

SPOTLIGHT ON CHICAGO: JAZZ TRADITION LIVES ON

February 18, 1960 35¢

down beat®

MICHIGAN

CHICAGO



Gene Krupa

100% SLINGERLAND
EQUIPPED



Precision Built

SLINGERLAND ^ DRUMS

**PLAY BETTER!
SOUND BETTER!**

and Designed

because THEY'RE BUILT ^ BETTER!

If you want the finest, buy **SLINGERLAND**

1325 W. Belden Ave. Chicago 14, Ill.



**Fender . . .
the choice of
student and
professional
musicians
everywhere!**

SOLD BY LEADING RETAIL MUSIC DEALERS THROUGHOUT THE WORLD

Left to right: Esquire, Telecaster Custom, Duo Sonic, Telecaster, Electric Mandolin, Esquire Custom, Jazzmaster, Stratocaster, Musicmaster and Electric Precision Bass.

Left-hand instruments and custom finish available in most models.

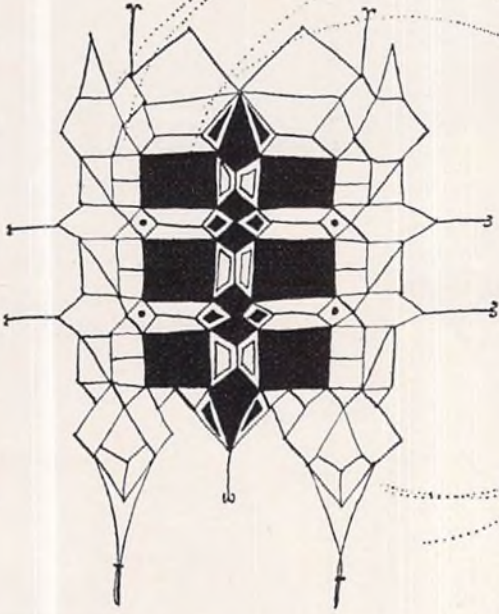
Fender
SALES, INC.

SANTA ANA, CALIF

KALAMAZOO, MICHIGAN

EPIPHONE, Inc.

Watch for the new line of quality Epiphone products.



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

UNIFORMITY

air over these developments. They have tried, unsuccessfully, to introduce legislation prohibiting this "unauthorized re-recording." How ironic this is. These are the same record companies that acquiesced years ago in allowing radio stations to play their records without fee despite the inscription "not licensed for radio broadcast—for home use in phonographs" on the labels.

The record companies shatled live music then and are now being hoisted by their own petard.

I would say that Kenin's proposal not only had merit but is liable to be at least partially adopted, not by government regulation—the FCC hasn't the stomach for that kind of "censorship" but by the record companies and radio stations themselves, motivated by economic necessity. There is too much at stake—like the \$325,000,000 worth of records sold last year—to fight advanced technology, whether it be today's tape recorder or pocket radio, or tomorrow's home visual tape.

The record companies may have to go back to *selling* music—disc albums, prerecorded tapes, perhaps even a 35-cent plastic disc for the pop single. The radio stations may have to go back to creative programming—and that would have to include live music.

EP

by Charles Suber

albums, not for the thing-of-the-moment single. Of course, the very nature of the junk music issued on singles not only has alienated the adult market, but has encouraged the youngsters to get this cheap music without paying for it. Not that the price of the record is cheap—98 cents per single is not cheap for a teen-ager, no matter what the market surveys say—but how long can you sell With the present transistor pocket-radios as popular as they are, why should anyone buy a "top hit" when every station plays it, every hour. Then take down what you want from the radio or from a borrowed record? New developments in tape recorders (see Stereo News, this issue) have made the piracy easy and delightful. According to *The Billboard*, disc jockeys—those that are left—are getting requests not to break in during spins, so as not to disturb the home recording!

The Record Industry Association of America is up in arms and up in the

The after-effects of the payola surgery are being felt even before the operation is completed. What may have been previously diagnosed as gas pains are now real, scary problems-to-be faced.

Herman Kenin, president of the American Federation of Musicians, has already raised a painful subject. Speaking at the Federal Communications Commission hearings on its rights and duties in broadcast programming supervision, Kenin stated that 502 stations in 31 states (excluding big-city stations) do not employ a single musician. Naturally, Kenin, on behalf of his 230,000 members, wants the FCC to require broadcasters to devote at least a minimum amount of time to live music. On the face of it, this turn-back-the-clock proposal hardly seems feasible. Yet there are several factors working in its favor.

For one thing, the sale of single records has been steadily decreasing for the past several years. Continuous, and inevitably monotonous, air play has encouraged the market for play-at-home



down beat®

VOL. 27, NO. 4

FEB. 18, 1960

CONTENTS

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 Scanlan

MONTREAL: Henry F. Whiston

TORONTO: Helen McNamara

STOCKHOLM: Olle Helander

BADEN-BADEN: (For Germany)

Joachim-Ernst Berendt

ART DIRECTOR

ROBERT J. BILLINGS

ADVERTISING PRODUCTION

GLORIA BALDWIN

CIRCULATION DIRECTOR

RAYMOND E. POWERS

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 Hoefler

Advertising Sales—Mel Mandel

6106 Santa Monica Boulevard

Hollywood 38, California

HOLLYWOOD 3-6005

Editorial—John Tynan

Advertising Sales—Ray Combs

| | |
|----------------------------------|----|
| MILES CLEARED OF CHARGES | 12 |
| BRUBECK ISSUES AN APPEAL | 12 |
| JELLY-ROLL ON FILM | 14 |
| SOLILOQUY BY SATCH | 14 |
| NEW SOUND FROM SAMOA | 14 |
| THE SCOTT EXPEDITION | 15 |
| THE COMEBACK OF SPOON | 16 |
| HASSEL (PICTURES) | 17 |
| REPORT ON CHICAGO | 18 |
| STEREO NEWS—TAPE RECORDERS | 23 |
| STEREO SHOPPING WITH TYREE GLENN | 26 |

DEPARTMENTS

| | | | |
|-------------------------------------|----|------------------------------------|----|
| THE FIRST CHORUS (Charles Suber) | 4 | BLINDFOLD TEST (Jon Hendricks) | 39 |
| CHORDS AND DISCORDS | 6 | CAUGHT IN THE ACT | 41 |
| STRICTLY AD LIB | 10 | THE HOT BOX (George Hoefler) | 42 |
| OUT OF MY HEAD (George Crater) | 30 | PERSPECTIVES (Ralph J. Gleason) | 43 |
| RECORD REVIEWS | 31 | | |

ON THE COVER

Three of the figures most prominent in Chicago jazz are seen in this appropriately chilly February cover shot. They are bassist John Frigo, singer Lurlean Hunter, and tenor saxophonist Johnny Griffin. To anyone who knows Chicago, the locale is instantly recognizable: it is in front of the Water Tower, the only building that did not burn during the Great Fire. The weather was so cold when Ted Williams took this shot that Griffin said his tenor was half a tone out of tune. "But it doesn't matter," he quipped. "It's my marching band horn." A full report on Chicago Jazz 1960 will be found on Page 18.

PHOTO CREDITS: Cover, Ted Williams. Page 17 by Annan Photos. Ira Sullivan on Page 22, Jeff Lowenthal. Tyree Glenn on Page 26, Raymond Ross.

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 your 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. Second-class postage paid at Chicago, Illinois. Copyright, 1960 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 1960; JAZZ RECORD REVIEWS; N.A.M.M. DAILY; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.





Registration

Now

Open!

Berklee 7-week Summer Clinic in Modern Music

for both advanced
and beginning students

classes start July 11

This intensive 7-week comprehensive course is specifically designed for high school and college students, music teachers, educators, and musicians, whose schedules prevent them from attending Berklee during the academic year. Approved residences are available in the immediate area for both men and women. All classes are conducted by Berklee's year-round internationally accredited faculty.

Subjects include:

*arranging and composition
improvisation*

*jazz workshop and big band
ensemble*

modern chord progression

ear training

private instrumental coaching

■ so much to see — in the famous Boston cultural area . . . jazz festivals, art festivals, Castle Hill jazz concerts, libraries and museums, summer theatres

■ so much to do — in the famous Boston vacation area . . . beautiful beaches, boating, swimming, fishing, major league baseball, sightseeing in historic spots, world renowned restaurants

write for free brochure!

FULL 16 WEEK SUMMER TERM
BEGINS MAY 9, 1960

Berklee

school of music

284 NEWBURY STREET
BOSTON 16, MASS.

chords and discords

Bouquet for Barbara

My appreciation is extended to Barbara Gardner for the extraordinary way in which she intoned the *Enigma of Miles Davis*. Many of his fans have seen him the way her pen scrolled the Miles profile. I agree in what he believes: "Every person has a right and a duty to live an independent existence."

Keep on writing, Barbara. Some of us can read.
Brooklyn, N.Y. L. A. Grant

My heartiest congratulations on a truly fine article in your Jan. 7 issue. All the articles . . . were very good, but the article on Miles Davis by Barbara J. Gardner was, I believe, the finest thing I have ever read about this great artist.
Louisville, Ky. Milton Freiberg

An Addition

In *Down Beat*, Jan. 7, the article on odd ball brass omitted the mention of Rich Matteson, who plays a helicon bass. He was formerly with Bob Scobey and is now with the Dukes of Dixieland. Rich was graduated from the University of Iowa with majors in bass trumpet and tuba. He discovered the helicon by chance and, after discovering the mellow tone and yet robust quality of the instrument, has been a comer. He doesn't use gimmicks. He just plays hell out of the thing, and it sounds great.

I would like to see a column defining terms and techniques of jazz, as suggested by Frank Schroeder in *Chords and Discords* of the same issue. Congratulations on publishing a gasser.
Milwaukee, Wis. J. C. Devine

Further Response

Further to your request in the Jan. 7 issue for notes from those interested in a column explaining some of the technical aspects of modern music, I would also welcome some enlightenment in this respect, particularly if these articles could point out to the non-musical *laymen*, such as myself, how to identify on record various intricacies such as counterpoint, harmonic concepts, and so forth.
Scarboro, Ont., Canada. Fred Chandler

Please, let's do have a column explaining in lay terms the musical technicalities of jazz. I don't read music, but I have picked up quite a lot through some sort of osmosis by reading André Hodeir and Leonard Feather. I still can't point out a B_♭ on a staff without going through the "Every good boy deserves fudge" bit . . .
Durham, N.C. Gary A. Soucie

Hmm-m-m . . . We were always taught that it was favor he deserved.

I am interesting in seeing such a column . . .
Gambier, Ohio Jerome Goldberg

I've been blowing on a tenor and clarinet for a couple of years and I feel that

such a column just might give me a few ideas on how I can improve myself, since I can't take lessons.
Philadelphia, Pa. Art Dale, Jr.

Would be very interested in a column explaining the technicalities of jazz . . . *Down Beat* is improving all the time.
Hillsdale, Mich. Georgia Zimmerman

I too have been meaning to write and suggest that a column be started to explain the more unfamiliar concepts (unfamiliar to the layman, that is).
Pullman, Wash. Peggy Hodge

. . . very much like to see the column . . . I, too, am a new jazz listener and am having quite a bit of difficulty with the Modern Jazz Quartet, especially. And please, an article on Ray Charles.
Lewisburg, Penna. Jean Rumez

Hold it, hold it! We have been inundated with mail, and the column is in the works. So is an article on Ray Charles.

South African Scene

I am a European student at the University of Cape Town, and my experience of South African jazz is therefore limited to that city. However, while steering clear of any political issues, I feel I can with honesty discredit the views of (John Mehegan in the Nov. 26 issue of *Down Beat*) when applied to conditions at the Cape.

"Jazz musicians all over the world pride themselves on being color blind. . . . Nothing could be further from the truth in South Africa." This is categorically a travesty of the truth, as far as Cape Town is concerned: integrated jazz sessions are regular features and there are two clubs in Cape Town (Naaz and Ambassadors) where European and non-European musicians play side by side and where the audience contains both Europeans and non-Europeans.

In addition, it is by no means unusual for "mixed" groups to play at dances, public and private. Concerts are given annually at Sea Point, at which time the musicians are not confined to either color.

I am indeed most surprised that Mr. Mehegan's protegés, Kippy Moeketsi and Hugh Masakela, failed to relate their experiences playing in Cape Town with local European and non-European musicians. When applied to Cape Town (and Mr. Mehegan was speaking of jazz in South Africa) his claim that white musicians will not be seen conversing with non-whites in the streets is preposterous. Should Mr. Mehegan choose to greet any African musician in a Cape Town street and restrain himself within the bounds of universal morality, I can guarantee him absence of an outraged audience of on-lookers.

In conclusion, may I say that I very much look forward to your comments on the recordings made in this country by

(Continued on Page 8)

BOOKS OF SPECIAL INTEREST

Cat. No.

- 910-1,500 CHORD PROGRESSIONS. Every possible chord progression used in popular music. A "must" for pianists, guitarists, organists, etc.\$1.50
- 32-HARMONIZE AT SIGHT. 3 to 6 part harmony for every note (24 pages)\$1.50
- 523-SELF-INSTRUCTION IN HARMONY. A complete home-study course.\$1.50
- 374-LESSONS IN SONG WRITING. Develop new ideas, proper form, correct harmony (25 pages).....\$1.50
- 997-TRANPOSE AT SIGHT. An automatic transposing manual, every possible transposition at your fingertips (27 pages)\$1.50

490-HOW TO IMPROVISE. Complete course\$1.75

- 524-ENCYCLOPEDIA OF CHORDS.\$1.50
- 499-HOW TO CREATE YOUR OWN JAZZ CHORUSES. Walter Stuart's famous jig-saw system, all instruments. (39 pages)\$1.50

369-PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson-40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only\$1.50

- 521-HOW TO DEVELOP A MODERN CHORD TECHNIQUE. (Piano)\$1.50
- 522-INNOVATIONS IN MODERN HARMONY.\$1.50
- 525-LEARN TO WRITE PROGRESSIVE SOUNDS. For arrangers, pianists, organists.\$1.50

FOR GUITAR

- 500-WALKING BASS FOR GUITAR..... .50
- 503-CHORD ROUTINES. The most used chord sequences as found in all popular music. The "Formula" of all chord progressions50
- 362-GUITAR RUNS. Modern technique for improvisation on all chords75
- 353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions50
- 42-GUITAR CHORDS, in diagram as well as musical notation\$1.25
- 982-GUITAR INTRODUCTIONS. Professional material50
- 344-11TH CHORDS FOR GUITAR and how to use them50
- 355-NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects50
- 367-UNUSUAL CHORD POSITIONS FOR GUITAR.75
- 358-GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects50
- 346-OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it75

FOR ORGAN

- 526-ORGAN INTRODUCTIONS. For popular songs. Hammond registration\$1.00
- 08-EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations50
- 30-HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists75
- 33-COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds75
- 906-POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration50
- 59-CHORD SYSTEM OF POPULAR ORGAN PLAYING.\$1.00

WALTER STUART

Publications for musicians

Free! Free! Free!

CHORD CHART

132 popular sheet music chords. - SEND FOR YOURS TODAY -

For All Instruments

- Cat. No.
- 501-LESSONS IN AD-LIB PLAYING. Correct choice of Ad-Lib notes, jazz syncopation, how to compose modern rhythm choruses.....\$1.00
- 498-PLAYING BY CHORDS. Ad-Lib figures applied to popular chord progressions50
- 902-PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys50
- 04-MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords..... .50
- 372-NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included).....\$1.25
- 52-HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody.....\$1.00
- 371-MODERN BLUES STYLES. New style blues examples for all treble clef instruments75
- 913-100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales50
- 907-HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony75
- 494-HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation50
- 502-HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ50
- 363-THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style50
- 365-AD-LIB JAZZ PHRASES. 1,728 modern two-measure jazz phrases to fit all chords\$1.00
- 67-MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments)..... .50

518-THE AUTOMATIC MUSIC COMPOSER. A mathematical jig-saw device that can make up an unlimited number of original songs, melodies and chords complete. Practical and educational. You must see this to believe it!\$1.25

- 959-SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading50
- 60-TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key50
- 58-BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams50
- 16-HOW TO PLAY MODERN JAZZ. Full analysis, theory and many examples\$1.50
- 57-HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music..... .50

41-HOW TO TRANPOSE MUSIC, including special exercises to practice transposing at sight\$1.50

47-IMPROVISING and HOT PLAYING. Hundreds of improvisation pattern shown on all chords\$1.00

506-STUART MUSICAL SLIDE-RULE. Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete75

If you can't read music

- 76-HOW TO READ MUSIC. Complete self-instructor, treble and bass clef (23 pages)\$1.50
- 83-ALL KEYBOARD CHORDS IN PICTURE DIAGRAMS for musicians who can't read music (48 pages)\$1.75

YOU CAN SOUND LIKE THE TOP JAZZ PERFORMERS!

We arrange modern Jazz choruses on all important standards, especially for your instrument. Our staff writes for America's leading Jazz Soloists.

Minimum prices
WRITE FOR FREE INFORMATION TODAY!

MODERN PIANO PUBLICATIONS

- Cat. No.
- 376-MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions\$1.00
- 11-MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys\$1.00
- 49-DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations50
- 496-BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously50
- 80-THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart\$1.00
- 88-MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist50
- 508-THE GEORGE SHEARING PIANO STYLE. Illustrations of his typical chord progressions, copied from his recordings50
- 354-MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling75
- 48-11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords50
- 69-PIANO BASS PATTERNS.75
- 380-EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional showman phrases, looking to the future (For piano)\$1.25
- 366-HOW TO ACCOMPANY VOCALISTS on the piano. Six effective styles of piano accompaniments clearly illustrated50
- 66-PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations50
- 377-PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles\$1.25
- 64-NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords..... .50

- Cat. No.
- 940-NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits\$1.00
- 379-PROGRESSIVE JAZZ PIANO INTRO.\$1.00
- 904-ASCENDING PIANO RUNS. For the right hand. In all popular keys50
- 10-MODERN PIANO RUNS.\$1.00
- 493-MAMBO PIANO BASS.50
- 353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions50
- 980-MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds50
- 364-LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them75
- 915-DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords50
- 09-MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00
- 9327-MODERN JAZZ PIANO INTRO, BREAKS, ENDINGS, to fit the 24 best-known standard hits\$1.50

- 903-HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs. .50
- 901-PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys50
- 912-CHORDS BUILT BY FOURTH INTERVALS\$1.00
- 914-11th CHORD INVERSIONS.50
- 68-PIANO ENDINGS.50
- 50-LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano.\$1.25
- 375-ULTRA MODERN HARMONIZATIONS\$1.00
- 63-PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music. .50

For Your Library

529-83 FAMOUS SONGS every musician needs. Melody, words, chord symbols, Hammond Registrations\$1.50

FREE CATALOG OF 500 PUBLICATIONS

MINIMUM ORDER \$1.00

MONEY BACK GUARANTEE ON EVERYTHING

WALTER STUART music studio, inc. BOX 805-D UNION, NEW JERSEY

Enclosed you will find \$ _____ Send C.O.D. (minimum \$2.00) No C.O.D.s to Canada.

Please send (list by number) _____ Free Catalog

PLEASE PRINT

NAME _____

STREET _____

CITY _____ STATE _____



ART FARMER is one of three of the top four Poll Winners in the Down Beat Readers Poll who plays a Martin trumpet. Art's trumpet is a burnished gold Deluxe Committee model.

THE MARTIN BAND INSTRUMENT COMPANY ELKHART, INDIANA



Once again, Ludwig brings you a drum that is a miracle of tonal vividness and response. The Super-Sensitive dual throw-off releases the snares from *both sides at once*. Each individual snare strand is attached to its own tension screw. Second set of gut snares may be mounted in less than a minute. The finest snare drum ever designed.

WRITE TODAY FOR OUR NEW, 66-PAGE, FULL COLOR CATALOG



Most Famous Name on Drums

DRUM CO.

1728 N. Damen Ave. • Chicago 47, Ill.

Chords

(Continued)

Mr. Mehegan with the non-white musicians mentioned, for I doubt your concurrence with his surprising view that "Kippy is one of the greatest jazz musicians in the world today." Newlands. Union of André Abrahams South Africa

I am a white South African living in Cape Town. I would like to add a few things to Mr. Mehegan's report. I have been in Durban and Johannesburg, and the living and jazz scenes are horrible.

In Cape Town, it is very different. It all happens here. You can say all the jazz is in Cape Town. Here we all mix at clubs like the Daaz and Ambassadors—no apartheid. The Africans are treated with the greatest respect amongst the few human beings we have in this country . . .

We here think John Mehegan's article in the Nov. 26 *Down Beat* is dead right—only I wish he'd come to Cape Town, the jazz center of Africa. He never heard Johnny Gersl (bass), whom I think is in the same class as Kippy Moeketsi, the greatest alto saxophonist and jazzman this country has ever had.

I believe *Jazz in Africa*, with Kippy Moeketsi, Hugh Mesakela, Jonas Gwangwa, Chris Joseph, and John Mehegan, is to be released in the States. If any of your readers get a chance to hear it, man, dig it; it's great.

By the way, Mehegan said there are no good African drummers in South Africa. He never heard McKay Ntshako. He has the greatest feel and swing of any drummer I've heard here. The only thing that holds him back a little is his drum kit. (As Mehegan said), the Africans do not get paid well and therefore cannot afford good instruments.

I would like to thank Mr. Mehegan for coming to South Africa. He did us a lot of good and we all hope someone like him will come here again.

Cape Town

Alan Mason

Elated

I was pleasantly elated to find a coverage of the radio and television situation in your Dec. 25 issue. It is gratifying to know that you feel that two all-important media of music, namely radio and television, are worthy of attention by your magazine. This example is an illustration of the fact that your magazine is not a narrow treatise for the illiterate or for the "beatnik," but is a publication suited for circulation in all reading circles.

I do hope that you continue with more articles of this scope and caliber.

Goose Bay, 2/Lt. R. Micheal Fitzsimmons Labrador

For John Tynan's editorial, *A Clean Fresh Wind*, in the Jan. 7 issue, I would like to say "Amen!" His piece is not only applicable to the recording industry but to every facet of the communications industry. Thank you for a very fine magazine.

Oakland, Calif.

Robert H. Dietrich

Credit has been given by *Down Beat* to (Continued on Page 45)

DIZ IS SIZZ BIZ



VIZ:



exclusive on  records



EXCITING!

Gibson
STRINGS

The better the strings, the better the music. Treat yourself to the dazzling effects of music played with Gibson Strings, and you'll agree they add that extra measure of listening pleasure.

for the
finest strings...

USE GIBSON

GIBSON INC.

KALAMAZOO, MICHIGAN

STRICTLY AD LIB

NEW YORK

Prestige Records is celebrating its 10th anniversary by establishing a multilabel operation. The original label New Jazz will be retained for recordings by new jazz artists in the modern idiom. Prestige will be reserved for established modern jazz stars. Added to these two labels will be Bluesville for vocal recordings of the blues, Moodsville for jazz versions of standard tunes of the last 30 years, and Swingsville to cover instrumentals by musicians in the mainstream category . . . Decca is inaugurating a series of releases on tape. The initial reel will be **Sal Salvador's** *Colors in Sound* album.

The Art Farmer-Benny Golson Jazztet will make a television guest appearance on the *Steve Allen Show* Feb. 15 . . . **Edmond Hall**, formerly featured with **Louis Armstrong's** All-Stars, spent a week in London before flying back to the United States. The clarinetist had been in Ghana for several months . . . Three new instruction studios have been opened in Greenwich Village. **Sal Mosca** and **Everett Gordon** are teaching jazz piano, while **Don Ferrara** offers jazz trumpet instruction . . . **Mort Fega**, a jazz disc jockey, has landed a spot for his *Jazz Unlimited* show. He starts once-a-week airings over WRFM . . . **Charlie Johnson**, leader of the famous band at Small's Paradise from the late 1920s through the early '30s, died in Harlem hospital after a three-month illness resulting from complications from diabetes and bronchitis . . . Pianist **Muriel Roberts**, working at the Arpeggio, has bassist **Bill Crow** and drummer **Mickey Sheen** in her trio . . . Guitarist **Kenny Burrell** is singing with his trio at the Village Vanguard. Singer **Teddi King** went into the Vanguard in place of **Nina Simone**, whose recent illness also forced her out of a concert appearance at Carnegie hall during the holiday show that also included Louis Armstrong's All-Stars.



Sal Salvador



Nina Simone

Pete Fountain, the New Orleans clarinetist, has recorded two more albums for Coral. One will be titled *Pete Fountain at the Bateau* and the other *Pete Fountain Playing Famous Clarinetists*. The Bateau is the name of the spot in New Orleans where Fountain has been appearing regularly since leaving the **Lawrence Welk** band . . . **Burt Korall**, **Mort Nasatir**, and **Dom Cerulli**, whose book *Jazz Word* has been released, are outlining a tome entitled *The Birth of Modern Jazz* for the Putnam publishing house . . . The **Randy Weston** Quartet played a jazz concert for the United Nations Jazz society in the UN building. The group has, besides pianist Weston, **Cecil Payne**, baritone saxophone; **Ron Carter**, bass, and **Cliff Jarvis**, drums . . . **Bud Freeman** and his quartet highlighted the New Year's eve show at **Billy Reed's** Little club . . . Universal Pictures announced that *The Glenn Miller Story*, released in 1954, was Universal's "biggest grossing picture to date." The film will be reissued early in 1960 . . . **Barry Miles**, New Jersey's teenage drumming sensation, is scheduled to play weekend dates with his own group, alternating

(Continued on Page 46)

music news

Down Beat

February 18, 1960

Vol. 27, No. 4

The New Sounds

Some radio stations were making the changes quietly, others were going about it with a good deal of hoopla. But whichever the procedure, recent weeks have brought a distinct difference in the sounds emanating from stations in all parts of America.

Not that all stations have given up Top Forty programming in a sudden burst of virtue following the payola scandal. Junk music continued to pour from some of them like a slot machine paying off.

But there was enough change that a Chicagoan commented, "Gee, have you been listening to the radio lately? The AM is sounding like FM."

Probably the biggest programming policy change of any station occurred in Philadelphia when WRCV announced that henceforth it would broadcast 19 hours of big band records.

One of the station's executives said that WRCV had been "one of the gray areas of broadcasting—not all bad, but not as good as could have been."

But the WRCV shift doesn't proceed entirely from idealism. Station executives think it's going to be good business.

For, along with junk music, the station is, in effect, doing away with disc jockeys. There will be no meaningless chatter between the discs, and commercials will be delivered straightforwardly. WRCV officials think that commercials lose their impact when they're part of a stream of palaver pouring from a disc jockey. Surrounded by music, they believe, commercials stand out in relief and do the selling job better.

Station program manager T. E. Paisely said that the new program policy was set up on the basis of requests from its adult listeners. The only vocals on the program will be with big band accompaniment. The big band music will be on the air all of the station's broadcasting day — from 6 a.m. to 1 a.m. weekdays. Later, the records will probably be complemented by remote broadcasts of big bands.

Recording Vote Goes To AFM

Though it came as no real surprise, the result of the January election to decide union jurisdiction in the record-



Valve trombonist Bob Enevoldsen, tenor saxophonist Bill Perkins, pianist-composer-arranger Andre Previn, and baritone saxophonist Gerry Mulligan are seen in a lull during record sessions for the Metro-Goldwyn-Mayer film, *The Subterraneans*. All have parts in the picture, which is based on the Jack Kerouac novel.

ing industry between the American Federation of Musicians and its rival Musicians Guild of America revealed one definite trend — musicians recording for the independent labels appear to favor the guild over the AFM.

Clearly, the overall victory went to the federation. AFM pulled over 10,000 votes on a label-by-label basis; MGA scraped to the finish with just over 1,000. But, while the federation could count on every company except Good Time Jazz-Contemporary Records (which MGA carried with 34 votes to AFM's 25) a total of 943 votes remain challenged. Thus, while the federation's victory remains indisputable, the challenged votes will delay final decision by the National Labor Relations Board. NLRB's Herbert Bumgarner, who supervised the election, estimated three to six weeks will pass before the board's report is issued.

Only 14 record companies were found by NLRB to be eligible for inclusion in the election. Eight labels, Decca, Capitol, RCA-Victor, Columbia, ABC-Paramount, Carl, Aristocrat, and Pacific Enterprises (World Pacific Records) were disqualified because, the NLRB decided, the guild had failed to show that there existed "minimal interest"

among those musicians who had recorded for the company

The reason for some 90 per cent of the challenged votes (all of which were challenged by the guild), it is believed, is due to the fact that the names of those whose votes are held in question did not appear on the lists of eligible voters submitted by the participating record companies to the NLRB. These musicians claim their names should have been included because, they contend, they had recorded more than twice during the 12-month period for the various record companies.

In an issue as hotly debated and as controversial as the AFM-MGA struggle, however, what was left to speculation after the smoke cleared away was why so many eligible musicians failed to vote. To cite just two examples of this apathetic lack of "minimal interest" among musicians involved, in the Roulette election 528 were eligible but only 277 actually voted; in the M-G-M election a whopping 604 were eligible but tabulated voters numbered only 367. In both those elections the federation clearly won. Whether that would have been the case if there had been a full turnout of voters may well be debated for many a measure.

Miles Exonerated

"It would be a travesty on justice to adjudge the victim of an illegal arrest guilty of the crime of assaulting the one who made the arrest."

With this acid comment, three New York justices dismissed the remaining charge, which grew out of the Birdland incident of last August, against trumpeter Miles Davis.

The justices—Benjamin Gassman, Arthur Dunaif, and Evelyn Richman—considered the charges against the musician in an all-day trial at New York's Special Sessions court. They made their statement as they cleared Miles of all charges against him.

The assault charge had grown out of an attempt by Officer Gerald Kilduff to arrest the 33-year-old musician for refusing to move from in front of Birdland. Davis was working there at the time.

During the ensuing argument, Davis was struck on the head by Detective Donald Rolker. Five stitches were required to close the wound. A disorderly charge lodged against Davis was later dismissed in Magistrate's Court.

Commenting on the dismissal of the remaining third degree assault charge, the three justices said, "The arresting officers may well have been guilty of misguided zeal and not a deliberate violation of law in placing the defendant under arrest."

With the dismissal of the remaining charge against Davis, his attorney, Harold Lovett, wants to file a million-dollar damage suit against the City of New York. But Miles, reportedly, does not want to push the city too far, on grounds that even though he might win the damage suit, he might then become a target for the police, who might seek to nail him on any charge they could find or drum up. This could cost him his cabaret work card, issued by the New York police.

Commented Jack Whittemore, booking agent for the trumpeter, "He feels he has proved his point if he is found innocent of all the charges placed against him."

Gunther's Spectra

On the week-end of Jan. 15, 16, and 17 the New York Philharmonic, under the direction of Dimitri Mitropoulos, performed a new composition by Gunther Schuller. Its title was *Spectra* and it was broadcast over the CBS radio network on Saturday.

Schuller, who resigned recently as first horn player with the Metropolitan Opera orchestra to devote more time to composing and teaching, is one of the most progressive young musicians in the classical field. He not only works toward an affinity between jazz and classical composition, but also, in his

new work, *Spectra* (a title which suggests an analogy with the color spectrum), has made use of stereo projection. For the work, he devised a new seating plan for the orchestra, based on his belief that the conventional 19th-century placement of the musicians is inadequate for contemporary music.

Seven different groups of instruments, disposed around the stage so that they could be heard separately or in various larger combinations, made possible a seven-channel stereo effect. The title suggests the use of a series of instrumental colors arranged in space as well as time.

When Mitropoulos decided to retire as music director of the orchestra, the directors wished to give him a parting cash gift. Mitropoulos decided to use the money to commission a new work by an American composer. He chose Schuller, and the composer dedicated the work to him.

End of the Mastersounds

San Francisco jazz fans were shocked. The Mastersounds, recent winners of the New Star Award in the Combo Division in the *Down Beat* International Jazz Critics' Poll, were breaking up.

"Was it true?" the street buzzed! Yes, it was true. At the end of their engagement at the Jazz Workshop, where the group got its start a couple of years ago, the Mastersounds would disband. As of Feb. 1, they were no more.

The Montgomery Brothers, Monk (Fender bass) and Buddy (vibes), are joining forces with the third Montgomery Brother, Wes (guitar), to form a new group known, not surprisingly, as the Montgomery Brothers. At press time, tenor saxophonist Harold Land and drummer Lawrence Marable were expected to round out the group. Buddy Montgomery will double vibes and piano.

The new group, which is not yet under contract to anyone, is rumored to be negotiating with Columbia Records and a&r man John Hammond.

Benny Barth, drummer with the original group, will remain in San Francisco and may start his own combo. Richie Crabtree, the original pianist, is also staying in San Francisco. He is studying under Fred Saatman, teacher of Dave Brubeck, Norman Bates, and Paul Desmond, among others. Crabtree says he will probably form a trio, but intends to devote the majority of his time to classical study in the next few years.

"It was just one of those things," Monk Montgomery said. "We agreed to disagree and we are all sorry it had to happen." To a man, the Mastersounds (R.I.P.), echoed his thought—and so did San Francisco jazz fans.

An Appeal From Dave Brubeck

By Ralph J. Gleason

An appeal to southern jazz fans "to co-operate in helping us demonstrate that jazz music is one of the best aspects of American democracy" was issued by Dave Brubeck on the heels of the cancellation of his 25-day tour of southern colleges and universities because his quartet is racially integrated.

"We know the problem is not with the southern jazz fans," Brubeck told *Down Beat*. "They know us and they know who we are. And they want us. And we want to play the southern colleges and universities. All we want is that the authorities accept us as we are, and allow us—and all other integrated jazz groups—to play our music without intimidation or pressure."

Brubeck's 25-date tour was originally scheduled for February. As it became evident that he would not accept a lily-white clause in contracts, the tour dropped from 25 to 15 to 12 to 10 colleges. When the final 10 were notified by telegram flatly that the Brubeck quartet was integrated, only three would accept the group.

The tour's cancellation cost Brubeck an estimated \$40,000 in guarantees. It also cost alto saxophonist Paul Desmond, who is under a percentage agreement with Brubeck, a considerable amount. The rest of the quartet works on a flat salary basis.

The decision to turn down the dates was immediate when the lily-white proposition was put to Brubeck. Brubeck said flatly that he would not accept those conditions, and Desmond immediately agreed. At the end of the negotiations, a number of contracts were actually signed and in Brubeck's possession. They could have been enforced, had he wanted to go to court.

"Let me reiterate," Brubeck told *Down Beat*, "we want to play in the south. The jazz fans want us to go there. They bought our group. They must want us—they voted for us in the *Down Beat* poll. There was never any question about the makeup of the quartet. The musicians in my group have always been selected for their musical ability and for no other reason. And that policy is not going to be changed now.

"Still we want to play for our fans in the south and elsewhere. Therefore we appeal to them to help us. Even in those areas where there are still statutes extant opposing racially mixed performances, it should be possible for the

colleges and universities to make special provision for a jazz performance. They have done it for us before and they can do it again.

"We played Little Rock last year and were the first integrated jazz group to play there after the high school episode. There was no problem at our concert. There was no problem when we played East Carolina College, the night before we left on our State Department tour. The college authorities thought there would be trouble and the concert was cancelled at first but later allowed to go on. There was no trouble, and there will be no trouble.

"Let the southern jazz fans tell their university and college authorities how they feel about this. I think we—and the other integrated jazz groups—can demonstrate a great deal about American democracy, not just the face we show abroad but the face we have at home, in a very quiet and effective way through music."

Ironically, Brubeck last fall toured the south with Ed Sarkesian's *Jazz for Moderns* package, with no incidents and no trouble with officials. In recent years, the quartet has made many appearances south of the Mason-Dixon line.

Joe Glaser, whose office booked the Brubeck tour, said: "They made no bones about it—they wouldn't play Brubeck because he has a colored bass player." Glaser also disclosed that Louis Armstrong recently lost a \$5,000 concert fee in the south because of the racial situation.

Of the final 10 schools involved in the projected tour, only the University of Jacksonville, in Jacksonville, Fla., Vanderbilt University, Nashville, Tenn., and the University of the South, Seawane, Tenn., were willing to accept the integrated group.

Brubeck at press time was busy switching schedules around to enable him to play those three dates.

In addition, Memphis State University, Memphis, Tenn., rescinded its original cancellation of the group on racial grounds after newspaper stories broke, and told Brubeck they would take him. George Pratt, dean of students at Memphis State, told Brubeck he would try to work out the concert "when halls are available."

MSU has Negro students, and is reportedly the only integrated college in the Memphis area. However, Clyde Ford, head of the MSU student body, had previously sent a telegram to the Glaser office, cancelling the concert. It read as follows:

"This is to inform you that a mixed group is unacceptable at Memphis State. Please return check for \$875. Regards. Signed: Clyde Ford, Student Govern-

ment association, Box 221, Memphis State University."

Among the schools which cancelled were:

The University of Mississippi, Oxford; Millsaps College, Jackson, Miss. ("We were to play in the Christian Center auditorium," Brubeck noted); Southwestern Institute, Lafayette, La.; Southeastern Louisiana College, Hammond, La.; and Georgia Institute of Technology, Atlanta.

The cancellation by Georgia Tech marks the second time Brubeck has had a racial beef in that state. In February, 1959, his concert at the University of Georgia in Athens (under the sponsorship of the college jazz club) was cancelled when authorities found out the group had a Negro bass player.

Dean L. E. Chandler, of Southeastern Louisiana College, said: "We specified in our contract that we would not take a mixed group. It's the policy of the school." Chandler said the school does not even accept all-Negro groups. "We have Negroes in school, understand," he said. "Have had them for five years."

Troy H. Middleton, president of Louisiana State, and former lieutenant general and commander of the U.S. Army 10th Corps in Europe, gave a terse military statement. "We have no integration down here," he said.

At Southwestern and Lafayette, however, Willis Ducrest, music chairman, said: "There's no college policy against interracial groups." But he added a further statement that stretched coincidence to the breaking point. In the 18 years he has been responsible for booking concerts at the college, he said, "I don't recall we ever had a mixed group."

Down Beat award winning alto saxophonist Paul Desmond, in embracing Brubeck's stand, said: "I feel sorry for the kids down there, but maybe all is not yet lost. The State Department could always send us on a tour through the south!"

Brubeck, of course, has toured in India, Pakistan, Afghanistan, the Middle East, and Poland, for the U.S. Cultural Exchange program.

Eugene Wright, Brubeck's bassist, said, "I think it's a shame we can go and travel all over the world and have no problems and come home and have such a silly problem. But it doesn't bother me. It's a shame they can't get themselves together. If they ever *do* get themselves together, they're in for a treat. It's wonderful to get it (the music) first hand!

"I've been through the south with Basie and with Gene Ammons and with Dave, and never had any trouble of any kind. I'm a religious man, and my feeling is: You don't lose when you

know in your heart you're right. It's only a question of time before they straighten these things out. And it can only be a question of time.

"But in a way I am grateful to them. Through them, I have learned to be a strong person. And when you learn something, nobody can take it. I know one thing: wherever I go, I'll be playing the blues, the good old 100-year blues. Straight ahead!"

Brubeck was leery of the tour from the start, remembering his previous difficulties at the University of Georgia and at East Carolina College. "Finally," he said, "I told our booking agency this time to send pictures of the group or a wire, so we wouldn't go down there and go through that same thing again. The trouble is not with the students. It's the state college officials, who do not want to be cut off from state funds over this matter."

Brubeck pointed out that on his recent Columbia LP, "we even ran a picture of the group." The LP was titled *Gone with the Wind*.

"I'd be selling these kids short," Brubeck continued, "to go down south with an all-white group. We simply couldn't consider it. It would be morally, religiously, and politically wrong. Prejudice is indescribable. To me it is the reason we could lose the whole world.


"We have to realize how many brown-skinned people there are in this world. Prejudice here or anywhere else is setting our world up for one terrible let-down.

"Actually, this is the best tour I have ever been offered. We were getting an average of \$1,500 a night. It's tough to lose it, but you just can't compromise."

This is the second time Brubeck has turned down big money rather than bow to demands to use an all-white group. In September, 1958, he refused \$17,000 in round-trip transportation and performance fees for a proposed South African tour because the contracts stipulated that no Negroes be in the group.

Brubeck's group has been interracial on and off since the early 1950s. Eugene Wright, Joe Benjamin, Frank Butler, and Wyatt (Bull) Reuther are among the Negro jazzmen who have been members of the group.

Public reaction to Brubeck's stand was immediate. Telegrams and phone calls poured into his Oakland, Calif., home, and the group was photographed for Fox Movietone news. In a short musical interlude before the newsreel interview, the group played *Swanee River* and *Dixie*.

Brubeck's next Columbia LP is called *The Southern Scene*. On it, Eugene Wright plays a bass solo in *Nobody Knows the Trouble I've Seen*. 

Jelly-Roll on Film

The colorful life of the late Ferdinand (Jelly-Roll) Morton is being considered for a full-length film feature to be presented in the form of an animated cartoon.

Stephen Bosustow, founder and head of the United Productions of America, is in New Orleans, working on an extensive research project pertaining to the life history of the jazz composer, pianist, and bandleader.

Producer Bosustow is the man who created *Mister Magoo* and *Gerald McBoing-Boing*. He said he feels sure he can convince the public that animated cartoons are not just for young persons and can be used to present a serious subject.

Soliloquy by Satch

Louis Armstrong discusses Louis Armstrong for nearly five hours on a series of five tape recordings that will be presented over *Voice of America* during the third week of March.

Produced by Willis Conover, *VOA's* jazz announcer, the tapes do not contain a single word by Conover and are more like a spoken autobiography than an interview.

In an interview, Conover explained his feelings about the recordings this way: "Louis Armstrong pecks out at the typewriter one way and is quoted and publicized another way. But he talks still another way, and this is the first time he has talked his own story in public."

The recordings will be presented to the Library on Congress eventually, Conover added, and he also said that there is a possibility that they may be released commercially.

During the week of March 20, each Conover program over *VOA* will feature one of the tapes. On the first hour, Armstrong discusses his early life in New Orleans. The second tape is mainly concerned with the Hot Five and Hot Seven era. The third hour deals with Armstrong's musical taste and impressions of other performers. The fourth is generally about his philosophy, his way of looking at things, including some comments on race relations. The final hour concentrates upon Louis Armstrong the showman.

The recordings were made three years ago but have not been presented before because, in Conover's words, "having done it, it seemed like an achievement in itself, and also there was editing to do, and I wanted to find the proper way to showcase it."

"Once Louis agreed to do it," he added, "I knew it would be done. He always keeps an appointment and always keeps an agreement."

Conover explained that the tapes

were done by explaining to Armstrong, in general outline, what he wanted him to talk about. "But I asked no questions during the actual recording," Conover said.

In addition to being heard in Europe, Asia, and Africa, *VOA* broadcasts can be picked up in the United States by anyone with a short-wave radio.

New Sound from Samoa

If sheer, un gimmicked singing talent is a criterion for success in today's mixed-up music business, Samoan-born discovery Mavis Rivers should sail home ahead of the fleet of aspiring Ella Fitzgeralds.

It is no accident that Miss Rivers, a buxom homemaker from Pacoima, Calif., and mother of a 3½-year-old son, should be compared to Queen Ella frequently. During World War II, when her family moved to Pago Pago, in U.S. Samoa, from her birthplace in Apia, Upolu, Western (British) Samoa, the island was overflowing with U.S. troops. Of all the vocalists heard over the Americans' radio, Ella Fitzgerald became her favorite and model.

After the war, the 15-member Rivers family moved to Auckland, New Zealand, where Mavis got her first professional taste of show business singing with a local band. In Auckland she made her first recordings and became quite active in music before leaving for the United States in 1953. Because of immigration red tape, Mavis returned to Samoa the next year, waited for six months on the immigration quota list, and then returned in January, 1955, to take up permanent residence in Los Angeles.

Eventually, she landed a contract with Capitol Records. The first session of the album that subsequently elicited the following comment from conductor-arranger Nelson Riddle:

"She has the authority of a poised night-club singer, the beat of a jazz vocalist, and the expressiveness of a girl who really feels what she sings. What's more, she combines these qualities in a professional style that comes to very few."

In May of last year the album *Take a Number* was released to virtually unanimous critical approval and more than a few rave reviews. The record company's promotional apparatus began to slide into high gear behind the new singer; she signed with a major talent agency and appeared well on her way toward a promising career. The country's disc jockeys voted a high rating for Miss Rivers in a national poll conducted by a trade magazine, and her year was climaxed by a Grammy nomination by the National Academy of Recording Arts and Sciences. Last October, she made her first and, so far,

only concert appearance in the United States, at Pasadena, Calif. All present agreed she broke it up.

Despite this chronicle of apparently burgeoning success, however, there has been a noticeable lack of juice in her agency's plans (if any) to push her to the top. Thus, she is facing a problem common to other young singers who get lost in the maze of big-agency operation.

The agency's do-nothing policy angers and puzzles Miss Rivers. Of its representatives she said bitterly, "They didn't even bother to come to my first concert."

Though her boosters at Capitol have tried repeatedly to get her a spot on a network television show, so far all attempts have failed. In view of the legion of mediocre and second-rate singers who unfailingly show up on the biggest network programs, the failure of TV to buy her seems curious.

"I certainly feel that network exposure would be very big help," the singer commented, "but appearing on local television doesn't help you at all." With a rueful smile she added, "The *Steve Allen Show*—the old program, not the present one—would have been ideal."

A dereliction on the part of Miss Rivers' record company, however, has been a reluctance to release any singles by her. Regularly issued single records are widely considered in the trade the most effective device in building a new artist. But this month that situation is being corrected with the release of an initial single, *So Rare*, arranged and conducted by guitarist-composer Jack Marshall, with whom she also recorded her second LP, *Hooray for Love*.

Responding to the initial comments on her singing style, Miss Rivers said she does not consider herself strictly a jazz singer.

"What is jazz, really?" she queried. "And what is a 'jazz singer'? Nobody seems to be able to agree on this, but in my view a jazz singer is a person who can forget all about the melody while singing and work around it without losing the sense of the basic theme." Not unsurprisingly, her favorites, she admitted, are June Christy, Mary Ann McCall, Chris Connor, Irene Kral, Sarah Vaughan, and, above all, Ella Fitzgerald.

In what might possibly be an unconscious reaction to the inevitable comparisons with the Fitzgerald style and voice, Miss Rivers does not own one record by Ella. As to her reaction to the comparison itself, she merely shrugged. "It's very flattering, indeed an honor, to be compared with Ella."

"But," she smiled, "I like to think I've got my own style."



Fran and Tony Scott reach Tokyo



Fan groups at the airport

THE SCOTT EXPEDITION

Anthony Sciacca became Tony Scott when he got tired of spelling his name for people. He has never been one to balk at making a major change when he has felt circumstances warranted such action.

Thus, when the clarinetist showed up in Tokyo recently (*Down Beat*, Jan. 21) he told a reporter for the *Mainichi*, an English language newspaper published in Japan, the reason for his two-year global junket. "I found myself getting tight around the collar, and felt a need for new experiences, and a larger scope than what I was able to achieve in America."

Then he added: "New York is the top of the mountain. Any place outside of the city is 'out-of-town', and when you leave for other parts of the United States, you are going downhill. The only thing to do, then, is to leave New York and go to places so different that it's not downhill."

Once before Tony took off on a long extended journey—to Europe and Africa. That was two years ago. He played in England, Yugoslavia, to integrated audiences in South Africa—and spent three months unemployed in Paris because he couldn't find anything except what he considered "commercial bookings with less than fair remuneration." He lost money in Yugoslavia and South Africa, but felt jazz was desper-

ately needed in both places.

Scott has thoroughly made the New York scene over the past 25 years. He moved to the big city from Morristown, N.J., while still in his teens, and studied music simultaneously at Juilliard and in the jazz dens of 52nd St. Later, his experience ranged from the four-man sax section of Ernesto Lecuona's Cuban Boys (in 1948) to a fill-in job with Duke Ellington's orchestra on a road tour.

But he is best known for the many jazz combos he has led in Manhattan jazz spots under his own name. As long ago as 1947, he made a recording on the Gotham label, under his name, which featured pianist "Hen Gates"—better known as Dizzy Gillespie.

Tony, now 38, quipped to *Down Beat* that "the good Lord put \$3,000,000 in the world for clarinet players. But Benny Goodman and Artie Shaw got it *all*." He said in Japan, "I've seen all there is to see in New York and absorbed it all. Now I need to see past it."

But his new venture is not designed only to give him new experiences. He is seeking a slower pace than the one that is possible in the whirl of New York jazz. "I found that reaching the goals I had always wanted wasn't enough. I've won the polls, and played with the best musicians, and now I feel the need for new horizons."

In Tokyo, he has already performed

with a wide assortment of music makers. He has played with the top jazz band in Japan, which calls itself the Sharps and Flats; with a modern group, the Shiraki Quintet, featuring "Sleepy Matsumoto"; and with six girls in kimonos playing the traditional stringed instruments called *kotos* backed by the 50 strings of the Tokyo TV Symphony.

The TV show had Tony dressed in a Daimyo (Samurai lord) costume on camera. Tony and the girls played *Sakura-Sakura* (Cherry Blossoms), a Japanese traditional folk song. He played his own Bach-styled arrangement of *Lullaby of Birdland* with the 50 strings, and then played jazz on the same tune with the Sharps and Flats.

The globe-circling tour is expected to keep Scott busy for the next two years, as he continues his search to assimilate the cultures of many lands. His plans call for him to return the favors received by playing and teaching jazz en route. He is using his own savings as a foundation to keep him afloat during the odyssey. His wife, Fran, and his horns, are his only companions.

He told *Mainichi*: "I don't feel like I'm leaving America. I feel like I'm going somewhere. There's a whole world, you can't stay in one place. The world is available to me as a jazz musician. Why shouldn't I take advantage of it? I need new experiences, both for playing and living."

With koto players and symphony strings



Playing with the Shiraki Quintet.



THE COMEBACK OF SPOON

In 1951, Jimmy Witherspoon, a blues-singing giant from Gurdon, Ark., was one of the biggest stars on the rhythm and blues circuit. He headed his own six-piece band, was drawing huge houses in almost every location, and earned an estimated \$70,000 a year.

Two years later, he was broke, had lost his Los Angeles home and two automobiles, and was informed that he was in debt about \$1,800.

Today, Witherspoon is well on his way toward what promises to be a sensational comeback. He broke it up at the Monterey Jazz festival last October, and his albums on the Hifirecord and World Pacific labels are steadily rising in sales. He is scheduled for top night-club bookings in the months ahead.

What was it that hit Spoon with enough force to knock him into bankruptcy and all but ruin his career?

The answer to this is an expose of what has been a little-known but disgusting sidelight of the music business—the vicious parasitism of the crooked business manager.

In 1949, Witherspoon said, he signed with a Los Angeles booking agency specializing in Negro artists. The singer had left the Jay McShann band, and going on his own meant at that time the difference between working for \$90 a week at Los Angeles' Melody club and \$500 a night as a single attraction.

"Naturally," Witherspoon told *Down Beat*, "it was just great to be making that kind of money—and having a personal valet besides. At 15 per cent commission, the booking agent would collect \$100 from a 500 gig—and I worked all the time—so he had good reason to be pretty satisfied."

But this, apparently, was not enough for the agent. "When I signed the contract with him," Witherspoon continued, "he told me he'd manage all my personal business affairs, too. At the time it seemed like a good idea—with me having to be on the road so much—so I agreed."

The signer signed another contract for personal and business management with the agent and then took off for the boondocks and the big money he hoped would assure security in his old age.

"Things went just great for me in those years," he recalled, smiling warmly at the memory.

"Nineteen-fifty-one was a beautiful big year for me, one of the biggest. I was working steady and making real good money before that, of course, but

'51 was a *fine* year."

But two years later the party suddenly was over. "First thing I knew about what this cat was doing," Witherspoon explained, "was when I returned to L.A. and found a notice from the mortgage company that my \$12,000 house had been put up for sale due to non-payment of the installments. Man, was I shook up! My manager was supposed to take care of all that business for me. He certainly took care of it, yeah. I lost my two cars as well, also for nonpayment, and my ex-wife left that house when we were put out with nothing but the clothes on her back.

"That cat was a real *good* manager," Witherspoon said sarcastically. "When I got to figuring, I estimated that between 1949 and '53 he stole at least \$35,000 from me."

By 1953 the singer's contract with the operator almost had expired anyway and, in view of the financial debacle, he gave notice that he wanted to terminate. (Besides, he had subsequently discovered that a joint bookerman deal is illegal.) The manager agreed readily enough and then played his crooked ace by blandly informing Witherspoon that the singer owed him \$1,800.

"When he told me that, I really flipped," Spoon recalled. "The Billy Shaw agency had been talking to me about signing with them, and that was the first thing I did soon as I shook the other creep. Jack Archer signed me up with Shaw."

But by 1953 rock and roll had gained an unshakable foothold in the music business and engagements for Witherspoon began to dwindle because, as he noted, "I wasn't doing that crap."

The next four years became one scuffle after another for Witherspoon.

"After being cleaned out by that crook," he said, "I really was hard up. He tried to press a claim against me for \$1,800 when I went with Shaw and maybe he could've made it stick legally; I don't know. But, being flat broke, I couldn't even begin to pay. So I guess he dropped it.

"He's out of the business now, anyway; selling used cars or something, I think. All I can say is that he should be run over by one."

Witherspoon had been recording on the Atco label but, he noted, "rock and roll was big then and I refused to do it. So they released one single of mine in a year and a half."

A three-year contract with RCA Victor followed, and Witherspoon said he

believes himself to be the first blues singer signed to such a contract with the parent label rather than to a subsidiary such as the now defunct Vik Records. One LP album, *Goin' to Kansas City*, resulted from his Victor alliance, but the company still holds eight sides in the can. "Not enough," Witherspoon noted, "to make an LP."

With the expiration of the Victor agreement, there followed some dicker-ing with the west coast Challenge label and then came an album for an outfit named Rip Records, the operators of which engaged a&r man Dave Axelrod to supervise the dates. When Rip vanished into the eastern gloaming, Axelrod sold the album (which had reverted to his possession) to World Pacific's Richard Bock. Titled *Singin' the Blues*, it became a big seller for World Pacific and is still going strong.

Then Axelrod moved into the a&r director's chair at Richard Vaughan's High Fidelity label.

The evident success of that initial Witherspoon album prompted him to try to contact the singer, who since had disappeared in an easterly direction. But Witherspoon was nowhere to be found. Axelrod had to reach him, he shrewdly felt, before some other company go there first and signed him up.

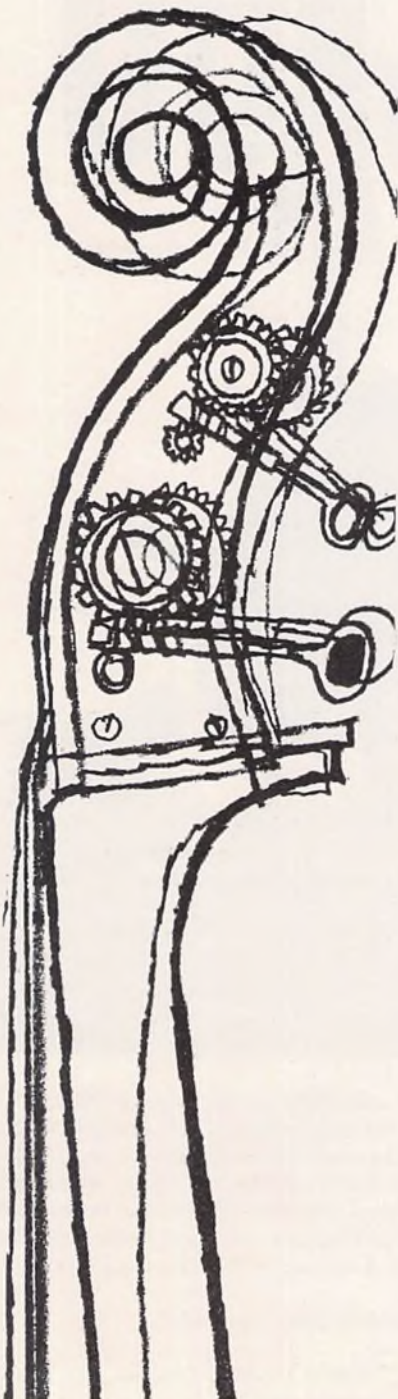
"As a matter of fact," Witherspoon recalled later, "Dick Bock came to see me and talk business in Cincinnati, but we didn't make a deal. At the time I was working across the river in Newport, Ky. I had another blues singer with me who doubled on bass, name of Charles Brown, and a local drummer. Pretty swinging trio."

Witherspoon was still working the club and living across the river when he got a telephone call shortly thereafter from Jimmy Lyons. Lyons, general manager of the Monterey Jazz festival, had become interested in Witherspoon because of the World Pacific album. His proposition: Would Witherspoon be interested in singing at the 1959 festival?

"Would I be interested?" chuckled the singer later. "It gassed me. Jimmy and I made a deal and, well, it was a real ball at Monterey." The results of that event are happily evident on the Hifijazz album *Jimmy Witherspoon at Monterey*.

From that point on, the Witherspoon comeback donned seven-league boots. In the course of a long engagement at Hollywood's coffee house jazz club, the Renaissance, during which he was backed by Paul Horn's quintet, Witherspoon increased business significantly. But the comeback has only begun. This year countless lovers of blues singing will discover (or rediscover) Jimmy Witherspoon.

HASSEL



This unusual series of photographs, shot in Berlin by European photographer Bob Van Dam, records an incident that briefly halted production on a German film concerning teenagers. The scene to be filmed: a concert hall packed with youngsters, including a bunch of halbstarken—zoot suiters, approximately. Onstage with some top German jazzmen was bassist Oscar Pettiford. No real music was required, since the soundtrack was already recorded, Van Dam said. But Pettiford

refused to use anything but his own bass, which wasn't there—music or not. Assistant director Thomas Keck, seen in the first picture, pleaded with him. Pettiford was adamant, according to Van Dam, sat down onstage, rolled under the piano, heard more pleas—and finally an ultimatum that he work or leave. And leaving, he was told, would constitute breach of contract, with its consequent hassels. Pettiford agreed at last to work, and shooting of the scene (last picture) continued.



REPORT ON CHICAGO

BY GENE LEES



To those jazz fans who do not know Chicago, the city is an honored museum of jazz, but little more. It is considered important because of a time-honored (and not entirely accurate) precept that it is the city that jazz came up-the-river to.

Also, in the 1920s it produced Bix Beiderbecke and the Wolverines, and the group that became known (again with some inaccuracy) as the Austin High school gang: Joe Sullivan, Jimmy McPartland, Gene Krupa, Mezz Mezzrow, Frank Teschemacher, Bud Freeman, Eddie Condon, Dave Tough, and others. These were the men who created what was known as "Chicago jazz".

Through the 1930s, according to the popular view, Chicago coasted along on its tradition, with jazz being hindered by the depression and to some extent helped by prohibition and the busy night-spot activities of the Chicago hoodlums.

But, it is widely believed, the post-World War II readjustment brought the end of Chicago jazz, and today countless jazz fans see the city as a sort of well-revered graveyard for a great jazz tradition.

Nothing could be further from the truth.

Largely unnoticed by the men of money in the jazz world, Chicago has been quietly developing a new jazz tradi-

tion, one that is not without its connections with the past but which owes its chief allegiance to the future.

As in yesteryear, excellent young musicians continue to gravitate to Chicago from the south. Their arrival is related to an overall population flow north and is therefore to some extent a sociological matter. Among the migrants have been many young men of great talent, as the south continues to make its contribution to jazz.

But above and beyond the impersonal matter of population flux and flow, there are other reasons why great young talents continue to come to Chicago. The city attracts them. Its jazz tradition holds strong, its reputation for being a fairly open city appeals to the free spirit that is in most young jazz musicians, and there are some good established musicians there from whom they can learn.

To see what is happening in jazz in Chicago today, you can divide the subject into two parts: north side jazz and south side jazz. The division corresponds more or less exactly to that of the city itself. This was not true in the days when Louis Armstrong was making a name for himself in the city, but restrictive covenants adopted by Chicago in the 1920s helped crack the city culturally in half. The division remains.

North side jazz could be epitomized in bassist John Frigo. Frigo is typical of the jazz musician who has found economic security, after making certain concessions to the merciless facts of economics. A member of a well-remembered group called the Soft Winds, Frigo found that he and his colleagues in the trio (pianist Lou Carter and guitarist Herb Ellis) were years ahead of their time. Utilizing clever group vocals, and hard-driving jazz choruses by Ellis, the trio presaged much that was to come.

But the Soft Winds broke up for lack of public attention. Ellis stuck to his jazz guns, went on to national prominence with the Oscar Peterson Trio and Jazz at the Philharmonic, and today is working as accompanist to Ella Fitzgerald.

Frigo returned to Chicago, worked club dates, eventually found himself with a job (with pianist Dick Marx) at Mr. Kelly's, one that amounted almost to a sinecure. Technically one of the most skillful bassists in jazz, Frigo has other gifts: he plays jazz violin with an originality that makes him heir apparent to those few who have tried to use the instrument in jazz, including Eddie South and Stuff Smith. Using the harmonics of the instrument to get a breathy effect, Frigo makes it sound almost like a horn. He also makes it swing powerfully.

Yet he has not chosen to pursue it, and his jazz violin performances amount to one tune per set at Kelly's—where he now works only two nights a week because other activities, including record dates as a side man, and writing lyrics for TV commercials, so consume his time. Constantly in demand, he is in a similar position to guitarist Barney Kessel on the west coast. Kessel works even rock and roll dates; Frigo has played hillbilly violin on the WLS National Barn Dance show.

Drawn constantly away from jazz by commercial commitments, Frigo today seems to find as much creative outlet in his Sunday painting as in his music. But he *does* have economic security.

Pianist Marx is another representative of north side jazz. Marx, like Frigo, works a great deal in television commercials and has little time for playing now. Another man playing jazz-on-the-north side is bass trumpeter Cy Touff, a former Woody Herman Herdsman. There too is Jack Noren, a drummer who was on the noted Stockholm recording session with Art Farmer and Clifford Brown a few years ago.

North side jazz could be described as polite, subtle, and, generally, out of the main vigorous stream of contemporary jazz. It is not without its interest, however: the commercial

quiet of Marx's piano cannot obscure the fact that he has a warm—if always polite—harmonic conception and a gift for fresh rhythmic figures.

North side jazz—and it should be emphasized that the term is one of convenience, not categorical—is made largely by musicians who have wanted to live in Chicago, have recognized the financial realities, and have compromised with them.

Lurlean Hunter is an example of what can happen to an artist who declines to give up residence in Chicago and declines to compromise. She is also a connecting link of sorts between the north side and the south side, since she has worked in both areas.

Signed a few years ago by RCA Victor, she did an album titled *Lonesome Gal* that gained her critical respect and a good measure of public acceptance. But two subsequent releases (on Vik, the defunct RCA subsidiary) were routine in conception, arranging, and performance. They served to let fall the rising reputation of the singer.

Miss Hunter saw her career wither on the vine, and for a while had no work at all—not even in Chicago. Lately, Chicagoans have been rediscovering her and another label is thinking about picking up the ball that Victor let drop. Significantly, it is not a Chicago label.

A superbly tasteful singer who is too jazz-oriented to be called a pop singer and too straightforward in her treatment of melody and handling of lyrics to be embraced by the hippy or cultist element among jazz fans, she is the favorite of countless other singers, and musicians, who always make it a point to see her when they are in Chicago. Says Cannonball Adderly: "Lurlean was a legend to me before I ever saw or heard her. She is wonderful."

It is on the south side, however, that you find the most typical Chicago jazz of today. Here, a truly surprising variety of young talent is growing up.

Here you will find the habitat of two of the most respected exponents and spokesmen for Chicago Jazz 1960: Johnny Griffin and Ira Sullivan.

Big-toned and virile-sounding saxophonist Griffin has been described as one of the best of the "angry young tenors". Small of stature, affable, warm, witty, and with a gift for colorful turns of speech, he seems the least likely candidate for the label "angry". Yet he does not quarrel with it. For a decade of scuffling for a recognition that has been coming to him in quantity only in the last couple of years has left him with a deeply emotional core. "I can't be a quiet player," he says. "Something is always trying to get out. I'm not suited for ballads."

Though recognized now, Griffin isn't growing rich. The main reason, perhaps, is that he maintains his home in Chicago, instead of taking up residence in New York. He doesn't wish to move to New York, though he works frequently on the east coast.

Friend of Griffin's, often heard with him in blowing sessions lately, is trumpeter-altoist-tenorist Sullivan, whom Griffin describes as "a real triple threat man if there ever was one."

Sullivan did go to New York, made a formidable splash, then came home to Chicago, where, he says, he's happy. But the pull of New York on musicians may yet get to him. He is thinking of going back to New York, getting his Local 802 union card, and then organizing a group entirely of Chicagoans.

"There's so much happening in Chicago," Sullivan said. "People ought to know about it."

What is it that is happening in Chicago?

A tremendous upsurge in the tide of jazz. Indicative of this tide is the number of public sessions that are held in the city. On Thursday nights, three different

clubs present sessions: the Archway lounge, the C. and C. lounge, the Pad (at State and Oak). On Sunday afternoons, both the Cloister and Easy Street feature sessions. Sunday, Monday and Tuesday evenings respectively, there are sessions at the French Poodle (whose name is being changed to Jazz Workshop), Gate of Horn, and the downstairs room of the Sutherland.

The sessions at the Pad, French Poodle, Gate of Horn, and the Sutherland are all booked by one man, Joe Segal. "Joe's been booking sessions and giving guys a chance to work and learn for 10 years with little profit to himself," said Johnny Griffin. "I think he's only getting straight financially now."

A dark, mustached, thin-faced man who always looks as if someone should buy him a good meal. Segal has an intense look, a relaxed manner, and a devotion to Chicago that is almost as great as his devotion to jazz.

Segal's sessions almost always involve two or more name artists, visiting town, and playing for fun and scale on their off nights. Philly Joe Jones, Wynton Kelly, and others of comparable caliber have played for him in recent weeks, making these sessions one of the main outlets for good jazz in Chicago.

And it should be remembered that all these sessions are above and beyond the regular jazz programs presented at most of these clubs through the week.

Also indicative of the hunger of Chicago musicians to play is the existence of a number of rehearsal bands. Perhaps the best of these is that of Dick Long. Though lacking in individuality—the band takes its charts where it finds them—the band features some very good musicians. One of these is drummer Don Osborne, who used to be with Chubby Jackson's group and now has a day gig in the sales division of one of the drum manufacturers. The band has a spark, drive, and clarity exceeded by few standing big bands today. Osborne, tenormen Sandy Mosse and Joe Daley, and baritonist Bob Erickson, work with the group, as do the other members, for sheer love of the music.

There is a real abundance of talent in Chicago, trumpeter Sullivan said. "And it's much better than average talent. So many guys. Look at Joe Farrell, the tenor player. He's been playing baritone with Marterie until recently. He's only 21. He plays really well, and you can tell what he's going to be playing like when he's 25 or 26. And there's a drummer from Kentucky named Luis Taylor.

"Only recently we've lost a bunch of guys to New York—Frank Strozier, the alto player from Memphis, and Harold Mabern, the piano player, who left with Harry Edison. George Coleman, the tenor player, and Booker Little, who came here from Memphis with Strozier, have gone with Max Roach. These guys are all around 20 or 21! Jodie Christian, the piano player, is one of the oldest. He's about 26. He's one of the very best, and he's playing his own music, and he's still in Chicago. He has a family here.

"Guys keep coming here from the south. There's a piano player named Ray Johnson I worked with in Kentucky. He writes too. He's excellent. I'm trying to get him to come here.

"How does the quality of Chicago jazz today compare with New York? It compares very well. That is, if we're talking about jazz music, improvised music. You only have to go around to the clubs to see that what's happening here is improvised jazz.

"There are even student groups here well worth listening to. There's a group at the University of Chicago. And they're good. There's some surprising talent developing out of it.

"And look at Eddie Harris. There's another cat who's getting his own voice."

Sullivan's mention of Eddie Harris is worth further consideration.

Harris is a 25-year-old tenor player who got some of his training with the Seventh Army Symphony and the jazz band that operates out of Seventh Army headquarters at Stuttgart, Germany.

Harris recently expanded his quartet called the Jazz Jets to a quintet. Formed last July, the group has had the good fortune of an understanding management at the Archway lounge. They've been able to work steadily while finding an increasingly personal approach.

"I think there is more talent in Chicago than anywhere I've been," Harris said. "And I've been practically all over the world.

"But I think that promotion-wise, Chicago is very lax. That's the big problem. Everyone here is inclined to do nothing—both club owners and record companies.

"Of course, there aren't that many record companies here, which is part of the problem. Everyone is forced to go where the record companies are. But even those that are in Chicago don't do much for Chicago musicians. Vee-Jay has been recording a lot of jazzmen lately. But they've been recording the sidemen of Art Blakey and Miles and others—New York men who just happen to be working a gig here.

"The same is true of most other labels.

"They ignore you unless you go elsewhere.

"I remember about four years ago, there was a band at the C. and C. lounge. They had some wonderful men in it. Hobart Dotson, Booker Little, and Bob Bryant in the trumpets, men like Johnny Griffin, Gene Ammons, and Frank Strozier in the reeds, Norman Simmons—who's now gone as accompanist to Dakota Staton—on piano, and Roland Faulkner, who's now with me, on guitar, and Marshall Thompson on drums. It was a fine band. But they had to disband. No business. The guys couldn't get a date.

"And yet despite all these problems of getting Chicago jazz recognized in Chicago, there is a Chicago jazz. One thing you have here—something you find in Detroit also—is that swinging type jazz feeling. It's more related to the way Art Blakey's group plays. It's hard-type jazz.

"I know the club-owners could do more if they'd promote it right. Lately we've been infested with talent from New York. Some groups, like Blakey and Miles and Cannonball, have been in here so much they might as well be living here. Evidently the people here *have* been spending money on jazz, or these groups wouldn't be brought back again and again the way they are.

"Now if only the Chicago musicians could get some benefit from the city's interest in jazz. But the club owners wait to see what New York does and says . . ."

About the only point on which tenorist Johnny Griffin disagrees with tenorist Harris is on how individual the city's approach is. Griffin doesn't even compare it to Detroit.

"I think Chicago stands on its own," he said. "I don't think the other musicians from other parts of the country play as strong as they do here. You take Gene Ammons, and Benny Green—and even Ira Sullivan, when he's playing tenor. Then there's Harold Ousley, the tenor player, another one who went to New York, and is now in Europe.

"The people in New York always seem surprised when musicians come in from Chicago and stand out so well when they're in sessions at Birdland and other places. But it's going on here all the time.

"Oh . . . and before I forget, there was the man who died three or four years ago, Ike Day, who was to me far and away the greatest drummer the world has ever seen. You ask Art Blakey about Ike Day.

"Wilbur Ware, the bassist, is another Chicagoan. Wilbur's

something else. No one plays like Wilbur, he's all by himself. There's another excellent bass player from here—Victor Sproles.

"Cats live and die right here and get no recognition. You have to go to New York to make it. And if you don't have any connections there, it's like starting all over. You have to get into certain little cliques.

"But I suppose in a way you can't fight New York. That's where everything is. They have more than twice Chicago's population.

"San Francisco is the city in the situation most like Chicago's, I suppose. For the west coast, that's it. San Francisco is all right, but it isn't like Chicago. They don't have the joints.

"Chicago's full of nothing but joints and churches."

Griffin's description is extremely apt.

An executive in one of the major booking agencies estimates that there are probably 100 nightclubs in Greater Chicago that offer jazz in traditional or modern form, and in varying degrees of purity or dilution (depending on how you want to look at it). Of these, about a score go in for name and semi-name groups.

The best-known of these is, of course, the Blue Note, at Clark and Madison. Owned by Frank Holzfiend, the Blue Note has been in operation nearly 15 years. Holzfiend stuck



Club operator Frank Holzfiend

with a strictly jazz policy through lean years and good. He has consistently brought name groups to the downtown Loop area, and from time to time has given breaks to unknown groups. He books everything from trios to Stan Kenton's band.

The other club most consistently bringing name groups to Chicago is the Sutherland hotel, at 47th and Drexel, on the south side. In its lounge, the Sutherland has recently presented such groups as those of Miles Davis, Herbie Mann, Cannonball Adderley, and Max Roach. It has begun to attract part of its audience from the north side as well as the south.

Also on the south side are the Tivoli and Regal theaters, which often book jazz acts for their stages. At times, the intensity of the bookings is startling. On one recent program the Regal featured the groups of Miles Davis and Art Blakey, Sonny Stitt as a single, singer Bill Henderson, along with the Step Brothers, and a good house band. Doing brisk business, these theaters amount to a revival of vaudeville—and the putting of jazz into a vaudeville context.

On the north side, the Preview, the Bambu, the Continental, and Jazz Ltd. cater to those whose taste runs to traditional jazz. There you're liable to hear iron-lipped trombonist Georg Brunis or Bob Scobey's band or Franz Jackson and his Jass All Stars. Jackson's, one of the most authentic New Orleans bands left in America, has played a long

engagement at the Red Arrow inn in Stickney, Ill., indicating that jazz extends well into the Chicago suburbs.

In addition, there are various downtown rooms that have a semi-jazz policy. The London House goes in for jazz musicians, booking everything from Kai Winding's large combo to the Earl Hines Quartet and the Oscar Peterson Trio. But London House also books such groups as that of Don Shirley, and jazz groups working there tend to play under wraps. London House has the Eddie Higgins Trio, a local group, Mondays and Tuesdays. The Cloister has of late been booking semi-name groups, usually trios, and various singers. Mr. Kelly's goes in for singers—including Ella Fitzgerald and Sarah Vaughan—usually working opposite a comedian.

On the south side, such rooms as the C. and C. lounge, Lake Meadows, Budland, the Disc Jockey lounge, the Coral club, the Kitty Kat, the Trocadero, and Robert's Show lounge, book jazz frequently.

It would appear then that with so many clubs, Chicago's jazz musicians are in good shape. Unfortunately, they aren't. And the booking and promotion policies of Chicago clubs reflect that most managements have only the dimmest awareness, like the rest of the country, of what's happening in jazz in Chicago. London House and Kelly's do good publicity on their artists, but most clubs don't.



Early Chicagoans Krupa and Condon. With Willis Conover

The rule suggested by Harris and Griffin is a broad generality that fits almost all the way: the Chicago jazzman is forced to go to New York to make it. Ahmad Jamal and Ramsey Lewis live in Chicago, but you would be hard-pressed to find many more exceptions to the rule.

"The big difference between Chicago and New York," Griffin said tartly, "is that a musician who comes from New York can get work in his home town."

Chicago has all the attributes of a great city but one: a strong sense of its own individuality. Chicago newspapers, which like to snipe at New York to establish that their city is independent of it, prove in the process that it is not. Great cities have a way of being so busy about their own affairs that they are almost infuriatingly oblivious to what is going on elsewhere. Chicago lacks this feeling, at least so far as matters of culture are concerned, and many club owners, uncertain of their own musical judgment, are more likely to book a group out of New York than take chances on building up local groups.

Even when local groups are booked, spirited attempts to promote them—as the Archway has done with Eddie Harris and the Jazz Jets—are rarely made. The group gets on the bandstand and plays, the club owner begins wondering why the public isn't trampling his door down, and then decides that jazz just doesn't make it. There are exceptions to this rule, but not nearly enough of them.

Even where clubs do have public relations people, some

of their work is astonishingly inept. Cannonball Adderley, attending a friend's opening, sat at the press table with acquaintances. He was introduced to the club's publicity man, who might have made good use of his name in the list of celebrities-who-dropped-by.

As Cannonball was leaving, the press agent shook his hand and said, "Thank you very much for coming in, Mr. Adderley. And anything you can put in the paper will be appreciated."

Yet, even given a club with a sensible attitude to promotion, and a promotion man who knows his job, all is not easy in Chicago. For Chicago papers do extremely poorly by jazz. Only two bother with it to any extent at all. The *Chicago Daily News* carries Ralph J. Gleason's syndicated column once a week—and bumps it out if the paper is full (or "tight", as they say in the trade). At the *Sun-Times*, a young city desk reporter named Sid Lazard has been doing a yeoman job in convincing his bosses that a weekly jazz column is worthwhile. So far, he seems to be succeeding.

Put all this together—the lack of awareness of club owners and their publicity people, the indifference of the press—with the fact that Chicago has had a gamey reputation for payola and Top Forty programing in radio, and you can see how the Windy City jazzman has a hard time getting his wares before the home town public.

This, then, is what Chicago jazz looks like in this early part of 1960.

Below: Ira Sullivan—with peckhorn.




There is more good jazz and more good jazzmen here than you can shake a stick at. There is also a huge audience for it. You do not have to rely on the opinions of musicians, which could always be attributed to wishful thinking, to establish that. The *Playboy* jazz festival (which used a negligible quantity of Chicago talent) last summer proved that you can get the audiences in the Chicago area to turn out, if you promote the events hard enough: 68,000 persons attended the three-day festival. Ravinia, a park north of Chicago, has been including jazz events in its series of summer concerts. They have been the best-attended events of Ravinia's season.

Finally, there are the statistics on record sales to be considered. Chicago accounts for 8 per cent of jazz record sales in the United States. New York, which has more than twice the population of Chicago, accounts for 10 per cent of jazz record sales. Thus, Chicago, per capita, buys nearly twice as many jazz records as New York.

What then is to be done?

The answer to that lies in the hands of club owners and promoters. It is up to them to get the huge variety of Chicago jazz talent together with the city's obviously large body of jazz fans.

But that is a very big proviso. Some sort of catalyst is probably required. If it could be found, Chicago would rapidly have nation-wide recognition for what it is: one of the hardest-swinging cities in the country.

In the meantime, there is plenty happening in Chicago jazz. You just have to know where to look for it. 



TAPE RECORDERS AND PLAYBACK MACHINES ARE MORE VERSATILE THAN EVER

Tape recording is a hobby as widespread as high fidelity, with which it often overlaps. It is tape recording and playback, as part of good music systems, that will concern us here.

The better recorders, home and semi-professional models priced from \$250 to \$400, are capable of reproducing extremely natural-sounding music. They easily can be connected into one's high fidelity components system, either for recording or for playback.

Most of these recorders include their own loudspeaker and carrying case (removable lid) and allow a choice of two speeds (3¾ or 7½ inches a second).

Many will provide excellent fidelity even for symphonic music from the slower speed, though slight loss of the high notes may be heard. These machines are sold with a medium-grade microphone adequate for recording most musical groups, though for reference or audition tapes, a better microphone, such as the Electro-Voice 346 (\$88), is a good investment.

Beyond \$400, convenience, flexibility, recording meters, and stereo recording facilities are provided. But beyond that price there is little improvement for listening purposes with a high fidelity system.

Looking at the recorders available today, we find a strong trend toward units that play back and record both two- and four-track stereo and mono tapes. Out of 35 widely sold tape recorders that play stereo tapes, some 20 also can record in stereo. And most of these can record either two or four tracks.

Note that "stereo tape recorders" do not necessarily record stereo. They play back stereo tapes, if you hook up another speaker and amplifier (in some cases only one other speaker is needed since the recorder has a second amplifier built in). The growing number of stereo machines that record stereo-phonically cost from \$50 to \$100 more than similar nonstereo machines. And they require another speaker or speaker-amplifier. Minimum cost for the latter is \$60.

Having a really high fidelity tape recorder, stereo or not, doesn't mean that the sound will come out of it in playback with plenty of volume, lots of tight bass, and clean brilliant treble. Once a good tape is recorded, and, assuming the same high-quality recorder is used for playback, a good amplifier and a high-quality loudspeaker are needed for high fidelity sound. All medium-priced home and semiprofessional machines made today have connections for copying disc recordings or from the FM tuner of a high fidelity



Complete stereo home music center—Tape, FM, phonograph. AR-3 speaker at right is balanced by second speaker eight feet to left. The components turntable is shown with Gramdeck tape attachment in place. The tape head plays through Madison-Fielding dual-20 watt stereo amplifier. At bottom is Scott 310-C FM tuner. Arm and cartridge are by Pickering.

system and also for plugging back into the system to play back the tape using big speaker(s).

The person who has a components setup often can use it with a simple tape deck for \$100 to \$200. This means it isn't necessary for him to get a complete tape machine. These transports are mechanisms that move the tape and are bought without any tubes or electronics. They may be plugged into any modern stereo preamp or complete amplifier if it has a tape head input (caution: not just a tape input, for this latter kind

requires a tape preamp or complete tape recorder before it can feed into the high fidelity amplifier).

With a tape transport, or tape deck, and an amplifier with tape head input, only a playback of tapes can be made. However, manufacturers of tape decks also make separate recording units, small, boxlike devices, which can be bought separately.

An excellent example is the Viking Series 85 tape deck. It comes complete with a simple pair of mounting brackets so it can be played when there are only two connecting cords plugged from it to the amplifier with the AC power cord connected. It can be bought, already set up, to play either half-track stereo tapes or for both half-track and quarter-track tapes.

An ingenious way of adding a medium-quality tape recorder to one's components setup at minimum price is to use the newly introduced Gramdeck, a Canadian import that has a very simple mechanism designed to be placed atop one's phonograph turntable. No tools are required, and the unit comes with a small amplifier that contains complete transistor recording and playback facilities (when used with a high fidelity system) and its own battery, which is



RCA slow-speed 4-track tape cartridge adapter for Roberts recorder drops onto standard tape machine. Costs \$75.

The Gramdeck plays back 7½-inch-a-second tapes recorded on other machines very well. For recording only, all that is needed is the Gramdeck and a turntable or charger. But for playback, an amplifier and speaker (even a phono jack in a radio or television set will do) are required.

The entire Gramdeck tape unit, mechanism and electronics, costs less than \$60, including U.S. customs duty. Minor disadvantages of the unit for some persons may be that the present Gramdeck accepts only five-inch and smaller reels and runs only on 78-rpm turntables and changers, playing and recording tapes at 7½ inches a second. (It may be used with turntables run-



LOUIS ARMSTRONG uses two NORELCO 'Continental' Tape Recorders at home and always takes them with him on his world-wide concert tours. Says LOUIS, "I tape phono records and airshots all the time and if I'm in the room talking with friends, my NORELCOs keep right on copying with the volume turned down." Louis also finds the choice of three speeds convenient, using the slowest, 1 1/4 ips for interviews and speech recordings, the 3 3/4 speed for some music, and the 7 1/2 speed for live recording. He says, "I've tried lots of tape machines since I got my first one in 1948, but NORELCO is the one for me." Recently he picked up two NORELCO 'Continental' in Copenhagen. Set to run on the European power frequency of 50 cycles, they were reset for 60 cycles when he returned to the United States. Like all NORELCO recorders they can be set in a few minutes for any power voltage requirement anywhere in the world; from 110 to 250 volts. The NORELCO 'Continental' is a product of North American Philips Company, Inc., High Fidelity Products Division, Dept. 1FF2, 230 Duffy Avenue, Hicksville, Long Island, New York.

THE TUNER PERFECTED FOR JAZZ! New H. H. Scott Stereo AM-FM Tuner



H.H. Scott 330D Stereo AM-FM Tuner. Only \$224.95*
Other fine H.H. Scott tuners from \$124.95*

H.H. SCOTT
STEREO HIGH FIDELITY COMPONENTS

H.H. Scott, Inc., 111 Powdermill Road, Dept. D-2, Maynard, Mass.
Rush me your Free Hi Fi Guide and Catalog.

Name _____

Address _____

City _____ State _____

*Slightly higher west of Rockies. Accessory case extra. Export: Telesco International Corp., 36 W. 40th St., N.Y.C.

Many Jazz programs are broadcast only on AM radio, so H.H. Scott perfected their exclusive wide-range AM section to give AM sound comparable to the best in FM. By combining this fine AM with a separate FM side utilizing Wide-Band circuitry, H.H. Scott gives you the best sounding stereo reception on the market. Ask your dealer . . . if it's H.H. Scott, it's tops!

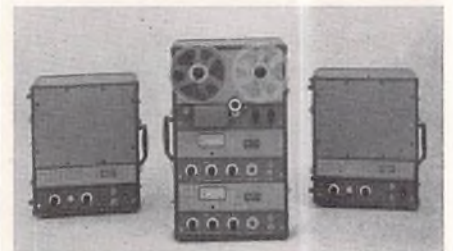
ning at 45 or 33 rpm, of course, so long as the tapes are to be played back on the same machine.)

Some years ago, Presto Recording had a broadcast unit much like the Gramdeck, and later Bell Sound had one made in Italy. The Bell unit never sold very well because no amplifiers in those days had the tape head electronics standard on modern amplifiers today.

The number of recorders already equipped for four tracks, together with manufacturers who will soon join in, along with the long-heralded appearance of four-track tape cartridge-playing machines, indicate that four-track tapes are becoming accepted for almost all but professional recording.

Pre-recorded stereo tapes now available include reel-to-reel, 7 1/2-ips two-track; reel-to-reel, 7 1/2-ips four-track, and cartridge-loading 3 3/4-ips four-track. These last can be played on reel-to-reel, four-track machines by reloading the tape onto five-inch reels. Most four-track machines not only record stereo both two- and four-track, but can record four individual monophonic tracks as well. This provides such extended recording time on most machines, even with full-thickness, 1 1/2-mil tape, that increasing numbers of persons are likely to use five-, four-, and even three-inch tape reels.

To play four-track tapes instead of



Professional stereo playback setup for location work away from studio. Ampex recorder in center can be used for recording without speaker-amplifier units. Stereo recorder costs about \$850. Speaker amps are \$180 each.

two-track, the lower-price machines (and some of the more expensive ones, too) have a lever or screw that can be moved quickly to change the number of tracks accommodated. The most expensive machines have separate heads for quarter-track tapes.

Most prominent record companies, with the exception of RCA Victor, whose slow-speed, four-track tape cartridges only now are beginning to move, have banded into a group called United Stereo Tapes, under the aegis of Ampex, the leading professional tape machine manufacturer. United Stereo Tapes recently acquired two of the world's top recording engineers, John Beaumont, formerly of Vanguard Records, and William Miltenburg, previously Victor's chief recording engineer.

United Stereo Tapes is releasing four-track, regular-speed (7 1/2-ips) tapes



premium

A new recording tape bursts upon the audio scene. The name—Triton. The quality—ne plus ultra. The price—a bit higher than others, but well worth it. Yes, in recording tape, too, quality always costs a little more. Your evaluation will be the proof. And Triton's unprecedented satisfaction guarantee is your assurance of premium quality.



TRITON TAPE COMPANY, WOODSIDE 77, N. Y.

For complete information write:

BRAND PRODUCTS INC.

256 East 49th Street
New York 17, N. Y.

National Marketing Organization for Triton

for use on regular, noncartridge machines. The prices of these stereo tapes are much lower than those of previous two-track tapes, but they still cost somewhat more than stereo discs.

There are a number of useful accessories that every tape recordist needs.

The most pressing problem (and often the most neglected) is how to store and mark tapes. The Reeves Soundcraft firm has solved this especially well with its Tapechest. This is a sturdy box with five drawers that stores five standard (seven-inch) reels each. Two such boxes make a cube about 7½ inches in each direction. Each drawer has lined spaces inside for listing the contents of the tape, as well as the key number that always should be assigned to every tape as it is recorded.



Dizzy Gillespie talking into the microphone (lower right) of his Norelco stereo Continental tape machine.

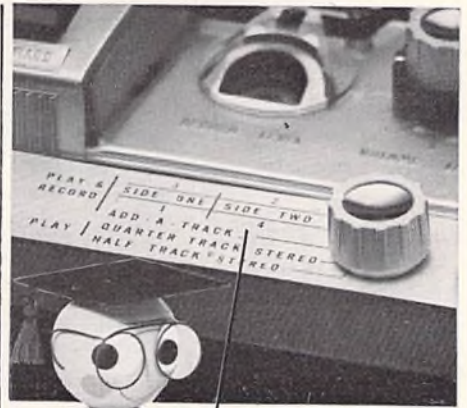
This number is also written on the front of each drawer, along with the name of the artist or subject of the recording. Finally, to prevent the mixups, the key number must be placed on the reel of tape itself as soon as the tape is taken off the machine it's recorded on.

Finally, a simple tape splicer will be found useful. Models costing as little as \$2 are quite adequate. Scotch tape—or better—regular splicing tape, should be kept on hand. Tape doesn't break often, and then only through mishandling, but when it does, lack of splicing tape and splicer can hold up recording for a long time.

Most manufacturers of home machines offer companion speaker-amplifier units, either with speaker, amplifier, and case closely matching those of the recorder, or with larger speakers and case with a 10-watt, push-pull amplifier for the second stereo channel. These units run from \$60 to \$200. Of course, almost any of these companion units may be used with any recorded preamp regardless of make.

Although the speakers in most recorders continue to be one or two com-

(Continued on Page 44)



ADD A NEW
NOTE TO
YOUR
RECORDINGS
WITH

“ADD-A-TRACK”

... by



NOW — PLAY A DUET WITH YOURSELF ON AMERICA'S FIRST “ADD-A-TRACK” TAPE RECORDER!

Man, what a gas this one is! You record on one track, rewind, add second voices or accompaniment on another track while *listening* to the first track. On the playback, you hear *both* tracks *simultaneously!* You'll hear yourself from either the V-M Model 720 tape recorder or an auxiliary amplified speaker such as the V-M Model 166 on the second track almost like stereo yet! Improvise like crazy! V-M/“Add-A-Track” ‘tape-o-matic’ 4-Track Stereo Play Recorder Records and plays back monophonically on 4 tracks. Plays pre-recorded stereophonic tapes. Exclusive V-M “Add-A-Track” feature. Simple push-button controls. Cathoptic Tuning Eye for professional quality recording results. High-Fidelity Speaker System. All accessories included.

\$225.00* List

SEE AND HEAR AMERICA'S SWINGIN'IST TAPE RECORDER AT YOUR V-M DEALER'S TODAY!

FOR COMPLETE ILLUSTRATED INFORMATION SEND US THIS COUPON.

V-M CORPORATION — Dept. DB-2-60
305 Territorial Road
Benton Harbor, Michigan

Please send me further information on the “Add-A-Track” Recorder, Model 720

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

*Slightly Higher in the West

the Voice  of Music[®]

February 18, 1960 • 25



STEREO SHOPPING WITH TYREE GLENN

By Charles Graham

Trombonist and vibes player Tyree Glenn occupies a unique position today. He is a respected long-time jazz musician who is much sought after as a sideman on all-star dates. But he also has a steady five-day-a-week radio network house musician job. He also keeps his own group together, and they are frequently found playing the Roundtable and other spots around New York City.

He started his professional sideman's career with the Benny Carter orchestra of the late 1930s and later went to Don Redman. Tyree was in Cab Calloway's big band for several years before his long stint with Duke Ellington. He finally settled in Englewood, N.J., where he lives with his wife, Gloria, and their younger son, Roger, 14.

Because he works at CBS, where he's featured on the early-morning *Jack Sterling Show*, Glenn is particularly conscious of high-quality sound. So he's had a high fidelity components set-up for several years. Not long ago, while making a stereo album with strings, *A Little Tenderness*, he became intrigued with the stereo playback of the session. He made up his mind to convert his music-listening system to stereo.

In his New Jersey home he has a basement game room in which he has his music system built into the wall.

At the top is a television set. Under it are small doors that open to reveal on the right the panel of a Leak pre-amp-control mono unit and, on the left, a cutout through which can be seen the tubes of a Leak 25-watt power am-



Photo by Raymond Ross

plifier. Next below is a Garrard disc changer, which slides forward for changing records or can be pushed back into the wall. On each side of the phonograph changer drawer is a space for records where he keeps his most-played LPs. Finally, at the bottom of the cabinet is a speaker grille, which, by its size, showed it concealed a large woofer speaker and a smaller tweeter.

A small door at the side of the music center opens, permitting inspection of the back of each of the units. This allows repair of the TV set as well as plugging the various high fidelity units together. It also gives them better ventilation when the tubes heat up.

The loudspeakers were the massive Wharfedale 15Cs/AL, a 15-inch woofer for the low notes, and a five-inch Wharfedale cone tweeter for the highs. Leads from the sound portion of the TV set allowed him to play the TV sound through the music system. Tyree pointed out the cutout in front of his power amplifier, which has four small holes evenly arranged below the large rectangular hole. He said he'd intended to put an FM tuner in that spot but hadn't got to it yet so he had placed the power amplifier there for better ventilation and partly to fill the empty spot.

Listening to a couple of new LPs on his setup gave evidence of a certain fuzziness on both. The GE magnetic cartridge in the changer, a Garrard RC 98 with adjustable speed so he can accompany the record on his vibes, obviously had seen a lot of use. So a Components Corp. stereo test record was used, which, in addition to checking many

other things, checks the condition of the stylus. The cartridge was badly in need of a new stylus. The sapphire was badly worn. He will get a diamond replacement.

In converting his system to stereo, Glenn will be able to keep his present changer because Garrard has a stereo conversion kit that consists of new cables and a new arm receptacle (Model SCK-1 costing \$4.85) that will fix it up for stereo cartridges.

He also decided to get one of the new ceramic stereo cartridges his engineer friends at CBS had recommended. The Electro-Voice Model 31 has a diamond stylus for both stereo and mono LPs, and he'll get an extra cartridge shell for his changer so he can plug in the GE pickup with its sapphire stylus for playing 78-rpm discs. He's particularly interested in being able to play 78s because he's planning to copy many of his old records onto tape to preserve them.

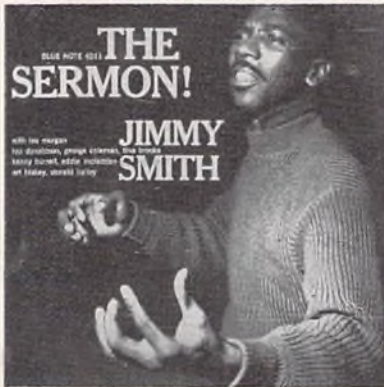
He then pondered costs for stereo components to modernize his setup and decided to replace his present preamp-control unit with a similar stereo pre-amp by the same makers, H. J. Leak of England.

He decided to keep his present power amplifier and add a similar Leak power amplifier for his second stereo channel.

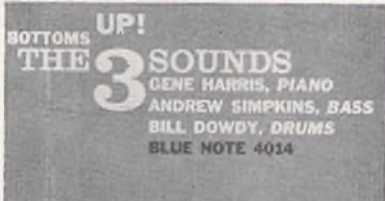
Finally he felt he should stay with Wharfedale speakers for his other speaker channel since the sound of the Wharfedales he now has is very realistic to his ears.

He showed inexpensive 12-inch speaker he'd used for the TV sound before he'd put in the high fidelity components

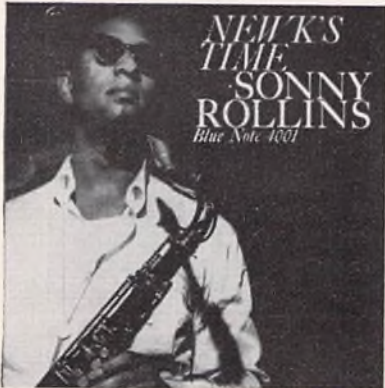
blue note
THE FINEST IN JAZZ
SINCE 1939



JIMMY SMITH BLP 4011



THE 3 SOUNDS BLP 4014



SONNY ROLLINS BLP 4001



JOHN COLTRANE BLP 1577

Complete Catalog on Request
BLUE NOTE RECORDS INC.
47 West 63rd St., New York 23

below the television set. He wondered if it could be used as an extension speaker in another room of the basement. Assured that it could, he made a note to get 40 feet of regular lamp cord and a couple of simple toggle switches for setting up the speaker in the other room.

He found a spot where he could mount the speaker by cutting out a 10½-inch circle in a wooden closet door and inserting a switch next to it. The other switch will go in the wooden panel next to his preamp-control unit so he can turn off the main speakers or leave them on, as he wishes, whenever he's using the extension speaker in the other room.

Next he asked about putting up speakers to play outdoors. Looking out over the rear acre and a half, he said he often had thought how nice it would be to play music there when cooking outside. About 40 yards from the house is a clump of oak trees. "Here's where we cook and eat," Glenn said, "and this is where I'd like to hear the sound. Can we run wires this far?"

He'd lose about 5 or 10 per cent of the power by running such long lines, he was told, but with a certain public-address type of horn speaker, his 25-watt amplifier still would put out so much power that the slight loss caused by the long cable wouldn't matter.

In the last few years, some speaker companies have brought out horn types of speakers that reproduce bass notes well. They contrast with the horn projectors most persons think of for out-of-doors work, which have no bass sound and usually are driven by under-powered small amplifiers so they're operating far over ratings, often distorting terribly. But the Electro-Voice Musicaster (\$47.50) reproduces bass notes very well and would make an excellent outdoor hi-fi speaker.

He also asked about a speaker for use on the patio so the boys and girls can dance out there. Here he could use any good cone speakers in a small cabinet. For this he chose a Wharfedale economy-priced eight-inch speaker, Model 8CS-AL, in a small R-J cabinet.

This is the equipment Glenn added to his present monophonic high fidelity components in order to provide a high-quality stereo listening system:

Leak Point One stereo preamp \$109.50.

Electro-Voice MD-31 ceramic cartridge with diamond stylus \$21.50.

Stereo conversion kit for changer, Garrard SCK-1 \$4.85.

Wharfedale W/AF/2 12-inch and three-inch speakers and cabinet \$220.50.

Leak FM tuner \$149.50.

Electro-Voice Musicaster \$47.50.



"I once took a JENSEN NEEDLE out of his paw."



COMPLETE STEREO AMPLIFICATION SYSTEM
HF81 KIT \$69.95 Ready-to-play \$109.95

Two each complete preamplifiers and 2 each complete 14-watt power amplifiers on 1 compact chassis. Use 3 ways: for complete stereo operation; to up-date a mono system to stereo; for mono operation (28 watts). "Excellent"—Saturday Review; Hi-Fi Music At Home.



HIGH FIDELITY FM TUNER HFT90
Kit \$39.95
Ready-to-play \$65.95*
Cover \$3.95. *Less Cover, F.E.T. incl.
"One of the best buys!"
—AUDIOCRAFT.



HIGH FIDELITY AM TUNER HFT94
Kit \$39.95
Ready-to-play \$65.95.
F.E.T. & Cover incl.
For monaural AM reception and STEREO AM-FM reception with matching EICO FM Tuner HFT90 or equivalent.

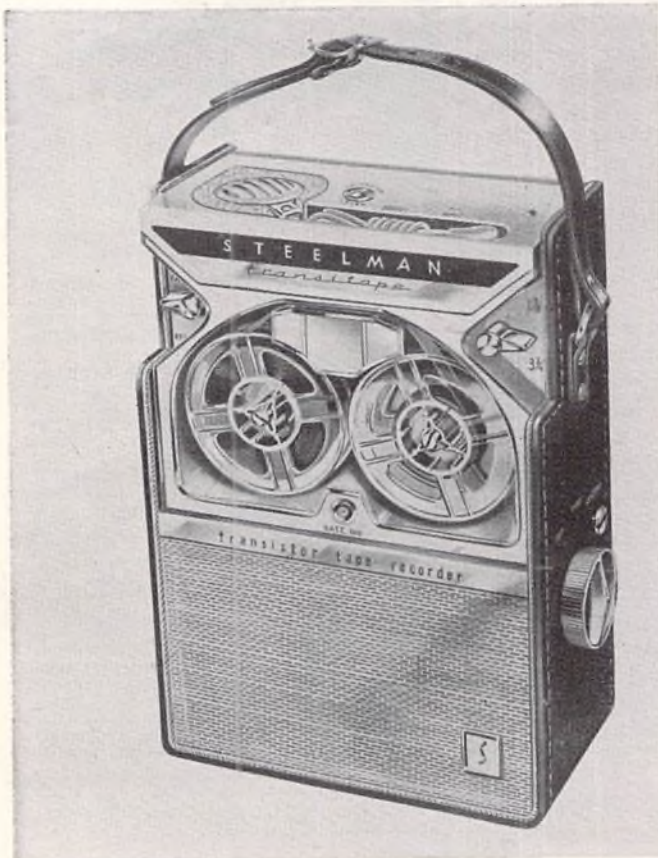


Send for your FREE catalog describing over 70 easy-to-build KITS for hi-fi, Citizens Band Radio, "ham" radio, transistor radios & test instruments.

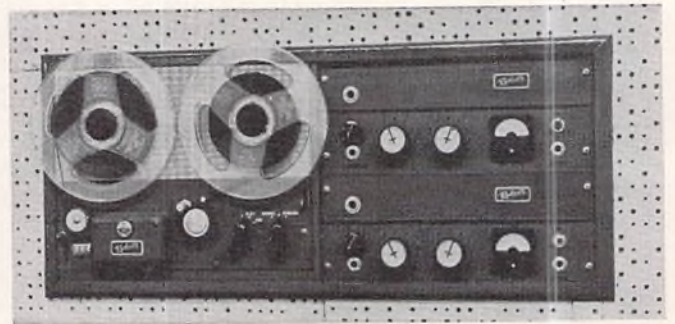
EICO, 33-00 N. Blvd., L.I.C. 1, N.Y. DB-2
Please send FREE literature; Stereo Hi-Fi Guide; name of nearest EICO dealer.
Name.....
Address.....
City..... Zone..... State.....



NEW PRODUCTS



Steelman Transistape weighs five pounds, works on own batteries. Under 6½ x 10 x 3 inches, accepts standard three-inch reels. Costs \$200.



Roberts Series 190 tape deck (left) costs \$190, is available with two-track or with four-track (plays two-track also) heads. Electronics for recording stereo, two record-play amplifiers cost \$119 each.



RCA Victor tape cartridge player includes amplifiers for both channels, speaker for one. Cost in luggage case is \$299.50. Records stereo or mono on four tracks.



V-M, model 720, 4-track playback tape recorder, features the add-a-track principle which adds flexibility for home and school use. \$225.



Lightweight (eight pounds) portable recorder with self-contained batteries. Slow speed ($3\frac{3}{4}$ inches a second) and very slow speed ($1\frac{7}{8}$ ips) for voice work. Stuzzi Magnette, at \$269, provides high-quality remote recordings.



Wollensak T-1616 is all-aluminum, includes preamp for stereo playback, plus a good (10-watt, push-pull) amplifier for Channel 1. Two-speed unit costs \$279.50.



Tandberg Model 5 includes stereo record for second channel in small outrigger electronics at left. Plays two- or four-track, records mono or stereo four-track. Cost is \$514, including carrying case.



Norelco Stereo 400 three-speed playback and record machine. Includes amplifier for second channel. For stereo playback, add any speaker. Costs \$399.50.



Heathkit two-speed tape recorder kit. Mono costs \$99. Stereo two-track or four-track costs \$149.50.

OUT OF MY HEAD



BY GEORGE CRATER

Things to be grateful for:

Al Cohn and Zoot Sims . . . vodka martinis . . . Cyd Charisse . . . a quiet pad, an old lady, a jug, and six Frank Sinatra LPs . . . a power failure while listening to an Ornette Coleman LP . . . meatball sandwiches at the Half Note . . . Cyd Charisse's phone number . . . Tony Martin's draft notice . . . a steady gig, in town . . . John Agar and Arthur Franz flicks . . . an autographed 5x7 glossy photograph of Tony Graye . . . jury duty the week of the Newport festival . . . Ella Fitzgerald . . . Dinah Shore kissing you every week . . . a smile from Miles Davis . . . a TV show directed by John Frankenheimer . . . Horace Silver's *Sister Sadie* . . . a Christmas card from the Dukes of Dixieland . . . Tony Martin's re-enlistment . . . Bill Evans . . . Gil Evans . . . Dale Evans . . . a phone call during the *Ed Sullivan Show* . . . waking up New Year's day afternoon . . . Gene Quill and Phil Woods . . . Nick Kenny's getting old . . . night club restrooms *without* attendants . . . a quiet pad, an old lady, a jug, and *seven* Frank Sinatra LPs . . . Dizzy Gillespie and Blue Mitchell . . . a record date at 10 in the evening . . . the ability to understand Charlie Mingus . . . the ability to *want* to understand Charlie Mingus . . . Tony Martin's capture by the Red Chinese . . . Elisha Cook Jr. . . Miles Davis' *Walkin'* . . . Tony Martin's decision to remain in Red China . . . a quiet pad, Cyd Charisse, a jug, and *the entire Frank Sinatra discography* . . .

New York, on New Year's eve, was like a zoo. People who all year long walk the straight and narrow come to midtown, get whacked out of their nuts, and just litter up the whole area. Combine these people with the *usual* nuts (with four extra hours juice time) and you can forget the whole scene. Being a *usual* nut, I walked around town digging the various happenings. Before I cacked out I made a few notes:

In front of Birdland: "But you gotta let me in, I used to go to school with Pee Wee Marquette!"

In front of the Half Note: "Frank, is this the same Cohn and Sims we saw on the *Ed Sullivan Show*?"

In front of Junior's: "Oh come on, Frank, let's go in. So what if they have beards?"

At a Village party: "Yeah baby, Kafka grooves me, but why don't we go someplace quiet where we can talk . . . ?"

At the Five Spot: "Yeah, Ornette's cool, but have you dug Jules Fink yet?"

Bobby Troup *finally* went and did it! Now if Mort Sahl will only make the scene with Phyllis Kirk, we'll all be straight . . .

I've made my decision: I want Don Shirley to play at my

funeral and Ira Gitler to sing *Oh Didn't He Ramble* . . .

Quincy Cohen hard at work on the charts for the upcoming Zoot Finster LP. Things are set to bring in the famous recording engineer, Hymie Manush, of Butte, Mont., for the date. Zoot is very excited about the album which, incidently, is due to be cut in late February. Prez Glick is said to be rehearsing 10 minutes a day for it!

If you aren't already, let me hip you to the funniest and hippest show on television today: *Huckleberry Hound!* There's nothing to say except look up the time and channel in the paper and dig it. In New York, it's on Thursday night at 6:30 on Channel 11. *Guaranteed to knock you out . . . boo-boo . . .*

Do you realize how much money a *Jazz Review* record review can save a jazz musician on psychiatrists?

The latest report from Bobbi Potts, the official *Out of My Head* reporter on *What-Ever-Happened-To's*, is as follows: *What-Ever-Happened-To*: Joan Leslie, Fatso Marco, Roberta Quinlan, King Guion and his Double Rhythm Orchestra, Jerry Lee Lewis, Whit Bissell, Haleloke, and Hoagy Carmichael. Anyone knowing the whereabouts of any of these people . . . *forget it!*

Specs Powell is usually good for a few squibbs too. Since he's the drummer on the Sullivan show, he lays a few advance tips on us once in a while. Like for instance, next week on the Sullivan show you'll see Shelley Berman hit Mike Nichols over the head with a telephone; the Maguire Sisters' *brothers*; Charles Van Doren holding up cue-cards; Louis Armstrong and Jane Powell singing *Now You Has Jazz*; Will Jordan doing his *new* act, Ed Sullivan as a jazz singer; Julia Meade proving she's not Ed Sullivan's niece; Jonah Jones doing *his* imitation of Louis Armstrong; film clips of *The Glenn Miller Story*, *The Benny Goodman Story*, *The Red Nichols Story* and *The Gene Krupa Story* all spliced together in sequence to form *The June Allyson Story*; and 1,700 pink Indian pygmy elephants, the University of Arkansas varsity football team, Tuesday Weld, Lenny Bruce, Vice President Richard Nixon, Ingemar Johansson, Ike Quebec, Helmut Dantine, and Ben Hogan. Reed and Kenin and Evelyn Rudie will perform a difficult adagio dance to Charlie Mingus' *Fables of Faubus*. Ira Gitler will narrate.

Isn't it warm in here?

in review

- Records
- Blindfold Test
- Jazz Record Buyers Guide
- Caught in the Act

Records are reviewed by Don Henahan, Don DeMicheal, Leonard Feather, Ralph J. Gleason, Ira Gitler, John A. Tynan, and John S. Wilson. Reviews are initialed by the writers. Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. [M] means monoaural, [S] means stereo.

CLASSICS

Leontyne Price

[M] A PROGRAM OF SONG by Leontyne Price—Victor LM-2279: *Clair de lune, Notre amour, Au cimetiere, Au bord de l'eau, and Mandoline*, by Faure; *Main dominee par le coeur, Je nommerai ton front, Tu vois le feu du soir*, and *Ce doux petit visage*, by Foulenc; *Allerseelen, Schlagende Herzen, Freundliche Vision*, and *Wie sollten wir geheim*, by Richard Strauss; *Der Gartner, Lebe wohl, Morgentau, and Geh', Geliebter, geh' jetzt*, by Wolf.

Personnel: Leontyne Price, soprano, with David Garvey at the piano.

Rating: ★★★★★

Unlike Marian Anderson, who was refused admittance to the Metropolitan Opera until it was almost too late in her career to make any difference, Leontyne Price will be singing there next season in the full bloom of her vocal youth.

This record is devoted to showing Miss Price as an interpreter of the German and French literature, and does so very well. It is not necessary to have a great voice to sing this music to satisfaction, since the emphasis is on nuances of expression and on intelligent grasp of the meaning of the text.

But when a voice of this size, beauty, and flexibility is put at the service of intelligence, we then hear such a song as Faure's *Au cimetiere* as the composer must have imagined it. On paper, without text, there is nothing to this song. Anyone can manage its narrow vocal demands (it never goes above the staff). However, it takes an artist to bring out its beauty, and that Miss Price is. David Garvey, the pianist, is an expert collaborator, especially in the difficult Wolf selections.

Backhaus/Beethoven 1st

[S] BEETHOVEN PIANO CONCERTO NO. 1 in C Major, Op. 15, and *Pathetique* sonata, No. 8 in C Minor, Op. 13—London CS-6099.

Personnel: Wilhelm Backhaus, pianist, accompanied in the concerto by the Vienna Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt.

Rating: ★★

Wilhelm Backhaus, now the dean of living German pianists, is re-recording the Beethoven concerto cycle for London, and many persons will want the complete series as a remembrance of pleasures given by this artist in his long career. However, this performance of the First is an incomprehensible one, unsteady in places, overly fussy about details in others, and stodgy overall.

Backhaus's serene underplaying of climactic moments, which can be so effective, seems to lack conviction here. For the first-movement cadenza he plays one of the short Beethoven ones rather than the long one. The piano sound is thin in timbre and rather distant. The accompaniment is unobjectionable.

Backhaus/Beethoven 3rd

[S] BEETHOVEN PIANO CONCERTO No. 3 in C Minor (Op. 37)—London CS-6094.

Personnel: Same as above.

Rating: ★★★★★

Here, on the other hand, is Backhaus at his best, with a recorded sound that brings out the ripeness of his piano tone. There is no faltering here in the fast movements, and the Largo is as lovely a statement of that music as you will ever hear. This is Beethoven in the reverent manner, with little thundering and posturing.

Schmidt-Isserstedt scales down the Vienna Philharmonic's famous tone to match Backhaus's conception of the score, and the result is a performance that is idiosyncratic in its gentleness, but strangely persuasive.

JAZZ

Paul Desmond

[M] PAUL DESMOND AND FRIENDS—Warner Brothers W 1356: *I Get a Kick Out of You; For All We Know; 2 Degrees East, 3 Degrees West; Greensleeves; You Go to My Head; East of the Sun; Time After Time*.

Personnel: Paul Desmond, alto; Jim Hall, guitar; Percy Heath, bass; Connie Kay, drums.

Rating: ★★★★★

While this LP (the first Desmond has made on his own in several years) is pleasant enough, his playing is not nearly as good as it sometimes is. Apparently, Desmond must either dig the ballad a great deal or else be angry or annoyed in order to bring to the playing the emotional inspiration which marks his best work.

As it is, there is only an occasional reaching of that height. However, it is a relief these days to find some one who is frankly and unashamedly lyrical. Desmond is that at all times. He is also logical in the construction of his solo lines; he seems to be blessed with a built-in sense of form and a definite gift for a graceful phrase.

There is the feeling, sometimes, that he does not dig in deeply enough, but this can be forgotten in sheer admiration of the beauty of what he does. The juxtaposition of Jim Hall and Desmond produces some very good moments and Percy Heath plays wonderfully throughout, with a beautiful tone and fine, compelling pulse.

As a longtime admirer of Desmond, I welcome his venturing to record on his own, and only hope that in continuing to do so he will bring to it the same soaring brilliance he has exhibited with Brubeck on occasion in the past. (R.J.G.)

Bill Jennings

[M] ENOUGH SAID!—Prestige 7164: *Enough Said; Tough Gain; Volare; Dark Eyes; It Could Happen to You; Blue Jams; Dig Uncle Will*.

Personnel: Jennings, guitar; Jack McDuff, organ; Wendell Marshall, bass; Alvin Johnson, drums.

Rating: ★★★

Jennings is a guitarist of great charm, stark simplicity, and unaffected relaxation. In this time of surging steamrollers, Jennings' easy-chair approach is refreshing to a certain degree; but after a while the soft pat on the cheek becomes a bit too lax and a solid right to the jaw would feel good. In a metaphorical nutshell that's the story of this album.

Besides his simplicity and relaxation, Jennings is different from current guitarists in another, more significant way: he stems more from Al Casey than from Charlie Christian. Casey's has not been the dominant voice in guitar jazz, of course, but in the late '30s and early '40s he was a major figure on his instrument.

This is not to say that Jennings is Casey made over, but the similarity in the hard, electric tone and the lonely sounding ideas is unmistakable. Jennings' best tracks are *Dark Eyes* and *Enough Said*, especially the former, which he plays as a slow ballad for 32 sensuous bars before switching to the more common up-tempo treatment.

The left-handed guitarist's cohorts give him sympathetic accompaniment. Organist McDuff's work is enhanced by his taste and his ability not to let himself be carried away with the instrument's inherent power to overcome all opposition. Marshall is most effective on the title track. Johnson is competent but tends to rely too heavily on the afterbeat for impetus.

If you're in the market for some unpretentious and relaxed guitar picking, you could do worse than this one. (D.DeM.)

Plas Johnson

[S] THIS MUST BE THE PLAS!—Capitol ST 1281: *Too Close for Comfort; I Hadn't Anyone Till You; Heart and Soul; Poor Butterfly; Memories of You; Just One of Those Things; There Is No Greater Love; If I Had You; My Silent Love; Day In—Day Out; My Old Flame; S'il vous plait*.

Personnel: Johnson, tenor, baritone, alto saxophones; Paul Smith, piano. Remaining personnel unlisted.

Rating: ★★

Just as some LPs suffer from too much blowing room, this one suffers in reverse fashion—not enough stretching-out time. Not one track is more than three choruses long, and Johnson takes at least one of these, leaving his able compatriots little chance for solo work.

Besides the brevity of the solo space, there is an undercurrent of rock and roll throughout the album—a little shuffle rhythm here, a honk there.

Smith has some fairly interesting but short bits in the spotlight; his best tracks are *If I Had You* and *My Old Flame*. The

anonymous guitarist and vibraharpist also get in a few good licks from time to time. But most of the solo space is reserved for Johnson, whose able and assured playing leaves me wondering what he could do in a more blowing atmosphere. Known mostly for his tenor work, he sounds at least as capable on baritone.

Nothing much happens in this album, but it makes a pleasant background for idle conversation or dishwashing.

(D.DeM.)

Stan Kenton

THE KENTON TOUCH—Capitol ST 1276: *Salute; Monotony; Elegy for Alto; Theme for Sunday; Ballade for Drums; Minor Riff; The End of the World; Opus in Chartreuse; Painted Rhythm; A Rose for David.*

Personnel: Milt Bernhardt, trombone; Laurindo Almeida, guitar; Red Mitchell, bass; Shelly Manne, drums. Remaining personnel unlisted.

Rating: ★ ½

This is more classical than jazz, more depressing than absorbing, more boring than interesting. Pete Rugolo has done a competent job of scoring for a large string section, trombone choir, percussion, guitar, flute, and alto; but this attempt at "serious" music succeeds only in being pretentious.

Much of the thematic material has a very dark, moribund quality and leaves this listener wishing Kenton and Rugolo had seen fit to include more brightness in the scores. The only part of this collection that swings is 12 bars in *The End of the World*.

Sorry, but I found listening to this very tedious indeed.

(D.DeM.)

Herbie Mann

FLAUTISTA—Verve MG V-8336: *Todos Locos; Cuban Potato Chips; Come On, Mule; The Amazon River; Caravan.*

Personnel: Mann, flute, bass clarinet; Johnny Rae, vibes, marimba; Carlos Valdes, conga drum; Jose Luis Manquál, bongos; Santos Miranda, drums, timbales; Knobby Totuh, bass.

Rating: ★ ★ ★ ★

If this LP doesn't make you shake your posterior, nothing will. Possessed of a fire and a lilting, dancing quality that can become hypnotic, this hell-for-leather group swings from the word "Go!"

Mann blows excitedly on three types of flute — the conventional soprano; a new, higher-pitched E-flat model, and one with a penny-whistle sound. He also plays bass clarinet on the ambling *Come On, Mule*. His playing seems to skip and dance on the polyrhythmic wave emanating from the percussion, especially on the *6/8 Potato Chips*.

Rae turns in some exhilarating vibe work throughout the set. Definitely a Bags' groover, he nonetheless frees himself from mere imitation, as witness his remarkable solo on *Caravan*. His marimba playing is not quite on a par with his vibes, but fits in well with the Afro-Cuban scene.

I can't separate the drummers for individual evaluation, for they're so integrated as a unit it would be fruitless to pick any one as outstanding. On each track they're given a section to cook all by themselves. And what intriguing and peppery dishes they concoct! Cross-rhythms, polyrhythms, 2/4 against 6/8—these are just a few of their delicacies.

For excitement and lusty swinging, dig this one.

(D.DeM.)

Dwike Mitchell-Willie Ruff

JAZZ MISSION TO MOSCOW—Roulette SR 52034: *Walking; Love, Look Away; Gypsy in My Soul; When Lights Are Low; Squeeze Me; Daahoud; Moscow Nights; My Reverie.*

Personnel: Mitchell, piano; Ruff, bass, French horn.

Rating ★ ★

You've got to hand it to them. These two cats sure put it over on them Russkies there. And this, if we are to believe that the subsequent Town hall concert in New York City was an actual re-creation of the informal program they gave at the Tchaikovsky conservatory in Moscow, is just what they did put over.

Some may feel that had we crashed the USSR curtain with Ray Bryant or Bill Evans, it might have made a more fitting entree. The fact remains that Mitchell and Ruff took the initiative, and if what they are putting down is less than the most startlingly fresh and inventive jazz on the scene, at least it isn't Turk Murphy.

Mitchell is a highly eclectic intellectual, who, though without a style of his own, can swing formidably within the limits he imposes on himself by the duo's odd instrumentation. If I could play this much piano, the first thing I'd do would be to hire a drummer. Even the slim support

he gets is rendered useless, for Ruff's bass is sadly underrecorded, except at certain moments when it surges forth inexplicably.

One of the tunes played is *Moscow Nights*, introduced as No. 1 on the Soviet hit parade. Not much improvement on *Heartaches by the Numbers*.

The whole point of Benny Carter's two-note melody *When Lights Are Low* lies in the changes. Why, then, destroy its entire raison d'être by messing them up? And why repeat the main eight-measure phrase a fourth higher, instead of the different and far more interesting release written by Carter? Because Miles did?

I'd like to hear Dwike some night, maybe in an after-hours joint, just blowing the blues with no specially thought-out routines, and with the solid support of plenty of bass and drums. Something, I suspect, would develop.

The applause is splendidly recorded.

(L.G.F.)

Hank Mobley-Lee Morgan

PECKIN' TIME—Blue Note 1574: *High and Flighty; Speak Low; Peckin' Time; Stretchin' Out; Git-Go Blues.*

Personnel: Morgan, trumpet; Mobley, tenor sax.

(Continued on Page 34)

JAZZ RECORD BUYER'S GUIDE

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

★ ★ ★ ★ ★

Miles Davis, *Jazz Track* (Columbia CL 1268)
Jon Hendricks-George Russell, *New York, N. Y.* (Decca DL 79216)
Hammond Concerts, *Spirituals to Swing* (Vanguard 8523-4)
John Lewis, *Odds Against Tomorrow* (United Artists UAL 4061)
Charlie Mingus, *Mingus Ah Um* (Columbia CS 8171)
Horace Silver, *Blowing the Blues Away* (Blue Note 4017)
Sonny Stitt, *Personal Appearance* (Verve MG V-8324)

★ ★ ★ ★ ½

Count Basie, *Chairman of the Board* (Roulette R 52032)
Art Farmer-Benny Golson, *Brass Shout* (United Artists UA S-5047)
Johnny Griffin, *The Little Giant* (Riverside RLP 12-304)
Ed Sumnerlin, *Liturgical Jazz* (Ecclesia ER-101)
Jack Teagarden, *Jack Teagarden at the Roundtable* (Roulette R 25019)

★ ★ ★ ★

Bob Brookmeyer-Bill Evans, *The Ivory Hunters* (United Artists UA S-6044)
Ornette Coleman, *The Shape of Jazz to Come* (Atlantic 1317)
John Coltrane/Paul Quinichette, *Cattin'* (Prestige 7158)
Eddie Costa, *The House of Blue Lights* (Dot DLP 3206)
Wilbur DeParis, *That's A Plenty* (Atlantic 1318)
Vic Dickenson/Joe Thomas, *Mainstream* (Atlantic 1303)
Mercer Ellington, *Colors in Rhythm* (Coral CRL 57293)
Benny Golson, *Groovin' with Golson* (New Jazz 8220)
J. J. Johnson, *Really Livin'* (Columbia CL 1383)
Shelly Manne, *Son of Gunn!!* (Contemporary 3566)
Wes Montgomery, *The Wes Montgomery Trio* (Riverside 12-310)
James Moody, *James Moody* (Argo 648)
Charlie Rouse/Frank Foster, *Taylor's Tenors* (New Jazz 8219)
Ben Webster, *Ben Webster and Associates* (Verve MG V-8318)

the swingers are on **PRESTIGE**



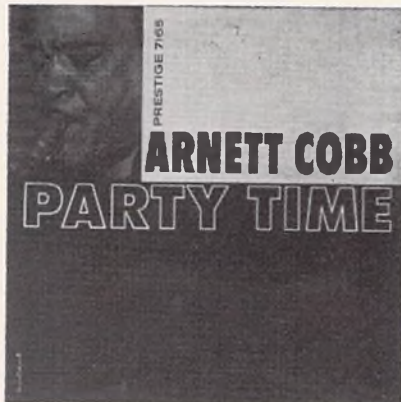
ENOUGH SAID PRLP 7164



VERY SAXY PRLP 7167



"SCOTTIE" PRLP 7155*



PARTY TIME PRLP 7165



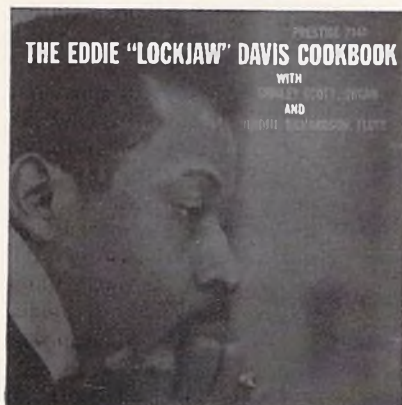
BLUE GENE PRLP 7146



GREAT SCOTT! PRLP 7143



PLEASE MR. JACKSON PRLP 7162

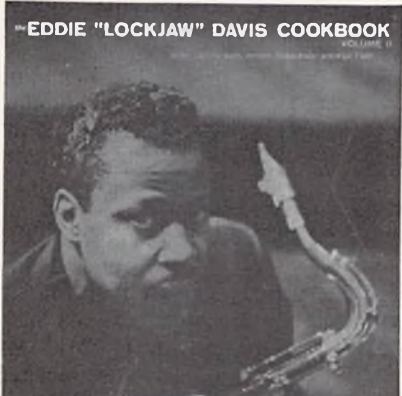


"LOCKJAW" DAVIS COOKBOOK PRLP 7141

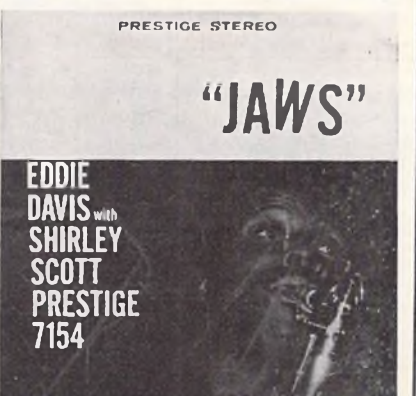


SCOTTIE PLAYS THE DUKE PRLP 7163

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.
 Bergenfield, N. J.



"LOCKJAW" DAVIS COOKBOOK No. 2 PRLP 7161



"JAWS" PRLP 7154*

* also in stereo

LEARN MODERN MUSIC IN HOLLYWOOD REALIZE YOUR PROFESSIONAL GOAL!

Performer? Recording Artist?
Arranger? Composer?

Go directly from school to a professional income. Three last term students with Claude Gordon, Best New Dance Band of the Year! Others now with ANTHONY, BARNET, BROWN, ELGART, GRAY, JAMES, KENTON, LOMBARDO, WELK, etc., TV, Movie and Recording Studios. NAMES ON REQUEST.

Check information wanted and free catalog will be mailed: 2 yrs. 4 yrs. Tuition includes 2 private lessons per week. Daily band and combo. Dorms, payment plan, approval for G.I. Bill & Cal 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 MODERN AMERICAN MUSIC

7190 Sunset Blvd., Hollywood 46, Calif.
(DB21860)

Name..... Age.....
Address.....
City..... Zone..... State.....

DRUMMERS!
have you tried
the new
**ROGERS
DRUMS?**



You won't believe it, but there is a difference! We'll say no more—but ask you to try a set for 5 minutes at your favorite dealer's. Write for free 60-page Rogers drum catalog.

Rogers DRUMS

744 Bolivar • Cleveland 15, Ohio

"BUY THE REED WITH THE GROOVES"

Vibrator

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



ophone; Wynton Kelly, piano; Paul Chambers, bass; Charlie Persip, drums.

Rating ★★½

This release raises a question in my mind: Are we becoming so saturated with good jazz that it takes something really outstanding to move us? This LP is better than good, but there is little to distinguish it from a score of other better-than-average blowing albums. It seems as if everybody concerned has been through this neck of the woods before; and there's really nothing new under the sun anyway. A few lines are set to give the date some semblance of form, and the rest is blowing.

This is not to say that this is a boring or uninteresting collection; on the contrary, the solos and a couple of the compositions are praiseworthy. The danger is that modern jazz is running the risk of killing itself by overexposure of the competent and saturation without differentiation. As the level of the average is raised, it becomes ever more difficult to reach the outstanding point. How many five-star LPs have you heard lately?

As is usual when he is involved in a date, Morgan provides the most rewarding listening. I'm beginning to run out of words to describe adequately this consistently brilliant trumpet man: pixieish, fiery, humorous, booting, kicking—take your choice. Morgan is possibly the best thing to happen to jazz since prohibition.

Mobley also has some fine moments on each track. His heavy-toned, very masculine tenor romps on *Git-Go* and *Flighty*. He penned the four originals; *Flighty* and the hoppish *Peckin' Time* may have more lasting value than most originals making the rounds today.

The Kelly-Chambers-Persip triumverate shucks heatedly, and each has a turn at the solo mike. Kelly's solo on *Stretchin' Out* is excellent even for him. Chambers is not up to par on his solo space but is rocklike in section. Judging by his swinging work on this album, it would be nice to see Persip's name on more LPs; his solo on *Stretchin' Out* is sparkling.

All in all, this is a happy, swinging album. (D.DeM.)

Modern Jazz Quartet

☐ ☐ ODDS AGAINST TOMORROW—United Artists UAL 4063; *Skating in Central Park; No Happiness for Slaters; A Social Call; Cue No. 9; A Cold Wind Is Blowing; Odds Against Tomorrow*.

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

Rating: ★★★★★

The MJQ's treatment of parts of John Lewis' *Odds Against Tomorrow* score is even more enjoyable than the original soundtrack album. Of course, there will be those who will cry, "Pretentious!" upon hearing this release, but I believe these persons miss the point of what they feel is ornate and affected. The filigree that the quartet uses from time to time serves as an ironic contrast to the intense swinging that goes on within these admittedly sometimes-flowery frames. There also might be just a bit of a mild put-on in some of Lewis' writing. Besides, when there are men of the stature of Jackson and Lewis involved, very little, if any, of what's being played is going to be dull or uninteresting.

Jackson, as would be expected, is the

outstanding soloist in the album. His magnificent flight in the *34 Skating* is outstanding even for him. His use of tension-release is not limited to loud-soft or complex-simple but includes a subtle mixing of the tertiary and the binary. Listen to his swinging, funky solo on *Cold Wind* if you want to hear this. He remains one of the most rewarding soloists ever to grace the jazz scene.

On *Social Call*, Lewis is featured in a darting, dancing solo, which he punctuates with wry hints at other tunes such as *In a Little Spanish Town* and *Jeannie with the Light Brown Hair*. These are not interpolations, but some way or another he calls these tunes to mind. He has some strangely disjointed breaks and a rather hard solo on *Cold Wind*. There's one thing that I've found about some of his solos: they could be written out as lines—his playing is that linear and logical. His work in this album is no exception.

Heath and Kay perform their usual functions as coloring agents. Can you imagine the MJQ without the sound and choice notes of Heath or the effects of Kay? There's the less spectacular, but every bit as important, roles as Lewis' and Jackson's.

This is another of the MJQ's highly absorbing and intensely interesting albums. I'm sure you won't be disappointed with it. (D.DeM.)

Gerry Mulligan

☐ A PROFILE OF GERRY MULLIGAN. Mercury MG 20453. *Makin' Whoopee; Demanation; Duke Ellington Medley; Moon Mist; In a Sentimental Mood; Westward Walk; La plus que lente; Blues*.

Personnel: Mulligan, baritone, piano; Jon Eardley, trumpet; Bill Crow, bass; Don Ferrara, trumpet; Zoot Sims, tenor; Bob Brookmeyer, trombone; John Morrison, bass; Dave Bailey, drums.

Rating: ★★★★★

There are few LPs of Mulligan issued these days, compared to the output of other major jazz musicians, so anything he does is of interest.

This LP is not as good as the last he made for this company (Mainstream of Jazz, EmArcy 3610), which was reviewed in *Down Beat* in 1957 with ★★★★★. The tracks included in this album apparently are from the same series of dates (may even be the rejects of those dates). They contain some beautiful Zoot Sims, some intriguing Mulligan piano in its most lean and hungry style (on *Blues*), and a fine portion of the vigorous blowing Gerry does on baritone. I am personally fondest of *La plus que lente* which is a lovely, sweet ballad played with care and affection and great feeling. (R.J.G.)

Art Pepper

☐ ART PEPPER PLUS ELEVEN — Contemporary M 3568; *Move; Groovin' High; Opus De Funk; Round Midnight; Four Brothers; Shaunuff; Bernie's Tune; Walkin' Shoes; Anthropology; Airegin; Walkin'; Donna Lee*.

Personnel: Pepper, alto, tenor saxophones, clarinet; Pete Candoli or Al Porcino, Jack Sheldon, trumpets; Dick Nash, trombone; Bob Enevoldsen, tenor saxophone, valve trombone; Vince DeRosa, French horn; Herb Geller or Bud Shank or Charlie Kennedy, alto saxophone; Bill Perkins or Richie Kamuca, tenor saxophone; Med Flory, baritone saxophone; Russ Freeman, piano; Joe Mondragon, bass; Mel Lewis, drums.

Rating: ★★★★★

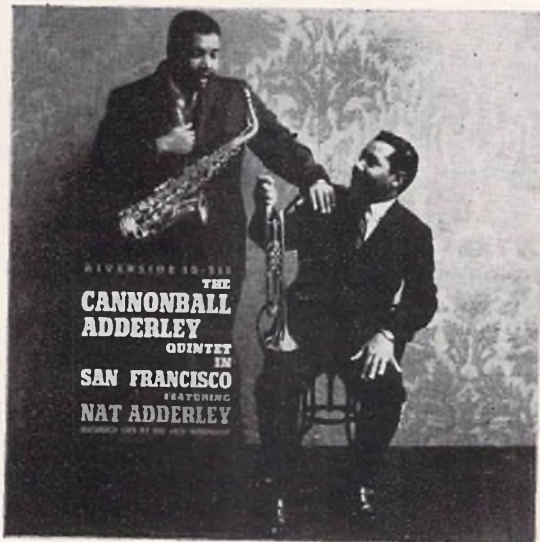
This is a highly satisfactory album for which Marty Paich, who conducts and did (Continued on Page 36)

1



One is for **THELONIOUS MONK**, that truly unique jazz giant, and also indicates that his latest on Riverside is a completely solo flight. Ten brilliant, introspective, witty and—as always—fascinating piano essays. Recorded on the West Coast, it includes Monk classics, new tunes, and at least one real surprise (dig “There’s Danger in Your Eyes, Cherie”!). **THELONIOUS ALONE IN SAN FRANCISCO** (RLP 12-312; Stereo LP 1158)

2



Two is for **The CANNONBALL ADDERLEY** Quintet and the great Bobby Timmons tune, “This Here” (pronounced: Dish’eah—or somethin’ like that), is helping make the group’s first album a sensational best-seller. Recorded ‘live’ at San Francisco’s famed **JAZZ WORKSHOP**, the LP captures all the warmth, soul, and excitement of the new band everyone’s flipping for. **THE CANNONBALL ADDERLEY QUINTET IN SAN FRANCISCO** (RLP 12-311; Stereo LP 1157)

3



Three is for **BLUE MITCHELL**’s third Riverside album. And all indications are that this one hits the jackpot! For on this LP the richly talented young trumpet man really comes into his own as a major figure, in a remarkable display of forceful, sensitive, truly soulful jazz.

Ably assisted by Wynton Kelly, Philly Joe Jones, and Jimmy Heath (a tenor man to watch, in his Riverside debut), Blue makes this a record to remember. **BLUE SOUL** (RLP 12-309; Stereo LP 1155)

ON RIVERSIDE

Audiophile

Four Great Traditional Musicians

- DOC EVANS
- KNOCKY PARKER
- DON EWELL
- ALBERT NICHOLAS

Faultlessly recorded in Stereo or Monophonic on Audiophile.

See Your Dealer or Write for Listing

AUDIOPHILE RECORDS INC.

High Quality Recordings

EST. 1947

SAUKVILLE, WISCONSIN

the arranging, deserves a full measure of credit.

The tunes read like a jazz hit parade of the '40s and '50s, and Paich has treated them with the reverence and seriousness they deserve while still retaining wit and a freshness of view. Pepper, in the context of this group, turns out one of his best performances on record. As an altoist, he immediately assumes his place again in the front rank with the added virtue of successfully escaping the tyranny of Charlie Parker's spirit and still keeping that full-blown swing. He is surprisingly sensitive and moving on clarinet (*Anthropology* of all things!), and if he ever gets seriously down to work on that instrument as his major, there's room to believe he might be the one to bring it up to the point of development of the other solo horns.

On tenor he is a solidly swinging, tough-minded soloist, but it is on alto, still, that he shines. The whole album is in excellent taste, the solos by Freeman here and there are a gas, too, and Lewis provides a fine, swinging foundation. (R.J.G.)

Oscar Peterson Trio

S M OSCAR PETERSON PLAYS THE COLE PORTER SONG BOOK—Verve MG V-2052: *In the Still of the Night; It's All Right With Me; Love for Sale; Just One of Those Things; I've Got You Under My Skin; Every Time We Say Goodbye; Night And Day; Easy to Love; Why Can't You Behave; I Love Paris; I Concentrate on You; It's De-lovely.*

Rating: ★★ ★

S M OSCAR PETERSON PLAYS THE IRVING BERLIN SONG BOOK—Verve MG V-2053: *I've Got My Love to Keep Me Warm; Supper Time; I'm Putting All My Eggs in One Basket; Change Partners; The Song Is Ended; How Deep Is the Ocean; Cheek to Cheek; I Used to Be Color Blind; You're Laughing At Me; Isn't It a Lovely Day; Top Hat, White Tie and Tails; Remember.*

Rating: ★★ ★

S M OSCAR PETERSON PLAYS THE GEORGE GERSHWIN SONG BOOK—Verve MG V-2054: *It Ain't Necessarily So; The Man I Love; Love Walked In; I Was Doing All Right; A Foggy Day; Oh, Lady Be Good; Love Is Here to Stay; They All Laughed; Let's Call the Whole Thing Off; Summertime; Nice Work if You Can Get It; Shall We Dance.*

Rating: ★★ ★

S M OSCAR PETERSON PLAYS THE DUKE ELLINGTON SONG BOOK—Verve MG V-2055: *Don't Get Around Much Anymore; Sophisticated Lady; Rockin' Rhythm; Prelude to A Kiss; In A Mellotone; Cotton tail; Just A Sittin' and A Rockin'; Things Ain't What They Used to Be; Take the 'A' Train; I've Got It Bad and That Ain't Good; Do Nothin' Till You Hear From Me; John Hardy's Wife.*

Rating: ★★ ★ 1/2

S M OSCAR PETERSON PLAYS THE RICHARD RODGERS SONG BOOK—Verve V-2057: *This Can't Be Love; It Might As Well Be Spring; Johnny One Note; The Surrey With the Fringe on Top; The Lady Is A Tramp; Blue Moon; Manhattan; Isn't It Romantic; Lover; I Didn't Know What Time It Was; Bewitched; My Funny Valentine.*

Rating: ★★ ★ 1/2

Personnel: Oscar Peterson, piano; Ray Brown, bass; Ed Thigpen, drums.

Originally recorded several years ago by Peterson, Brown and guitarist Herb Ellis, this collection of works by America's greatest popular songwriters has now been re-recorded in its entirety by the new O.P. trio including drummer Ed Thigpen. Nor is this the end. Still in the Granz can arc further albums of the present trio's encompassing the best known works of clefters Jerome Kern, Jimmy McHugh and—on one LP—Vincent Youmans and Harry Warren. These will be released during the next year.

So far as the present group of albums is concerned, the Porter set finds Oscar

**NO
COUNT*
SARAH**

Mercury RECORDS



*

Stereo 60116

Monaural 20441

Sarah
in free flight!

This is Sarah Vaughan, launched by the Basic Band—and singing what comes naturally! Soaring C-ward, octave hopping, wailing like a horn.

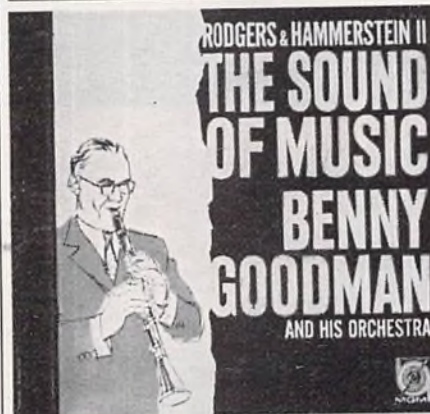
Listen—to her ad-lib stylings of "Smoke Gets In Your Eyes"; "Stardust"; "No 'Count Blues"; six others.

The New Sound of Leisure—

best
interpreted
on



MGM RECORDS



Played with such moving eloquence by the 10 man Goodman group that made jazz history in its recent engagement at New York's BASIN STREET EAST. Featuring such jazz stars as: Red Norvo on vibes, Flip Phillips on tenor sax, Bill Harris on trombone and of course the great B. G. on clarinet, playing "the" jazz version of this Broadway score.

E3810 Stereo SE3810

noodling pleasantly through the better known songs. Brown and Thigpen provide no more than adequate backing—tasteful, musicianly, but in no wise exciting from a real cooking standpoint. But then, the idea apparently wasn't to cook—just to play the material and play it well. An exception is found in *De-lovely*, an up-tempo outing for Oscar, which gets off the ground sparked by Thigpen's biting and precise brushes but which is over all too soon.

Little variation is discernible in the Berlin collection. Brown gets in some very tasteful bass work, particularly in *Cheek To Cheek*, a bright and bouncing track. On *Color Blind*, Oscar paints the beauty of changes in ballad mood and continues the motif in a foxtrot-tempoed *You're Laughing*.

Probably because Verve is holding for release a Peterson album of *Porgy and Bess* melodies, the George Gershwin LP is light on P&G tunes and includes only *Necessarily So* and the haunting *Summertime*. The first is brushed off in a fleetingly funky mood; the second is accorded mostly atempo concert interpretation in a version so brief as to preclude any real melodic or harmonic excursions. But a wealth of other Gershwin melodies are well attended to, if in a light and almost offhand way usually considered more appropriate to the chi-chi supper club than to the jazz joint. Still, *Lady Be Good* gets herself pretty dirty by virtue of Peterson's earthy colorings, and *Let's Call* testifies to the pianist's supple imagination as he alters accents and phrasing to vest the old warhorse with new trappings.

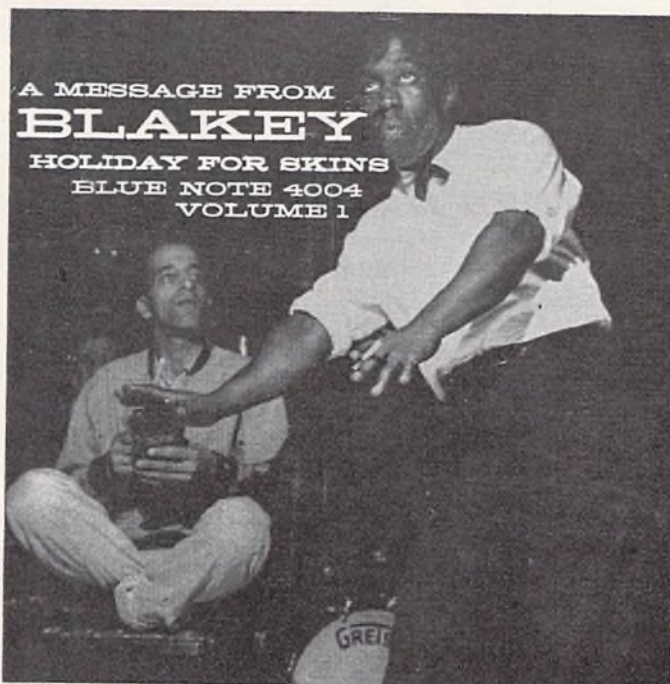
An up-and-kicking *Cottontail* closes the first side of the Ellington set, providing the first real jazz excitement in the album. Oscar becomes a melodic machine gun here and Brown and Thigpen whip along beneath him. Most of the other numbers are given the quiet treatment, though *Rockin'* and *John Hardy's* manage to raise a pretty fair head of steam. All in all, however, it's a subdued set.

Interestingly, Oscar sounds as if he had more fun with the Richard Rodgers collection. Originality and imagination of treatment and scattered liberally throughout. Both *Surrey* and *Lady Is a Tramp* are a gas in different ways. *Lady* turns out to be roarer and *Blue Moon*, which follows, is quite charming in the light and skipping treatment accorded it. It's difficult to make anything other than cocktail sounds out of *Manhattan*; Oscar tried hard but only partly succeeded: the mushy melody was against him. *Lover* finds the trio putting everybody on in deliberately corny three-quarter time. Thigpen's stick work here gets downright hilarious. The album closes with a typical Peterson switch in his medium up and swinging treatment of *Funny Valentine*. Brown and Thigpen slide quickly into a comfortable groove that holds throughout, making this final track one of the best in the entire five-LP group.

There is a definite consistency of approach and performance in these albums, as if all had been recorded at one marathon session. This is not ambitious Peterson by any means; the intent was ap-

BLUE NOTE

THE FINEST IN JAZZ SINCE 1939



A MESSAGE FROM BLAKEY — HOLIDAY FOR SKINS

Now VOLUME TWO of Art Blakey's fantastic excursion into "the land of rhythm." Art took with him tap drummers Philly Joe Jones and Art Taylor, plus an exciting Afro-Cuban rhythm section headed by Sabu and Ray Barretto. Jazz stars Donald Byrd, Ray Bryant and Wendell Marshall round out the company.

O'Tinde, Swingin' Kilts, Dinga, Reflection.

BLUE NOTE 4005



BYRD IN HAND DONALD BYRD

with Charlie Rouse, Pepper Adams, Walter Davis Jr., Sam Jones, Art Taylor

BYRD IN HAND — DONALD BYRD

If you listen to the surety with which Donald Byrd plays here, you will have a perfect example of the maturity and stature Donald has attained. Donald, with the excellent support of Charlie Rouse, Pepper Adams, Walter Davis Jr., Sam Jones and Art Taylor; and imaginative, well executed scores, shines in his finest, most polished effort to date.

BLUE NOTE 4019

Write for FREE catalog

BLUE NOTE RECORDS INC., 47 West 63rd St., New York 23, N. Y.

12" LP, List \$4.98



*Nina
simone*
on her way
to greatness!

"MOST PROMISING FEMALE VOCALIST
OF THE YEAR!" —BILLBOARD



ALSO AVAILABLE IN STEREO

COLPIA
RECORD DIVISION
OF
COLUMBIA PICTURES CORP.

* NINA SIMONE EXCLUSIVELY ON COLPIA

parently to aim at the commercial market. It should hit that bull's eye dead center. (J.A.T.)

George Shearing

Ⓜ Ⓢ LATIN AFFAIR—Capitol ST 1275: *All or Nothing at All; Let's Call the Whole Thing Off; Afro No. 4; Magic; It's Easy to Remember; Estampa Cubana; You Stepped out of a Dream; Mambo Balahu; Dearly Beloved; Cuando Sono El Gazaton; This Is Africa; Anywhere.*
Personnel: Shearing, piano; others unlisted.
Rating: ★★

It may be significant that no personnel is listed on this LP since Shearing's sidemen are rapidly becoming faceless anonyms whose main function is to provide framework for the leader's piano.

Except for one short, noisy percussion solo in *Cuando Sono*, Shearing's is the only solo voice. Now this would be fine if George had anything of value to say in this album, but his work seldom rises above the level of frilly society piano—octaves and all that jazz. This is a shame, for Shearing is one of the most capable pianists in the business, as his earlier work showed; but his recent efforts have rarely, if ever, strayed from the well-worn commercial rut.

This Latin flurry is for the most part smooth as honey, but like honey it becomes very sweet and sticky. The most interesting track is *This Is Africa*, which has a 4/4 section superimposed on the basic 3/4 time, giving the illusion of a tempo change. The Latin percussion instruments are more noisy than swinging throughout and seem to hinder rather than help the proceedings. (D.DeM.)

Toots Thielemans

Ⓜ THE SOUL OF TOOTS THIELEMANS—Signature SM 6006: *You Are My Sunshine; Nuages; Five O'Clock Whistle; Soul; Lonesome Road; Misty; Confirmation; Les Enfants s'ennuient le dimanche; Brother John.*
Personnel: Toots Thielemans, harmonica, guitar; Oliver Jackson, drums; Ray Bryant, piano; Tom Bryant, bass.
Rating: ★★

There is little wrong with this album: the solos are nice, the concept is nice, and the over-all effect is nice. It's just that there is not that extra spark that makes you go back to it again and again. You won't bug anyone out of the room with this, but neither will you drag him in from outside. Thielemans is a more interesting soloist on harmonica than on guitar (though *Nuages*, the Django tune, is quite good) and the rhythm section is excellent, with occasional bright flashes of piano from Ray Bryant. (R.J.G.)

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*.

Louis Armstrong All-Stars, *Satchmo—A Musical Biography 1923 to 1925* (Decca Ⓜ DL 8963)

Georgie Auld and His Hula-Gans, *Hawaii on the Rocks* (Jaro Ⓜ JAM 5003, Ⓢ JAS 8003)

Count Basie featuring Jimmy Rushing, *Basie's Basement* (Camden Ⓜ CAL 497)
Count Basie Band, *Dance Along with Basie* (Roulette Ⓜ R 52036, Ⓢ SR 52036)
Les Brown Band, *Jazz Songbook* (Coral Ⓜ CRL 57311, Ⓢ CRL 7-57311)
Command All-Stars, *Provocative Per-*

DRUMMERS

it's here—
your 1960 Catalogue

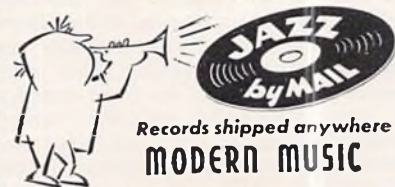


Send for your copy today giving details of these fabulous drums from England to either:

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

Rush the Premier catalogue

Name.....
Address.....
My dealer is.....DB



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

JAZZ RECORDS
AROUND THE WORLD
over 400 jazz labels in stock
special offer — BUY three, 1 FREE
send for free catalog
add postage on special offer
LOMAKIN MUSIC
633 Liberty Ave., Pittsburgh 22, Pa.

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.

Jon Hendricks

By Leonard Feather

Today the world is knocking at Jon Hendricks' door. Less than two years ago, it was the other way around. Possessed of a remarkable talent, Jon paid heavy dues for many years, earning a bare living playing drums, writing unsuccessful songs, and singing when a gig was available.

As anyone can tell you who has studied the records of Lambert-Hendricks-Ross (for most of which Jon supplies the words), he is not merely a lyricist but a poet and a philosopher. During the recent Jazz for Moderns tour, I got to know Jon well and found in him an energizing, 200-volt A.C. personality, with strong and often infuriating views on every subject from Fascism and Communism to astrology and numerology.

This automatically meant that the records for his first *Blindfold Test*, instead of being confined to vocals, had to cover as broad a range as possible. His comments were tape-recorded, as are all interviews for this feature, and he was given no information, either before or during the test, about the records played.



the blindfold test



'Yeah, Ming the Merciful'

1. Mel Tormé with the Mel-Tones. *A Bunch of the Blues* (Verve). Art Pepper, tenor sax; Jack Sheldon, trumpet.

A potpourri of blues—yeah! I heard Sweets' *Centerpiece*, I heard *Let It Roll*—and I don't know who it was playing saxophone, but that no-bar modulation was a gas. . . . Good trumpet, good rhythm section, good group. Beautiful. I'd like to hear more of this kind of thing. I don't know who any of the people were on the date, but they're good musicians and good singers; they sang in tune . . . four stars.

2. Couriers of Jazz (English combo). *Stop the World, I Want to Get Off* (Carlton). Tubby Hayes, vibes.

Mm, yes, *stomp*' blues! I like that thing they did on the last four bars; they kind of had an Oriental feeling there . . . I don't know who that was on vibes. Sounded like Bags! But I don't think so . . . and I don't know who any of the other cats were. But it was pretty. Four stars.

3. Dukes of Dixieland. *Darktown Strutters' Ball* (from Vol. 1; Audio-Fidelity). Red Hawley, drums.

Yeah! That gave a happy feeling! I heard they had a banjo in there, and a . . . no bass fiddle, 'cause they had one of them other horns there, that big horn instead of the bass fiddle—yeah, a tuba. I noticed when the guy played the drums, he didn't play the old roll like they played in the authentic stomping music, the old-time ragtime; he played on a cymbal, and that cymbal had a new sound, sounded like one of them brand new Zildjians. And that cat on that tuba—that was a modern riff in there; sounded to me like a bunch of modern cats playing Dixieland, but I can't be hip and put it

down, because I was stomping my feet all the way. Four stars. Was it the Dukes of Dixieland?

4. Ornette Coleman. *Eventually* (from *The Shape of Jazz To Come*; Atlantic). Coleman, alto; Don Cherry, trumpet.

Yeah, this is the cat everybody's talking about. Ornette Coleman and Don Cherry. And I think they only used a bass and a set of drums, right? For technical skill in getting around their horns, I'd have to give it five stars, but for singing, melodically, and for putting things together well so that they create a beautiful melody, ain't that much happening. So I wouldn't know how to rate it. I'll pass. I don't think they're doing anything entirely new or sensationally different. New, maybe, and certainly different; but not *entirely* new and *sensationally* different. You should be able to get the message as they play it, not have to wait till later to figure it out.

5. Nully Squirrels. *Salt Peanuts* (Hanover). Sascha Burland, Don Elliott, vocal.

Sascha Burland and Don Elliott. The Hip-Munks! Sascha to me is an unsung hero, for what he's doing to get jazz on the television behind those ads, on those commercials. It's very interesting that they pick songs like this; I think it's a wonderful thing. I'm sorry they have to do it like that, speed up the tape and everything, but if it gets out to where people start hearing it, maybe they won't have to do it like that and they can do it the regular way. 'Cause you know, they sure can do it—those cats can *scat*! Running them changes real pretty. That's hard to rate, but just because I'm glad it's out, give it four stars.

6. Swedes from Jazzville. *Twisted* (Epic). Comp. Wardell Gray. Aake Persson, slide trombone.

What they want to mess with Wardell's tune like that for? I liked it better the old way, so that spoiled this one for me. Don't mess with something good. None of the soloists interested me too much, except that I was wondering whether that was a valve or a slide trombone. But it was an undistinguished record and I don't like the way they mistreated the tune. Two stars.

7. Cannonball Adderley Quintet. *You Got It* (Riverside).

Yeah, Ming the Merciful! I was sitting in the Workshop in San Francisco one Sunday afternoon, listening to them get this together, rehearsing this date. Julian, Nat, Bobby Timmons, Lou Hayes and Sam Jones. Beautiful! Give 'em the whole constellation!

8. Eddie Jefferson. *Now's The Time* (Triumph). Comp. Charlie Parker; vocal, lyrics by Jefferson.

Yeah, Eddie Jefferson and James Moody's band! That was beautiful! I like what he said about the way Bird lived and the way he died. . . . He talks straight. And Moody's band is something else. King Pleasure was the first one I heard of do this kind of thing—set lyrics to instrumentals—and he told me about Eddie Jefferson. Then I met Eddie. In fact, I think Pleasure said he got the words to *Moody's Mood for Love* from Eddie Jefferson. Four stars.

AFTERTHOUGHTS BY HENDRICKS

I would have given five stars to anything from *Kind of Blue* by Miles, or *Jazz Track* and *'Round About Midnight* or *Porgy and Bess* by Miles. Or anything by Coltrane.



BE THE FIRST WITH THE LATEST



ORDER YOUR 1960 DOWN BEAT ANNUALS NOW

MUSIC 1960 — Vol. 5 — really wraps up the year in Music. This big 8½ x 11, 136 page book is loaded with facts and information you'll find no where else. It's a full reference library of the year — one you'll refer to, day after day. See for yourself, look at this partial list of contents . . .

- Jazz Festivals.
- Ten Years of Down Beat Polls.
- George Crater's 365 days of just diggin'.
- George Crater meets Lenny Bruce.
- 11 page symposium on the Future of Jazz:
John Mehegan, Gunther Schuller, William Russo, and George Russell.
(these alone are worth the price of the book)
- The Big Bands by George Hoefler.
- Photo Gallery—Ted Williams prize winning shots.
- A short story by Leonard Feather.

. plus many more features to inform and entertain you. It's no wonder this is the book used most by disc jockeys, columnists, librarians and writers for information on "everything in the world about the world of music." Be sure to get your copy — order NOW — only \$1.00 post paid.



JAZZ RECORD REVIEWS — Vol. IV

Here, in one complete book, you get all the jazz records reviewed in DOWN BEAT during 1959, plus a challenging preface on criticism by Gene Lees. In addition, you'll find a complete listing of all jazz record companies and their addresses. This handy reference book gives you the most informative, provocative and authoritative reviews available anywhere. If you buy records at all, this guide can save you many dollars. Supply is limited. So, order your copy today. Only \$1.00 postpaid.

DOWN BEAT MAGAZINE

205 WEST MONROE STREET CHICAGO 6, ILLINOIS

Please send me the copies of DOWN BEAT Annuals I've marked below.

| | |
|--|-----------------------------------|
| <input type="checkbox"/> Music 1960 (\$1.00) | NAME _____ |
| <input type="checkbox"/> Jazz Record Reviews, Vol. IV (\$1.00) | ADDRESS _____ |
| | CITY _____ ZONE _____ STATE _____ |
| | SUBSCRIBER, YES _____ NO _____ |
| add 15c postage for foreign mail | 21860 |

Records (Continued)

- ussion* (Command **M** and **S** RS 806)
Johnny Dankworth Orchestra. *England's Ambassador of Jazz* (Roulette **M** R 52040, **S** SR 52040)
Art Farmer, Donald Byrd, Bill Evans, others, *Something New, Something Blue* (Columbia **M** CL 1388)
Virgil Gonsalves Big Band Plus Six. *Jazz at Monterey* (Omega **M** OML 1047)
Glen Gray and the Casa Loma Orchestra. *Swingin' Decade* (Capitol **M** T-1289, **S** ST-1289)
Al Grey and the Basic Wing. *The Last of the Big Plungers* (Argo **M** LP 653)
Bobby Hackett. *Hawaii Swings* (Capitol **M** T-1316, **S** ST-1316)
Jimmy Heath Sextet. *The Thumper* (Riverside **M** RLP 12-314, **S** LP 1160)
Armand Hug. *Armand Hug Plays Rags and Blues* (Golden Crest **M** CR 3064)
Pee Wee Irwin Band. *Down by the Riverside* (United Artists **M** UAL 3071, **S** UAS 6071)
Philly Joe Jones. *Philly Joe Jones Showcase* (Riverside **M** RLP 12-313, **S** LP 1159)
Morgana King with Ernie Wilkins Orchestra (Camden **M** CAL 543, **S** CAS 543)
Peggy Lee. *Latin a la Lee* (Capitol **M** T 1290, **S** ST 1290)
Abbey Lincoln. *Abbey Lincoln Is Blues* (Riverside **M** RLP 12-308, **S** LP 1153)
Melba Liston. *Melba Liston and Her Bones* (Metrojazz **M** E 1013, **S** SE 1013)
The Lou McGarity Big Eight. *Blue Lou* (Argo **M** LP 654)
Memphis Slim. *The Real Boogie Woogie* (Folkways **M** FG 3524)
Helen Merrill. *American Country Songs* (Atco **M** 33-112)
Mitchell-Ruff Duo. *The Sound of Music* (Roulette **M** R 52037)
Phil Moore Orchestra. *Polynesian Paradise* (Strand **M** SL 1004, **S** SLS 1004)
Tony Mottola. *Mr. Big* (Command **M** and **S** RS 807)
Mark Murphy with Bill Holman's Orchestra. *Mark Murphy's Hip Parade* (Capitol **M** T 1299, **S** ST 1299)
Newport Youth Band. *The Newport Youth Band at Newport* (Coral **M** CRL 57306, **S** CRL 7-57306)
Red Nichols and the Five Pennies. *Dixieland Dinner Dance* (Capitol **M** T 1297, **S** St 1297)
Duke Pearson. *Profile* (Blue Note **M** 4022)
Dizzy Reece. *Star Bright* (Blue Note **M** 4023)
Django Reinhardt. *The Best of Django Reinhardt* (Capitol **M** TBO 10226)
Johnny Richards Orchestra. *Walk Softly/Run Wild* (Coral **M** CRL 57304, **S** CRL 7-57304)
Sonny Rollins. *Sonny Rollins at Music Inn* (Metrojazz **M** E 1011, **S** SE 1011)
Johnny Smith. *My Dear Little Sweetheart* (Roost **M** LP 2239, **S** SLP 2239)
Smokey Stover Dixie Band. *Where There's Fire There's Smokey Stover* (Argo **M** LP 652)
Jabbo Williams and His Quartet. *Holiday for Swingin' Trumpet* (Harmony **M** HL 7217)



in the

OLDS
 spotlight!

DON WHITAKER

finds his Opera Fanfare model—the exciting new large-bore Olds trumpet—the perfect instrument for his wide-range requirements: Northwestern University instructor; 1st trumpet Chicago Lyric Opera; and lead trumpet with several fine combos.



**Caught
 in the
 Act**

DIZZY GILLESPIE

Circle in the Square, New York City

Personnel: Dizzy Gillespie, trumpet; Leo Wright, alto saxophone, flute; Junior Mance, piano; Art Davis, bass; Teddy Stewart, drums.

Dizzy Gillespie played Dizzy Gillespie compositions to start off Charles Schwartz' new series of Jazz Profiles, to be given monthly featuring a different jazz artist each time.

The all-Gillespie book ranged from his earliest works of 1939 up to the first concert performance of a new work, *Constantinople*. After some typical mumbling on how he should have called it *Istanbul*, Gillespie and Wright on flute highlighted the quintet's performance of the composition. All through the concert the playing of the quintet and of Dizzy were much more noteworthy than were the tunes they played. The latter seemed merely to serve as framework for solo and ensemble improvisations.

There were nostalgic memories when the group did *Groovin' High*; *Night in Tunisia*; *Woodyn You*, and *Manteca*. The least exciting part of the program concerned itself with several Gillespie ballads that failed to excite the group into inspired performance. One of the ballads had been written by Gillespie in collaboration with his wife, Lorraine. Somehow Dizzy managed to forget the title of the number.

There was one composition entitled *Kush*, on which pianist Mance and drummer Stewart were featured in noteworthy individual soloing and in a bit of interesting interplaying.

There was no horseplay during the music, and the group sounded fine as the men played swinging ensembles and rewarding solos. The unit is a well-balanced musical instrument in its ensemble sound, and the rhythm section inspires and drives the trumpet and alto.

The Jazz Profiles series has scheduled the groups of Thelonious Monk, Dave Brubeck, Jimmy Giuffre, and Ornette Coleman.

—George Hoefer

in the

OLDS
 spotlight!

EDDIE BERT

Metronome All-Star, featured trombonist with Kenton, Goodman, Herman and other big names, Eddie Bert is a standout among today's unusually fine young musicians. Listen for Eddie and his Olds on "Fractured Bones" and other hit records.





A sort of minor revolution took place in New York City's Hotel Roosevelt grill last spring. Manager Neal Lang booked the Larry Elgart band to take over for Guy Lombardo so "the sweetest music this side of heaven" could embark upon its 30th annual spring tour.

Many listeners inside the profession commented about the Elgart group, "Great musical band, fine arrangements, ought to do fine." But, habitués of the grill must have been out chasing after the Lombardos. They were not dining at the Roosevelt.

It wasn't long until the usually harassed waiters had so much time on their hands they took to becoming music critics. While they stood and glared at the Elgart band, they mournfully shook their heads and told each other, "Too loud, nothing but noise." And they commiserated, "The governor of Maryland wouldn't stay; (such and such a tycoon) didn't leave a big tip; (so and so) said the leader told him, 'See the piano player,' when he requested *Let Me Call You Sweetheart*."

From all appearances, it seemed Lombardo and the Roosevelt were inseparable. Lawrence Welk even bombed there a decade ago when he filled in for the Guy. It figures, since Lombardo and the Royal Canadians, who opened a few days before the stock market crash in October, 1929, had been on the stand season in and season out for 30 long years and patrons had got used to the trick sounds and out-of-date melodies.

If the Elgart booking was a minor revolution, the Lombardo announcement that he'd try a season of one-nighters after his usual spring tour ended, was a major explosion. It is

interesting to contemplate what Lombardo may have had in mind. For one thing, he probably made more money barnstorming, and then also he may have thought he could point out to the Roosevelt management how much they needed him and possibly return to the fold with a considerable raise. If you do a satisfactory job for almost a third of a century, you are likely to reach the saturation point on merit raises.

Well, let's see what has happened.

When Guy was adamant about leaving, Manager Lang decided not to take the sole responsibility regarding the replacement (remembering the Elgart fiasco) and accordingly arranged for a committee from the Hotel Corp. of America (owners of the Roosevelt) to audition bands and make a selection by a vote of the majority.

The committee finally selected a straight dance band of long ballroom experience, Jimmy Palmer and his orchestra, a band that had reached its peak of popularity by being a favorite of the most serious dancing crowd in America, the patrons of Roseland Dance City. There dancing takes precedence over romance, hilarity, and music listening. Roseland is to dancing what Birdland is to modern jazz.

Palmer opened the 1959-60 Roosevelt grill season last October with plenty of nostalgic memory tunes, a businessman's bounce tempo, and a personable, young-looking leader.

The night I looked in the room was full, the governor of Maryland was there, the usual MCA executive was there to see how the property was holding up, and during intermission a happy, well-heeled patron was entertaining himself and a few others by singing *When You and I Were Young, Maggie* while accompanying himself alone at the piano on the bandstand. Things certainly were back to normal, and it had been accomplished by a band that plays good straight dance music without a so-called gimmick style that was so familiar to the band scene of the late 1920s and early 1930s, when Hal Kemp, Kay Kyser, and Shep Fields made it so big with horns in megaphones, singing song titles, and a fish bowl.

Palmer shrewdly uses for a theme *It's a Lonesome Old Town*, which brings tears to the eyes of the old-timers who remember when the grill opened in the mid-'20s featuring the strains of the Old Maestro, Ben Bernie.

A sample set of tunes will go like this: *Last Night on the Back Porch*; *I'm Walkin' My Baby Back Home*; *Third Man Theme*; *Yearning*; *Who?*; *June Night*; and a slightly modern tune called *Begin the Beguine*. It took the intermission group, the Al Conte Trio

(on the job for five years) to summon up courage to do *Mack the Knife*. Jimmy, in his arrangements, uses a great many of the clichés—soft sax choirs, muted trumpet trios, and trombone glissandos, but they are performed tastefully and not used to establish a style.

The leader and the band members are constantly on the alert not to play too loudly. Jimmy announces to the room before a radio broadcast, "We are going on the air now, and we ask your indulgence if it is necessary to play a bit louder for the broadcast."


Musician readers will be interested in their fellow artisans in the Palmer organization. They are Dud Harvey, Mike Rosalia, Chuck Sanfilippo, trumpets; Frank Vaccaro, Tom Main, trombones; Larry Able, Eli Wolinsky, alto saxophones; Buddy Balbo, tenor saxophone; Jimmy Miller, baritone saxophone; Dick DeBenedictis, piano; Frank Begonia, bass; Larry Callahan, drums, and Alton Ward, vocals. The band does not have a girl singer but almost acquired one the night I was there when, during the broadcast, a well-dressed matron danced by the microphone and, batting her eyelashes, at Palmer, exclaimed, coast-to-coast, "I'm goin' to sing now, Jimmy."

Palmer is a native of Cannonsburg, Pa., where his father owned one of the two barbershops in town. The other shop belonged to Perry Como's father, and the two boys grew up together. One of the hotel's press agents didn't believe this and checked with Como. It's true.

Palmer, a trumpeter and singer, worked with the bands of Bobby Byrne and Les Brown during the swing era. He likes jazz and tried his own jazz band six or seven years ago. He says, "I started out with a dance band, playing ballrooms. Then I switched to a jazz band, and my bookers sent me back to the ballrooms, and they didn't like me anymore. So I switched back to a dance band, and the bookers started sending me to jazz locations, and they didn't like my dance tempos."

Everything seems to have gotten back together now, and the band is successful.

When a staff member of the Roosevelt was asked if the hotel would bring back Lombardo, the answer was, "Sure, we'll take him back. But at less money."

I wonder. Palmer had a commitment to play again at Roseland during the month of January, a booking made before he went into the grill. It is not known whether the committee or Lang selected the band to fill in at the grill. It was Warren Covington and the Tommy Dorsey Band. 

by Ralph J. Gleason

The recent auto crashes that injured Willie Maiden, Gene Quill, Don Lanphere, and others, spotlight once again one of the great tragedies of the jazz business.

In order to work at his profession, to practice his art, and to obey his call to play what he has to play, the jazz musician is subjected to inhuman pressures.

More times than not, he's subjected to extreme artistic pressure in the making of records. More times than not, he's subjected to pressures in the ordinary playing of his job. He is beaten by the booking agencies and the night club owners. ("You gotta make an LP for them to get the date, baby, it's the only way. You're lucky they don't want all the tunes.")

The TV and radio disc jockey-personality takes his toll too. ("Listen, I play a lot of your records, just give me a break this time.") And when there's a combination of these things against him, the jazzman might as well play a charity gig.

Agencies strand musicians on the west coast and in East Overshoe. Groups drive or fly out from New York to San Francisco for two weeks at the Jazz Workshop. Bands ride through the early morning and half the day (or more) in a brokendown bus, scrambling to get from Cleveland to Miami for a one-nighter. They make jumps a tourist wouldn't do—and do them in an Austin Healey. And they sleep on the bus or in the car to save money, which is another way of saying they can never save money, only keep from going into debt.

The weekend after the crack-up of the Ferguson band truck, in which Maiden was hurt, Philly Joe Jones took his group out of the Jazz Workshop on Monday morning at 2 a.m. to drive to Chicago, where they were due Tuesday night. That's a long jump from San Francisco. They didn't make it, of course. They missed the first night, but made it for the second. But the fact that they tried it *at all* indicates what a science fiction business this is.

Strangled by the economics of the business, represented by a union that treats the workman and the artist on equal terms and has never done a thing to help its last best hope, the jazz

musician seems to struggle on with that heaviest monkey of all on his back—talent. It won't let him quit.

And when the added weight of racial bias is considered, it's a miracle in the truest sense that the Basies and Ellingtons and Gillespies and the rest have survived at all, much less made the contribution they have made to the world.

That's why my hat (if I wore one) would be off to Erroll Garner and Martha Glaser for what they have done to escape this cesspool. On the Hurok concert circuit, whatever else may be its

disadvantages, Garner is treated like a human being—with dignity and a real solicitude for the limits of the artist's physical stamina. We need more of this; not less. And we need more people like Garner and Glaser, with guts enough to turn down a concert tour unless the artist is treated like a human being.

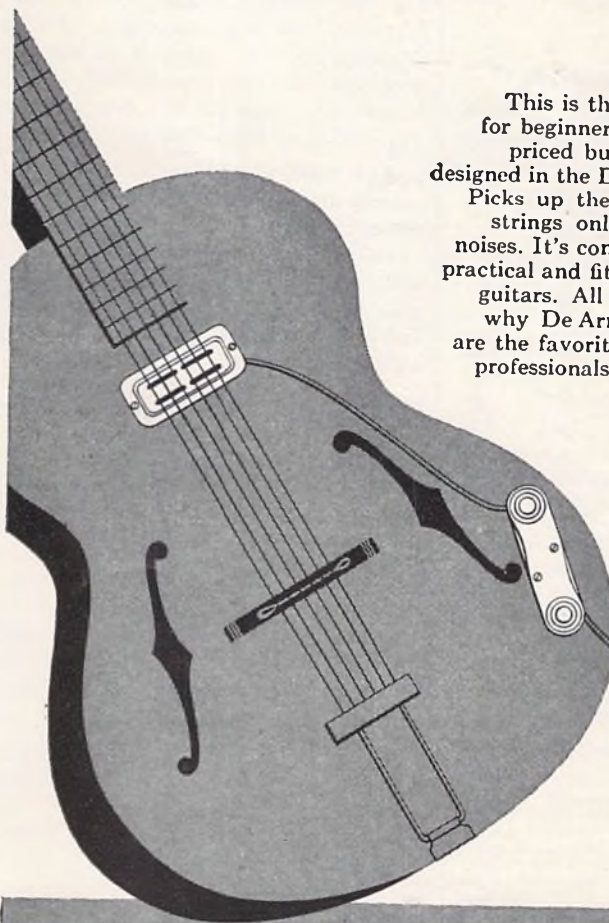
They may lose money by not accepting the three-a-day or two-a-day shows. But they are breaking a trail through which the jazzman of the future will pass. Let's hope he's just a little grateful.



FOR THOSE WHO INSIST ON QUALITY... AS WE DO

INEXPENSIVE — YET SO WELL MADE!

MUST BE A *DeArmond* MICROPHONE



This is the ideal microphone for beginners. It is moderately priced but is extremely well designed in the De Armond manner. Picks up the movement of the strings only—minimizes pick noises. It's compact, efficient and practical and fits the most popular guitars. All of which explains why De Armond microphones are the favorite of beginners and professionals around the world.

Shown here is Model 41 for Arch Top Guitars

(Not shown, Model 40 for Flat Top Guitars, also very low priced.)

ROWE

Other precision-made microphones for violins, mandolins, ukuleles, bass viols. May we send you our latest brochure?

ROWE INDUSTRIES 1702 Wayne St. • Toledo 9, Ohio



ZIL-BEL COW BELLS

Zildjian craftsmen experimented for more than four years in perfecting this new product. The result—a vastly superior accessory that LOOKS GOOD! SOUNDS GOOD!

- 4½" Chrome \$9.00
- 4½" Dull Chrome 7.00
- 6" Chrome 10.00
- 6" Dull Chrome 8.00

at your local dealer

made by

ZIL-BEL COMPANY

35 Holbrook Road, No. Quincy 71, Mass.
A DIVISION OF THE AVEDIS ZILDJIAN COMPANY

DRUMMERS!

have you seen
ROGERS SWIV-O-MATIC
drum equipment?



patented new ball-and-socket idea gives you any playable height or angle, makes sure your equipment stays put while you play — no wrenches, no pliers, no tinkering — for cymbals, tom-toms, snare drums — write for free 60-page Rogers drum catalog.

All you need is a standard drum key

Rogers DRUMS

744 Bolivar - Cleveland 15, Ohio

DRUMMERS

Harold Thorp writes from Steinkjer, Norway

Dear Mr. Spector,

"Last Monday I went to a concert by Stan Getz in Trondheim, Norway, and I was invited to sit in at the jam session afterwards. I would not have dared to sit down at the drum set if it had not been for a couple of months intense study of your home study course in Method Jazz Drumming. I know my time sense must have sharpened as I now can hear unsteady tempo tendencies on records that I thought of as being infallible. Ideas come by themselves now. I have discussed your method with the conductor of the Steinkjer Orchestra Society who became very enthusiastic about it. So am I."

WHAT IS "METHOD JAZZ DRUMMING" ALL ABOUT? For free and exciting information write to SPECTOR METHOD Dept. D-8 255 Newbury Street, Boston, Massachusetts Not sold in music stores. *Trade Mark

Stereo Tapes

(Continued)

paratively small ones, they are almost all replaceable with bigger and better external speakers by a simple plug-in to the "external speaker," closed-circuit jack that disables the internal speaker or speakers.

Another desirable device that is beginning to make its appearance is the speaker-disabling switch. In the early days, the use of the microphone recording position automatically cut out the loudspeaker, to prevent acoustic feedback. This was carried even further in recent years, with most tape recorders having the switching so set that any recording position automatically kills the audio.

Now a number of makers are giving the recordist the option of leaving the speaker either on or off during recording, to enable him to monitor the program material. This is *not* monitoring the recording, however. Many persons confuse these two types of monitoring and may be misled by the word "monitor" on some machines. On sets bearing this word, there is no separate playback head and preamplifier, both of which are required for instantaneous monitoring of the actual recording.

The neon record indicator that was almost universal a few years ago is now almost entirely replaced by the electron-ray "eye" tube, which in most cases is quite satisfactory. And there are now almost as many models using meters for riding gain as those still using the green electron-ray tubes.

Most home recorders now have at least one tone control and many include both bass and treble ones. Most recorders have both a high-gain microphone input and another input for an FM tuner or phonograph (crystal or ceramic) pickup.

With the exception of some of the very expensive machines, all recorders now have receptacles and plug-ins that match corresponding jacks on high fidelity amplifiers.

Many units, including V-M, Pentron, and Webcor models, can cut off automatically when the tape runs out. This is done by a small switch that presses against the tape.

V-M has been wise in incorporating its add-a-track feature into the new Model 720. This makes it possible to sing a duet with yourself or record with, and on, a pre-recorded tape. It is also possible—and this is important—that, as you record, the music will continue to issue from the external speaker, thereby allowing monitoring, something

not possible on most recorders out today.

In addition to tape recorders that record and/or play back music very well, there are two groups of recorders whose prime objective is to make a *record* of sound, without serious demands for super-fidelity.

One group costs from \$75 to a little more than \$100. These look much like the better home machines, though some have only one (the slower, 3¾-ips) speed. These recorders operate off regular AC house current, and take standard reels, usually only up to five-inch size.

The other group of recorders not intended for good music reproduction are the miniature machines, some of which weigh as little as three pounds. These units are transistor-operated, run off batteries, and may be rewound sometimes only by hand. Some models use a special tape cartridge instead of regular reels and most run on the slow speed of 1⅞ inches a second. Some have small built-in speakers, others do not.

Both these groups of recorders, the inexpensive home machines and the battery-operated portables, can give surprisingly good reproduction of voice, though music won't sound nearly so good as on the home machines from \$250 and up.

Tape and tape recorders are *in*, and will continue to become part of the everyday equipment of more and more



Tandberg is very compact high quality recorder. Stereo playback, 2- and 4-track, mono record, any of 4 tracks, about \$450. Stereo record, \$514, including carrying case and microphone.

persons until they're almost as common as cameras. And just as we have box cameras on one hand and Leicas and Hasselblads on the other, so will we have more and more specialized tape machines around.



GUITAR TEACHERS AND PROFESSIONALS

Just Published . . .

DAVIS STEP BY STEP GUITAR COURSE

by Abram Davis
well known instructor

- A very simple STEP BY STEP course, with particular emphasis on the rudiments and different STYLES of PLAYING including country or western, popular jazz, single string work, orchestra playing, etc.
- CONTAINS numerous diagrams for clearer exposition. Also well known song favorites.
- Teaches harmony and theory so that students may play from any music which is written with melody and chords.

Limited amount of copies sent free to teachers upon request. Enclose identification card.

O. PAGANI & BRO., Inc.
289 Bleecker St., New York 14, N.Y.

Name _____
Street _____
City _____ State _____

WES HENSEL has switched to CONN TRI-C



"No matter how fast you play, tones are perfectly punctuated . . . piston bounce is gone," says Wes Hensel of his new CONN Tri-C trumpet. Sharpen your performance with a CONN—choice of the artists!

CONN
CONN CORPORATION
Elkhart, Indiana



Chords

(Continued)

the excellent FM stations in Los Angeles and Philadelphia which are now programming jazz around the clock. To these would you add WGHF in Brookfield, Conn. This station is at 95.1 on the FM dial and programs wonderful music from noon to midnight each day.

Bob Shields is in charge of the jazz programming, and in addition to playing the finest of big bands and modern groups, he also relays important jazz news.

The station is heard through Connecticut and has led to the purchase of FM sets by thousands of jazz lovers here in the nutmeg state.

Monroe, Conn.

Ed Mulford

Left Out

I gather from *Down Beat's* letters column and its own editorializing that a lot of jazz listeners are feeling left out of things. Monk won't smile at them, Lennie Tristano never tells them what he's playing, and Miles doesn't even acknowledge that they've come to hear him. Well, I say that's fine.

I know that many musicians, especially among the older men who have worked through carnivals, five-day vaudeville, big bands, etc. think of their work in "show" terms, and certainly great jazz has been played in that sort of atmosphere. But we are out of that scene now . . . we can surely acknowledge that it has acquired enough cultural respectability to let the musicians function as artists . . . Let's spare the jazzmen the agony of "performing" in the good old show biz sense. Toronto

Jack H. Batten

Agreed. We too want jazz musicians treated like artists. Let's consider how concert artists behave: they provide printed programs, and when they deviate from them, they so announce. They announce encores, on the theory that an audience that knows what in the world is happening will enjoy it more. And an audience that has enjoyed the performance is the one that is likely to come back.

For Mitchell-Ruff

Let's have more Dwiki Mitchells and Willie Ruffs to further the healthy development of jazz around the world! The *Mitchell-Ruff Russian Mission* was the most beautifully handled peace project in the music world. As a listener, I'm very proud it happened in the name of jazz.

New York, N.Y.

Elaine Koppelman

A Request

Would it be possible to obtain a copy of your cover photo of Nov. 12, suitable for framing? It is an excellent photo.

Many thanks for your wonderful magazine. I look forward to its arrival and . . . it seems to improve with each issue. Gisborn, New Zealand R. A. Robertson

The original photo of Urbie Green, Zoot Sims, Conte Candoli, and Charlie Byrd at Monterey, used on the Nov. 12 issue, is being sent to Miss Robertson.

Guild

rite-slant

GUITAR STRINGS



Try sensational new Guild "Super-DeLuxe" — the flat wire wound chrome steel string that's really different from all the rest. Beautiful sound . . . smooth, smooth surface!

Sold thru America's finest dealers by:

Guild Guitars, Inc., 300 Observer Highway, Hoboken, N. J.
Targ & Dinner, Inc., 425 S. Wabash Avenue, Chicago, Ill.
Pacific Music Supply, 1143 S. Santee St., Los Angeles 15

HOLTON



FIRST CHOICE OF MEN WHO KNOW BRASS!

Frank Holton & Co., Elkhorn, Wis.

Trumpets in Bb, C and D * Cornets
Tenor and Bass Trombones * French
Horns * Harmony Brass * Saxophones

SEND FOR

FREE CATALOG

OF
Harmony

GUITARS
ELECTRICS
AMPLIFIERS
MANDOLINS
BANJOS
UKULELES

And choose your
Harmony Instrument at
your favorite music
store or studio.

Since 1892

THE HARMONY CO., 3633 S. RACINE AVE., CHICAGO 9, ILL.

Bandleaders! USE THE "NEW" COMPOSCRIPT DANCE BAND SPECIALS

—at your favorite music dealer or order direct.

COMPOSCRIPT 246 Lindbergh Blvd.
Teaneck, New Jersey

more
and more
and
more
and more

King solid sterling silver bell trumpets, trombones, saxes, cornets — now protected with new King lacquer — no polishing!

Don Byrd and his King Super 20



**KING SOLID
STERLING
SILVER
BELLS**

The sound is different. Many—not all!—fine musicians like it better. That's why sterling silver bell horn sales keep going up-up-up-up-UP. The way for you to see is to try it for yourself. You'll find it slightly 'darker', richer. You'll hear more overtones. And you simply can NOT crack a sterling silver bell tone—ever.



**KING-CLEVELAND
AMERICAN-STANDARD**

The H. N. White Company
5225 Superior, Cleveland 3, Ohio

Ad Lib
(Continued)

with the new **Woody Herman** big band, now in the process of formation.

Sir Charles Thompson went to Puerto Rico to join the **Jo Jones Trio** at the Ocho Puertas in San Juan. His piano interpretations were so well liked he remained over as a featured soloist after the trio closed . . . **Marty Napoleon** played piano with the **Louis Armstrong All-Stars** at Carnegie hall in place of an ailing **Billy Kyle** . . . The **Billy Taylor Trio** represented jazz in a benefit concert at Hunter college, which also included several classical offerings. The benefit was for the orchestra and music programs of the Hunter college elementary school . . . Two new folk music cabarets, the **Gerdes** and the **Campus**, have opened in Greenwich Village within a block of each other . . . **Hollis Music, Inc.**, has issued a folk music handbook called *Folk Sing* . . . **Milt Shaw**, president of **Shaw Artists**, turned down an offer of \$1,000,000 for the agency, which was founded by his late father, **Billy**. And the offer would have included Milt's retention as president . . . **Johnny Lane**, a clarinetist who once led a Dixieland combo around Chicago, is now leading his own group at the Officer's club located at the Terminal island naval base in California. He has played weekends there for two years and has been employed at North American Aviation for three years.

Dizzie Gillespie and **Larry Adler** visited each other again in order to play duets. Dizzy hosted Larry at the Top O' the Pole, and Larry reciprocated at the Village Gate . . . Singer-pianist **Jeri Southern** is set for a two-week tour of Germany this month and may do a British tour before returning to the United States . . . New York jazz pianist **Mike Schiffer** teamed up with former **Claude Thornhill** vocalist **Lorraine Cusson** to entertain U.S. troops at the Harmon air base in Newfoundland . . . **Gene Quill** is back in New York after being hospitalized in Rocky Mount, N. C., after an auto accident. His cut mouth is still in bad shape, and he reportedly had to undergo three operations. He also suffered knee and chest injuries in the accident. The alto saxophonist had been appearing on the road with the **Elliott Lawrence** orchestra.

MONTREAL

The **Delta Rhythm Boys** were followed into the Bellevue Casino by **Al Alberts** . . . In a new jazz policy, the **Black Orchid** brought in **Woody Herman** for a week in late January. Aficionados here are hoping this latest local effort will catch on, so that they'll

**LONDON
HOUSE**

Michigan & Wacker
ANover 3-6920

a fine way
to treat a
Steinway . . .

**BARBARA
CARROLL**

AND HER EXCITING TRIO

Open 'til 4 a.m. No cover or amusement tax!

Chicago's
finest
prime
steaks!



Appearing February 10

**MILES
DAVIS**

NO Cover Charge
Admission Charge
Entertainment Tax

Parking by Attendant

Featuring The World's Greatest
Jazz Combos

SUTHERLAND HOTEL

47th & Drexel Blvd.
Chicago

Armstrong THE NAME TO REMEMBER



C FLUTES E_b SOPRANO FLUTES G ALTO FLUTES PICCOLOS

For the latest music news, record reviews, "Where they're playing," and the most penetrating articles and features on jazz throughout the world—read **Down Beat** . . . at your newsstand or music store every other Thursday.

have at least one spot in which to hear name jazz regularly . . .

The McGill Jazz Society brought in the **Kenny Dorham** Quintet for a concert on the college campus Jan. 16 . . . **Oscar Peterson**, who received his first big *Down Beat* coverage in the March 10, 1950 issue, was saluted on a recent CBC-TV *Documentary '60* show, as a 'Canadian made good'.

Denny Vaughan's Queen Elizabeth hotel orchestra now has two regular Saturday night broadcasts from that spot. The CBC Dominion radio network beams the show nationwide at 10:30 p.m., and station CJAD records them for 30 minutes earlier in the week, then uses the tape Saturday at 9:30 p.m.

TORONTO

Cootie Williams, here just last October, returned as guest star with **Cliff McKay's** band at the Westover Hotel. Another recent visitor, **Earl Hines** brought his trio (**Calvin Newborn**, guitar, **Bill English**, drums, **Carl Pruitt**, bass) to the Town Tavern. **Bobby Hackett** was slated to follow for the next two weeks.

Peter Appleyard and his quartet, opened at the Park Plaza right after New Year's. . . . **Oscar Peterson** was one of the several famous Canadian artists featured in *The Performer*, a documentary film shown on CBC-TV. . . . Guitarist **Georgie Arthur's Trio** (with pianist **Jimmy Coxon**, bassist **Kenny Sprang**) now broadcasting every Saturday night on the CBC radio network. . . . **Shelley Berman** back in town to guest on CBS-TV *Hit Parade*, along with French-Canadian singer **Nicole Fortier**.

CBC Radio's *Documentary '60* planning to do a repeat broadcast of *The Beat Generation*, a documentary recorded in New York, San Francisco and New Orleans, with jazz backgrounds. . . . After 15 years on the job, CKEY disc jockey **Keith Sandy** announced his resignation because of the Station's Top 40 policy. Reason: "It was driving me up the wall."

DETROIT

Pianist **Will Davis** is working week-ends at Terry's Show bar with **Clarence Sherill**, bass, and WCHB jazz disc jockey **George White**, drums . . . Swedish singer **Monica Zetterlund** followed **Ruth Price** into Baker's Keyboard lounge for a brief stay . . . The Counterpoint opened recently with a quartet comprising **Joe Henderson**, tenor; **Terry Pollard**, piano; **Will Austin**, bass, and **Johnny Cleveland**, drums . . . The 20 Grand lounge brought on the **Count Basie** orchestra for a one-nighter late last month . . . Tenorist **Melvin McCrea** is leader of the band at a new jazz spot here, the

Tantrum . . . **Tony Martin** recently completed a 10-day engagement at the Elmwood Casino in Windsor, Ont. White's Elbow Room, also across the river in Windsor, is featuring a trio led by pianist **Bess Bonnier** . . . The **Turk Murphy** crew is current at the Crest lounge.

Baritonist **Frank Morrelli** continues at the Hungry Eye with **Otis Turner**, piano; **Beans Richardson**, bass, and **Teagle Fleming**, drums . . . **Sonny Stitt** did two weeks at the Club 12 Show bar backed by pianist **Barry Harris** plus rhythm . . . A basketball-jazz package was presented before a full house at the Olympia stadium late in January. **Duke Ellington's** orchestra played a two hour concert after the game between the Detroit Pistons and the St. Louis Hawks.

CHICAGO

The Rouge (formerly the Red Garter) has ended its brief fling at music and gone back to a girlie show. Opening with a good deal of hoopla and singer **Dick Haymes**, the club announced it was going to bring good singers and some jazz to the Loop. Things got complicated when Haymes, contemplating the empty tables late each evening, said he wouldn't do the third show. AGVA ruled Haymes in the wrong, the club fired him, the **Bob Davis Trio** checked out and, when last heard from, the Rouge was featuring seven strippers.

The **MJT Plus Three** has a booking at the Sutherland lounge. The group will follow the Sutherland gig by going in as one of the attractions of a fifth annual **Charlie Parker** memorial jazz concert, scheduled for March 12 at the Eighth Street theater. Chicago musicians take part in this event every year. Also scheduled this year will be **Johnny Griffin**, **Ira Sullivan**, the **John Young Trio**, and the **Eddie Higgins Trio** . . . Pianist **Dodo Marmarosa**, long absent from these parts (he's been living in Pittsburgh), played the sessions at the Gate of Horn and the Sutherland recently. He may return for a steady gig at the Jazz Workshop.

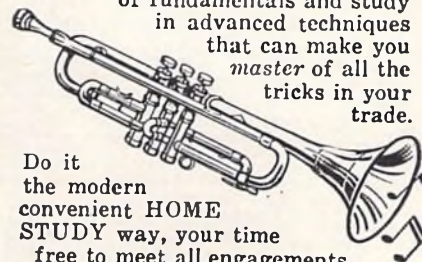
Georg Brunis and his Dixieland All-Stars are at the Clarite. Personnel includes **Nap Trottier**, trumpet; **Floyd Bean**, piano; **Ray Daniels**, clarinet; and **Bill Phiffer**, drums. Blues singer **Barbara Dane** is at the Cafe Continental with **Art Hodes'** band. Jazz Ltd. has gone into a seven-nights-per-week jazz policy, with the addition of **Dave Remington's** traditional band on Sunday nights. **Bill Reinhart** continues the other nights except Thursdays, when **Franz Jackson's** Original Jazz All-Stars take over. Bassist **Quinn Wilson**, who was once with **Jelly-Roll Morton**, is working with Reinhart's house band. Jackson is still playing at the Red Arrow in Stickney weekends.



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. 220A, 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 and 10 other Courses. Send for Catalog. | |

Name _____ Age _____

Street _____

City _____ State _____

Music Experience _____

SINCE 1897

Harmony

GUITARS and AMPLIFIERS

Are the choice of more players than all other makes combined.

Choose yours at your favorite music store or studio.

Send for FREE Catalog.
Dept. D9.

THE HARMONY CO.
3633 S. RACINE AVE., CHICAGO 9

GUITARISTS-MANDOLINISTS BANJOISTS

Improve your picking technique. Use **STAIN-ALLOY** picks. Liveliest snap action! Manufactured from specially developed alloy, hand finished, polished to perfection. Out last old type picks 100 to 1. Guaranteed three years against breakage. Order direct. **\$1.00 each.**

DAN BRUNO MFG. CO.
28 S. Bow St., Milford, Mass.
(Dealer and teacher inquiries invited)

Classified Ads

30c 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, 50c Extra

ARRANGEMENTS

SMALL BAND DIXIELAND and Jazz arrangements. Free lists. Zep Meissner, 5015 Biloxi, North Hollywood, Calif.

DAVE PELL OCTET Modern Sound Arrangements for Eight pieces or less. By Shorty Rogers and Marty Paich. 15 available. Pell Mell Music, 6229 Wilkinson Ave., North Hollywood, Calif.

COMBOS—MODERN, full sounding, danceable arrangements voiced for Trumpet, Alto, Tenor, rhythm and Trumpet, Tenor, Trombone, rhythm. Arranging Service, 24 Lincoln Ave., Pittsford, New York.

ARRANGEMENTS, any style, written to order, any combo up to 16 pieces. \$15.00 each. Send check or money order. Square Records, 224 W. 49th St., Suite 301, NYC.

MODERN JAZZ COMPOSED for any group (large or small) transposing, copying, orchestrating. George Rogers, 4474 S. Oakenwald Ave., Chicago 15, Illinois.

DANCEABLE, MODERN SPECIAL arrangements—Trumpet, Tenor, Piano, Bass, Drums. Free list, sample. Ted Farrand, 115 S. Brown, Jackson, Michigan.

AT LIBERTY

TENOR BAND, 8 men, want tour or location for summer. Will travel anywhere. References, pictures on request. Had Reeves Orchestra, P.O. Box 443, Portland 7, Oregon.

DISC JOCKEY seeks job, utilizing own collection of over 4000 selections. Bands, Combos, Vocalists. Knows jazz. Interviews. Write Jim Dougherty, 103 Middle Road, Muscatine, Iowa.

FOR SALE

USED WHITE ORCHESTRA COATS SINGLE BREASTED \$5. TUXEDO TROUSERS \$4. KALE UNIFORMS, 607 W. ROOSEVELT RD., CHICAGO, ILL.

MISCELLANEOUS

SWING PIANO—BY MAIL. 30 self-teaching lessons \$3.00; (samples) over fifty publications. Phil Breton Publications, P.O. Box 1402, Omaha 8, Nebr.

SONGWRITERS, protect your ideas! Hold all songs, poems! Write for safe, correct procedure. SONG SERVICE, Dept. DB, 333 West 56th 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.

DRUMMERS ATTENTION: A sizzle unit for your cymbals. Slips on and off quickly. Send Now! State size of cymbal. \$1.00 postpaid. R. B. Wilsey, 353 Woodcroft Dr., Rochester 16, N. Y.

THE ENTERTAINER, topical gags, one liners, original monologues, stories, risqué jokes. Sample Copy \$1. 12 Issues \$12, 4000 gags \$32. Eddie Gay, 242 West 72nd St., New York 23, N. Y.

25,085 PROFESSIONAL COMEDY LINES, PARODIES, ROUTINE, SIGHT-BITS. 1800 PAGES! WRITE: ORBEN PUBLICATIONS, 111 E. CARPENTER ST., VALLEY STREAM, N. Y.

BUSINESS CARDS. Free cuts. Raised printing. Samples. Polart Company, 20115 Gouburn Ave., Detroit 5, Michigan.

MUSICIANS WANTED

WANTED: Lead Trumpet and Tenor Saxophone. Experienced men. Contact: Ronnie Bartley, Cimarron Ballroom, 221 West 4th, Tulsa, Oklahoma.

RECORDS

FREE CATALOGS. Hard-To-Get JAZZ records. J. Rose, 211 East 15th, NYC, 3.

THE MOST UNUSUAL record club in the world now accepting new members. Send name, address for details. Network Promotions—P. O. Box 3564, Cleveland Hts. 18, Ohio.

There are big doin's during the early part of the year for the city's leading concert promoters. Concert jazz is emphasized by Omega Enterprises this month with the Miles Davis group, plus Paul Horn's quintet due for L.A.'s Shrine auditorium and a San Diego date. The Ramsey Lewis Trio will team with Davis for the bay area only during the same period. Appearances will extend into early March . . . Duke Ellington is a probable for this June's Hollywood Bowl jazz fest . . . Offerings of Lou Robin's Concerts, Inc., during February include a Shelley Berman-Gateway Singers package that will work through California and Phoenix, Ariz., (16th) followed by the George Shearing Quintet and Chris Connor in March dates from San Diego (4th) to Fresno (11th).

Stan Kenton is scheduled to break up his band temporarily the 13th for at least two months . . . Former Count Basie lead trumpeter Wendell Culley is passing the winter selling insurance in L.A. till spring, when he's due to return to New York . . . Duke Ellington reportedly rejected a bid of \$6,000 weekly at Gene Norman's Crescendo. The band is due into the Las Vegas Riviera lounge March 2 for a six-week stint with an additional six-week option . . . Songsmith Bob Russel is writing lyrics to Ellington's music for the film, *Anatomy of a Murder*, and new singer Mavis Rivers is reported planning to record one of the tunes . . . Burglars invaded the Hollywood offices of Joe Glaser's Associated Booking Corp. over the Christmas weekend, making off with more than \$5,000 worth of varied goodies, including two of manager Bobby Phillips' suits, his record collection and hi-fi set, a .25-caliber automatic pistol and a huge blowup photo of Dorothy Dandridge . . . Less good taste was evidenced by thieves who looted Drum City of \$600 worth of bongo and conga drums Jan. 3—they missed a collection of Zildjian cymbals worth almost \$10,000.

Comedian (and trumpeter?) Jerry Lewis is broadening his night-club act to feature himself in a new slam-bang specialty number on a grandiose set of drums (estimated by spies to be worth around \$1,200) . . . The National Labor Relations Board ordered the AFM to conduct, before March, bargaining elections for musicians employed at the CBS and NBC television networks on telefilms. The contending union is the Musicians Guild of America.

Buddy DeFranco will be one of the instructors at the Stan Kenton Jazz clinic to be conducted next August at Indiana university . . . The new singer

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

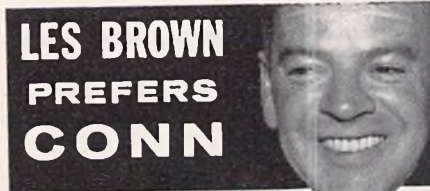
HOWARD RUMSEY'S Lighthouse All-Stars THE LIGHTHOUSE Hermosa Beach Top Modern Jazz Names in Concert

WHERE TO STUDY

NATIONAL DANCE BAND CAMP August 7—2 Weeks presenting the Stan Kenton Clinics and special Band Director's Course at Indiana University. write: Box 221, South Bend, Indiana

WHERE TO STAY

HOTEL FORREST
 49 St., West of Bway; CI 6-5252
CHUCK CABOT & HIS BAND
 stay at the HOTEL FORREST
 "A Favorite with Show Folk"
SPECIAL RATES FOR BANDS AAA



LES BROWN
PREFERS
CONN

FOR HIS BAND OF RENOWN

"The sound of CONN is the sound of 'renown,'" says talented Les Brown, popular band leader. Why don't you join the growing host of those in the know? Play a CONN . . . choice of the artists.

CONN CORPORATION
 Elkhart, Indiana

STOP COLD SORES FEVER BLISTERS

Blistex FAMOUS PHARM

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.



Art Blakey plays K. Zildjian cymbals

And you know it! Listen to Art's great Blue Note records with "The Jazz Messengers," his own group, and hear that unmistakable K. Zildjian cymbal sound break through clean and clear.

Art uses his K. Zildjians to punctuate his swingin' style... is one of the modern jazzmen largely responsible for the return to popularity of the Sizzle cymbal. (A 20" K. Zildjian Sizzle is shown to Art's right in picture.)

Along with a 22" Ride and a pair of 14" K. Zildjian Hi Hats, Art and his Gretsch drums lead the musical explosion you hear on Blue Note's newest "Art Blakey and the Jazz Messengers" (4003).

Join the progressive jazz drum greats—accept no imitations for the reverberating brilliance, the true "pinging" sound you *always* get with genuine Turkish-made K. Zildjian cymbals.

Look for the big "K" stamped right on all authentic K. Zildjian Turkish cymbals, at your dealers. Big Gretsch Drum Catalog describes all K. Zildjian cymbals. Write for free copy. Dept. DB-260

GRETSCH

The Fred. Gretsch Mfg. Co., Inc.
60 Broadway, Brooklyn 11, N.Y.

10 Years Ago

On the Cover: Paul Whiteman and Johnny Long demonstrating technique for right and left handed fiddle . . . Headlines: "52nd Street No Longer Swings"; "Chubby to Settle Down in Houston" . . . Song pluggers crack down on Vincent Lopez in their current campaign against paid song plugs. Lopez denies taking money for plugs but admits accepting expenses for arrangements . . . Birdland in strong bill with Serge Chaloff, Lester Young, and Erroll Garner . . . Nellie Lutcher and Nat Cole will cut some duet sides for Capitol . . . Virginia Maxey replaces June Hutton (going out as a single) with the Pied Pipers . . . Dizzy Gillespie replaces ailing Louis Jordan at Bop City . . . Leonard Feather out of hospital after that freak car accident . . . Billy Taylor signed by Decca . . . Editorial: "20% Tax Still On, Still Hurting Biz" . . . Sonny Igoe replaced Shelly Manne on drums with Woody Herman . . . Norman Granz came across an old transcription in a New Orleans radio station by "Evelyn Fields"—turned out to be Ella Fitzgerald. Birdland to bring out own record label. First artist will be Junior Parker (nee Junior Daniels).

25 Years Ago

Headline: "Onyx Club Burns to the Ground" . . . Plans have been completed to open a new spot to be called the Famous Door directly across the way on 52nd Street, New York. Part owner, Lenny Hayton, announces that Louis Prima, a swing group, will open . . . Phil Harris reorganizes his band in New York, gets Frankie Remley on guitar . . . Do You Remember: "When Jules Stein of M.C.A. was studying for a medical degree?" . . . Big excitement at the College Inn, Chicago, with beautiful Eleanor Holm joining her husband, Art Jarrett, as vocalist . . . General Motors paying for big band tour of 55 dates throughout the country. M.C.A. set the \$100,000 deal . . . Jimmy Lunceford at the Hipp, Toronto . . . Enoch Light at the Roney Plaza, Miami Beach . . . Record Reviews: Red Nichols and Orchestra, *Dardenella*; *When You and I Were Young, Maggie* (Brunswick 7358) . . . Andre Kostelanetz and His Orchestra, *Chant of the Weed*; *Rhumba* (Victor 36161) . . . Alan Jones hopes to score with *Alone* (Freed and Brown) from the new Marx Brothers film, *A Night At the Opera* . . . *East of the Sun* (Brooks Bowman) is best tune from stage play, *Stags At Bay*.

THINGS

☆☆☆☆☆ TO
COME ☆☆☆☆☆

In the next issue, the spotlight will be on drums, and Joe Morello will be the cover subject.

A closeup look at Morello will be provided by one of his closest friends and most ardent admirers—pianist Marian McPartland, for whom the gifted young percussionist worked before adding his powerful drive to the Dave Brubeck Quartet.

In addition, Ralph J. Gleason will present, in an exclusive interview with Philly Joe Jones, the views on modern drumming of one of its greatest exponents. And on top of these two articles, there will be a special analysis by Don DeMicheal of the development of the modern style of drumming.

Be sure not to miss this March 3 *Down Beat*, on sale Feb. 18.

deebee's scrapbook #30



"Hey, fellas, dig Palestine's answer to PeeWee Marquette!"

ED SHERMAN

with the **Si Zentner** band is blond **Patti Peterson**, wife of trumpeter **Bill Peterson** . . . Arranger **Allyn Ferguson** is penning a second LP a la Latino for **Omegadisc's Francis Bay Big Band** . . . Also due on Omegadisc is new, mellow-voiced vocalist **Alan Roberts** . . . Columbia's (and ours) singing discovery, **Jean Sampson**, finally broke out with a first single, *Act Like a Lover* . . . **Dick Blalock's** band is the resident group at the Oaks hotel in Ojai for the second year.

CLUB ACTION: Vibist **Walt Dickerson** bought the long-shuttered Hillcrest club and is installing there his Eastern Jazz Quartet as house combo . . . Pianist **Gene Russell** took a modern jazz trio into the refurbished **Davy Jones' Locker** in downtown Hollywood six nights a week. He's got **Gil Chrest** on bass and **Bobby Tinsley** on drums . . . **Tito Puente's** 14-piecer (with **Ray Barreto** on congas) went through January at the Capri.

IN PERSON

Armantrout's — **JOE DARENSBOURG's** Dixie Flyers.
Beverly Cavern — **TEDDY BUCKNER** Band, indefinitely.
Caprice—**FREDDIE GRUBER** Trio, indefinitely.
Davy Jones' Locker—**GENE RUSSELL** Trio, except Sundays.
Drift Inn—**BUD SHANK-ART PEPPER** Quartet, Fridays, Saturdays, Sundays.
El Sombrero — **DUTCH PONS-VINCE WALLACE** Quartet.
Encore room—**EDDIE and BETTY COLE** Trio.

Hillcrest — **WALT DICKERSON's** Eastern Jazz Quartet.
Jimmie Diamond's lounge — **EDGAR HAYES**, nightly.
Lighthouse — **HOWARD RUMSEY's** Lighthouse All-Stars. **SHANK-PEPPER** Quartet, Mondays and Tuesdays.
Limelight—**LIMELIGHT** Rhythm Kings.
Puccini—**JIM HARBERT** Trio.
Sterling's—**BETTY BRYANT** Trio.
Sundown—**TERRY GIBBS** Orchestra, Tuesdays.
Villa Capri—**MORTY JACOBS** Trio.
Wonderbowl — **GENE BOLEN** and His Jazz Band, nightly.
Zebra Lounge—**TEDDY EDWARDS** Quartet.


SAN FRANCISCO

Monk Montgomery, in hospital for a minor operation, was replaced on bass with the Mastersounds by **Eddie Kahn** . . . **Andre Previn** cancelled out of his gig at the Black Hawk, the second time in a year, and the club brought in the



Art Farmer-Benny Golson-Curtis Fuller group, with **Lex Humphries**, drums; **Addison Farmer**, bass, and **McCoy Tyner**, piano . . . Singer **Gloria Smyth** did a quickie date at Fack's II in early January, and so did singer **Jean Hoffman** . . . The **Brothers Four**, the Seattle folk music group, have a March date at the hungry i . . .

Lou Gottlieb's Limelighters signed for the Chevy show . . . **Lord Buckley** doing casuals around Sausalito and San Francisco . . . **Nelson Riddle** did a one-nighter at the Sands in Oakland in mid-January . . . **Ken Morris** of the University of Indiana summer music school was in town visiting . . . **Wally Ray's** nightly KDAI show is the only jazz on AM radio these days around here . . . Big turnover at **KJAZ**, the FM jazz station, with partner **Dave Larsen** splitting for Minneapolis, and salesmen and announcers changing hourly . . . The **Modern Jazz Quartet** is signed for two concerts before their March 4 Black Hawk opening . . .

The **Tommy Konine** Trio (he's a crazy jazz tap dancer) is playing week-ends at the Latte Court in Palo Alto . . . **Virgil Gonsalves'** band got the gig for the steady-bys at both the **Dave Brubeck-Dinah Washington** concerts and the **Previn-Shearing-Staton** concerts in January. 

THE GREATEST NAMES IN JAZZ WILL HELP YOU BE A MODERNIST!

LENNIE 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 technic 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—Volume I and II. . . . \$2.00 each
HOW TO IMPROVISE—Complete control of the subtle sounds is yours 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 & technics. 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
LEARN TO WRITE PROGRESSIVE SOUNDS—New sounds through harmony, melody, 12 tone technic and rhythm, plus 6 modern jazz works. . . . \$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 WAILS: REAL JAZZ for Clarinet by this new sensation. A new concept in modern jazz for all cornetists. 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 records. . . . \$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
21 ORIGINALS FOR SMALL COMBOS: By Dizzy, Shorty Rogers, Louie Bellson, Lester Young, Parker, etc. All in one big book. . . . \$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, STYLINGS: 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
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.



*For 8"x10" autographed print
of this picture, send 10¢ in coin
to Gretsch, Dept. AB to cover
handling and mailing.*

Art Blakey plays Gretsch Drums

You can too. Try an outfit like Art'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. DB2-60

Art's drum set, finished in "Red Sparkle", contains: 20"x14" bass; 12"x8" and 14"x14" tomtoms; 14"x5½" snare; genuine K. Zildjian cymbals (made in Turkey) and other Gretsch accessories shown here.



Selmer presents

"COLOR WOODWINDS"

for your band...

Accurately Tuned SELMER Eb SOPRANO CLARINET

Clear full tone, jewel-like mechanism. As used in foremost symphony orchestras and bands. Hear it on London record mentioned below.



Remarkable SELMER Eb ALTO CLARINET

So easy to play, so rich in tone quality, so accurately pitched that the alto clarinet need never again be a "stepchild" in your band.



Time-Tested Artist Quality SELMER OBOE

Many Selmer oboes built twenty and twenty-five years ago are still being played daily. Maintains traditional Selmer tonal and tuning standards.



Outstanding French-made SELMER ENGLISH HORN

Should be included among your school-owned equipment. Price fully justified by reduced maintenance costs, so important in complex instruments like this.

New SELMER Mark VI Bb SOPRANO SAXOPHONE

Developed in collaboration with Marcel Mule. Same high standard of tuning, tone, and lifetime construction as Selmer alto and tenor saxophones.



Improved SELMER Bb BASS CLARINETS

Available in 3 fine models. New neck tuning slide, new bell key placement, many other refinements. Compare price, musical quality, and lifetime construction! Also made with extension to low C!



Extended Range SELMER BARITONE SAXOPHONES

Fabulous new Mark VI model available in standard range or extending to low A, giving solid bottom to saxophone section in most-used key signatures. Selmer Power-Hammered keys and rib-mounted mechanism proved best for school use.



ALSO AVAILABLE: SELMER Ab Sopranino Clarinets, Bassett Horns, Alto and Tenor saxophones with extended high range, 5 models of Selmer (Paris) trumpets, new Selmer (Paris) Trombone, fine Selmer Flutes and Piccolos.

SELMER PARIS Eb CONTRABASS CLARINET

For over 20 years, the preferred contrabass clarinet with those who compare before they buy. True clarinet tone quality—due to acoustically correct bore and rosewood body. Easier to blow and finger. Special parts not needed—Eb key permits reading any bass clef part at sight with simple key signature change. Hear it with Clarinet Sextet of Paris on London record LS-1077 "The Clarinet, Volume II."



Selmer ELKHART, INDIANA — Dept. C-21

I am interested in _____ (instrument)

Please send FREE catalog.

Name _____

Address _____

City _____ Zone _____ State _____