, *Sounds in The Night* (Tu.-Sun. 2-6 am); Gene Milner, WIP-610, *Jazz Roost* (Sat. 8-9 pm)

Pittsburgh: Dwight H. Cappel, WWSW-970, *Cappell's Corner* (Sun. 10:15-10:45 pm), *Jazz Scene* 1957 (M 10:10-10:30 pm); John Laban, WCAE-1230, *Just of the Philharmonic* (Th. 10-10:30 pm) *Jazz Saturday Night* (Sat. 10 pm-1 am); Bill Powell, WILY-1000, *Rock and Ride Show* jazz portion (6 days 4-4:30 pm)

RHODE ISLAND Providence: Bob Bassett, WHM-1110, *Portrait of Jazz* (Sat. 4:30-8 pm); Carl Hearn, WPFM-95.5, *The Modern Jazz Hour* (Sat. Sun. 11 pm-mid.)

SOUTH CAROLINA Columbia: James Carter, WOIC-1470, *Music Just for You* (Sun. 1-4 pm)

Greenville: Jim Whitaker, WCOK-1440, *Jazz on Parade* (Sat. 1:05-5 pm)

Laurens: Howard Lucretif, WLBG-860, *Jazz International* (Sat. 5:55 pm); Paul Wynn, WBLA Spartanburg (Sat. 1-4:45 pm)

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Jazzarama: Ray Starr, WJAN-1400, *The Ray Starr Show* (M-F 12-3 pm)

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Laurindo Almeida

(Continued from Page 20)

scribes Laurindo as "... the Marcel Grandjany of the guitar." Grandjany, dean of classical harpists, and Almeida, feels Myers, have one important quality in common, "... an innate refinement and gentility. They approach music humbly, as if they were its servants. This is rare."

Because of the guitarist's successes as a classical artist, Capitol sees no point in his recording another album with jazz musicians. Laurindo feels differently. He hopes to record another jazz album similar in tone to the one with Bud Shank and, noting the determination with which he expresses that idea, one gets the distinct impression that he'll do it—by hook or by crook. Considering he finished 10th in this magazine's 1957 Readers Poll as the world's most popular jazz guitarist, that idea adds up to plain economic horsensense.

At present, Laurindo states candidly, "... I make my living by doing free lance work, so often I don't get name credit on the television and motion picture features I do." Recently, however, he has gotten screen credit for his background playing on such pictures as Paramount's *Maracaibo* and Columbia's *Escape From San Quentin*. The latter film features solo guitar throughout.

Remarking that "... I love this work," Laurindo discussed his musical part in a recent movie short feature produced by famed designer Charles Eames, *The Day Of The Dead*. "The setting was a Mexican holiday similar to our Memorial Day. There was just guitar all through. Me. I had to catch the different moods of the people on this important day in their lives. It was very exciting. The movie is only 15 minutes long, but I found the work fascinating."

Almeida also wants to do "... things that haven't yet been done with the Spanish guitar. Segovia accomplished all the things worth while by the established classical composers. I'd like to see what American composers would write for the Spanish guitar. As a matter of fact, I commissioned works from a group of American composers for the instrument." He smiled once more.

"I think when you hear the results you'll be quite pleasantly surprised."

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Jean Thielemans

(Continued from Page 21)

"A jazz musician shouldn't try to anticipate what he'll do in the next phrase. He shouldn't think ahead. Jazz should be completely spontaneous. The technique should never be consciously used. It should be like a conversation with a friend. You say what you think without weighing or worrying about any of the words," he indicated.

On the subject of rhythm Jean Thielemans has established himself as a serious student of the beat. He pointed out that because of the difference in reaction time, each person has an individual response to the beat.

"This has nothing to do with musicianship. It's neurological. That's why swing is such an elusive thing. The musicians have to be properly matched. They must have the same or close to the same 'feel' for the beat. Complete rhythmic communion is a rare thing." Jean, harking back to his mathematics days, has even devised an equation to illustrate the various factors involved.

After the Goodman tour, 1950 brought Jean another great thrill. He and Reinhold Svensson were working as an organ and harmonica duet at a hotel in Stockholm. One night in November Jean saw Charlie Parker enter the room. Immediately Jean asked Reinhold to play *Lover Man*; then on his harmonica he recreated note for note Bird's solo from the original Dial recording.

"When we finished, Bird came up and shook my hand. He said it was the greatest tribute anybody had ever paid him. Then he pulled out his wallet and tried to give me all his money. 'What can I do for you?' he said. 'Name it—I'll do anything in the world for you.'

"After that, while Bird was in Sweden, we spent many hours together talking and playing. I'm lucky to have had the chance to know Bird that well. What can you say about him? He was *it!*" Jean said emphatically.

Over on a visit in 1947, Jean came to the U.S. to stay in '51 and one of his first jobs was a theatre date with Charlie Parker. "We did a week at the Earl theater in Philadelphia. I wasn't sure who I was because on the marquee it said 'John Stillman'. Bird wasn't in very good

shape at the time. Sometimes we'd have to pull him to his feet and put the horn in his hands. But even then he played great," he recalled.

Too much the musician to have patently copied Bird, Jean listened to Parker for inspiration rather than ideas.

"The beauty of spontaneous creation was so evident in Bird's music. His solos were never plotted or planned and it was from him that I learned the only way to play jazz is to give release to your thoughts and feelings without worrying about how it will turn out. I've heard solos that were beautifully planned and executed, superb examples of musical craftsmanship, but I just don't think this is jazz. I know it's not Bird's kind of jazz, and that's the only kind I want to play," he added.

The unfortunate aspect of Jean's role is that many refuse to accept the harmonica as anything but a toy. Most of those who have achieved success with it have done so by emphasizing its novelty aspects. And the harmonica probably will never escape its identification with a bleary-eyed, unshaven hobo, half-pint in his back pocket, amusing some of his box-car buddies with a rendition of *Wabash Cannonball*.

It could be said that Jean Thielemans is a man without a horn. Few people take the harmonica seriously, and in turn, few take him seriously.

Jean is undisturbed by this because for him, music is its own reward. No one enjoys playing more than he does and at least in this respect the harmonica provides a unique advantage. He carries it in his pocket almost everywhere and at the most unexpected moments he can pull out the harmonica and begin playing—perhaps while riding along in a car or while walking up a flight of stairs. He's been known to perform impromptu concerts for his friends.

The Thielemans harmonica is featured on a few Shearing sides, and on recently released Decca and Riverside LPs, the latter featuring Jean with Pepper Adams and other recognized jazzmen.

The greatest thing that has happened to Jean on records is the Riverside LP, that makes no bones about being all free-flowing jazz. This could go a long way toward bringing Thielemans the recognition he deserves.

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