

NATIONAL DISC JOCKEY POLL RESULTS

April 30, 1959 35¢

9

down beat

**Oscar Peterson:
'I Like Welk ...
Lennie Bruce Style'**

**The Dukes
A Band That
Records Built**



**The Last Days
Of Lester Young**

Plus

Record Reviews

**Ella Fitzgerald
Eydie Gorme
George Lewis
Sonny Rollins**



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STEREO

NEWS

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SONNY IGOE

ROY BURNS

SHAUN

JAKE JERGER

LOUIS HAYES





We'll all miss you, Lester—

Norman Granz

the first chorus

By Charles Suber

■ Lo, this is April. Spring . . . And then summer will be upon us. It will soon be festival time.

While you were all hibernating, festival promoters were raising money, renting space and haggling with agents. As this is written, ink is drying on contracts. Drums are getting ready to roll.

The trend again this year is bigness. Newport, Randall's Island, Monterey—all will be going with "bigger and better" festivals than before. With experience in handling crowds and producing outdoor festivals with large casts, these big shows should do well. Especially as the admissions remain the same, the customer will be getting a good shake.

Big business seems not to have a limit. Witness the new festival announced this summer for Soldiers Field in Chicago. Here business is likely to defeat itself. The intimacy and feel of jazz is strained as it is in

the stadia of Newport, Randall's Island, etc. It might very well lose out entirely in an area where, it is reported, Red Grange is still running—looking for an exit. They may have a spectacle but they won't have a festival.

We suggest that all neophyte promoters give strict attention to the most important element in a festival—or any other commercial production—the audiences. You must not only woo them, you must please them. Heaping name upon name soon leads to dullness. Metaphorically one scoop of ice cream—good; two scoops—fine; three scoops—tiring; four scoops—plop!

The Ravinia people (see news section) are on the right track. Present a well balanced program of jazz with a definite theme performed by significant talent—and you have good entertainment. Something you can take with you.

In this column of 9/4/58, we predicted 30 festivals in the U. S. and Canada by 1960. With the momentum as strong as it is, the prediction will hold up. To stretch my luck, here is another one from the crystal ball: by 1965, jazz "summer theaters" will dot the landscape. These spots have "resident" companies with workshop apprentices, and travelling stars will make a straw hat circuit from coast to coast.

Random notes: Our peripatetic and oft-time sardonic friend George Crater will soon return to the pages of Down Beat. Says he has been out looking for a funny jazz critic. George reminds me that I heard one of the far-outs on radio last week apologize for playing a John Lewis composition as not being real jazz. Heard Sister Rosetta Tharpe at Easter Services. It's a wonder she doesn't break through as did Mahalia Jackson. Maybe her new album will do it. She is great.

Response to our plea for records and cash for Jazz-Lift has been fine. Northwestern University's jazz society sent in a large carton of LPs. Interesting to speculate in just what environment they will be listened to again.

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down beat.

VOL. 26, No. 9

APRIL 30, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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Since the May 14 issue of *Down Beat* is the annual reed issue, a key feature will be Dan Morgenstern's discussion of the development of modern styles on alto, tenor, clarinet, baritone. Dizzy Gillespie takes the blindfold test.

And, on top of that, a new and offbeat series of cartoons titled Deebec's Scrapbook will begin what might turn out to be a long run in *Down Beat*.

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Artists Of The Month...



STAN GETZ GERRY MULLIGAN

On VERVE... "GETZ MEETS MULLIGAN IN HI-FI" MG V-8249

- MG V-8029 Stan Getz '57
- MG V-8061 Norman Granz' Jam Session #3
- MG V-8052 Norman Granz' Jam Session #4
- MG V-8122 Interpretations - By The Stan Getz Quintet #3
- MG V-8125 Tenor Saxes
- MG V-8128 Hamp And Getz
- MG V-8131 The Modern Jazz Society
Presents A Concert Of Contemporary Music
- MG V-8133 Stan Getz Plays
- MG V-8141 Diz And Getz
- MG V-8177 More West Coast Jazz With Stan Getz
- MG V-8188-2 Stan Getz At The Shrine
- MG V-8194 Verve Compendium Of Jazz #1
- MG V-8195 Verve Compendium Of Jazz #2
- MG V-8198 For Musicians Only - Stan Getz,
Sonny Stitt, Dizzy Gillespie
Stan Getz And The Cool Sounds
Stan Getz In Stockholm
Sittin' In
- MG V-8200 The Gerry Mulligan And Paul Desmond Quartet
- MG V-8213
- MG V-8225
- MG V-8248

- MG V-8248 Jazz Giants '58 - Gerry Mulligan,
Stan Getz, Harry Edison,
Oscar Peterson, Herb Ellis,
Ray Brown, and Louis Bellson.
- MG V-8251 Stan Getz And The Oscar Peterson Trio
- MG V-8263 Stan Meets Chet - Stan Getz, Chet Baker
- MG V-8265 Stan Getz With J. J. Johnson At The Opera House
- MG V-8284 Dizzy Gillespie, Stan Getz And
Sonny Stitt At The Opera House



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JAZZNOTES: William Russo's Second Symphony, *The Titans*, was performed by the New York Philharmonic at Carnegie Hall under the baton of Leonard Bernstein on April 16. Mrs. Louis Lorillard gave a reception in honour of the event and to introduce Russo to the press a few days before the concert . . . Cannonball Adderley took a week out at New York Hospital for a complete check-up . . . Jack Tracy of Mercury in town to record Gene Rodgers trio in an album titled *Gene Rodgers Plays Richard Rodgers*. Rodgers' trio has been at the Composer. Gene is remembered by many as the pianist on Coleman Hawkins' famous Victor recording of *Body and Soul*.



William Russo

A recent updated bibliography of jazz writing has been published by the New York Public Library. Called *The Literature of Jazz*, it was compiled by Robert Reisner as was the previous edition. An article by Reisner on Lester Young appears in this issue of Down Beat . . . Red Garland's piano interpretation of Pettiford's *Blues In The Closet* was a highlight of a recent midnight "Jazz At Midnight" session in Jamaica, L.I. On the bill were Miles Davis, Cannonball Adderley, John Coltrane, Jimmy Smith, Phyllie Joe Jones and others . . . George Zack (one-time Muggsy Spanier Ragtimer) master of the barrelhouse piano is "giggin" in Tucson's sunshine after a spell with the Ray Baudac-Nappy LaMar Riverboat Dandies in Las Vegas and a tour with the Bob Scobey-Clancy Hayes show . . . The Jazz and Poetry Group arrived on Times Square with a March wind, Hugh Romney (Collegiate award winner) and Jon Adams (poet, actor and playwright) read the poems at the Bal Tabarin (Broadway at 46th) while Jack Biard (piano), Al Francis (vibes and drums of Brussels fair fame) and Tony Rizzo (bass) formed a jazz trio. Erich Loeb, conga drummer, came in as an added attraction . . . Tony Scott is playing in Bermuda . . . Joni James doing Carnegie Hall May 3 concert and will bring along 100 strings.



Cannon Ball

Warner Brothers Records will cover the jazzfront. Recent releases include *The Trombones, Inc.*, consisting of 10 east coast and 10 west coast trombonists playing arrangements by J. J. Johnson, Marty Paich, and Warren Barker; Chico Hamilton quintet doing *Gongs East*; Ruby Braff's jazz group playing the score from *Girl Crazy*; Dick Cathcart (Pete Kelly's cornet) leading an orchestra playing tunes associated with or written by Bix Beiderbecke; and a *Four Button Dixie* album by Matty Matlock's Paducah Patrol . . . Herbie Mann, jazz flutist, has been busy writing this spring. His *African Suite* was performed on the Oldsmobile TV show recently by Johnny Rae's group. Roulette cut *Machito with Flute to Boot* for May release featuring music written by Herbie Mann. Herbie, Curtis Fuller (trombone) and Johnny Griffin (tenor sax) will augment the Machito band for the recording.

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music news

Down Beat April 30, 1959

Vol. 26, No. 9

NATIONAL SCENE

Sinatra Wins Again

There were few real surprises in the figures, unless they lay in the unanimity with which disc jockeys once again acclaimed Frank Sinatra.

As the results of *Down Beat's* annual poll of the record-spinners began to come in, it was obvious that Sinatra had walked over his competition in the two of the three categories in which he was eligible for votes. He was named Top Recording Personality and his *Come Fly With Me* took first place for the best vocal LP. Indeed, his *Only the Lonely* came second in the latter category, left other discs so far behind that there was no meaningful third place.

Keely Smith came up *Best New Female Singer*.

The ballot forms were sent out a few weeks ago to a key list of disc jockeys all over the United States and Canada. As they came back to the Chicago office of *Down Beat*, trends were set early and held to the end. A total of 203 of the platters-plus-chatter men submitted their votes in time for counting. They came from places as far apart as Montreal and San Diego. Complete results appear on page 41.

There were ironies in the voting. The ballots reaffirmed that what disc jockeys play on the air is not necessarily a reflection of their personal tastes. For example, despite the enormous play Ricky Nelson gets on the nation's radio, he was not even mentioned in the *Best New Male Singer* category, nor did one of his singles or LPs poll so much as one vote. Here, where quality counted, young Nelson wasn't even in the race. Only in the *Top Recording Personality* class, where name and impact on the public consciousness counted, did he show up: tied in second place with singer Keely Smith. Evidently, while everybody admitted he was popular, not one disc jockey thought he was good.

The extent of Sinatra's victory was impressive. Indeed, he'd have won for the *Best Vocal Single* except for a peculiar thing: he put out so many good discs last year that he split his own vote. Five of his discs (*Witchcraft*, *Guess I'll Hang My Tears Out to Dry*, *The French Foreign Legion*, *Come Fly With Me*, *All the Way*)



POLL WINNER SMITH

drew a total of 37 votes. But because of the split, no one of them polled high enough to defeat Domenico Modugno's *Volare*. Italian singer-composer, whose prize-winning tune was the rave of both Europe and America last year, polled 31 for the disc. Andy Williams *Hawaiian Wedding Song* came in an unspectacular third (with 12 votes) behind Sinatra's *Witchcraft*, second with 22 votes.

Sinatra's *Come Fly with Me* was voted *Best Vocal LP* (51 votes), his

In This Issue

Poll results are always interesting, particularly if they hint at trends. This issue of Down Beat presents the choice of top stars by the nation's disc jockeys (see above) . . . Lester Young's death in March remains news, if only because of the vacuum it left. On page 10 Down Beat writers outline the circumstances and aftermath of Pres' death, and in a special article on Page 11, Robert Reisner tells how the musician felt shortly before he left for Europe . . . Marshall Brown tells of his preferences in stereo on Page 24; Oscar Peterson talks for Cross-Section on Page 40, the story the Dukes of Dixieland is on Page 16. This being a stereo issue, there's a special story on stereo on Page 21.

Only the Lonely Second Best. Nothing else came close. As *Top Recording Personality*, Sinatra took 86 votes. And, interestingly, the not-so-grey-eminence in Sinatra's background, Nelson Riddle, also polled 86—as the *Best Conductor of a Studio Orchestra*.

Johnny Nash, with 31 votes, was voted *Best New Male Singer*. Ironically, David Allen—who has been in the business for many years—came second with 24. Ironic or not, show business people who heard the results were pleased that underappreciated singer Allen was finally getting some of the attention he deserves.

Sounds of the Great Bands, Glen Gray, was voted *Best Big Band LP*; Henry Mancini's *Peter Gunn* music, *Best Jazz LP*; Ray Anthony's *Peter Gunn* was *Best Instrumental Single*; and David Seville's *Chipmunk Song* the *Best Novelty Record*.

The results gave those who claim that the American popular music scene is growing a little less dismal some reason for what the statesmen call "cautious optimism." And, if the disc jockeys did not reveal the detailed knowledge of jazz that musicians might wish, the figures indicated a clear interest in the field and a growing sensitivity toward it. Plagued by station-managers who impede — and in some cases flatly prohibit — the use of "sounds" on the air, they reflected a musical judgment that was shrewd and perceptive withal.

Elgart Split Amicable

The Les and Larry Elgart split, which has been over the past seven months, is entirely amicable. The difference revolves around the type of music to be presented. The Willard Alexander office is handling both bands in the future as separate entities. Larry Elgart, whose band bears no resemblance whatsoever to Lombardo, has amazed the trade with his success at the Roosevelt Grill, home grounds of the business man's bounce since Lombardo moved in on Black Thursday, 1929. The spell may be broken at last.



Debbie Reynolds talks to arranger Jerry Fielding, who wrote charts for her first LP date. The album—a considerable advancement in singing over her 'Tammy' single—is scheduled for release in May. "Jerry's arrangements are the most original I ever heard and his vocal arranging reflects my own taste," she said.



"I want to be very active in my recording career. My music education in all fields hasn't been as active as it will be from now on . . . I studied French horn for eight years when I was in school . . . I once played tuba at a football game. It weighed about 25 pounds . . . I staggered down the field.



"I never recorded ballads before. Never really liked ballads, as a matter of fact. But 'Tammy' changed my feelings. My next LP will be jazz, not show tunes. It'll be a swinger. While I'm in Spain, Jerry Fielding and Rudi Bender—my accompanist—will pick the swingers . . . I'd say this first record is an interesting album."

Miles with BMI

Trumpeter-composer Miles Davis has joined Broadcast Music Inc., and hereafter public performances of his compositions will be licensed through BMI. Among them are: *Pent-Up*, *Solar*, *Blue Haze*, *Valse Hot*, *Donna Lee*, *The Serpent's Tooth*, *Take Off*, *Lazy Susan* and *The Leap*.

Lester Laid To Rest

In England, *Melody Maker* went on the streets with a huge headline on its front page: Lester Young Is Dead.

In Stockholm, young jazz musicians — many of whom had a direct line of allegiance to Lester Willis Young — expressed grief.

In California, Count Basie said: "We have lost a precious jewel."

And everywhere, record manufacturers moved to get Lester Young discs, whether old or new, on the market. In decline for the past few years, and only half-noticed by many younger jazz fans who did not know how much some of their idols owed to him, "Pres" was suddenly a gilt-edged commodity. As with the paintings of Modigliani, the market value of his life's output shot up overnight with his death.

One label struck accidental paydirt. Score had scheduled for release an album titled *The Greatest — Lester Young*. Its color cover showed only a tenor saxophone on a music stand, with a replica of Lester's familiar pork-pie hat hanging on the horn. It looked like one of those wartime photos of a rifle stuck in the ground with a helmet hung on its butt; the picture almost said Lester was dead — and Score had scored by a fluke.

Actually, there were a number of unreleased Lester Young performances in the LP can when the artist died of a combination of ailments March 15. His last recording date took place a week before his death. Lester was in Paris for a stint at the Blue Note at the time, and Jazz at the Philharmonic impresario Norman Granz heard of the musician's financial difficulties. Granz, for whose Verve label Young recorded, promptly set up a record date for him through the French label Barclay. Lester made the date with expatriate drummer Kenny Clarke, with whom he was working at the Blue Note.

As a result of this act of kindness, Granz is in the fortunate position of

having four new Lester Young LPs ready to go. Of the other three, one was made with Roy Eldredge. On the remaining two, Young played with trumpeter Harry "Sweets" Edison, and on one of these two, rhythm support came from Louis Bellson and the Oscar Peterson trio. On two of these — those with Edison and Eldredge — Young is heard on clarinet.

Needless to say, other tapes — at present unknown — are sure to turn up and find their way by one route or another into disc release. Because of Young's enormous influence on other musicians, something similar to the aftermath of Charlie Parker's death is probable. Everything on tape by Parker, including defective takes stopped in the middle, eventually came out on disc. Already, in Chicago, one man claims to have a tape of a live performance made by Pres only a few months ago.

None of this was much consolation to Lester Young's friends. They crowded Universal Chapel at 52nd and Lexington in New York for his funeral. They included such luminaries, old and young, as Jimmy Rushing, Billie Holiday, Joe Jones, Henry "Red" Allen, Gene Cedric, Billy Taylor, Freddie Moore, Tony Scott, Sonny Greer. Lester's brother, drummer Lee Young, the musician's mother, his wife Mary, and son Lester, Jr., were the chief mourners. Mrs. Bill Basie represented the Count Basie band, whose members were on the west coast at the time. Writers and jazz critics at the service included Rudi Blesh, John Hammond, Leonard Feather, Timme Rosenkrantz, Alan Morrison, Bill Coss, Dan Morganstern and *Down Beat* New York editor George Hoefler.

The honorary pallbearers included Rushing, Ed Lewis, Illinois Jacquet, Dickie Wells, Bud Johnson, Jimmy Jones, Milt Hinton, Earl Warren, Buddy Tate and J. C. Higginbotham.

No platitudes came from the Rev. O. D. Dempsey, who gave the eulogy. Dempsey — an assistant to Representative Adam Clayton Powell, and a close friend of Young's — showed a keen insight into the creative drive of the musician, and an appreciation of his significance to younger musicians. Lester, he said, was always seeking the best he could offer.

After that, Al Hibbler sang *In the Garden* and trombonist Tyree Glenn, with a muted horn, played *Just A-Wearyin' for You*.

Then they took Lester's body to Evergreen Cemetery in the borough of Queens, and one of the great innovators in jazz passed into history.

By Rob

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The Last, Sad Days of Lester Willis Young

By Robert Reisner

(Ed. note: If Lester Young's influence was widely understood, the motivations, the way of living, and the inner thoughts of "Pres" were not. There were many misconceptions about Lester Young, the Man, and New York jazz writer Robert Reisner would like to see some of them cleared up. In this blunt but strikingly perceptive article, he recalls an evening spent with the musician and Dr. Luther Cloud, a prominent psychosomatist, only a few weeks before Young's death.)

■ It was a large room in a hotel heavily tenanted by jazz musicians. Pres owned a private house out in St. Albans, in Queens, on Long Island, but he loved the lights of the city, and preferred to be in the center of things musically.

Lester's one large window directly overlooked Birdland and sometimes for as long as six hours or so in the evening he would sit in a chair staring down at the busy scene, a scene he had at one time completely dominated.

In Pres' room the phonograph ran continuously, maybe even when he slept, and on the night of my visit it was Frank Sinatra's output that was piled on the changer.

The room was bare, except for the usual hotel furniture. There was a picture of both his mother and father on his dresser—alongside his tenor saxophone, which was out of its case. A large black pork-pie hat (he wore it in the Gjon Mili movie short *Jammin' The Blues*) hung on the wall.

Dr. Cloud asked Pres how he happened to settle on that type of hat. Lester replied that he had once seen some Victorian pictures of ladies wearing hats like that, with ribbons hanging from them, as part of their riding habits. Their style appealed to him, so he had had one made especially for him. I asked the price, thinking he must have spent quite a sum. Pres' usual laconic answer to matters pertaining to business was "some change from 20 dollars." This was revelatory for Pres, who usually limited his answers to "bells" or "ding dong".

When Dr. Luther Cloud, a long-time friend and psychiatrist who visited and counseled Lester about once a week, asked him how he was feeling Pres answered: "I'm cool but I don't feel a draft." When Lester felt a draft, it meant he detected racial prejudice or unfriendly surroundings.

This was to be Lester's night for being an injustice collector. He poured out a stream of poetic profanity against the enemies he claimed were maligning him.

He hadn't been working often during the past months and it hurt. Dropped as a casual remark was: "It's kind of bitter when all your disciples are working and you get a job once in awhile." He complained of a snarled contract he was currently involved with and observed, "Things are bad, all the Popes are dying." He wondered if it was because he had always had a longing to be different, not only in his playing but also in his speech, mannerisms, and dress.

I asked him about his friendship with the late Charlie Parker. He clammed on the subject as though it were some terrible secret. He did say that Bird had told him, "The kids coming up really have it made because they can pick up from the TV." Lester himself had two children, a boy of 11 and a girl two years old.

One thing that irritated Pres more than anything else were allegations by certain people who did not know him that he was a junkie or an invert. Neither

charge nor rumor was true. As he put it, "I never even auditioned."

Dr. Cloud mentioned the fact that actually Pres was extremely needle-shy. On one of his trips to Europe, he had bribed a doctor (not Dr. Cloud) to fake a vaccination. Dr. Cloud had a difficult time getting him vaccinated before his last crossing. The doctor had done the vaccination himself after convincing Pres it wouldn't hurt.

The bad rumors about Young may have derived from the famous story regarding *D. B. Blues*, a well-known original recording Pres made for Aladdin back in 1947, after getting out of the Army. It was based on Lester's only experiment with a strong drug.

While in the service in Georgia, he was in a period of desperate boredom. He rigged up a small still to concoct a weird brew consisting of grain alcohol, liquid cocaine (he had exchanged all his chocolate bars to get this stuff from a dental assistant) and fruit peels. This drink was capable of elevating your rank from a humble private to a space cadet. When the still was discovered, he was confined to detention barracks for a year and two months. Thus *D. B. Blues*—meaning *Detention Barracks Blues*—was born from an actual experience.

Lester was vehement when he referred to the charges of homosexuality. "I wish people didn't fool with me, if they do I can fool them right out of their minds." He liked to affect the mincing walk and mannerisms of the invert, but it was a sort of stylistic joke or parody, like his love for the pork-pie hat. Dr. Cloud substantiated the fact that Pres was straight on both counts.

I left the room that night feeling that Lester Young was the spiritual leader of the hip world and the quintessence of cool. One cannot truly have experience jazz unless he has heard and understood "the President".

POST SCRIPT—I talked to Dr. Cloud after Pres' sudden death at 3 a.m. on the morning of March 15, a few hours after returning from Paris. He died of heart failure, as does everyone with a heart. The cause was really a combination of malnutrition and cirrhosis of the liver.

The trip to Europe had not been a success. *The Melody Maker* in England mentioned a letter they had received from a club owner in Paris. Lester walked into the club the night before he was to open. Stan Getz was playing his closing night, but Lester and Stan did not play together at the Blue Note that night, as was usually the case. Pres just sat at the bar sipping whisky and listening.

Pres was scheduled to play four weeks at the Paris Blue Note and then expected to join the JATP unit for more European concerts. He was too sick to play the last week in Paris. Basie boys who saw him said he hadn't been eating at all. This was partly because Pres rarely got enjoyment from food. He loved the heavily-spiced food of New Orleans which he didn't get often.

Dr. Cloud said Lester had wanted to get home fast because he knew he was dying. When he disembarked from the plane he clenched his mouth so hard with the pain that his lips were bleeding.

A few hours later, the man who held his tenor sax at a 45 degree angle for long solos (a habit he started back on the crowded bandstands of Kansas City so he would not hit the fellow in front of him) was so weak he could hardly lift a cigarette. He missed the ash tray when he reached for it.

NARAS Nominations Announced

When membership of the National Academy of Recording Arts & Sciences vote the top awards of the year on an early date as yet not set, these are some of the choices to be resolved:

For *Album Of The Year* award the race is between Ella Fitzgerald (for the Irving Berlin Song Book), Frank Sinatra (for *Come Fly With Me* and *Only The Lonely*), Henry Mancini (for his music from the telenovela *Peter Gunn*) and Van Cliburn (for his rendition of Tchaikovsky's first piano concerto).

Ella Fitzgerald again is in the running with her work on the Berlin Song Book for the award *Best Vocal Performance, Female* and Sinatra is a good bet to cop the same award in the male category for *Come Fly With Me* and his single of *Witchcraft*.

George Shearing, Hank Mancini, Billy May, Esquivel and Manny Albam are vying for the *Best Performance By An Orchestra* award with, respectively, *Burnished Brass*, *Peter Gunn*, *Billy May's Big Fat Brass*, *Other Worlds*, *Other Sounds*, and *Westside Story*.

In the *Best Performance By A Dance Band* category there is similar keen competition between Count Basie for his album, *Basie*, Jonah Jones for the single, *Baubles, Bangles and Beads*, Ray Anthony for his single on *The Peter Gunn Theme*, Perez Prado for his single, *Patricia*, and Warren Covington's single on *Tea for Two Cha-Cha*.

Only entry of jazz interest in the category, *Best Performance By A Vocal Group Or Chorus* is the album, *Sing A Song of Basie*, by Dave Lambert, Annie Ross and Jon Hendricks.

For the best individual jazz performance of the past year competitors are Jonah Jones (for his *Baubles* single and *Jumpin' With Jonah* album), George Shearing (for the album *Burnished Brass*), Ella Fitzgerald (for *The Duke Ellington Song Book*) and Matty Matlock (for *The Dixieland Story*). Fighting it out for the award for the best group jazz performance, Basie, Jones, Shearing, the Lambert Singers and the Four Freshmen are finalists with the following albums and singles entered: *Basie* (Roulette), *Baubles, Bangles and Beads* (Capitol), *Burnished Brass* (Capitol), *Sing A Song Of Basie* (Am-Par) and *The Four Freshmen In Person* (Capitol).

Dizzy Gillespie, turned up night after night to listen as harmonica virtuoso Larry Adler made his home-coming appearance in a New York Club. Adler has been abroad several years. Dizzy and Adler here duet as they prepared to make a TV appearance together. (See Page 40.)



Award for the best musical composition of the year (over five minutes in length) may go to Samuel Barber for *Benessa*, Nelson Riddle for his *Cross Country Suite*, Johnny Mandel for his underscore to the film *I Want To Live!*, Richard Rodgers for *Victory At Sea, Vol. II* or the late Kurt Weill for *Mahogany*.

Other categories with hot contenders of jazz interest include *Best Arrangement*, *Best Sound Track Album* and *Best Original Cast Album* (Broadway or TV). The latter category includes *The Sound Of Jazz* from CBS-TV's *Seven Lively Arts* on Columbia Records and Hank Mancini's RCA-Victor album of the music from the series, *Peter Gunn*.

Jones Forming Band

Quincy Jones expects to add his name to the growing list of traveling big bands within a few weeks.

The gifted young arranger, who returned to New York a few months ago after two years of writing and studying in Paris, recently signed his first record contract—with Mercury. In Chicago to talk to Mercury A&R man Jack Tracy, Quincy revealed the band is well beyond the planning stage. Some personnel has been chosen and Willard Alexander will handle the band.

Quincy, once in the Lionel Hampton trumpet section, will himself play trumpet in front of the band, said, "I'm getting my chops in shape."

Quincy studied composition in Paris with the distinguished teacher Nadia Boulanger. He is believed to be the only jazzman ever to study with her.

The new band will have a complement of 17 men.

Anyone for Tennis —with Jazz Added?

Ron Dunton, jazz trombonist and student of international relations, is currently leading a group of young jazz musicians on a unique good will junket through thirteen Latin American countries.

The unit is giving tennis exhibitions in the afternoon and playing jazz concerts in the evening, both free of charge, at each stop on their journey through the Americas.

The idea behind the trip came to Dunton and Joe Blatchford last year at the time Vice President Nixon was stoned in Venezuela. Blatchford was captain of the University of California tennis team in 1956 and competed at Wimbledon in that year.

The pair decided to do something about winning friends for the United States by pooling their talents. They set about organizing a group of youths who met the following specifications: Must play jazz, know their way around a tennis court, speak either Spanish or Portuguese, have an outgoing personality, and finally be interested in international relations. It was a big order.

Dunton is a trombone player who, as an undergraduate at Dartmouth, played with jazz groups that toured Europe and later Mexico. Together, Dunton and Blatchford used newspaper advertisements, personal contacts, and interviews to obtain the men they wanted to fill the bill for their trip.

Chosen were Michael Payson (drums) of Portland, Maine; Toshio Nagatani (bass) of Chicago; Donn Chickering (piano) of Ridgewood, N. J.; and Robert Shechtman (trombone) of Fair Lawn, N. J.

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MIDWEST

Fair's Fair, Man

The three young men from Notre Dame were crewcut personifications of the American boy, and they came with diffidence and good manners into Down Beat's Chicago office to complete arrangements for their first Midwest Collegiate Jazz Festival.

They were hopeful that the festival could be held in the auditorium of St. Mary's, a girls' academy across the campus from Notre Dame. Would the good sisters, they wondered, permit such a thing as a jazz festival within the tranquil walls of their school? There was nothing for it but to phone and find out.

The leader of the group picked up the telephone, and the conversation went like this:

"Hello, Sister . . . This is the president of the Student Council at Notre Dame calling. I . . . I was wondering if you would perhaps give permission to hold our jazz festival at St. Mary's and . . . Pardon me? Oh . . . Oh I see, Sister, Yes, yes, I understand."

His friends looked crestfallen as he put the telephone down.

"Doesn't the sister like jazz?" one of them asked.

The president of the student council, looking a little stunned, shook his head. "Oh no, it's not that. She just doesn't want any conflict with the George Shearing date she has booked."

The first annual Midwest Collegiate Jazz Festival kicked off to a fine start at University of Notre Dame campus on April 11. Participating were 16 jazz groups from as many colleges.

Preliminaries were held from one to six p.m. at the Field House. Six finalists were then chosen to play in run-off competition from eight to ten in the evening. Judging the events were Charles Suber, publisher of *Down Beat*; Art Van Damme, accordion winner of *Down Beat*'s Readers Poll for the past seven years; Bob Trendler, music director of WGN, Chicago; and Frank Holzfiend, owner of the famous Blue Note, Chicago.

Winner of the competition (to be announced in next issue of *Down Beat*) receives a \$200 cash prize and a booking at the Blue Note.

Student sponsors of the event disclosed that over 35 applications were received but facilities limited this year's field to 16. Universities rep-



Homes McNeely, band director of Jeff Davis high school at Houston, shows the AAAA-class trophy the band won at the Brownwood, Texas, Stage Band Festival. Band's young instrumentalists who look other prizes are (l. to r.) Larry Martinez, Rudy Raza, Joe Medina, Louis Valdez.

resented: U. of Minnesota, U. of Illinois, Oberlin, Marquette, Indiana U., DePaul (Chicago); Cincinnati, Indiana State Teachers College, Purdue, Southern Illinois, St. Johns, Ohio State, Miami, Michigan State, Drake and Notre Dame.

Ravinia Contest

For the first time in the 23 years of its existence the Ravinia Festival just outside of Chicago will present a fully integrated jazz program.

On August 5 and 7, Studs Terkel will narrate the story of the blues backed with such blues and gospel talents as the Clara Ward Singers, the Franz Jackson band (*Down Beat* 4-2-59), Blind John Davis, Brother John Sellers.

Walter Hendl, booker for Ravinia and assistant conductor of the Chicago Symphony, hopes to continue to present jazz as a meaningful entity to the festival audiences. With the aid and encouragement of Down Beat, Hendl is already making plans for 1960.

Death of Jazz

Angry Young Men posture and declaim that "jazz is dead; what is to come will be a new music." They say flatly that "the Negro is the only human American." Then someone asks, "What is jazz?" and someone else makes a painstaking explanation.

Such utterances are part and parcel of "*The Cry of Jazz*", a 34-minute semi-documentary film previewed at Roosevelt University in Chicago, and scheduled to be offered to the public through educational and civic channels for about \$20.

Filmed for the most part in south side Chicago by a team of talented

young people making their first venture into films, the film emphasizes the Negro's contribution to the American culture through jazz while excoriating the social position in which he is forced to live. A music score by Sun-Ra and Paul Severson reveals a competent and sometimes exciting ability to handle jazz themes. Camera work is often imaginative and delivers its point.

But too many previewers of the film came away scratching their heads at such pronouncements as "the death of jazz is the best beginning for a new life." And too many felt that the film got so wrapped up in its inference that the Negro has a right to dignity because he invented jazz that it forgot that he has this right for a better reason: because he's a man.

WEST

Plymouth Drops Welk Show

Lawrence Welk's television golden goose dropped a wing last month when his Wednesday night ABC-TV show was dropped by the Plymouth division of the Chrysler Corporation after two years of sponsorship. Dodge, however, will continue to pick up the tab for the weekly deluge of champagne music emanating from the network's Hollywood studios every Saturday night.

According to a spokesman for the Grant advertising agency, which just lost the Plymouth account to N. W. Ayer, the parting had nothing to do with ratings or dissatisfaction with Welk.

"It's just a matter of a change in the marketing plans of the Chrysler Corporation," the spokesman told *Down Beat*. "This change makes it impossible for Plymouth to continue its sponsorship of the Welk show. There's no alternative; they have to drop it."

Paris To Star On TV

The last time anybody saw Paris he was heading west to relocate in Hollywood.

When the new program, *Bandwagon*, debuts shortly over local Los Angeles KABC-TV, singer-guitarist Jackie Paris will be seen again—as star of the show along with singers Doris Drew, Marilyn Lovell and Bill Cary. Comedy and tenor sax work will be handled by Med Flory. Joe Allison will emcee.

According to producer Jimmie Baker (who, with executive producer Peter Robinson, helmed *Stars Of Jazz* to the bitter end) the new show will be built around the four vocalists. Paris and Miss Drew will place the accent on jazz; Cary and Miss Lovell will corner the pop end.

Baker described the series of 60-minute weekly shows as "sort of music Americana. We'll cover all phases of American music, from songs of the Gay Nineties to modern jazz."

Nor will the program restrict itself to studio filming, the producer disclosed. He said the ABC production crew at work on *Bandwagon* will film remotes from nightspots in Los Angeles and Las Vegas, Nev.

Bolstered by a national beer sponsor, the program will be built "just like a network show," Baker said. The 16-man ABC staff orchestra, which includes such musicians as Jimmy Zito, Babe Russin, Bobby Hammack, Moe Schneider and Gene Estes, will be utilized on all programs with arrangements written by Med Flory and pianist Hammack.

Both Baker and Robinson, whose devotion to the difficult task of encouraging use of jazz on television has become a byword in the business, have high hopes of eventual network exposure for *Bandwagon*.

Dot Album Raises Furor

The mills of a major record company grind slowly—and sometimes with much commotion.

One of the most tangled mix-ups in recent recording history occurred last month with release to the press by Dot Records of an album titled *Poetry For The Beat Generation* narrated by author Jack (On The Road) Kerouac with piano accompaniment by television's Steve Allen.

No sooner was the album spinning on reviewers' turntables than those who had received the album (some 130 persons) got a followup letter reading "You will receive a Dot album titled '*Poetry for the Beat Generation*' sent out by mistake. Dot has cancelled the release of this album for obvious reasons.

Please do not review it in your publications. Thanks for your cooperation." The signature was of Dot publicist Bernice Mason.

Those reviewers who had not already played the LP naturally scrambled madly for their copies when the letter arrived. What they heard was a rather chaotic collection of Kerouac commentary containing quotes ranging ". . . I kept falling in love with my mother" (track 6, side 1) to ". . . bought a safety pin in Buffalo and took a shot in the toilet," (track 5, side 2). In the background was the tinkling of Allen's barroom piano.

On the heels of Miss Mason's letter to reviewers, Randy Wood, label president, made a public statement. "I will never okay a Dot record for release," said he, "that I would not want my children to listen to. Dot Records will never, with my knowledge, release a recording that is not considered family entertainment and that does not meet all broadcast standards."

Wood's sentiments apparently were not shared either by Bob Thiele, who produced the session of one-take tracks, or by the New York *Times*' Gilbert Millstein, who wrote the liner notes. Steve Allen, moreover, was believed to have protested strenuously to Wood because of the manner in which the cancellation was handled.

Still unexplained, however, was the reason for the delay in Wood's first hearing of the Kerouac-Allen duo after approximately 1,000 albums with completed jackets had been shuttled into normal avenues of distribution.

Riding on the crest of the considerable wave of publicity resulting from the brouhaha, *Poetry for the Beat Generation*, if released with portions of certain tracks deleted, could well become a Dot best-seller. Clearly, even a beatnik wind blows somebody good.

Gassed Cats

Oakland—The following dispatch from Associated Press was moved in the wire services' spot summary for March 23:

"Leaking gas knocked out two musicians and a waitress during an early morning jam session in an Oakland bar. But all recovered when moved into the open air."

At the risk of being obvious, we'd venture to say that the session was a gas.

New Disc Action For Brown

In the record business, a move to another label by an established artist can mean oblivion or renewed successes. If Les Brown's recent recording activity since leaving Capitol some months ago is a weather vane indicating his future in the field, there should be clear skies ahead for the bandleader.

One of the first orders of business on Brown's return to Coral was the recording of an 'uncompromising' jazz album featuring guest artists Buddy De Franco, Zoot Sims, Frank Rosolino and others playing the arrangements of Bill Holman and Jay Hill.

While in New York for an appearance on the Patti Page television show, Brown and conductor Vic Schoen combined batons—and bands—on a Kapp album for June release for which Schoen arranged the music.

In Hollywood, the band accompanied new Coral singer Pam Garner on an EP of three tunes by Henry Mancini from the TV show *Peter Gunn*—*Brief And Breezy*, *Soft Sounds*, and *Sorta Blue*—and Pete Rugolo's theme song from television's *The Thin Man*. Sammy Cahn provided the lyrics and arrangements were clefted trombonist by Jay Hill and trumpeter Wes Hensel.

With Joann Greer back as band vocalist and Bob Neel occupying the drum chair vacated recently by Lloyd Morales, the band is now in the midst of its annual college tour throughout the Middle West.

Imperial Grabs Rene

For a big-time record label, Imperial Records long has been singular in the trade for the modus operandi of its president, Lew Chudd.

Regarded as the lone wolf of the industry, Chudd has enjoyed phenomenal success over the years by running his company virtually single-handed and guiding into the super-seller category artists such as Fats Domino (35 million singles), Ricky Nelson (seven million singles), Slim Whitman (15 million singles) and ex-jazz pianist Ernie Freeman (two million singles).

Since the end of World War II, when Chudd first made a splash in the record industry as the Square Dance King (his was also the first label to cover American pop hits with Spanish language versions), the executive has been content with the artists and repertoire assistance of only two individuals, Dave Bartholomew in New Orleans and Jimmie

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Haskell in Hollywood. First and final judgment, however, rested with Chudd.

As Imperial built a single record operation that today amounts to a \$10 million yearly sales volume, its LP album division largely stood neglected. Last month Chudd took a decisive step toward beefing up his album department when he signed arranger-conductor Henri Rene to a dual contract as recording artist and boss of Imperial's LP division. Rene, who assumed duties April 1, for the past 20 years had been an A&R director and artist with RCA-Victor.

Whether Rene can successfully apply to Imperial's album line Chudd's practical dictum, "Gimme a kid who's hungry and I'll give you a big record seller," remains to be tested.

L.A. Band Contest Set

While many may have considered *Foot Draggin' Blues* an appropriate theme for Los Angeles AFM local 47's efforts in the federation's National Dance Band Contest, a definite date at least had been set for the southern California contest: April 24. The location: Hollywood Palladium.

Over 20 local 47 bands are now lined up for the competition which also will include crews competing on a regional basis from cities such as Tucson, Ariz., San Diego, Calif., Sacramento, Calif., Las Vegas, Nev., and San Francisco, Calif. Entrants include the dance bands of Si Zentner, Claude Gordon, Tommy Oliver, Bob Florence, Mel Flory, Memo Bernabei, Jack Millman, Ray Robbins, Johnny David, Bob Bruner and others.

Gigi LP Sales Zoom

A chic little gal named *Gigi* is turning out to be the coquette of the year in the record industry. Recent reports indicate the soundtrack album from the Alan Jay Lerner and Frederick Loewe musical film is fast becoming the hottest movie music LP in the history of the record business.

With \$3 million in sales already racked up, the M-G-M package is long past the 500,000 sales mark, and has been covered by 46 other albums from as many companies.

While the soundtrack album from the Broadway show, *My Fair Lady* (not to be filmed for at least five years), holds the all-time record for LP sales from a dramatic musical, *Gigi* now bids fair to compete seriously in that league.



Cameraman caught Dave Brubeck in this uninhibited moment. Brubeck is concertizing on the West Coast.

INTERNATIONAL

Upswing In Germany

Suppressed by Hitler as "decadent", jazz went almost unheard in Germany during World War II. Odd and sometimes touching stories are told of Germans who were hungry and even desperate for news and the sound of it. A Wehrmacht officer, surrendering to Allied forces, asked an American soldier: "Do you have any Benny Goodman records?"

Another German officer collaborated with a distinguished French jazz critic all through the occupation to complete work in the field of jazz that they both considered important. Benevolent collaboration though it was, it could have earned criticism for both of them.

Yet, despite these smatterings of interest, jazz in Germany was in a sorry state by the time of the collapse of Hitler's even sorer State. And German musicians were far behind their brethren to the north in Sweden. Because the neutral Swedes were able to get American discs all through the war years (so were the Swiss), they had less catching up to do, were already familiar with the works of Kenton and Gillespie. This is part of the explanation for the high quality of Swedish jazz, though there are other subtleties involved that thus far have defied analysis.

The Germans have worked hard to close the gap. Though a few years ago heavy, sodden playing seemed typical of German jazz, today it is represented by such men as those in

the swinging rehearsal group of pianist Wolfgang Lauth at Mannheim. As for quantity, jazz has grown in Germany until it looks as if a tidal wave of sound is breaking over Deutschland.

Item: In February the Germany Society of jazz sponsored a concert in the Frankfurt Cantatehall featuring Sonny Rollins with a group of Frankfurt musicians that included the Mangelsdorff brothers—tenor saxophonist Emil and trumpeter Albert. Both are considered tops on their instruments by German critics.

Item: the First International Jazz Festival got off the ground this month at Essen. American groups involved: the Oscar Peterson trio and the Clara Ward Gospel singers, along with Ella Fitzgerald. Another Germany Society of jazz festival will be held at Frankfurt May 16 to 18. And in September, Dusseldorf will undergo the rigors of an Amateur Jazz Festival, expected to attract young musicians from all over Germany.

American jazz is being noticed by the German film industry too. A German picture titled *Jonas*, winner of a number of honors, has an underscore by Duke Ellington. And Louis Armstrong, in Europe on the first lap of an international concert tour with his all-star combo, made a two-day stopover in Berlin to appear in a German musical film called *Auf Wiedersehen*.

How do audiences feel about it? American musicians in the big jazz band that works out of Seventh Army headquarters near Stuttgart report packed houses, enthusiastic crowds, kids seeking autographs—even though many of these American or not known at home, are getting some of their first solid band experience with the group. Army public relations men say that the jazz group is second only to the Army symphony orchestra in making German friends for U. S. military forces.

For these musicians, this kind of response is a ball. They work hard in response to it—and rehearse hard. And what do they do with their evenings?

Why, they go down the hill into Stuttgart to one of the little bars on a sidestreet. There, with quiet-listening German jazz fans all around them, they listen to a fine little German quintet that sounds something like Mulligan's group.

The significant thing, though, is that the group does not sound *quite* like Mulligan. The Germans are getting into the music some personal quality of their own.



STEREO and the DUKES they grew up together

The night Sidney Frey, chief of Audio Fidelity records, was designated "Music Man of the Year 1958" he was so pleased he immediately presented the Dukes of Dixieland with a check for \$100,000 against advance royalties. And the Dukes were so pleased they picked up their horns and played *When My Sugar Walks Down The Street*.

Frey was being honored by The Friars in their New York headquarters at a Sunday night dinner tribute in January. The award was conferred because Audio Fidelity had been the first record company to hit the market with a stereo disc. This action during the spring of 1958 stimulated the entire recording industry to speed up its efforts in stereophonic production.

The Dukes of Dixieland were on the entertainment portion of the program honoring Frey—which was only right, since the Dukes are Sid's top sellers and their discs form the bulwark of his stereo catalog. Audio Fidelity now boasts nine volumes, both monophonic and stereophonic, and two stereo master tapes by the group. The phenomenal sale of over 100 tunes by this New Orleans band has given A-F the opportunity to experiment with many odd sounds.

Frey's A-F has recorded a strange catalogue, ranging from lectures on the Kinsey report to the music of the bullfight ring. You can hear

Hitler's Storm Troopers singing marching songs, or re-live Orson Welles' earth-shaking radio broadcast, the *War Of The Worlds*. This miscellany of sound morsels is available in only one or two volumes, while the Dukes have marketed *A Study in High Fidelity Sound*, *You Have To Hear It To Believe It*, *Marching Along*, *On Bourbon Street*, *Minstrel Time*, *Mardi Gras Time*, *Circus Time*, *On Campus*, and a new release (Volume 9) entitled *Riverboat Jazz*.

There is some worthwhile New Orleans-style jazz played in the course of over 100 individual selections—in spite of the A-F billing of the sounds on promotional literature as hot trumpets . . . cool clarinets . . . popping trombones . . . wicked traps . . . a crazy tuba . . . and a wild banjo. The group plays in the ensemble tradition of the Original Dixieland Jazz Band, the unit that caused a sensation at Reisenweber's Restaurant in New York during World War I and recorded the first jazz records for Victor in 1917.

THE DUKES DIFFER FROM many of contemporary Dixieland bands in that they do not use the round-robin jam session mode whereby each soloist improvises in turn. Rather, they play from special arrangements orally worked out and memorized. The band plays cohesively in an orchestral ragtime

manner, with each player giving the impression of free improvisation.

The band evidences a good deal of showmanship on the stand. They use a minimal hokum that is typical of white bands from the Crescent City. It is not a deliberate comedy style so much as a subtle kind of humor befitting the music played. They usually appear in bright-colored blazers, and their youthful appearance is a decided asset.

Their ability to play a clean, crisp form of Dixieland helped to make possible an exciting, effective projection on records. Sidney Frey has been a big help in their success in more ways than one. He helped them work out many of the oral arrangements and he is given composer credit on the labels.

The ducal family of Dixie-dom is actually the old Italian family of Assunto from New Orleans. The band is better known at home as the Assunto Family and Friends. There have been as many as four Assuntos active in the septet at one time.

The group's story began in 1947 when Frankie and Freddie Assunto were still in high school. Frank learned to play trumpet and Fred took up trombone. The boys would get together with friends after school and play the jazz for which New Orleans was famous. Since Frank played the horn, which has traditionally been the main instrument

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in New Orleans, he became the front man. He also sings on occasion. Fred held down the trombone chair (strictly a figure of speech—the band never sits down) and sparked the group with constant head bobbing, finger snapping, and general squirming.

The Assunto brothers called their band the Basin Street Four, Five, or Six, depending on the number of friends they could round up after school for a session. Their first professional experience came in 1948 when they were hired to play weekends at a seafood bar on the outskirts of New Orleans.

When they heard Horace Heidt was to bring his talent-hunt radio show to town, they determined to try for first prize: a chance to tour with Heidt's unit. They rehearsed furiously with a seven-piece group that included young Pete Fountain on clarinet. (Jazz clarinetist Fountain recently left Lawrence Welk after a year with a fabulous salary deal, but not enough jazz to play.)

The Assunto's Junior Dixieland Jazz Band, as the group was billed for the audition, did win first place and did tour with Heidt for six weeks. It made lifetime professional musicians out of the boys, and they returned to New Orleans to join the union, buy uniforms, and become the Dukes of Dixieland.

At first, the best they could obtain was a monthly guest appearance at the meetings of the New Orleans Jazz Club. They were featured at the New Orleans Jazz Festival held by the club at the City Auditorium in 1949.

Then, in 1950, they obtained a regular stand at the Golden Slipper in Baton Rouge. They stayed 22 weeks. The band at this time consisted of Artie Seelig, piano; "Little Chink" Martin, string bass; Bill Shea, an outlander from Highland Park, Ill., on clarinet; and Willie Perkins, drums; and the two Assunto brothers. Drummer Perkins left to join the Army in December 1950 and was replaced by Von Gammon.

With this personnel, the band opened at Hyp Guinle's Famous Door on Bourbon Street on December 18, 1950. They became the house band for four and a half years. While at the Door, they took on a girl vocalist, Betty Owens, whom they dubbed The Duchess.

During the summer of 1951, the Dukes were featured at one of the Summer Pop Concerts at Beaugard Square (which in earlier days had been Congo Square, where slaves had once performed primitive jazz

and had taken part in voodoo rites.) Their music was broadcast by WNOE, a local radio station friendly towards jazz, through the efforts of disc jockey Roger Wolfe. Wolfe owned the New Orleans Bandstand record label and put out some of the earliest sides by the Dukes. These sides recently showed up in a Roulette album called *Curtain Going Up*.

ANOTHER CLOSE FRIEND who helped the band was veteran drummer Paul Barbarin, who had been featured with King Oliver and Louis Armstrong during the twenties and thirties. Paul wrote the tune *Bourbon Street Parade* and the Dukes featured it at the Door. They also had a tune of their own called the *339 Rag* (the street number of the Door on Bourbon) which they featured and recorded.

They first recorded *Bourbon Street Parade* for Imperial Records in a New Orleans 1951 recording date. They also did at this time *Glory of Love* with vocal by The Duchess, and the first waxing of their theme *Do You Know What It Means To Miss New Orleans?* These sides were eventually sold to RCA for Vik, successor to Label X.

The band personnel remained rather static during the Famous Door days, except for the clarinet spot. For seven weeks Tony Parenti played with the band while visiting New Orleans. The Dukes also featured, for a time, an older musician, Harry Shields, on clarinet. Shields is a brother of the late Larry Shields, who made *Tiger Rag* famous while playing with the Original Dixieland Band.

As early as 1951, a young law student at Tulane University, named Joe Delaney, became interested in the potential of the Dukes. He finally took over as personal manager. His handling has been an important factor in the group's phenomenal success.

When, like New York's 52nd Street, Bourbon Street turned into a strip dancer's lane, the Dukes were ready to go out and make their fortune in the bigger time up north. They cut out when a peeler named Jewel Brynner (who, like her namesake, shaved her noggin as bare as the rest of her) showed up on the floor of the Famous Door.

Under the smart tutelage of Joe Delaney, the Dukes immediately made a hit at Chicago's Preview Lounge on Randolph Street. By this time Harold Porter had become

their regular clarinetist, Stanley Mendelson was on piano, Bill Porter played both string bass and tuba, and they had a long line of drummers one after the other. The series included John Edwards, Roger Johnson, Paul Ferrara, and Tommy Rudell.

About this time (1953), the paternal influence was felt in the band. The boy's father, Jac Assunto, had graduated from Tulane with a degree in business administration. He had been teaching school through the years and when the Duchess—who had by now become Mrs. Fred Assunto—wanted to present him with a grandchild, he agreed to take a leave of absence from teaching and fill in as an added attraction on certain numbers.

Known as "Papa Jac" to the Dukes, father Assunto plays trombone and banjo and helps attend to the business affairs of the band. When he arrives on the scene wearing a Swiss mountain climber's hat, with medals, he looks more like an Alpine native than a jazz musician. He enjoys the rigors of the roaming musicians' life and hasn't returned to teaching.

There are quite a few Dixie revival bands around the country, but few have offered a serious threat to the Dukes; and fewer can command the \$3000 (roughly) that the Dukes get for a week's stand.

Among the rivals there are Turk Murphy's San Francisco band, the Dixieland Rhythm Kings of Dayton, Ohio, and the Salt City Six of Syracuse. The latter group got started in 1953, when they won the Arthur Godfrey Talent Scouts TV program. The personnel of the Dukes, until recently, included three ex-Salt City Five men. There were Jack Maheu, clarinet; Red Hawley, drums; and Lowell Miller, string bass and tuba. Maheu was recently replaced by the clarinetist from the Ray Bauduc-Nappy LaMar Riverboat Dandies, Gene Roland.

The Dukes began recording for Audio Fidelity in June, 1956, at the RCA Studios in Chicago. All of their A-F sides have been made in the Chicago studio.

The Dukes are riding high now. There is even talk of a tour of the Soviet Union, though it's pretty tentative at the moment.

How did they get where they are? Crisp, clean performance and bright showmanship—and records. Insofar as public acceptance is concerned, this is a band that records built.



■ On a recent LP entitled *Golden Era of Dixieland Jazz*, the liner notes read, "Glum sad-faced Vic Dickenson gets that ol' slush bucket sound . . ."

If Vic Dickenson is glum or sad, it is probably because of such references in print as this. Dickenson is a jazz trombonist who can play, a fact recognized by other musicians but as yet one the public at large is not quite aware of.

Dickenson reminded one of Anthony Eden on a recent night when he walked into New York City's Copper Rail. The Rail is across Seventh Ave. from the Metropole and has replaced the now demolished Charlie's Tavern as a club where musicians meet to greet, eat, and check for mail. Vic showed up in a fedora and top coat and was carrying a tightly wrapped umbrella.

After surveying the scene, he picked a booth with a straight-line view of the television set. The main bout of the evening's fights was about to come on.

Vic settled down for a long eve-

ning, ordering ham hocks, red beans, and vodka with ale for a chaser. Buster Bailey entered from the Metropole as the fight started, and Vic rose to greet him. When clarinetist Bailey sat down, Vic looked up at the screen to see the referee holding up the arm of the winner.

"Man, what a fight," Vic said.

Dickenson has one of these rare senses of humor that is born of adversity. The poignancy of his wit frequently shows up in his playing. In relating his musical experiences, he is straightforward and frank.

Last summer he played at the Brussels World's fair in Belgium with a sextet made up of Sidney Bechet, soprano sax; Buck Clayton, trumpet; Arvell Shaw, bass; George Wein, piano, and Kansas Fields, drums. Also appearing with them were Sarah Vaughan and Marshall Brown's international jazz band.

Vic also played with Sammy Price at the Knokke club in Belgium and at the Cannes festival in France.

With all this activity, one might think the trombonist had a good summer. His comment was, "Man,

Europe was no ball. I don't dig the languages, and when I was alone, I starved."

An idea of Vic's status in the world of jazz can be determined from his position in DOWN BEAT polls. In the 1958 Jazz Critics poll, for example, Dickenson was fourth, following J. J. Johnson, Bob Brookmeyer, and Jack Teagarden.

He also received five points (thanks to Stanley Dance of England) as the outstanding male singer in the new star class and may feel a certain responsibility concerning singing. Asked about the current state of popular music, he said emphatically, "It's a shame they sing all that bad music. Why not let the kids hear some good music? All that rock 'n' roll is not new. We used to do *The Washer-Woman* years ago, and it was the same damn thing you hear today."

Vic cited Claude Jones, the late Tommy Dorsey, Lawrence Brown, the late Tricky Sam Nanton, and Snub Moseley as his favorite trombonists and later in the evening insisted on going to a small but jump-

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ing club on Seventh Ave., a block from the Metropole, to hear Moseley.

Dickenson said that in his own playing he is a man of moods and has many changes of mood. He always has liked to play waltzes where he could embellish the melody. "Its like singing or talking to somebody you like," he said.

He prefers a mixture of music. Not too much of one style, for it has a tendency to get on his nerves or else it becomes mechanical and boring. A musician, he indicated, needs different expressions, rhythms, sweet numbers and both slow and fast tempos.

In regard to the modern styles of playing, he said, he feels the good parts of the music will live, while a lot of it will be forgotten, as was some of the work of the early beboppers. He likes the sound of big bands, but for himself he much prefers to work in the smaller groups, where he finds more opportunity for individual expression.

Vic was born in Xenia, Ohio, in 1906 and was a member of his high school band although he had to fake reading the music. "I didn't know 'do' from 're' in those days," he said. "My inspiration in jazz was the famous Ohio territorial band of the era, McKinney's Cotton Pickers, which at that time had Claude Jones in the trombone section."

The first jazz band with which Dickenson played was the Elite Serenaders, on a one-nighter in Xenia in 1921. Vic, still in high school, substituted for a sick trombonist.

To make an impression, he tried all the tricks, including taking the horn apart and doing the foot act: lying on his back and moving the slide of the horn with his foot, a gimmick he said he had seen Jones use.

It wasn't in Dickenson's mind at this early date to become a professional musician. He started to work up to become a plasterer after he left high school. After two years in this field, he hurt his back seriously and was advised to stay away from heavy work.

His brother, Carlos, played clarinet and saxophone, and they decided to incorporate a band called the Dickenson Brothers band. This was in 1925, and Vic was treasurer of the corporation. They headquartered in Columbus and wandered as

far away as Madison, Wis., where they played the Broadway Gardens.

During these early days, Vic recalled, he didn't like the jerky music of the period. "The bands all sounded as though they were made up of tin soldiers," he said. "I thought that if you had to play like a tin soldier, you could at least be an oiled-up tin soldier."

Brother Carlos finally went to work for the post office, and it was Vic who became the professional musician in the Dickenson family.

He remembers playing with Big Bill Broadhus' outfit in Lexington, Ky., and the Helvey band of Cincinnati before joining the famed Speed Webb group in 1927.

Webb was from Indiana and featured such well-known musicians in his bands as Joe and Roy Eldridge, Teddy and Gus Wilson, and Reunald Jones of recent Basie fame. Vic got as far east as Buffalo, N. Y., with his band and finally into Boston.

When Webb went back to Indiana to go into the undertaking business, several of his musicians joined the Zach Whyte band. The Whyte band covered much of the same territory as had Webb and had featured men like John Nesbit, Sy Oliver, and Herman Chittison.

After playing with Whyte, the trombonist found himself in Kansas City, where he played with the Thayman Hayes unit, an offshoot of the old Bennie Moten organization, and finally joined the orchestra of Blanche Calloway, Cab's sister. When Blanche's band went east, Dickenson decided to stay and settled down with Claude Hopkins' big band at the Roseland in New York City. He left after three years in 1939 to join a band Benny Carter organized for the Savoy ballroom.

The Carter job lasted a few months and in March, 1940, Vic joined the Count Basie band. These were the war years, and the boys lived it up in what Vic called "boyhood fun" and in spite of the hard work and loud playing of the band, Vic managed to get a little sleep on the stand.

A little more than a year saw an end put to this type of relaxation, and Lester Young and Dickenson received their notices within a week of each other. The Count's band was Vic's last experience with full orchestras. From 1941 to date he has played in small groups.

There have been many, including his own ill-fated band, organized on the west coast in 1948, which included a young drummer, Chico Hamilton. The group gave up in Boston.

"When you see your horse wagging his tail during the race, you can say good-by money," Vic said. "I saw the band's tail begin to wave, so we broke up." It did make some sides on Supreme Records.

Through the years 1941-58, Dickenson has worked dates with groups led by Eddie Heywood, Frankie Newton, Sidney Bechet, Hot Lips Page, Bobby Hackett, Jimmy McPartland, Max Kaminsky, Edmond Hall, and Buster Bailey, among others. His versatility and ability to fit in with many types of jazz groups has kept him going as a highly desirable trombonist whenever new units are organized. He has also been in demand for recording work by many types of bands.

His rhythmic horn has established itself in Dixieland and swing. He can give a driving performance on fast tempos and follow this with individual warmth on slow numbers. His personality frequently shows itself in any tempo, as does his humor.

There are many records available on LP that illustrate his adaptability, from his early Blue Notes with Art Hodes and James P. Johnson to the Aladdins he made with Lester Young on the west coast in 1947, which included Pres' famous *DB Blues*.

He was with Coleman Hawkins and Roy Eldridge on Basie's recent cutting of *Dickie's Dream* for Columbia. He was on the Capitol album highlighting the *KC Scene*. A recent release on M-G-M featuring Langston Hughes' poetry-reading had Vic's trombone featured in the *Blues Montage and Testament* portion of the work. He played on the Eddie Condon Columbia album entitled *The Roaring Twenties* and on *Little Jimmy Rushing and the Big Brass*, also on Columbia release. Another blues accompaniment was with LaVern Baker in a Bessie Smith collection.

For a lot of Vic Dickenson trombone one should get the Vanguards VRS-8520 and 8521, Volumes I and II of the *Vic Dickenson Showcase*.

• **George Hoefler**

April 30, 1959 • 19

Oscar Peterson

RAY Anthony? 'Would You Repeat the Question?'

■ Oscar Emmanuel Peterson has been at the piano for 27 of his 33 years. He manages to divorce himself from the instrument at mealtimes, but his life has been closely bound to the instrument.

The Toronto-born pianist began studying at the age of 6. When he was 14 he won a local amateur contest and found himself in a featured spot on a local radio show. In 1944 he joined Johnny Holmes' band. He worked consistently and his reputation grew, both in Canada and the United States. In 1949, Norman Granz managed to lure Peterson to this country for appearances with Jazz at the Philharmonic. Since that time, he has been a valuable commodity for Granz, recording frequently for Granz with his own groups and with other combos.

He continues to tour regularly with his own trio, appearing at leading jazz clubs, but he is giving serious consideration to turning to teaching. In this Cross Section, Peterson offered his views on a variety of topics.

VODKA: "Wonderful if you don't have anything to do the next day."

AUTOGRAPH HOUNDS: "A necessary evil."

RAY ANTHONY: "Will you repeat the question?"

PARIS: "Not enough time at any time in Paris. It's such a beautiful city."

TARTAR STEAK: "It's wonderful and a great diet food. I started indulging in that overseas. I like it with a raw egg, too. But, then, I like any kind of steak."

THELONIOUS MONK: "I think he's a very wonderful composer, but I'm not a Monk fan, pianistically speaking."

JIM HALL: "He's a very sensitive and sympathetic guitarist. I think Jim is going to be a great composer, too. He has unbelievable perception."

MILES DAVIS: "One of my very favorite trumpet players. He's as lyrical as you can get."

CANTALOUPE: "Occasionally. With butter pecan ice cream. When I'm not eating tartar steak to counteract it."

HISTORICAL NOVELS: "I haven't been reading as much as I used to. I like Max Shulman."



LAWRENCE WELK: "I think I like what Lawrence Welk does the way Lennie Bruce does it."

UPRIGHT PIANOS: "If you get the right one, they have better articulation than a grand. You can't top an upright for sound. The first piano I owned was an upright. I bought it with money I won in an amateur contest. My mother still has it."

RAY CHARLES: "Very, very soulful. You can't get deeper into Soulville than that."

DOMINOS: "I always lose. Mainly because my wife cheats."

EUGENE ORMANDY: "I think he's a good conductor, but I prefer Fritz Reiner."

VLADIMIR HOROWITZ: "This is the epitome of control of an instrument."

PIPE SMOKING: "There's something I'd really like to master. It's an art. I have a collection of pipes at home."

THE BALLET: "I love ballet. The delicacy fascinates me. I saw the Red Shoes on television recently and it just gassed me. One of my daughters is studying ballet, by the way."

ALASKA: "I'd like to go there. I want to see if it's as cold up there as they say it is."

LEICA CAMERAS: "I have one. I think it's a beautiful instrument, with a feel that belongs to it and to no other camera. I also have a Gami, a Hasselblad, a Bolex, a Lenhof, and a 3-D. Oh well . . ."

SUCCESS: You should always try to exceed yourself . . . You should never let up in your work. There is a time and place to relax, but it is not when you are working.

JAZZ TEACHING: More professionals should be doing it.

NIGHT CLUBS: I like the sense of being close to the audience, the warm feeling you get at times that you are among friends.

HANK JONES: Very under-appreciated. He truly grasps his instrument. His playing is pianistic.

TORONTO: A relaxed place to live.

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Stereo Pickups, Needles and Arms

The argument about stereo tapes versus stereo discs is one that will not be settled for a long time. And even then we will find one answer best for one situation, another best for others. Both stereo tapes and stereo discs will be around for many years to come. And at the moment, due to difficulties in properly tracking (*tracing*) the complicated grooves of stereo discs, it is easier (and more expensive) to get the very best results from stereo tapes. But stereo discs can be very good, are improving, and most important, the makers of stereo disc pickup (often called cartridges), are learning how to get the best results from this all-important part of the playback system.

It will be recalled that every music listening system, be it a \$29.95 "hi-fi", or a \$2000 high fidelity system, has three basic parts or components. They are (1) the *signal source*, which may be a radio program (picked up by a tuner, either FM, AM, or TV) or a tape or disc record, (2) the *electronics*, or *amplifier*, which amplifies, makes stronger, the weak electrical *signal*, and (3) the *loudspeaker*, which changes these strong, amplified *signals* into *sounds* (movement of air).

We are concerned here with the first of these components, the signal source, and that only when it's working from a disc recording of a program. The phonograph disc is a record in physical form (the groove wiggles) of air movements (sounds) which took place sometime earlier during a musical performance. Our phonograph pickup cartridge must convert these wiggles, (this *record* of air movements) into electrical signals so they can be made strong enough to move a loudspeaker, to move air (sounds).

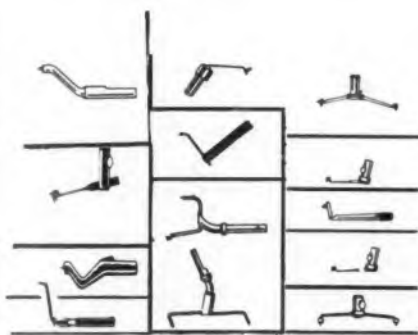
SINCE THE ORIGINAL musical program, the sound, is a very complicated physical pattern, the phono cartridge has a complicated job of wiggling to do. How well it does it is a measure of how faithfully the sounds are reproduced.

The pickup cartridge has to do two things. First, it must trace the groove wiggles. The actual needle point, or stylus, does this. It must have a round ball shape at its end, of rather exact size (0.001 inch radius for mono LPs) so that it

can fit exactly the groove of the disc. Second, it must change the stylus wiggles into electrical *signals* so they can be *amplified*.

The pickup does this in one of two general ways. *Crystal* and *ceramic* pickups convert the physical motions into electrical signals through the piezo-electric effect. This is the property that certain chemical crystals have of changing stress or twisting (motion) into electricity and *vice-versa*. If electricity is applied to a crystal or ceramic pickup cartridge, the needle will move! This technique was used for some years in making disc recordings—until better *magnetic* disc-cutters were made.

The other phono pickups are all magnetic types. Briefly, the needle or stylus motion sets up movement in a small piece of iron or magnetic material within the magnetic field



Typical needle replacement chart (Courtesy Jensen) shows some of the many shapes used in phono pickups. Dealers have charts for matching all types.

of a small coil of wire, or moves a small coil of wire within the electrical field of a magnet. In either case, a small electrical signal is developed in the coil because of the relative motion between the coil of wire and the lines of magnetic force around the magnet.

The stylus (needle) is a critical part since it must actually physically trace a whole group of wiggles for every single musical note played by every instrument. If the shape of the stylus point is not perfectly round, and if it's not the right size, it will fail to trace the wiggles and the electrical signal it starts will make something other than the sounds of the original program. This is called distortion.

Years ago phonograph pickups used steel needles. A needle was



Typical phono pickup (crystal type) showing (indicated by two arrows) the replaceable stylus. In this case the stylus is simply pulled out of holder; no screws are involved. (Courtesy Jensen)

used for one side of a record, and after each side we removed the needle, looked at it to see the small *flat* which it usually had developed, and threw the needle away. (Often we threw it into a little metal cup where it got mixed in with new needles and someone else later used the worn needle again!) Later, needles made from cactus plants were introduced. They didn't sound as brilliant as steel needles, but they were believed to make the recordings last longer. Too, cactus needles could be sharpened by the user.

Another development was the "permanent" tungsten or osmium tipped needle. These were a great innovation, and sold for up to several dollars apiece. Then someone developed sapphire needles, and we began to realize that no metal needle, however, expensive, was "permanent". And finally, after saaphires were introduced, the art of grinding diamonds got far enough along so that we had diamond points on phonograph needles. All this time they were called needles because they had originally looked like short thick needles.

By now their shape was often very unlike the straight steel needles of the earlier days. And there are today dozens of shapes of styluses, still called needles by many people, used in the less expensive phonographs. Most packaged phonographs sold until the past couple of years had separate, replaceable (in the home) styluses. A large number of them still do. In many cases today a very small screwdriver is needed to loosen the screw holding the stylus in the pickup cartridge.

Most good hi-fi shops and many record stores have a big chart supplied by one of the major needle

manufacturers such as Jensen, Walco or Duotone. A replaceable stylus from almost any phonograph can be picked out by comparing the stylus with the shapes shown on the chart in the store. A small sample section of one replacement chart, with some of the common stylus shapes, is shown here.

If you have a phonograph pickup with a stylus not readily removable, your service technician can easily replace it. But you can save the expense of his making two trips if you examine the back of the machine and give him the set's model number over the telephone. Even better is the model number that is usually stamped on the underside of the phono cartridge. He can replace the stylus in a minute or two, if he brings the correct one with him.

Today's best phonographs (and most high fidelity setups) use phono



Electro-Voice ceramic stereo pickup mounted in cartridge shell of Miracord record changer. This is a typical plug-in shell (head). E-V stereo diamond stylus in middle of shell may be snapped into place or removed by hand at home.

cartridges with very small stylus assemblies. In many cases the stylus cannot be replaced at home, or even in the hi-fi or service shop. This is more often true with the most expensive and very best modern pickups. (There are exceptions to this rule; see notations under the

various pickups shown on the New Product pages further on in this issue.) Since only diamond styluses will be used by anyone seriously concerned for his records, and since diamonds generally last six months to a year or more—depending on many factors including amount of use—it is not as great a problem to have the factory replace a diamond stylus as it might at first appear. Usually the factory will replace the diamond and completely rebuild a cartridge for about half the price of a new cartridge.

If you have a good modern ceramic or crystal cartridge, like the Electro-Voice unit pictured here, you can replace the stylus easily by snapping it into place. Cost of such a replacement diamond for stereo and LP mono discs is about \$10-12.

There is much sound and fury today among audiophiles arguing the respective merits of ceramic (or crystal) pickups as opposed to magnetic units. For about ten years now the magnetics, represented as the "best buy" level by the famous GE pickup, have dominated the high fidelity field. With the introduction of stereo, however, an entirely new set of conditions has created problems which not all the magnetic pickup makers have yet solved. As a result, some makers of good ceramic and crystal pickups have been selling more and more real high fidelity people their previously looked-down-the-nose-at ceramics and crystals. Many of these units are less expensive, more rugged, and have easier-to-replace styluses than their magnetic competitors.

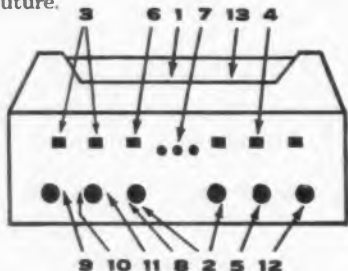
But the very best broadcast station systems use magnetic phono pickups, and will continue to do so for a long time. One of the best units is the one made and sold jointly by H. H. Scott, makers of top-quality amplifiers and tuners, and London Records. This pickup comes with its own arm assembly, and cannot be used with other arms. It costs \$90 complete.

Many who are assembling stereo systems will want to use separate transcription arms and high quality turntables. There are several excellent arms which will accept most stereo cartridges. Among others of this type are the fine ESL arm, made by the Electrosonic Laboratories, which rated very high in the tests a leading consumer organization recently published, and the Garrard TP-12A transcription arm, made by the English changer maker. These both use plug-in heads, so separate cartridges can be installed in extra heads (also called cartridge shells)

New Stereo Amplifier!



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



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

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



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

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for instantaneous replacement of stereo, mono, or 78 pickups.

For those who like to assemble as much of their own equipment as possible, the Audax Co. has brought out two kits for easy assembly of transcription arms. You need only be able to use a screwdriver and read instructions carefully. There are arms for 12-inch records and for anything up to 16 inches which track 12 inch records slightly better than the shorter arm. This is one way to save up to half the cost of a good arm, which might otherwise cost around \$30 or \$35.

There are cable kits for converting earlier model stereo mono record changers for stereo, but these are recommended only for someone who likes to tinker. They can easily be installed by any competent technician, of course. Pickering has a universal one, and Garrard makes a kit for their changers.

In addition to using a diamond for all stereo records, another important factor is the weight, or pressure of the cartridge. Because the needle of a stereo pickup is smaller than that of a regular monophonic pickup (0.5-7 thousandths of an inch instead of 1.0) there is much more pressure on the actual record groove (and the stylus tip). Therefore the weight of the cartridge pressing on the disc, which is often 6, 8 or more grams with mono discs today, must be brought down to 4, 2, or even 1 gram in some cases, depending on the manufacturer's recommendations. The only way this can be accurately adjusted is by using a stylus pressure gauge. There are fine units available from any hi-fi shop. Very easy-to-use ones are made by Audax, Garrard and Weathers. They all cost about \$5 or less, last forever.

If you have a record which skips, try it on someone else's equipment. If many records have skips, then check four things, in this order: (1) condition of your stylus (2) level of the turntable (3) pressure of the pickup (4) compliance of the pickup—its ability to follow the groove wiggles. This last, double-checked by comparing performance of several records on your equipment and on other equipment which *does* track the grooves, may call for replacement of the cartridge with another make.

Stereo is a new science, and the makers of pickups will be among the first to admit that they still have much to learn.

Charles Graham

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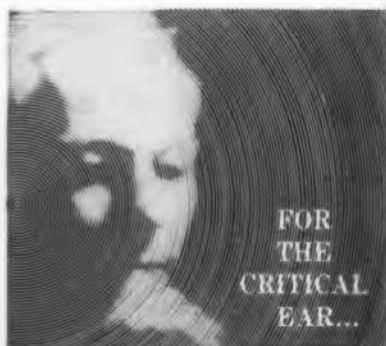
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NEXT STEREO NEWS in
DOWN BEAT'S May 28th issue,
on sale May 14

featuring
Speaker Enclosures



The Stereo Outlook of Marshall Brown

■ "Stereo is here to stay and any derogatory statements regarding its value are due to a lack of understanding of artistic perception and the scientific principles involved." This is a definitive comment from Marshall Brown, composer, teacher, and leader of the Newport Youth Band.

"I predict monaural LP's will be collector's items in the near future," Marshall said to drive his point home. He was showing his unique and quite functional stereo system in his 12-room apartment on New York's East 86th Street. Brown is knowledgeable in the field of electronics and has developed his stereo layout according to the requirements of his teaching and composing work.

His equipment just grew up naturally from one high fidelity reproducing set-up to the present complete stereo apparatus. At first it was a single monaural set in his den. Then he began to feel the need of having reproducing equipment in the living room when his students increased from a lone instrumentalist in the den to a full band in the living room. So a separate set of gear was put together in the larger room. There was another room between the two systems.

The next progressive move came several years ago when the plausibility of using two or more sound tracks became evident. He merely transferred his office to the room between and combined the two sets of equipment. As in the past, he acquired additional components as they were needed.

The equipment used could possibly be considered to be semi-professional. Marshall has the capability of a full record-production center with a tape recorder connected into the system.

Marshall's Choices

- 2 Interelectronics Corp. identical preamplifiers
- 1 Interelectronics Corp. 40 watt amplifier
- 1 McIntosh Lab 30 watt amplifier
- 2 Altec-Lansing 604C speakers with RJ enclosures
- 1 Thorens (stereo) TD 124 turntable and base with Electrosonic Gyropoise arm and Shure stereo cartridge
- 1 Rondine (monaural) B 12 H turntable and base with Pickering D 194 arm and Pickering 260 turn over cartridge
- 2 Electro-Voice Model 666 microphones
- 1 Electro-Voice Model 650 microphone
- 1 Magne recorder PT6J tape recorder with 4-stage microphone mixer and reels for taping a 2 hour show on single track

The photograph shows how the components are compactly arranged on shelves located at one end of the den. The heat emanating from the amplifiers can be dispersed in air as the amplification equipment is mounted on open shelves rather than being inclosed in a cabinet.

Each of the preamplifier-amplifier units is matched with its speaker. The entire system is connected by a

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jack arrangement. Curiously, to play stereo one jack is plugged in, while monaural requires that two jacks be plugged in.

The Magnecorder has four speeds, including 16-2/3 rpm. Brown's only complaint against the tape recorder he uses is that it is difficult to thread. He can monitor the tape, using ear phones, and adjust the microphone levels. A splicer is built right into the machine.

The system is in constant use, since Brown is quite active as a composer of tunes (he has been represented on the hit parade lists), as an arranger, and, of course, as a teacher.

The recorder is used often to tape the work of his students so that both teacher and student can study it together. For this variety of activities, Brown finds stereo offers several advantages.

For example, he sometimes wants to copy a jazz solo or ensemble passage for educational purposes. And when there is a definite trumpet ensemble being played in a full band—one that he would like to analyze and study for the benefit of his students—he finds the results are better with stereo; he can hear and point out the exact inversion of a chord of short duration, whereas in monaural recording, the inversion cannot be heard. This also applies to other sections of a played arrangement, and, in stereo, there is keen separation between sections, both right (horns) and left (rhythm), as well as forward and back.

For his recording work with the Newport youth band, Marshall uses the two Electro-Voice Model 666 mikes for picking up instrument sections, and especially the rhythm section. The Model 650 Electro-Voice is used for a solo microphone or for an over-all pick up.

Brown feels stereo records are far superior to monaural recordings today. Stereo dramatizes: it makes certain good things in an arrangement more conspicuous, because of its capacity to separate rather than mix sections.

A good part of the success of stereo is in the hands of the people who set up the mechanics of recording. Mike placement and correct levels have a lot to do with the ultimate quality of a stereo record. When it is done right, the results are tremendous, according to Brown. The engineers can even make a poorly-played performance sound better by doctoring the bad places after separation.



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LOUIS ARMSTRONG, currently touring Europe, takes two NORELCO 'Continental' recorders wherever he goes. Says Louis, "I tape phono records and airshots all the time and if I'm in the room talking with friends, my NORELCO's keep right on copying with the volume turned down." Louis also finds the choice of three speeds convenient, using the slowest, 1 1/2 ips for interviews and speech recording, the 3 1/2 speed for some music, and the 7 1/2 speed for live recording. He says, "I've tried lots of tape machines since I got my first one in 1948, but NORELCO is the one for me." Recently he picked up two NORELCO 'Continental's in Copenhagen. Set to run on the European power frequency of 50 cycles, they will be reset for 60 cycles when he returns to the United States. Like all NORELCO recorders they can be set in a few minutes for any power voltage requirement anywhere in the world; from 110 to 250 volts. The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1FF4, 230 Duffy Ave., Hicksville, L. I., N. Y.

NEW

PRODUCTS

STEREO

NEWS



Dynaco's Stereodyne pickup cartridge is imported, and like more and more Scandinavian technical products shows a great deal of ingenuity. Made in Denmark by the renowned microphone labs of Bang and Olufsen, the Stereodyne is a magnetic (moving iron) type and fits all standard changers and player arms. Costs \$29.95.



The Grado transcription arm is a handsome unit intended for use with the high quality moving coil Grado pickup but accepts all standard mono and stereo cartridges. Easily adjustable weight, requires less space than most other top arms. The Micro-Control arm sells for only \$29.95.



Shure's Custom Dynetic stereo pickup is a lower cost version of their earlier (and more expensive) stereo cartridge. It has high output, diamond which can be quickly replaced by anyone, and has already received considerable critical acceptance. Costs \$24.00.

26 • DOWN BEAT



This Fairchild stereo transcription arm is successor to their very successful and excellently-engineered earlier model 280 and 281 arms for monophonic use. Those arms had won exceptional testing organization approval, so this model 282 can be expected to be a very fine performer. Many cartridges other than Fairchild's own though, won't go into it without a little bit of special terminal adaptation. Fairchild's excellent model 232 pickup plugs right in, of course. The model 282 arm sells for \$35.

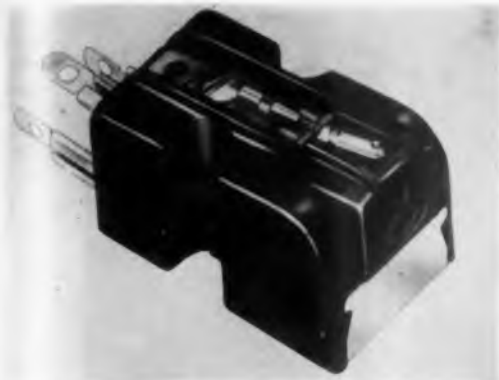


The Audiogersh Stereotwin is another fine imported stereo pickup cartridge. Its stylus is readily replaceable at home by the layman. Magnetic output is very high, will work with any amplifier. Although it looks somewhat different from many standard cartridges it will mount in any standard changer or arm. It costs more than some other stereo cartridges, but the Stereotwin in view of its other advantages, is a very good buy in many cases. It sells complete with diamond for \$44.50.

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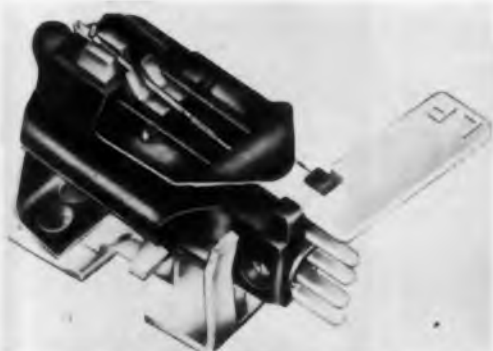
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The CBS-Hytron ceramic stereo cartridge is typical of the best in modern electronic engineering. Developed to make a mass market packaged stereo phonograph available at a reasonable price, this unit (as part of that package) turned out to be an excellent unit for replacing mono cartridges in units which have no pre-amplifiers for magnetic cartridges, as well as a rugged unit for high quality systems where the user prefers a ceramic pickup. Particularly recommended in humid or hot climates where crystal cartridges often fail. Stylus replaceable. Price of cartridge, as with all others shown here includes a diamond stylus, not sapphire, though the latter is available, not recommended at lower cost. Costs \$24.75.



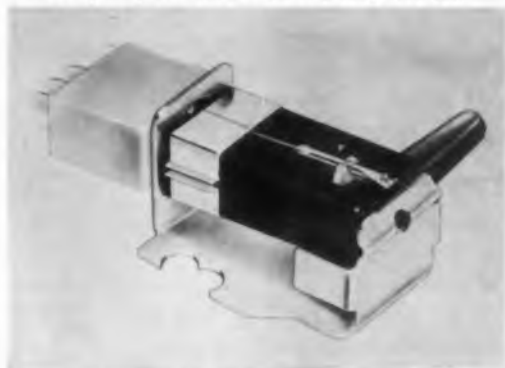
The Audax tonearm kit is shown assembled here. It is available both in 12-inch and 16-inch versions. Can be put together with only a screwdriver in about a half an hour or so. The head takes any standard cartridge, and extra heads can be quickly substituted, by loosening the large knurled nut near the head. Weight adjustment is near the back of the arm. Audax 12" kit costs \$15.50, 16" kit costs \$18.50.



The Duotone Acos cartridge is being marketed by the Duotone Co., one of the most prominent makers of replacement needles and diamonds for all cartridges. Acos is an English company, and their unit has been widely tested and approved by consumer organizations. It's a crystal pickup, which means it'll work with any amplifier, TV or radio set which has a phono jack. Fine for inexpensive conversions. Costs \$14.70, or with sapphire instead of diamond. \$8.70.



General Electric has made and sold more high quality cartridges than any other company. Now it has produced a unit which is very convenient to help convert or adapt many monophonic setups to stereo, as well as in using the building-block approach to a new setup. This stereo preamplifier will take the output of any stereo phono disc pickup or any stereo tape head adapter (such as the Nortronic unit which mounts outboard on any tape recorder to make it a stereo unit). It amplifies the two channel output of the tape head or stereodisc pickup so that those two signals can then go to any power amplifier. Thus any two radios with input jacks, TV sets, hi-fi amps, or any combination of these could be used without an elaborate stereo control or preamp unit. The dual stereo preamp costs \$25.



Electro-Voice, Inc. made the first commercially-available stereo pickup, and deservedly has sold more stereo cartridges than any other company. This stereo pickup can be purchased for stereo and monophonic LPs with a diamond stylus for \$19.50. It may also be had in a turnover version with the stereo-mono LP diamond on one side, and a sapphire for 78s on the other at \$22.50.



Scott Laboratories has introduced this precision tape speed measuring device which is called TapeStrobe. It's easy to use, being set against any part of the moving tape while observed under a regular indoor light (AC only). Just as with a phono disc stroboscope, the lines on the strobe may be seen even more clearly to stand still (if machine is running right, or to move a bit, if it's a little off speed) if a fluorescent light is used instead of just a regular light bulb. TapeStrobe costs \$22.50 in a handsome instrument case.

a product of M-G-M Records

MEMO

TO: All jazz fans, (past, present and potential)
Care to catch a jazz concert tonight?

SUBJECT: THE SEVEN AGES OF JAZZ (metrojazz DeLuxe Album 2-E 1009).

BILLIE HOLIDAY will lend her exquisitely languid tones to "Lover Man".

COLEMAN HAWKINS' tenor sax will display its luster on "If I Could Be With You".

BUCK CLAYTON, prince of the muted trumpet, will recall "Blue and Sentimental".

MAXINE SULLIVAN will revisit the banks of "Loch Lomond".

BROWNIE MCGHEE will be on hand with spiritual, folk and blues songs.

DICK HYMAN recreating piano styles from Hines to Garner.

DON ELLIOTT in his famous vibraphone impressions.

GEORGIE AULD and six other Goodman alumni in Benny's "Stompin' at the Savoy".

WILLIE "THE LION" SMITH playing "Maple Leaf Rag".

Never before has there been a live, in-person concert album (nor any other jazz history LP) like this two-record set.

"THE SEVEN AGES OF JAZZ" was conceived and narrated by LEONARD FEATHER, author of "The Encyclopedia of Jazz".

We leave you with two words:

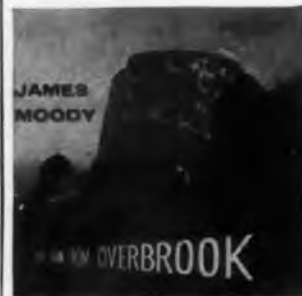
DON'T MISS!



(Ed. Note: Following is a list of current manufacturer literature in the stereo and high fidelity field. If you wish to receive any of it, indicate your choices and mail to **Stereo**, Down Beat, 2001 Calumet Ave., Chicago 16, Ill. Enclose remittance where a price is designated.)

- Allied Radio: 400 page catalog of hi-fi kit and components. Free
- Apparatus Dev. Corp.; FM station list and FM antennae catalog 25c
- Audio Devices: *Tape Recorder Directory* describes and shows 125 records..... Free
- Electro-Voice: *ABCs of High Fidelity and a Stereo Primer*. 12 in. LP and stereo disc.. \$1.50
- E-V: How to Choose and Place Stereo Equipment in the Home—22 pp. Free
- University: Guide to Stereo and Mono Speaker Systems (16 pages) Free
- Ferrodynamics: *Tape-timing ruler*. Gives footage and recording time on reel..... Free
- Jensen: *Bulletin JH-1* (speakers, enclosures, kits) Free
- Lafayette: *Catalog 590*. 260 pages including kits and components Free
- Nortronics: *Questions and Answers* about making stereo tape recordings at home... Free
- Pilot: *Stereo and You*. Components and consoles..... Free
- Sherwood: FM stereocasting, explained for laymen..... Free
- Shure Bros.: *Replacement Manual '58*. Complete details for replacing phonograph pickups and tape heads Free
- Stromberg-Carlson: *High Fidelity Components* (both packaged and separate) ... Free
- Wellcor: Catalog on Inspiration line of enclosures and equipment cabinets Free

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Pat Suzuki sings songs from her new hit, "Flower Drum Song," plus smash numbers from other shows, including "The Music Man," "Bells Are Ringing," "My Fair Lady," "The Redhead," and "West Side Story."

PAT SUZUKI'S BROADWAY '59

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ARGO RECORDS

in review

- Jazz Records
- Blindfold Test
- In Person
- Popular Records
- Jazz Record Buyers Guide
- Radio-TV
- Classical Records
- Jazz Best-Sellers
- Films

Records are reviewed by Gene Lees, George Hooper, Richard Hadlock, and John A. Tynan, and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

CLASSICS

Fine Arts Quartet

THE SIX QUARTETS OF BELA BARTOK
—Concert-Disc CS-207, CS-208 and CS-209.

Personnel: Leonard Sorkin, violin; Abram Loft, violin; Irving Hmer, viola; George Sopkin, cello.

Rating: ★★★★★

There is no field of music where stereo recording techniques prove their value as much as in the string quartet.

Like early hi-fi, stereo is often gimmicked by over-zealous engineers anxious to show what they can do—no doubt, under encouragement from sales people who think that the more peculiar the sound, the more attention a disc will capture.

But when stereo is done as a no-nonsense attempt to capture true live-music sound, it can be a boon to the collector of music-to-be-heard at home and come remarkably close to its goal. This is graphically demonstrated in this superb series of recordings of the six great string quartets (the complete cycle) of the late Bela Bartok. Shut your eyes while listening to any of the three discs (they are available separately, do not have to be bought as a package); you can very well imagine yourself in some small and intimate concert hall hearing the performance live.

It is music eminently worth hearing, whatever way you can get at it. As Bartok's reputation—so lamentably slight during his sad life—continues to mount, the achievement of these quartets comes into sharper focus. They are compared in stature to the Beethoven quartets. One might go farther and compare them to the late Beethoven quartets. To be sure, they are not easy listening for the novice, particularly the stark and cerebral sixth quartet, but this is rewarding music for those willing to invest the effort in understanding it.

The Fine Arts Quartet demonstrates its sympathy and feeling for modern composition and gets bite and tension into its Bartok; the excellent recording in turn captures all the sound—from George Sopkin's meaty cello work to that peculiarly nasal quality of four strings in dissonance.

For those who like their Bartok neat, this is a good place to start a stereo disc collection.

Charles Munch/Boston Symphony

MENDELSSOHN: the *Italian* and *Reformation Symphonies*.—Victor LM2221.

Rating: ★★★★★

The ever-clean, ever-crisp Boston turns in one of its impeccable performances and, while there are other fine recordings of

these two symphonies available, the shopper is advised to give a listen to these. Munch brings out the delightful rhythmic qualities of Mendelssohn, yet does not sacrifice discipline in the seeking of this spirit. The music is full of smiles—and moments of touching melancholy.

JAZZ

Nat Adderley Quintet

BRANCHING OUT—Riverside RLP 12-285:
Sister Caroline; *Well, You Needn't, Don't Get Around Much Anymore*; *I've Got Plenty Of Nothin'*; *Branching Out*; *I Never Knew*; *Warm Blue Stream*.

Personnel: Nat Adderley, cornet; Johnny Griffin, tenor; The Three Sounds; Gene Harris, piano; Andy Simpkins, bass; Bill Dowdy, drums.

Rating: ★★★★★

Now that the word is out to record reviewers (in the liner notes of this album) to cease and desist in use of the words "soul," "funky" and "down home," one is left with no choice but to declare this album to be a prime example of "fonk."

This Jazz a la fonk, then, is replete with ample obeissance to the roots of the idiom, not only by the uniformly excellent blowing of Adderley and Griffin, but by the rhythm support provided by the trio known as The Three Sounds. The only term that adequately can describe the performance of this trio is 'unsophisticated drive.' There is little polish to the playing of pianist, bassist and drummer (the latter's cymbal sound is still something straight out of the foundry) but undeniably the basic element is not lacking; they push the time hard.

Adderley's galloping 2/4 treatment of Monk's *Needn't* is not merely a chuckle—it's a horselaugh. (And, heaven knows, humor in current jazz performances is becoming increasingly conspicuous by its absence.) Still, the cornetist's straight, forthright drive and clean, biting tone—plus Griffin's strainedly emotional tenor—make this album.

Steve Allen—Leonard Feather

THE JAZZ STORY—Coral CJE 100: Side 1—*Opening Blues* (Steve Allen, piano, with Lou McGarity, trombone & Violin; George Barnes, guitar; Joe Benjamin, bass; Don Lamond, drums); *Ragtime Reminiscences* (Willie "The Lion" Smith); *Sag It* (King Oliver's Savannah Syncopators); *Tin Roof Blue* (New Orleans Rhythm Kings); *Freight Train Blues* (Trixie Smith); *Mr. Jelly Lord* (Jelly Roll Morton Levee Serenaders); *Melancholy* (Johnny Dredds' Black Bottom Stompers); *Indiana* (Red Nichols orch.); *Indiana* (Art Hodes band).

Side 2—*Rochin' In Rhythm* (Duke Ellington orch.); *Mr. Freddie Blues* (Meade Lux Lewis); *Blues On The Downbeat* (Pete Johnson); *Boogie Woogie Stomp* (Albert Ammons' Rhythm Kings); *Honky Tonk Train Blues* (Bob Crosby orch.); *Every Evening* (Jimmy Noone and His Apex

Club orch.); *On The Night Of June 3* (Bob Howard orch.); *St. Louis Blues* (Art Tatum).

Side 3—*Wrapin' It Up* (Fletcher Henderson orch.); *Chant Of The Weed* (Don Redman orch.); *Dinah* (Dorsey Bros. orch.); *The Melody Man* (Jimmie Lunceford orch.); *Swingin' On The Famous Door* (Delta Four); *Blues Changes* (Coleman Hawkins); *Tap Room Blues* (Joe Venuti orch.); *Undecided* (John Kirby and his Onyx Club Boys); *Sunny Side Of The Street* (Eddie Heywood Trio).

Side 4—*Sent For You Yesterday* (Count Basie & Jimmy Rushing); *Rochin' Chair* (Mildred Bailey & Delta Rhythm Boys); *Don't Worry About Me* (Ella Fitzgerald & Chick Webb group); *Baby Get Lost* (Billie Holiday); *Aunt Hagar's Blues* (Jack Teagarden with Paul Whiteman's Swing Wing); *Rainy Day Blues* (Joe Turner and Willie "The Lion" Smith).

Side 5—*Overtime* (Lionel Hampton orch.); *Hit That Jive Jack* (Nat Cole Trio); *Jumpin' At The Woodside* (Count Basie); *Swingmatism* (Jay McShann orch., featuring Charlie Parker); *The Great Lie* (Charlie Ventura Quartet); *Loot To Boot* (Erroll Garner).

Side 6—*Flying Home* (Terry Gibbs Sextet); *Davenport Blues* (Jimmie McPartland); *My Sweetie Went Away* (Manny Albam Jazz Greats); *South Rampart Street Parade* (Bob Crosby Orch.); *Symphony No. 1-Scherzo & Sonata Allegro* (John Gruss & Group).

Rating: ★★½

Although weak on the modern end, this *Jazz Story* on three 12-inch LPs, handsomely boxed and painstakingly annotated (with corrections), is of overall value in the material it brings to LP. There are some things it could have brought... for instance, say, Barner's *Skyliner* or *Sharecropper's Blues* for swing era representation; and one of the Jon Hendricks' sides for modern singing. Roy made some good big band sides in the 40s, and Kenton's first recordings were for Decca.

Some of the tracks—among them the Basie and McShann on side 5—are excerpts to demonstrate a soloist's style, and this gets a bit maddening at the fade-out. On side 1, too, some of the tracks are truncated in front to demonstrate certain styles, with the same effect.

Steve Allen sounds a bit uncomfortable at times while reading the script, which also sounds a bit uncomfortable at times. But for once, Jelly Roll Morton receives pretty decent treatment, and is credited for writing things down. Louis is represented by a solo on *Melancholy* on side 1, which doesn't seem proportionally realistic, what with Bob Crosby represented twice.

Overall, there's a lot of music and information in the set, although purists and students of the Decca catalog may want to quibble some over the selections.

Count Basie-Joe Williams

MEMORIES AD-LIB—Roulette R52021:
Ain't Misbehavin'; *I'll Always Be In Love With You*; *Sweet Sue, Just You*; *If I Could Be With You*; *Dinah*; *Sometimes I'm Happy*; *Baby, Won't You Please Come Home*; *Call Me Darling*; *The One I Love Belongs To Somebody Else*; *Memories Of You*; *Honeychickie Rose*; *All Of Me*.

Personnel: Williams, vocals; Basie, organ; Freddie Green, guitar; Jimmy Crawford, drums; George Duvivier, bass; Harry Edison, trumpet (tracks 4 & 6).

Rating: ★★½

The small-room, stocking-feet easiness of this session reveals Williams as a singer

who should stick to belting the blues. His handling of time, inflection, vibrato, and intonation, most effective in front of a big band, is not suited to the exposure that goes with an intimate solo album. While characteristically big-voiced and blues-touched, he does not tell a convincing story with the lyrics on this set.

That immaculate rhythm team behind Williams could have been the basis for a distinguished instrumental record, however. (One can't help thinking of the late Lester Young in connection with sessions like this one.) Basie is, for this listener, the most knowing jazz organist to tromp a pedal since the incomparable Fats Waller. Duvivier and Crawford are flawless.

The highlight of this date, surprisingly, is the quiet debut of Freddie Greene as a guitar soloist of extraordinary taste and sensitivity. Harry Edison adds some muted goodies to *If I Could Be With You* and *Sometimes I'm Happy*.

Bay Big Band

THE BRUSSELS WORLD'S FAIR SALUTES THE TOMMY DORSEY ORCHESTRA—Omega OML1016: *Opus Number One; Daybreak; Love For Sale; This Love Of Mine; Hawaiian War Chant; Not So Quiet Please; There Are Such Things; Well Git It; I'll Never Smile Again; Yes Indeed.*

THE BRUSSELS WORLD'S FAIR SALUTES TED HEATH'S ORCHESTRA—Omega OML1017: *King's Cross; Climax; Lullaby Of Birdland; Jungle Drums; Hot Toddy; I've Got The World On A String; Strike Up The Band; Blue Skies; Madagascar; Dig Deep; The Hawk Talks; Listen To My Music.*

Personnel: Francis L'Edline, Jef Verhaegen, Benny Courvoyer, Pres Creado, Guy Dossche, saxophones; Edmund Harrio, Louis de Haes, Charlie Kerdtel, Jean Cortois, trumpets; Albert Mertens, Paul Ansee, trombones; Armand Van de Walle, drums; Jean Evans, piano; Freddy Saunder, guitar; Clement de Mayer, bass.

Rating: ★★½

More tributes and salutes, this time by Francis Bav, who leads a remarkably able fifteen-man aggregation in Belgium. This group could hold its own with most American territory bands in musicianship, discipline, and even in swing phrasing, but that, unfortunately, does not place them very high on the jazz scale.

These performances cover both jazz and popular facets of the subject bands in reruns of their best known arrangements. Even on Bav's own terms, the value—musical or otherwise—of the entire project—is questionable, especially the Heath rehash. After all, Heath is a kind of montage of lifted effects to begin with. Like Heath, though, the Bay Big Band runs down each score with precision and flair.

One fault common to European (and many American) big bands is the failure of their lead men to climb on top of the beat, a simple device that gives the entire ensemble tremendous drive (and, incidentally, invites unsure drummers to speed up). The problem is noticeable here in the Sv Oliver Dorsey arrangements, which cry for a Ziggy Elman to crack the whip.

The paucity of jazz solos, the limited kicks that come from borrowed arrangements, and the absence of that special drive that makes a big band go are factors that lower the jazz rating for these two sets.

Louis Bellson

LET'S CALL IT SWING—Verve MGV-8258: *Seedless Grapefruit; Flying Hickory; That's Bell's Son; Park Avenue Patter; Smiling King; Striped Suit Sam; Drum Solo; Jack's Up; Go Ahead; Swing This; Let's Call It Swing.*

Personnel: A Side (tracks 1 through 6)—Charlie Shavers, trumpet; Vince Forchetti, trom-

bone; Red Press, alto; Eddie Wasserman, tenor; Teddy Lee, baritone; Lou Stein, piano; Bill Cronk, bass; Bellson, drums. B Side—Doc Severinsen, trumpet; Sonny Russo, trombone; Red Press, Ernie Wilkins and Eddie Wasserman, reeds; Irving Joseph, piano; George Duvivier, bass; Bellson, drums.

Rating: ★★½

Apart from Drum Solo which opens the B side in a dazzling display of Bellson's ability, this set is a pleasantly swinging small band workout with mostly good solos (particularly from Severinsen and Wasserman).

The charts are excellent samples of attractive, uncluttered writing with ample room left for blowing. Don Redman wrote the medium tempoed Seedless and humorous Park Avenue while Ernie Wilkins contributed Bell's Son. The rest of the arrangements are by Louis.

Dave Brubeck Quartet

NEWPORT 1958—Columbia CL 1249: *Things Ain't What They Used To Be; Jump For Joy; Perdido; Dance No. 3—Liberian Suite; The Duke; Flamingo; C Jam Blues.*

Personnel: Dave Brubeck, piano; Paul Desmond, alto; Joe Benjamin, bass; Joe Morello, drums.

Rating: ★★★★★

Dave Brubeck has been recorded in many settings, from solo piano to the relative formidability of an octet. This time the context is particularly attractive from the standpoint of musical subject matter—all but one (Brubeck's *The Duke*) are Ellington material and the exception, the title of which speaks for itself, is suitably evocative of Ellingtonia. The album, recorded opening night at last year's Newport Festival, is quite an impressive tribute to the Duke's music.

Morello and bassist Joe Benjamin make a delightfully relaxed team of rhythm

mates, with the drummer's keen grasp of the finer points of his art in evidence throughout. Benjamin, moreover, is heard in several facile and well-constructed solos that help build the constant excitement.

A highspot of the LP is Desmond's whimsical bow in Johnny Hodges' direction on *Things*. Indeed, his playing in every track is beautifully conceived, liquid in tone, utterly relaxed in execution and lyrical in ideas. Note in particular the stop-time chorus on *Perdido*.

Brubeck's piano is strong, assertive and undeniably individualistic. One of the best Brubeck quartet offerings.

Buddy DeFranco

I HEAR BENNY GOODMAN AND ARTIE SHAW—Verve MG V2108: *The Sheikh of Araby; Flying Home; Soft Winds; Oh, Lady Be Good; Dancing In the Dark; Moon Glow; Time On My Hands; Cross Your Heart; Indian Love Call.*

Personnel: DeFranco, clarinet; trumpet, tenor, vibes, piano, bass, guitar, and drums unidentified.

Rating: ★★

It is a little embarrassing to encounter another DeFranco how to two older musicians whose place in jazz should be no more lofty than Buddy's. The truth is, of course, that Shaw and Goodman have left a large body of jazz clarinet "literature" and DeFranco has not.

This gifted clarinetist has worked hard at developing a direct and bluesy personal style, and with considerable success. But the fact that he must work at relaxing is enough to cause one to wonder about him. Apparently musical fulfillment for Buddy still lies ahead, perhaps around the very next bend.

If individuality is his goal, the least de-

JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a monthly listing of jazz LPs rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

- Ray Charles, *Yes Indeed* (Atlantic 8025)
- Art Farmer, *Modern Art* (United Artists 4007)
- Coleman Hawkins, *The High and Mighty Hawk* (Felsted 7005)
- Mahalia Jackson, *Newport 1958* (Columbia 1244)

★★★★½

- Edmond Hall, *Petite Fleur* (United Artists 4028)
- Lambert-Hendricks-Ross-Basie, *Sing Along With Basie* (Roulette 52018)
- Herb Pomeroy, *Band in Boston* (United Artists 5015)
- Johnny Richards, *Experiments in Sound* (Capitol 981)
- Sal Salvador, *Colors in Sound* (Decca 9210)

★★★★

- Manny Albam, *Jazz New York* (Dot 9004)
- John Benson Brooks, *Alabama Concerto* (Riverside 12-276)
- Vic Feldman, *The Arrival of Vic Feldman* (Contemporary 3549)
- Bob Florence, *Name Band, 1959* (Carlton 12/115)
- Chubby Jackson, *Chubby Takes Over* (Everest 1009)
- Hal McKusick, *Cross Section—Saxes* (Decca 9209)
- Gerry Mulligan, *Jazz Combo From "I Want To Live"* (United Artists 4006)
- Oscar Peterson Trio, *On the Town* (Verve)
- Rex Stewart-Cootie Williams, *Porgy and Bess Revisited* (Warner 1260)
- Sonny Rollins, *And The Big Brass* (Metrojazz 1002)
- Larry Sonn, *Jazz Band Having a Ball* (Dot 9005)

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sirable course for DeFranco, it would seem, is to record more Goodman-Shaw material. It is hard to imagine Miles Davis, for example, coming up with *I Hear Dizzy Gillespie and Fats Navarro*.

This record, in spite of all this, is a warm and groovy document of DeFranco's new frame of mind. Still the most agile clarinetist around, he has integrated fingers and heart into a pleasing, if not yet very distinctive, whole. The supporting musicians are pretty well matched for swinging anonymity. There is nothing to put down in this music and nothing about which to jump up and say, "Man, who's that?" either.

Dorothy Donegan

■ DOROTHY DONEGAN LIVE!—Capitol T1155: *After You've Gone*; *Body And Soul*; *Put Your Arms Around Me, Honey*; *It's All Right With Me*; *Little White Lies*; *How High The Moon*; *Caravan*; *I Had To Be You*; *Louise*; *Lullaby Of The Leaves*; *Someday Sweetheart*; *Five And Dandy*.

Personnel: Donegan, piano; bass and drums unidentified.

Rating: ★★

For those to whom the frantic Miss Donegan means exciting and inspired piano playing, this is a well recorded sampling of her stampeding style that will bring The Embers right into your living room. So.

For this reviewer, Miss Donegan's music is an untidy collection of borrowed books—most of them belonging to Erroll Garner, Art Tatum, Eddie Heywood, Earl Hines or Teddy Wilson—that never becomes systematized enough to tell us anything about the artist herself. What passes in person for electric animation shows up on record as little more than nervous agitation. A skilled pianist, Miss Donegan seems incapable of relaxing (even on ballads like *Body And Soul*), which leaves one with a severe case of the jitters after sitting through two sides. Every open space is filled with notes, although the melody is usually discernible in the jumble.

But perhaps Miss Donegan is simply an astute psychologist; the overwrought Madison Avenue types that frequent The Embers must feel downright limp after watching and listening to this sort of musical frenzy.

Art Farmer

■ PORTRAIT OF ART FARMER—Contemporary C 3554: *Back In The Cage*; *Stablemates*; *The Very Thought Of You*; "And Now . . ."; *Nita*; *By Yourself*; *Too Late Now*; *Earth*.

Personnel: Farmer, trumpet; Hank Jones, piano; Addison Farmer, bass; Roy Haynes, drums.

Rating: ★★½

Art Farmer's really excellent work on such records as Blue Note 1589 (with Horace Silver) or Prestige 8201 (with Mal Waldron), there is the sure authority and the original imagination of a potentially great jazz musician. But one does not hear playing of quite that caliber or general consistency on recordings under his own name—including this, one of two such recent releases.

There are things here that only a man of potentially major status could have done. Take *The Very Thought of You*: his ideas are almost startlingly original, yet the final effect, is more one of an imagination ingeniously on exhibit than of a finished work. His second solo on *Nita* begins with an exceptional, almost magnificent melodic line, but falls into a parade of sixteenth notes over the changes — almost, incidentally, the kind of thing he complains about in the liner notes in the writing of

the average modern jazz "head" melody. *By Myself* succinctly shows his debt to Miles Davis, but that is something he has otherwise gone beyond.

A few obvious conclusions are at hand: Farmer has not yet done as well as leader as his potential (musical and personal) gives indication that he will. He does better with the harder and more ingeniously varied percussion of Elvin Jones or with Louis Hayes than the kind that Ray Haynes (then fresh from Sarah Vaughn) provided here, or with the more percussive piano that Hank Jones provided. Farmer's style is basically more lyric-melodic than percussive, of course (in a sense he is rather like a young Buck Clayton) but perhaps he does better now when stimulated by a kind of contrast.

There are similar and equally obvious conclusions one could draw, such as the fact that there is also less solo contrast for him to work against in this four man group. Any, some, or none of these may be correct conclusions, but here Farmer is not up to the level of assured invention that is his at his best.

Ella Fitzgerald

■ FOR SENTIMENTAL REASONS—Decca DL 8832: *For Sentimental Reasons*; *Guilty*; *It's Too Soon To Know*; *Baby Doll*; *Mixed Emotions*; *That Old Feeling*; *Confessin'*; *A Sunday Kind Of Love*; *There Never Was A Baby Like My Baby*; *Walking By The River*; *Because Of Rain*; *Don't You Think I Ought To Know?*

Personnel: Ella Fitzgerald, vocals, with various orchestras.

Rating: ★½

There seems to be an inherent danger for an artist in changing record labels: the former label may release a lot of old stuff you'd just as soon see forgotten.

Ella Fitzgerald now records for Verve. Decca has released what is evidently a patchwork of material from old recording sessions, none of it up to Miss Fitzgerald's standards. On *For Sentimental Reasons*, she works with the Delta Rhythm Boys; on *Guilty*, with Eddie Heywood and an orchestra; on *Mixed Emotions* with the Ray Charles Singers and an orchestra directed by Sy Oliver; on *Confessin'* with the Song Spinners and Johnny Long's orchestra; on *A Sunday Kind of Love* with the Andy Love Quartet and an orchestra under Bob Haggart's direction, and so on . . .

With few exceptions, the tunes are poor, and in a couple of obvious cases, terrible. Almost all are straight commercial songs, and all are done commercially. Ella does her best by them, but even her best isn't enough to lift them out of tedious mediocrity.

Miss Fitzgerald gets sympathy, not criticism, on the release of this LP.

Fitzgerald/Basie/Williams

ONE O'CLOCK JUMP—Verve MG V-8288: *Too Close for Comfort*; *Smack Dab in the Middle*; *Amazing Love*; *Only Forever*; *Don't Worry About Me*; *Stop, Pretty Baby, Stop*; *One O'Clock Jump*; *Jamboree*; *I Don't Like You No More*; *From Coast to Coast*.

Personnel: Ella Fitzgerald and Joe Williams, vocals; Count Basie and the orchestra.

Rating: ★★★

Ella doesn't get a fair shake on this one, either. Neither, in fact, do Ella Fitzgerald fans — particularly if they buy the disc mail-order and unheard. Ella does only one tune on the album, and not all of that. On *Too Close for Comfort*, she does eight

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bars, then another eight, then trades fours and shorter bits with Williams. The rest of the disc is devoted to the band and to Williams, both of whom are in good form.

The matching of Ella and Williams was not necessarily wise to begin with. He is the essence of belt, she the essence of delicately-edged taste, even when she's swinging. The peculiar resultant impression is that Joe wouldn't let her get near the mike.

Of greater interest is Ernie Wilkins' re-arrangement of *One O'Clock Jump*, which the band executes in an immensely satisfying manner. Henry Coker's trombone contributes one of several driving solos. *Coast to Coast* is a Wilkins original (written in 1953) that has some fine moments. And ahl that Freddie Green . . .

Cy Coleman Trio

FLOWER DRUM SONG—Westminster WP 6106: *The Other Generation; I Am Going To Like It Here; You Are Beautiful; Chop Suey; Grant Avenue; A Hundred Million Miracles; Love Look Away; Sunday.*
Personnel: Cy Coleman, piano; Aaron Bell, bass; G. T. Hagan, drums.

Rating: ★★

The Mastersounds

FLOWER DRUM SONG—World Pacific WP-1252: *Overture; Love Look Away; You Are Beautiful; Sunday; Grant Avenue; Chop Suey; I Am Going To Like It Here.*
Personnel: Buddy Montgomery, vibes; Monk Montgomery, Fender bass; Richie Crabbtree, piano; Benny Barth, drums.

Rating: ★★★★★

Morris Nanton Trio

FLOWER DRUM SONG—Warner Bros. B 1256: *You Are Beautiful; Sunday; A Hundred Million Miracles; Chop Suey; I Am Going To Like It Here; Love Look Away; I Enjoy Being A Girl; Grant Avenue; Like A God.*
Personnel: Morris Nanton, piano; Norman Edge, bass; Osie Johnson, drums.

Rating: ★★

Johnny Smith Quartet

FLOWER DRUM SONG—Roost 2231: *You Are Beautiful; I Enjoy Being A Girl; Sunday; A Hundred Million Miracles; Grant Avenue; Love Look Away; Like A God; Finale.*
Personnel: Johnny Smith guitar; Charles McCracken, cello; George Roumanis, bass; Mousie Alexander, drums.

Rating: ★★★★★

Of the four albums considered here, the one by The Mastersounds has most to say in the jazz language, contains the most consistently inventive jazz performances. Guitarist Smith's offering is the farthest departure from the jazz idiom, but it is sensitive and highly imaginative in the treatment of the score, striving more for a collective sound than for solo playing. The other two sets (by Nanton and Coleman) are considerably less interesting both from the overall musical standpoint and from the jazz angle.

Coleman's approach too often deteriorates into cocktail block chord thumping while his improvisatory lines are shallow and head nowhere. Nanton, on the other hand, sees the score through more subtle eyes. He demonstrates a caressing way with a ballad (*Sunday*) but in improvising on the faster tunes he tends to ramble and, like Coleman, seeks an out in frequent block chording.

A distinct departure is the Johnny Smith set. Sometimes rhapsodic and mood-creating, it has comparatively little jazz solo blowing, instead concentrates on tight arrangements with alternating guitar-cello lead. (*I Enjoy* is one exception; here Johnny strides out in a good solo.) The percus-

sion fireworks in *Like A God* is quite spectacular.

One of the main reasons why The Mastersounds' album is most successful jazzwise is that arranger Buddy Montgomery concentrated on those tunes in the show most suited to jazz interpretation. He is a student soloist on vibes—and pianist Crabbtree is heard to fine advantage too. *Love* and *Grant* are the wailers of the set.

The Hi-Lo's

AND ALL THAT JAZZ—Columbia CS 8077: *Fascinatin' Rhythm; Small Fry; Something's Comin'; Love Locked Out; Lady In Red; Eccegitally So; Some Minor Changes; Then I'll Be Tired Of You; Mayforth; Moon-Faced, Starry-eyed; Summer Sketch; Of These I Sing.*

Personnel: The Hi-Lo's, with Frank Beach, Job Sheldon, trumpets; Bob Enevoldsen, trombone; Herb Geller, Bill Perkins, Bud Shank, reeds; Vince De Rosa, French horn; Joe Mondragon, bass; Clare Fischer, piano; Mel Lewis, drums; Alvin Stoller, bongos; John Kitzmiller, tuba; Marty Paich, arranger-conductor.

Rating: ★★★★★

The Hi-Lo's come across handsomely in a jazz-conceived set, with able backing by the Paich Dek-Tette. The group seems to confine its stretching out to the "instrumental tracks", the ones in which they scat rather than sing the lyrics.

Very interesting are *Some Minor Changes* and *Mayforth*, in which the group is well integrated as a part of the Dek-Tette. On the tracks with lyrics, the integration is less effective, but that's because the singing of words works against the texture of orchestral sound. A misty original like *Summer Sketch* features the group as a vocal-instrumental choir within the framework of the ensemble. That track is lovely, as is *Love Locked Out*.

All hands here cut themselves a big, big job. And while there are a few little strained spots, the results are a large step forward in group jazz singing. Deserves a hearing.

Earl Hines/Cozy Cole

EARL'S BACKROOM AND COZY'S CARAVAN—Felsted FAJ 7002: Hines: *Brussels' Hustle; Oohk!; Backroom at the Villa d'Este.* Cole, *Caravan; Phais' Blues; Margie.*

Personnel: Side 1 (tracks 1, 2, 3.): Hines, piano; Curtis Lowe, tenor and baritone; Charles Oden, bass; Earl Watkins, drums. Side 2 (tracks 4, 5, 6.): Cole, drums; Lou Jones, trumpet; Phais Morris, trombone and harmonica; Bob McCain, tenor sax; June Cole, piano; Dickey Thompson, guitar and vocal; Pete Campo, bass.

Rating: ★★★★★

Two sessions of drastically different quality and intension are put back to back.

Hines is almost brilliant; he overcomes some tepid records he has made during the last couple of years and the reputation which the apparently tired Dixieland group he currently is leading have given him. And the first thing one notices is the creative energy of his playing. One expects maturity from him but, unlike some of his younger followers from the thirties, he shows the imagination and vitality of a young man as well as the sureness of his age and experience. Maybe he can play better than ever—anyway, *Brussels* and *Backroom* could only have been made by a major talent.

An artist, if he is really worthy of that title, makes his own context, be it simple or complex; Hines does it immediately on *Brussels'* with one of those sublimely sure entrances, sustains that, and

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builds on it. It is a long solo, a solo that in one respect reminds us that Hines' is one of the great rhythmic virtuosi jazz has had, and throughout it there is that quality of latent power and capacity that, again, only the great ones have. The ideas come, the play and interplay of the two hands is exemplary, the hints of straying into nearby keys come and go at exactly the moments. Even ordinary motifs are there with new twists or attack, and very much in context. The solo has a really fine curve, so well done that it begins off of earlier comping, continues into his timing for the bass solo which follows, making all a whole.

On *Backroom* the integration and contrast of patches made of chords and patches made of single-note lines into an over-all pattern could be a lesson to any player in any style. That pattern itself is obvious enough, from simple to a kind of rhythmic crescendo, but its obviousness conceals an art which for another would be mere mechanics.

If *Oooh!* fails, it fails because it is set up as a slow, introspective, even funky blues, and Hines does not seem to handle such moods well. They seem to push him into a kind of decorative playing almost in reaction.

There is little else on his side of the record but competence.

Cole's accompanists (let's call them that) seem less competent, and his side is a grandstanding, raucous, banal, and mostly unmusical display of drumming techniques. Ah, show biz!

Lee Konitz

■ AN IMAGE-LEE KONITZ WITH STRINGS—Verve MG V8286: *'Round Midnight; The Daffodil's Smile; I Got It Bad; Music for Alto Saxophone and Strings; What's Now?; Blues For Our Children; An Image of Man.*

Personnel: Konitz, alto; Alan Shulman, cello; others not identified.

Rating: ★★☆☆

The never-ending quest for musical self-realization that is the prime concern of all jazzmen seems to have Lee Konitz in a difficult spot; having discarded large hunks of his old identity without replacing them with anything distinctly his own as yet, he stands in a dangerous middle ground. The old Lee Konitz was at least a solid musical entity, even if Konitz himself eventually grew tired of it.

It is hard to tell whether this record catches Lee on the way back or merely interrupts his search; for in spite of his often frustrating lack of direction, there is still the familiar eggshell sound—a little darker now—and the fastidious phrasing to remind us who is playing. Missing, though, are the scuttling lyrical lines, the perfect intonation that invited delicious dissonances, and the very personal vibratoless tone that made people forget that this musician was playing an alto sax and not some exotic instrument known only to Lee Konitz.

There is nothing intrinsically wrong with adding patches of Parker and blues to one's musical personality, but in doing so Konitz appears to have lost some of the enthusiasm that kindled his earlier efforts. He sounds as if he is coasting through these performances, though they are perfectly respectable examples of saxophone playing.

Incidentally, to find out how only four bowed instruments, properly used, can assist the jazz soloist, listen to the way Bill Russo combines them here. These arrangements would make almost anyone sound good.

Although pieces like *Music for Alto Saxophone and Strings* are essentially trivial, had Konitz been in top creative form he and Russo's scores could have been an extraordinary combination.

George Lewis

■ GEORGE LEWIS AND HIS NEW ORLEANS STOMPERS—Blue Note 1208: *Ice Cream, Red Wine, Mama Don't Allow It, Burgundy Street Blues, Bill Bailey, Over the Waves, Just a Closer Walk with Thee, Canal Street Blues, Walking with the King, Gettysburgh March.*

Personnel: Avery "Kid" Howard, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Alton Purnell, piano; Lawrence Marrero, banjo; Alcide "Slow-Drags" Pavageau, bass; Joe Watkins, drums; vocals by Kid Howard and Joe Watkins.

Rating: ★★★★★

This is the first New Orleans traditional release by Blue Note in four years. Where this label used to exist almost entirely on its New Orleans and Dixieland recordings, it has become in recent years the purveyor of consistently fine modern jazz. The music on this disc was played at a concert in California in 1954. It was recorded without the knowledge of the Lewis band. This fact, along with the sound engineering of Rudy Van Gelder, has made for an authentic reproduction of the original George Lewis New Orleans Stompers. The band no longer includes in its personnel Kid Howard, Marrero, or Purnell. As Lewis says in his vocal introduction on side 1, "After a year or so you may not hear this music any more." Lewis is still playing with an unusually pure tone that has done for clarinet what the late Willie "Bunk" Johnson's playing was able to do for trumpet. There is something unexplainably beautiful and real in the work of these two New Orleans pioneers.

Lewis' Stompers here run through several familiar numbers for which New Orleans brass bands were famous. Three—*Ice Cream, Burgundy*, and *Just a Closer Walk*—are reminiscent of the early Bunk Johnson American Music sides, made at the beginning of the New Orleans revival, yet show there is progress through experience in New Orleans music.

This concert took place at just about the peak of the Lewis band's ensemble performance. This LP has captured for posterity a basic phase of jazz that is rapidly disappearing in live performances.

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Frank Moore

THE FRANK MOORE FOUR—Capitol T1127: *They Can't Take That Away From Me; Manhattan; Flamenco; How About You?; Don'tcha Go 'Way Mad; Take the "A" Train; Night Train; Frenesi; I'm Beginning To See The Light; I'll Never Smile Again; Things Ain't What They Used To Be; There Will Never Be Another You.*
Personnel: Moore, bass; drums, accordion, reeds unidentified.

Rating: ★★

On the cover of this album there is a picture of four "clean-cut" fellows exuberantly bent over their instruments, which are all painted in matching black. Who ever saw black saxophones before. Turning to the back, one reads: "If music interests you... if fun attracts you... if swing excites you... the Frank Moore Four will make life worth living."

After that introduction it comes as something of a shock to discover a pretty good jazz quartet on the record itself. Apparently a favorite in Nevada lounges, this talented foursome has compromised not at all in matters of swing, musicianship, and choice of material.

Of special interest are the booting, open-throated saxophonist (identified only as "Dale") and an unusually discreet accordionist ("Richie") who achieve a striking blend close to the effect of a sax section. Producer Dave Cavanaugh and Capitol should be ashamed for presenting a good jazz quartet as if it were a third-rate lounge act.

With more imaginative and challenging scores to work from, this group could make it in any jazz room in the country, but not unless someone first tells us who they are.

Anita O'Day

ANITA O'DAY AT MISTER KELLY'S—Verve MG V-2113: *But Not For Me; I Have a Reason for Living; My Love For You; Varsity Drag; It Never Entered My Mind; Tea for Two; Every Time I'm With You; Have You Met Miss Jones; The Wildest Gal in Town; Star Eyes; Loneliness Is a Well; The Song Is You.*
Personnel: Anita O'Day, vocals; Joe Masters, piano; L. B. Wood, bass; John Poole, drums.

Rating: ★★

There is something to the theory that you gain flavor by recording instrumental jazz at live performances. But the doctrine is dubious when applied to singers.

For one thing, many — perhaps most — pop and/or jazz singers have pitch trouble. They overcome it (usually) in the ideal circumstances of a recording studio; and during an in-person performance it doesn't matter too much because (a) you normally can't hear well enough to be sure the singer missed and (b) the miss is forgotten in the flow of the performance anyway.

Miss O'Day had moments of pitch trouble the night this set was taped at Mister Kelly's in Chicago. And now you can hear the flaws set down in permanence and in the cruel magnification of recording. Note the words "try it" in *But Not for Me*. Similar and dissimilar difficulties arise elsewhere on the disc. What's more, this kind of slight instrumental background, very effective in a club, does not always offer the most favorable setting for a singer on a disc. In sum, all of Miss O'Day's faults and few of her virtues are showcased here.

The material is all good. Miss O'Day's great heart and innate musicianship provide what interesting moments the disc does have.

Annie Ross

ANNIE ROSS SINGS A SONG OF MULLIGAN—World Pacific WP-1253: *I Feel Pretty; How About You; I've Grown Accustomed To Your Face; This Time The Dream's On Me; Let There Be Love; All Of You; Give Me The Simple Life; This Is Always; Between The Devil And The Deep Blue Sea; It Don't Mean A Thing.*
Personnel: Ross, vocals; Gerry Mulligan, baritone; Chet Baker (Tracks 2, 4, 5, 9, 10) or Art Farmer (Tracks 1, 3, 6, 7, 8), trumpet; Dave Bailey, drums; Henry Grimes (Tracks 2, 4, 5, 9, 10) or Bill Crow (Tracks 1, 3, 6, 7, 8), bass.

Rating: ★★

After the somewhat sensational impact of Miss Ross' experiments with vocalese (or instrumental singing, or whatever you wish to call it), a straightforward collection of show tunes and standards such as this one may appear rather bland at first. But it is probably in this latter context that this singer will stand judgment as a creative performer. I suspect that this Annie Ross may prove more enduring than the one who participates in the vocal recreations of Count Basie's book. (This is not to say that the Lambert-Ross Hendricks trio cannot produce lasting music, but that the bulk of that creative responsibility will lie with Lambert and Hendricks.)

The Ross voice is not an instrument of rich natural beauty, but it is controlled and directed with such musicianship and sensitivity that the result — something like a warm and witty Jo Stafford — is most agreeable.

Always swinging, Miss Ross avoids obvious gimmicks and inappropriate bopping, in spite of a working range and flexibility that would make such lapses tempting to a less mature singer. Her vocal command and obvious delight with good song material give to these performances the kind of easy-going authority that characterizes Frank Sinatra's singing.

The Mulligan quartet provides a sincere, if not inspired, backdrop for Miss Ross. Worth noting is the work of Chet Baker, who seems to have a grasp on his former natural self here, a musical self very much worth preserving.

Sonny Rollins

NEWK'S TIME—Blue Note 4001: *Tune Up; Asiatic Rags; Wonderful! Wonderful!; The Surrey with the Fringe on Top; Blues for Philly Joe; Namely You.*
Personnel: Sonny Rollins, tenor; Wynton Kelly, piano; Doug Watkins, bass; Philly Joe Jones, drums.

Rating: ★★

This is in the main a blowing session. But since Rollins blows with such enormous vitality and virility, some of it is rich stuff. Rollins, of course, is hard to the point of roughness, but defect gets plowed under. And anyway, there is Kelly's piano, which is firm enough to keep up with Rollins, suave enough to counterbalance him.

Rollins aficionados may be intrigued by the drums-and-tenor-only work on *Surrey*, but it's really not satisfying—though one must admit that Rollins very nearly succeeds in the try. *Tune Up* swings potently. *Namely You* is very attractive and justifies Rollins' liking for improbable sources of material.

The solos by the others are strong, particularly on the *Blues* which moves with a firm head-nodding swing. Watkins walks through a big-toned bass solo that is rendered more interesting by a subtle pause thing in which Kelly and Jones respond as smoothly as Fred Astaire says his sister always did.

POPULAR

Pearl Bailey

■ **PEARL BAILEY SINGS PORGY AND BESS AND OTHER GERSHWIN FAVORITES**—Roulette R25063: *I Got Plenty O' Nuttin'; I Got Rhythm; Summertime; Lady Be Good; A Foggy Day; Love Is Here To Stay; Bess You Is My Woman; They Can't Take That Away From Me; Someone To Watch Over Me; It Ain't Necessarily So; A Woman Is A Sometime Thing; Clap Yo' Hands.*

Rating: ★★½

Behind this album lay a good idea: take Pearl Bailey, set her up in front of a rhythm section, and with no more than the minimum necessary ado, turn her loose on some of the material from *Porgy and Bess*. After all, can you imagine anything more suited to *I Got Plenty O' Nuttin'* than Miss Bailey's uninhibited approach to her work?

But somewhere along the way, the idea went astray. Somebody was apparently awed by *Porgy and Bess* and felt it necessary to imply grandeur by adding "The Voices of the Ambassadors"—mostly wordless vocalizing, complete with high-range and skidding soprano. Besides the rhythm and voices, other instrumentation is added on some tracks but it doesn't contribute too much—some of the solo alto work excepted along with the ensemble work on *Clap Yo' Hands*, which is a good take all the way.

The Clark Sisters

■ **THE CLARK SISTERS SWING AGAIN**—Dot DLP 3137: *St. Louis Blues March; Hot Toddy; Song Of India; I've Got My Love To Keep Me Warm; I Can't Get Started; Trumpet Blues; In The Mood; When Day Is Done; The Mole; Take The 'A' Train; Sugar Blues; One O'Clock Jump.* Personnel: Ann, Jean, Peggy and Mary Clark, vocals; Bub Bain, guitar; Eddie Carver, accordion; Ray Sherman, piano; Morty Corb, Red Callender, Joe Comfort alternating on bass; Frank Flynn, vibes and drums.

Rating: ★★★

About the only thing to recommend this type album—apart from the spirit and infectious enthusiasm of the Clark sisters in this set—is an avid devotion on the listener's part to the popular big band arrangements of the Thirties and early Forties. Inasmuch as almost all the tunes selected here were originally instrumentals, the vocal treatment sometimes becomes a bit silly, e.g., the intro to *Trumpet Blues*. Many of the sisters' lyrics are even sillier.

Thanks to a good studio skeleton group, though, there's rhythmic drive aplenty here. Best track is *One O'Clock Jump*—even if Sherman's piano fails to capture the Basie touch. This kind of stuff should be left exclusively to Dave Lambert, Annie Ross and Jon Hendricks.

Jack Fascinato

■ **PALM SPRINGS SUITE**—Capitol T1157: *Desert Dawn; Sunrise Way; Breakfast Ride; Tahquitz Canyon; The Tallyho; Palm Canyon Drive; Poolside Patter; Sun Flowers; Golf a la Cart; Las Palmas Cocktail Party; San Jacinto Sunset; Desert Stars.*

Personnel: Jack Fascinato, composer-conductor; Julie Jacoba, oboe, clarinet; Red Mandel, flute, clarinet; John Grass, French horn; Stan Harris, viola; Armand Kaprol, cello; Ann Mason, harp; Frank Flynn, vibes, marimba, xylophone; John T. Williams, piano; Bob Gibbons, guitar; Rolly Bundock, bass; Jack Spurling and Irv Cottler, drums.

Rating: ★★★

Musical worth aside for a moment, composer Fascinato's stock must rate high indeed with the Palm Springs, Calif., chamber of commerce, for this album is a most effective commercial for the gold-plated desert resort.

In Europe this approach to composition and performance is termed 'light music.' Rhapsodic and harmonically lush, the 12 tracks comprising Fascinato's suite are miniature tone poems in praise of nature's beauty and soft, pool caressed living at "The Springs."

While much of this is trite, shallow program music for which no score card is required, the overall musicianship is excellent. One wishes only that the musicians had more substantial fare to perform.

Pleasant, innocuous baby food, suitable for the Muzak systems in any Schrafft restaurant.

Genevieve

■ **GENEVIEVE**—Cadence 3021: *I Love Paris; Hi Lili Hi Lo; Pigalle; Allés-vous en; Java; Heart of Paris; C'est magnifique; Autumn Leaves; Mademoiselle de Paris; Let It Be Me; I Like You Like That; Domino.*

Personnel—Genevieve, vocals; orchestra under the direction of Archie Bleyer.

Rating: ★★★

In France, the chanson and its presentation constitute something close to an art form, and its exponents (Piaf, Montand, Salvador, Leo Barre, for example) offer something that English-speaking audiences are the poorer for not knowing. France heard *Monsieur Mon Passe* while we labored under the tedium of *Hound Dog* and its derivatives.

Attempts to present *chansons* to the American public usually involve verbatim printed translations in liner notes or English versions of the songs—usually poor. Even when translations are good, singing English usually so inhibits the French singer that the flavor is lost.

What makes this recording unique is (a) that the English lyrics are good, and (b) English evidently doesn't bother Genevieve one bit. Archie Bleyer has provided excellent and authentic backgrounds. The tunes are, generally, French standards such as *Pigalle* and *Autumn Leaves*. Cole Porter's *I Love Paris*, which even the hyper-critical French like, is included. So, happily, are the Stern-Marnay *Java*, and the Auric-Larue *Heart of Paris* (no relation to Trenet's *Le Coeur de Paris*.)

If you want to know what makes French light music tick, try this disc. Mais qui est l'accordioniste? Ca alois.

Mary Kaye Trio

■ **JACKPOT!**—Warner Bros. W 1263: *Wonder Why; It's Love; Where Are You; Do It Again; Believe In Me; Toreador; Besame Mucho; I Got Lost In His Arms; For Heaven's Sake; Day In, Day Out; Moon Love; Brother Bill.*

Personnel: Mary Kaye, vocals and guitar; Norman Kaye, vocals; Frank Ross, vocals. Orchestra conducted by Don Ralke and Warren Barker.

Rating: ★★★

None of the real dynamism of the Mary Kaye Trio onstage emerges on this album. But for any club act projection of stage impact onto vinyl is very tough indeed. Thanks to Mary's dominant vocals and the suitable support of the orchestra, however, there is enough punch to this set to satisfy the trio's fans.

Sometimes (as on *Toreador*, for example) the orchestral accompaniment becomes a little too circusy—cowbells, bongos, preponderant Afro-Cuban beat, etc. There's a creditable imitation of Dean Martin on *Besame Mucho* and Mary manages to sound a little like Sarah Vaughan on *I Got Lost in his Arms*. There's a generous dose

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of schmaltz injected into Moon Love and Frank Ross' burbling ebullience on Brother Bill is as notable for its energy as it is for the questionable pseudo-Negro dialect.

NARRATIVE

Lil Armstrong
SATCHMO AND ME: Lil Armstrong's Own Story—Riverside RLP 12-120.
 Personnel: Lil Armstrong, recounting events of her life with Louis Armstrong.
 Rating: see below

Lil Armstrong's reminiscences of her life with Louis carries a lot of historical value. So with the previous documentary set on Riverside, *Coleman Hawkins*, the worth is in the candid and colorful anecdotes; stars don't mean much here.

Here Lil tells of King Oliver's strong influence on Armstrong, until he got out of the Oliver band and started to develop his own style. After that, she recalls, he played like no one before him ever played.

There are snapshots of Louis buying a new suit and arguing over the size of his hat; sticking with Oliver after the rest of the group cut out because they were getting less money than Oliver was collecting for them; Louis bringing customers to their feet in a cutting session with Freddie Keppard; Louis astounding Lil with a fantastic out chorus on *Tiger Rag*, ending a full octave above his usual ending; Louis studiously practicing hitting Gs at home so hitting Fs at work would be easy . . . and many more.

A worthwhile piece of jazz documentary.

take five

By John Tynan

LIFE IS A LOUSY DRAG—by Jim Schock with drawings by Tru-bee Campbell (Unicorn Publishing Co. \$1.00). Book Review

With interest in the so-called Beat Generation at a high point both in jazz circles and "outside," this slim, soft-covered volume of diatribe and pointed art throws new and frequently devastating light on the habits of the Beatniks' native heath—San Francisco's Grant Street.

The author does not pretend (or admit) to past membership in the loose society of self-appointed social outcasts of which he writes with such partisan animosity, but understand the Beatniks he assuredly does, as his 29 miniature acidic essays sharply reveal.

Alcohol, says Schock, is the only surviving kick left the Beatnik due to chronic insolvency and the meagerness of his (or her) unemployment check. Most popular beverage on Grant Street is cheap wine, which becomes the emotional base for Beatnik conviviality. Essential

to this constant need for partying, Schock concludes, is the compulsion to buy loneliness by being "cool."

"Modern jazz," according to the author, "is the exclusive sound of the beat generation (because) it is the music of inner freedom . . . of the individual rather than the group." But the music of those Schock terms "beatnik hornmen" is an unstable conglomeration . . . as mutilated a rendering of harmonics as they can blow . . . impressionistic . . . difficult to understand . . . at times, impossible to bear. Unsymmetrical, hard and flat, it blasts against your ears with the same, comforting quality . . . of chalk screaming on a blackboard."

To the author the reason for this mutilated playing is clear: "They (the beatnik musicians) think they must get all hung up on dope or booze to really go way out and play like the Bird." A delusion, admonishes Schock, and quotes the late Charlie Parker on the folly of fooling with drugs.

Enhanced by Campbell's effective drawings, this fascinating exploration into one of the mustier closets of our society is worth reading.



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the blindfold test

Dinah's View

By Leonard Feather



When she first came on the New York scene, a teenaged vocalist with Lionel Hampton's band, Dinah Washington had the raw material of a great talent. I had the pleasure of watching that talent grow into the mature and flexible personality that led to her present identification as "The Queen"; in fact, in the early days we were lucky to each other, since the record debut I arranged for her, which helped launch her as a soloist, featured a series of blues I had written—*Evil Gal*, *Salty Papa* etc.—that could never have earned a more ideal interpretation.

Dinah today remains a great blues singer, but she is many other things too—a unique interpreter of pop songs; a stage and night club performer with a peppery humor and complete *savoir faire*; an honest and competent listener whose uninhibited comments and musical approach (she is an excellent pianist) were made evident in her previous blindfold test in these pages.

All the comments quoted below are transcribed from a tape-recording of the interview. Dinah was given no information about the records before or during the test.

The Records

1. Annie Ross. *Between the Devil and the Deep Blue Sea* (World-Pacific). Gerry Mulligan, baritone sax; Art Farmer, trumpet.

Very nice tune and performance . . . I especially enjoyed the baritone—it sounded like Gerry Mulligan. I couldn't quite recognize the trumpeter, but it could have been Art Farmer, or Chet Baker, or Miles. The singer—was that Annie Ross? She sounded in spots like Ernestine Anderson, and then for just about four bars like Dakota. All in all it's pleasant. It's something new to me . . . I don't know who it is . . . Could be Annie or any number of people. It's an enjoyable thing, though. I caught myself kicking my leg with the beat, so it was swingin'. Four stars.

2. Eugenie Baird. *I Let A Song Go Out of My Heart* (Design). Stereo. Arr. Mercer Ellington; Ben Webster, tenor sax.

I don't know who that was at all. She really fixed Duke's song there—she fixed it but good. When she came to that line "to make amends," I was thinking, the only amends that can be made is to break the record! It sounded in spots like Teddi King, but Teddi swings . . . I hope that isn't Teddi. You'll get no comment on the accompaniment. I won't give that *any* stars.

3. Max Roach. *Deeds Not Words* (Riverside). Stereo. Booker Little, trumpet; comp. Bill Lee.

It's hard to say who it was. In spots it sounded like Clifford Brown and the composition was like something Benny Golson would write. The unison was very nice . . . Very pretty tune and arrangement. It might have been Max Roach's group. I like that sound—soft, pretty, and not too much going-off-the-melody. I'll give it three stars.

4. Ernestine Washington. *Holdin' On* (Westminster). Stereo. With the Congregation of the Washington Temple Church of God in Christ, Inc.

Well, there was a time when I was really up on this kind of thing . . . It didn't sound like that when I was going to church . . . I can't tell who that is. When I was about 13 or 14 I used to sing in gospel groups and we used to have conventions where all the different groups would sing together. I remember coming to a National Gospel Singers' Convention in Brooklyn, and that's really something to hear. To me Roberta Martin is one of the greatest. She started that fad of the gospel sound on the piano. She taught me piano, and she had the group called the Martin Sisters . . . This performance didn't kill me. In the first part of the song they were lingering too long and they weren't together. At one point somebody had really left the tune . . . It sounded like it was recorded in a church. I wouldn't rate this one.

5. Chris Connor. *Something to Live For* (Atlantic). Orch. cond. by Ralph Burns. Arr. Ralph Burns.

Well! . . . When *I'm* hoarse, I sound bad enough . . . but this !!! . . . The introduction was so pretty and all the strings were beautiful, I thought Nat Cole or Sinatra were going to sing. I'm very sorry, Chris, you didn't do that justice . . . I'll give the background five stars, but I can't rate that. Who did the arrangement?

6. Bill Holman. *The Man I Love* (Amdex). Stereo.

I don't know—it sounded like Maynard Ferguson, but I don't think it was. It could have been Johnny Richards . . . It started out swinging

but slowed up at the end. Sometimes I like this type of big band jazz, but this was nothing out of the ordinary. The stereophonic sound was very pretty. I'll give it two stars.

7. Ella Fitzgerald. *What's Your Story Morning Glory* (Verve). Arr., cond. Marty Paich.

That was the First Lady, and I must say she sounded like her old self—that pure soul. The arrangement was very nice. I heard her do a few things a while back that didn't sound like the Ella I know, but this certainly does. I'll give this five. I've known Ella ever since she gave me a dress, when I started out with Lionel Hampton . . . Bless her heart—I sure needed it, too. Incidentally, I didn't give her the five stars just because she gave me the dress!

8. Chet Baker. *Old Devil Moon* (Riverside).

Who the heck is that? Is that a singer or someone just kidding? I don't know who it is, but the diction is terrible. At the end it sounded like he said "That old bubble moon," and I thought the words were "old devil moon." It sounds like he had a mouthful of mush . . . I can't rate this. I thought it was the Velvet Fog for a minute, but I can't imagine who it was, unless it was Chet Baker.

9. Joni James. *Hey Good Lookin'* (MGM).

Has she got a cold? I want to know, who could sound that bad? It's a movie star . . . She's not a singer, because singers don't sound like that. When she says, "Say, what-cha got cookin'," it should have been *her* that was cookin'. She sings out of her nose. Well, I'd like to compliment her on nothing. No stars.

caught in the act

LARRY ADLER

Art D'Lugoff's Village Gate

In Larry Adler's hands, a harmonica isn't an ordinary mouth organ. It is an appurtenance to a great creative talent. Adler is a musician's musician, an accolade Larry himself attributes to his accompanist pianist Ellis Larkins, and while at the Gate he has drawn crowds including Dizzy Gillespie (Diz has been sitting-in, and Larry is his latest inspiration), Gregor Piatigorsky, Isaac Stern, and George Wein—who wants Adler at Newport this summer.

After a decade abroad in England and France, Adler's return to the New York scene was like an unexpected cool breeze on a hot tired day. Since December he has given two shows nightly, each show about an hour long, at the Gate. The place reminds Larry of Paris (it is located in the basement of the Mills Hotel on Bleeker Street—its alley like approach is reminiscent of speakeasy days). It is a large, high-ceilinged room with walls covered by brewery emblems and barrel heads.

Adler opened with a Gershwin medley, weaving the familiar melodies into what seemed one cohesive improvisation. Time-worn standards like *Stormy Weather* and *Love For Sale* he turns into fresh revivals. The score he wrote for the French gangster movie *Genevieve* carried interest. The classical world was represented by Enesco's *Rhapsody* and a Bach gavotte. Adler turned to the blues for an original composition titled *Camera Three*, recently prepared in honor of his appearance on the TV show of the same name.

The artist has a pleasant, humorous, and relaxed manner, announcing his program as he goes along. For instance, "I enjoyed my appearance on the *Today* TV show last night."

Larry has now gone from the Gate to the hungry i in San Francisco. His comeback has the earmarks of being a tremendous success.

BASIE ORCH.—LAMBERT SINGERS

The Crescendo, Hollywood, Calif.

Like a jet-propelled whirlybird, the Count Basie band strafed Los Angeles with deadly section precision and screaming exuberance that outdid any previous appearance on the west coast. The staples in the book, such as *Blues Backstage*,

Whirlybird and *Blues In Frankie's Flat*, benefited from the solo contributions of Joe Newman, the Franks Foster and Wess, and Billy Mitchell. Joe Williams, as always, was powerfully effective (even without necktie on opening night) on some hitherto unheard material such as *In The Night* and *More Than Likely*.

An inestimable asset to the bill was the singing trio of Dave Lambert, Annie Ross and Jon Hendricks. The tumultuous reception ac-



corded them opening night was well deserved and led to repeated encores of vocalized charts on *Avenue C*, *Moten Swing*, *It's Sand*, *Man and Ev'ry Day* with Miss Ross' high-flying scream climaxing the latter.

This engagement was easily the most exciting booking to hit the coast since Basie's last visit here in June, '58.

NEWPORT YOUTH BAND

Carnegie Hall, New York City

Marshall Brown's Newport Youth Band was unveiled to a blaze jazz concert audience last month. Used to a music fare played by the best jazzmen in the world, the crowd raised the roof for the lads, who range in age from 14 to 18, paying tribute to their clean, spirited playing. It heralded great potential for the Newport Jazz Festival's educational program.

The driving enthusiasm and vitality of leader Brown flowed into the band (they had had only 13 weekly rehearsals). He was able to bring out lively and interesting interpretations of Ernie Wilkins' *Blues Inside Out*, Wallington's *Lemon Drop*, John La Porta's *The Most Minor* and *The Younger Generation*, *She's Funny That Way* and Tiny Kahn's *Tiny's Blues*.

Andy Marsala, young alto sax sensation of Newport '57, was featured in *Most Minor*, while saxophonist Michael Citron and trombonist Benny Jacobs-El came out front in *She's Funny*. There were also solos showing promise by a baritone sax man and a trumpeter.

The NYB's initial presentation was one of the most jazz-significant appearances of the year. It offered justification for the Newport educational effort. Maybe it won't be too far in the future that we'll see music activity comparable to baseball's "little leagues."

Carmen McRae and Lionel Hampton's band followed the NYB for the second half of the program. It was a tough act to follow.

SARAH VAUGHAN

Mister Kelly's, Chicago

It has been said that when she is good she is very, very good, but when she is bad she is . . . well, you know. When Sarah Vaughan is at her best, she provides some of the most exciting singing in jazz. This was one of those times.

Opening night, she was in high good humor, clowned subtly, worked her way through a program mostly of recent material, though scattered with her Big Numbers.

Her uncanny ear led her through complex skids and turns the very thought of which would make most singers' hair stand on end. Her voice was in gorgeous shape. The audience indicated a triumph.

DOWN BEAT DISC JOCKEY POLL RESULTS

Top Recording Personality

1. Frank Sinatra
2. Keely Smith
3. Ricky Nelson
3. Johnny Mathis

Best New Male Singer

1. Johnny Nash
2. David Allen
3. Earl Grant

Best New Female Singer

1. Keely Smith
2. Connie Francis
3. Annie Ross
3. Donna Hightower

Best Conductor of a Studio Orchestra

1. Nelson Riddle
2. Billy May
3. Ray Coniff

Best Vocal LP

1. Frank Sinatra—*Come Fly with Me* (Capitol).
2. Frank Sinatra—*Only the Lonely* (Capitol).
3. Sing Along with Basie (Roulette).

Best Vocal Single

1. Domenico Modugno—*Volare* (Decca).
2. Frank Sinatra—*Witchcraft* (Capitol).
3. Andy Williams—*Hawaiian Wedding Song* (Cadence).

Best Instrumental Single

1. Ray Anthony—*Peter Gunn* (Capitol).
2. Christ Barber—*Petite Fleur* (Laurie)
3. Perez Prado—*Patricia* (Victor).

Best Jazz LP

1. Henri Mancini—*Peter Gunn* (Victor).
2. Ahmad Jamal—*But Not for Me* (Argo).
3. Gerry Mulligan—*I Want to Live* (United Artists).

Best Big Band LP

1. Glen Gray—*Sounds of the Great Bands*, Capitol.
2. Count Basie—*Count Basie in London* (Verve).
3. Ray Coniff—*Concert in Rhythm* (Capitol).

Best Novelty Record

1. David Seville—*Chipmunk Song* (Liberty)
2. David Seville—*Alvin's Harmonica* (Liberty)
3. Stan Freberg—*Green Christmas* (Capitol).

Last Year's Winners

Top Recording Personality

1. Frank Sinatra
2. Johnny Mathis
3. Pat Boone

Best New Male Singer

1. Johnny Mathis
2. Jimmie Rodgers
3. Sam Cooke

Best New Female Singer

1. Pat Suzuki
2. Sue Raney
3. Keely Smith

Best Conductor of a Studio Orchestra

1. Nelson Riddle
2. Ray Coniff
3. Mitch Miller

Best Vocal LP

1. Frank Sinatra—*A Swingin' Affair* (Capitol).
2. Frank Sinatra—*Where Are You* (Capitol).
3. Nat Cole—*Love Is the Thing* (Capitol).

Best Vocal Single

1. Frank Sinatra—*All the Way* (Capitol).
2. Debbie Reynolds—*Tammy* (Coral).
3. Pat Boone—*April Love* (Dot).

Best Instrumental Single

1. Victor Young—*Around the World* (Decca).
2. Jimmy Dorsey—*So Rare* (Fraternity).
3. Johnnie Pat—*Swinging Shepherd Blues* (Federal).

Best Jazz LP

1. Shelly Manne and his Friends—*My Fair Lady* (Contemporary).
2. Jonh Jones—*Muted Jazz* (Capitol).

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the hot box

By George Hoefler

(Ed. note: George Hoefler, a contributor to *Down Beat* for many years, has joined the staff of the magazine as New York editor. His column, *The Hot Box*, will appear in this space regularly from now on. Mr. Hoefler, a man of long and distinguished association with jazz, offers a very personal glimpse of his first day in the office.)

It was a little strange. After 20 years of close association with *Down Beat*—even to the extent of being introduced once as its editor—I found myself now involved in the sometimes gay, sometimes sad world of jazz music as New York editor. It was strange because this was the first time I've actually worked for the Beat.

Writing *The Hot Box* was a form of escape.

Maybe it still will be—when a dull concert has to be reviewed.

But that first day . . . it was a gasser. The phone didn't stop ringing. Bright and early came the inevitable housewife with the equally inevitable "would-you-be-so-kind-as-to-settle-an-argument?" She asked: "Do you recall a Spike Jones record called *Beedlebaum?* And if so, how do you spell it?"

Ten minutes later came a call from a man in Jersey. "Hey, I've got a five dollar bet that Tony Pastor played trombone. We figured you guys would know and my five dollars depends on your answer." I broke the news as gently as possible, so that saxman Pastor wouldn't go down in history with Jack Teagarden.

The day wore on. A stream of press agents, a honeymooning couple (who wanted to know if the Four Freshmen were in town), a promoter for a World Jazz Festival next summer (he already has posters in every foreign airport), and a personal representative for a puppet show.

Then school let out about three in the afternoon. A young lad dropped in. He had to make a speech on "The Publishing Business", and since he was a *Down Beat* reader, it figured he would drape his little talk around the magazine. I spent 15 minutes discussing the problems encountered in publishing a music

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A call the-Huc paper on said. (Se term pag to some great blu since I F chapter The Jaz said "I hausted room at New Yo down 10 able to "Listen, referenc I didn't branch l

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George Hoefler

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out three ough lad e a speech ness", and at reader, his little e. I spent problems g a music

magazine, and he took notes in a diligent, professional manner. As he arose to go back to Forest Hills, his last request. "Say, would you have a piece of stationery around with *Down Beat* printed on it . . . y'know, so I can prove I was here?"

A call came in from Croton-on-the-Hudson, "I'm writing my term paper on Bessie Smith," the voice said. (Somebody's always writing a term paper.) "Could you direct me to some information regarding this great blues singer?" That was easy, since I had written the Bessie Smith chapter in the Hentoff-Shapiro tome, *The Jazz Makers*. "Oh," the voice said, "I dug that. In fact, I've exhausted all the material in the music room at 42nd Street branch of the New York Library. I have written down 100 sources that I've been unable to locate." I felt like saying, "Listen, if there are that many references, I wish I'd known it." But I didn't. I sent him off to another branch library.

Variety is the spice of life, of course, so off I went to my apartment—to write about jazz. It's going to be fun, even the trying to find out who was whistling out in the hall while Louis Armstrong and His Hot Five were recording *Gutbucket Blues* in 1927. . . .

There was one tragic note that first morning at the office. It was the necessity of handling one of those stories we all wish had never turned up—the death of one of the most significant figures in jazz, Lester Young.

It brought to mind a night long ago in Chicago at the old White City Ballroom. The decrepit frame building with the white paint falling away in large flakes was packed tight with an expectant mass of humanity. Basic was late. You could feel the voltage go up as Count, Jones, Page, and Green started the rhythm on *One O'Clock Jump*. Finally the crash of the full band and then the "leaning tower of the saxophone" stood up and I thought the tension would "flash-over". The pangs of joy derived from that chorus made me tolerant of the girls who squealed at Sinatra. The crowd was almost hysterical and began to drown out the sound with shouts: "Blow, Pres, blow!"

And then he died . . . my first day in the office.

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Phil entered WESTLAKE for a Bachelor of Modern Music degree. He plans a professional career playing and writing jazz. He studied at the Delamont School of Music in Toronto and at the University of Western Ontario. During his school years he played with various sized bands and smaller jazz groups.

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Jazz Disc Jockeys: Send the vital statistics of your programming to *on the dial*, Down Beat, 2001 Calumet, Chicago 16, Illinois.

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, KVRC-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, *Roadie'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 am-mid., Sat. noon-6 Berkeley: Jack Dunn, KRE-1400, *Sunday Night Session* (10:35 pm-mid.); Philip F. Elwood, KPFA-KPFB 89.3, 94.1, *The Jazz Review* (Sun. 12-2 pm); Jazz Archives (W. 7:45-8:30 pm, F. 4:45 pm) Joseph Aaos, *Modern Jazz* (F. 7-7:40, Tu. 4:40 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 6:45-8 am); Bob Kirstein, KGFJ-1230, *Jazz Showcase* (M-F 5:30-6:30 pm); Gene Norman, KLAC-570, *Gene Norman Show* (nightly 10 am-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 am, M-Sat. 6:30-8:30 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 Dalgleish, KPCC-89.3, *Jazz Unlimited on Campus Matinee* (M-F 1-2 pm)

Sacramento: Glenn Edward Churches, KCRA, AM, FM-1320, 98.1, *Jazz, Rhythm and Blues* (nightly 10:15-11:30 pm, Sat. 10:11-30 am) Glenn Churches Show (Sat. 8:30-10:30 am) Santa Barbara: Noel Greenwood, KIST-1340, *Jazz 'Til 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. 6-6:30 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, *Discapades* (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 Christophersen, KCVN, AM, FM-660, 91.3, *Sounding Cool* (AM) (Su, Tu, W, Th 7:30-8 pm) *Rainbow In Sound* (F. 9-9:30 pm)

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

COLORADO Boulder: Johnny Wilcox, KBOL-1490, *The Listening Post* (M-F 10:15-mid.) Denver: Bill Davis, KTLN-1280, *Cool Bill Davis Show* (M-Sat. 8-10 pm)

CONNECTICUT Hartford: Mike Lawless, WPOP-1410, *Modern Sounds-Less at Large* (M-F 8:30-10 pm) New Haven: Tiny Markle, WAVZ-1300, *Tiny Markle 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, 1234 meters long wave at 2300 GMT, *Music USA* (M-F 0100, 0300, 0500, 1000, 1200, 1400, 1600, 1900, 2100, 2200, 2400-Greenwich Mean Time); Felix Grant, WMAL-630, *Felix Grant Show* (M-F 8-9 pm); Paul Samson, WGMS, AM, FM-570, 103.5, *Jazz in Review* (Sat. 11 pm-mid.); Walt Kremer, WASH-FM-97.1, *Jazz Goes Hi-Fi* (Sat. 10-12 pm); Bill Cerri, 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) Uncle Dunklin's Record Room (F 12:05-12m); Geoff Edwards, WEAJ-850, *Geoff Edwards Show* (M-Sat. 6-9 am), *Geoff's Grooves* (M-Sat. 6-8 pm), George Simpson, WJNO-1230, *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-840, *The Sound* (M-Sat. 6:30-7:30 pm) Augusta: Don Shepherd, WRDW-1480, *Don Shep. Herd 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 Personified* (nightly 10-mid.); Dick Buckley, WNIB-FM-97.1, *Waring, Hot and Cool* (M-F 7-8 pm); Ron Whitney, WSEF-FM-104.3, *Gems of Jazz* (M-F 11 pm-mid.) Danville: Elzer Marx, WITY-980, *Elzer Marx Show* (M-Sat. 10:05-11 pm) Decatur: Jimm Seaney, WDW-1050, *Jimm Seaney Show* (M-F 4:50-30 pm) Springfield: Don Squires, WCVS-1450, *Jazz in the Key of "D"* (m 11-mid) Quincy: Bill Weeman, WGEM-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) Hammond: Earl Vieaux, WJOB, AM, FM-1230, 92.3, *Opus 12:05* (M-F 12:05-1 am) Indianapolis: Bernie Herman, WIRE-1430, *Niteboat* (M-TH, 12:45-1:30 am, F 12:45-2 am, Sat. 12:45-2:30 am) Michigan City: Frank Sauline, WIMS-1420, *Frankly Modern* (M-Sat. 9-10 pm, Sun. 6-7 pm) Logansport: Mel Clark, WSAL-1230, *Nightwatch* (M-F 9:05 am-mid.), *Jazz '57* (W-F mid-1 am)

KANSAS Emporia: Joe McAdoo, KVDE-1400, *Jazz In The Night* (Sat. 10:15-11 pm) Caravan (M-F 7:35-9 pm) *Hi Fi Serenade* (Sun-F 9:05-10 pm) Great Bend: Buddy Ellsworth, Keith Knox, Randy Russell, KVGB-1590, *House of Wax* (M-F 9:30-10 pm, 10-mid) Manhattan: Bob Snyder, KMAN-1350, *Jazz Deluge* (M-F 4:15-4:30 pm)

KENTUCKY Lexington: Len Carl, WLAP-630, *Jazz Limited* (Sun. 10 pm-mid.) Newport: Dick Pile, WNOP-740, *Jazz for '57* (M-F 2-3 pm)

LOUISIANA Baton Rouge: Ray Meaders, WXOK-1260, *The Diggs Duo Show* (M-Sat. 2-5 pm); *Modern Music* (Sun. 4:30-6:30 pm) New Orleans: Dick Martin, WWL-870, *Moonlight with Martin* (M-F 12:05-2 am, Sat. 12:05-1 am) MARYLAND Baltimore: Kelson Fisher, WSDI-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. 5:30-9:30 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 7:10-7:40 pm), Reilly Atkinson, *Jazz Workshop* (Tu. 7:10-8 pm), Fred Starr, *Biography in Jazz* (Th. 7:10-8 pm), *Jazz Steamboat* (F 7:10-7:40), *Accent on Jazz* (Sat. 3:7-30 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)

Salam: Paul Kelley, WESK-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, *Don's Den, Music on the Upbeat* (Sat. 4-6 pm, 8-11 am)

Worcester: John Carmichael, WORC-1310, *Knickerbocker All Night Show* (Tu-Sun. 1-6 am)

MICHIGAN Detroit: Dick Drury, WBRB-1430, *Dick Drury Show* (M-Sat. 2:30-7 pm); Kenn 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 1-6 pm)

Lansing: Jim Harrington, WJIM-1240, *Hers' Harrington* (M-F 11 pm-mid.); WILS-1320, *Erik-O-Show* (M-Sat. 11 pm-mid.)

Monroe: Joseph S. Baccarello, WMIC-560, *Rhythmic Incorporated* (6 days 4:05-4 pm) Saginaw: Henry Porterfield, WKXN-1210, *Sounds from the Lounge* (M-F 6-7 pm, Sat. 2:30-7 pm) St. Joseph: Jack Knuth, WSJM-1400, *Wo Spin Jazz Man* (Sat. 4:45-5 pm)

MINNESOTA Minneapolis: Dick and Don Maw, WTCN 1280, *Swingshift* (F-Sat. 11 pm-mid.); Arnold Weisman, WLOL-FM-99.5, *Jazz In Hi-Fi* (daily 1-6 pm-mid.)

MISSOURI St. Louis: Chuck Norman, KSTL-690, *Chuck Norman Show* (M-F 3:5-30 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: Show (5:30-1 pm)

NEW HAMPSHIRE The Port: Bo

NEW JERSEY Camden: CDMTF-gde (FM), *radio and Review* 103.9, *Blue Lacker*, WP 1 am)

NEW MEXICO *Big Bill* (pm)

NEW YORK Binghamton: *Sound in the* (M-Sat. 11:2 pm)

Binghamton: M-F 3:10-6:45 pm

Glens Falls: *Jazz Corner* (Thurs) *Sun Spotlight* (Sun-Fri) *One Night* (Sat)

Little Falls: M-Sat. 10 Sat. 1-4 pm

New Rochelle: 9:35, *Jazz U*

New York: *ventures in* (Lawrence) 4:30 pm;

710 *Bandstand* WQXR, AM 9:05-9:35 pm

WBAI-FM-99.5 *Symphonia* (Sun. 12-3 am) *Norwich* (K Bands) (Sat. 1:30-3:45 pm) *Schenectady* (Earle Paine) TV. 7:30-7:45

NORTH CAROLINA WBTV-1110 (M-F 7:15-7:45 pm-mid.)

Fayetteville: (M-F 11:30-1 am) *Roadside Quarter* (M-F 11:30-1 am)

OHIO Alliance: 10:17, Cincinnati: 2:3 pm)

Canton: *Ch* (M-F 7:15-7:45 pm)

Cleveland: *Good to be* (Sun. WHK-10 am, 4:45-5:40, *Jazz*)

OREGON: KFLY-1240, 4:30 pm)

PENNSYLVANIA 7:00, *Discop* (M-F 9-10 pm)

Beaver Falls: *Saturday* (Sat. 10-11 pm) *Philadelphia* (Bill Chamber) WHYY-FM-9:30 pm); *D* (7-7:30 pm); *Night* (Tu-Su) *Jazz Root* (Th-Fri) *Phili* (Sat. 10-11 pm) *Night* (Sat. 10-11 pm) *Rock and*

RHODE ISLAND 1110 *Portra* WPFM-95.5, mid.)

SOUTH CAROLINA WQIC-1470, Greenville: *Parade* (Sat. 10-11 pm) *Laurens* (Sat. 10-11 pm) *National* (Sat. 10-11 pm) *Jazzarama* (Sat. 10-11 pm) *Spaulding* Show (M-F 10-11 pm)

SOUTH DAKOTA 950, *Jazz Inc*

TENNESSEE *Night Watch*

WERD-860, The
880, Don Shep-
c in The Night
d, WCLM-FM-
d.; Dick Buck-
and Cool (M-F
104.3, Gams of
zmer Marx Show
Jim Seany
0, Jazz in the
Night Watch
n, WKJG-1380,
ertz, WGL-1250,
mid, Sun. 9:30
FM-1230, 92.3,
-1430, Nitebeat
m, Sat. 12:45
S-1420, Frankly
pm)
30 Nightwatch
F mid.-1 am)
E-1400, Jazz In
on (M-F 7:35-
10 pm)
0, Knorr, Randy
M-F 9:30-10 pm,
0, Jazz Deluxe
WLP-630, Jazz
ezers for '57 (M-
-2.5 pm), Mod-
870, Moonglow
r. 12:05-1 am)
on, W51D-1010,
J. O'Connor,
Jazz Anthology,
g pm, Tu. 8:30-
15:7:45 pm)
FM-107.1, Jazz
men, Jazz '57
Jazz Workshop
hy in Jazz (Th.
40), Accent on
MB-1230, Rec-
0, The Story of
Morning Meli-
on (Sat. 8:30-
The Jack Frost
WMAS, AM
Sat. 11:10-mid)
CB, AM, FM-
Upbeat (Sat.
C-1310, Knicker-
am)
BRB-1430, Dick
Kenn Bradley,
(Tu.-Sat. 12:05-
FM-800, 92.9,
0 am); George
White Show (M-
Jazz Tyme, USA
ow (Tu.-Sat. 10
50, 1450 Club
e Kald (6 days
), Here's Her-
0, Erik-O-Show
C-540, Rhyth
K-1210, Sounds
: 2:30-7 pm)
We Spin Jazz
nd Don Mew,
pm-mid.); Ar-
in Hi-Fi (daily
en, KSTL-690,
pm); Spider
(M-F 1:15-3
Harry Frost,
9:12 pm)
AP-1340, Mod-

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 Boutilier, WMDR, The Paul Boutilier Show (Tu. 7:30-9 pm)
NEW JERSEY Princeton: Kurt Medina, WPRB-103.9 COMF today: RTB (FM), rebow (W. 9:10-10 pm); Bill Sheffer, Bandstand Review (W. 10:05-11 pm); John Ely, WPRB-103.9, Blue Room (Th. 9:10-10 pm); Dave Fleishacker, WPRB-103.9, Night Scene (Sun-Th. 12:15-1 am)
NEW MEXICO Albuquerque: Bill Previtti, KGGM-610, Bill Previtti's Music and Sports (M-F 2:30-5:30 pm)
NEW YORK Albany: Leo McDevitt, WOKO-1460, 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 7:05-7:30 pm)
Binghamton: Jack Morse, WINR-680, Music Cail (M-F 3:10-6 pm).
Buffalo: Jimmy Lyons, WXRA-1080, Lyons Dan (Sat. 2-6:15 pm)
Glens Falls: Robert E. Middleton, WWSC-1450, Jazz Corner (M-F 7:15-7:30 pm)
Haca: Samuel J. D'Amico, WYBR-640, Jammin' with Sam-Spotlight on Jazz (W. 7-8 pm), Jerry Ziegman, One Flight Down (Tu. 7-8 pm)
Little Falls: Walt Gaines, WLFM-1230, Party Line (M-Sat. 10 am-noon); WLFM-1230, Bandstand (M-Sat. 1-4 pm)
New Rochelle: Mort Fega, WNRC, AM, FM-1460, 93.5, Jazz Unlimited (Sat. noon-3 am)
New York City: Gene Feather, WFLV-FM-90.7, Adventures in Modern Music (Th. 9-10 pm); Tadd Lawrence, WABC, Man About Music (M-F 2:30-4:30 pm); Guy Wallace, Tommy Reynolds, WDR-710, Bandstand USA (Sat. 8-10 am) John S. Wilson, WOXR, AM, FM-1560, 96.3, The World of Jazz (M. 9:05-9:35 pm) Gunther Schuller and Nat Hentoff, WBAI-FM-99.5, The Art of Jazz (Th. 11-12 pm), Symphony Sid, WEVD-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. 3:30-4:45 pm)
Schenectady: Earle Puaeny, WGY-810, WRGB-TV, Earle Puaeny Show (M-F 1:05-2 pm, 5:05-5:45 pm, TV. 7:30-7:45 pm)
NORTH CAROLINA Charlotte: Clarence Eilers, WBTT-1110, Playhouse of Music (M-Sat. 4-5 pm, 10 pm-mid.)
Fayetteville: Dick Perry, WFAI-1230, Noon Tudes (M-F 11:30-noon) Jazz on Sunday Night (10-11:30 pm) Roanoke Rapids: Dick Phillips, WCBT-1230, Cool Quarter (M-F 4:45-5 pm) Sounds for Sunday (4-5 pm)
OHIO Alliance: Robert Naujoks, WFAH, AM, FM-1310, 101.7, Studio B (M-F 4:15-4:45 pm, Sat. 4:30-5 Cincinnati): Dick Pitt, WNOP-740, Jazz for '57 (M-F 2-3 pm)
Canton: Chuck Craig, WHBC Music for Moderns (M-F 7:15-7:45 pm)
Cleveland: Tom Brown, WHK-1420, Tom Brown Show (M-F 10 pm-1 am); Tom Good, WERE-1300, Good to be with You (Sat. 2-7:45 pm); Bill Gordon, WHK-1420, Bill Gordon Show (6 days, 7:15-10 am, 4:45-5:45 pm); Jockey John Slade, WJMO-1540, J J Jazz (M-Sat. 2-3 pm)
OREGON Corvallis: Vic White & Jim Ostrander, KFLY-1240, Music After Midnight (F. 12-1 am)
PENNSYLVANIA Allentown: Kerm Gregory, WAEB-790, Discopades (M-F 4-6 pm) Paging the Stars (M-F 9-10 pm)
Beaver Falls: Bub 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, WYYY-FM-90.9, Journeys Through Jazz (W. 8:30-9:30 pm); Doug Arthur, WIBG-990, Danceland (S. 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, Collector's Corner (Sun. 10:15-10:45 pm), Jazz Scene 1957 (M. 10:10-10 pm); John Leban, WCAE-1250, Jazz of the Philharmonic (Th. 10-10:30 pm) Jazz Saturday (Sat. 10 pm-1 am); Bill Powell, WILY-1080, Rock and Ride Shop jazz portion (6 days 4:4-30 pm)
RHODE ISLAND Providence: Bob Bassett, WHIM-1110, Portrait of Jazz (Sat. 6:30-8 pm); Carl Henry, 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)
Laurans: Howard Lucraft, WLBG-860, Jazz International (Sat. 5:55-5 pm); Paul Wynn, WLBG, Jazzarama (Sat. 1-4:45 pm)
Spartanburg: Rev Starr, WJAN-1400, The Roy Starr Show (M-F 12-3 pm)
SOUTH DAKOTA Watertown: Rick Gereau, KWAT-950, Jazz Incorporated (6 days 3-5 pm)
TENNESSEE Chattanooga: Rev Hobbs, WDDO-1310, Night Watchman (M-Sat. 9:30 pm-mid.)

Knoxville: Jean Brady, WVOL-1130, Reflections in Jazz (Tu. Th. 8-11 pm) Progressive Jazz (Sat. 5-8 Nashville: Bill Allen, WLAC-1510, Jazz Matinee (Sat. 1-4 pm)
TEXAS Austin: Jivin' Jockey Jones, KTXN-1370, Jivin' with Jockey Jones (M-Sat. 6:30-8:30 am, 1-6 pm Sat. 1-3 pm, Sun. 9-1 pm)
El Paso: Jud Milton, KROD-600 Milton to Midnight (M-Sat. 1:05 pm-mid.)
Houston: Ed Case, KTHT-790, Jazz Premiere (Sun. 10:30-mid)
Kingsville: Jake Trusell, KINE-1330, Jam for Breakfast (M-Sat. 7-7:30 am) Jam Session (Sat. 4-5 pm) Midland: John Alan Wolfe, KWEL-1580, Wallin' with Wolfe (M-F 7-8 pm) Jazzarama (Sun. 4:5-30)
Lubbock: Ray Clark, KSEL-950, Lullaby of Rhythm (M-F mid.-1 am)
UTAH Salt Lake City: Ray Briem, KLBV-570, Roof Klub (Sun. 11 pm-1 am); Wes Bowen, KMUR-1230, Bowen Beaming (M-Sat. 10-12 pm); John Brophy, KDYL-1320, John Brophy Show (Sat. 11 pm-1 am)
VERMONT Burlington: Dean Slack, WJOY-1230, Melody Corner (S days 2-6 pm)
VIRGINIA Norfolk: Roger Clark, WNOR-1230, Ringer Clark Show (nightly mid.-6:30 am); Tom McNamara, WBOF-1600, Beach Patrol (M-F 2-4 pm) Norfolk: Andy Paterson, WSLV-TV, PM with Paterson (S days 2:2-30 pm)
WASHINGTON Bellingham: Al Swift, KVOS-790, Jazz Unlimited (Sun. 9:05-10 pm)
WASHINGTON Seattle: Don Einasto, KIRO-710, Diamond (M. 11 pm-mid.); Dave Page, KIRO, KIRO Paging (Tu.-F. 11 pm-mid., Sat. 3:5-4:5 pm)
WEST VIRGINIA Charleston: Bob Barron, WGKY-1490, Bob Barron Show (M-F 3:5-30 pm) Mellorama (M-F 6-9 pm); Hugh McPherson, WCHS-580, Rehearsin' with McPherson (M-Sat. 11:15 pm-1 am), World of Jazz (Sat. 5:05-6 pm)
WISCONSIN Kenosha: Joe Igo, WLIP-1050, The Music is Joe's Idea (Sat. 10:15 am)
Appleton: Paul Tuteur, WLFM-FM-91.1, Jazztime (Tu. and Th. 5:30-6 pm).
Madison: Tom Kammer, WISC, AM, FM-1480, 98.1, Music To Midnight (M-F 11:05-11:55), Album of Music (Sun. 2:30-4:30 pm)
Milwaukee: Stuart Glassman, WRIT-1310, Jazz for a Sunday Evening (10 pm-mid.)
CANADA Montreal: Henry F. Whiston and Ted Miller, CBM, AM, FM-940, 95.1, Jazz At Its Best (Sat. 10:30 am-noon); Henry F. Whiston & John Trethewey, Reminiscing In Tempo (Sat. 4:30-5:30 pm), Pointe Rhythm (M. 5:5-30 pm), Romer's Roost (Tu. 5:5-30 pm).
Oshawa, Ont.: Jack Walmsley, CKLB-FM-93.5, CKLB-AM-1350, Jazz Studio A (FM) (W. 9-10 pm), Jazz With Jack (AM) (Tu. 8:05-11 pm), Jazz Saturday (AM-FM) (Sat. 3:05-4 pm) Nighttime (AM-FM) (Sat. 10:05 pm-1 am)
Regina, Sask.: Jerry Landa, CKCK-620, Owl Prowl (1-5at. 1-6-3m, Sun. 1-7 am, Mon. 1-4 am)
St. Thomas-London, Ont.: Alex Reynolds, CHLO-680, Man About Midnight (M-F 11:30-12 pm), Reynolds 'n Records (Sat. 10:35-12 am), Rendezvous with Reynolds (Sat. 10:35-12 am).
Toronto: Del Mott, CJBC-860, Mott's Music (M-F 1-2:30 pm)
Vancouver, B.C.: Bob Smith, CBU 690, Hot Air (Sat. 11-12 pm) CFUN-410 Live Jazz From the Ceiling (Sun. 9-9:40 pm) CFUN, The Woodshed (Sun. 9:40-9:55 pm), CBU, Parker '57 (M 7:30-8 pm), Arranger's Workshop (Tu. 9-9:30 pm); Al Jensen, CKLG-1070, Jazz 'N Jensen (F. 11:10 pm-1:30 am)
CUBA Cienfuegos: Richard Pedraza, CMHF-1040,

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Down Beat is anxious to give its readers the fullest and most accurate possible listing of disc jockeys giving jazz a good share of air time. Therefore, readers are invited to send in additions or revisions to this listing.

A rule-of-thumb standard for what constitutes a jazz disc jockey is that he devotes an hour or more a week to jazz. Additions to the list will be added in future issues.



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Strictly Ad Lib

(Continued from page 8)

Jazz instrumentalists are taking turns as dramatic actors of late. Guitar man Allen Ruess played a character named Strings on a Red Skelton show which featured Mickey Rooney as a bop band leader. Pianist Buddy Bregman appeared as a struggling musician on a recent Gale Storm show.

Owen Engle is planning for his Fifth World Jazz Festival to be held Flag Day, June 14 . . . Hotel Pierre Cottillion Room is currently highlighting "An Evening with Sigmund Romberg" starring Earl Wrightson, Bill Tabbert, Dolores Perry. Richard Rodgers scheduled for May 5 to 24, and Jerome Kern for May 26 to June 14.

Bandleader Ray Anthony, on the rebound from Mamie Van Doren, challenged the entire chorus line at one of the Las Vegas hotels. Dated every girl in the line inside of two weeks . . . The 90-member Orchestral Society of Westchester County and Stan Rubin's Tigertown Five interpreted *Today's Music* for 1,000 secondary-school pupils at Scarsdale, N. Y. high school. Rubin's Tigertowns played Dixieland, swing, modern, and progressive with commentary . . . Freddie Robbins, once well known as a New York disc jockey in the field of jazz, is hunting an east side location for a small, intimate jazz club . . . Movie entitled *Jazz Ball* featuring Louis Armstrong and Peggy Lee had TV premiere over NBC April 19 . . . Mischa Elman came down to the Village Gate to ask Larry Adler for permission to use *Camera Three*, an original composed by Larry in appreciation of the TV show of the same name . . . Wilbur de Paris and his band premiered *Africa Freedom March* at the "Africa Freedom Day" celebration held at Carnegie Hall, April 15 . . . Ted Heath due for fifth tour of U.S. this coming October . . . Ethel Waters has been appearing in *An Evening with Ethel Waters* at the Renata Opera House in Greenwich Village for the past month . . . Red Camp, ragtime pianist (Cook records), is signed with the National Artists Corp. to present a concert program entitled *Jazz Now And Then* . . . Bill Rubenstein, ex-Syracuse University music student and now pianist with Kai Winding's group had a homecoming when Winding played concert at Syracuse University . . . Max Roach has been fronting a Pittsburgh band made up

of Bobby Boswell, bass; Tom Turrentine, trumpet; Stan Turrentine, baritone sax; and trombonist Julian Priester, the lone remaining member of Max's former crew. The group is at the Ellis Hotel . . .

It is likely the Newport Youth Band will travel to Europe and the Middle East on behalf of the State Department after the Festival in July . . . Charles Colin is publishing some of the educational material Marshall Brown has worked up to help bandleaders.

IN PERSON: The Miles Davis Sextet and Gil Evans' band closed at Birdland. Until May 20 Sarah Vaughan, Harry Edison's group, and the Johnny Smith trio will hold forth . . . Dukes of Dixieland are doing a repeat at the Roundtable until May 18 when Red Nichols and His Five Pennies come in to coincide with the Broadway premiere of Red's biography featuring Danny Kaye . . . Teddy Wilson and Wild Bill Davison are on hand at the Embers to be followed by George Shearing and Jonah Jones . . . At the Hickory House, Pat Moran's Trio replaced Don Shirley's and Bernie Nierow is the alternate pianist . . . Little Willie John, James Brown and The Flames, and The Upsetters are finishing a week at the Apollo. Next week Gospel Show and then Pearl Bailey on May 8 . . . Jack Teagarden went to St. Louis after making an appearance on Dave Garroway's *Today*. Jack will be busy with festivals all summer. He's slated for Newport, Detroit, French Lick, Ind. and others . . . Woody Herman's Anglo-American band (six Americans and 10 British) has been touring the English provinces . . . Sax men Georgia Auld and Earl Warren were in Alan Freed's Big Rockin' Band which alternated with the Fats Domino unit for a rock and roll week at Fabian's Fox in Brooklyn . . . Chuck Wayne's guitar can be heard at *The Playboy* . . . Dinah Washington will spend the summer in Europe . . . Don Elliott did a guest spot with Steve Allen middle of April . . . Bob Brookmeyer making his first appearance as a leader since leaving Jimmy Giuffre fronting quintet at the Half Note . . . Nat Cole made a charity benefit appearance in Caracas, Venezuela sponsored jointly by the State Department and the Venezuelan government . . . Art Blakey's Jazz Messengers (Lee Morgan, trumpet; Hank Mobley, tenor; Bobby Timmons, piano; Leon Merriek, bass, and of course Art on drums) packed the Village Gate for a late Sunday afternoon concert and dance. Kenny Dorham Quintet with

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Mal Waldron on the piano (at the
Five Spot its the other way round)
also put in a Sunday stint at the
Gate . . . Benny Goodman started
a 24-day tour at Hershey, Pa. April
24. Also on junket are Ahmad Jamal
and Dakota Staton . . . Mose Allison
is now playing in Copenhagen.

CHICAGO

JAZZNOTES: Stan Kenton ar-
rived at the Blue Note and in a
pause between wall-shaking sets said
the band's book is under revision,
but many of the band's standards
are still in. Stan doesn't believe, he
said, in replacement for its own
sake, added that, "If it doesn't say
something, I'd rather stick with the
old things . . ."

Sarah Vaughan went into Mister
Kelly's . . . Teddi King is the next
vocalist scheduled for the room . . .
Sixteen boys from the Wausau (Wis-
consin) High School dance band
visited Chicago during Easter vaca-
tion. The boys saved money all
year to come to the big city to hear
big bands. As *Down Beat* guests
they visited with Stan Kenton at
the Blue Note and Chuck Foster at
the Aragon . . .

April 25 is the first stage band
festival for Notre Dame High School
for Boys at Niles, Illinois. Father
Wiskerchen, in charge of the event,
expects several top bands from the
Chicago area. Don Jacoby will be
the clinician. Karnes Music store,
Evanston, Ill. is co-sponsor with
Down Beat.

Sister Rosetta Tharpe sang Easter
services at the Tabernacle Church,
Chicago . . . Musicamp at Bloom-
ington, Ill. (July 26-Aug. 1) an-
nounced two additions to faculty:
Matt Betton from Manhattan, Kan-
sas, and Bud Doty from Elkhart,
Indiana . . . Clyde McCoy, with 7
pieces, breaking jumps between
clubs finds one-niters as good as
ever. The *Sugar Blues* king looks
well, still drives the mauve, long
Lincoln . . .

LOS ANGELES

JAZZNOTES: Buddy Rich wired
in Miami to confirm those persist-
ent trade rumors about his rejoining
the Harry James band, would not
comment. Meanwhile, bassist Harry
Babasin exited the James crew,
returned home to work with Charlie
Barnet . . . Glory be! New life for
ye olde Jazz City: At deadline DJ's
Tommy Bee and Jack Rose
(KBLA's Voice of Jazz) were all set
to take over operation of the Holly-
wood & Western spot — just in time

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GREETINGS

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to save it from a (moneymaking?) dancing policy. New label for the place: Jazzville, USA. Lots o' luck, guys . . .

Artie Shaw reportedly signed with RCA-Victor to re-record in stereo his old hits. The Little Dog, meanwhile, is prepping a five LP boxed package of all his monaural oldies for August release. The price tag: \$19.95.

Altoist Herb Geller flew to New York in March to join the Benny Goodman band for a six-week tour . . . And Billy Eckstine reportedly is planning a tour with the jumping new big band of Terry Gibbs . . . Plans for that Fullerton jazz festival collapsed in the mud . . . Ex-Kenton trumpeter Lee Katzman, aiming to form his own group here, will send for swinging Chicago pianist Ivy Craig when he's ready to go . . . Those Louis Prima headaches and dizzy spells were attributed by L.A. medics to nasal trouble. Surgery cleared it up . . . The novel, Paris Blues, (which deals with the romance of an American expatriate saxman and a touring Yankee school-teacher) is the next movie on Marlon Brando's Pennebaker Productions list. George Glass and Walter Seltzer will produce; no casting as yet.

Here's the itinerary of the Billy May band between April 11 and May 25: Corvallis and Portland, Ore.; Moscow, Pocatello and Boise, Idaho; Provo, Utah; San Francisco; Seattle and Cheney, Wash.; but Bozeman and Helena, Mont.; Ellensburg and Pullman, Wash; and Grand Junction, Colo. But fellas, it's only this far on the map, as the men in the agencies always say . . .

Chuck Marlowe, whose seven-piecer is booked for coast gigs from now-till-doomsday, will have a big band in rehearsal soon . . . New jazz bass discovery is 18-year-old Herbie Lewis who's been working with the Walter Benton quartet alternating (Tuesday eves and Sunday afternoons) with Leroy Vinnegar's four at the southside Intime . . . Continued activity for the big Si Zentner dance crew: A V.F.W. dance April 22 in Tulare; Hi-Y Council affair May 1 in West L.A.; March Field A.F.B. May 2; Nat and Maria Cole's annual Hilltoppers charity ball June 1 and an Anaheim high school fracas June 18.

Here are some of the "Roman" musicians seen in the film, spartacus, now shooting: Lord Buckley, Buddy Clark, Howard Lucraft and Gary Frommer. Shorty Rogers reportedly would have been called, too, but

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Harry Klusmeyer's Promotional Productions booked Shelly Manne's quintet and Andre Previn for a series of southern California college dates between April 17 and May 10 . . . Dave Axelrod switched a&r chores from Bob Keene's Del-Fi label to Rich Vaughan's subsid, Orbit Records. There'll be some jazz sides forthcoming, natch . . . Shelly of the Southern Pacific concert band, Manne, Mel Lewis, Dr. Sauerman and Joe Ross, director of Drum City school of percussion, have established four full scholarships at the school. Auditions are now in progress and results will be announced in this space in June 25 issue.

IN PERSON: Thanks to the "Ardent Jazz Fans" who wrote us that the Steve Farrell quartet is at Pasadena's Dragonwyck Thursdays, Fridays and Saturdays.

Mort Sahl's back at the Crescendo. Bring your funkiest sweaters, folks . . . Pat Healy singing at La Cienega's Twelfth Knight (what?) where pianist Joe Albany has been holding down the bench for over a month now . . . The Four Sidemen (Carrington Visor, tenor; Jimmy Bunn, piano; Clarence Jones, bass; and Bruz Freeman, drums) are stirring up some suburban dust at Bellflower's Dragon Den at 9747 Artesia Blvd., weekends . . . Pianist Dick Johnston replaced Tommy Todd with the Don Raffell trio at the Tiffany where drummer Bob "Baby Traps" Yeager is laying it down for anyone who'll dig.

ADDED NOTES: Pianist Dick Whittington and altoist Sid Levy are off on a five-month South American tour under auspices of the Institute of International Education . . . After 11 years at the Burbank lot, composer-music director Ray Heindorf exited Warner Bros. music department. He scored *Yankee Doodle Dandy, This Is The Army* and, most recently, *Damn Yankees* . . . Singer-arranger Wayne Dunstan departed the Axidentals to stay on the coast . . . Drummer George Jenkins returned here from the Apple for the best-of-all-possible reasons: to play for stripper Candy Barr . . . The Ray De Michel band isn't going on the road till fall. In the meantime DeMichel will work on two more LP's for Challenge . . . Bassist Leroy Vinnegar recorded a co-leader LP with cellist Freddy Katz. The label is Decca and the others on the date are guitarist John Pisano, Don Fagerquist, trumpet and Lennie McBrowne, drums.

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Corby's lounge began a jazz policy by bringing in a trio led by pianist Jerry Harrison . . . With a change in management, Klein's Show bar has been renamed the Club 12 Show bar. Tenor saxist Yusof Lateef remains there with Frank Morelli, baritone; Terry Pollard, piano; William Austin, bass, and Frank Gant, drums . . . Pianist Bernard Pieffer appeared here recently in a concert at the Cranbrook Institute of Art . . . Pianist Barry Harris is due to open soon at the Calumet Copper Club with a trio . . .

Sonny Stitt is in for an indefinite stay at the Blue Bird Inn . . . Pianist Alex Kallao is in the midst of a seven week gig at the Brass Rail with Ali Jackson, bass and Big Mike Lawton, drums . . . A group led by bassist Ernie Farrow, the Informals, are now at the Bohemian Club . . . Ray Charles comes into the Flame Show bar some time in May.

DOWN BEAT

10 Years Ago

Lawrence Welk signs with Mercury . . . Vido Musso debuts big band . . . Nat Cole on bop: "Now I'm going to play it, and we'll see if it changes my morals." . . . Irving Fazola, clarinetist of Bob Crosby fame, died in New Orleans . . . Page Cavanaugh trio and Connie Haines set for 15 minute NBC-TV series . . . Eddie Condon emcees NBC-TV series, *Floor Show* featuring Freddie Slack, Gene Krupa, Peanuts Hucko and Roy Eldridge . . . Tommy Dorsey set for Canadian one-niter tour . . . Warner Bros. schedules shooting of *Young Man with a Horn* . . . Scrap of Jack Benny show dialogue: *Ronald Colman*: "Benita, have you seen Phil Harris' musicians?" *Mrs. Colman*: "Please, Ronnie, I'm eating." . . . Buddy Rich quits band business.

25 Years Ago

Glen Gray at the Glen Island Casino . . . Wayne King at the Aragon, Chicago . . . Guy Lombardo at the Waldorf-Astoria . . . Ben Pollack at the New Yorker hotel, Hal Kemp at the Blackhawk, Chicago . . . Bob Crosby is the featured vocalist with Anson Weeks' band . . . Don Carlos and his marimba band brought to U.S. by Victor Talking Machine Company . . . Clyde Lucas and his California Dons gets three local Chicago radio remotes plus NBC network from Morrison Hotel . . . Duke Ellington arrives in Hollywood for pictures and broadcasting work . . . Jan Garber set for Catalina Island . . . Woody Herman, tenor man and vocalist with Tom Gerun's band, leaves to organize own crew . . . Phil Harris cancels midwest tour.

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