





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

## **Mel Lewis plays Gretsch Drums**

**You can too. Try an outfit like Mel's or specify your own set at your dealers. Write Gretsch, 60 Broadway, Brooklyn 11, N.Y. for thirty-two page Diamond Jubilee drum catalog. Dept. DB-129**

*Mel's "Starlight Sparkle" outfit contains: 20" x 14" base drum; 12" x 8" and 14" x 14" tomtoms; 14" x 5 1/4" snare, plus Gretsch's exclusive Jimmy Pratt built-in tone control, Floating Action drum pedal, Mel Lewis 7D drum sticks and other accessories shown here.*

HEAR RALPH, HIS LEBLANC AND THE MARLBORO BAND ON MERCURY RECORDS



# MARTERIE DOES IT AGAIN!

**RALPH  
MARTERIE**

*1st Place Winner*

## **AMERICA'S BEST INSTRUMENTAL LEADER**

National Ballroom Operators Poll, DOWN BEAT, Oct. 1, 1959

In winning this honor, Marterie's artistry has also scored a win for the Leblanc Golden Horn, his favorite instrument. Artists everywhere describe this instrument in superlatives: "great in all registers" . . . "best tuning" . . . "finest valve action" . . . "tremendous flexibility" . . . "vibrantly rich highs and lows" . . . "just the right resonant edge" . . . "light as a dream" . . . "perfectly balanced." Leblanc is proud to produce an instrument which is so enthusiastically endorsed by so many topflight favorites.

*Like many other great trumpet stars,*

*Ralph Marterie plays only*

*a genuine Leblanc Trumpet!*

# LEBLANC

*Leblanc Golden Horn, favorite of brassband artists: RALPH MARTERIE / MANNY KLEIN / CONRAD GOZZO  
/ DANIEL TETZLAFF / MICKEY MANGANO / BOBBY GUY / JIMMY (SALKO) SALICONE / JOSEPH TRISCAHI  
/ WARREN LUENING / NORMAN BAILEY / CUN RASEY / LEON MERIAN*

## the first chorus

By Charles Suber

Here is a brief story, meant for comparison, not confession.

In the summer of 1942, I was a page boy at N.B.C. New York, assigned to the \$64 Question radio quiz. During the 15 minute warmup before show time, Bob Hawk, the show's emcee, would ask some genial question, such as, "Anybody here from Ft. Wayne?" I would then place a portable mike in front of some happy soul with a raised hand.

From the resultant banter, Hawk could determine the entertainment value of the contestant. Then, pale or blushing, the seeker of fortune would be led to the stage to fidget quietly until called. No one coached him. Nothing was rigged.

But here's the spoiler: in every audience there was at least one person who would offer to split his winnings with me if I would get him on the show. The greed for an easy buck was the same then as now. But either the moral climate was better or the stakes weren't yet high enough: no page boy of my acquaintance ever accepted the proffered bribe.

The stakes started to build up in the music business soon after World War II. Before the war, anyone accepting

money for playing a tune on the air was known as one who was "on the take," and he was ostracized. Most of today's trouble began after 1946. As soon as shellac was released from wartime control, record companies made up for lost time and markets. Petrillo's record bans meant temporary bootlegging in Mexico, England, and even off the sound system of a Chicago vaudeville house.

Radio stations, facing ruinous TV competition, reduced their programming to records spun by underpaid jockeys. The station and network owners soon realized how much they were paying ASCAP per musical performance. So they organized BMI and thus saved more than 20 million dollars in 10 years. (BMI, looking for writers and publishers to build up their catalogs, entered the void of country and western music that ASCAP had scarcely touched. It was no small wonder that when rock and roll came erupting out of Nashville in 1955, it was all BMI.)

The stakes became increasingly high. One record could make a career. Record companies, publishers, and talent began to cater to the "hit maker"—the disc jockey. First it was cute cards and

telegrams, then a bottle of cheer, a "personal appearance" . . . soon the bidding went up into folding money. Payola became a normal business expense.

Old angles were refined and new ones added. Some a&r men set up a fee system for recording a publisher's tune, then collected a second time from the artist if the tune looked hot. Or the a&r man became one of the writers (thereby gaining royalty credit), or became a partner in a new publishing firm formed especially for the occasion.

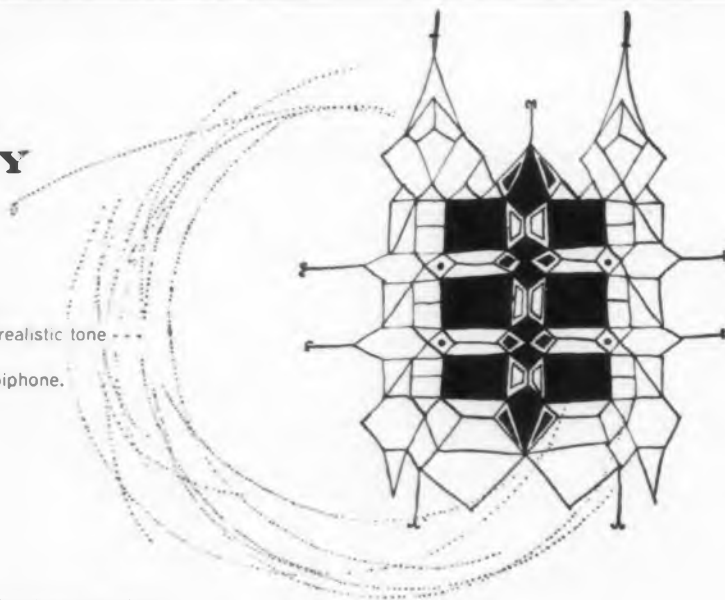
Going on to rig the charts was easy. If enough jockeys were reached, a tune could become a hit just on air play. If retailer "votes" were needed, a free box of records was sent for "promotion." If consumer reaction was needed, then it was simple to hire a crowd of kids to vote or demonstrate or faint.

Paying off a TV producer for a network plug was easy, too. "ASCAP pays \$60 per network shot. You take \$30 and I'll take \$30. Everybody's happy."

We know the current investigations bring delightful shivers to the upright citizens. But before you run off to light the faggots, think carefully of your own role in all this. What is *your* price? \$64? \$64,000? Just what would it take for you to rationalize a payoff as "entertainment"? Hmmm? ■

## UNIFORMITY

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



Watch for the new line of quality Epiphone products.

# EPIPHONE, inc.

KALAMAZOO, MICHIGAN



# down beat

VOL. 26, NO. 25

DEC. 10, 1959

## TWENTY-FIFTH ANNIVERSARY YEAR



**PRESIDENT**  
L. B. DIDIER

**PUBLISHER**  
CHARLES SUBER

**MANAGING EDITOR**  
EUGENE LEES

**ASSOCIATE EDITORS**  
GEORGE HOEFER  
JOHN TYNAN

**CONTRIBUTING EDITORS**  
LEONARD FEATHER  
RALPH J. GLEASON

**HIGH FIDELITY EDITOR**  
CHARLES GRAHAM

**CORRESPONDENTS**  
BOSTON: George Forsythe  
LAS VEGAS: Gene Tuttle  
PHILADELPHIA: David B. Bittan  
NEW ORLEANS: Dick Martin  
WASHINGTON: Tom Scanlon  
MONTREAL: Henry F. Whiston  
TORONTO: Helen McNamara  
STOCKHOLM: Olla Helander  
BADEN-BADEN: (For Germany)  
Joachim-Ernst Berendt

**ART DIRECTOR**  
ROBERT J. BILLINGS

**ADVERTISING PRODUCTION**  
GLORIA BALDWIN

**CIRCULATION DIRECTOR**  
DAVID YANCEY

**EXECUTIVE OFFICE**  
205 West Monroe Street  
Chicago 6, Illinois  
Financial 6-7811  
Editorial—Eugene Lees  
Advertising Sales—Charles Suber,  
Richard Theriault

**REGIONAL OFFICES**  
370 Lexington Avenue  
New York 17, New York  
Murray Hill 6-1833  
Editorial—George Hoefer  
Advertising Sales—Mel Mandel,  
Carl Maury

6106 Santa Monica Boulevard  
Hollywood 38, California  
Hollywood 3-6005  
Editorial—John Tynan

6314 San Vicente Boulevard  
Los Angeles 48, California  
Webster 8-3971  
Advertising Sales—Edward Brand

## CONTENTS

AN INDUSTRY TREMBLES	11
A CLEAN BILL OF HEALTH	12
WITHOUT BENEFIT OF ROCK	12
MR. MONK IS PUNCTUAL	13
TWO SPECIAL REPORTS:	
A BOYCOTT ON 'CANNING'	14
A BLOW TO JIM CROW	15
AN EDITORIAL	16
THE FIRST 10 YEARS OF BIRDLAND	18
STEREO NEWS SECTION:	
CHRISTMAS STEREO	23
HOW-TO-DO-IT KITS, PART II	24
BOBBY HACKETT'S SHOPPING	26
CHRISTMAS RECORD BUYER'S GUIDE	30

## DEPARTMENTS

THE FIRST CHORUS (Charles Suber)	4	CAUGHT IN THE ACT	60
CHORDS AND DISCORDS	6	TAKE FIVE (John Tynan)	61
STRICTLY Ad LJB	10	THE HOT BOX (George Hoefer)	63
RECORD REVIEWS	43	UP BEAT (Manny Albam Arrangement)	70
BLINDFOLD TEST (Tony Scott)	57		

## ON THE COVER

Birdland is a place of distinctive mood, and Chuck Stewart has captured it with this low-keyed shot of the famous club's bandstand. A wealth of story and legend surrounds the club, and it is related to you in the story that begins on Page 18. The occasion is the 10th anniversary of the noted Broadway jazz spot.

PHOTO CREDITS: Page 11, Steve Lasker, 12, Edward Wallawitch; 13, David Workman; 57, Don Bronstein.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscription outside the United States, its possessions, and Canada. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us five weeks before effective date. Send old address with year new. Duplicate copies cannot be sent and post office will not forward copies. Address all circulation correspondence to Circulation Dept. 205 West Monroe Street, Chicago 6, Illinois. Printed in U.S.A. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1958. Copyright, 1959 by Maher Publications, a division of Maher Printing Co., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '60; JAZZ RECORD REVIEWS; N.A.M.M. DAILY; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



## education in jazz

By Toshiko

It is not absolutely necessary for the jazz player to have ability as writer and arranger—but he must have a sound musical foundation.

The right school can give you this foundation. The Berklee School of Music is the only school I know that gives you this foundation. The Berklee School is also well known overseas. I heard of Berklee when I was in Japan.



Toshiko

There are so many great jazz musicians that come from Berklee and some of them are teaching at the School right now, such as great leader Herb Pomeroy, and Ray Santisi. What I learned in Berklee for the past three years opened my eyes wide for jazz and I'm sure it helped my playing a great deal, as well as my writing.

So again, as I said before, it may not be necessary to have ability as writer, but sound musical foundation makes a lot of difference in playing.

Remember, you may have a great talent, but knowledge comes only from study, and with the right knowledge you may be part of the future jazz world.

*Toshiko (Akiyoshi)*

First Semester Classes begin  
January • May • September

For information . . . write to:  
**BERKLEE School of Music**  
284 Newbury St., Boston 15, Mass.

Now Available . . .

### "JOE VIOLA PLAYS MANNY ALBAM"

12" LP featuring

- eleven new Manny Albam originals
- published scores to all recorded material

For complete information and list of  
other published materials, write to:

**BERKLEE PRESS PUBLICATIONS**  
284 Newbury St., Boston 15, Mass.

## chords and discords

### Organic Trouble

After reading George Hoefler's article, *The Coming of the Organ* (*Down Beat*, Oct. 29), the reporter impressed me about being optimistic of the organ's place in jazz. The very thought of this frightens me. Apparently the only ones who will benefit from this will be the organ manufacturers; jazz won't. We worry about sophistication hurting jazz. In my opinion this will all but kill it. An organ has no more place in jazz than a tenor sax has in church.

I would like to hear more fan opinion on this subject, and musicians would do well to digest some of this opinion before putting the organ on their bandstand.  
Hamilton, Ontario  
Joe Kazmar

Relative to your very interesting story on jazz organ history, there was at least one other musician, not mentioned, who was playing the instrument publicly at a time when it was still pretty much an oddity—the late Hartzell S. (Tiny) Parham.

I can recall vividly seeing this genial and swinging man preside at the electric organ over a relief quartet at Chicago's Savoy ballroom. This, I think, was about 1938 or '39, thereby qualifying Parham as something of a pioneer in the jazz organ field.

It is fortunate that Parham recorded on organ at least once—Decca 7780, *Spo-De-O-Dee* and *Frogtown Blues*.

Incidentally, the first appearance of organ in a jazz band, so far as my files reveal, was in 1922, when Charles (Doc) Cooke performed on the instrument with his big band at the Dreamland ballroom in Chicago.

Oshkosh, Wis.

John W. Miner

### In Union There Is . . .

Having read the *Chords and Discords* section of Oct. 29, I would like to second the letter *Of Men and Unions* from Los Angeles (name withheld). I sincerely hope that some day a union will exist for its members instead of vice versa.

And talk about credits! I wrote the vocal arrangements for the Hi-Lo's to *Tenderly*; *Solitude*; *Yesterdays*; *This Heart of Mine*, and *Fairyland*—with no credits. In order to ascertain that *Mayforth* and *Agogically* So are two originals, both vocal and instrumental, by me, in *The Hi-Lo's* and *All That Jazz*, you would have to refer to the record itself, where my last name will be spelled incorrectly.

Clare Fischer

### Ole Jazz

As the only American jazz group in Spain, we find your magazine is, for us, the main link to our beginnings—and, incidentally, our ends. Recent issues have been especially gratifying to us. Above and beyond the excellent reporting of the festivals and all the other news so vital to us, we're pleased to see evidence of a better feeling in the jazz world, lack of which is one of the reasons we are here.

The evident sensible approach to the subject of many men in the medium is

certainly refreshing after the years of cut-throat blowing and general complaining. Our contention has always been that no individual musician or group will ever make it without going through the tough parts and sticking through them. It should be obvious to us all that the greats got that way by paying of lot of hard dues, and we owe it to them as well as ourselves to follow the same route.

Although sometimes we feel that you neglect your European readers a little, your publication should know (and if not, allow me to tell you) that there are a gang of us over here who consider you more of a bible than ever. Keep swinging!

Barcelona, Spain

Jack Hand,  
for the Jazz Brothers

### Ah, the Critics!

Having been a *Down Beat* reader for some time, I must admit I was amazed at your International Jazz Critics poll. I find it hard to believe that anyone, let alone *Down Beat* "critics," could vote for Harry Carney or Pepper Adams, et al. over Gerry Mulligan on baritone.

In every category there were at least two or three choices out of order, not the least being male singers, where Frank Sinatra, Joe Williams and Mel Torme were rated under Jimmy Rushing, Louis Armstrong, and Ray Charles, three men who in my opinion can't even sing! I am sure this is not the only letter you have received criticizing this poll.

Even with the International Jazz Critics poll, I feel that *Down Beat* is the best magazine covering jazz, and the poll did at least show the ineptness of the critics.

Why not have Charlie Mingus in the *Blindfold Test*?

Philadelphia, Pa.

Miles A. Krassen

I appreciate the fine job you are doing in turning out a truly superior publication. With radio dominated by the Top 40 craze and television almost completely ignoring jazz, publications like *Down Beat* are the only way the average person can keep in touch with the world of jazz.

I would like especially to commend you on your record review section. With the tremendous flood of jazz records on the market today, it is virtually impossible . . . to keep abreast of the latest releases. Let's face it, while many of the records possess material of lasting merit, there are many which are complete bombs. Consequently, I think *Down Beat* renders a very important service to the record-buying public by distinguishing between the truly superior records and the mass of mediocre ones.

While everyone does not have similar tastes in music and, therefore, will not completely agree with the reviews, it is of extreme importance that one can distinguish between the good and bad recordings of a certain artist.

I know when I want to purchase a Count Basie record I am more likely to buy one

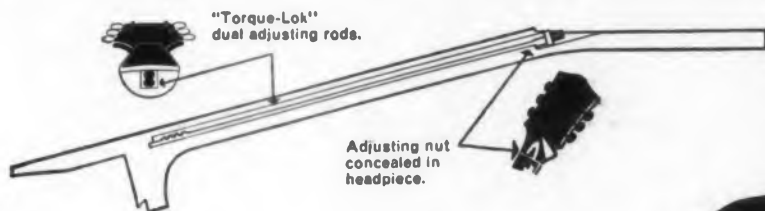


*It's all new—  
it's ultra thin*

# Harmony's METEOR ELECTRIC

with DeArmond Specially Designed Pickups

Matchless Ease of Playing with Harmony's New  
"Ultra Slim" Guitar Neck, with Adjustable Torque-Lok Reinforcing Rod.



Most comfortable playing "big Guitar" yet. Ultra-thin hollow cutaway body is matched with uniform ease of fingering the straight-line thin neck and slim, narrow speed-fretted rosewood fingerboard. Individual tone and volume controls with changeover switch. Individual tuning keys. Heavy multiple edge bindings and inlays. Size 15½ x 40¼ in., rim only 2 in. Choice of handsome polished finishes—

No. H 70 Guitar, Sunburst Shaded finish... \$170.00  
No. H 71 Guitar, Natural Blonde finish... \$175.00  
Carrying Case extra... \$ 22.50



New  
"Ultra Slim" Fingerboard  
Uniform Feel—Short Scale  
for Easy Chording

New  
"Ultra-Thin" Arched  
Tone Chamber Body—  
Spruce and Maple

Exclusive  
DeArmond Pickup  
increases Range of  
Performance

## NEW *Harmony* "300 SERIES" AMPLIFIERS

Musically matched to Harmony Electric Guitars.  
Smartly styled, tone-designed for high fidelity guitar reproduction.  
Special Jensen speakers... U. L. Approved.  
3—4—5—6 tube models from \$47.50 to \$127.50



### WORLD'S LARGEST GUITAR MANUFACTURER

The Harmony Company sells more guitars than all other makers combined.  
Proof of fine quality, profitable merchandising, perfect service.

At progressive music stores  
and studios everywhere.

THE *Harmony* COMPANY

Send for full color catalog of  
Harmony Electric and Regular Guitars,  
Amplifiers, Mandolins, Banjos, Ukuleles.  
Address Department D129

3633 SOUTH RACINE AVENUE | CHICAGO 9, ILLINOIS

# BOB SCOBEY

One of the top  
Dixieland  
trumpet artists  
and leader



PLAYS A

## MARTIN

THE MARTIN BAND INSTRUMENT COMPANY • ELKHART, INDIANA

*Johnny Smith*



America's number one  
jazz guitarist

*Guild  
Guitar  
exclusively*

Write for  
brochure  
to  
Guild  
Guitars,  
Elkhart,  
Indiana

GUILD GUITARS, INC. 300 OBSERVER HIGHWAY HOBOKEN, N. J.

that received five stars in *Down Beat* than one that received only two or three.

In short, keep up the good work and the more record reviews the better.

Madison, N.J.

Richard Waters

We received the *Down Beat* issue of Aug. 20 at the end of September, so we are sorry to be late in sending you our wishes. These are very sincere and heartfelt wishes of further years of a happy existence and continual progress.

Poland

Joseph Balcerak

Editor, Jazz Magazine

### Indignation Abroad

I am indignant. I have just finished reading article about brutal attack on the greatest jazz peison in our world, Mr. Miles Davis.

I have not words to explain such brutal indignity.

I hope that Mr. Miles is now in good condition and that he give us in near future the greatest blowing like from today. I wish you, Mr. Miles, all good in future, and—*keep swingin'*.

Zagreb, Yugoslavia

Petar Spassov

*Ed. Note: Spassov is a young Yugoslavian jazz musician who recently won a Down Beat scholarship to the Berklee School of Music.*

A New York magistrate has dismissed some of the charges against Davis, tending to substantiate the opinion that the attack upon him was unnecessary and brutal.

This country has enough trouble with the Communists in the scientific field without having policemen making public demonstration that all is not as it might be in our society.

Too many slug-happy cops inhabit this world as it is. It is devoutly to be wished that they would be a little more hesitant to apply the sap to the head or the fist to the face, no matter what color the victim. But when the cop is white and the arrested man Negro, the question of restraint and tact becomes even more important.

The issue reaches paramount importance when a great artist is involved. The "accidental" execution of the great poet Lorca by some of Franco's troops a few years ago has, for many persons, done more to leave a flavor of distaste for the Franco regime than any other act under the Spanish government. That is the significance of attacking artists.

By the same token, when some cop starts slugging a man like Miles Davis (no matter how anyone feels about Miles personally), he does a major disservice to his profession, his race and his country. If it is indeed beyond the perception of the beat-pounding policeman to grasp this, then it is up to his superiors to impose restraints on him—or fire him.

It is embarrassing to the rest of us to realize what impression the slugging of Miles created in Communist countries; doubly embarrassing in view of our own politicians' protestations that brutality occurs in some of them.

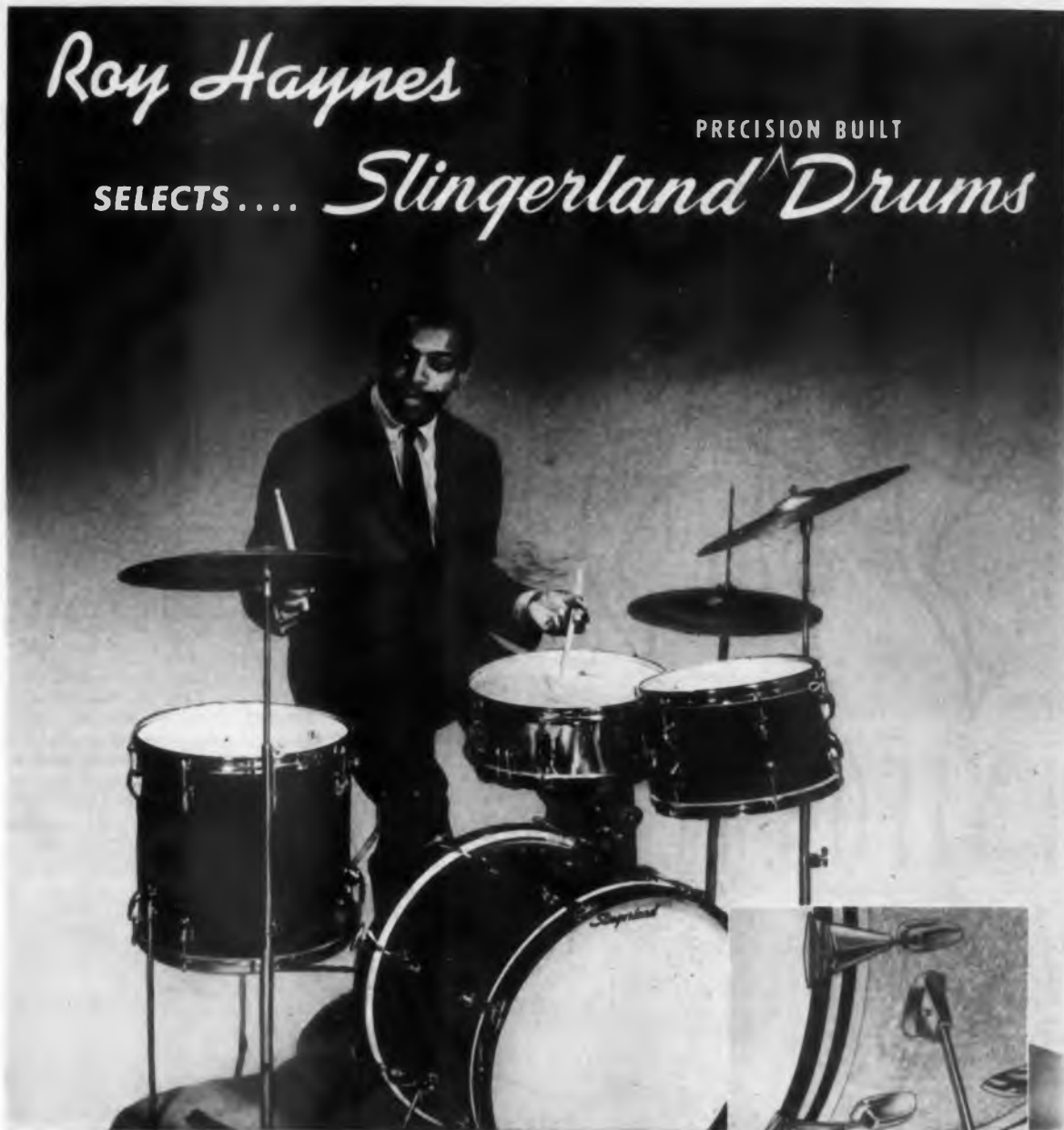
All we can do is to assure Mr. Spassov that when he arrives in America, he will not find the majority of Americans like the two cops Miles encountered outside Birdland.



# Roy Haynes

PRECISION BUILT

## SELECTS.... *Slingerland Drums*



Roy Haynes is a man who needs no introduction to the modern drummer. His master touch assisted such great performers of modern Jazz as Miles Davis, Sarah Vaughn, Stan Getz and the late Charlie (Bird) Parker, just to name a few. He now fronts his own fascinating trio. Roy's new album is heard on the Prestige Label, entitled "We three". Presently he is working many jazz clubs through-out the country. Roy's closest companion is his "Gold Veiled Ebony" SLINGERLAND DRUMS. Your SLINGERLAND Dealer will be glad to show you the vast selection of Pearl finishes that only SLINGERLAND offers.

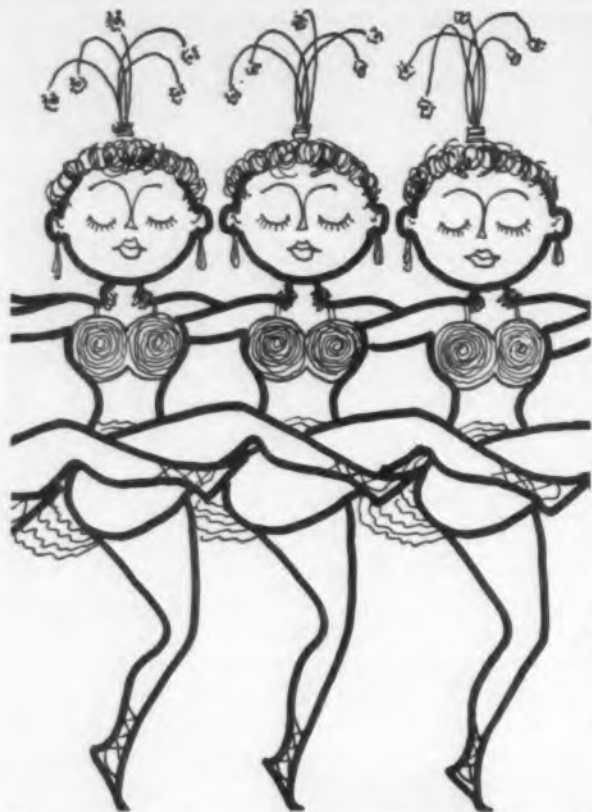
- Most expressive design
- Magnificent construction
- Dependable tonal performance
- Stellar beauty

**SLINGERLAND DRUM CO.**  
1325 Belden Ave. • Chicago 14, Ill.



**NEW SLINGERLAND TELESCOPIC SPURS**  
(patent pending)

These spurs slant downward and forward. The **FORWARD ANGLE** prevents your bass drum from walking! The **DOWNWARD ANGLE** gives your bass drum twice as much support as other spurs. The die cast housing is beautifully hand polished and tripled-chrome plated.



UNIFORMITY

OF CUT



Symmetricut Reeds are cut for uniform perfection. Busy musicians appreciate the "custom-made" quality of every Symmetricut Reed...its never-failing dependability, easy response and finer tone.

**Symmetricut** Reeds

# STRICTLY AD LIB

NEW YORK

The recent release of **John Hammond's** *Spirituals to Swing* 1937 Carnegie Hall concert on Vanguard records will remind many of **Pete Johnson**, the boogie-woogie pianist and partner of blues singer **Joe Turner**. Johnson has been ill and unable to work for about a year. After a heart attack last December, with further complications from diabetes, his blues-pounding piano was stilled. He would very much like to hear from some of his old friends. His address is 171 Broadway, Buffalo 4, N.Y.

**Irene Williams**, daughter of composer **Clarence Williams** (*Royal Garden Blues*) and blues singer **Eva Taylor**, will play the lead opposite **Sammy Davis, Jr.** in *Free and Easy* (Down Beat, Nov. 12), scheduled to open Dec. 8 in Amsterdam. **Quincy Jones**, who is scoring the show, will appear on stage along with members of the band, who have character parts. They'll play from the stage. Late additions to Quincy's personnel include **Clark Terry** and **Quentin Jackson**, who went to Europe with the **Duke Ellington** band and didn't come home. They'll join Quincy in Brussels for final rehearsals of *Free and Easy*.



Pete Johnson

**Marshall Stearns**, 108 Waverly Place in New York, is gathering material for a definitive book on the *Jazz Dance*. He would welcome any information regarding old time dances with descriptions of the steps... **Buddy Rich** returned to his drums the middle of last month to play the Metropole, after saying he had given up drums (again) for singing. He caught **Harry James'** band on a Pennsylvania one-nighter and it just may happen that he will rejoin James around Christmas, when the leader returns from his two-week tour of Australia with **Betty Grable**... The **Kenny Burrell** trio has signed with MCA... **Freddie Redd's** band featuring alto saxophonist **Jackie McLean**, was seen on CBS-TV when the four-man group, with other members of the cast of *The Connection*, performed scenes from the play about junkies for an *Eye on New York* telecast on the problem of narcotics addiction.



Irene Williams

The estate of the late **Billie Holiday** reportedly amounts to around \$100,000, due to the increase in royalties that followed her death. She was almost broke when she died... The **Neal Hefti** band for the dinner-dance at the Waldorf Starlight Roof following the NARAS award telecast Nov. 29, is full of jazz stars: **Hank Jones** and **Lou Stein**, piano; **John Drew** (from England) and **Milt Hinton**, bass; **Osie Johnson** and **Don Lamond**, drums; **Hank D'Amico**, clarinet; **Barry Galbraith**, guitar; **Seldon Powell**, tenor saxophone; **Danny Stiles**, trumpet; **Frank Rehak**, trombone; and **Eddie Costa**, vibes.

**Minor (Ram) Hall**, New Orleans-born drummer who went to Chicago to play with **Joe (King) Oliver** in 1917, died in Hollywood recently. **Kid Ory** commented recently that Hall had "been associated with me since 1913 and played steadily until 1956 with me in the band I organized in 1942." Hall was 62 years old and the cause of death was given as

(Continued on Page 64)

# music news

Down Beat

December 10, 1959

Vol. 26, No. 25

## An Industry Trembles

There were many facets to the reaction:

As the House Subcommittee on Legislative Oversight, its investigation of TV quiz show rigging completed, prepared to take a long-overdue look at the payola racket in the record and broadcasting industries, some of the professionals looked nervous.

Others started throwing up a smoke screen to hide their guilt; and a few looked happy about the whole thing. The happy group included musicians, executives of some of the better record labels, honest disc jockeys, and others who stand to gain from a return to ethics in radio disc programming.

The squirmings sometimes were amusing. One nationally-known dj, widely reputed to be on the take, began making elaborate public protestations of innocence, and even claimed to have information and "proof" on other jocks who have accepted bribes to "plug" tunes on the air. But when the ax falls, it seems unlikely that he will escape: his much-publicized wealth should provide all the clue House investigators will need.

Like gangsters warned of a raid, however, many of the payola boys were shutting up shop for the duration of what they hope will be only a superficial investigation.

A publisher who has been paying a weekly retainer for plugging of his tunes on a television show was told that the deal was off—for the time being.

One of the more melodramatic developments involved Chicago radio "personality" Phil Lind, who claimed to have a taped interview, with the owner of a record company, in which the facts of payola were discussed.

Lind reported that news of the tape had resulted in various anonymous telephone threats. One caller, he said, told him, "You're liable to wake up one of these days in an alley." Later, one of Lind's friends received a call from a man who said, "Phil won't listen to us, so you better tell him as a friend to lay off."

Lind asked for—and got—police protection.

There were some peculiarities in his story, however. The interview was reportedly taken from a broadcast Lind did on station WAIT three months ago. Evidently, the interviewee hadn't hesitated to identify himself then. But

Lind was keeping the man's identity secret now, though it would be a comparatively simple matter to check back on the broadcast and thousands would have heard it.

Still, it seemed likely that Lind would have to play the tape for authorities sooner or later. He has indicated he would like to testify before the House committee, which is headed by Rep. Oren Harris. He said the disc company executive reported that certain disc jockeys had sought as much as \$200 to play a tune four times a week.

The House committee decided to start probing payola after Burton Lane, president of the American Guild of Authors and Composers, wrote Rep. Harris a letter, saying that rigging of best-selling disc charts, payola to disc jockeys, and network promotions of



PHIL LIND  
and protective detectives

artists on the labels of their own companies, were widespread.

"The practice of audience deception in broadcasting . . . is by no means limited to quiz programs," Lane wrote.

## Amalgamation Move

Bulletin—It was learned at press time that Herman Kenin, president of the American Federation of Musicians, had visited the two AFM locals in San Francisco to set the stage for joint meetings of the executive boards of the two locals. The meetings will be called to work out the mechanics of amalgamation of Negro Local 669 and white Local 6 (see the special report on Page 14).

"It has a counterpart in the promotion of music and in musical products. There is no doubt that commercial bribery has become a prime factor in determining what music is played on many broadcast programs and what musical records the public is surreptitiously induced to buy."

How far the house investigation would go was anybody's guess. No one, including lawyers, seemed sure what laws had been violated—though there was a better than good chance that many dj's and radio station librarians (who in some instances are more guilty than jocks of taking payola) would find themselves afoul of Federal Communications Commission regulations. And the charge that networks use their power to push the labels they own would seem to involve federal anti-trust regulations.

While the public waited for the start of the probe, an industry trembled—some of its members with worry, others with ill-concealed anticipatory pleasure.

## Aftermath of Murder

One night last January, in Birdland, there was a brief scuffle and the flash of a knife. When it was over, Irving Levy, one of the founders and the assistant manager of the club, lay stabbed to death.

In November, the story came to an end. After deliberating three hours, a General Sessions Court jury in New York convicted Lee Schlesinger, 43, of the Bronx, of second degree murder.

Schlesinger claimed he had stabbed Levy in self-defense, after Levy had knocked him down several times at the bar of the Broadway jazz club. At the time of the stabbing, Schlesinger, a dapper ex-convict with a record of seven arrests dating back to 1933, was out on bail, charged with felonious assault in the shooting of an ex-prizefighter.

Thirteen witnesses were presented by Assistant District Attorney Leonard H. Sandler during the 11 days of the murder trial. Nine were eye-witnesses to the stabbing.

Schlesinger was picked up in a midtown Manhattan hotel a week after Levy's death. He was in the company of his wife, a convicted prostitute. She was not indicted with him.

After his conviction, Schlesinger was remanded to the toms to await sentencing Dec. 1. A 20 years-to-life sentence is mandatory in second degree murder convictions.



RELIGION AND JAZZ

In the *Chords and Discords* section of this issue, a reader comments that organ has no more place in jazz than a tenor saxophone in a church. This photo should fascinate him. Conducting is composer Ed Summerlin, and the picture was taken during a jazz performance of John Wesley's 1784 Order of Morning Prayer at the Methodist Jazz Festival, National Convocation of Methodist Youth, at Purdue University. Attendance at the performance: 3,700.

### Conspicuous Absence

Early on a Sunday morning in November, "Carey's Crusaders" struck. Within a few hours, the New York City narcotics squad detectives had rounded up some 100 narcotics pushers, addicts, and assorted beatniks.

Conspicuously scarce in the lineup were musicians.

Said Inspector Edward F. Carey, in a statement to *Down Beat*, "Don't worry about the musicians, they came out very well. We only got a kettle drummer and one guy who claimed to be a trombone player."

Confirming the statistical fact that musicians are far down in the list of professions in which narcotics use is common, the raid—which had been in the works for months—took careful planning. It was a bizarre affair. Three of the raiders had been making the scene with Greenwich Village groups who accepted them as fellow beatniks. So well did they perform that they acquired nicknames such as Gorgeous George, the Sailor, and the Blotch.

One detective sank so completely into the milieu that he was achieving growing renown as a poet. One of his poems, titled *Junkie's Woe*, was featured in a coffee house reading. Another of the fuzznik works, *Ode to a Wench*, was read at a beat party, but was deemed unprintable by local newspapers.

Of deepest concern to the music profession is the damage New York beats have done to the reputation of the modern jazz musician. Taking unto themselves the vernacular of jazz, they help keep alive the unfortunate and inaccurate public impression of "jazz people" as narcotics addicts and eccentrics. Curiously, the argot used has often become obsolete among musicians by the time the Village crowd begins to use it. Sighed one beat, when a raiding

detective flashed his badge, "Crazy, man, crazy."

Needless to say, the Village beatniks' insistence that they like and appreciate modern jazz helps heighten the identification in the public mind.

The impression is given a final damning verisimilitude by lay journalism, which in the main persists in its curiously casual attitude toward jazz, while indulging in flagrantly sloppy reporting. Early radio reports of the November raid said that "the narcotics web enfolded 69 persons, 12 or more of whom were musicians." Thus, according to these reports, at least 17.4 per cent of the arrested group were musicians, when in fact only 2 per cent were identified by police as musicians—and a somewhat questionable identification it was at that.

The nearest relationship to the world of jazz of any member of the arrested group was that of Bill Bailey, who was picked up in Harlem. Bailey, well-known tap dancing protege of Bill Robinson, is a brother of Pearl Bailey.

### Correction

The following press release from the Philip Lesly Co. was received by *Down Beat*:

"A decimal point was inadvertently left out of a figure in a recent American Music Conference release sent to you, No. A-988, Year-End Statement by William T. Sutherland, president of American Music Conference.

"On page 2, third paragraph, the sentence should read: '... 8.7 babies that are being born in this country every 60 seconds ...' instead of 87 babies.

"Thank you for making this correction."

*Man, we're RELIEVED to make it!*

Bailey, whose name prompted a magistrate to quip, "Bill Bailey, you won't go home," before setting bail of \$500, was charged with possession of narcotics. He was taking a week off after working with his sister's troupe, which had ended its show at the Apollo theater a week before.

Like a similar raid last year, the New York crack-down served to give musicians a comparatively clean bill of health. But the general public as usual, didn't get the story that way.

### Without Benefit of Rock

In this era of the teenage idol who becomes the latest overnight rock and roll rave, 19-year-old Johnny Nash is a marked exception in one respect: he has enjoyed reasonable success in the pop recording field, yet has never made a rock and roll record.

Currently working on his second motion picture, *Key Witness* at M-G-M (his first fling was in the Hecht-Hill-Lancaster production of *Take a Giant Step* earlier this year), the quiet-spoken, good-looking youth relaxed over lunch in the crowded studio commissary and confessed he considers he is "only about half-way to the top."

Son of a Houston, Texas, chauffeur, Nash feels he is different from the usual run-of-the-record teenage singer who appears to be content to get in with the fast hit, the quick fame and resultant juvenile adulation.

"About the best way to put it," he said, "is the simplest way I know: Singing is my life's work."

Although he has never had a hit single record, Nash's LP albums on the ABC-Paramount label are steady sellers. With conductor-arranger Don Costa, Nash chooses song material that invariably is "the cream of all the good composers—Gershwin, Arlen and so on. But most importantly I like to sing songs that enable me to relate to people, songs of depth and meaning that allow me to relate to the listener in a very personal way."

When Nash first began recording for AM Par some three years ago, he recalled, his sole concern was for a hit record. "All the other guys on the label had 'em and I was worried," he said. "Then, I figured it was just a matter of luck—the entire thing—and the timing of a single in a market that happened to be ready for it at that moment. So I figured, why worry?"

At this point in his career Nash considers his sole interest must lie in "making good records—for their own sake." In his estimation building a career is just like building a house. "It's the difference between building on a sloppy foundation and the risk of a quick col-



lapse and solid construction for permanent durability," he said.

Nor is Nash solely concerned with success in the area of singing. His models in this regard are Harry Belafonte and Frank Sinatra.

"I don't want to become a 'singing actor'," he stressed. "Like Belafonte and Sinatra, I want to be an actor who's also billed as a singer—but in another context entirely. Neither function should affect the other," he insisted. "I haven't sung a single song in the two movies I've made so far and that's the way I want it."

What is the role of the personal manager in a burgeoning career such as Johnny Nash's? In the youngster's opinion "the very personal relationship" between him and manager Bob Altfeld is crucial to his success. "It's far beyond the level of manager and client," he noted thoughtfully. "Almost like father and son, in fact. The most important factor is teamwork. We work things out together. I think for myself insofar as urgent decisions are concerned and what it amounts to is that we work out things together. It's a true relationship."

So far as singers are concerned, however, Johnny Nash is emphatic on one point:

"There's only one guy who can sing anything. I'd call him my favorite singer. His name's Sinatra!"

### 'Straight with Me'

Thelonious Sphere Monk may mean an odd man with an odd name, addicted to wearing odd hats, to some jazz fans. But to those in San Francisco he is the very model of a model major jazz artist. For his two weeks at the Black Hawk in October, Monk made every set, was on time every night, signed autographs, submitted to interviews, and played his heart out. Audience reaction was great: quiet attention when Monk was playing and tumultuous applause when it was over.

"Mr. Monk can play my club anytime," said Guido Caccianti, owner of the Black Hawk. "He's a gentleman."

Jazz fans on the west coast echoed Caccianti's statement. "Monk, please come back," they urged as he signed autographs on closing night.

Nightly, Monk stood on the sidewalk looking at his watch and waiting for his sidemen when time to go back on drew near. Frequently he was early for the night's performances and even played the matinees. "I don't know what they're talking about," Caccianti said. "This guy was straight with me."

It should be noted also that San Francisco audiences saw Monk only as a soft-spoken, shy man who remained quiet until he sat down at the piano. And then nobody laughed.



FARMER-GOLSON GROUP

The new Art Farmer-Benny Golson band rehearses in New York's Roundtable. Personnel of the new group, which opened recently at the Village Nole in Washington, D.C., is: McCoy Tyner, piano; Art Farmer, trumpet; Addison Farmer (Art's identical twin brother), bass; Benny Golson, tenor sax; Dave Bailey, drums; and Curtis Fuller, trombone. Band was slated to make their first appearance in New York City on Nov. 17.

### The Wages of TV

For 13 years, one of the anchor men on the Les Brown orchestra has been trumpeter-arranger Wes Hensel. When other key sidemen left the band following its loss of the Hollywood-based Bob Hope radio show five years ago, Hensel remained, a bulwark in the organization and an important factor in breaking in the many newcomers who replaced such veterans as drummer Jack Sperling and tenor saxophonist Dave Pell.

Then, this fall, when the news broke on Vine St. that the Brown band was to handle musical chores on the relocated *Steve Allen Show* (Allen shifted operations to Hollywood after years in New York), several sidemen who had toured regularly with the band over the past few years found themselves out of work. They were replaced by

regular members of the NBC staff and other sidemen generally considered to be "in" with the powers that be on the Allen show. Out were drummer Lloyd Morales and bassist Bob Berteaux. The other sidemen were reportedly notified by the leader prior to the Allen show's commencement that from now on they were to consider the band an organized orchestra no longer, and were free to accept what work they could get anywhere they could get it.

In effect, these men — including band boy Si Cohen—had been fired.

For those sidemen — including Hensel—who chose to remain with the band on the Allen show, the word was this: they would alternate with the NBC musicians every other week. In other words, their work with Brown would consist of two jobs a month at television pay scale.

At this point Hensel decided he had had it. Faced with the prospect of a meager guarantee of working but two Allen shows a month and being left to scuffle for himself in the meantime, he quit the band and accepted a lucrative job in a Las Vegas pit band.

If Hensel felt badly about being cut out of work with a dance band in which he had served for 13 years, his fellow trumpeters on regular NBC call were no less disturbed. Most felt that it was a raw deal and a sad commentary on a business that forced leaders to give priority to the guaranteed security of a regular television show at the expense of loyal sidemen.

### Watch Those Changes

Sidelining for the cameras on a shooting session of the television series, *Five Fingers*, in Hollywood recently, drummer Jerry McKenzie was approached by one of the cameramen during a break.

"You know," the cameraman confided. "I used to play trumpet and that guy over there is playing it all wrong." Why, McKenzie enquired? "Because," replied the cameraman seriously, "he's not playing the right chords."

The trumpet man in question was Ray Anthony.



# TWO SPECIAL REPORTS

## A BLOW TO JIM CROW

By Ralph J. Gleason

Walter Browne, 31, a former counselor with the Alameda (Calif.) county parole office, decided to join the musicians' union last month to further his career as a guitarist and folk singer.

He went to the union building at 230 Jones St. in San Francisco and mounted the stairs to the office of the Negro Local 669 to apply for membership.

The secretary was late. Browne waited. Finally he realized he'd get a parking ticket if he didn't put another nickel in the meter, so he ran down to where his car was parked.

**That's how he** became the first Negro to join the white Local 6 and crack the color bar that has been the source of much embarrassment in sophisticated San Francisco for many years.

For on his way back upstairs, Browne was approached by Charles (Pop) Kennedy, the gray-haired and genial president of Local 6 and a member of the American Federation of Musicians executive board.

"He told me there were two locals, and I could have my choice of either one," Browne said. "So I took Local 6. I felt that as a folk singer, I wouldn't be working in colored clubs and so I'd be better off in a white local. I didn't think I was making history. I just paid my fee and got my full union card in a week. I'm no pioneer type, but now that's done—glory hallelujah!"

Browne didn't know it, but his appearance in the union hall was fortuitous. Earlier that month, the California fair employment practices law had gone into effect, and Franklin H. Williams, a former secretary for the National Association for the Advancement of Colored People, had been appointed head of the attorney general's civil rights section.

Assistant Attorney General Williams was already investigating the segregated union situation, had visited both locals, and had asked for copies of their constitutions and by-laws. Later that month, he informed both locals that they were in violation of the new state FEP law, which provides for fines and imprisonment for offenders.

When a prompt reply was not forth-

coming, Williams paid Kennedy a visit. Kennedy said that Negro musicians were free to apply to Local 6 for membership.

The answer didn't satisfy Williams, who wrote new letters to the two locals, and was quoted as saying: "It's very simple. If the locals don't act within a reasonable time, four to six months—not five years—the attorney general's office goes to the state commission. . . . After that the commission must take a look and decide whether in fact segregated locals exist here side by side."

**Williams' moves** constituted the first break in the stalemate of white vs. Negro locals in San Francisco in 2½ years.

In 1956, the Negro local petitioned for amalgamation with the white local, but the proposal was rejected in a general vote of the white local 786 to 554—a small majority, in view of the white local's membership roster of more than 5,000. (The Negro local has 557 members.)

As an indirect answer to the FEP charge, Local 6 President Kennedy pointed to the admittance of Browne to membership and added, "The members of Local 669 withdrew from us once before, you know."

This is true but only part of the story.

During the 1930s, the white and Negro musicians had separate locals. The Negro local got into financial difficulties and was taken over by the AFM. Its members went into Local 6 as subsidiary local 6-A.

In 1945, weary of second-class membership, the Negro members asked for full rights and privileges. When this was denied, a delegation, headed by bassist Vernon Alley (then just back from years on the road with Lionel Hampton and Count Basie), the late Alexander Forbes, and Elmer Greaves, went to James C. Petrillo, then president of the AFM, and asked for, and got, a charter for a separate local.

Since then, Negro Local 669 has prospered. Local 6 handled the business of the white musicians in San Francisco and Local 669 that of the Negroes. However, when the rising importance of jazz brought to the fore more and more mixed bands, there were rumbles of discontent.

"We've always had trouble," said one

group leader. "We're hung between two locals."

The same by-laws served for both locals. The same constitution was law for 669 and 6.

**In 1957, at the national convention,** Petrillo told the membership of Local 6 to merge with the Negro local "or we'll force you."

But then a political move within the AFM stalled enforcement of the edict.

Spearheaded by the Chicago Negro local, a rich and powerful unit with a highly paid president, 28 of the separate Negro locals in the AFM petitioned to remain segregated. San Francisco and Philadelphia colored locals were out in the cold in asking for an end to the Jim Crow situation.

Since Herman D. Kenin has become president, and the AFM and the CIO have merged, the AFL-CIO civil rights committee has been interested in the segregated union situation. So has the NAACP. Kenin has been approached by white and Negro members in San Francisco to take a stand on the problem and each time has said it will be worked out.

**Although the color barriers** are cracking, there are still no Negroes employed in the pit bands of San Francisco theaters, or in radio station bands, the contracts for which are held by white Local 6. The same is true of the bands on the luxury liners sailing out of San Francisco.

In the last couple of years, there have been no Negroes hired by the 49er professional football team band or by the city's own band. One Negro now works in one of the major hotel bands and another is on a television show. The San Francisco Symphony orchestra has no Negro members but has asked that Negro musicians apply.

News of the breaking of the color barrier in the San Francisco musicians locals drew considerable comment:

Citing the rejection of amalgamation by Local 6 in 1956, Kennedy said, "I'm only an instrument of the membership, but I'll have plenty to say when the time comes. I don't know how the FEP affects us. We will have to find out. However, we have had only the best of relations with Local 669. Co-operation is 100 per cent. We know the FEP law is here. We just want a chance to work

out our problems without anybody trying to force us."

"We welcome the prospect of amalgamation," said Sammy Simpson, president of 669. "We tried hard to get it before. All we want to do is to protect our members."

"It's been a source of embarrassment for years," jazzman Dave Brubeck said. "How it existed this long is beyond me. The worst was the sense of shame that the musicians' union would allow such a thing to exist. This is a step forward."

"It comes as a shock to find this in San Francisco," altoist Julian Adderley said. "It's funny that musicians should be classified by the color of their skin. As soon as you find this out, you think all is not well here. This is a sick city. Where there are two locals, it reminds you that there is a difference, which is something you can forget sometimes."

What will happen next? Possibilities include the application by more Negroes for Local 6 membership, out-of-town Negro AFM members seeking transfer into Local 6, a move to merge.

Because the skin color of the man who signs the contracts for traveling bands is the only thing that determines whether the contracts are filed with a Negro or white local, there is some talk of Negro traveling bands filing contracts with Local 6. "The ink doesn't tell the color of the skin," one musician has remarked.

But perhaps the final word on the situation was that of Assistant Attorney General Williams: "It doesn't matter if they have one or 10 Negro members. We think it's a discriminatory situation."

---

## DOWN WITH CANNING

By John Tynan

Herman D. Kenin, president of the American Federation of Musicians, declared. "The growing practice of 'dubbing' music made abroad at cut rates, for use on so-called American-made TV shows to sell American-made products to the American public, compels us to call this unfair, un-American practice to the attention of sponsors and the viewing public."

John Tranchitella, Los Angeles' Local 47 president, added, "More and more American musicians are losing employment which is rightfully theirs." The practice, he said, has become "a real menace to the perpetuity of the music profession in America."

What the federation had done is to launch, finally, an all-out attack on foreign-made and domestic canned

music currently being widely employed by the nation's biggest producers of filmed television series. Kenin led off the drive by calling upon the 700 AFM locals in the U.S. and Canada to begin a national boycott against the sponsors and producers involved in the canned music practice. He urged leaders of other unions to join with the AFM in making the boycott 100 per cent effective.

As leader of the nation's "movie local," Tranchitella noted further that the same practices are also widespread among American motion picture producers. He pointed out that the situation has become so serious that it prompted Senator Wayne Morse of Oregon to introduce a Senate resolution demanding congressional investigation of the effects of these practices on the livelihood of American musicians and other workers in the film industry.

The overall canned music situation in television and films, said Tranchitella, "is not generally known and the sponsors and producers have, in fact, gone to great lengths to conceal what Senator Morse has branded 'a species of fraud being perpetrated upon the American public by many American producers of filmed entertainment.'"

"I am sure," Tranchitella added, "that once they are made known, the justice of our boycott will be recognized and supported."

To the union president, one of the bitterest aspects of the situation "is that among these advertisers are some of the largest and wealthiest businesses in America, whose advertising budgets amount to millions of dollars annually.

"Live music for their TV shows," he pointed out, "would be the smallest item of cost, yet in order to save a few dollars on each show they go to cheap foreign-made music. This small saving to the sponsors deprives American musicians of thousands of extra hours of gainful and badly needed employment."

Hitting at the networks, Tranchitella noted that they "have persisted in the use of cheap foreign canned music without observing their moral duty to inform the public. If they used it, they should have told the people about it."

In a direct pitch to the television networks, Local 47 this month bought full-page advertisements in the Hollywood trade press and the Los Angeles metropolitan dailies. Congratulating the networks on their professed "New Morality" prompted by the congressional investigation of quiz shows (see *Take Five* on page 61), the union's newspaper ad commented, "We, too, say: Goodbye deception, canned laughs and other misrepresentations.

"Now, how about similar music

tracks?" it continued. "In show after show, 'canned' music is used to deceive the audience. This music is recorded thousands of miles away from the place the show is produced . . . using low-paid, sub-standard, foreign musicians. Not only is this deceptive, but thousands of fine American artists are thrown out of work!"

Queried the ad, "Does the 'New Morality' include music? We hope so," it concluded. "It is long overdue. The American listening and viewing public has shown its appreciation for American live music on scores of successful shows. The next move is up to you."

Tranchitella followed up the ad by making public an initial list of 20 filmed TV shows to be boycotted. Inevitably, this action put a certain group of composers (ironically, members of AFM) on the spot. These are the men who score the filmed shows in Hollywood only to see their music recorded in Munich, London and other European cities. The tape is then shipped back to Hollywood and the music dubbed on the completed telefilm.

Among these composers employed by telefilm producers are Les Baxter and Jerry Fielding, who score Jack Wrather Productions' *Lassie* and Hutton Productions' *The Betty Hutton Show* respectively. Both of these programs are among those listed by Tranchitella for boycotting.

By far the biggest offender in the "canned track" situation, however, is Dick Powell's *Four Star Television*, a behemoth independent producing organization spread over three production lots in Hollywood, Beverly Hills and Studio City. *Four Star* currently grinds out no less than nine filmed series, all on Tranchitella's proscribed list. They are *Richard Diamond*, *Tales of the Plainsmen*, *Johnny Ringo*, *The Rifleman*, *Zane Grey Theater*, *Wanted Dead or Alive*, *The Black Saddle*, *Robert Taylor's Detectives* and *The DuPont Show*. Boss of *Four Star* music is composer Herschel Burke Gilbert, three-time nominee for an Academy Award for his work in motion pictures. In at least one instance, the *Richard Diamond* program, Gilbert is generally believed responsible for the turn away from live underscore recorded by Hollywood musicians. And one victim of "canned track" in this case is composer Pete Rugolo, who found himself without a contract renewal after the first series of *Diamond* shows was completed.

"There are very few composers," commented Rugolo, "who're working on live series right now. It's all canned and recorded in Europe." The former Stan Kenton arranger is currently involved composing the underscore for a film titled *Jack the Ripper*.

Second biggest telefilm producer up to its ears in "canned track" is Ziv-TV, from whose Hollywood studios emanate such series as *Sea Hunt*, *This Man Dawson*, *Tombstone Territory*, *Bat Master-son*, *Men into Space*, *The Lockup* and *Man and the Challenge*.

All are on Tranchitella's list, yet *The Man and the Challenge* is a "live" program with an underscore composed by Warren Barker and recorded by Hollywood musicians.

Why then is it included among the shows to be boycotted? The answer to this is to be found in the complex jurisdictional labor dispute between the AFM and the Musicians Guild of America. Ziv, as an independent production

company, has neither a contract with the guild nor the federation at the present time, pending a National Labor Relations board decision on the guild's most recent petition for elections to determine bargaining agent in the field of independent TV production. Barker's show, then, must be viewed as a victim of that jurisdictional battle.

But the fact remains that it does not seem to fit into Tranchitella's boycott list.

Music on the other Ziv shows marked for boycott is not the sole responsibility of any single composer, according to the organization's vice-president, Herbert Gordon. "All music is cleared through me," he said, "and it's all

canned except for *The Man and the Challenge*.

"We're thinking seriously about using live music," Gordon added, "although we have no immediate concrete plans in that direction."

Completing the boycott list are programs produced by Filmaster Productions (*Death Valley Days*, music director Raoul Kraushaar) and Mirisch-McCrea Productions (*Wichita Town*).

Whatever the long-range effectiveness of the AFM's campaign to arouse the public on the "canned music" issue, there is a good chance it will stimulate producers' interest in live music and create more work for American musicians. ■

## An Editorial Comment

With all the foofaraw about the deception of quiz fans by the television industry, it seems everyone is trying to get on the bandwagon. Some individuals and organizations, clinging desperately by their fingertips to the tailgate of that wagon, look ludicrously out of place.

Local 47 of the American Federation of Musicians is the latest body to put itself in that position.

In the preceding news report, you have read of the very legitimate objection of the AFM to canned TV tracks.

But the way Local 47—which, as the Hollywood local, has the biggest stake in the issue—has gone about presenting its case is an outstanding example of muddled and muddy thinking.

Local 47 said, in its advertisement in Los Angeles newspapers, "In show after show, 'canned' music is used to deceive the audience. This music is recorded thousands of miles away from the place the show is produced . . . using low-paid, substandard foreign musicians."

This entire statement is ridiculous. The shows themselves are canned; the actors' performances are on film. What deception is involved in canning per se? None.

But the silliest part of the statement is the objection that the music is recorded "thousands of miles away." Does Local 47 leap up and down in anger over "deception" when a film is photographed in Africa and has the underscore added in Hollywood? Is Local 47 taking the position that music should be recorded where a film is shot? If so, that should have an interesting impact on employment in Hollywood, with so many pictures being filmed abroad . . .

The crack about "substandard foreign musicians" is simply outrageous. Have Local 47 officials ever watched Muir Matheson and the Philharmonia Orchestra of London do soundtrack work? Because I have—and if Hollywood has an orchestra that can sight-read better than this one, and that has musicians of a caliber to cut such of its members as Eugene Goossens, I want to hear about it.

Foreign musicians are *not* substandard. With the possible exception of the Philadelphia Orchestra, we don't have an orchestra with a string section that can cut those of several of the better European orchestras. Are the members of the Berlin Philharmonic substandard? Of the Concertgebouw Orchestra? Ask Quincy Jones about the time he used the Paris Opera strings behind Sarah Vaughan (for the album *Vaughan and Violins*); ask him if they're "substandard."

To be sure, there is one area in which American musi-

cians unquestionably excel: jazz. But jazz scores are not in the main the ones involved in this issue; and even if they were, such smears as "substandard" still wouldn't fit. An orchestra of the top Swedish jazz musicians could do very nicely, thank you, by a jazz score. (Incidentally, does Local 47 consider it a "deception" and a breach of "morality" when a European film-maker uses Art Farmer and other American jazzmen for underscore work?)

Local 47's semantics seem to be so fuzzy that we should, perhaps, take a closer look at the very term "live music." It is *not* live music that the AFM is seeking for the countless dramas on TV; even if the union wins its fight, the music is still going to be *recorded*. What Local 47 is asking is the use of original music, specially played and recorded for the individual show.

We support the AFM and Local 47 in this demand. But it is a battle that must be fought on its own good grounds: it is an unfair labor practice matter. Period.

If, on the other hand, morality is the new groove and the AFM wants to get in on it, there are a number of areas much closer to home where its officials can have all kinds of fun.

They could, for example, take up the cudgel to defend jazz musicians from the smear to which they are being subjected on those TV detective shows that so frequently portray them as creeps and narcotics addicts. That would be pretty moral.

Or they could help the House Subcommittee on Legislative Oversight, which is about to turn over the rock to look at the payola racket between disc jockeys and record companies, get the goods on the practitioners of this dark art. In the long run, this would help rid the music business of teenaged amateur singers and honky tenor players who couldn't read their way to the men's room. This, in turn, would create jobs for *professional* musicians; and at the same time it would help halt the systematic debasement of the taste of American teenagers. That would be *very* moral.

And finally, the AFM could end the practice of segregating musicians into Negro and white locals in 45 American cities affected by Ralph J. Gleason's story on the San Francisco desegregation issue. That would be very, very moral. In fact, if the AFM is looking for an area in which it can be moral, why, man, you ain't gonna get no better than that.

—Gene Lees

# Birdland, jazz corner of world, gives visiting drummers use of its spectacular GRETSCH green and gold set

"Most of the drummers playing the club use Gretsch drums anyway," so as a convenience to them, Birdland has a Gretsch outfit on hand at all times. "And what an outfit", says Oscar Goodstein, Manager of the famous New York jazz mecca. "The Gretsch green and gold drums alone are worth the price of admission." The Birdland Model drums are finished in Cadillac Green pearl with gold plated metal parts. If you're in New York City, be sure to drop in to Birdland for some of the country's finest sounds. For more details about these drums and other favorite Gretsch models played by consistent top winners in the national drummer popularity polls—write FRED. GRETSCH, Dept. 60 Broadway, Bklyn. 11, N. Y.



Here (listed alphabetically) are a few of the star drummers who regularly play Birdland. They all agree "Gretsch Broadkasters—greatest drums I ever owned."

Louie Bellson	Philly Joe Jones
Art Blakey	Mei Lewis
Kenny Clarke	Sonny Payne
Jimmy Cobb	Charlie Persip
Chico Hamilton	Max Roach
Elvin Jones	Art Taylor

Birdland MC Pee Wee Marquette, Birdland Mgr. Oscar Goodstein and Gretsch Broadkasters.

**THE FRED. GRETSCH MFG. CO.** 60 Broadway, Brooklyn 11, New York



a lot of history has happened in the famed new york club...

This month, the New York liquor emporium and jazz dispensary known as Birdland is celebrating its 10th anniversary. The self-styled "Jazz Corner of the World" and "Home of the New Sounds" (to use only two of the slogans by which its operators have promoted it) opened for business Dec. 15, 1949.

That Birdland, which has served an uncompromising menu of modern jazz since its inception, should have survived this long makes the anniversary observations historic—particularly when you consider how many competitor clubs

have gone under. In fact, Birdland's one room, which can't hold more than 500 customers at a time, is almost all that remains of the concentration of jazz clubs that used to operate in its mid-town Manhattan area.

At one time, 10 small modern jazz joints were in business in the same two-block area just above Times Square. Gone are the Royal Roost (once known as "The House that Bop Built"), Bop City, the Band Box (which was next door to Birdland), the Basin Street, and all the others who tried modern jazz.

For a while this year, it looked as if Birdland's hegemony over modern jazz in its area was to be challenged: the Metropole, on Seventh Ave., decided to give the cool sounds a try in its upstairs room, the Top o' the Pole. But the Metropole has since reverted to a "mainstream" policy and the heated wailings of such as Bud Freeman, Jimmy McPartland and Bobby Hackett again predominate. Thus, as it goes into its second decade of life, Birdland has undisputed sway in the presentation of modern jazz in that part of New



York City.

But comparative longevity is not Birdland's only claim to historicity. Named for the late Charlie Parker, it was, in a sense, historic to begin with. In its table-crowded room has been heard the music of every major modern jazz musician imaginable. A recent attempt to come up with the name of an important jazz artist who had not played Birdland produced only one probable: the late Billie Holiday, who had been effectively banned from nightclub performances in New York (the police would not give her a cabaret work permit) for more than the 10 years of Birdland's existence. Yet further research indicated that even the tragic Lady Day had sung at Birdland—in several benefit performances.

Birdland is celebrated in story and in song, to use an antic phrase. A record label was named after it, RCA Victor issued a "Birdland Series" of recordings, and George Shearing wrote an instrumental tune called *Lullaby of Birdland*, one that was destined to become a jazz standard. Indeed, it became so standard that today if you ask a jazz group to play it, they will probably give you that look that jazz musicians reserve for squares.

Eventually words were written for *Lullaby of Birdland*, and it has been recorded, according to the most recent count, 65 times on 29 labels. Versions have been produced in German, French, Italian, and even Japanese, so that the tune is known literally the world over. To millions of foreigners who have never seen it, Birdland thus represents something uniquely American, and somehow symbolic of jazz. To the innumerable jazz-lovers, American or otherwise, who have been to Birdland, it is the epitome of the small, smoky, cellar jazz joint.

For the out-of-towner trying to get to Birdland, the simplest instructions are these: go to Times Square and take a due north course on Broadway. You'll find it on your right, on the east side of the street, after a short walk. The exact address is 1678 Broadway.

One enters Birdland under a canopy and descends the stairs as far as the first landing, where the ticket window and checkroom are located. Admission used to be 98 cents, but it has gone up to \$1.85. After you pay your admission, you descend the stairs the rest of the way to the room itself, where you would be well-advised to pause until your eyes adjust to the dimness and the smoke. On a busy night, the smoke can be enough to hurt your eyes.

You have the choice of three locations where you can dig the sounds.

Against the left wall is a long bar, where you can sit or stand with a drink

while listening. Here you will probably encounter several name jazz musicians, who have come down to catch up on the latest gossip or to hear some of their fellow musicians blow.

If you don't care to drink, you'll find on the right of the bar a section variously known as the "bull pen," the "bleachers," and the "peanut gallery." Here, several lines of chairs face the bandstand. You can remain in this section all evening on the strength of your admission price, without buying another thing. You can have a drink if you want to, of course, but those around you are there to listen, and you had better not forget it. A New York *Journal-American* columnist recently wrote, "I've never encountered a more attentive and courteous audience than the jazz fans who sit in 'the bleachers' at Birdland."

The bleachers are separated by a fence-like barrier from the third and main listening area of Birdland, where the tables are located. There are some semicircular booths against the right wall. The tables and booths carry a minimum charge.

There is no dancing, which is fortunate, since the bandstand (sometimes known as the birdstand) is so small that when a big group is booked, the pianist usually finds himself off the stand, among the tables.

The walls are decorated with a series of murals showing various jazz personalities. In Birdland's tenebrous light they are given little attention by the clientele—which is regrettable, since a story goes with them: they were painted by a Birdland hatcheck girl named Diana Dale. Oscar Goodstein, the operator of Birdland, will proudly tell you that she now lives in Canada and commands a price of \$5,000 a picture. The price may be out of line with current rates for contemporary painting, but Goodstein's pride in Miss Dale's success is admirable.

When Birdland was being planned, there was talk of an ornithological motif in the decor. Cages of birds were to hang above the settees, there was to be an aviary behind the bar, and a talking mynah bird was to entertain the customers even further. At first, cages of finches were in fact hung around the walls. But they lasted less than a month, possibly because they were frightened by the noise of a wailing group. The mynah bird never did get booked—no doubt because someone realized he wouldn't be able to hear himself think, much less talk.

For Birdland is not exactly conducive to conversation. It is the worst place in the world for a business discussion, and if you have romance in mind, forget it: sweet nothings can't

be whispered into even the most attentive ear against the awesome roar of a 16-piece band in a room suited by size to trios and quartets.

Birdland isn't even a good place to get drunk and have a ball: the management takes a jaundiced view of ebullient clients in their cups.

In Birdland, the music is the thing, and the prospective customer had better be prepared in front to sit tight-lipped, communing with the sounds.

**Birdland began** as a gleam in the eye of Monte Kay, who in 1948 was a promoter with an interest in jazz. He was also one of the persons contemplating with a melancholy visage the decay of 52nd St.

The handwriting on the wall was becoming increasingly legible to the denizens of that famous street. Once considered the main drag of the jazz world, it was by now well along in its conversion from jazz attractions to twirly girlie shows. The Famous Door, long famed as one of the spots, was already featuring "Camille's Six Foot Sex, the King Size Glamour Girl" — a young lady who made her imposing performance more fulsome with an impersonation of Katherine Hepburn.

Nor was the situation any brighter elsewhere in mid-Manhattan. To be sure, the Club Ebony, at 1678 Broadway, was still in business with an old-time black-and-tan show. But there were no true jazz clubs on the Great White Way.

There was, however, a restaurant devoted to fried chicken. It was called the Royal Roost. It was at the corner of 47th and Broadway. One night in April of 1948, promoter Kay and disc jockey Symphony Sid Torin tried an experiment at the Roost: a bebop jam session. Featured were Miles Davis, Lucky Thompson, Tadd Dameron, and Allen Eager.

Somewhat to everyone's astonishment, the "boppers" packed the place. One onlooker who was deeply impressed by the phenomenon was Ralph Watkins, who had until recently been a partner in Kelly's Stable. Watkins had pulled out of the Stable in disagreement with his partners, who were in favor of girlie shows.

Watkins promptly obtained the lease to the Royal Roost and inaugurated a series of bop shows on Friday, Saturday and Sunday nights. Kay came up with the idea of a general admission charge, a milk bar, and a peanut gallery in which the younger jazz fans would be able simply to sit and listen to the music.

Bop. Watkins, Kay, Symphony Sid and the policy of catering to the younger fans proved a potent combina-

tion: business at the Roost boomed.

Watching all this were two other 52nd St. club operators, who also thought it might be time to move over to Broadway. Sammy Kaye (no relation to the bandleader) and Irving Alexander of the Three Deuces decided the Club Ebony was just the location they were looking for. With another partner, they took it over, renamed it the Clique, and booked the George Shearing trio (Oscar Pettiford, bass; Kenny Clarke, drums), Sarah Vaughan, and the Buddy Rich band, as competition to the Roost. Disc jockey Fred Robbins went to work at the Clique in competition to Symphony Sid at the Roost.

And all that remained of jazz on 52nd St., besides Jimmy Ryan's indestructible Dixieland operation, was Sol Yaged's trio playing charm music for snake dancer Zorita and her python.

The Clique's owners thought they had it made. By now it was the fall of 1948, the Christmas season was approaching, the air was brisk, and New Yorkers seemed eager to drop into the Clique, imbibe a little holiday cheer, and enjoy the jazz. Business was good.

But when the holiday ended, the enthusiasm waned. Buddy Rich put his entire band on notice (the musicians were devout boppers who refused to play "commercial junk" and told Rich so), and the Oscar Pettiford All Stars, an extreme bop group, was booked into the Clique to compete with Charlie Parker at the Roost.

That didn't make it, however, and the clique tried crossing bop with the Afro-Cuban music of the Machito band. This experiment pleased the cognoscenti but didn't fill the room. So the Clique tried Charlie Barnet's band, and the Lennie Tristano sextet, which also didn't make it. The jazz policy was abandoned, and Sally Rand and her G-stringers moved in. Miss Rand lasted a week, and the Clique folded. And so, at 1678 Broadway, there was a dark and empty nightclub. It remained that way most of the remainder of 1949.

Meanwhile, Roost operator Watkins had decided that with the bop business doing so well, he should move to larger quarters. So he took over the old Harem nightclub, which he renamed Bop City. (Long after Bop City folded, he called the move the prize blunder of his career.) The Roost turned to a more "popular" programming. When that didn't do well, the Roost hired a line of girls, a policy which, lovers of the good, the true and the beautiful will be happy to know, failed as dismally as it did at the Clique.

No longer interested in the Roost, Monte Kay took a look at the shuttered Clique and began thinking about a "different" kind of jazz spot that would

compete with Bop City. The idea of a peanut gallery, tried and proven valid at the Roost, should guarantee the business of the young set.

But what about a name? By now, Charles (Yardbird) Parker, better known as Bird, had become not only the source but the symbol of everything modern in jazz. Kay came up with what he was sure was the right name for the reopened Clique. He would call it Birdland.

Kay, née Kaplan, took a six-year lease on the room, in partnership with his brothers, Joe and Sol Kaplan. The cost of shows was to average no more than \$1,500 to \$2,000 a week, and prices were to be held down. Kay stated his policy: "I'm going to play mainly for the kids. We won't try to sell to the general public, and we won't call the music 'bop'. The public opinion of that word is 'comedy'. So we'll refer to it as 'new jazz'."

He was enthusiastic. While Dizzy Gillespie held forth in a leopard jacket at Bop City, Birdland would present Charlie Parker, Lennie Tristano, and an unknown singer named Harry Belafonte. The opening date was set: Sept. 8.

But when the date came, the club still had not been granted its liquor license. Kay, with his artists already

puts it. Which, in wild translation, means, "Well, that's show biz."

There were two men in New York who thought the Birdland idea was an extremely good one: Irving Levy and Morris Primack, who had also been connected with the Royal Roost operation. They even liked the name Birdland.

They took the premises over, and scheduled the opening for Dec. 15, 1949. This time the opening came off as scheduled, and the music was programmed to appeal to all tastes. Featured were Oran (Hot Lips) Page and Max Kaminsky's Dixielanders (who had the distinction of being the first and last Dixielanders ever to play Birdland), Lester Young, Stan Getz, Charlie Parker and his group, the Lennie Tristano sextet, and Harry Belafonte—who thus got to play the Birdland opening after all.

With disc jockey Bill Williams narrating, the show was a journey through the eras of jazz—a sort of thumbnail sketch of what later jazz festivals would be like. And the variegated talent produced one of the weirdest jam sessions in history. Called together for a photo on the bandstand and told by the photographer to "play something", Bird, Kaminsky, Pres, Lips Page and Tristano



Taken in 1952, the photo shows fighter Ezzard Charles sitting in for kicks on bass with the group Terry Gibbs had at Birdland at that time. From left to right are Billy Taylor, Gibbs, Charles, Sid Bulkin, Dan Elliott, and Zoot Sims.

contracted, had to do something. He took them to the old Onyx club on 52nd St., which he renamed the Orchid Room.

Kay much later went on to become a vice president of United Artists records, a post he left a few months ago to devote his time to the personal management field in which he has always been interested. When Birdland at last did open, it was not under Kay's direction, and the man who dreamed up the idea was never to share in its profits. "Inch Allah," as the old Arab proverb

started blowing, and John S. Wilson observed in *Down Beat* that the result "was some of the most fantastic cacophony ever heard."

Nonetheless, Tristano thought that the Birdland format was "the ideal way to present jazz to the public, exhibiting the major elements." Tristano said he was "afraid at first some of the Dixie fans might boo Parker or the boppers might put down Max. But everybody was happy."

Bird not only wasn't booed, but main-

tained a close relationship with the club named for him throughout what was left of his brilliant and tragic life.

This relationship is a subject of some controversy. Some musicians talk tartly about the times "Birdland wouldn't let Bird in the place."

Bird was indeed banned from the club several times, once because he showed up looking like a vaudevillian's impression of a hayseed farmer.

On another occasion he was removed from the premises for his own good. This was the occasion when, broken in health and confined to a hospital, he fled his bed, escaped down a fire escape in his pajamas, took a taxi to Birdland, and sat in a corner listening to the music and putting away a few drinks. When he tried to borrow an alto and sit in, club operator Goodstein thought it was time for him to return from whence he had come.

Still pajama-clad, Parker was taken to the hospital in a taxi and sent back up the fire escape. The hospital personnel never knew he had been gone.

On Birdland's opening night, Parker used a group that included Red Rodney, trumpet; Tommy Potter, bass; Al Haig, piano; and Roy Haynes, drums. He played the club many times, usually fronting a small group. There was one famous engagement in 1950 when he

Powell, Bird played a few desultory bars and walked off the stand. When he returned, it was to insult the pianist over the microphone.

Troubled by Bird's behavior, Mingus told him: "You'll kill yourself if you go on like this."

A week later Parker was dead.

And Mingus delivered the most succinct eulogy of all. "Most of the cats at Birdland," he said, "had to wait for Parker's next record to know what to play next. What will they do now?"

Jazz is still looking for a definitive answer to the question.

A number of tragedies have added sad embellishment to the history of Birdland, besides that of Parker. The harsh life to which too many jazzmen are subjected is reflected in the number of Birdland favorites who are now dead. Gone are:

- Lester Young, the only member of the opening night show to be held over for the second bill. He had some happy moments at Birdland, including those times when he was reunited with the Count Basie band for Birdland stints. Both Pres and Jimmy Rushing joined Basie for the fifth anniversary Birdland show on Dec. 15, 1954. On another occasion, a laughing Pres engaged in a battle with Basie band members, armed

- Clifford Brown, the clean, gifted, widely-liked young trumpeter and composer who died in an automobile crash.

- Baritone saxophonist Serge Chaloff, who died in July of 1957 in Boston after 18 months of cancer.

- Art Tatum, who died in 1956 of uremia, aged 46.

Tatum once played in a group opposite Bud Powell. One night Powell told Tatum he had made five errors in the left hand during a number. The two pianists argued for a time, and not pleasantly. The next night Powell came in and, sitting on his right hand, played an entire set with his left. Tatum shook his head and said: "Bud knows. I probably did make the five mistakes."

If many careers ended at Birdland, including that of one of its founders, Irving Levy (who was stabbed to death there; see news, this issue), many careers began there. Perhaps the best known is that of the Maynard Ferguson band.

Ferguson formed his first big band for an engagement in Birdland. Later, he was to set a record for Birdland appearances: he has played 15 two-week stints there in the three years he has had his present band.

Vibraphonist Joe Roland was signed by Shaw Artists on the strength of a one-night engagement at Birdland. On another occasion, a Bethlehem Records executive dropped into the club, heard a singer named Chris Connor, and signed her. Her first album was titled *Chris Connor Sings Lullabies of Birdland*. Even the opening night show in 1949 resulted in the discovery of fresh talent. John Wilson praised the playing of a pianist with the Kaminsky Dixielanders: Dick Hyman. And in 1953, another jazz critic praised the work of a little-known jazz flutist who was working at Birdland with Tony Scott's group. His name was Sam Most.

George Shearing was by no means discovered at Birdland. But his career has been closely tied to it. Indeed, Shearing formed a trio for the opening of Birdland's predecessor on the premises, the Clique, in December, 1948. By 1952 he had progressed to a quintet that got at Birdland a guarantee of \$1,000 a night against 50 per cent of the gross.

Shearing wrote *Lullaby of Birdland* at the behest of one of the Birdland operators, thereby spreading its fame.

Radio, too, had its importance in publicizing Birdland. All-night radio shows were a tradition in the early years of its existence. Symphony Sid



Later the same evening that the photo opposite was taken, Ezzard Charles joined Frank Sinatra, left, and Sarah Vaughan on the Symphony Sid Torin disc jockey show from Birdland. Torin was a Birdland regular, broadcasting from the club nightly for a long time.

was backed by strings. Most of the critics found it disappointing.

On another memorable occasion, he played Birdland using a new plastic saxophone of British manufacture. He was backed this time by John Lewis, piano; Curley Russell, bass; Kenny Clarke, drums.

Bird's last appearance at Birdland was not a happy one. In March, 1955, he played a two-night gig with Bud Powell, Charlie Mingus, Art Blakey, and Kenny Dorham. There was friction within the group and after an argument with

with a water pistol. But during the last days of his life, he sat in his room at the Alvin hotel, across the street from Birdland—a broken and half-forgotten man, in lonely contemplation of the scene of some of his successes.

- Theodore (Fats) Navarro, the brilliant trumpeter, who played his last engagement at Birdland. His interest in music was ebbing rapidly with his health, and his talent had lost its edge. Shortly afterwards, he was dead of tuberculosis at the age of 26.

use to do all-night broadcasts from Birdland, six nights a week.

Some of the celebrities he interviewed gave him uncomfortable moments. He has never forgotten the occasion when Roy Eldridge was on the show to present a *Down Beat* poll plaque to Miles Davis. Just before they went on the air, Eldridge was discussing with Miles some of the heartache and hardship he had undergone working in white bands. He said he never intended to work with one again.

When Symphony Sid got the two of them on the air, Eldridge, who had just returned from a year in Europe, said, "It's good to see the lights of Broadway again." Miles, with a manner that is now famous, cut him off with, "Ah, why don't you tell 'em what you were just telling me?"

There was a long silence while Symphony Sid grasped at a way to change the subject.

In 1951, radio station WJZ decided to do the show from the studios, rather than from Birdland. Symphony Sid resigned. He moved to WINS and a month later was back in Birdland, with a show that ran from midnight to 3 a.m. But the show lasted only three months, and Symphony Sid's connection with Birdland was ended.

**Birdland's 10 years** of successful operation has not been without competition—and tough competition at times.

That competition came closest to home when Iceland, a restaurant next door to Birdland, was turned into the Band Box in January, 1953. Since the Band Box could seat 1,000—compared with Birdland's 500—the threat was severe. The ensuing battle was rough, and to beat Birdland, the Band Box once booked the Duke Ellington orchestra—with Count Basie's as the alternate band!

Curiously, the fight worked, in a way, to the benefit of Birdland. For as the Band Box reached constantly further to outdo its rival, capturing that fringe audience with a slight or quasi interest in jazz, the more serious jazz lovers began saying that Birdland audiences had become more sedate, more attentive, making the club a better place to hear jazz.

Birdland won the fight, and the Band Box went the way of the other mid-Manhattan modern jazz clubs.

The Basin Street posed a threat for a time, but Birdland was saved the necessity of fighting it to a fall: Basin Street came to a perfunctory finish when its building was torn down.

In the end, Birdland triumphed over all its competitors, and today it is a big, flourishing, well-run business with a mailing list of 68,000. Names on that list include Paulette Goddard, Doris

Duke, Aly Kahn, and the Maharajah of Baroda.

In fact, Birdland is more than a business: it is two businesses. The name, Birdland, belongs to the club of that name actively managed by Oscar Goodstein; closely related to it is Birdland Enterprises, which is operated by Morris Levy, brother of the late Irving Levy, one of the founders of the club. Birdland Enterprises encompasses various recordings (as early as 1950, discs were being issued on the Birdland label) and the annual Birdland concert tours of America. Levy also operates Roulette records, which is closely tied to Birdland Enterprises.

Indeed, the relationships and ownership of these firms is a complex matter that would probably take a battery of corporation attorneys to explain, and which has given rise to much speculation. But Goodstein says flatly, "I own Birdland. It's my baby."

A balding, impeccably dressed, fiftyish man, Goodstein is proud of Birdland and its name. He says the club has



spent more than a million dollars, over the years, building up that name.

It has also spent several tidy sums stopping anyone else from using it.

There have been five instances of attempted use of the Birdland name for other clubs in the United States. Birdland has gone to federal court in each case to get injunctions prohibiting it.

Birdland once (in 1955) tried to start another Birdland itself—in Miami Beach. The project failed, largely because the Miami Beach Birdland found that successful Negro musicians had no eyes for exposing themselves to the racial frictions of Florida.

Thus there is no other Birdland in America—with one exception. A few years ago, Birdland's operators learned that there was a small rustic cabin in Anchorage, Alaska, which bore a sign reading "Birdland". When they found that the other Birdland was devoting

itself to modern jazz, they decided not to press their case. Thus if you can't make it to New York, there is another Birdland in Anchorage. It is doubtful that you will get the same caliber of entertainment, though.

Lee Konitz, Charlie Rouse, Howard McGhee, Kenny Dorham, Dizzy Gillespie, Cecil Payne, J. J. Johnson, Kai Winding, John Lewis, Art Blakey, Milt Jackson . . . This is not a list of men when have played solo at Birdland: they played there *all at the same time*—in the "dream band" that Dizzy Gillespie took into the club in 1950.

**Birdland has its ghosts**—the great men who played there and are gone—and it has its legends, including the one about the Swedish tenor man whose burning ambition it was to play in Birdland with Bird. He stowed away on a ship bound for New York, crept off the ship, found Birdland, and sat in with his idol. Then, the legend has it, he turned himself over to U.S. immigration authorities.

It has its traditions, too, including that of benefit performance. One of the biggest was for the family of the gifted bop and ballad singer Buddy Stewart, who, like so many other musicians, died in an automobile crash.

Another tradition is that of the "drum battle royal". For the past three summers, the Gretsch drum company (who manufacture a Birdland model drum) has held these drum "contests" at the time of the National Association of Music Merchants trade show. This year, when Philly Joe Jones, Art Taylor, Elvin Jones and Sonny Payne were the battlers, the decibel count in the thick air of Birdland reached frightening proportions.

But perhaps the pleasantest tradition of Birdland is that of birthday and anniversary celebrations. Lionel Hampton celebrated the 10th anniversary of his band at Birdland. And Bird himself celebrated his 30th birthday there.

Now Birdland is celebrating its own 10th birthday. It will have good music to accompany whatever festivities its owners may choose to arrange; for it has become still another Birdland tradition that the Count Basie band is always the Christmas season attraction.

On hand, too, will be Pee Wee Marquette, the half-pint-sized master of ceremonies at Birdland, known for the florid phrasing of his introductions and for his not infrequently salty manner.

What is in store for Birdland in the next decade? Who *knows*?

But Oscar Goodstein says, "I love Birdland," and adds: "We'll go right on presenting modern jazz for the next 10 years."

And, the way things look, they probably will. ■





# CHRISTMAS STEREO



This Christmas there will be three types of buyers haunting the high fidelity stores and counters. Among them will be dyed-in-the-wool music lovers and ordinary sound-reproduction "bugs," using gift money earmarked for their equipment.

The most common type of buyer this holiday season will be the man who already has a monophonic system and wants to convert it to stereo. Next will come the man with a good monophonic rig who harbors a desire to improve upon it until he reaches the ultimate in monophonic reception. The third type of buyer will be the man who has little or no equipment but has the ambition to get started toward the acquisition of a good sound-reproduction system.

Every one of the buyers will have a different problem to solve, and there will be varying amounts of money available for the solutions. With this kind of a variable, it is difficult to make hard and fast rules. Therefore, herein will be found simple guideposts applying to all kinds of buyers.

A primary thought is that it is not absolutely necessary to have an expensive high fidelity system.

The same rule regarding values applies here as it does in any other purchases. The amount you pay for equipment usually governs the quality of the sound in the same ratio as that applying to cars and cameras. Regardless of this, however, careful shopping will show some of the best values for a given expenditure are in the low- and medium-priced gear.

It is never wise to get a given unit only because someone else has got it and found it satisfactory. Your room, ears, tastes, and even the accompanying pieces of equipment you already have can be very different from the other person's.

You can gain a good deal of information by going out to the hi-fi showrooms in your area (they are now listed in the classified phone directories under "high fidelity") and listen to the performance characteristics of the various components. Performance information also can be gleaned by listening to setups in the homes of your friends.

High fidelity equipment is a type of consumer goods that should be shopped for carefully. It never should be purchased right off. It is best to get several opinions before you put down your money.

As examples of the possibilities within certain price ranges, three suggested phonograph systems are listed here with some comments regarding the reasons for the individual selections.

The first system is about the least expensive (around \$130) setup using high fidelity components. Where it is helpful, alternate equipment is also mentioned. As listed, it is not stereo, but it can be converted to stereo with the addition of another loudspeaker and an additional amplifier.

**PHONOGRAPH** — Garrard RC 121/II changer, \$42, or Components kit turntable, \$24.50, and Audak kit arm, \$15.50, with Shure M-7D pickup cartridge (mono and stereo), \$24.

**AMPLIFIER** — Knight (Allied) KN-510, 10 watt, \$39.95, or Lafayette LA-250 stereo dual 25 watt, \$89.50.

**SPEAKER**—Heath SS-3 (unfinished wood) \$34.95, or Heath SS-2 (finished wood), \$39.95.

The single-speed turntable and arm kits are preferred if a changer is not required. This is because they are (a) kits and (b) simpler devices than a changer. So if all you require is something for turning a disc around, there are lower rumble figures from a good

turntable than from an inexpensive changer.

The Allied amplifier represents an unusually good value. There are not any kits available with superior facilities or higher output that are any less expensive than this already-assembled amplifier. If you add an identical amplifier and speaker, this setup will be fine for stereo.

Meanwhile, it will play both mono and stereo discs through the one channel. In case you wish to go stereo right away, the Lafayette higher-powered amplifier is an exceptional buy.

The Heath speaker systems include cabinet, a heavy Jensen 8-inch woofer, a horn tweeter, a cross-over network, and a level control for the tweeter.

This next system is slightly more expensive but probably can be described as a "best buy." It no longer uses minimum-cost components and offers stereo. It features high fidelity with little compromise on its sound quality and at the same time stresses dollar savings.

**TURNTABLE** — Components kit, \$24.50, and Electrosonic S-1000 arm, \$34.95.

**CARTRIDGE** — Shure M-3D, \$45, or Pickering Stereopoise arm and cartridge, \$49.50.

**AMPLIFIER** — Scott 299, dual 20 watts, \$199.50, or Madison Fielding 360, dual 20 watts, \$170.

**SPEAKER**—Heathkit AS-2 (acoustic suspension), \$69.95.

The final set indicates great flexibility and little or no compromise of any sort with sound quality.

**PHONOGRAPH** — Garrard RC-98 variable speed changer, \$69.50, or Garrard 301 turntable, \$89, and Electrosonic arm, \$34.95, with Shure M-3D cartridge, \$45. A Scott-London arm and cartridge, \$90, could replace the Electrosonic arm and Shure cartridge.



**AMPLIFIER**—Leak stereo preamplifier, \$109, and Leak Stereo 50, dual 25 watts, \$159, or Scott Stereo Preamplifier 130, \$170, and Scott Power Amplifier 250, 40 watts, \$130.

**SPEAKERS**—Acoustic Research AR-3, \$216.

To any of the above setups may be added the Viking tape-deck, the four-track model, for \$143 (no electronics required) and a Scott FM tuner, Model 311-C at \$124.95.

To figure the exact cost of these installations, add \$5 to \$10 for the base of the changer or turntable and up to about \$5 for from 15 to 30 feet of lamp cord for connecting the speakers and for a screwdriver and pliers. ■



# DO-IT YOUR- SELF COMES TO HIGH FIDELITY

## PART II

(Part I of this article appeared in the Nov. 12 issue of *Down Beat*.)

Kits for the electronic units of a stereo setup—tuners and amplifiers—are more difficult to assemble than are the kits that contain the mechanical parts of the system, the turntable and arm that were discussed in this column in the last stereo section.

However, tuner and amplifier kits have been worked out carefully so that even a novice can be certain of success in wiring the setup if he carefully follows the step-by-step instructions. The

introduction of the printed wiring boards has been of considerable help in doing this.

The PACO (Precision Apparatus Co.) 40-watt stereo amplifier has been selected as an example and a part of the complete system to be built entirely from kits currently available on the market. In a kit, this unit costs \$79.95; completely wired at the factory, it sells for \$129.50.

This represents a saving of about \$50. It took nine hours, in three sessions, to assemble and wire the PACO SA-40.

The SA-40 has two complete 20-watt power amplifiers on one chassis, along with a complete stereo preamplifier and controls for extreme flexibility of operation. It will play back tape directly from a tape deck without requiring a complete tape recorder. (There are a number of excellent tape decks on the market, priced from \$100 to \$150.)

This amplifier also can be used as one 40-watt power amplifier for one channel of a stereo setup, along with the stereo controls, while a present power amplifier or complete amplifier could work as the power amplifier for the second channel. There are also a rumble filter switch and a number of controls for varying the stereo setup for best results.

The SA-40 comes complete with its own metal decorative cage, all the necessary nuts and bolts, solder and extra wire, and a particularly well illustrated and clearly written instruction manual. This manual has a section instructing the beginner on how to learn to solder two wires together, a number of large pictorial diagrams, and step-by-step wiring instructions.

The only tools required for putting together the PACO kit are a screwdriver, a pair of long-nose (needle-nose) pliers, ordinary (pipe) pliers, and a small soldering pencil. It may be easier to use a pair of side-cutting pliers (diagonal cutters) for wire cutting, but the long-nose pliers can do the job.

**When starting the mechanical assembly,** it is well to lay out all the parts from the amplifier kit.

First the tube sockets, transformers, and large condensers are mounted on the metal chassis over their specified holes. Then all the small condensers and resistors are placed into the proper holes in the printed wiring board. After soldering the small components into the wiring board and clipping off the extra leads sticking out, the board can be screwed into place under the chassis, and the controls, which had been mounted on the front of the chassis, can be wired in.

The tubes are plugged in after checking off each step as a small component or wire is soldered into place. The tube



Part of the PACO amplifier kit spread out before assembly. Tubes are at left; power line cord at right; knobs, front panel, and main chassis panel in front.

shields then are placed over the tubes, and it is ready to be plugged into the wall. The phonograph cable, of course, must be connected to the "mag (for magnetic) phono" input and a loudspeaker connected to two of the screws on the rear apron of the amplifier.

When the switch is turned on and the amplifier tubes light up and sound



Halfway through assembly, the power and output transformers have been secured to the metal chassis and the printed wiring boards put in place under the chassis. Tube and tube shields are at the left.

comes out of the speaker, the amplifier is working. The unit then is slid into its



Kit project completed, the amplifier chassis is slipped into its metal cage from the rear. Note the two rows of input receptacles at lower right of chassis. They take plugs from phonograph, tuner, tape recorder.

metal cage and secured in place with two screws on the bottom.

Next come the loudspeakers. An Electro-Voice Marquis three-way speaker

system was used.

The cabinet is put together with the screws supplied (first smearing the glue on the edges as instructed). Then the 12-inch woofer and the midrange and tweeter horn drivers are mounted on the front panel of the enclosure. The



With all the parts for this kit loudspeaker spread on floor, start putting it together with a screwdriver. Note circular opening for mounting woofer speaker.



Electro-Voice kit speaker cabinet is almost together. Front grille cloth and speaker drivers still remain to be installed.

two volume-level controls for the mid-range and tweeter are mounted on the

rear panel of the enclosure. This panel then is screwed onto the cabinet.

This panel is still in use, along with the Weathers Duo bookshelf speakers, awaiting the arrival of the Heathkit acoustic suspension speakers.

The entire speaker project took about 3½ hours and saved us about \$35. This is the difference between the kit price



Three drivers for this E-V Marquis kit speaker went in easily. Bottom is 12-inch woofer; lower center is high-range tweeter; at top is the midrange horn.

of \$35 and the \$69 that a completed enclosure would have cost.

The almost completed kit system, as it now stands, includes the following units with their approximate cost if purchased already assembled. These prices are given as nearly as possible, since in some cases the same unit is not made as a completed part:

	Kit	Complete
Rek-O-Kut K-33 turntable	\$39.50	\$55.00
Components tone arm	19.95	33.00
PACO SA-40 amplifier	79.95	124.95
Heath speaker enclosure	35.00	69.00
<b>Totals</b>	<b>\$170.40</b>	<b>\$281.95</b>

The total saving, therefore, runs to \$107. Based on a total cost of \$281, this saving amounts to about 40 per cent. This is a fair estimate of the average saving to be obtained when assembling the high fidelity kits available today.

—Charles Graham

## Chord Organ Buyers' Guide

(If you wish complete information on chord organs, we recommend your careful attention to the manufacturers listed below. If you wish to receive such material, address inquiry to Readers' Service, DOWN BEAT, 205 W. Monroe, Chicago 6, Ill.)  
Note: Brand names are italicized.

**C. Bruno & Son, Inc.**  
460 W. 34th St. N.Y., N.Y.  
1100 Broadway, San Antonio, Tex.  
*Pianorgan, Royal Artist*  
From \$149.50 to \$289.50

**Chicago Musical Instrument Co.**  
7373 N. Cicero Ave., Chicago 46, Ill.  
*MicroOrgans*  
From \$149.50 to \$179.50

**Delmonico International Corp.**  
42-24 Orchard St.,  
Long Island City 1, N. Y.  
*D-12 Delmonico*  
\$99.00

**The Fred Gretsch Mfg. Co.**  
60 Broadway, Brooklyn 11, N. Y.  
*Pianorgans*  
From \$149.50 to \$199.50

**Hershman Musical Instrument Co.**  
61 W. 23rd St., N.Y. 10, N.Y.  
*Hagstrom*  
From \$200.00 to \$255.00

**M. Hohner, Inc.**  
351 Fourth Ave., N.Y. 10, N.Y.  
*Hohner*  
From \$119.95 to \$219.95

**Ideal Musical Merchandise Co.**  
14 E. 17 St., N.Y. 3, N.Y.  
*Ideal*  
From \$149.50 to \$199.50

**Imperial Accordion Mfg. Co.**  
2618 W. 59th St., Chicago 29, Ill.  
*Lindo, Serenade, Golden*  
From \$159.50 to \$199.50

**Magnus Organ Corp.**  
100 Naylor Ave., Livingston, New Jersey  
*Magnus*  
From \$129.95 to \$229.95

**Musical Products Corp.**  
3711 W. Pine Blvd., St. Louis 8, Mo.  
*HarmoChord*  
From \$135.00 to \$379.50

**Don Noble & Company, Inc.**  
316 S. Wabash Ave., Chicago 4, Ill.  
*Noble "ElectroChord"*  
From \$169.95 to \$224.95

**Organ Corp. of America**  
51-02 21st St., Long Island City, N. Y.  
*Concert*  
From \$129.95 to \$239.95

**Sorkin Music Co. Inc.**  
559 Sixth Ave., N.Y. 11, N.Y.  
*Multivox*  
From \$99.95 to \$169.95

**Unicord, Incorporated**  
5 Union Square W., N.Y. 3, N.Y.  
*Pianorgan, Royal Artist*  
From \$149.50 to \$289.50

**David Wexler & Co.**  
823 S. Wabash Ave., Chicago 5, Ill.  
*Frontalini, Cromwell*  
From \$99.50 to \$229.50





# STEREO SHOPPING WITH BOBBY HACKETT

By Charles Graham



Hackett tries a Koss headset on his grandson—who is in turn the son of Hackett's daughter and his son-in-law, fellow trumpeter Dennis Nulman, left.



When a musician's personal sound-reproducing system elicits favorable comment from another musician, it is worthwhile to study the setup and try to determine the reasons for its success in the eyes and ears of a professional.

Trumpeter Ruby Braff affords an illustration of this, for he admires the top-grade high fidelity equipment used by Bobby Hackett and has said he would like to have a similar system installed in his apartment.

Hackett has been in the music business many years. He is a top instrumentalist, both on trumpet and guitar, and has played with the bands of Horace Heidt, the late Glenn Miller, Glen Gray's Casa Lomans, and the Paul Whiteman radio studio orchestra, besides a big band and many small groups under his own name.

His featured trumpet solos on the Jackie Gleason mood music records were an important contribution to the phenomenal success of comedian Gleason's musical offerings.

Hackett lives in a two-story house with his wife, Edna, and their children. The house is located on the outskirts of New York City not far from the homes of two other famous jazz hornmen, Dizzy Gillespie and Louis Armstrong.

One room in Hackett's house is known as his high fidelity tape work den. Here he has hundreds of tape recordings neatly filed in convenient Reeves Tape Chest boxes (five reels a box), many discs, and his high fidelity stereo music system. The system has evolved to encompass the new developments in the last several years, for Hackett has been a high fidelity enthusiast, sound fancier, and tape recording expert for many years.

It has been a habit of his to carry his Ampex tape recorder on the road.

Until recently he took along two portable Ampex speaker-amplifier units fed by a recorder playback machine, but a couple of months ago he discovered the Koss high fidelity headphones

for stereo listening. He now uses them for both stereo and monophonic listening on the road, as well as at home. They cost \$25 a pair and have small 3½-inch loudspeakers encased in soft rubber ear cushions.

To demonstrate the realistic sound that can be derived from these phones, he pointed out the bass response on a tape he copied from a new Miles Davis stereo disc.

One of Hackett's most recent acquisitions is a Fisher Model 600 stereo receiver consisting of an all-in-one FM tuner, AM tuner, stereo control, and two complete power amplifiers, which are all built on one chassis.

Into this equipment he feeds tape signals from his Ampex 960 four-track (it also records and plays back two-track) tape machine and disc recordings from a Shure M-3D stereo pickup cartridge mounted in a Grado arm on a Thorens TD-124 four-speed turntable. The Fisher drives two loudspeaker sys-

tems, one a woofer and tweeter in a Wharfedale cabinet, the other a Jensen Triaxial in a similar cabinet.

There is one item missing from his road setup that Hackett plans to acquire as soon as possible.

"I need an FM tuner on the road," he said, "because in most of the towns I like to listen to the FM stations, which often play better music that sounds cleaner than AM reception without the interference."

Hackett's current plans call for obtaining the Sony FM-AM Model 121, a new all-transistor portable radio receiver.

The new Sony was shown for the first time at the New York High Fidelity show last October. It is a compact set with high sensitivity and fidelity.

Hackett was wondering if he could use this unit as a tuner to feed off-the-air programs into his Ampex for taping. There is provided a simple screw connection for tapping off the audio output

Here is the equipment Bobby Hackett uses in his stereo system at home. Items marked with an asterisk can be taken on the road when he travels.

Fisher 600 all-in-one stereo receiver	\$349.50
Wharfedale 12FS/AL 12-inch woofer	89.50
Wharfedale Super 3 tweeter	26.50
Wharfedale enclosure, including drivers and cross-over, complete	225.00
Jensen Triaxial G-600	134.50
Ampex 960 two- and four-track stereo recorder/playback	650.00*
Koss headphones, a pair	25.00*
Sony FM-AM receiver-tuner 15 transistor portable	125.00*
Reslo microphones, two required	87.00*

to an amplifier or tape recorder. It is electrically capable of a higher treble and deeper bass response than is normally obtained with a unit carrying such a small loudspeaker in its case.

Hackett frequently uses his equipment to record his own group. When he was playing in the Voyager room at the Henry Hudson hotel in New York, he would set up his Ampex and two Reslo microphones and obtain for his own use a stereo recording of the evening's program, including the applause and his introductions of the personnel.

The high frequencies were quite clean, and the stereo separation good enough to give the impression of being a copy of a professional master tape. ■



**WHERE  
THERE'S  
A FINE  
TAPE  
RECORDER...**



there's



note to **VM** owners

To insure optimum recording quality with your machine, the recommended tape is **irish Long Play #602**. Send for technical bulletin.

**ORR INDUSTRIES INC.**

Opelika, Alabama

**PRESTO FINDS FLAWS  
TO SAVE  
YOUR TAKES!**



Good "takes" demand flawless recording discs. Here's how PRESTO makes sure the discs you cut are perfect: Under a bank of specially diffused fluorescent lamps, each PRESTO disc is slowly rotated. Skilled eyes—still the best method known—critically examine reflections in the brilliant surfaces (flip side too) for dust spots, flaws and ripples. Only perfect discs are labeled PRESTO "Master"—the hallmark that more recording companies have relied on for more years than any other in the world. Listen to the difference a PRESTO makes...today!

Get the best with the best—use PRESTO STYLII 100.



**PRESTO**



BOGEN-PRESTO. Paramus, New Jersey. A Division of The Siegler Corporation



# NEW PRODUCTS



Deluxe stereo preamp unit by Dynaco is two mono preamps stacked, plus three-knob stereo control at left. Mono kits cost \$37.50 each; control kit costs \$14.50.



Electronic Instrument Co. (EICO) complete integrated (all-in-one) preamplifier-amplifier, HFB1, has two complete stereo channels with 14-watt power amps. Kit \$69.95. Factory wired \$109.95.



Complete receiver for stereo radio or stereo phono or tape playback. Madison Fielding 40 has extremely flexible controls and 20-watt output on each channel. It also provides center channel output for third speaker system with no extra amplifier. It costs \$325.



This is Components transcription arm kit. There are 12 parts, plus a few small screws and nuts. It took 35 minutes to assemble and install this arm, which has two easy tracking pressure adjustments and takes any cartridge. Components kit arm costs \$19.95.







High-quality transcription arm for stereo is shown here. Rem-O-Kut S-120 shown has removable cartridge shell and weight is easily set. It costs \$27.95. Longer S-160 costs \$30.95. Extra plug-in shells \$5.95.



Heath Co's economy amplifier model EA-1 kit is an excellent unit for one's first electronic (non-mechanical) kit project. It provides excellent reproduction from crystal phono pickup or radio tuner (or tape recorder) when connected to a good speaker. Separate bass and treble controls. Costs \$15.95.



University "Kwikit" enclosure for 12" or 15" woofer, various mid-range and tweeters. Shown is 15" woofer. Enclosure kits are shipped knocked down, complete with screws, glue, very clear instructions for step-by-step assembly.



Lafayette Radio has a kit for stereo control of any two power amplifiers. This unit can go at a great distance from other electronics, near listening position. Printed circuit board simplifies wiring of this kit.



Thorens Co. turntable kit, TDK-101, is single-speed unit, with speed adjustable faster or slower than 33 rpm, so add-a-part (Music Minus One) records can be adjusted for pitch of horn or piano. Costs \$47.50. Mounting base, if one doesn't make own, costs \$9.00.



This is Fisher all-in one stereo receiver. Two 20-watt amplifiers on one chassis, separate FM and AM tuners, plus stereo-control center. It has many special features, such as rumble and scratch filters, channel-reverse and phasing switches. Fisher 600 costs \$349.50.



FOR  
ONCE,  
ALL THE EXPERTS  
AGREE...



the perfect gift  
for perfect stereo  
is an incomparable

**SHURE**

*Stereo Dynamic*  
hi-fi phono cartridge

To give a Shure cartridge shows rare attention to a music lover's tastes . . . to receive it is a most excellent compliment to your appreciation of superlative sound. These magnificent stereo cartridges are without equal in the recreation of honest and accurate stereo sound and are truly the one critical element in any fine stereo system.

Available in time for the Holidays at  
better high fidelity dealer showrooms

\$45<sup>00</sup> net.....Professional Model  
\$24<sup>00</sup> net.....Custom Model

Literature: Shure Brothers, Inc.  
222 Hartrey Ave., Evanston, Ill.



# CHRISTMAS BUYER'S GUIDE

To facilitate your Christmas shopping, Down Beat presents a list of those jazz records that received four, four-and-a-half, and five star reviews during 1959.



★ ★ ★ ★ ★

Cannonball Adderley, *Somethin' Else* (Blue Note 1595)  
Manny Albam, *The Blues Is Everybody's Business* (Coral 59101)  
Dave Brubeck, *Gone with the Wind* (Columbia CL 1347)  
Charlie Byrd, *Byrd in the Wind* (Offbeat OJ-3005)  
Ray Charles, *Yes, Indeed* (Atlantic 8025)  
John Coltrane, *Soultrane* (Prestige 7142)  
Miles Davis, *Kind of Blue* (Columbia CL 1355)  
Gil Evans, *Great Jazz Standards* (World Pacific WP-1270)  
Art Farmer, *Modern Art* (United Artists 4007)  
Stan Getz, *The Steamer* (Verve MG V 2894)  
Coleman Hawkins, *The High and Mighty Hawk* (Felsted 7005)  
Johnny Hodges, *The Big Sound* (Verve 8271)  
Bill Holman, *In a Jazz Orbit* (Andex 3004)  
Mahalia Jackson, *Newport-1958* (Columbia CL 1244)  
Michel Legrand, *Legrand Jazz* (Columbia CL 1250)  
Shelly Manne, *Plays Peter Gunn* (Contemporary 3560)  
Mississippi Delta Blues Men, *Blues in the Mississippi Night* (United Artists UAL 4027)  
Bill Potts, *The Jazz Soul of Porgy and Bess* (United Artists 4032)  
The Trombones, Inc. (Warner Bros. WS 1272)

★ ★ ★ ★ ½

Ruby Braff, *Easy Now* (RCA Victor LSP-1966)  
Miles Davis, *Miles Davis and the Modern Jazz Giants* (Prestige 7150)  
Bill Evans, *Everyone Digs Bill Evans* (Riverside 12-291)  
Doc Evans, *Muskrat Ramble* (Audiophile AP-56)  
Stan Getz, *Award Winner Stan Getz* (Verve MG V-8296)  
Dizzy Gillespie, *Have Trumpet, Will Excite* (Verve MG V-8313)  
Benny Golson, *The Other Side of Benny Golson*  
(Riverside RLP 12-290)  
Edmond Hall, *Petite Fleur* (United Artists 4028)  
Barney Kessel, *The Poll Winners Ride Again* (Contemporary 3556)  
Lambert-Hendricks-Ross, *The Swingers* (World Pacific 1264)  
Lambert-Hendricks-Ross-Basie, *Sing along with Basie*  
(Roulette 52018)  
Machito-Herbie Mann, *Machito with Flute to Boot* (Roulette R 52026)



Thelonious Monk orchestra, *at Town Hall* (Riverside RLP 12-300)  
 Oscar Peterson trio, *The Oscar Peterson Trio at the Concertgebouw*  
 (Verve MG V-8268)  
 Herb Pomeroy, *Band in Boston* (United Artists 5015)  
 Johnny Richards, *Experiments in Sound* (Capitol 981)  
 Sal Salvador, *Colors in Sound* (Decca 9210)  
 Vic Schoen-Les Brown, *Stereophonic Suite for Two Bands* (Kapp 7003)  
 Bud Shank-Laurindo Almeida, *Holiday in Brazil* (World Pacific  
 ST-1018)

★ ★ ★ ★

Cannonball Adderley, *Cannonball Takes Charge* (Riverside RLP  
 12-303)  
 Cannonball Adderley, *Things Are Getting Better*  
 (Riverside RLP 12-286)  
 Nat Adderley, *Much Brass* (Riverside RLP 12-301)  
 Nat Adderley quintet, *Branching Out* (Riverside 12-285)  
 Manny Albam, *Jazz New York* (Dot 9004)  
 Joe Albany, *The Right Combination* (Riverside 12-270)  
 Harry Arnold-Quincy Jones (EmArcy 36139)  
 Count Basie orchestra, *Basie One More Time* (Roulette Birdland  
 Series-R-52024)  
 John Benson Brooks, *Alabama Concerto* (Riverside 12-276)  
 Art Blakey, *and the Jazz Messengers* (Blue Note 4003)  
 Ruby Braff, *You're Getting to Be a Habit with Me* (Stereocraft  
 RCS 507)  
 Bob Brookmeyer, *Kansas City Revisited* (United Artists 5008)  
 Ray Brown, *This Is Ray Brown* (Verve MG V-8290)  
 Dave Brubeck quartet, *Newport 1958* (Columbia 1249)  
 Ray Bryant, *Alone with the Blues* (New Jazz 8213: Blues #3)  
 Kenny Burrell, *Blue Lights* (Blue Note 1596)  
 Dick Cary, *Hot and Cool* (Stereocraft RTN 106)  
 Jimmy Cleveland, *A Map of Jimmy Cleveland* (Mercury MG 20442)  
 Eddie Davis, *The Eddie (Lockjaw) Davis Cookbook* (Prestige 7141)  
 Miles Davis, *Milestones* (Columbia CL 1193)  
 Lou Donaldson, *Lou Takes Off* (Blue Note 1591)  
 Kenny Dorham, *Blue Spring* (Riverside RLP 12-297)  
 Harry Edison, *The Swinger* (Verve MG V-8295)  
 Duke Ellington, *Ellington Jazz Party* (Columbia CL 1323)  
 Ellington-Hodges, *Back to Back—Duke Ellington and Johnny Hodges*  
*Play the Blues* (Verve MG V-8317)  
 Vic Feldman, *The Arrival of Vic Feldman* (Contemporary 3549)  
 Bob Florence, *Name Band. 1959* (Carlton 12/115)  
 Bud Freeman, *and his Summa Cum Laude Trio* (Dot DLP 3166)  
 Freddie Gambrell, *with Ben Tucker* (World Pacific 1256)  
 Red Garland, *Red in Bluesville* (Prestige 7157)  
 Stan Getz, *The Steamer* (Verve MG V-2894)  
 Herb Geller All-Stars, *Gypsy* (ATCO 33-109)  
 Dizzy Gillespie, Sonny Stitt, Sonny Rollins, *Sonny Side Up*  
 (Verve 8262)  
 Johnny Griffin, *JG* (Argo 624)  
 Bobby Hackett, *Blues with a Kick* (Capitol ST 1172)  
 Chico Hamilton, *Gongs East* (Warner Bros. WS 1271)  
 Coleman Hawkins, *The Genius of Coleman Hawkins*  
 (Verve MG V-8261)  
 Ted Heath, *Things to Come* (London LI. 3047)  
 Woody Herman, *The Herd Rides Again* (Everest Stereo 1003)  
 The Hi-Lo's, *And All That Jazz* (Columbia 8077)  
 Earl Hines, *Earl's Backroom* (Falsted 7002)  
 Johnny Hodges, *Duke's in Bed* (MG V-8203)  
 Billie Holiday, *Billie Holiday* (M-G-M E3764)  
 Billie Holiday, *Songs for Distingue Lovers* (Verve MG V-8257)  
 Langston Hughes, *The Weary Blues* (M-G-M 3697)  
 Chubby Jackson, *Chubby Takes Over* (Everest Stereo 1009)  
 Milt Jackson, *Bags' Opus* (United Artists UAL 4022)  
 J. J. Johnson, *Blue Trombone* (Columbia CL 1303)

(Continued)



an  
 unprecedented achievement  
 in stereo...

awe-inspiring  
 realism...  
 unparalleled  
 record  
 protection

Shure announces a stereo arm and cartridge that re-creates sound with incredible fidelity, transparency, and smoothness throughout the audible spectrum. Even elusive middle-range nuances emerge clearly. Tracks at a hitherto impossibly light 1½-2½ grams and will not scratch or damage records, even if carelessly handled! Eliminates surface wear, preserves record fidelity indefinitely!

the magnificent

SHURE

*Stereo Dynamic*

High Fidelity Integrated Tone Arm and Cartridge



For Audiophiles: Hum-free; 20-20,000 cps ± 2½ db. Channel sep.: over 20 db at 1000 cps. Output per channel: 4.5 mv. Vert. & lat. compliance: 9 x 10-8 cm per dyne. Individually tested. With .0007" Shure precision diamond stylus\*. \$89.50 net. FREE BROCHURE: Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill.

\*WHEN REPLACING STYLUS, don't accept inferior imitations. They can seriously degrade performance.

Model S-2000, 20+20W Stereo Dual Amplifier—\$129.50



Model S-2000 II, FM Tuner—\$105.50



Model S-4400, Stereo Preamp. +20W Amp.—\$109.50



Model S-2000 III, FM-AM Tuner—\$149.50



Model S-1000 II, 20W Monocord Amplifier—\$109.50



The "completely matching home music center"  
—monophonic or stereophonic.

Again another year—recommended by one of the most respected and authoritative Research Testing Organizations as embodying more numerous, more advanced engineering "firsts"—more inherent quality for trouble-free operation—more real value for every dollar than many competitive products selling for more. PLUS: Features that in their unsurpassed engineering win the most discriminating audio-hobbyist; but also features that in their simplicity and ease of operation appeal to everyone—housewife, audiophile, or just plain music lover. Cabinetry of quiet elegance that blends with any decor. And Sherwood, unmatched at any price, is Fair Trade priced for your assurance that once you have bought Sherwood, you didn't get a better "deal" someplace else. This is only for those who want the best. For further details write: Sherwood Electronic Laboratories, Inc., 1000 North Dearborn Avenue, Chicago 18, Ill.

most honored name in

SHERWOOD

Sherwood Electronic Laboratories, Inc.

FOR COMPLETE SPECIFICATIONS WRITE DEPT. DB-12

- Jo Jones trio, *Jo Jones Plus Two* (Vanguard VRS 8525)  
Philly Joe Jones, *Drums around the World* (Riverside 12-302)  
Thad Jones, *Motor City Scene* (United Artists UAL 4025)  
Wynton Kelly, *Kelly Blue* (Riverside 12-298)  
Barney Kessel, *Some Like It Hot* (Contemporary M-3565)  
Paul Knopf, *Enigma of a Day* (Playback 501)  
Merle Koch, *Shades of Jelly-Roll* (Carnival CLP-102)  
Lee Konitz, *Tranquility* (Verve MG V-8281)  
Gene Krupa, *Plays Gerry Mulligan Arrangements* (Verve MG V-8292)  
Steve Lacy, *Reflections* (New Jazz 9206)  
Lou Levy, *Plays Baby Grand Jazz* (Jubilee SDJLP 1101)  
George Lewis, *The Perennial George Lewis* (Verve 8277)  
George Lewis, and his *New Orleans Stompers* (Blue Note 1208)  
Mundell Lowe, *Porgy and Bess* (Camden CAS 490)  
The Mastersounds, *Flower Drum Song* (World Pacific 1252)  
Lou McGarity, *Some Like It Hot* (Jubilee SDJLP 1108)  
Hal McKusick, *Cross Section—Saxes* (Decca 9209)  
Blue Mitchell, *Out of the Blue* (Riverside RLP 12-293)  
The Mitchells, Andre Previn, *Get Those Elephants Outa Here* (Metrojazz E-1012)  
Hank Mobley-Billy Root-Curtis Fuller-Lee Morgan, *Another Monday Night at Birdland* (Roulette R 52022)  
Miff Mole, *Aboard the Dixie Hi-Flyer* (Stephens MF 4011)  
Lee Morgan, *Candy* (Blue Note 1590)  
Gerry Mulligan, *Jazz Combo from I Want to Live!* (United Artists 4006)  
Red Nichols, and *The Five Pennies at Marineland* (Capitol ST 1163)  
Kid Ory, *The Kid from New Orleans* (Verve MG V-1016)  
Oscar Peterson trio, *On the Town* (Verve)  
Bud Powell, *The Scene Changes—The Amazing Bud Powell* (Blue Note 4009)  
Prestige Blues Swingers, *Outskirts of Town* (Prestige 7145)  
Red Rodney, *Returns* (Argo LP 643)  
Sonny Rollins, and *the Big Brass* (Metrojazz 1002)  
Sonny Rollins, *Sonny Rollins and the Contemporary Leaders* (Contemporary M-3564)  
Annie Ross, *Sings a Song of Mulligan* (World Pacific 1253)  
Pee Wee Russell, *Plays Pee Wee* (Stere-o-craft 105)  
Hal Schaefer, *UA Showcase* (United Artists 30001)  
Tony Scott-Jimmy Knepper, *Free Blown Jazz* (Carlton STLP 12/113)  
Seven Ages of Jazz Concert, *The Seven Ages of Jazz* (Metrojazz 2-E 1009)  
Bud Shank, *In Africa* (Pacific Jazz 5000)  
Horace Silver, *Finger Poppin'* (Blue Note 4008)  
Zoot Sims-Bob Brookmeyer, *Stretching Out* (United Artists UAL 4023)  
Sims-Cohn-Woods, *Jazz Alive, A Night at the Half Note* (United Artists UAL 4040)  
Larry Sonn, *Jazz Band Having a Ball* (Dot 9005)  
Rex Stewart/Henderson All-Stars, *Cool Fever* (Urania USD 2012)  
Rex Stewart-Cootie Williams, *Porgy and Bess Revisited* (Warner 1260)  
Sonny Stitt, *Sonny Stitt Plays Jimmy Giuffre Arrangements* (Verve MG V-8309)  
Buddy Tate, *Swinging Like Tate* (Felsted FAJ 7004)  
Clark Terry-Thelonious Monk, *In Orbit* (Riverside 12-271)  
Jean Thielemans, *Man Bites Harmonica* (Riverside RLP 1125)  
The Three Sounds, *Bottoms Up* (Blue Note 4014)  
Cy Touff, *Touff Assignment* (Argo LP 641)  
United Artists Roster of Great Stars, *Some Like It Cool* (United Artists MX-21)  
Mal Waldron, *Mal 4 Trio* (New Jazz 8208)  
Mal Waldron, *Mal 3: Sounds* (Prestige 8201)  
Randy Weston, *Little Niles* (United Artists 4011)  
Lester Young-Teddy Wilson, *Quartet* (Verve MG V-8205)  
Si Zentner, *A Thinking Man's Band* (Liberty LST-7133)





"Forget that lousy ruby, Ed. Let's pry this Jensen cartridge loose."

Choose 4 track, 7½ ips stereo for music with a new high in fidelity, a new low in cost. Choose your machine from among the 19 makes of 4-track recorders available today, your tapes from among the hundreds offered by 22 leading recording companies. For list of tapes and dealers write 1026 Kifer Road, Sunnyvale, Calif.

**UNITED STEREO TAPES** 



Four-track stereo tapes of jazz performances are increasingly common. For guidance in Christmas shopping for your favorite hi-fi fan, *Down Beat* offers this list of such tapes in current release.

- Bay Big Band, *Ellington & Basie* (Omegatape ST 4007, \$9.95)
- Count Basie, *The Greatest* (Verve VST4-204, \$7.95)
- Count Basie, *One More Time* (Roulette RTC501, \$7.95)
- Buddy Collette, *Swinging Shepherds* (Mercury STC-80005, \$7.95)
- Duke Ellington, Johnny Hodges *Back to Back* (Verve VSTC 209, \$7.95)
- Ella Fitzgerald, Louis Armstrong *Porgy & Bess* (Twin-Pak) (Verve VST4-206, \$11.95)
- Ella Fitzgerald, *Berlin Songbook* (Twin-Pak) (Verve VST4-203, \$11.95)
- Ella Fitzgerald, *Like Someone in Love* (Verve VST4-201, \$7.95)
- Ella Fitzgerald, *Rogers & Hart Songbook* (Twin-Pak) (Verve VST4-205, \$11.95)
- Getz Meets Mulligan in *Hi-Fi* (Verve VSR4-207, \$7.95)
- Dizzy Gillespie, *Have Trumpet, Will Excite* (Verve VSTC 211, \$7.95)
- Harry James and His New Swingin' Band (MGM STC 3778, \$7.95)
- Jo Jones (Vanguard VTC 1604, \$7.95)
- Mastersounds, *The King and I* (World Pacific WPTC 1001, \$7.95)
- Red and Whitey Mitchell, Andre Previn, *Get Those Elephants Out'a Here* (MGM STC 1012, \$7.95)
- Oscar Peterson, *My Fair Lady* (Verve VSTC 211, \$7.95)
- Trombones, Inc. (Warner Bros. WST 1272, \$7.95)
- Sarah Vaughan, *After Hours at the London House* (Mercury STD-60020, \$7.95)
- Dinah Washington Sings *Fats Waller* Mercury STB-80011, \$6.95)
- Joe Williams, *A Man Ain't Supposed to Cry* (Roulette RTC 506, \$7.95)
- Si Zentner, *High Noon Cha-Cha* (Bel Canto ST47/4TRK, \$6.95)
- Si Zentner, *Swing Fever* (Bel Canto ST50/4TRK, \$6.95)
- Introducing Si Zentner (Bel Canto ST43/4TRK, \$6.95)

# YOURS

the thrill of discovery as  
**PATRICIA SCOT**  
introduces a new singing  
talent all her own  
in a distinguished  
album debut...

**ONCE AROUND THE CLOCK**  
with THE CREED TAYLOR ORCHESTRA  
ABC-301 and ABCS-301\*



# AND

a dramatic  
new departure in  
rhythm...highlighted  
by a group of  
instrumental "greats!"

**LONELYVILLE  
THE NERVOUS BEAT**

by THE CREED TAYLOR ORCH.  
ABC-308 and ABCS-308\*



lonelyville

'THE NERVOUS BEAT'

\*BOTH AVAILABLE IN  
MONOPHONIC AND STEREO  
ON







SPECIAL

# 10th ANNIVERSARY SALUTE TO BIRDLAND

FROM

# ROULETTE RECORDS

THE ATTACHED

## "BIRDLAND SERIES"

*catalog is your buying  
guide to the greatest  
moments in recorded  
JAZZ and is worth...*

# \$1.29



Here is all you have to do. . . . Purchase any "BIRDLAND SERIES" LP at your local record shop . . . use the coupon in the catalog to select a *FREE* extended play album of "BASIE" or "A MAN AIN'T SUPPOSED TO CRY" - JOE WILLIAMS (each EP is worth \$1.29 retail) Send in your coupon with a receipt of your purchase of any "BIRDLAND SERIES" LP (available at your local record store)

IF YOU CAN'T MAKE IT OVER TO BIRDLAND . . .  
DO THE NEXT BEST THING. LISTEN TO THE

BIRDLAND SERIES ON



**ROULETTE**





“ FROM THE  
JAZZ CORNER  
OF THE WORLD

# ROULETTE

RECORDS PRESENTS THE

## BIRDLAND SERIES

A NEW WORLD OF

JAZZ



**LIFE IS A MANY SPLENDORED GIG** — Herb Pomeroy Orch. Blue Grass, Wolafont's Lament, Jack Spratt, and eight others. **R-52001**

**APPEARING NIGHTLY** — The Mitchell-Ruff Duo. Jordu, Angel Eyes, Thou Swell, The Nearness Of You and seven others. **R-52002**

**BASIE** — Count Basie & His Orch. The Kid From Red Bank, Duet, After Supper, Flight Of The Foo Birds and seven others. **R-52003**

**A MAN AIN'T SUPPOSED TO CRY** — Joe Williams. What's New, It's The Talk Of The Town, I'll Never Smile Again and nine others. **R-52005**

**KENYA (Afro-Cuban Jazz)** — Machito. Wild Jungle, Congo Mulence, Kenya, Oyeme, Holiday, Cannonology, Frenzy and five others. **R-52008**



EDDIE  
DAVIS  
TRIO + JOE NEWMAN



COUNT BASIE PRESENTS EDDIE  
DAVIS TRIO PLUS JOE NEW-  
MAN—Broadway, Don't Blame  
Me, Marie, A Misty One and  
six others. R-52007

THE  
RITES  
OF  
DIABLO



THE RITES OF DIABLO —  
Johnny Richards. Omo Ido,  
Kele Kele, La Pecadora,  
Ochun, Oluo Anu and Ofo.  
R-52008



LOCKING HORNS—Joe Newman  
& Zoot Sims. Corky, Mambo  
For Joe, Wolafunt's Lament,  
Midnite Fantasy, Oh Shay and  
five others. R-52009



SOUTHERN BREEZE — Jeri  
Southern. Down With Love,  
Crazy He Calls Me, Lazy  
Bones and nine others.  
R-52010



BASIE PLAYS HEFTI — Count  
Basie & His Orchestra. Has  
Anyone Here Seen Basie, Cute,  
Pensive Miss, Sloo Foot and  
seven others. R-52011

**A MESSAGE FROM NEWPORT**  
 — Maynard Ferguson & His  
 Orchestra. The Fugue, Fan It,  
 Janet, The Waltz, Tag Team  
 and five others. R-52012

**MITCHELL-RUFF DUO PLUS  
 STRINGS & BRASS** — Medley:  
 Ole Man River, I Got Rhythm,  
 Fascinating Rhythm and eight  
 other standards. R-52013

**JOE NEWMAN WITH WOOD-  
 WINDS** — Star Eyes, Sneak  
 Low, Time, You're My Thrill  
 and eight others. \*R-52014

**MONDAY NIGHT AT BIRDLAND  
 Vol. 1** — Hank Mobley, Billy  
 Root, Curtis Fuller, Lee  
 Morgan, "Specs" Wright, Ray  
 Bryant. \*R-52015

**JERI SOUTHERN MEETS  
 JOHNNY SMITH** — Music Ma-  
 estro Please, Robins And  
 Roses and ten others. R-52016







**SING ALONG WITH BASIE** — Count Basie & His Orch. & the Voices of Joe Williams, Dave Lambert, Jon Hendricks and Annie Ross. R-52018



**MEMORIES AD LIB** — Count Basie (On Organ) and Joe Williams with Harry "Sweets" Edison and others playing standards. R-52021



**ANOTHER MONDAY NIGHT AT BIRDLAND** — Hank Mobley, Billy Root, Curtis Fuller, Lee Morgan, Specs Wright, Ray Bryant. R-52022



**SWEETENINGS** — Harry "Sweets" Edison with James Forrest, Kenny Drew, Jimmy Jones, John Simmons and others. R-52023



**BASIE ONE MORE TIME** — Count Basie & His Orchestra. Playing music from the pen of QUINCY JONES. R-52024

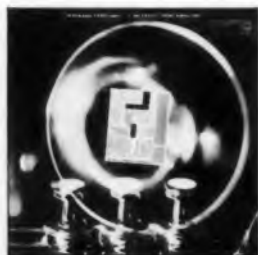
**JAZZ FOR JUNIORS**—Mitchell-Ruff Duo. Billy Boy, When The Saints Go Marching In, Alexanders Ragtime Band and five others. • R-52025

**MACHITO WITH FLUTE TO BOOT** — Machito & His Afro-Cuban Jazz Ensemble. Brazilian Soft Shoe, Love Chant and ten others. • R-52026

**A MESSAGE FROM BIRDLAND** — Maynard Ferguson & His Orck. Oleo, Starfire, The Mark of Jazz, and four others. • R-52027

**BREAKFAST DANCE AND BAR-BECUE** — Count Basie and His Orchestra. Live On The Spot Miami D J Convention. • R-52028

**BASIE/ECKSTINE, INC.** — Count Basie & Billy Eckstine. Stormy Monday Blues, Don't Cry Baby, Drifting and nine others. • R-52029





**JOE WILLIAMS SINGS ABOUT YOU.** The Very Thought Of You, You Are Too Beautiful, Poor You and nine others. ♦ R-52030



**PIANO PORTRAITS BY PHINEAS NEWBORN.** Star Eyes, Golden Earrings, Sweet and Lovely, Just in Time and seven others. ♦ R-52031



**CHAIRMAN OF THE BOARD —** Count Basie & His Orchestra. Playing arrangements by some of his famous sidemen. ♦ R-52032



**EVERYDAY I HAVE THE BLUES** — Joe Williams. Joe wails the blues in his inimitable style. ♦ R-52033



**JAZZ MISSION TO MOSCOW —** The Mitchell-Ruff Duo. A recreation of the famous concert that Rocked Russia. ♦ R-52034

# THIS COUPON IS WORTH

# \$1<sup>29</sup>

Purchase any Roulette "Birdland Series" album at your local record store and send this coupon along with your receipt for the album you purchased. You will receive **FREE** an **EXTENDED PLAY ALBUM** of Count **BASIE & His Orch.** or **JOE WILLIAMS.**

## ROULETTE RECORDS

DEPT. 9  
659-10th AVE.  
N.Y., N.Y.

Please send me my **FREE** ep. album of  
(Select one)

"Basie"  "A Man Ain't Supposed To Cry"   
Joe Williams

Attached to this coupon you will find my sales receipt for the purchase of a Roulette "Birdland Series" Lp.

NAME .....

ADDRESS .....

CITY & STATE .....



## ROULETTE

### "THE BIRDLAND SERIES"



AVAILABLE IN STEREO





Re  
or  
★

⑤  
Con  
F M  
P  
ord

I  
a r  
not  
un  
ma  
em  
the  
Th  
les  
la  
en  
en

⑥  
of  
T  
Ad  
of

Pa  
gl  
bo  
po  
ge  
mu  
co  
sch  
sti  
th  
th  
bu  
fo  
an  
Re  
us

⑦  
op  
tic  
E  
Je  
Ca  
He  
or

⑧  
M  
re  
M  
gl

# in review

● Records

● Jazz Record Buyers Guide

● Blindfold Test

● Caught in the Act

Records are reviewed by Don Menahan (classical), Don DeMichael, Leonard Feather, Ralph J. Gleason, Ira Gitler, George Hofer, John A. Tynan, and John S. Wilson. Reviews are initiated by the writers. Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. **M** means monaural, **S** means stereo.

## CLASSICS

### Friedrich Gulda

■ SCHUMANN—Columbia CS-6082; Piano Concerto in A Minor; WEBER: *Konzertstück* in F Minor for Piano and Orchestra, Op. 79. Personnel: Gulda, pianist; Vienna Philharmonic orchestra conducted by Volkmar Andrea.

Rating: ★★ ★

It is curious to hear a major pianist play a major concerto as well as this and still not be impressed. Gulda is a master of understatement and a particularly unromantic performer.

The Schumann demands a sort of fevered emotionalism and sustained tension that the pianist is unprepared to bring to it. The less familiar *Konzertstück*, though no less romantic than the Schumann, is overlaid with brilliant ornamentation, which enables Gulda to demonstrate his phenomenal technique. (D. H.)

### Leopold Stokowski

■ United Artists UAL-7001—RESPIGHI: *Planes of Rome*; GABRIELI: *Plan e forte*; CESTI: *Tu mancai, A tormentami, Crudelissima Speranza*; FRESCOBALDI: *Gagliarda*; PALESTRINA: *Adoramus te*. Personnel: Stokowski conducting the Symphony of the Air.

Rating: ★★ ★

The connection between Respighi and Palestrina might not be obvious at first glance, beyond the indubitable fact that both are Italians, as are the other composers represented on this record. A more germane tie is that Stokowski likes all this music and wants the listener to like it, too.

The earlier Italian pieces here are in the conductor's inevitable transcriptions, and scholars are hereby warned to stay away; still, as fine sound, and even fine music, the results are often irresistible.

The *Pines* of Respighi is a softer, more theatrical version than is sometimes heard, but it, too, makes a good impression. Unfortunately, the Symphony of the Air's brass and woodwind men don't measure up to Respighi's devilish demands as well as they used to in Toscanini's day. (D. H.)

### Verdi/Macbeth

■ VERDI—RCA Victor LM-6147; *Macbeth*, opera in four acts; Metropolitan Opera production; three 12-inch records, boxed, with Italian-English libretto.

Personnel: Leonard Warren, Leonie Rysanek, Jerome Hines, Carlo Bergonzi, William Olvis, Carlotta Ordassy, Gerhard Pechner, Otto Hawkins, Calvia Marsh, Emilia Candari, Mildred Allen, Harold Sternberg; Metropolitan Opera chorus and orchestra conducted by Erich Leinsdorf.

Rating: ★★ ★ ★

Probably the best of Verdi's early operas, *Macbeth* has been a long time in achieving recognition. Last season's revival at the Metropolitan is captured here in all its glories—and weaknesses, too.

Like recent releases in this RCA-Met

series, *Macbeth* represents a triumph of organization and balance rather than an imperishable monument to vocalism. Rysanek, for all her excellent musicianship and her uncannily beautiful ability to spin out a pianissimo, remains a potentially fine artist whose lower registers have not developed sufficiently.

The great soprano aria of this work, Lady Macbeth's *La luce langue*, demonstrates Rysanek's deficiencies as forcefully as the sleep-walking scene demonstrates her assets.

In leading roles, Warren as Macbeth and Hines as Banquo perform nobly, although Warren is not as imaginative in depicting the killer's agonies as he might be. Bergonzi is a pleasing Macduff, but his voice is too light to bring out the details of his part in ensemble numbers.

Leinsdorf and his choral and orchestral forces are up to the familiar high standards associated with these releases. The production cuts the ballet music of Act III, but that is small loss. For Italian-opera buffs, this album is a must. (D. H.)

## JAZZ

### Warren Barker

■ Warren Barker Is In—Warner Bros. W 1331; *Flute Route*; *Cappuccino*; *Harlem Nocturne*; *Cafe Espresso*; *Black Coffee*; *Love Me or Leave Me*; *Midnight Sun*; *There Will Never Be Another You*; *Satin Doll*; *Robbins Nest*; *Hit the Road to Dreamland*; *No Moon at All*. Personnel unlisted.

Rating: ★★ ★ ½

Although Barker is responsible for the musical background of the 77 *Sunset Strip* show, this collection is something more than just another in the series of cops-and-robbers jazz issues. True, there are traces of the slick tricks that are familiar to TV addicts, but there is more emphasis here on solos and effective writing than in most albums of this sort.

It's to be regretted that the personnel, or at least the soloists, were not listed, for there is very good and, at times, excellent blowing on every track. It's a great temptation to make guesses as to who plays what, but as some of Leonard Feather's victims will readily confirm, this can be quite dangerous. Besides, the main thing is what's being played, not who's playing it. The anonymous vibraharpist is especially swinging.

Barker's arrangements are very good. His use of flutes gives *Flute Route*, *Harlem*, and *Black Coffee* a light, floating sound and a means of contrast when combined with heavier instruments. Other scoring highlights are the Mulliganesque *Love Me*, the

sax intro to *Never Be*, and the hint of Ellington in *Satin*.

This LP gives the lie to the current conviction that TV jazz must by its nature be gimmicked and shallow. Let's hope that future private eye releases come up to Barker's standard. (D. DeM.)

### Ornette Coleman

■ THE SHAPE OF JAZZ TO COME—Atlantic 1317; *Lonely Woman*; *Eventually*; *Peace*; *Focus on Sanity*; *Congentiality*; *Chronology*. Personnel: Coleman, alto; Donald Cherry, trumpet; Charlie Haden, bass; Billy Higgins, drums.

Rating: ★★ ★ ★

Coleman can come as something of a shock to the normally attuned ear because his arrival has not been prepared in gradual stages (as, for instance, the arrivals of Sonny Rollins and John Coltrane were). Coleman appears to have gone directly back to the basic foundation set up by Charlie Parker, to have shucked off the surface derivations which have been accumulating on it for 15 years, and to have taken off from this bare-bone launching pad in his own direction. His trumpet-playing partner, Donaki Cherry, seems to stand in an equivalent relationship to Dizzy Gillespie and there are many times on this disc when they project a sensation that is very reminiscent of the early Parker-Gillespie groups—a sensation that is somewhat dimly based on sound and style, but much more clearly on creative intensity.

That is the element that pours out of this disc—creativity in strong, concentrated waves. Four of the half dozen Coleman originals in this collection grow out of hop roots, but Coleman hears other things, too. *Peace*, the most easily assimilated selection in the set, is in a relaxed blues vein, and Coleman, who often produces an extremely harsh, shrill tone on his plastic alto, plays with an ease and warmth here that is direct and communicative. *Lonely Woman*, on which Coleman makes formidable use of his interest in paralleling his instrument with the human voice, achieves a lamenting wail that is strikingly similar to the New Orleans dirges as they have been recorded by the Eureka Brass band and others.

This is not easy music for the listener, but even at its most difficult it remains compelling. Coleman still has a great deal of refining to do if his ideas are to lead anywhere. But he has solid musical ground under his feet here, and this disc is a more reassuring and provocative signpost than his first LP, *Something Else*. Contemporary 3551. (J.S.W.)

### John Coltrane/Paul Quinichette

■ CATTIN—Prestige 7158; *Cattin*; *Sunday*; *Exactly Like You*; *Anatomy*; *Vodka*. Personnel: Coltrane, Quinichette, tenors; Mal

December 14, 1959 • 43

Waldron, piano; Julius Euell, bass; Ed Thigpen, drums.

Rating: ★★☆☆

Any album on which Coltrane plays is worth owning. "If he can continue as he has been doing (sic) for the past two years there is little doubt he will become one of the major influences in jazz," the notes say.

Coltrane is a major influence in jazz right now. Along with Sonny Rollins, he has irreversibly altered the sound of the tenor saxophone. Even though some may regret it, the tenor will no more revert to its position of a decade ago than Duke Ellington ever will get back to Sonny Greer's beat. It just ain't gonna be.

This album offers Trane in direct contrast to Quinichette. In all fairness toward this uneven match, it must be said that on his performance here Quinichette shows strong evidence of lifting himself out of that Presidential slough of despond in which he has been immersed for some time. This is to be welcomed and encouraged. Coltrane's chorus on *Vodka*, a medium tempo tune, is a fine example of how he gradually builds terrifying intensity from a series of short initial statements. Quinichette's following solo indicates *Vodka's* debt to yesterday and Kurt Weill.

Mal Waldron contributes some very good solo statements; and the bass and drum team of Euell and Thigpen functions very well, providing a swinging foundation all through the LP. (R. J. G.)

#### Miles Davis

■ JAZZ TRACK—Columbia CL 1268: (Side 1) Original music to *Elevator to the Scaffold*; (Side 2) *On Green Dolphin Street*; *Put Your Little Feet Right Out*; *Stella By Starlight*.

Personnel: Side 1: Miles Davis, trumpet; Barney Wilen, tenor saxophone; René Urtreger, piano; Pierre Michelot, bass; Kenny Clarke, drums.  
On Side 2: Davis, trumpet; Julian Adderley, alto; Bill Evans, piano; John Coltrane, tenor saxophone; Paul Chambers, bass; Jimmy Cobb, drums.

Rating: ★★★★★

An absolutely fascinating release, this album offers Miles with a group in France, doing the score to a French motion picture (this music has been available here on a 10-inch Fontana LP). It was improvised in a dark studio while the picture was shown. Side two is the product of a session recorded in New York. It features Davis' quintet of the period right after Jimmy Cobb replaced Philly Joe Jones, when Bill Evans was still a member of the group.

Both sides concentrate on the lyricism that pervades the best Davis' playing, even though the motion picture music is overlaid with that ugly sound of pain that comes through in his work with almost equal frequency. The French group is completely dominated by Miles, though Wilen manages to play very well in his brief solos and Klook's brushes are delightful. But it is Miles one remembers from these tracks; he conveys the concentrated beauty and stark drama of, say, Billie Holiday. His sadness is devastating here, just as his lyricism is exquisite and the pain of his beauty almost insupportable. Some of the very best, if not *the* best, Miles solos are contained on the *Elevator* side of the LP.

The New York date is top-notch Davis of recent vintage. The other horns stand on an equal basis with the leader, and the rhythm section brings to the totality of

the sound an element of vitality that is lacking in the French session. Adderley's robust and lusty wailing is in sharp contrast to Miles' lyric intensity (of the sort he got on *Bye, Bye, Blackbird*) and Coltrane's dynamic thrusts.

Jimmy Cobb, who has, I'm sure, surprised everybody by the major league manner in which he took over a most difficult chair, was new in the band at this time and did not sound as free and as natural as he came to sound later. However, there is no group in modern jazz that can stand comparison with any of the various Miles Davis groups of the past three or four years. This LP is unquestionably top priority.

The notes, by the way, are by that well-known propagandist for Miles Davis and modern jazz, Albert McCarthy of the Old Bakehouse, Back Road East, St. Ives, Cornwall, England. (R. J. G.)

#### Herb Ellis-Jimmy Giuffre

■ HERB ELLIS MEETS JIMMY GIUFFRE—Verve MC V-8311: *Goose Grease*; *When Your Lover Has Gone*; *Remember*; *Patricia*; *A Country Boy*; *You Know*; *My Old Flame*; *People Will Say We're in Love*.

Personnel: Ellis, guitar; Bud Shank, Art Pepper, alto saxes; Jimmy Giuffre, Richie Kamuca, tenor saxes; Lou Levy, piano; Jim Hall, guitar; Joe Mondragon, bass; Stan Levey, drums.

Rating: ★★☆☆½

Giuffre's role in this pairing of talents and reunion of two schoolmates (both attended together North Texas State college at Denton, Texas) is that of arranger. He plays a short tenor solo on *Remember*, but that's the extent of his solo horn work. But in his arrangements, which are tailored to complement Ellis' guitar, there is much



- For the young who read of the fabulous years when Count Basie, Lester Young, Charlie Christian, the Boogie-Woogie pianists, were new and exciting names coming up with surprises...
- For the old jazz lovers who would like to feel young again...
- For historians, scholars, and most of all, those who love great jazz of all periods...

# JOHN HAMMOND'S SPIRITUALS TO SWING

The legendary Carnegie Hall concerts of 1938/9

featuring Count Basie and his band, the Benny Goodman Sextet, Charlie Christian, James P. Johnson, Sidney Bechet, Tommy Ladnier, Mitchell's Christian Singers, Ida Cox, "Hot Lips" Page, Meade Lux Lewis, Pete Johnson, Buck Clayton, and a host of other stars.

"The most impressive aspect of these recordings is the freshness and vitality of the playing by virtually everyone who is heard...it would be difficult to imagine a more consistently rewarding set of jazz recordings."  
JOHN B. WILSON, NEW YORK TIMES  
"One of the great jazz packages."  
THE BILLBOARD (SPECIAL MERIT)

2-12" records boxed, with illustrated booklet VRS-8523/4 \$7.96

VANGUARD RECORDING SOCIETY INC., 154 West 14th Street, New York 11, N. Y.

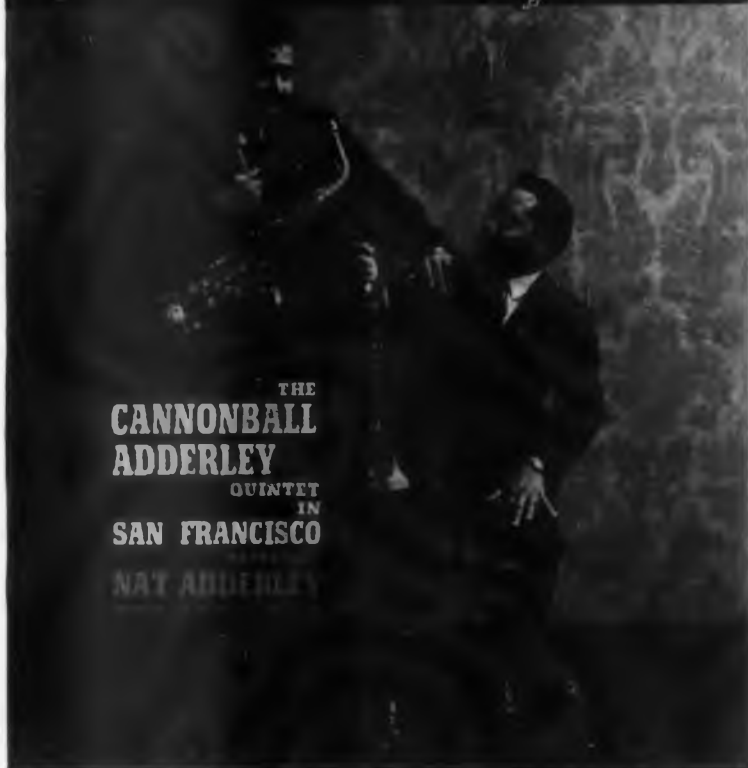


The great NEW jazz group of the year

## The CANNONBALL ADDERLEY Quintet



Just released: their first album, recorded 'live' at San Francisco's Jazz Workshop. Cannonball's new band, featuring his brother Nat on cornet, is the most stimulating, soulful, happy group you've heard in a very long time. Enthusiastic audiences that crowded the Jazz Workshop in October were among the first to learn this. **Riverside** recorded the quintet in action at the club and has rushed out this wonderfully exciting LP so that everyone can hear the swinging good news!



The CANNONBALL ADDERLEY Quintet in San Francisco (RLP 12-311; also Stereo LP 1157)

The remarkable alto sax star can also be heard on these outstanding **Riverside** LPs—**CANNONBALL TAKES CHARGE** (RLP 12-303 and Stereo LP 1148); **THINGS ARE GETTING BETTER**, with Milt Jackson (RLP 12-286 and Stereo LP 1128); **PORTRAIT OF CANNONBALL** (RLP 12-269)

# ON REVIEW RIVERSIDE

# MUSIC 1960

Down Beat's Fifth Annual Exclusively Featuring: "The Decade of the 50's" • "The 60's" • "George Crater Meets Lenny Bruce" • "The Jazz Festivals" • "Photography Portfolio" • "Stereo Buyers Guide", a review Down Beat Index for 1959 and many other features, including a special calendar section, "The Jazz Almanac"



Maher Publications  
205 W. Monroe, Chicago 6, Ill.  
Yes, please reserve \_\_\_\_\_ copy (ies) of Music  
1960 @ \$1.00. Enclosed is \$\_\_\_\_\_  
Mailed prepaid.  
name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_ zone \_\_\_\_\_  
state (province) \_\_\_\_\_

Reserve your copy of Music  
1960 NOW. Just \$1.00 the  
copy. Shipment will be made to  
you in January, 1960.

BEST WISHES TO  
**BIRDLAND**  
FOR A HAPPY 10th  
and many more

Lovingly,  
*Dinah Washington*

evidence of his constant development and growth as a writer.

Ellis is in fine, funky fettle, when the mood calls for that feeling, and is sensitive and thoughtful on the ballads. He shines especially in *Country Boy* (an apt title if ever there was one), always playing himself, aping nobody.

Vaguely reminiscent of *Take the 'A' Train*, *Remember* is a medium-up Giuffre original wherein solo emphases rest on four instrumentalists. Shank and Giuffre play to adequate avail after Ellis speaks his piece at the outset, and drummer Levey plays a strangely disinterested and disappointing eight bars. "Dragon walks with force and sonority, testifying to the fact that constant studio work playing literally every type of music need not necessarily be detrimental to true jazz feeling.

One reservation in connection with this album is that Giuffre neglected to utilize the solo talents of altoist Pepper, a major contributor to modern jazz. Inasmuch as the date was Ellis', though, it cannot be denied that the guitarist was afforded room to display his ever-increasing talents. (J.A.T.)

## Buddy DeFranco

Bravura—Verve MG V-8315: *Just Squeeze Me; Ja-Da; Ballad Medley; Now I Lay Me Down to Sleep; Honey, This Love of Mine, Darn That Dream; Undecided; Lulu's Back in Town; Witty; Ballad Medley: Old Folks, How Long Has This Been Going On, Please.*

Personnel: Buddy DeFranco, clarinet; Harry Edison, trumpet; Herbie Mann, flute and bass clarinet; Jimmy Rowles, piano; Joe Mondragon, bass; Mel Lewis, drums; Barney Kessel, guitar.

Rating: ★ ★ ★ ½

Bravura: brilliant technique in a musical performance. In one word the title of this LP sums up Buddy DeFranco's greatest musical virtue.

Critics have accused DeFranco of depending too much on his more-than-ample technique at the expense of what they call "warmth". If one equates warmth with melodrama, this is a valid criticism; but if the term be broad enough to include intellectual emotionalism, implying an ability to express a wider spectrum of color than passionate purple, the criticism doesn't hold water in DeFranco's case. Witness his playing in this album: consistently above average, at times it reaches peaks approaching brilliance. He especially displays his bravura and intellectual warmth (or warm intellectualism, whichever you prefer) on *Ja-Da*, *Undecided*, and the minor blues *Witty*.

Harry Edison turns in his usual excellent job. We get so accustomed to hearing Sweets muted that we are in danger of forgetting that his open horn is every bit as expressive. His tart-toned open trumpet on *Lulu* is a welcome change of pace from the more soft-toned horns of the Miles school.

There is some humor in the album—*Ja-Da* and *Lulu* are both tongue-in-cheek—and a lot of it comes from Herbie Mann. His bass clarinet parody of tailgate trombone on *Lulu* hints at the extent of the man's humor, and his solo affirms it. Mann plays flute on most of the other tracks, and again shows why he is considered one of the better flutists in jazz.

This is a nice album to have around when you're in a relaxed mood and want



# ON RIVERSIDE

The great NEW jazz discovery of the year

## The WES MONTGOMERY Trio

Just released, the first album by this excitingly different guitarist and his trio — Wes Montgomery has become something of a legend among those who have heard him, particularly arousing the admiration of top musicians with a spectacular and unique guitar style that combines consistently "impossible" solos with deep-down jazz feeling. This first LP also spotlights the sensational sound of his guitar organ drums trio in 'Round Midnight, Whisper Not, Yesterdays, Satin Doll, 5 others (RLP 12-310, also Stereo LP J156)

### THE WES MONTGOMERY TRIO

A DYNAMIC NEW SOUND: GUITAR / ORGAN / DRUMS

RIVERSIDE 12-310



The genius of modern music is represented on Riverside by ten varied, exceptional LPs. His latest is a sparkling quintet album featuring Thad Jones: FIVE BY MONK BY FIVE (RLP 12-305; also Stereo LP 1150)



The Little Giant: JOHNNY GRIFFIN — A brand-new LP on which this most exciting young tenor shows all his muscle and much added depth and maturity. (RLP 12-304; also Stereo LP 1149)



This most popular and imaginative piano star offers something really different on his Riverside debut: the wildest flute-section sound! BILLY TAYLOR WITH FOUR FLUTES (RLP 12-306; also Stereo LP 1151)

## CHRISTMAS GIVING?

This year make it Leonard  
Feather's

### BOOK OF JAZZ

Here is THE guide to JAZZ  
in all its phases: its nature,  
sources, sounds, instru-  
ments, its performers and  
its future. \$3.95

.....  
Maher Publications  
205 West Monroe, Chicago 6, Ill.

Yes, please send to me \_\_\_\_\_ copy (ies)  
of "The Book of Jazz", postpaid. Enclosed  
is \$ \_\_\_\_\_.

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ zone \_\_\_\_\_

state (province) \_\_\_\_\_



## MY BEST TO BIRDLAND

ON ITS  
10th ANNIVERSARY

FONDLY,

*Sarah Vaughan*

to hear some interesting, but not over-  
whelming, blowin'-style jazz. (D. DeM.)

### Vic Dickenson/Joe Thomas- All Stars

■ MAINSTREAM—Atlantic 1303: *Sweethearts  
on Parade; I Can't Believe That You're in Love  
with Me; Undecided; Crazy Rhythm; The Lamp  
is Low; Blues for Baby.*

Personnel: All tracks but *Undecided* and *Lamp*,  
Joe Thomas, Johnny Letman, trumpets; Dickie  
Wells, trombone; Buddy Tate, tenor sax; Buster  
Bailey, clarinet; Herbie Nichols, piano; Everett  
Barksdale, guitar; Bill Pemberton, bass; Jimmie  
Crawford, drums.

For *Undecided* and *Lamp*,—Buck Clayton, trump-  
et; Vic Dickenson, trombone; Hal Singer, tenor  
saxophone; Herbie Hall, clarinet; Al Williams,  
piano; Danny Barker, guitar; Gene Ramey, bass;  
Marquis Foster, drums.

Rating: ★★☆☆

Here is a record that well illustrates  
Stanley Dance's "mainstream jazz" and also  
points up the term's validity. Mainstream is  
the musical highway on which jazz traveled  
from traditional to modern. The musicians  
for the disc were selected by the English  
jazz critic, Albert McCarthy, in conjunction  
with the leaders of the two groups, Joe  
Thomas and Vic Dickenson. For the most  
part, none of the men on the two separate  
dates has received anywhere near the recog-  
nition deserved. This can be partly attrib-  
uted to the fact they did not have identifi-  
cation with either the Dixieland or bebop  
styles.

There is here a good deal of creative jazz  
in the swing idiom. Outstanding choruses  
include Wells on *I Can't Believe* and  
*Crazy Rhythm*, Dickenson on *Undecided*,  
Tate's Hawkins-like tenor on *I Can't Be-  
lieve* and *Crazy Rhythm*, Buck Clayton on  
*Lamp*, Barksdale's guitar on *Blues for Baby*,  
and Joe Thomas' long chorus on *I Can't  
Believe* where he gets close—but not too  
close—to the melody of *Music Goes 'Round*.  
The Joe Thomas original, *Blues For Baby*,  
dedicated to his wife (Baby Matthews, a  
blues vocalist), is too long and, towards the  
end gets a little tired. There is an excellent  
blues trumpet chorus after the piano by  
Chicago trumpeter Johnny Letman on  
*Baby*.

Atlantic's liner notes are always very com-  
plete. In this case they are by McCarthy,  
who planned the recording from the start.  
The cover illustration, which is unusual,  
was done by artist Phil Featheringill, whom  
many musicians and jazz fans will remember  
as the man who put out Session records and  
ran the Session record shop in Chicago dur-  
ing the 1940's. (G. H.)

### Edmond Hall

■ RUMIPUS ON RAMPART STREET—Rae-Cox  
1120: *Rampart Street; Neighbors; Rosa in Her  
Window; Flyin' High; American Tempo;  
Swingin'; Hallelujah!; Down on the Desert;  
Lover; African Fa-Fa.*

Personnel: Tracks 1, 3, 4, 5, 6, 10: Edmond  
Hall, clarinet; Dick Cary, piano; Jimmy Roney,  
guitar; Al Hall, bass; Jimmy Crawford, drums.  
Tracks 2, 7, 8, 9: Add Omer Simeon and Herb  
Hall, clarinets.

Rating: ★★☆☆

Ed Hall plays, as Nat Hentoff's liner  
notes on this disc accurately point out, "the  
hottest clarinet in contemporary jazz."  
When he takes off with his edgy, itchy  
tone leaping out in intense, looping  
phrases, he stands completely alone in to-  
day's pallid clarinet world (in moments  
of high exaltation, Tony Scott some-  
times approaches Hall's heat but Scott  
can rarely sustain and develop this aspect  
of his playing). On this unpretentious  
record, Hall explodes with wriggling

get more miles on **PRESTIGE**

**BAGS GROOVE**  
**MILES DAVIS**

with milt jackson  
thelonious monk,  
kenny clarke,

**RSIE 19**

**BAGS' GROOVE** **PRLP 7109**



**MUSINGS** **PRLP 7007**

**COOKIN' WITH THE MILES DAVIS QUINTET / PRESTIGE 7094**



**COOKIN'** **PRLP 7094**

**MILES DAVIS**  
AND MILT JACKSON  
QUINTET / SEXTET



**MILES & MILT** **PRLP 7034**



**DIG** **PRLP 7012**



**RELAXIN'** **PRLP 7129**

12 High Fidelity Albums.  
Prestige \$4.98—New Jazz \$4.98  
Stereo \$5.98

SEND FOR FREE CATALOG

**PRESTIGE RECORDS Inc.**  
203 South Washington Ave.  
Berkeley, N. J.



**MILES AND THE GIANTS** **PRLP 7150**

**NEW JAZZ**

**TAYLOR'S TENORS** ARTHUR TAYLOR  
GERRARD HOLLER  
SWANK POSTER



**TAYLOR'S TENORS** **NJLP 8219**



**MIDNIGHT OIL** **NJLP 8205**



**WE THREE** **NJLP 8210**



**McLEAN'S SCENE** **NJLP 8212**

A product of Prestige Records, Inc.

# JAZZ: ITS EVOLUTION AND ESSENCE



André Hodeir, French critic and musician, explores the evolution of jazz from New Orleans to Miles Davis; the problems of improvisation and authentic creation; the essence of jazz from the phenomenon of swing to rhythmic conceptions to the handling of sound itself. \$3.50

Maher Publications  
205 West Monroe, Chicago 6, Illinois

name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_ zone \_\_\_\_\_  
state (province) \_\_\_\_\_

HAPPY TO HAVE BEEN

A PART OF

BIRDLAND'S

10 SWINGIN' JAZZ YEARS!

MY BEST

MAYNARD FERGUSON

fervor and lopes through the sunny lyricism which is the other side of his style.

But, while this is a relaxed and pleasant session, it is not especially memorable. This is partly due to an overdose of originals, partly to a generally low-keyed feeling throughout the disc. The four selections on which Hall is joined by his brother, Herb, and the late Omer Simeon are pleasantly melodic, and Eddie Wilcox has set them in attractive arrangements which use devices from both the John Kirby style and that of the group Joe Sullivan once led at Cafe Society in which Ed Hall played an important role. But it is frustrating to find that Simeon, who had too few opportunities to record in good surroundings, is given no solo space at all.

(J.S.W.)

### Johnny Hodges

■ JOHNNY HODGES AND HIS STRINGS PLAY THE PRETTIEST GERSHWIN—Verve MG V-8314: *Love Is Here To Stay*; *Nico Work If You Can Get It*; *S Wonderful*; *Summertime*; *Soon*; *But Not for Me*; *Somebody Loves Me*; *They Can't Take That Away from Me*; *Someone to Watch Over Me*; *The Man I Love*; *Oh, Lady Be Good*; *They All Laughed*.

Personnel: Johnny Hodges, alto, with the Stuttgart Light Orchestra, Wolfram Rohrig, conductor.

Rating: ★ ★ ½

This album falls into the nether-nether land category of halfbreeds sired by jazz and born of commercialism. The fruit of such miscegenous unions is almost invariably a blandness satisfying no one. This LP is hardly an exception.

Hodges is on his best behavior here, hemmed in as he is by Russ Garcia's rather pedestrian scores and the German strings. Only on *Soon* does he let fall his mask of politeness and restraint long enough to dig in a little and blow. On the other tracks in this collection he confines himself to almost straight melody and innocuous obligatos. As suffocating as the surroundings are to the Rabbit's imagination, his lovely tone and phrasing escape unscathed. In fact, they are enhanced somewhat by the arrangements and strings.

This LP rarely rises above the level of high order Muzac; but as such, it makes a nice background for eating of any sort.

(D. DeM.)

### J. J. Johnson

■ REALLY LIVIN'—Columbia CL 1383: *Me Too*; *Decision*; *I've Got It Bad and That Ain't Good*; *Red Cross*; *Almost Like Being in Love*; *Stardust*; *Sidewinder*; *God Bless the Child*; *Speak Low*.

Personnel: J. J. Johnson, trombone; Nat Adderley, cornet; Bobby Jasper, flute, tenor; Cedar Walton, piano; James (Spanky) De Brest, bass; Al Heath, drums.

Rating: ★ ★ ★ ★

It could be that we're so used to Jay Jay being around that we lose sight of just how good he really is. As a trombone player, he is unbelievable, that's all. As a leader, he's a thoroughgoing professional and a credit to music. As yet, none of his LP's has captured the full impact that he makes in person, although this one does get a much more groovy sound and feeling than his others. It is especially good to hear Jay Jay's sharp, clipped phrases in juxtaposition to the warm lyricism of Nat Adderley's horn playing. Although the sheer capacity for improvisation that J. J. exhibits on the up-tempo tracks is dazzling, he communicates, in this LP, most effectively in the ballads *Stardust* and *God Bless the Child*. His performances on these tunes are among

# HORACE SILVER

PIANIST—COMPOSER—ARRANGER—LEADER . . . EXTRAORDINAIRE



**BLOWIN' THE BLUES AWAY**—The Horace Silver Quintet & Trio. *Sister Sadie, Break City, The Baghdad Blues, Peace, Melancholy Mood, The St. Vitus Dance, Blowin' The Blues Away.*

Horace Silver enjoys one of the greatest reputations in the jazz world today and we sincerely believe that he deserves it, for Horace is not one who sat back and let his talents work for him . . . he got up and worked for them. How he worked at assembling his talents, developing them, welding them together, and finally presenting them is, to us less fortunately endowed beings, probably his greatest achievement. No better examples of Horace's extraordinary talents and his range as a composer and pianist are manifest than in this new album "Blowin' the Blues Away." *Sister Sadie* has already created a stir in jazz circles . . . a "down home" type of number in Horace's "funky" vein . . . it's a new gem in the long line of Silver compositions. This latest record is undoubtedly the finest presentation of his prodigious talents and extraordinary style which is superbly supported and enhanced by BLUE MITCHELL, JUNIOR COOK, EUGENE TAYLOR and LOUIS HAYES. To quote Ira Gitler on the back liner, "If this album doesn't succeed in blowing your blues away, then I doubt whether you ever really had them in the first place."

BLUE NOTE 4017



**HORACE SILVER AND THE JAZZ MESSENGERS**—Doodlin', The Preacher, Creepin' In, Room 608, Stop Time, Mippy, etc.

BLUE NOTE 1518



**THE STYLINGS OF SILVER**—No Smokin', The Back Beat, Soulville, Home Cookin', Metamorphosis, My One and Only Love.

BLUE NOTE 1562



**HORACE SILVER TRIO with ART BLAKEY**—Safari, Ecaroh, Opus De Funk, Ecaroh, Horoscope, How About You, etc.

BLUE NOTE 1520



**SIX PIECES OF SILVER**—Senor Blues, Cool Eyes, Enchantment, Shirl, Virgo, Camouflage, etc.

BLUE NOTE 1539



**FURTHER EXPLORATIONS**—The Outlaw, Melancholy Mood, Pyramid, Moon Rays, Safari, Ill Wind.

BLUE NOTE 1589



**FINGER POPPIN'**—Juicy Lucy, Cookin' At The Continental, Come On Home, Swingin' The Samba, Sweet Stuff, etc.

BLUE NOTE 4008

12" LP, List \$4.98

Write for FREE Catalog

**BLUE NOTE RECORDS INC.**

47 West 63rd St., New York 23, N. Y.



# Best Wishes

to

# Birdland

on its

# 10th

# Anniversary

from

*Phineas Newborn Jr.*

PHINEAS NEWBORN, JR.



Records shipped anywhere

**MODERN MUSIC**

627 N. KINGSHIGHWAY  
ST. LOUIS 8, MO., U.S.A.

ALL RECORDS REVIEWED IN DOWN BEAT  
AVAILABLE THRU US—OUR SERVICE IS FAST  
All records shipped are factory fresh. Send for details on our bonus offer of FREE JAZZ LPs.  
Foreign Orders Welcome  
FREE 12" LP BARGAIN LIST/TOP JAZZ LABELS  
\$1.00 Deposit on CODs/No CODs Overseas

a new label

**Ecclesia**

announces an initial release

**LITURGICAL JAZZ**

a musical setting for  
an order of morning prayer  
by ed summerlin

Ecclesia Records, Box 8022, Dallas 5, Tex.

the best examples of his playing I can think of.

It might be a good idea for Columbia to record him on location with his current group at a club. There's a possibility that more of the warmth would come through than does in a studio session. (R. J. G.)

### Quincy Jones

THE BIRTH OF A BAND—Mercury SR 60129: *The Birth of a Band; Moonin'; I Remember Clifford; Alone Come Betty; Tichletoe; Happy Faces; Whisper Not; The Gypsy; A Change of Pace; Tuxedo Junction.*

Personnel: See comments below.

Rating: ★★★★★

This pickup studio-band LP, which includes seven of the persons now touring Europe with Jones' organized orchestra, indicates only a part of Quincy's tremendous potential as a leader. Nevertheless, it's packed with kicks.

It's good to find extensive use made of the talents of Clark Terry, who ended an eight-year job with Duke Ellington to join Quincy. He's featured to maximum effect on Bobby Timmons' *Moanin'* and Benny Golson's *Clifford*. Phil Woods has a miniature concerto in Melba Liston's score of *Gypsy* and makes the most of it.

The writing swings throughout. Jones did seven of the 10 arrangements; the rest are by Melba, Al Cohn (*Tichletoe*), and Nat Pierce (*Clifford*). All that's wrong with the band is that now and then it sounds as though it's reading.

*Tuxedo Junction*, with its Glenn Miller-ish riffing, seems out of place. It was recorded as a pop single, not for album use. The back liner production is very sloppy. A single personnel is listed, though there were several sessions involving eight or nine different trumpets (of which Jones was not one, contrary to the listing), several other reedmen, such as Jerome Richardson and Sam (The Man) Taylor, and other drummers, including both Don Lamond and Charlie Persip on *Moanin'* and Osie Johnson and Jimmy Crawford on *Tuxedo*.

Lamond is also on the title tune, a crazy-tempo blues, one of several tracks in which Zoot Sims blows brilliantly.

Another goof: why are there no composer credits? Benny Golson wrote three of the tunes, yet his name is nowhere mentioned. Harry Arnold and Jones wrote *Change of Pace*, Sonny Stitt, *Happy Faces*. The liner notes, credited to Count Basie but obviously ghosted, are no help at all, making no reference to any titles or personnel.

The stereo sound is good on the whole, despite a diffuseness and reverberation that seemed to me a little excessive at times. Neither this nor the other minor faults mentioned can do much to reduce the generally excellent level of this album, which is an indication of even more exciting things to come. (L. F.)

### ref Lateef

OTHER SOUNDS—New Jazz 8218: *All Alone; Anastasia; Minor Mood; Taboo; Lambert's Point; Mahaba.*

Personnel: Lateef, tenor, flute and organ; Wilbur Harden, Bugelehora; Hugh Lawson, piano, Turkish finger cymbals; Ernie Farrow, bass, rebo; Oliver Jackson, drums, earth-board.

Rating: ★★★

As superior background music for conversation, coasting or just plain casual work-life tasks, this LP is delightful. The texture of sound is spiced with the exotic, for which the unusual instruments listed

above are responsible. It is, let us admit, difficult to make an evaluation of the quality of performance on, say, the finger cymbals or the earth-board. If you've heard one, you've heard them all, so to speak. But the tenor, piano and rhythm are all good and the horn attractive and sometimes haunting. It's a pleasing groove, by and large. (R. J. G.)

### John Lewis

IMPROVISED MEDITATIONS AND EXCURSIONS—Atlantic 1313: *Now's the Time; Smoke Gets in Your Eyes; Delaney's Dilemma; Love Me; Yesterdays; How Long Has This Been Going On?; September Song.*

Personnel, Tracks 1, 2, 3, 7: John Lewis, piano; George Duvivier, bass; Connie Kay, drums. Tracks 4, 5, 6: Percy Heath, bass, replaces Duvivier.

Rating: ★★★★★

The lithe, swinging strength that underlies John Lewis' gentle, clean piano style is brought into focus on this disc. Limiting himself to pleasantly melodious standards, a gracious blues, and a pair of his own charming tunes, Lewis produces a series of light, subtly shaded, strongly rhythmic performances with that quiet authority that is one of his unique characteristics. He shows some unexpected suggestions of Art Tatum in the first choruses of *Smoke Gets in Your Eyes* and *September Song*, but the rest of the way this is pure Lewis. The accompaniment by Duvivier, Heath, and Kay is uniformly sensitive and highly sympathetic. An ad lib jazz set rarely has as consistent finesse as this one does. It's handsome music with an unusually handsome sleeve to house it. (J.S.W.)

### Junior Mance

Junior—Verve MG V-8319: *A Smooth One; Miss Jackie's Delight; Whisper Not; Love For Sale; Lilacs in the Rain; Small Fry; Jubilation; Birk's Works; Blues For Beverlee; Junior's Tune.*

Personnel: Junior Mance, piano; Ray Brown, bass. Lex Humphries, drums.

Rating: ★★★★★

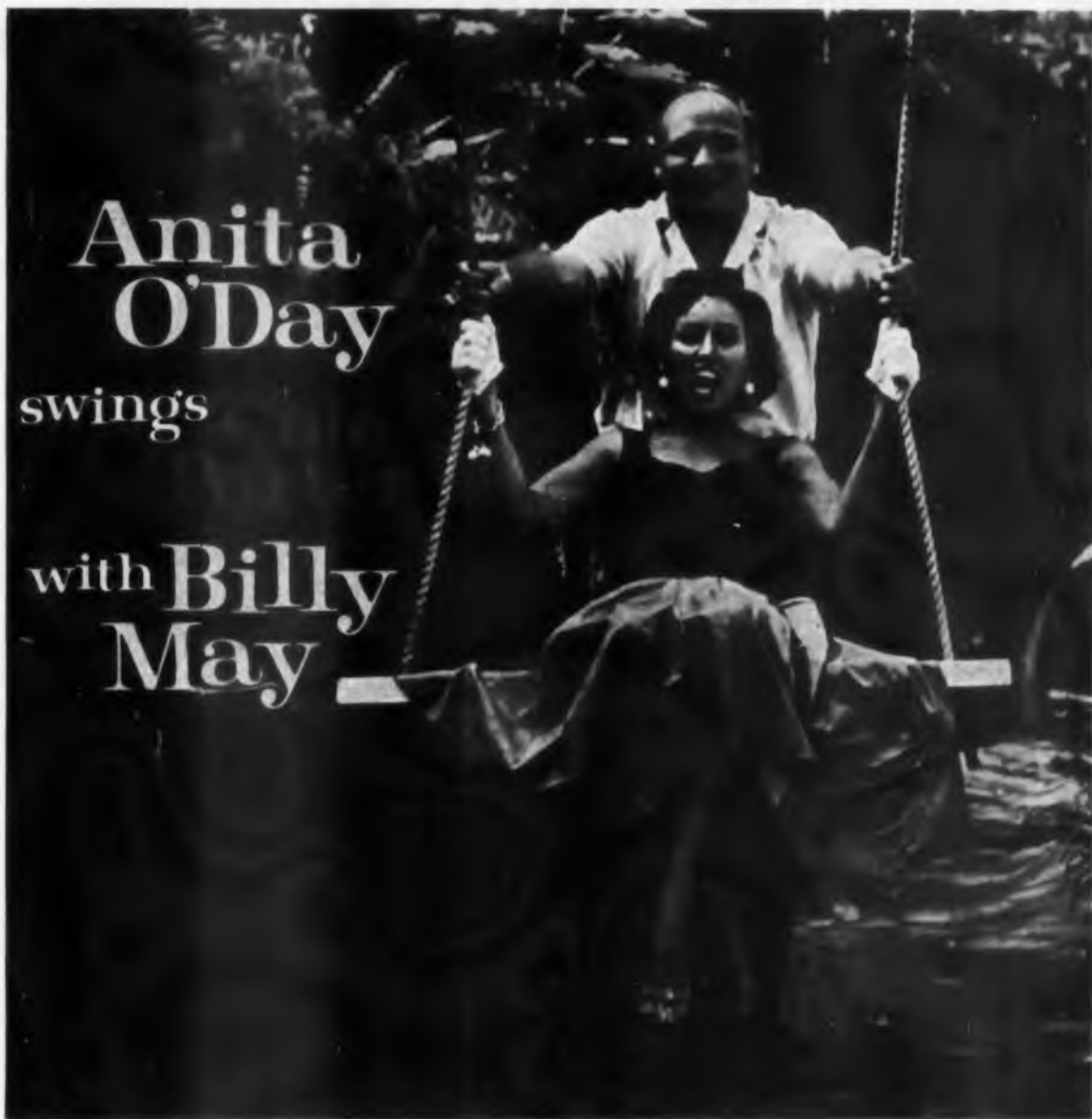
Junior Mance is somethin' else. He plays with sureness, logic, and intelligence without losing any of the warmth and humor that is essential to the gospel-funk school. And Junior is a funky pianist, but with enough talent, taste, and technique to rise above this limited approach to jazz.

His no-nonsense, every-note-means-something playing has a definite structure and continuity from start to finish on every track of this LP. The best examples of his sense of wholeness are *Love* and especially *Birk's*. Starting from tight and simple beginnings, Junior builds chorus upon chorus until he reaches a bodyshaking climax filled with statement-echo contrasts. Then just as the piano seems about to explode, he releases the tension, leaving the listener limp from the intense emotional experience. So complete is Junior Mance's psychological command over his instrument that very few of his fellows approach him in this area.

Nor is he limited to only the tension-release device; he can whisper as well as shout. He speaks softly and caressingly in *Lilacs*.

Equal credit should go to Brown for making this such a soul-satisfying venture. He kicks, prods, and drives Junior all the way, never letting up for a moment. Witness the push and boot of his backing on *Delight* and *Birk's*. But Brown is also a soloist of the first order. His long solo on *Blues* proves once again that the name Ray Brown should always be preceded by two words: The Magnificent. This track also

**illumination!...**



**Anita  
O'Day**  
swings  
**with Billy  
May**

MG V-2118 \*MG VS-6059

*...explosive chain of brilliant images...the merger  
of O'Day and May gives Mr. Porter's famous songs  
the excitement of a first recording!*

*Flawlessly recorded in Living Sound Fidelity on*



451 N. Canon Drive,  
Beverly Hills, Calif.

\*Stereo

Send for full color catalog

HAVE GUITAR-LOVE PLAYING  
 ANYTIME  
 IN  
**BIRDLAND**  
 HAPPY 10th ANNIVERSARY  
 FROM  
**JOHNNY SMITH**

**Wm. S. HAYNES CO.**  
 12 Piedmont Street  
 Boston 16, Mass.



FLUTES —  
 PICCOLOS  
 REPAIRS — All Makes

---

N.Y. Branch: **Wm. S. HAYNES CO.**  
 157 West 57th Street, New York 19, N.Y.

FLUTES — PICCOLOS — REPAIRS — All Makes



**"It's Amrawco drumheads for me!" says Shelly Manne**

AMERICAN RAWHIDE MANUFACTURING COMPANY  
 1103 N. NORTH BRANCH STREET, DEPT. DB12-9 CHICAGO 22, ILLINOIS  
 Please send FREE educational literature and details about Shelly Manne's favorite drumhead, available in genuine calfskin or plastic.

NAME \_\_\_\_\_  
 MUSIC AFFILIATION \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_

Amrawco... only thickness-gauged drumhead in the world



points up the fact that Mance is a truly great blues player, perhaps on a par with Milt Jackson.

Lex Humphries takes no solos, but he is an integral part of the proceedings. Since jazz is so social in nature, the group could not have swung as it did if Humphries had not been doing his part.

You may have gathered from the foregoing that I'm enthusiastic about this album. You're right. (D. DeM.)

**Charlie Mingus**  
 JAZZ PORTRAITS—United Artists 4036:  
*Nostalgia in Times Square; I Can't Get Started; No Private Income Blues; Alice's Wonderland.*  
 Personnel: John Handy, alto sax; Booker Ervin, tenor sax; Richard Wyands, piano; Mingus, bass; Dannie Richmond, drums.  
 Rating: ★ ★

This very uneven set of overextended Mingus works was recorded at a New York concert in January, 1959. Three of the four pieces suffer from being strung out far beyond their worth. Only *Alice's Wonderland*, nine minutes long but still the shortest piece on the disc, comes anywhere near justifying its length. This is a pretty, filmy ballad which, like Mingus' best work in this area, is built on a firm, strong core. John Handy's alto sings beautifully through it and he joins with Booker Ervin in some sensitive ensembles.

Handy almost makes *I Can't Get Started* come off, too, but Mingus dilutes the piece by his apparent inability to stop while he's ahead. No *Private Income Blues* is an interminable blowing session involving Handy and Ervin, while *Nostalgia in Times Square*, which was written as part of the underscore for a film, *Shadows*, is simply garrulous and shapeless in this out-of-context presentation. (J.S.W.)

**Kid Ory**  
 PLAYS W. C. HANDY—Verve 1017: *Aunt Hagar's Blues; St. Louis Blues; Harlem Blues; Friendless Blues; Joe Turner Blues; Way Down South; Yellow Dog Blues; Atlanta Blues; Loveless Love.*  
 Personnel: Kid Ory, trombone; Teddy Buckner, trumpet; Caughey Roberts, clarinet; Cedric Haywood, piano; Frank Haggerty, guitar; Charles Oden, bass; Jesse John Scales, drums.  
 Rating: ★ ★

Since Ory has settled into a pretty standard soloing groove in the past couple of years, the difference in value of his records depends largely on the sidemen with whom he records. On this set he gets some firm, full-voiced, warmly phrased trumpeting from Teddy Buckner but clarinetist Caughey Roberts' solo concepts are made up largely of empty runs. Ory himself holds to his typical guttural outlines most of the way, although he gets away from this a couple of times to create gently modulated, muted solos.

A Handy program has both merits and drawbacks. Inevitably it must include the overly familiar. But when the tunes are played at reasonable length—as they are here—it is also necessary to dig up some less battered pieces to fill out the program. It is the infrequently heard items—*Way Down South, Harlem Blues, Friendless Blues*—that provide most of the interest here.

In a way, it is unfortunate that *St. Louis Blues* turned out to be such an egregious success for Handy, for it has obscured the fact that he produced a great many other pieces of charm and merit. An LP of Handy's lesser known works in the proper hands might be very pleasant—although it probably wouldn't sell. (J.S.W.)

Charlie Rouse/Frank Foster

■ TAYLOR'S TENORS — New Jazz #219: *Rhythm-A-Ning; Little Chico; Cape Millie; Straight No Chaser; Fidel; Dacor.*

Personnel: Art Taylor, drums; Rouse, Foster, tenors; Walter Davis, piano; Sam Jones, bass.

Rating: ★★★★★

This is a thoroughly satisfactory blowing session which wears well and even gets a little better on repeated listenings. There's a tendency to dismiss this sort of session these days because there are so many of them, but this time it worked.

To begin with, the rhythm section cooks beautifully throughout, laying down a swinging foundation for the two horns. Sam Jones, who is rapidly emerging as one of the very best bassists in modern jazz, is excellent; Davis' piano solos are good and he swings throughout; Taylor knits the whole rhythm department together and drives it.

Foster and Rouse are in the extremely difficult position of being on the contemporary scene with Rollins and Coltrane. They manage to be modern without being imitative, to explore while still swinging, and to bring excitement and feeling to whatever they play. The Monk tunes, especially *Straight No Chaser*, are really very well done. (R. J. G.)

Various Artists

■ *Blowin' the Blues*: World-Pacific JWC-512: *Blowin' the Blues* (Harold Land); *Montgomery-Land Funk* (Wes Montgomery-Harold Land); *Midnight Blues* (Harry Edison-Teddy Edwards); *Hey Now!* (The Mastersounds); *Funky Old You* (Zoot Sims-Russ Freeman); *Slow Freight* (Jimmy Giuffre-Bob Brookmeyer); *Four Funky People* (Pepper Adams); *Blues in the Distance* (Bud Shank).

Personnel: Track 1: Land, tenor; Jackie Davis, organ; Gerald Wilson, trumpet; Jim Hall, guitar; Curtis Counce, bass; Nat Morria, Jr., drums. Track 2: Montgomery, guitar; Land, tenor; Buddy Montgomery, piano; Monk Montgomery, bass; Tony Bazley, drums. Track 3: Edison, trumpet; Edwards, tenor; Jimmy Allen, tenor; Henry McDode, piano; Herman Mitchell, guitar; Jimmy Hamilton, bass; Jimmy Miller, drums. Track 4: Richie Crabbtree, organ; Monk Montgomery, bass; Benny Barth, drums. Track 5: Sims, tenor; Freeman, piano; Hall, guitar; Monte Rudwig, bass; Mel Lewis, drums. Track 6: Giuffre, tenor; Brookmeyer, piano; Hall, guitar; Ralph Pena, bass; Dave Bailey, drums. Track 7: Adams, baritone; Jimmy Rowles, piano; Doug Watkins, bass; Mel Lewis, drums. Track 8: Shank, alto; Billy Bean, guitar; Gary Peacock, bass; Chuck Flores, drums.

Rating: ★★★★★

The blues have always been a good measure of a jazzman's worth. He may have great technical skill, advanced harmonic conception, even perfect pitch; but if he lacks imagination and those nebulous attributes of soul and swing, his deficiencies become crystal clear in the blues. Happily, most of the many men in this anthology do not fail the test.

Several concepts are represented. The southeastern jam session school is present on the Edison-Edwards track; the Land and the Mastersounds tracks are organ-oriented; Basie is represented by Zoot and Freeman. An interesting contrast can be drawn from the Adams, Giuffre-Brookmeyer, and Shank offerings. Shank tends to sound a little pale and shallow when he is up against Adams and Giuffre, both of whom are excellent blues players whose roots go much deeper into the past than do Shank's.

Guitarists Bean, Hall, and Montgomery provide another comparison. Each has his own approach yet each succeeds in imparting a moving experience. Such is the many-faceted character of the blues.

Of the pianists, Henry McDode displays

(Continued on Page 59)

# Ludwig



Percy Brice is a name that appeared early and often on lists of promising young talent, and then richly fulfilled the promise by moving up to the rosters of all-time stars. Born in New York in '23, he studied piano and violin before shifting to drums, under Aubry Brooks of Local 802. He's played with Luis Russell, Benny Carter, Duke Ellington, Johnny Otis, the Billy Taylor trio and George Shearing's quintet: he's now with a combo backing up Sara Vaughan. And one other big name is always associated with Brice's: LUDWIG, the MOST FAMOUS NAME ON DRUMS.

Ludwig Drum Co., 1728 N. Damen Ave., Chicago 47, Ill.

A SOLID SALUTE TO

THE JUMPINEST PLACE I KNOW

## BIRDLAND

NOW IN ITS 10th YEAR!

FROM

## COUNT BASIE & his ORCH.

*Armstrong* THE NAME TO REMEMBER

C FLUTES    E- SOPRANO FLUTES    G ALTO FLUTES    PICCOLOS

---

We salute the Jazz Corner of the World  
on its 10th Anniversary  
May we continue to have the opportunity  
of assisting you in the presentation  
of the greatest in JAZZ

---

**ASSOCIATED BOOKING CORPORATION**  
JOE GLASER, PRESIDENT

8619 SUNSET BLVD.  
Hollywood 46, Calif.  
Phone CRestview 1-8131

2207 MARONEY  
Las Vegas, Nev.  
DUdley 2-7122

407 LINCOLN ROAD  
Miami Beach, Florida  
Phone JEfferson 8-0383

745 FIFTH AVENUE  
New York 22, N. Y.  
Phone Plaza 9-4600

203 N. WABASH AVE.  
Chicago, Ill.  
Phone CEntal 6-9451

20/31 REGENT ST.  
London, W.1, England  
Harold Davison

The  
1. Gi  
Bu  
Ra  
It  
flue  
mid  
didn  
I de  
geth  
a st  
play  
some  
the l  
Biga  
time  
I  
...  
it's  
body  
like  
T  
-I'n  
Burn  
soun  
toget  
ble-v  
band  
a wl  
I'e  
-I'll  
-go  
-ve  
2. La  
(W  
Jo  
T  
I've  
first-  
mou  
stuff  
foole





By Leonard Feather



"Those were my favorite children."

Tony Scott is one of those musicians who can tell you from firsthand experience that a poll victory and 15 cents will get you a ride on the subway. Largely because the original instrument of his choice has mysteriously faded in popular esteem since the Goodman-Shaw days, he has earned more recognition among critics, fellow musicians, and *Down Beat* readers than among those of the 180,000,000 Americans who welcome pianists and saxophonists to the national limelight.

Nevertheless, in the last year or so Scott has enjoyed several successes more tangible than can be found in a ballot box. His television work has been conspicuously successful, ranging from *Camera Three*, the *Art Ford Show* to *The Subject Is Jazz* series and a color spectacular with Sid Caesar. In person, he scored a standing ovation with a memorable performance at the last French Lick Jazz festival.

Scott is one of those rare jazzmen capable of combining sensitivity and earnestness with an exceptionally sharp sense of humor. On this *Blindfold Test*, after he had guessed the identities on Record 2, I let him hear it again while following the printed lyrics. Aside from this he was given no information before or during the test.

### The Records

1. Gil Evans. *Chant of the Weed* (World Pacific). Budd Johnson, clarinet; Evans, arranger; Ray Crawford, guitar.

It sounded like a very Duke-influenced thing; however, in the middle when they changed time, it didn't sound like it was Duke . . . I don't think it's a band that's together—like a road band. I think it's a studio band, and the clarinet player confuses me. He sounds in some spots Pres-influenced and in the lower register a little like Barney Bigard . . . He's a shade sharp sometimes, which kind of bothered me.

I thought the writing was great . . . I have no idea who wrote it, but it's either somebody new or somebody old with some fresh ideas. I like it very much.

The guitar player to me sounded—I'm just taking a stab—like Kenny Burrell. Some of the ensemble work sounded just a little too rushed—not together. They were together ensemble-wise, but it didn't sound like a band that had been together for a while.

I'd rate this five for the writing —I'll give the clarinet player three—good; and the band work was four—very good.

2. Lambert, Hendricks, Ross. *Now's the Time* (World Pacific). Charlie Parker, composer; Jon Hendricks, lyrics.

Those were my favorite children. I've always dug them right from the first—the LP they did for ABC Paramount . . . This is not top-caliber stuff, so sometimes you almost feel fooled . . . Like I'm sitting here and

thinking, "I know that's Annie Ross and Jon Hendricks, but it's not top caliber. And I don't remember hearing Davey Lambert in there, so now it's got me worried."

I couldn't understand much of the lyrics. Could I hear it again? . . . (later) . . . At first I couldn't hear the lyrics, but now when you look at the lyrics and you hear them once . . . I dug it very much. I think I was concentrating too hard on everything but the lyrics, and after seeing the lyrics, it makes more sense. I'll give it four stars.

3. Benny Goodman. *Happy Session Blues* (Columbia). Goodman, clarinet; Bobby Gutesha, composer, arranger; Pepper Adams, baritone; Allen Smith, trumpet.

Well, I'm very confused, because there's so much modern mixed up with older sound that it ended up sounding like a Benny Goodman type swing-era ending, and in the writing there was a lot of stuff that was real modern big-band sound—also including some Basie and some Basie band-type solos . . . Then the clarinet player came in, and I think he lacked some presence, which wasn't his fault . . . His solo started out as if he was just playing over a band . . . I don't know who the clarinet player is . . . It's not a definite enough style for me to grab onto. It's very difficult.

Some things that he played sounded old, some new. Some things sounded like he wasn't on the clarinet enough. Over-all it swung pretty nice . . . I would say it was good, but it didn't have any center to it.

The other soloists aren't definite enough in style for me . . . The baritone sax is very nice, and the trumpet; he sounded to me in the style of Sweets Edison or Joe Newman . . . I'll give it three stars.

4. Barney Kessel. *Like, There's No Place Like . . .* (Contemporary). Kessel, arranger, guitar; Andre Provin, piano.

I have no idea who the musicians are, but I'd say they are all studio-type guys who aren't making a living playing jazz in jazz night clubs.

It's nice—as music that uses jazz as a jazz feeling . . . A few parts with the guitar voicing and the piano sound a little like Shearing . . . I would say it sounded like these musicians—including the arranger—did a lot of movie scores, etc.

The theme is a beautiful melody and harmonic structure . . . The guitar player—I don't like a tone like that . . . I like it if a guy's playing real strong jazz, but if he's playing a pretty-type melody, I like a more soft attack. I would give this three stars as background music for watching a late movie.

5. Charles Mingus. *Open Letter to Duke* (Columbia).

I think it's Charlie Mingus, and Charlie is amazing because he's so sensitive to sounds and things around him, which include attitudes, people, etc. This more or less to me reflects New York City. Charlie is of our times, and his music reflects it. And he's amazing because he gets guys in his band to fall in and play what he wants, and it's always very exciting.

He's one of the very few who are



making a statement about these times through jazz.

He's always a source of inspiration to me, one of the giants in jazz. He takes it somewhere, so that it becomes very personal, which is a fantastic thing to do. I give it five stars for everything.

6. Duke Ellington. *Lady in Red* (Columbia). Harry Carney, baritone; Clark Terry, fluegelhorn; Jimmy Hamilton, clarinet.

That was Duke's band . . . That Harry Carney's too much! I can't even explain his tone on baritone—it's just ridiculous.

I think there's two sax sections in Duke's band—one is the sax section, and the other is Harry Carney. Having played with the band, I know what it feels like to play along with Harry . . . It's a fantastic thing. And it's Clark Terry on trumpet . . . That's one of my sweethearts from way back in the 52nd St. days.

When I joined Duke's band, Clark was a friend, but he also took care of

me on our trip through the south . . . Some very strange adventures there that kind of cracked me up. I never will understand how these guys can keep going down to the south.

I like this record very much . . . The band sounded wonderful and for Clark—five stars . . . And for my friend Duke Ellington: "Dear Duke, You were rushing slightly." Jimmy Hamilton on clarinet played very nicely.

7. Thad Jones *No Refill* (United Artists). Jones, fluegelhorn; Billy Mitchell, tenor.

The solos in this record were exceedingly beautiful. Miles is on trumpet . . . The tone on the tenor sax really suited the style of the whole tune and the mood and also suited playing with Miles. I think it was Lucky Thompson, I'm not too sure . . . But it was a very beautiful solo.

I notice that Miles played in sort of curlicues . . . He doesn't do runs up, but he goes *up* to a note and

curlicues and then seems to get very introvertish, and everything curls in . . . Then he comes back down. I think Miles has found the secret of playing, and it's a pretty fantastic thing to find. I don't know how he did it. I'll give this record five stars because everything is in perfect perspective.

8. Gerry Mulligan. *News from Blueport* (Columbia). Mulligan, baritone; Art Farmer, trumpet.

That was great. That's one of the most successful attempts at something in three . . . Actually in the form of three, because the theme is in 9/8, and the guys seem to be blowing in 3/4. I like it very much—it was very successful.

At first I thought it was Pepper Adams because it was so robust, but afterwards it dawned on me that it must be Gerry. I don't know who the trumpet player was . . . it's neither Don Byrd or Art Farmer, so I couldn't decide who it could be. Five stars. ■

New COMBO-ORKS Book In The Current "BEAT" Style!

# THE BIG BEAT

## for SMALL COMBOS



Playable By Any Size Combo

Arranged by JOHNNY WARRINGTON

- C INSTRUMENTS BOOK**— Piano, Accordion, All Organs, Melody Guitar, Vibes, Violin
- Bb INSTRUMENTS BOOK**— Trumpet, Clarinet, Tenor Sax
- Eb INSTRUMENTS BOOK**— Alto Sax, Baritone Sax, Trombone
- RHYTHM INSTRUMENTS BOOK**— Guitar— Rhythm and Riffs, Drums, Bass

### Special Features!

- BIG BEAT Rhythm Instruments Book
- Every Number A Complete Arrangement
- Intrs, Repeat Chorus, Background Riffs
- BIG BEAT Ride Out

### • CONTENTS •

I UNDERSTAND  
PAGAN LOVE SONG  
COQUETTE  
WABASH BLUES  
WANG WANG BLUES

AT SUNDOWN  
MY BLUE HEAVEN  
THERE GOES MY HEART  
PENNSYLVANIA 6-5000  
DON'T BLAME ME

IN A LITTLE SPANISH TOWN  
TAKING A CHANCE ON LOVE  
I'M IN THE MOOD FOR LOVE  
I'M SITTING ON TOP OF THE WORLD  
DON'T GET AROUND MUCH ANYMORE

Price \$1.25 each book

AVAILABLE AT YOUR DEALER OR DIRECT

ROBBINS MUSIC CORPORATION • 1540 BROADWAY, NEW YORK 36, N. Y.

the greatest feeling for the blues, although Brookmeyer and Rowles are no slouches. But McDole captures better that churning, burning intensity that can make the blues lift you out of yourself.

The main drawback to this collection is that some of the tracks become cliché-ridden. Still, taken as a whole, this anthology provides a broad view of contemporary blues concepts. (D. DeM.)

## NEW JAZZ RELEASES

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

Count Basie orchestra, *Hall of Fame* (Verve ■ MGV 8291)

Art Blakey and the Jazz Messengers, *At the Jazz Corner of the World* (Blue Note ■ 4015, ■ BST 84015)

Ray Charles, *What'd I Say* (Atlantic ■ 8029)

Ray Charles, *The Genius of Ray Charles*, (Atlantic ■ 1312)

Buddy Collette and Swinging Shepherds, *At the Cinema* (Mercury ■ MG 20447, ■ SR 60192)

Eddie Costa, *The House of Blue Lights* (Dot ■ DLP 25206, ■ 3206)

Eddie (Lockjaw) Davis, *Cookbook Vol. II* (Prestige ■ 7161)

Ellington All-Stars, *Ellingtonia* (Wynne ■ 107, ■ 707)

Benny Goodman band, *Benny Rides Again* (Chess ■ 1410)

Chico Hamilton quintet, *Three Faces of Chico* (Warner Bros. ■ W 1344, ■ WS 1344)

Lionel Hampton, *Hamp's Big Band* (Audio Fidelity ■ AF1P 1913, ■ AFSD 5913)

Lionel Hampton, *Lionel Hampton Swings* (Perfect ■ PL 12002, ■ PS 11002)

Woody Herman and Tito Puente, *Herman's Heat and Puente's Beat* (Everest ■ LPBR 5010, ■ SDBR 1010)

Billie Holiday, *All or Nothing at All* (Verve ■ MGV 8329)

Pee Wee Hunt band, *Dixieland Kickoff!* (Capitol ■ T 1265, ■ ST 1265)

Jo Jones trio, *Jo Jones Trio* (Everest ■ LPBR 5023, ■ SDBR 1023)

Jonah Jones quartet, *Swingin' Around the World* (Capitol ■ T 1237, ■ ST 1237)

Irene Kral with Al Cohn's group, *Steve-rino* (United Artists ■ UAL 3052, ■ UAS 6052)

Modern Jazz Quartet, *Odds Against Tomorrow* (United Artists ■ UAL 4063, ■ UAS 5063)

Gerry Mulligan, *A Profile of Gerry Mulligan* (Mercury ■ MG 20453)

Marty Paich, *Take Me Along, Jazz Version* (RCA Victor ■ LMP 2164, ■ LSP 2164)

Rampart Street Paraders, *Real Dixieland* (Harmony ■ HI 7211)

Max Roach, *Booker Little Four and Max* (United Artists ■ UAL 4034, ■ UAS 5034)

Art Tatum, *The Greatest Piano of Them All* (Verve ■ 8323)

Various Artists, *Modern Jazz Festival* (Harmony ■ HL 7196)

Various Artists, *Bird's Night* (Savoy ■ MG 12138)

Various Artists, *Saxes, Inc.* (Warner Bros. ■ W 1336, ■ WS 1336)

## MAGNATONE



Left to right: Al Hendrickson, Howard Roberts, Bill Pitman, Bob Gibbons, Tom Tedesco.

**THE SCENE:** Recording Session.

**THE PLACE:** Radio Recorders, Hollywood.

**THE TIME:** Oct. '58 from 1 PM until Perfection.

**EVIDENCE:** 5 Magnatone Amps, 5 Top Guitarists.

**CONCLUSION:** When Professionals Want to Achieve the Ultimate in Recorded Sound, They Choose Magnatone.

for  
free  
catalog  
write:



Patent Pending ©

By the manufacturers of the world-famous Magnatone organ sound systems.

**MAGNA ELECTRONICS, INC.**

TORRANCE, CALIFORNIA

Dept. DBRS 12/59



**The English  
Drums  
everyone's  
talking about**

*See your dealer or write:*

HALL DRUM CO., 315 Decatur St., New Orleans 16, La.

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

In Canada: CANADA MUSIC SUPPLY LTD., 714 St. James St. W., Montreal

# Caught in the Act

THE JAZZ JETS  
Archway Club, Chicago

**Personnel:** Eddie Harris, tenor saxophone, doubling piano; Charles Stepney, vibraharp, doubling piano; Don Garrett, bass; Walter McCants, drums.

Though its name may sound like that of a rock 'n' roll group, the Jazz Jets are anything but that. Organized only in June, this is already a quartet that is moving toward its own groove.

Because of the doublings of two of the group's members, a wide range of colors is obtained. The group ranges from a Modern Jazz Quartet sound to

that of a standard stomping tenor-led quartet.

The curious thing is that the Jets should be striking out on their own course so soon. If you seek comparisons, the closest reference is perhaps to what Ornette Coleman is doing.

Eddie Harris, who is the group's leader and writes most of its charts (Stepney also contributes some), said the comparison to Coleman has been made by others, though he himself has never heard the alto saxophonist. Saying almost apologetically that he's "no intellectual," Harris explained that he is studying Middle and Far Eastern music, particularly that of India, and applying it to his writing and his playing. Hence, no doubt, the comparison to Coleman—though it should not be overemphasized, since it is a modification of what Coleman is doing, and much easier to grasp.

Nonetheless, some of the group's originals, bearing such titles as *Elephant Song* and *The River Nile*, are well off the beaten route that groups working in clubs usually take. Such works are bal-

anced with some good earthy blues and attractively done standards.

Harris came out of the service only a few months ago (he had been playing with the big Jazz I and Jazz II orchestra that the Seventh Army maintains at Stuttgart, Germany) and teamed up with Stepney and Garrett. Walter McCants, who had been working with Ramsey Lewis, is a recent acquisition. Prior to his coming, the group was inclined to rush, but it has settled down now and swings harder. Stepney plays effective vibes, going to the piano to back Harris when the latter leaves the piano for tenor, which is an effective mixture of Getzian lightness and the harshness of the Angry Young Man school of playing. Garrett's bass is deep-toned and imaginative.

Someone should take a chance and record this group, which deserves it more than some of those assembled just-for-blowing on many discs. As yet, the Jets are far from having a final polish, but something very interesting may be happening here.

—Gene Lees

## JOHN LEVY ENTERPRISES INC.

salutes birdland on the  
occasion of its 10th anniversary

representing these outstanding jazz artists

Julian "Cannonball" Adderley • Lorez Alexandria • Alan Dean  
Ernie Andrews • Donna Hightower • Ahmad Jamal • Bev Kelly  
Yusef Lateff • Ramsey Lewis • Timmie Rogers • Dakota Staton  
Joe Saye • George Shearing • Billy Taylor • Nancy Wilson

1650 Broadway, N.Y.C.

Circle 5-2488

in the  
**OLDS**  
 spotlight!

**DOC CHEATHAM**

one of the longtime greats of jazz . . . trumpeter with Cab Callaway, Benny Carter, Eddie Heywood, and Perez Prado among others—appearing with the Hot Club of France, on "Sounds of Jazz" TV program—now with Machito Afro-Cubans . . . has played only Olds trumpets through thirty years. "They're incomparable," says Doc.



**take five**

By John Tynan

So now we've got a "New Morality" in network television programming. . . . Marvelous.

But it appears to be somewhat like the old newspaper joke about "throwing out all those old cliches" so they can be replaced with a "bunch of new cliches."

The quiz show scandals, of course, triggered a chain reaction of new resolutions and hand-on-heart vows to the public from the network bosses. In fact, to judge from their protestations, it would appear that they had been awaiting with considerable eagerness the opportunity to abandon publicly last year's "morality" while they dusted off a shiny new 1960 model.

What will this "New Morality" encompass?

Network chiefs now promise an end to "deception" on television programs. Apparently the best example of this "deception" (in the book of CBS' Dr. Frank Stanton) is the common practice of dubbing canned laugh tracks in filmed comedy series. Deception? Or hard-headed production know-how? Ask the comedy writers about this one—if you dig profanity.

But let us, for the sake of argument, go along with this "New Morality." Let's assume the networks mean to go all the way in programming adult, honest reflections of the best and most representative of American entertainment.

What happens to Dick Clark and his frenetic fans? Can Clark be said to be the embodiment of what is best in music shows on TV? Will he and his performers be swept away in the moral revolution? Ask the sponsors.

Perhaps the new moralists will now find room for the *Nat Cole Show—Second Edition*. In this case the old morality crumbled under what was said to be resistance from southern viewers. The real story is that sponsor timidity forced the Cole show off the air. While it is fine for the networks to assert moral decency, it is naive to assume the same sponsors who refused to buy a series headlining a star Negro performer will now join the TV men on their high-principled plateau. Gotta watch that southern market, Jim!

Where does all this quacking leave the presentation of jazz? It takes no great perspicacity to foresee a dim future for jazz on network TV. Despite the rash of jazz-scored crime series, any *serious* presentation of jazz on a continuing network basis lies in sponsor interest. If some genius can convince, say, Westinghouse to devote a

in the  
**OLDS**  
 spotlight!

**LOUIS PRIMA**

with Keely Smith and "The Witnesses", packs them in at Chicago's Chez, New York's Copa, Miami's Eden Roc . . . and they're the Number 1 top musical attraction in all of Las Vegas . . . with Prima playing a hot and funny, wild and wonderful kind of music on his Olds trumpet. Hear them, too, on Dot Records.



**BUDDY BREGMAN JOINS  
WESTLAKE FACULTY  
FAMED  
MUSICAL DIRECTOR,  
T. V., STAGE & SCREEN**



**WESTLAKE COLLEGE OF  
MODERN MUSIC IMPLEMENTS  
TEACHING STAFF WITH  
INTERNATIONALLY KNOWN  
PROFESSIONALS, ACCLAIMED  
IN THEIR RESPECTIVE FIELDS:**

**BUDDY BREGMAN**, the "wonder boy of music" with an incredible list of credits in radio, T.V., movies and stage—for classes in program scoring.

**JOHN GRAAS**, Jazz Innovator of renown—for classes in jazz and the modern idiom arranging and composing.

**BILL PERKINS**, one of the nation's top jazz tenor-sax instrumentalists and jazz recording star, World Pacific—for private lessons in jazz sax technique.

**REALIZE YOUR PROFESSIONAL GOAL!**  
Arranger? Composer? Performer? Studio?

Last term students now with professional income—four with **GORDON** (Best New Dance Band of Year). Others with **ANTHONY**, **BARNET**, **BROWN**, **ELGART**, **GRAY**, **JAMES**, **KENTON**, **WELK** and **TV**, Screen & Recording studios. (Names on request)

Check information wanted and free catalog. Swing News & Literature will be mailed to you.  
 2 yr. diploma  4 yr. degree Tuition includes 2 private lessons per wk., daily band & combo. Dorms, payment plan, app. for vets.  
3 starting semesters  Fall,  Spring,  Summer  Home Study Dance Band Arranging Course  Summer Dance Band Clinic for High School Students (4 wks.)

**WESTLAKE COLLEGE OF MUSIC**  
7190 Sunset Blvd., Hollywood 46, Calif.  
(DB121059)

Name ..... Age .....  
Address .....  
City ..... Zone ..... State .....

small portion of its mammoth yearly television budget to a maturely presented jazz series, it would advance the public acceptance of the music far beyond the gains of a platoon of *Peter Gunns*.

Television remains the most powerful mass communications medium yet devised by man. That it has become almost wholly a medium of *entertainment* in America bodes ill for any adult presentation of the visual and aural arts. The networks depend on private industry to keep them in business and private industry, in turn, depends on the purchasing power of the viewer. The shortest distance between a customer and a cash register being a straight line, then, it ill behooves a sponsor of a TV program to place his bet on anything but a sure thing.

Indubitably quiz shows were a cinch to grab and hold the average viewer's attention. Okay, so they were rigged. But they were *entertaining* to Mr. and Mrs. John Doe: sponsors felt safe.

Perhaps the Timex jazz shows were entertaining too—to the average viewer. To the jazz enthusiast they became an almost insulting affront. But the purchasing power of all American jazz enthusiasts combined doesn't amount to a row of beans in sponsors' eyes, when prorated against the millions of potential customers ogling the late, unlamented quiz shows or Steve Allen.

So don't look to the Big Tube for future enjoyment of jazz—at least not on the networks. American television is nothing if not in early foetal stage when music lovers can count it a *coup* to find Leonard Bernstein conducting an hour of symphonic music in a prime network time slot on a Sunday evening. Especially when the Bernstein program was blessed by the gimmick of emanating (on film) from Moscow. This was the news-entertainment angle that justified the televising of an historic performance of great music art.

While it is doubtful that the Soviets would agree to the telefilming of an American jazz performance in similar circumstances, the possibility remains open. But first the Russians must be convinced of the importance of the most vital musical influence of our time.

Meanwhile, the American jazz enthusiast must depend on his or her local television station for an occasional quality jazz program. Sponsors refuse to buy a mature jazz series and the networks are scared, too. Witness the demise of Los Angeles' *Stars of Jazz*.

For all the high-flown gobbledegook about a "New Morality" infusing U.S. television programming, the inescapable fact remains that the final benediction lies in the hands of those who pay the check.

**THE MARSHALL BROWN  
YOUTH BAND**

Library of Orchestrations  
As performed at the  
1959 Newport Jazz Festival

RECORDED on CORAL RECORDS

by Marshall Brown

- "DATELINE NEWPORT"
- "VELVET GLOVES"
- "ROCK BOTTOM"
- "CHA, CHA, CHA FOR JUDY"
- "COPLEY SQUARE"
- "SOLID BLUE"
- "CINNAMON KISSES"
- "NOW HEAR THIS"
- "CERULEAN BLUE"

by John La Porta

- "EARLY DUES"
- "WELCOME BACK, JACK"
- "TWO BY TWO"
- "DANCE BAND WARM UPS"

by Ernie Wilkins

- "FAST COMPANY"
- "THE BROWNSVILLE EXPRESS"

by William Russo

- "THE DANCING PUPPET"

by Fred Karlin

- "NIGHT CAP"

*Instrumentation:* 5 saxophones, 4 trumpets, 4 trombones, piano, bass, guitar, drums and conductor's score.

*These orchestrations may be played with the following minimum instrumentation:* 2 trumpets, 1 trombone, 2 alto saxophones, 1 tenor saxophone, piano, bass and drums.

**MARSHALL BROWN MUSIC, INC.**

Now available at all leading music stores or write, wire, or phone direct to:

*Charles Colin Exclusive Distributor*

**CHARLES COLIN**  
1225 6th Ave., N. Y. 19, N. Y. JU 6-9791

**Order Blank**

Enclosed please find \$.....  
Please send orchestration (s) I have marked.  
(\$3.00 each.)

Please Print

Name.....  
Address.....  
City..... State.....



## the hot box

By George Hoefler

The New York chapter of the Duke Ellington Jazz Society (DEJS with main headquarters in Hollywood, Calif.) has been holding monthly meetings. While most of the meetings up to now have been devoted to charters and other organizing details, the October gathering managed to fit in a very interesting program period consisting of several hours with John Sanders, the veteran of six years in the Ellington trombone section.

Sanders, a former Juilliard student, decided to leave Ellington to resume his studies, just before the band left New York in September for the European tour. For six years he had been Ellington's valve trombonist, featured on *Caravan* and many other numbers made famous by Juan Tizol, as well as in new arrangements. Sanders' talk, *My Years with the Duke*, was illustrated with excerpts from several recent recordings, including *Black, Brown, and Beige* and the soundtrack from *Anatomy of a Murder*.

A good part of the program was taken up by questions from the floor on various idiosyncrasies of maestro Ellington and his methods of composition. Also present was trumpeter Francis Williams, who was in the trumpet section with Ray Nance, Shorty Baker, Shelton Hemphill, and Wilbur Bascombe from 1946 through 1949.

The two ex-Ellingtonians, if they did nothing else, emphasized the need of having a feel for Ellington as well as for his arrangements. Duke in his nonchalant manner will sometimes start off a number with a fleeting signal. Without forewarning or a second to think, the instrumentalist is expected to go instantly into his part of a number out of a book that holds more than 75 arrangements. Sometimes when Duke first touches the keys of the piano, the resulting phrase announces the tune.

It was pointed out that Duke never seems to finish a composition. He is always, up to the last minute, trying to improve upon a chart. This happened in the case of *Anatomy* and several musicians grew a few more gray hairs during the tightly packed two days of soundtrack recording. It was the first and only chance the entire band had to be together since Duke started on the project. When the band was available as a tool, Ellington kept thinking of ways to improve on what he had already written.

Some years back, when Francis Williams was playing in the band, Duke was finishing up an RCA Victor record-

ing contract. The contract had called for an album (78 rpm) to be called *Duke Ellington Plays the Blues*. It had been specified in the contract that the blues to be played were to be familiar standards, such as *Royal Garden* and the W. C. Handy tunes like *St. Louis Blues*. Duke had kept putting the project off, remaining unenthusiastic about the idea. When the date came up, the band went into the recording studio without a single arrangement. Duke arranged the dozen sides *in the studio*. When he finished one chart, the band recorded it while he worked on the next one.

Sanders verified that Duke is always composing. Once, as he was composing in his seat on a band bus, melted ice cream kept dripping onto his paper. It turned out that an ice cream fancier in the band had stashed a quart of it on the luggage rack; when he came back from stretching his legs, he found Duke in the seat. So he went to another seat and promptly fell asleep. It was a hot night, and it took less than a half-hour to turn the ice cream to liquid.

Sanders and Williams said they had rarely seen Ellington as angry as he was when he realized what was splattering on his best sport shirt. ■

FOR THOSE WHO INSIST ON QUALITY... AS WE DO

### MORE SOUND—LESS WORK

### MUST BE A *DeArmond* MICROPHONE

A DeArmond microphone picks up the movement of the strings only, minimizes all noises produced by the pick, gives undistorted power volume—and all this with the greatest playing ease. Just another reason that DeArmond microphones are the favorite of professionals and beginners around the world.



Shown here is  
Model 1000 Rhythm Chief  
for arch top guitars

# ROWE

Other great products available for drums, mandolins, dulcimers, banjos, etc. Also we send you our latest brochure!

ROWE INDUSTRIES 1702 Wayne St. - Toledo 9, Ohio



**ENROLL NOW**  
to top off your  
**TRAINING**  
in  
**JAZZ**

Dixieland, or swing and sweet ... the top rung awaits those who climb from solid foundations. UEC Courses provide brush-up of fundamentals and study in advanced techniques that can make you master of all the tricks in your trade.



Do it the modern convenient HOME STUDY way, your time free to meet all engagements.

Send today for catalog and illustrated lessons.

Check courses that interest you most.

**UNIVERSITY EXTENSION  
CONSERVATORY**

Dept. 2129, 2000 S. Michigan, Chicago 16

- |  |                                    |
|--|------------------------------------|
| <input type="checkbox"/> Dance Band Arranging                    | <input type="checkbox"/> Piano     |
| <input type="checkbox"/> Marching Band Arranging                 | <input type="checkbox"/> Guitar    |
| <input type="checkbox"/> History, Analysis of Music              | <input type="checkbox"/> Clarinet  |
| <input type="checkbox"/> HARMONY                                 | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Trumpet                                 | <input type="checkbox"/> Violin    |
| <input type="checkbox"/> Advanced Composition                    |                                    |
| <input type="checkbox"/> and 10 other Courses. Send for Catalog. |                                    |

Name \_\_\_\_\_ Age \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Music Experience \_\_\_\_\_

**solid  
STERLING SILVER BELL**



**NEW SOUND!**  
King-pioneered to give you a darker, richer, full-strength sound. . . . NOW with **NEW LACQUER FINISH** to keep your horn gleaming bright without polishing . . .

H. N. WHITE 525 SUPERIOR CLEVELAND, OHIO

**KING · CLEVELAND · AMERICAN-STANDARD**

**DANCE ORCHESTRATIONS**

COMBO DRKS • Musical Supplies

For Free Catalog Write to:

**TERMINAL**

MUSICAL SUPPLY, Inc

Dept DB 113 W 48 St. New York 36 N Y

64 • DOWN BEAT

**AD LIB**

(Continued from page 10)

cancer. **Tubby Hall**, Minor's drum-playing brother, died in Chicago some 10 years ago . . . **John Moorhead**, 61, who played trombone with the Coon-Sanders band in Kansas City until 1925, died in New York while playing golf last month. He was a make-up editor for the *New York Daily News*.

The Copper Door, Broadway night club which has been featuring **Cab Calloway** and a variety show, finally closed in early November for lack of business. Cab had just signed a 16-week contract . . . **Francis (Muggsy) Spanier** was closed out of the Roundtable after one week. Publicity blurbs are out that Spanier will join **Jack Teagarden** as a movie-biog subject to keep the **Red Nichols-Gene Krupa** story trend alive. Spanier's run at New York's Roundtable was cut short when he failed to turn up because of illness. The illness was attributed to the airplane flight to New York from San Francisco. Muggsy isn't the only one who doesn't dig flying. **Duke Ellington** is reported to have turned down an offer of \$18,000 a week to tour Australia because he won't fly.

Coral has recorded **Les Brown's** band with six outside star soloists: **Buddy De Franco**, clarinet; **Frank Rosolino**, trombone; **Zoot Sims**, tenor; **Terry Gibbs**, vibes; **Don Fagerquist**, trumpet; **Ronny Lang**, alto. **Jimmy Giuffre** has finally decided he would like to add a drummer to his group. Could it be playing alongside **Charlie Persip** in the group accompanying French singer **Yves Montand** has had some influence?

**Martha Glaser**, **Erroll Garner's** manager, wants to be sure those who offered \$20 for tickets to Erroll's Carnegie hall concert have a chance to hear him. The New York Port authority will run special buses from New York to Newark, N.J., for Garner's Dec. 5 concert at the Mosque theater . . . The Modern Jazz Quartet added English saxophonists **Ronnie Ross** and **Joe Harriott** as guest stars for their second British tour, now under way . . . Prestige has just released a new **Miles Davis** set culled from sides made in 1956. Personnel includes tenor saxophonist **John Coltrane** and pianist **Red Garland**. Prestige is also announcing a new label, **Bluesville**, on which it will release a series of blues vocals.

The many friends of drummer **Max Roach** will be glad to hear the latest reports indicate he is much improved after suffering a breakdown (due to overwork) that put him in Bellevue and then Kings County hospitals for treat-

ment. He attended a special concert given by the **Chris Barber** band at Basin Street East after his hospitalization . . . **Hugues Panassie** has a new book ready for French publishers. It is called *The True History of Jazz* . . . **Franklin Gellman** is eyeing Madison Square Garden for a winter jazz festival.

**Sir Charles Thompson** has finally left Count Basie's lounge, where he has been playing organ for the past six months. Thompson says he still prefers the piano and the chance to play organ wasn't what kept him from going to Europe with the Newport group. He has been using his own arrangements with his quartet at Basie's. He has been doing some arranging for the Basie band since 1940 . . . **Cat Anderson** is now with **Lionel Hampton's** band . . . **Eddie Condon's** All-Stars performed for a new film being made by the American Federation of Labor to show *Americans at Work*. Sequences were filmed in Condon's club on E. 56th St. The Condon stalwarts, of course, represented musicians at work . . . Drummer **J.C. Heard** has left Manhattan to take over the Modern Jazz room in Cleveland. He will be the boss as well as the drummer-leader of a band made up of local men . . . Governor **Nelson Rockefeller** of New York is a modern jazz fan. He digs **Thelonious Monk** and **Miles Davis**.

The Miles Davis Quintet recently played a jazz festival and dance for Carl Proctor at the St. Nicholas Arena, 66th St. and Columbus Ave. . . . At the New Yorker Hotel on the same night, collegians were enjoying the Ivy Ball with music by **Ralph Marterie's** orchestra and **Russ Bowman's** Finger Lakes Five . . . **Elaine Lorillard** has mentioned the possibility of producing a jazz festival in Rio de Janeiro early next year. . . .

**IN PERSON**

- African Room—**CHIEF BEY** and assorted drums.
- Arpeggio—**BOBBY SHORT** and the **BARBARA CARROLL** trio, until Dec. 29.
- Basin Street East—**DIZZY GILLESPIE** quartet and **DINAH WASHINGTON**, until Dec. 3.
- DAVE BRUBECK** quartet, featuring **PAUL DESMOND**, Dec. 7-14.
- Birdland—**CANNONBALL ADDERLEY** all-stars and **HARRY (SWEETS) EDISON** quintet to Dec. 2. **NAT PIERCE** band, **BIG MILLER**, **CHARLIE PERSIP** quintet, Dec. 3-9.
- Bois Noir—**ROSE MURPHY** with **SLAM STEWART**.
- Central Plaza—**CONRAD JANIS**, Jam session Fridays and Saturdays.
- Condon's—**MAX KAMINSKY** with the **EDDIE CONDON** All-Stars.
- Embers—**JONAH JONES** quartet and the **HAROLD QUINN** trio, until Dec. 3.
- EARL (FATHA) HINES** quartet and the **EDDIE HEYWOOD** trio, Dec. 7-Jan. 3.
- Five Spot—**ORNETTE COLEMAN** quartet and **GIGI GRYCE** quintet until Dec. 1.
- Gerdes—Weekend jazz concerts by the **WILBUR WARE** quartet, **JAY CAMERON** quintet, or **FRANK SCOTT'S FRIENDS**.
- Half Note—**CHARLIE MINGUS**, Nov. 28-Dec. 27.
- Hickory House—**BRITISH JAZZ** trio on Sundays.
- Metropole—**SALT CITY SIX**, **CONRAD JANIS**, **GENE KRUPA**, in continuous jam sessions.
- Roosevelt Grill (Hotel Roosevelt)—**JIMMY PALMER** orchestra, indefinitely.
- Roseland Dance City—**DON GLASSER** orchestra, until Dec. 29.
- Roundtable—**RED NICHOLS' FIVE PENNIES**

# Rogers

solves another problem for drummers . . .

## NEW SWIV-O-MATIC® STRAINER



**PERMA-TENSION!**

you set it, it stays set . . . new roller-slide works like a dream . . . no more fussin' with readjustment . . . just \$12.50 with butt plate and worth more!

write for free Rogers 84-page drum catalog



Rogers Drums, 744 Bolivar, Cleveland 15, Ohio

## GUITARS



By **SUPRO**

NEW FREE CATALOG

4700 W WALTON - CHICAGO 51, ILL

## DON JACOBY BLOWS A TRI-C TRUMPET

The superb musician and clinician Don Jacoby agrees with other experts. Says Don Jacoby, "Why play a 'haunted' horn, when a CONN Tri-C eliminates ghost tones?" Improve your technique with a CONN—choice of the artists!



CONN CORP. Elkhart, Indiana



and the CY COLEMAN quartet, until Dec. 5. JACK TEAGARDEN'S sextet and CY COLEMAN quartet Dec. 7-Jan. 2. Tarian—DON SHIRLEY trio, indefinitely. Village Gate—PETE LONG and SYMPHONY SID jazz sessions, Mondays. Village Vanguard—ANITA O'DAY, until Dec. 1. MIRIAM MAKEBA until Dec. 15.

### PHILADELPHIA

Duke Ellington was featured at the Red Hill inn fresh from his European tour. Chris Connor canceled her date at the New Jersey spot and was replaced by organist Jimmy Smith. Red Garland was scheduled to follow Duke into the Red Hill . . . Ronnie Reuben is the latest in a series of Philadelphia saxmen to join Stan Kenton. The Curtis institute graduate first played with Kenton at the sellout WHAT-FM concert at the Academy of Music. Philadelphia tenor man John Bonnie left Kenton recently and baritone saxman Billy Root departed several months ago.

A "concert" package featuring Johnny Mathis, Ralph Flanagan and Eddie Heywood played Thanksgiving eve at Town hall . . . WHAT-FM, the 24-hour jazz station, took an informal phone poll of its listeners and learned they favor the playing of Mathis records by a huge margin. Previously, vocals played had been restricted to so-called jazz singers and "jazz-centered" artists like Sinatra.

Ernestine Anderson followed Lambert-Hendricks-Ross into the Show Boat . . . Pep's, on a rhythm and blues kick, featured the Treniers and followed with the Clovers . . . The folk concert featuring John Jacob Niles was called off because of a poor advance ticket sale . . . Earl Bostic was featured recently at El Rancho and Louis Jordan at Tippin Inn . . . The Tally-Ho, suburban motel night club, is holding jazz sessions Wednesday nights. Jimmy McPartland opened, followed by Buster Bailey.

### WASHINGTON

Most big-name jazz in Washington continues to be the one-night-only kind. The bands of Jack Teagarden and Red Nichols will team up for an afternoon and evening show Nov. 29 at the Willard hotel . . . Bob Bialek, local record-shop proprietor and producer of Washington and Offbeat Records, is bringing Erroll Garner to the Statler-Hilton hotel on Nov. 20, as well as humorist Tom Lehrer to the same ballroom on Nov. 29 . . . In late October, a modern group featuring John Coltrane, Pepper Adams, and Philly Joe Jones played a Sunday show at the Statler . . . The Showboat lounge, where guitarist Charlie Byrd has been packing them in for the last two years, is no longer a tiny cellar club. Thanks to remodeling, which involved digging out a cellar next door and knocking down a wall, the club is now more than twice as big as it

smoother playing

Once you have used the new Fender Mastersound Flatwound Strings no others will satisfy

2 Finishes:  
Polished Gold #60 set  
Polished Chrome #50 set

Buy now at your leading music dealer

Fender SALES INC.  
SANTA ANA, CALIF.

## LEARN ALL STYLES, POPULAR AND JAZZ

Ragtime, Boogie Woogie, Swing, Bop,  
Progressive and Latin American,  
all in one and the same course!

*Inexpensively taught by mail!*

PIANO SAXOPHONE  
GUITAR MODERN  
TRUMPET HARMONY

Advanced and Beginners!

Name \_\_\_\_\_

Address \_\_\_\_\_

Please send me FREE and with  
no obligation information on your  
correspondence courses.

CIRCLE  
your instrument and mail today!

### EMPIRE STATE SCHOOL OF MUSIC

23 E. WESTFIELD AVE.  
ROSELLE PARK, N. J.

Congratulations

### BIRDLAND

on your

10th Anniversary

The  
PASANTINO PRINTING COMPANY, INC.  
250 W. 49 ST., N. Y., N. Y.

### SAXONY

JACKETS FOR BANDS,  
CHORUSES & GLEE CLUBS

Shawl collar, Blazers, Tartans  
Ideal For All Organizations

Send for Brochure and Swatches  
SAXONY CLOTHES, 198 CANAL ST., N.Y.C.

## ARE YOU AN UNPUBLISHED AUTHOR?

Our program has enabled many writers to see their manuscripts published. We are interested in work by new authors on all subjects: poetry, fiction, non-fiction, juveniles and religious books. Submit your manuscripts for free editorial evaluation to:  
**GREENWICH BOOK PUBLISHERS, INC.**  
Attn.: Mr. Urey 489 Fifth Ave., N. Y. C.

JAKE TRUSSELL'S "After Hours Poetry"

jazz, nightlife, and after hours characters from Mexico to New York City. Written by a jazz disc jockey and former band leader. Your jazz literature collection is incomplete without it.

Send \$1.00 to JAKE TRUSSELL

Box 951 Kingsville, Texas  
Price includes mailing.

once was. The night before the club officially opened as the "new" Showboat lounge, a press party was held. The highlight of the evening was an exciting duet set by Byrd and guitarist **Bill Harris**, who sat in at Charlie's request. **Sophocles Papas**, who taught both Byrd and Harris classical guitar technique, was in the audience, apparently enjoying the work of his two students.

A new downtown club, the Champagne room, featured the **George Shearing** quintet as one of its first attractions in early November . . . Guitarist **Steve Jordan**, former **Benny Goodman** sideman, is featured at the Flame . . . **Pearl Bailey** broke it up, as usual, at the Howard theater in mid-November . . . **Ina Ray Hutton** appeared with another all-girl orchestra at the Club Waldorf Casino in nearby Maryland early this month . . . Pianist **John Eaton's** combo continues to present some of the city's best music, at the Mayfair.

### DETROIT

**Sonny Stitt** did two weeks at the Club 12 Show Bar . . . Baritonist **Frank Morrelli** is now fronting a group at the Hungry Eye. In addition to Morrelli, the band includes **Otis (BuBu) Turner**, piano; **Beans Richardson**, bass; and **Burt Myrick**, drums . . . Pianist **Bernard Peiffer** is scheduled to appear at the Cinema 14 for two nights only.

Personnel of **Yusef Lateef's** new group, now at the Minor Key, is: Lateef, tenor and flute; **Lonnie Hilliers**, trumpet; **Hugh Lawson**, piano; **Herman Wright**, bass, and **Frank Gant**, drums . . . **Bobby Hackett** followed **Carmen McCrae** into Baker's Keyboard Lounge where they did two weeks apiece . . . The Blue Bird Inn had **Red Garland** for a brief engagement . . . **Clara Ward** and her singers in for a late-November concert at the Masonic Temple.

**Dinah Washington** is in for a short stay at the 20 Grand lounge . . . **Joe Henderson's** group, currently at the Blue Bird Inn, comprises the leader on tenor; **Terry Pollard**, piano; **William Austin**, bass, and **Johnny Cleveland**, drums.

### MONTREAL

**Paulette Poupert** is the latest society thrush to sing at the swank Ritz cafe . . . **Dick Roman's** revue played at the Chateau Ste. Rose in October, followed on the 26th by **Bill Kenny**. An all-French-language show opened there Nov. 4, featuring **Denise Filiatrault** and **Dominique Michel**, a comedy team . . . *From Basin Street to Birdland* may have finished its summer term in September on CBM-AM and CBM-FM, but its place was taken in October by a new series titled *Sounds of the Great*

*Bands*. Heard every Saturday evening, the new show is a result of the exceptionally heavy reaction to recent "salutes" to various big bands on the above-mentioned stations. The first four bands heard were those of **Glen Miller**, **Woody Herman**, **Artie Shaw**, and **Tommy Dorsey**. This once again leaves the Saturday morning *Jazz at Its Best* clear for the **Eddie Condon-to-Thelonious Monk** field of jazz.

**Al Baculis** started a new series of live concerts every Thursday evening at the Hermitage Concert hall atop Mount Royal in the center of the city. The series is free to the public and is titled *Jazz Workshop*. Such local musicians as **John Lanza**, **Freddie Nichols**, **Art Maiste**, **Billy Graham**, **Bert Brown**, **Jack Rider**, **Johnny DiStaulo**, **Marcel Leveque**, **Gerry Danovitch**, and **Jerry Vaillancourt** completed the personnel of the first concert held there.

### TORONTO

**Mary Lou Williams**, in town for a date at the Town (accompanied by **Denzil Best** and **Tommy Potter**), said she'd be interested in appearing at a concert in aid of ailing **Pete Johnson**, (see New York *Ad Lib*) . . . **Lil Armstrong**, who played at the Westover the same week as Mary Lou's visit, said she hasn't yet heard the Riverside documentary, *Satchmo and Me*, recorded three years ago. **Cliff McKay's** Dixieland sextet replaces **Mike White's** Imperial Jazz band after a two-year run at the Westover, but name guest policy will continue. Members of the new band include to date **John Swan**, trumpet; **Rob MacConnell**, trombone; **Bob Shuttleworth**, drums; **Harold Holmes**, bass.

The Jazz City room (at the Famous Door) folded after only three weeks. Even **Lennie Tristano's** brilliant playing couldn't lure enough customers to keep it going . . . **Chris Barber's** band played to 1,055 fans in Eaton auditorium . . . The noted British folk singer, **Ewan MacColl**, and his wife, **Peggy Seeger** (sister of **Pete Seeger**), wound up a trans-Canada tour in Toronto Nov. 7 . . . Pianist-singer **Beverley Foster** has replaced **Eve Smith** (formerly **Yvonne**) at the Seaway . . . Artists at the Frontenac Arms include **Cab Calloway**, who opened Nov. 23, **Lennie Bruce**, Dec. 14; **Billy Daniels**, Dec. 28 . . . Town Tavern guests (in November) were **Rex Stewart**, **Charlie Shavers** and the **Ron Collier** quintet . . . **Kai Winding** and the **Earl Hines** quartet were at the Colonial.

### CHICAGO

Tenor saxophonist and arranger **Andy Anderson**, fronting the big rehearsal band he organized a couple of months ago (partly at the request of fellow musicians) did a benefit performance recently at the Hines Veterans Ad-



**Plays in Chicago Dec. 2 . . .**



**CHARLIE BYRD**

Monterey Jazz Festival star,  
classical and jazz guitarist

Wed., Dec. 2

4:30 and 7:30 P.M.

LYON-HEALY Loop store  
4th floor  
243 S. Wabash, Chicago

With Keter Betts, bass, and Bertell Knox, drums, Charlie Byrd performs on the revolutionary new Star Valley Amplifier, he unveiled at Monterey, which works with gut or nylon strings. Come, hear exciting jazz played with classical guitar technique!

No admission charge  
LYON-HEALY, Chicago

**Zyn**  
The NEW Sound in Cymbals  
From PREMIER Dealers throughout the world

**STOP COLD SORES  
FEVER  
BLISTERS**

**Blistex**

EARLY APPLICATION  
USUALLY PREVENTS  
THE UNSIGHTLY  
FORMATION OF A  
COLD SORE OR  
FEVER BLISTER

**MEDICATED FOR  
QUICK RELIEF. DAILY  
USE CONDITIONS  
THE LIPS, KEEPS THEM  
SOFT AND HEALTHY.**

ministration hospital with promising young singer **Carole March** (whom Argo a&r director **Jack Tracy** has just put under contract). Anderson has a number of ex-name band musicians in the group, and is getting a few commercial dates for the band. He has a good jazz soloist in trumpeter **Pete De-Vincent**, and a dance book as well as a jazz book. It's a good band that needs a break, and Chicagoland is an area that needs such a band.

Another big band, that of **Dick Long**, will do a repeat performance at the Laurel lounge on the north side the weekend before Christmas. Long's band played the far north side room last summer and, to the astonishment of everyone, including Long, packed the place.

Washington guitarist **Charlie Byrd**, who scored such an enormous success at the Monterey Jazz festival, will play concerts with his trio at 4:30 and 7:30 p.m. Wednesday, Dec. 2, on the instrument floor of Lyon & Healy's main store on Wabash Ave. Byrd, the man who plays jazz and classical guitar with equal facility, will demonstrate the startling new amplifier he's using, which enables him to play jazz with classical techniques. Anybody who digs jazz should catch the performance, and for guitarists it's an educational must. Admission is free.

**Jack Teagarden** and his sextet played a gig Nov. 22 at the Butterfield Firehouse . . . **John Coltrane**, **Ira Sullivan**, **Wilbur Ware**, **Phil Thomas** and **Jody Christian** opened the series of modern jazz concerts at the U. of Chicago.

**IN PERSON**

Aragon Ballroom—**CHUCK FOSTER** orchestra closing Nov. 29. **CLAIR PERRAULT**, Dec. 3-27. New Year's Eve: the **GLENN MILLER** Orchestra under the direction of **RAY MCKINLEY**, and the **CHUCK FOSTER** orchestra.  
Bambu—**CHUCK ROACH**'s group, indefinitely.  
Blue Note—**STAN KENTON** orchestra, until Nov. 29. **NINA SIMONE** trio and the **HARRY (SWEETS) EDISON** quintet, Dec. 2-13. **DUKE ELLINGTON** orchestra, Dec. 16-Jan. 10. **AHMAD JAMAL** trio and the **ANDREW HILL** trio, Jan. 13-17. **COUNT BASIE** orchestra featuring **JOE WILLIAMS**, Jan. 20-Feb. 14.  
Chez Paree—**JANE FROMAN** with **FORD & REYNOLDS**, until Dec. 3. **BOBBY DARIN**, Dec. 4-24.  
Cloister—**GATEWAY SINGERS** and comedian **CHARLIE MANNA**, until Nov. 30. **PROF. IRWIN COREY** and **ETHEL AZAMA**, Dec. 1-21.  
London House—**GEORGE SHEARING** quintet, until Dec. 6. **JONAH JONES** quartet, Dec. 8-20.  
Mister Kelly's—**DAVE GARDNER** and **JANET ARLEN**, until Dec. 6.  
Preview—**GEORG BRUNIS**, indefinitely.  
Red Arrow Jazz Club—**FRANZ JACKSON** and his Original Jazz All-Stars, Fridays and Saturdays. **STICKNEY STOMPERS**, with **LIL ARMSTRONG**, Sundays, indefinitely.  
Sutherland Lounge—**MASTERSOUNDS**, Nov. 25 for 2 weeks. Jam Session every Sunday evening.

**SAN DIEGO**

San Diegans were deluged with jazz presented in concert style during the first half of November. **Erroll Garner**, in for a concert on the 5th, Irving Granz's Jazz a la Carte show on the



**NATIONAL  
BAND CAMP**

presenting the  
**STAN KENTON  
DANCE BAND  
CLINICS**

to be held on the campus of  
Indiana University, Bloomington  
August 7, 1960 for two weeks.

In addition to and in conjunction with the student clinics, there will be a one week **BAND DIRECTORS CLINIC** for those educators seeking techniques, procedures and instruction in all dance band functions on high school and college level.

The Staff (to be augmented):  
Dean: **Dr. Eugene Hall**  
(Michigan State Univ.)  
Assistant Dean: **Matt Betton**  
(Manhattan, Kan.)  
**Russ Garcia**—arranging  
**Don Jacoby**—brass  
**John La Porta**—reed  
**Shelly Manne**—percussion  
**Ray Santisi**—piano  
Director—**Ken Morris**

Send today for more detailed information!

National Band Camp (Inc. not for profit)  
Box 221, South Bend, Indiana

Yes, I am interested in your 1960 summer session at Indiana University, beginning August 7. At no obligation, please send me further information and details.

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ Zone: \_\_\_\_\_ State: \_\_\_\_\_  
School: \_\_\_\_\_ .12109

The best play **BESSON**

**RUBY BRAFF**—One of the prominent stars who play Besson brasses

BUY THE REED WITH THE GROOVES

**Vilator**

The reed for better intonation—easier response. The choice of outstanding musicians for over 35 years.

MADE IN PARIS OF FINEST FRENCH CANE  
ON SALE AT ALL MUSIC DEALERS



FOR  
PLAYABILITY  
— SAY

Rico

THE REEDS THAT  
"BLOW EASY"

Clarinet, Alto Sax, Tenor Sax  
— Rico Reeds come accurately  
graded. At Music Dealers  
everywhere!

RICO PRODUCTS

155 North La Brea  
Hollywood 36,  
California



BILL PAGE  
PLAYS 14 CONN  
WOODWINDS

Lawrence  
Welk bandleader  
and gifted master of  
fourteen woodwind  
instruments, Bill Page says,  
"From bassoon to piccolo,  
I play best on a CONN." Try a  
CONN—choice of the artists!  
CONN CORPORATION  
Elkhart, Indiana

IT'S NEW !!

The  
"ON STAGE!"

manuscript series for  
large dance bands, written by  
Dedrick, LaPorta, Estes, etc.  
for  
8 Brass, 5 Saxes, 4 Rhythm  
plus optional  
Strings, Horns in F, and Tuba.  
(Playable with 4 brass, 4 saxes  
& rhythm)

Price \$3.50 each

At your music store, or send for free list.

KENDOR MUSIC, INC.

East Aurora, N. Y.

8th. The latter show had the Oscar Peterson Trio, Cal Tjader, and the Hi-Lo's. Jazz a la Carte swung at the Russ auditorium, ditto Garner. The Hi-Lo's did a return engagement, playing the Del Coronado Hotel Nov. 14 for a college bash . . . Some businesses are pulling in college students by piping jazz through the music service . . . Gary LeFebvre, former winner of the best tenor award at the Lighthouse, is now with Joe Foa at the Continental. Combo has Johnny Guerin on drums, Dick Lees on bass.

#### LOS ANGELES

For its first national telecast of the Grammy awards, over the NBC net Nov. 29 from the Beverly Hilton hotel, the National Academy of Recording Arts and Sciences has lined up a talent program including Duke Ellington, Ella Fitzgerald, Bobby Darin and comic Shelley Berman . . . Stan Kenton and band will hit the states of Washington, Oregon, Utah, Montana and Idaho come next February. Better take your *gotkas*, fella . . . Terry Gibbs, reportedly dissatisfied with his current Mercury recording contract, is looking for an early out and is getting nibbles from several other labels.

Latest to undertake a venture with the ill-fated Balboa Rendezvous ballroom is trumpeter Jack Millman. He reportedly bought 40 per cent of the place, and is planning to showcase his big band there at private parties in the off-season, public parties during the summer . . . Latest rehearsal crews to echo along Vine St. are the bands of trombonist Ray Sikora and bassist-cello Harry Babasin. Sikora's is a conventional big band while Babasin's consists of the Jazzpickers Plus Five — three trumpets, trombone, tenor doubling baritone, guitar, piano, bass, drums, and the Bear on cello.

NOTED NAMES: Johnny Guarneri was one of the student singers in UCLA's opera workshop, which performed Nov. 19 and 20. Relax, it's not the J.G. you know.

FINAL BAR: Hal Grayson, name bandleader of the '30s and '40s whose vocalists numbered Betty Grable, Shirley Ross and Martha Tilton, died in Hollywood Nov. 1 after a long battle with alcoholism and the vicissitudes of a business which had no place for him anymore . . . Bandleader Sam Trippe, 35, and his wife, Dorothy, 33, were killed in a freeway crash Nov. 2 when a drunken driver crashed head on into their car. Trippe's band was just beginning to attract some attention in the area as a crew of some promise.

Johnny Mandel and Bob Smale are splitting 50-50 the writing chores for Vic Damone's new nitery act at Las

Vegas' Flamingo . . . Singer Gene McDaniels signed with Liberty. He'd been working with the Les McCann trio the past 18 months . . . Dick Bock, World Pacific pres, may have a real jazz sleeper in the album he cut in San Francisco with Jon Hendricks backed by altoist-scat singer Pony Poindexter and the Montgomery brothers.

COMBO ACTION: Pete Jolly, piano, and bassist Ralph Pena went into the Dover House on a six-night weekly gig . . . Barney Bigard and combo are at Ben Pollack's restaurant Fridays, Saturdays and Sundays . . . After a good, long time at Santa Monica's King's Surf, the Betty Bryant trio moved the end of October to Sterling's in the same community . . . Allyn Ferguson reorganized his Chamber Jazz Sextet to include himself on piano and French horn, Stu Williamson, trumpet, Charlie Kennedy and Bill Perkins, saxes, Buddy Clark, bass, and Frank Capp, drums, plus an entire new book. Meantime, Ferguson wrote the charts for an album due on the Omega label by a vocal-jazz group known as The Monkeys. The What??? . . . Daniel Jackson, 22-year-old tenor man described by Lennie McBrowne as "the hottest thing to hit this town since James Clay," joined the drummer's quartet replacing Walter Benton. Jackson recently was discharged after a four-year hitch in the air force. The rest of the group comprises pianist Terry Trotter and bassist Herbie Lewis . . . Latest additions to the Chico Hamilton quintet are 22-year-old bassist Ron Carter, Eastman music school grad, and guitarist Dempsey Wright.

#### IN PERSON

Ash Grove—BUDDY COLLETTE quintet, Mondays only.  
Beverly Cavern—TEDDY BUCKNER band. Resident.  
Club Caprice (El Monte)—FREDDIE GRUBER trio, resident.  
Coventry Inn (Arcadia)—JOHN PISANO, guitar; GENE ESTES, vibes; CHUCK BERGHOFER, bass. Fridays and Saturdays.  
Crescendo—MORT SAHL, closes Dec. 20.  
Drift Inn (Malibu)—BUD SHANK-ART PEPPER quartet, Fridays, Saturdays and Sundays.  
Encore Room (South Gate)—EDDIE COLE trio.  
King's Surf (Santa Monica)—CLAUDE WILLIAMSON-RED KELLY quartet; Sunday afternoon.  
Lighthouse (Hermosa Beach)—HOWARD RUMSEY'S Lighthouse All-Stars. Resident. BUD SHANK quartet, Monday and Tuesday.  
Limelight (Pacific Ocean Park)—LIMELIGHT Rhythm Kings. Resident.  
Puccini (Beverly Hills)—JIM HARBERT trio.  
Renaissance—JIMMY WITHERSPOON; PAUL HORN quintet.  
Sanbah (East Hollywood)—RICHIE KAMUCA group, Sunday mornings.  
Statler Hilton (Terrace Room)—SKINNAY ENNIS orchestra.  
Sterling's (Santa Monica)—BETTY BRYANT trio.  
Sundown—TERRY GIBBS orchestra, Sundays and Mondays.  
Zebra Lounge (Central and Manchester)—TEDDY EDWARDS quartet, nightly except Tuesday.

#### SAN FRANCISCO

Stan Kenton headlining a show Jan. 23 at the Oakland auditorium theater and Jan. 24 at the Opera House. June Christy and the Four Freshmen will be with him . . . Australian promoter Ron

## Classified Ads

30¢ PER WORD—MINIMUM CHARGE \$4.50

DEADLINE: 20 days prior to "on sale" date of issue.

Remittance must accompany copy  
 Count Name, Address, City and State  
 Box Number Service, 50¢ Extra

### ARRANGEMENTS

**COMBOS—MODERN.** full sounding, danceable arrangements voiced for Trumpet, Tenor, Trombone, rhythm and Trumpet, Tenor, Trombone rhythm. Arranging Service, 24 Lincoln Ave., Pittsford, New York.

**TROMBONE JAZZ.** Solos, Duets, Quartets, and Trombone Choir arrangements. Johnny Murphy, Box 25, Wantagh, New York

**DAVE PELL STYLED ARRANGEMENTS** for trumpet, trombone, tenor, bary-alto, rhythm. B. Eberhart, Box 323, East Lansing, Michigan

**MODERN JAZZ COMPOSED** for any group (large or small) transposing, copying, orchestrating. George Rogers, 4474 S. Oakenwald Ave., Chicago 13, Ill.

**DANCEABLE, MODERN special arrangements** — Trumpet, Tenor, Piano, Bass, Drums. Free List, Sample, Ted Farrand, 115 S. Brown, Jackson, Michigan.

### FOR SALE

**USED WHITE ORCHESTRA COATS SINGLE BREASTED \$5. TUEDO TROUSERS \$4. KALE UNIFORMS, 607 W. ROOSEVELT RD., CHICAGO, ILL.**

**SACRIFICE!** New \$899 OBOE, full conservatory \$299! \$149.95 new CLARINET \$49.95! TRUMPETS, Olds, Selmer \$45! New CORNETS \$39.95! New FLUTES, PICCOLOS \$49.95! SCHREIBER BASSOONS \$375! BARTONE SAN \$299! 1309 Elmwood, Columbia, S. C.

### MISCELLANEOUS

**SONGWRITERS,** protect your ideas! Hold all songs, poems! Write for sale, correct procedure. SONG SERVICE, Dept. DB, 333 West 36th St., New York 19, N. Y.

**LEARN PIANO TUNING AND REPAIRING AT HOME.** WRITE KARL BARTENBACH, 1001 WELLS ST., LAFAYETTE, INDIANA

**MUSIC COMPOSED** to your words. Records made. Send words. Free examination. Crown Music Company, 49 DB West 32nd St., New York 1

**NEW! GIANT PROFESSIONAL Gag File.** Over 1,000 hilarious adlibs. Only \$1.00! List Free! Edmund Orrin, 1819-D Golden Gate, San Francisco 15, California.

**25,000 PROFESSIONAL COMEDY LINES, PARODIES, ROUTINE, SIGHT-BITS.** 1800 PAGES! WRITE: ORBEN PUBLICATIONS, 111 E. CANTON ST., VALLEY STREAM, N. Y.

**MUSIC COPYING RULER** improves manuscripts. Prevents ink smearing. \$1.00. COPYRITE Products, 509 Fifth Ave., NYC 17

**DRUMMERS ATTENTION!** A sturdy unit for your cymbals. Slips on and off quickly. Send Now! State size of cymbal. \$1.00 postpaid. R. B. Wiley, 353 Woodcroft Dr., Rochester 16, N. Y.

### RECORDS

**DISPOSITION—RECORDS, BROADCASTS.** Holiday, Parker, Lester. Free Listing. ARG, 341, Cooper Station, N. Y. C.

### WHERE TO GO EAST

Peter Long presents  
 the most creative in JAZZ  
 every Monday night  
**VILLAGE GATE**  
 185 Bleeker & Thompson Streets  
 New York City

### WEST

**THE DIGGER**  
 5050 E. 3rd St.  
 2 blocks west of Atlantic  
 East Los Angeles  
 The best in progressive jazz  
 Jazz sessions 6 A.M. to 7

**HOWARD BUMSEY'S**  
 Lighthouse All-Stars  
**THE LIGHTHOUSE**  
 Hermosa Beach  
 Top Modern Jazz Names in Concert

Brown (with Vic Knight) is planning to bring the Dukes of Dixieland into the Opera House this winter for their first appearance here. A later concert, now being discussed, would feature the Fire House Five . . . The Mastersounds return to the Jazz Workshop in December and Cal Tjader returns to the Black Hawk that same month . . . Pony (Little Pony) Poindexter featured with the Cellular Jazz quartet at the Cellar. Chuck Thompson is on drums, Bill Weisjahns on piano, Al Conger on bass . . . Virgil Gonsalves' gig with the Kenneth Patchen play fell out and they're now using taped jazz with the play . . . Local clubs hurting for a stricter enforcement of the no-teenagers law . . . BMI has slapped a suit on Fack's II for infringement of copyright . . . Mary Stallings sang with Cannonball Adderley at the Jazz Workshop one night and the Councilman flipped. He's trying to work out a record deal for her . . . Lou Gottlieb's Lamplighters are back from L.A. and an Elektra LP date and into the hungry i again . . . Enrico Banducci, impresario of the hungry i, is considering a jazz club. He plans to build it on a barge at the old Ferry slip . . . Fred Waring due into the Opera House Jan. 9 for a "stereo" concert . . . Grover Sales, the Monterey Jazz festival flack, handled the Erroll Garner concert in November . . . Dickie Mills played the Kenneth Rexroth gigs at the Black Hawk in November with Brew Moore and then went to Vegas and Reno . . . Dave Brubeck cut another LP for Columbia in November . . . Wingy Manone in town briefly for a look-see . . . Barney Kessel's new group includes Jack Dean, drums; Bob Martin, bass and Melvin Jenkins, flute and piano. They opened at the Black Hawk Nov. 2 for two weeks . . . Harold Land opened with Wes Montgomery's group at the Jazz Workshop Nov. 2. ■



## MUSICIANS

FOR ALL INSTRUMENTS

**506—STUART MUSICAL SLIDERULE.** Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete .75

52—HOW TO HARMONIZE MELODIES . . . \$1.00  
 04—MODERN CHORD SUBSTITUTIONS . . . .50  
 959—SIGHT READING TECHNIQUE . . . .50  
 37—HOW TO MEMORIZE MUSIC . . . .50  
 16—HOW TO PLAY MODERN JAZZ . . . \$1.50  
 305—AD-LIB JAZZ PHRASES. 1728 modern two-measure jazz phrases to fit all chords . . . \$1.00  
 902—PROGRESSIVE JAZZ PASSAGES . . . .50  
 371—MODERN BLUES STYLES . . . .75  
 372—NEW STYLE AD-LIB SOLOS . . . \$1.25  
 47—IMPROVISING AND NOT PLAYING. Hundreds of improvisation patterns shown on all chords . . . \$1.00  
 499—PLAYING BY CHORDS . . . .50  
 501—LESSONS IN AD-LIB PLAYING . . . \$1.00

### FOR PIANO

80—THE BLOCK CHORD STYLE . . . \$1.00  
 88—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises . . . .50  
 49—ASCENDING PIANO RUNS . . . .50  
 904—ASCENDING PIANO RUNS . . . .50  
 154—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling . . . .75  
 364—LEFT HAND IDEAS FOR MODERN PIANIST and how to apply them . . . .75  
 353—SINGLE NOTE IMPROVISATIONS. Ad-Lib jazz phrases to fit the most used chord progressions . . . .50  
 920—MODERN JAZZ ACCOMPANIMENTS . . . .50  
 84—NEW CHORD STRUCTURES . . . .50

Minimum Order \$1.00—Money Back Guarantee

FREE CATALOG PLEASE ORDER BY NUMBER

WALTER STUART music studio inc.

Box 805-B, Union, New Jersey



**FIRST CHOICE  
 OF MEN WHO  
 KNOW BRASS!**

Frank Holton & Co., Elkhorn, Wis.  
 Trumpets in B $\flat$ , C and D \* Cornets  
 Tenor and Bass Trombones \* French  
 Horns \* Harmony Brass \* Saxophones

in hollywood

It's

CALL NINA

The Musicians Exchange  
 For Complete 24 Hour Phone Service  
 HOLLYWOOD 2-3311  
 1570 N. Gower, Hollywood 28, Calif.  
 "Through Our Switchboard Speech the  
 Nicest People in the World"

## HOTEL FORREST

49 St., West of Bway; CI 6-5252

**RAY ANTHONY & HIS BAND**  
 stay at the HOTEL FORREST

"A Favorite with Show Folk"  
**SPECIAL RATES FOR BANDS**



**UP BEAT** The following arrangement was made by Manny Albam and performed on an LP issued by the Berklee School of Music. The disc can be ordered from the school (284 Newbury St., Boston, Mass.), either with or without a book containing the arrangements. It features Joe Viola playing all the woodwind parts, thanks to the process of multiple

**SUNNY SUNDAY**

**PIANO** **FRANKY ALBAM**

*♩ = 120*

104

**ROBERT DEL MONTE**

BERKLEE RECORDS, BLP 3  
"JOE VIOLA PLAYS FRANKY ALBAM"

taping. *Sunny Sunday* is one of 12 pieces Albam wrote for the disc, which was reviewed in the Oct. 15 *Down Beat*. It has an odd charm, a piquant quality that is quite engaging. A smooth blend of the woodwinds is of key importance and, of course, you're advised to use more than one reed player — unless the one you have available is Joe Viola!

**ALTO 2** **SUNNY SUNDAY** **JOHN ALBAM**

*d=120*

**REPEAT TILL FINISH**

BERKLEE SCHOOL OF MUSIC  
234 NEWBURY ST BOSTON, MASS.

REPRODUCE BY PERMISSION OF  
"JOE VIOLA PLAYS JOHN ALBAM"

**SUNNY SUNDAY**

**TENOR 2** **HENRY ALBANY**

*♩ = 120*

**REPEAT TILL FINISH**

BERKLEE SCHOOL OF MUSIC  
284 NEWBURY ST. BOSTON, MASS.

BERKLEE RECORDS - CLP 2  
"THE VIOLA PLAYS HENRY ALBANY"



**SUNNY SUNDAY****TENOR II**

CLARKE ALBAN

2 *mf* *2/120* 1 3

5 *mp* 2 2 2 2 25

33 41 45 53 61 65 73 81 97

*mp* 103 *ASSORTED PULL FINISH* 2 2

BEEKLE SCHOOL OF MUSIC  
284 NEWBURY ST. BOSTON, MASS.

BOSTON RECORDS - G.P. 3  
"SO YOUR PLAYS REALLY SOUND"

**SUNNY SUNDAY**

**BAR 1** *ALTO* **TRUMPET** **ALTO**

**BAR 105** *TRUMPET* **ALTO**

*REPEAT TILL FINIS*

*Copyright © 1924 by Berklee School of Music, Boston, Mass.*

BERKLEE SCHOOL OF MUSIC  
24 NEWBURY ST. BOSTON, MASS.

**SUNNY SUNDAY**

**ALTO 2** *TRUMPET* **TRUMPET** **ALTO**

**BAR 105** *TRUMPET* **ALTO**

*REPEAT TILL FINIS*

*Copyright © 1924 by Berklee School of Music, Boston, Mass.*

BERKLEE SCHOOL OF MUSIC  
24 NEWBURY ST. BOSTON, MASS.

SUNNY SUNDAY

BASS

♩ = 120

HARRY ALBAM

REPEAT TILL MARKED

# SUNNY SUNDAY

**DRUMS**

**FANNY ALBAN**

*BRASS* *d=120*

1 5 9 13 17 21 25 29 33 37 41 45 49 53 57 61 65 69 73 77 81 85 89 93 97 101 105

REPEAT TILL FINISH

BERKLEE SCHOOL OF MUSIC  
284 NEWBURY ST. BOSTON, MASS.

BERKLEE RECORDS, B.L.S.  
"THE VIOLETA PLATE COMPANY, BOSTON"

# DOWN BEAT

## 10 Years Ago

On the cover: Frankie (*Mule Train*) Laine and Kay Starr . . . Woody Herman breaks up big band for lack of bookings . . . Buddy Rich says, "Band business needs some good bands for a shot in the arm." . . . Miles Davis follows Stan Getz into Chicago's Hi-Note . . . Lucy Ann Polk signed to Bluebird . . . J. J. Johnson takes combo into 3 Deuces in New York with Lucky Thompson, tenor; John Lewis, piano . . . Elliot Lawrence opens at Frank Dailey's Meadowbrook for the holidays . . . Nellie Lutcher is doing great repeat business at Cafe Society in New York . . . RCA tools up for first 33 $\frac{1}{2}$ -rpm pressings . . . Dave Brubeck may leave Burma lounge in San Francisco by end of year . . . Frank Sinatra gets \$6,500 for Copacabana date in New York . . . Ben Pollack's new band includes Matty Matlock, clarinet; Dick Cathcart, cornet . . . Many sliding guitarists are trying *Third Man Theme* from the current mystery epic . . . Bop City gets a neighbor on Broadway as Birdland opens in time for holiday cheer.

## 25 Years Ago

Editorial: *Down Beat* salutes Tommy Dorsey, Hal Kemp, Abe Lyman, and George Hall for convincing union to limit sustaining remote broadcasts from hotels, cafes, etc., to two a week . . . Many New York musicians are coming into Chicago just to listen to and learn from such jazzmen as Boyce Brown, Jess Stacy, Jimmie Noone, Jabbo Smith, and Baby Dodds . . . Jimmy Grier picks his dream violin section — Victor Young, Joe Venuti, George Stoll, Eddie South, with Paul Whiteman on viola . . . Vincent Lopez leaves Beverly Wilshire's Gold room after a short, disappointing engagement . . . Dick Powell and Ruby Keeler sing a hit duet, *Flirtation Walk* (Wrubel and Dixon) from the picture of the same name . . . Bing Crosby has two hits from the movie, *Here Is My Heart*, *June in January* (Robin and Rainger), and *Love Is Just Around the Corner* (Robin and Gensler) . . . Joe Venuti returns from Europe, mad that his group was put on variety shows with only the London Palladium showing decent appreciation.

## THINGS

☆☆☆☆ TO  
COME ☆☆☆☆

The next issue of *Down Beat* is, of course, the Christmas issue, the last one of 1959. On sale Thursday, Dec. 10, the issue features on its cover that incredible and fast-rising new group discovered by George Crater, the Zoot Finster Octet, featuring Miles Cosnat on trumpet.

But the most important feature of the issue will be the results of the 23rd annual *Down Beat* reader's music poll. As the present issue goes to press, the results are being tabulated, and there are tight races between: Julian Adderley and Paul Desmond on alto; Oscar Peterson and Thelonious Monk on piano; Tony Scott and Jimmy Giuffre on clarinet; the Dave Brubeck quartet and the Modern Jazz Quartet among instrumental combos; and Lester Young and Dizzy Gillespie for the *Down Beat* Hall of Fame award.

The regular departments will be there, of course, including Ralph J. Gleason's *Perspectives* column, and Leonard Feather's *Blindfold Test*, with Julian Adderley as the subject.

### THE GREATEST NAMES IN JAZZ WILL HELP YOU BE A MODERNIST!

**TENNIE TRISTANO: JAZZ LINES.** First examples of his dazzling piano magic, an absolute must for all pianists. . . . \$2.00

**BUD POWELL:** The amazing artistry of this great Pianist. All solos as recorded. First time available. Vol. I & II. . . . \$1.50 each

**NEW DIRECTIONS IN JAZZ PIANO**—Page after page of interesting harmonic innovations, new styles and techniques to give fresh, modern ideas to the pianist. . . . \$1.50

**INNOVATIONS IN FULL CHORD TECHNIQUE**—This complete book illustrates how Brubeck, Shearing, Tristano use the full chord technique—parallel, block, whole tone, minor. . . . \$1.50

**GEORGE SHEARING PLAYS LEONARD FEATHER** From the latest recordings by this Giant of Jazz come these ultra modern Jazz stylings in Progressive Jazz for Piano. . . . \$1.50

**THELONIOUS MONK PIANO ORIGINALS**—The first written examples of this genius' improvising and chord sequences. From his latest recording. \$1.50

**1500 CHORD PROGRESSIONS:** For a better technique in AD LIB playing—improvise jazz passages on these Progressions. For all musicians. . . . \$1.50

**CHORDS AND PROGRESSIONS, VOLUME 1 & 2.**—Theory made easy! Learn Popular, Modern, Chromatic, Deceptive, Substitute and "Blues" progressions so essential for the modern musician. . . . \$1.50 each

**DAVE BRUBECK'S PIANO WORKS**—Transcribed from his latest recordings so you can play them too. The first printed examples of the Brubeck creative style and improvisations—Volumes I and II. . . . \$2.00 each

**HOW TO IMPROVISE**—Complete control of the subtle sounds it pours in everything you play from Dixieland to Latin for all instruments. . . . \$1.50

**SHELLY MANNE DRUM FOLIO:** Original drum parts as written and played by Shelly. His special recording free, loaded with new ideas & technique. Play and hear the drum parts! . . . \$2.50

**DRUMCRAFT**—The modern approach for the dance drummer . . . faking, reading, Latin beat, Dixieland . . . correct use of accessories . . . commercial drumming, etc. . . . \$1.50

**MODERN PIZZICATO STRING BASS: DIRECT** approach to Jazz lines for Blues, Progressions, Improvisation, Speed, etc. Create a perfect Bass line. Complete course. . . . \$3.00

**SUPER SOUNDS SIMPLIFIED:** Dr. Deutsch's system of applying Hindemith, Schoenberg, and Schillinger to modern Jazz. . . . \$1.50

**JOHNNY SMITH'S AID TO TECHNIC**—This great Guitarist shows how to acquire dexterity, speed and complete control of the fingerboard. . . . \$1.50

**JOHNNY SMITH GUITAR INTERPRETATIONS** Take your pick, but you must know the modern guitar sounds. This book shows you how. Vols. I and II. . . . \$1.50 each

**CHARLIE CHRISTIAN: HARLEM JAZZ.** The only Ad Lib solos, riffs and single string choruses by this great Jazz Guitarist. Will help you formulate a style in the Jazz idiom. . . . only \$1.50

**ENCYCLOPEDIA OF CHORDS**—A reference book with over 1000 chords used in modern music. Every musician needs one. . . . \$1.50

**MODERN JAZZ:** How to play the new Jazz styling. Every phase covered. All instruments. . . . \$1.50

**A COURSE IN MODERN HARMONY**—Begins where old fashioned books end . . . basic foundation for the study of arranging. . . . \$1.50

**AD-LIB**—Basic instruction in the art of creating AD LIB choruses. TAKE OFFS and Improvising. Includes ANALYZED AD LIB Choruses on 24 Standards. . . . only \$1.50

**EAR TRAINING AND SIGHT READING**—How to develop absolute pitch, sight singing and ear training for all voices and instruments. Dr. Maury Deutsch. . . . \$1.50

**SHORTY ROGERS' SKETCH-ORKS:** 13 Originals for small combos exactly as recorded. Designed for any small group. . . . \$1.50

**SUPER CHORDS SIMPLIFIED,** by Dr. Deutsch. Contains counterpoint, improvisation, modulation, and application of every chord and progression in modern music, etc. . . . price \$1.50

**TONY SCOTT WALLS: REAL JAZZ** for Clarinet with this new sensation. A new concept in modern jazz for all clarinetists. Vol. I & II. . . . \$1.50 each

**JAZZ LINES: FOR TRUMPET** by Thad Jones, Art Farmer, Joe Newman in one big book. Ultra modern Jazz Improvisations. . . . \$1.50

**JAZZ PHRASES: FOR TRUMPET** by Miles Davis, Thad Jones, Art Farmer, Chet Baker, Shorty Rogers, etc. From their new recordings. . . . \$1.50

**23 ORIGINALS BY GERRY MULLIGAN.** For small Combos exactly as he recorded them. All in one big book. PLAYABLE BY ANY COMBO. . . . \$2.00

**27 ORIGINALS BY JIMMY GIUFFRE.** For small Combos as he recorded them. Designed for any small group. All in one big book. . . . Only \$2.00

**24 ORIGINALS BY PETE RUGOLO:** Designed for and playable by any combo. First time available. Real professional material. . . . \$2.00

**20 ORIGINALS BY ARIF MARDIN.** Designed for all small combos. Melody, counter melody, bass lines, rhythm etc. Ultra modern Jazz. . . . \$2.00

**STAN GETZ: Tenor Sax Jazz.** From his fabulous recordings come these greatest of all modern improvisations and jazz lines. . . . Only \$1.50

**ZOOT SIMS PRESENTS: THE ART OF JAZZ.** Includes the only written examples of his exciting improvisations and Ad Lib choruses. . . . \$1.50

**GREAT TENOR SAX STYLES:** By Stan Getz, John Coltrane, Gigi Gryce, Zoot Sims, Al Cohn, Sonny Rollins, etc., in one big book. . . . \$1.50

**CHARLIE PARKER'S YARDBIRD ORIGINALS** Any alto sax man can take off on these original solos and ad-lib exactly as Parker. . . . \$1.50

**LEE KONITZ: JAZZ LINES.** Exciting Alto Sax improvisations from his latest recordings. With instructions on acquiring the new Jazz. . . . \$1.50

**SONNY ROLLINS' FREEDOM SUITE:** Great Tenor Sax jazz lines, new exciting jazz from his newest Riverside recording. . . . \$1.50

**LEARN TO WRITE PROGRESSIVE SOUNDS**—New sounds through harmony, melody, 12 tone technique and rhythm, plus 6 modern jazz works. . . . \$1.50

**THE SOUNDS OF GERRY MULLIGAN:** Ultra modern swinging Sax solos from this fabulous stylist's greatest recordings. . . . \$1.50

**CHAS. PARKER'S BEBOP SOLOS FOR ALTO SAX**—exciting new sounds: a must for alto men. Jazz in the Parker tradition. . . . \$1.25

SEND FOR FREE LIST—C. O. D. Service on Two Books or More  
Rush Your Order — a post card will do  
Foreign orders given immediate attention.  
Postage paid on prepaid orders

**R and M Supply Co.** 105 LONGACRE RD.  
ROCHESTER 21, N.Y.



... and **BIRDLAND** salutes

THE GREAT ARTISTS WHO  
HAVE OVER THE PAST  
10 YEARS MADE IT



**“THE JAZZ CORNER OF  
THE WORLD”**

COUNT BASIE  
MAYNARD FERGUSON  
SARAH VAUGHAN  
STAN KENTON  
J. J. JOHNSON  
KAI WINDING  
GEORGE SHEARING  
DIZZY GILLESPIE  
“CANNONBALL” ADDERLEY  
TONY SCOTT  
JIMMY GUIFFRE  
HARRY EDISON  
PHINEAS NEWBORN JR.  
ERROL GARNER  
DAKOTA STATON  
ARNETT COBB  
TERRY GIBBS  
JOHNNY RICHARDS  
ART BLAKEY

STAN GETZ  
DUKE ELLINGTON  
DINAH WASHINGTON  
BUDDY RICH  
DAVE BRUBECK  
HORACE SILVER  
BUD POWELL  
CHARLIE MINGUS  
MAX ROACH  
CHICO HAMILTON  
WOODY HERMAN  
ELLA FITZGERALD  
CHRIS CONNOR  
SLIM GAILLARD  
ILLOIS JACQUET  
JOHNNY SMITH  
MERCER ELLINGTON  
OSCAR PETTIFORD  
BOB BROOKMEYER

AND “A MEMORIAL SALUTE TO THE JAZZ IMMORTALS

CLIFFORD BROWN

FATS NAVARRO

CHARLIE PARKER

LESTER YOUNG

ART TATUM

**BIRDLAND**

52nd STREET and BROADWAY



