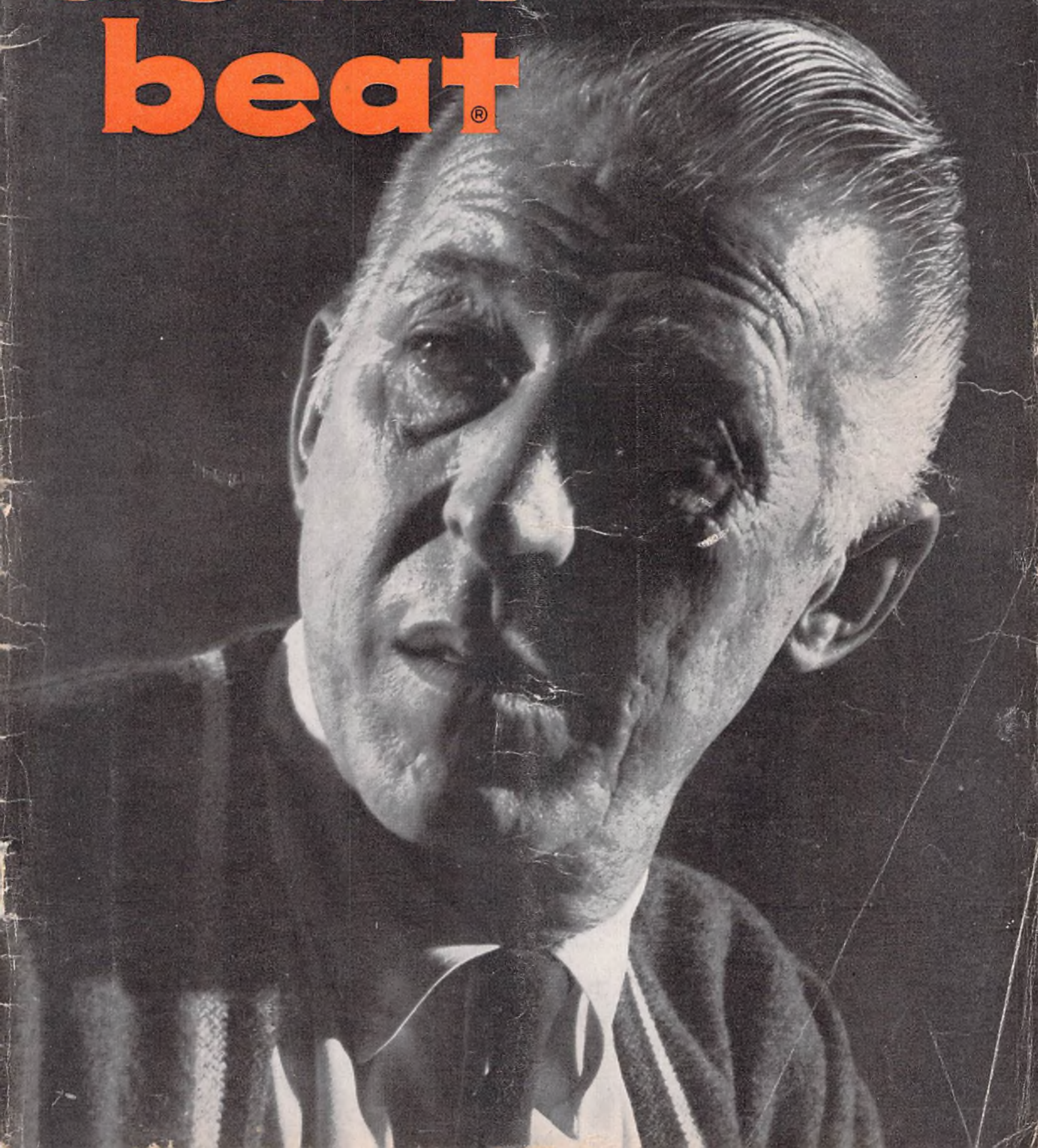


STAN KENTON—THE RESTLESS SEARCHER

April 28, 1960 35¢

# down beat®



# "BOUGHT THIS HORN IN 1927

and have been playing it continuously since then . . . the first 15 years every nite then tapering down to three and four nites a week and at the present time two and three nites per week..!!



Mike's Place, Glacier Park, Montana, 1929



Maurie Devlin and his same King trumpet, 30 years later!

The H. N. White Co.  
Cleveland, Ohio

Black Eagle, Montana  
January 14, 1960

Dear Sirs:

In the recent issue of the International Musician your ad says — How long since you've tried a King?

Just want to inform the H. N. White Company that I haven't tried anything else but a King for thirty two years and the same old King Liberty Model. Bought this horn in 1927 and have been playing it continuously since then. The first fifteen years every nite then tapering down to three and four nites a week and at the present time two and three nites per week.

Am presently engaged at the Elks Club in Great Falls, Montana, the fourteenth largest in the nation, where I am starting my sixth year with the house band.

This horn has been back to the factory once, when it was run over by an orchestra bus, and had to be sent back to blow the tubing out. That was *twenty five years ago*. The horn has been cleaned inside once, and that was two years ago. It operates perfectly and blows as easy as always. The finish is quite shabby looking as it was originally a gold horn, but now is a cross between a silver and brass after all the wear and tear it has gone thru.

The present case is the sixth that it has worn out in the thirty two years. I'm afraid it's going to outlive me and I won't be able to try a new horn.

As an after thought, I think it's too late in the game for me to be thinking of a shiny new horn, as I am fifty-five years old and figure I have about two more years of active playing.

You probably have hundreds of letters like this, and like the rest, I want to thank you for thirty-two years of playing on the finest trumpet ever built.

I hope Gabriel blows a King, 'cause one of these days, I'm going to be sitting in with him.

Yours very sincerely,

J. M. (Maurie) Devlin

"Mrs. White," said one of our factory men the other day, "we make these instruments too darned good. They last forever. How can we sell new horns to players if their old Kings don't wear out?"

The President of our company had a quick answer. "We'll go right on making instruments 'too good'. That's what the men who buy and play Kings expect. That's what they're going to get." As proof of this, Mr. Devlin's letter arrived — followed by a note indicating he really didn't know how old his King was because he'd bought it second hand!

This is convincing proof that King band instruments are a sound investment for professionals, for school bands, for anyone who loves music. Kings sound better longer. Because today, as for 65 years, they are made with patience and care and understanding.

*How long have you played your King?*



Cleveland,  
American-Standard  
band instruments

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



NOTHING BEATS  
THIS UNUSUAL TAPE  
FOR MENDING TORN MUSIC

What's unusual about "SCOTCH" BRAND No. 810 Magic Mending Tape? Quite a bit. It's crystal clear with a non-glare finish that won't interfere with reading. Practically disappears on a sheet of music. It mends permanently. Won't curl, crack, discolor, ooze adhesive or get sticky at the edges. Collectors use it on their most cherished scores. And, you can write on it. Revise or annotate with pencil, ballpoint or regular pen. Get "SCOTCH" BRAND No. 810 Magic Mending Tape in thrifty 1296" rolls - at your stationer, school or office supply stores.

SCOTCH® AND PLAID DESIGN ARE REGISTERED TRADEMARKS OF 3M CO.

MINNESOTA  
MINING AND  
MANUFACTURING COMPANY



... WHERE RESEARCH IS THE KEY TO TOMORROW



# THE FIRST CHORUS

BY CHARLES SUBER

*This is our annual big band issue. It is designed as a tribute to those musicians that have kept the bands alive and to those persons who are preparing so well for the future. Any reference to the past is meant as history, not as nostalgic yearning for eras dead and gone.*

In this column I want to emphasize some significant aspects of the recent Collegiate Jazz Festival at Notre Dame university (see Page 28).

The big bands were the hit of the festival. No matter how enthusiastic the audience was over some combos, you felt an immediate response when one of the big bands came on. The audience applauded the soloists, and cheered the pretty girl vocalists, and cheered and whistled at the end of a driving number. It wasn't the type of chaste appreciation preferred by some critics, but it was honest . . . and it sounded great. I watched Stan Kenton's face when the winning North Texas State College band opened up during the finals. It was transcendent. He didn't look tired anymore. He could see a new

crop of Childerses, Fergusons, and Candelis right before his eyes.

The main think lacking in the 21 combos was originality. As Willis Conover remarked, "It is tough for a youngster to play jazz in a small group." Lack of experience and technical facility can be hidden within a section of a big band more readily than in the awful loneliness of a combo.

The winning combo featured a talented pianist who derived his ideas and style from Erroll Garner. He happened to be talented enough (or inspired enough) to swing in his imitative idiom, so he won. Not so fortunate were the many Miles Davis, Cannonball Adderley, John Coltrane, and Sonny Rollins imitators. One group had the poor taste to copy Don Shirley.

Another problem facing these young combos was their general inability to swing together. Their individual talents were often considerable but they lacked the experience and judgment to listen to each other and thereby build any kind of concerted drive.


The most important element in the success of this year's festival was the degree of cooperation offered by many persons in the music business. The instrument manufacturers came forward with new instruments; the bookers provided trophies and scholarships (that is,

Associated Booking and Willard Alexander did; MCA sent a subaltern, and GAC ignored the event). The AFM allowed tapes of the winning band and combo to be played on NBC's monitor. And buyers, too, stepped forward: the winning combo is booked at Chicago's Blue Note for two weeks, while the winning big band will be heard this summer at the Detroit Jazz Festival.

The music business pros were great. Kenton flew in from California, judged groups for 16 hours, stayed up all night talking with kids, and flew back.

Indeed, only the record companies were conspicuous by absence. They were all busy elsewhere—wondering where to find fresh good talent. I'm sure that next year, they will be fighting for position at Notre Dame.

So smooth was the organization of the festival that it looked effortless. But those students who put in so much work on it were not content to rest on this year's laurels: 20 minutes after the festival ended, they said they were ready to start work on next year's festival.

Chances are that everyone in the trade who contributed time and effort to helping make this year's event a success will be ready to do just as much—or more—next year. I know I will. That kind of enthusiasm is contagious. 

## What the artists say about the Artley...



**PAUL HORN**

*Formerly with Sauter-Finegan Orchestra and Chico Hamilton Quintet.*

*Recording artist . . . Dot and World Pacific Records*

*Nominated by Playboy, Down Beat and Metronome magazines as one of the nation's top jazz musicians*

*the finest flutes and piccolos are by*

**ARTLEY, INC.**  
Elkhart, Indiana

**CONN CORPORATION**  
Exclusive Distributors



*... I must have, and do demand the highest quality instruments. This includes superior mechanical workmanship, precise intonation and an excellence of tonal quality. The Artley flute which I own and use possesses all of these qualifications. The amazing fact that all of these qualities are obtainable at a price far below other professional models makes owning one of these flutes all the more desirable. . . . I have used my Artley flute on many recordings and concerts and have always found the results very gratifying."*

# Artley

**CONN CORPORATION, Elkhart, Indiana**

Please send me Artley Brochure

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

YOUR DEALER \_\_\_\_\_



# down beat

VOL. 27, NO. 9

APRIL 28, 1960

ON NEWSSTANDS THROUGHOUT THE WORLD  
EVERY OTHER THURSDAY

**PRESIDENT**  
JOHN J. MAHER

**PUBLISHER**  
CHARLES SUBER

**MANAGING EDITOR**  
EUGENE LEES

**ASSOCIATE EDITORS**  
GEORGE HOFFER  
JOHN TYNAN

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

**HIGH FIDELITY EDITOR**  
CHARLES GRAHAM

**CORRESPONDENTS**  
LAS VEGAS: Gene Tuttle  
PHILADELPHIA: David B. Bittan  
NEW ORLEANS: Dick Martin  
WASHINGTON: Tom Scanlan  
MONTREAL: Henry F. Whiston  
SAN DIEGO: Molly O'Harra  
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 Hofer  
Advertising Sales—Mel Mandel

6106 Santa Monica Boulevard  
Hollywood 38, California  
HOLLYWOOD 3-6005  
Editorial—John Tynan  
Advertising Sales—Ray Combs

## CONTENTS

SOMETHING FOR CHRIS	16
MAHALIA'S BREAKTHROUGH	16
THE UBIQUITY OF FRANK REHAK	16
BIG BEAT GOES DIXIE	17
THE OTHER SIDE OF THE COIN	18
COME TO THE DANCE	22
STAN KENTON — THE RESTLESS SEARCHER	24
COLLEGIATE JAZZ FESTIVAL	28
PORTRAIT OF A BAND: COUNT BASIE	30
TERRY GIBBS IN ACTION	33
DANCE BAND DIRECTORY	35

## DEPARTMENTS

THE FIRST CHORUS (Charles Suber)	4	RECORD REVIEWS	37
CHORDS AND DISCORDS	8	THE BLINDFOLD TEST (Charlie Mingus)	49
STRICTLY AD LIB	14	CAUGHT IN THE ACT	50
OUT OF MY HEAD (George Crater)	36	TAKE FIVE (John Tynan)	67
		UP BEAT	68

## ON THE COVER

No one active today is more symbolic of big bands than Big Stan. Stanley Newcomb Kenton, subject of Ralph Gleason's closeup on Page 24, has been active with big band jazz for more than a quarter of a century, and has managed to remain controversial all that time. At the same time, no one has closer links with young, up-and-coming talent than Kenton—as witness his participation in the Collegiate Jazz Festival at Notre Dame, a report on which you will find on Page 28.

PHOTO CREDITS: Stan Kenton on Page 24 and the Count Basie band on Page 32 by Ted Williams.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Bundle Subscriptions: Five or more one year subscriptions mailed to one address for individual distribution, \$4.55 per subscription. 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 general correspondence to executive office. 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 John 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.

POSTMASTER: Send Form 3579 to Down Beat,  
205 W. Monroe Street, Chicago 6, Illinois

MAHER PUBLICATIONS: DOWN BEAT; MUSIC 1960; JAZZ RECORD REVIEWS; N.A.M.M. DAILY;  
RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



**You never heard it SO GOOD**

**Introducing!**

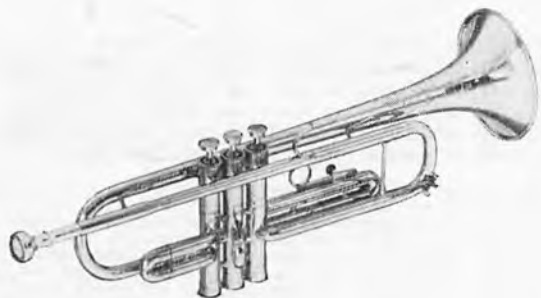
**Buescher's New**

# AIR-BORNE

Never before in the history of musical instrument manufacturing—in spite of the long parade of improvements, some of them truly remarkable—has there been a development equal in scope to that of Buescher's new Air-Borne Valves! For in one masterful stroke, Buescher has made obsolete every valve instrument now on the market.

Unfortunately, the design and engineering details of this great Buescher achievement cannot be revealed. Nor can the mechanics be disclosed. Suffice to say, that playing a new Buescher Trumpet or Cornet featuring the new Air-Borne Valves is just like pressing on air . . . effortlessly, repetitively, endlessly.

Now we simply encourage you to experience for yourself the new excitement of Buescher Trumpets and Cornets featuring the exclusive new Air-Borne Valves. There is no better way to prove . . . "You Never Heard It So Good!"



*The exclusive Buescher utilized mouthpipe eliminates any possibility of sound distortion common to ordinary instruments. Free flow of sound waves means a better playing instrument. • Buescher's bell tapers are always exact—for a finer playing instrument. • Hand-fitted tuning slides are precision-made to function smoothly for every performance. • Water-key seal of leak-proof Neoprene-cork combination. • 3rd valve adjusting ring on all Buescher trumpets and cornets. • Well-braced and well-built, Buescher is made for long life and dependable service.*

SAY "BUSHER"  
**Buescher**

BAND INSTRUMENT CO., ELKHART, INDIANA

*Makers of the Super "400", the "400", the Super Aristocrat and the Aristocrat Fine Band Instruments*

because...

IT'S JUST LIKE

PRESSING ON AIR!

# VALVES

**JAMES BURKE**  
*World's Greatest  
Cornet-Trumpet Soloist  
uses  
Buescher Exclusively*

Buescher's newly developed concave, wide finger buttons are more comfortable—provide a greater sense of playing security.

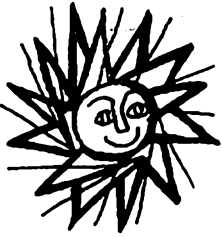
Valve springs of stainless steel with a constant load factor to eliminate the cause of bouncing . . . short action . . . silent, floating suspension for dependably fast and smooth, effortless action.

Buescher's single-piece, super-honed casings are completely free of distortion and stress.

New red valve guide—a great improvement over nylon or metal—is of a high impact material, very strong and highly resistant to wear and distortion. Cannot absorb oil or water!

Individually-fitted pistons—three times tighter—work flawlessly even when depressed with side pressure or when an excessive quantity of oil is used. And they're leak-proof!





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 15, MASS.

# CHORDS AND DISCORDS

Re Joe Morello

I have just finished reading your March 3 issue and think that the story on Joe Morello is great. But I have yet to read something about Paul Desmond.  
Waterbury, Conn. Susie M. Brown

*We're planning something on Desmond.*

I have been a reader of *Down Beat* for the past 11 years or so, and in this short time I have watched it grow from bad to a fairly good publication. On a great many occasions I have wanted to write expressing my dislike of certain articles, but the attitude of "What the hell, man, that won't change anything" kept me from writing. Not until my radio show, *Jazz with Jack*, over WEBH, did I start expressing my dislike over certain things in the jazz world, and then only mildly.

However, your March 3 issue caused me my crumpets completely. Joe Morello, are you kidding? For heavens' sake, gentlemen, there are many drummers who are more deserving of recognition in your magazine than Joe Morello. Though I have played saxophone for a number of years, I have always been fascinated by drummers. These musicians to me are simply marvellous (if they are good).

Now I'm not saying Mr. Morello is a bad drummer. Quite the contrary, he is a very good small-cocktail lounge type drummer, but certainly not a jazz giant, as you people are trying to have the lay public believe.

Now if you're talking jazz drumming, and I assume you are, why the hell couldn't you pick one of the better drummers. For instance, Kenny Clarke, Max Roach, Art Blakey, Elvin Jones, Philly Joe Jones, Louis Hayes, Ed Thigpen, Art Mardigan, Stanley Levey, Lex Humphries, Don Lamond, Bill Dowdy, Walter Campbell, Walter Perkins, Jo Jones.

Now I suppose you will publish a testimonial from 7,000 jazz musicians on the greatness of Joe Morello:

This doesn't mean I stop buying *Down Beat*. Your magazine improves with every issue.

Chicago

Jack Targo

*Reader Targo: evidently overlooks that we did pick Philly Joe; the companion piece to the Morello piece was on Philly Joe. Further, we made no attempt to have the lay public believe anything. We gave an assignment to a knowing and also very articulate musician, Marian McPartland, and let her swing with it. We do not tamper with the opinions of our contributing writers, any more than we do with those of letter-writers. Down Beat, as a forum, has not only the right but the duty to express all shades of opinion. It will be recalled that there were adverse comments on Morello in the article, as well.*

*Aside from that, Morello is indeed a*

*fine drummer, whose finger technique is admired by countless drummers. Hang out with Joe sometime and watch some of the name drummers coming to him for tips. And please, don't call him a cocktail drummer in front of most of the drummers mentioned. You may be met with icy stare of incredulity.*

## A Grouser Unburdens

My husband has been writing for jazz magazines for years and, as a matter of fact, still turns out a weekly jazz record column for the Ansonia, Conn., *Sentinel*. Thus, I've been hearing a lot about jazz for a good many years.

Of recent years, certain things written about jazz have irritated me quite a bit. I grouse about it, and the other day my husband said, "Why don't you write *Down Beat's* letter column? One of the great things about the mag is that they'll print your letter as well as the opinions of their writers." Will you really?

Here are the things that anger me in jazz columns:

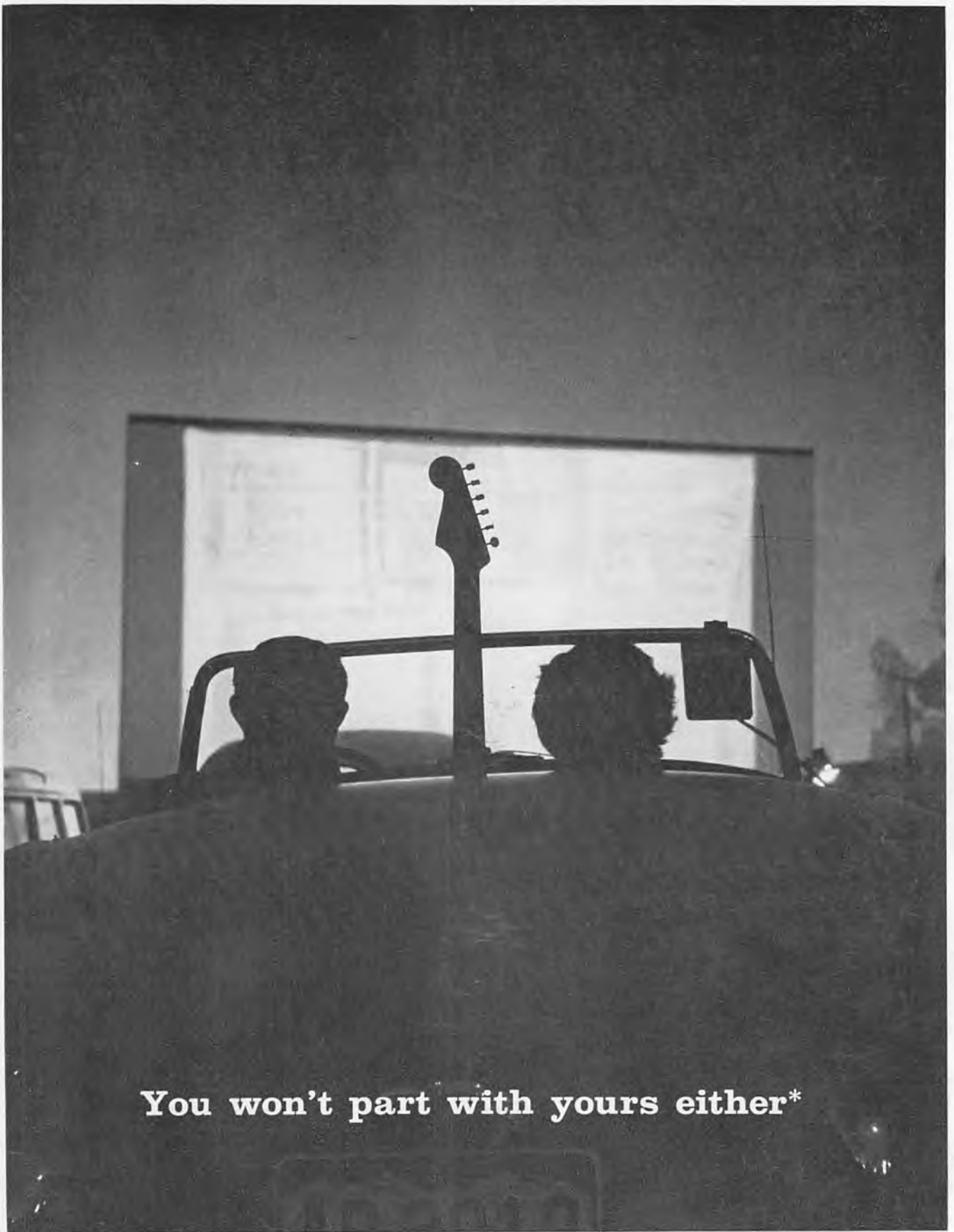
1. A prejudice against west coast musicians which is based on nothing tangible. Whitney Balliett writes that the west coasters are good "doily makers" in the *New Yorker*. John Wilson praises the Lombardo sax section and then turns around and razzes good things from the west coast, this last ridiculous statement coming in either the *New York Times* or a *Down Beat* of several years ago. Now both of these men are good writers, but they must be saturated with LPs, for they can't really be listening. In just the past few months, *Art Pepper Plus Eleven* and *I Get a Boot Out of Marty Paich* were released on the west coast and I've never heard better arranging or finer solos. Good jazz comes out of the west as well as the east, and this coast prejudice is silly.

2. Ornette Coleman. The critics are just plain scared here. They know he has no tone, plays without any organization, and that his music is never going to appeal to a large number of jazz listeners. But they are so afraid they might make a mistake, that he's another Charlie Parker, that they don't tell us the truth. To go out, 'way out, isn't enough. And this little Coleman clique isn't contributing anything to jazz' reputation.

3. Jazz snobbery. This makes me sick, and if I were a man in the Ted Heath band, I would poke Ralph Gleason in the nose. When a band makes a good album that swings, is well arranged, and is beautifully played, it is a crime to pan it the way Gleason does. And the soloists in the Heath band, Don Lusher, trombone, Bobby Pratt, trumpet, etc., are more than just copy cats. They blow enjoyable music. It doesn't equal John Lewis, Bill Holman, or Manny Albam; but it's good. And these

*Continued on Page 10*





**You won't part with yours either\***

*Where musicians go, you'll find Fender!*

\*For your personal selection see the complete line of Fender Fine Electric Instruments (like the famous "Musicmaster" guitar shown above) on display at leading music dealers throughout the world.



1546 EAST CHESTNUT • SANTA ANA, CALIF.

## CHORDS

records are tasty and clean enough to be played on the radio. What the heck does Gleason want on radio? Rock 'n' roll? Top 40 trash?  
Monroe, Conn.

Charlotte Mulford

*We'll print any letter that is interesting, or that voices a dissenting opinion that should be heard. We reserve the right to reduce its length, as we did slightly with Mrs. Mulford's letter.*

*So far as west coast jazz is concerned, it is true that there has been a kind of condescension among some of the critics. But then, jazz from the west coast went through an effete period. The Art Pepper*

*Plus Eleven was given \* \* \* by the be-  
rated Mr. Gleason, and as soon as it was  
obvious that something was happening  
here, Down Beat published a full report  
on Pepper (April 14).*

*So far as Ornette Coleman is concerned,  
we think the consternation he has caused  
among the critics is hilarious. Why don't  
you, too, sit back and enjoy it, Mrs.  
Mulford?*

### Respect as a Man

Upon reading Ralph Gleason's article, *An Appeal from Dave Brubeck*, I would like to state that I have always admired Mr. Brubeck as a musician. Now I also deeply respect him as a man.

I also wish to point out that I am very satisfied with your wonderful magazine, which I get regularly, thanks to the United States Information Service of Zagreb, Yugoslavia. I wish you all the best in the future, and much success.  
Rijeka, Yugoslavia Slobodan Drenovac

George Pratty, Memphis State college; Clyde Ford, Memphis State university; Dean L. E. Chandler, Southeastern Louisiana college, when will they wake up? Not only are they depriving themselves, they are setting a poor example of "the American way of life."

Are we to believe that these uneducated college leaders are one day to become the men who will decide the future of your country? If so, us happy integrated folk pity you. We would be proud to have any American jazz group visit us, white or colored or both, and we would appreciate them for the music they played, not because they are Negroes or an integrated unit.

Don't these people realize that by persecuting jazz musicians, they are persecuting the only art form America can claim as her own? And if people such as Pratt & Co. are allowed to dictate to student bodies about whom they can listen to, and whom they cannot listen to, the future of jazz looks very dim.

Dave Brubeck opened a short tour here on March 29 with Eugene Wright on bass. This group may not make a great deal of money (here), but they will be welcome in every New Zealand home and appreciated for what they are: a damn good jazz group with principles and guts. They will play to integrated audiences and meet many New Zealanders not colored or white but New Zealanders — because we are all the same inside.

If there are any other musicians in America who would like to play to mixed audiences and receive our gratitude, please make a trip. You are welcome.

I am white. After reading about people like Pratty, I am not very proud of it.  
Auckland, New Zealand Fred Gebbie

### View from Afar

With the infrequency of mails in this part of the world, your issue of Nov. 26, 1959, has only just arrived.

I (am writing about) the excellent report by John Mehegan entitled *Report From Africa*. The opening statement by Dr. Hendrik Verwoerd outraged and shocked me, although not surprised me. I was a student at the University of Tasmania at the time the furor first became intense and, although our main outcry through the Australian Universities Union, was over the educational segregation, I think most of us were protesting against the whole policy of apartheid.

At the time it was a righteous and just principle—but a theoretical principle only. Now, being an administration officer (in New Guinea), I find it hard to express my indignation adequately. I cannot see how any people of any sort of education, with any sort of groundings of Christianity—and our non-Communist world is on that latter basis, whatever Bertrand Russell says

*Continued on Page 13*

where there's music, there's...

# HARMONY



GUITARS  
ELECTRIC  
GUITARS &  
AMPLIFIERS  
MANDOLINS  
BANJOS  
UKULELES

World's  
largest  
guitar  
manufacturer

Harmony instruments are the choice of more players than all other makes combined. Choose yours at your favorite music dealer or studio.

Send for free, full-color catalog, showing the newest features most wanted by professionals and amateurs alike. Address Department D40

*Harmony*  
Established  
1892

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

## CHORDS

— how any supposedly civilized person could say what this “gentleman” Verwoerd said is beyond any stretch of the imagination.

I work among the most primitive people in the world, here in the Highlands of New Guinea, people who have known a uniform organization less than 30 years. They are people with little culture, except the knowledge of keeping alive in a harsh country, and yet I can foresee already how they will gain self-government. They are my equals already, although I don't pretend to understand them fully—our cultures are separated by centuries. But the important thing is they are humans, not animals.

The administration here has made mistakes, no doubt about that. Also, I'm sorry to say that I have seen fellow Australians treat the people with the same attitude as Dr. Verwoerd—though never as extreme, happily. But our principles of administration are based on the mistakes of other generations of colonial powers—and South Africa is still doing a good job of teaching us what not to do.

Finally, I am an anti-Communist, but I say it would be better to give South Africa to the Eastern bloc than to continue as it is. At least Communist *principles* are based on equality, if not so much in practice. If that doesn't actually happen, South Africans will embrace Communism itself after losing faith in the Western world, as represented by its present government.

Patrol Post Bill Biscoe  
Laiagam Patrol Officer  
Western Highlands District  
Territory of New Guinea.

## Musicians Welcome

The Hillcrest, a Los Angeles jazz club, recently reopened under new ownership and management, completely redecorated, serving food and soft drinks.

In talking to the owner, I was pleasantly surprised to find that the Hillcrest is set up for musicians. Musically speaking, they have the run of the establishment. The owner, Walt Dickenson, who is himself a very fine musician, will head the group to be appearing there, the Eastern Jazz Quartet.

Should a group need a place to rehearse, the Hillcrest is available to them. I think Walt Dickenson should be commended for what he is doing.

Los Angeles Les McCann  
World Pacific Records

*We think so, too.*

## Attention, George Crater

Something to look forward to: *Thelonious Monk plays the Ornette Coleman Song Book*.

Aurora, Ill. R. H. Glessner

## Acknowledgement

I wish to express my acknowledgement of the high standard of your magnificent publication. Your article on the Mitchell-Ruff trip to Russia was extremely interesting to all Europeans who realize how much American quality jazz does to European musicians.

Nordstrand, Norway Bjarne Nilssen

## Family Loyalty

Don't believe Gus Mancuso. I'm one of his 43 brothers, and I didn't vote for him. I voted for Papa Jac Assunto.

San Diego, Calif. Brother Adintz  
(Adrian J. Mancuso)

## A Correction

Your review of Al Grey's *The Last of the Big Plungers* in the March 31 issue referred to the “nicely phrased trombone solo on *Bewitched* by Benny Powell.”

The solo was played by Al Grey.  
Chicago Jack Tracy  
Argo Records

## Help

I am writing my master's thesis on the

history of percussion instruments at North Texas State college. If any person or organization could help me find firsthand knowledge, including documents, manuscripts, books, pamphlets, etc., or refer me to same, I would be very grateful. Information on the subject is almost nil.

Duke Stephenson  
Box 6304 NTSC  
Denton, Tex.

## Correspondent

I would like to correspond with an American interested in modern jazz.

Ken Keating  
10 Wisdom St.  
Annaudale  
Sydney, NSW,  
Australia



**“GREAT SOUND**  
**—that's why I play Premier”**

Says Jimmy Campbell —  
of Stan Kenton and Woody Herman fame

## HALL DRUM CO.

315 Decatur St., New Orleans 16, La.

## PACIFIC MUSIC SUPPLY CO.

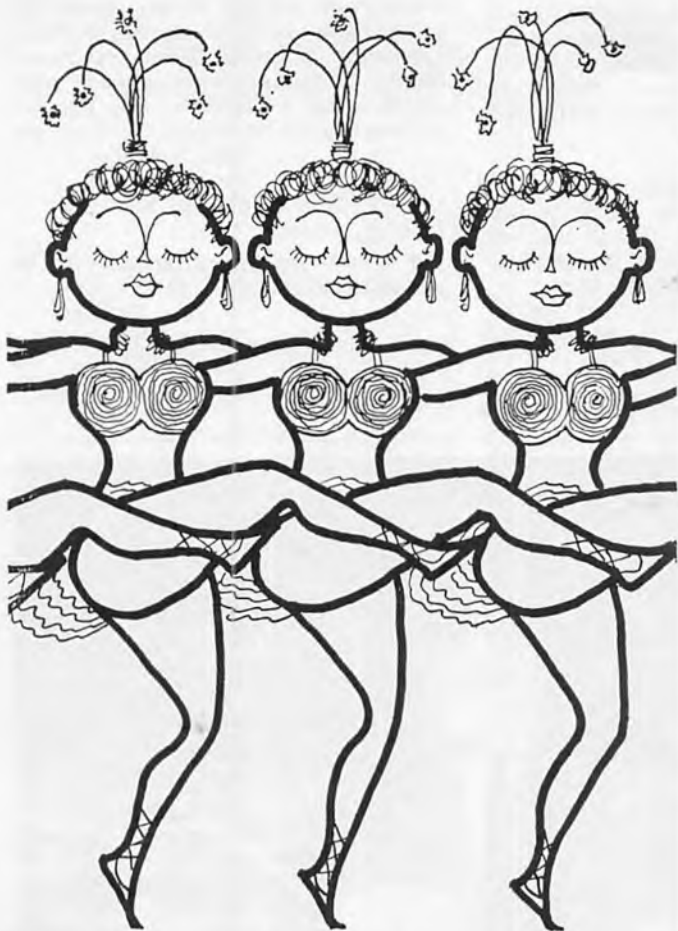
1143 S. Santee St., Los Angeles 15, Calif.

In Canada:

## CANADA MUSIC SUPPLY LTD.

714 St. James St. W. Montreal

THE ENGLISH DRUMS EVERYONE'S TALKING ABOUT



# UNIFORMITY

# OF CUT



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

**S**ymmetricut **R**eeds

# STRICTLY AD LIB

## NEW YORK

The local chapter of the **Duke Ellington** Jazz society compiled a list of Ellington 78-rpm records that never have been reissued on LP. **John S. Wilson**, jazz writer for the *New York Times* and *Down Beat*, commissioned the list for use on a series of future Ellington broadcasts on his weekly *World of Jazz* program over WQXR. Among the sides selected by the society were *Echoes of the Jungle*, *Jump for Joy*; *Ebony Rhapsody*; *Portrait of the Lion*, and *Azure*. All but the last title were recorded for Victor from 1930 to 1945 . . . Swedish singer **Monica Zetterlund** recorded 12 standards for the Hanover label before flying to London to do a television show. Pianist **Jimmy Jones** made the arrangements and led the accompaniment. He used a trio including drummer **Bobby Donaldson** and bassist **Al Hall** for several tunes, and a quintet including **Thad Jones**, trumpet; **Zoot Sims**, tenor saxophone; **Milt Hinton**, bass, and **Osie Johnson**, drums, for the balance of the sides. Miss Zetterlund will be back in this country in October for several return engagements in clubs where she appeared this winter . . . Trombonist **Kai Winding** asked for and obtained a release from his recording contract with Columbia. He plans to cut his own tapes. He said he will have more freedom in production that way . . . **Dizzy Reece**, the Jamaican trumpeter recently arrived in this country from England, is planning his third album date for Blue Note. He wants **Art Blakey** on drums and **Hank Jones** on piano. Reece was talking to **Buddy Rich** regarding the possibility of playing in Buddy's 16-piece band. Drummer Rich sat in with **Count Basie's** band at Birdland last month and decided to change his own Birdland booking to call for a big band rather than a quintet.



Sims

**Marshall Royal** recorded a mood album for the Everest label. The alto saxophonist, who has been with the Basie band for many years and serves as its handmaster, was given a **Gordon Jenkins** background with violins for his first solo date. Everest also has signed an exclusive recording contract with **Larry Clinton**, the name bandleader during the swing era . . . **Earl Coleman**, a ballad singer with the distinction of having been featured on a **Charlie Parker** record (on Dial), is trying a comeback. He recorded two sides for Prestige with tenor saxophonist **Eddie (Lockjaw) Davis** and jazz organist **Shirley Scott** included in the accompanying group. Coleman is also scheduled to do an album for Bethlehem under the supervision of **Teddy Charles**. Vibist Charles is an artists and repertoire director for the label . . . **Red Nichols**, currently in Germany with his Five Pennies, canceled his engagement at the Roundtable this month in order to undergo a hernia operation immediately upon returning from his world tour.



Winding

**Warren Covington**, leader of the **Tommy Dorsey** Orchestra, suffered a severe ankle sprain recently while playing at the Tuxedo ballroom. He fell off of the small bandstand while hurrying to reach the microphone. He will be conducting the band while on crutches for four weeks . . . **Marshall**

(Continued on Page 80)

# down beat

Down Beat

April 28, 1960

Vol. 27, No. 9

## A Tough New Ruling

No one appeared to be sure just what the new ruling meant, but everyone was trying to comply with it.

If the legal language could be deciphered at all correctly, the payola probe had brought a far tougher crack-down than anyone had suspected possible: a Federal Communications Commission requirement that radio stations buy all the records they use for airplay.

Protests went up immediately.

But in Los Angeles, radio station KMPC—formerly a Top 40 outlet, and one of the area's most powerful AM stations—immediately instituted a policy of no play without purchase. In Chicago, WBBM didn't go that far. But the station did start making announcements that "the records heard during the preceding quarter hour were supplied by the manufacturers and distributors."

According to some of those who had examined the ruling, one violation could result in a station's losing its license.

Yet when *Down Beat* called the FCC in Washington, no clear answers were forthcoming. The rulings was not a Rule (with an upper case R), it was a "public notice," a spokesman said.

According to the legal department of one of the major labels, the new rule is broad enough—some think ambiguous enough—to allow for a wide and free interpretation. These legal experts were of the opinion that some straight and standard interpretations of the new rule had to be laid down, if misunderstanding was to be avoided.

The National Association of Broadcasters immediately asked the FCC to modifying the ruling. But record company legal staffs felt that the commission probably wouldn't do so.

Even in some quarters that had previously been most critical of the broadcasting industry for payola, there was sympathy for the record companies and broadcasters: Said one man: "It's ridiculous. It is like demanding that the *Saturday Review* or the *New York Times* literary supplement pay for the books they're going to review."

A widely-respected artists and repertoire man with one of the bigger independent labels, said: "It's going to be really rough on young talent. If station librarians have to buy the records they use, they're going to stick to the tried and true: Ella Fitzgerald, Frank Sinatra, and so on."



BLOWING FOR BENEFIT

Bill Baldwin's Seven-Teens, are seen at the Hollywood Palladium during a recent American Federation of Musicians Local 47 benefit for the surviving children of late bandleader Sam Trippe, who was killed with his wife in a Los Angeles freeway traffic accident late last year. The group is newly signed with Capitol Records, with an initial album due for August release. The oldest member of the group is 17½.

On the other hand, there were those who thought that the result would be beneficial to American popular music in every way. "The labels will have to put out a quality product because they won't be able to take a chance on inferior material in a market that is now more fiercely competitive than ever," one observer said.

## Problem to End All Problems

Mel Torme, seated at the piano in Eileen Barton's East River club, had finished singing and playing *It's a Blue World* when representatives of the New York State Liquor authority walked in and stopped the liquor service.

It was opening night for the new club, Feb. 29, and at midnight March 1 the liquor license expired. No one seems to know why the license expiration date had not been checked. The license, good to March 1, had been issued to previous owners when the club was known as the Diplomat.

The operation of a night club in New York City is a difficult proposition these days. Even if one is able to raise the necessary capital and obtain a personality with drawing power, there are still many snags that can keep the project on the launching pad. Even after a successful blast-off, unexpected problems can arise.

The East River club is an intimate and pleasant room located in a residential area on E. 52nd St. It had been run as the Diplomat by Nick Condos and George Weinger, who now are active in the management of Martha Raye's nightery in Miami Beach. They originally were set to sell their interest in the club to drummer Buddy Rich, whose doctors had forbidden him to play for a while because of his recent heart attack. Before the deal was consummated, Rich bowed out and started rehearsing a quintet to open at Birdland on April 14.

When Rich stepped aside, his friend, singer Eileen Barton got into the act. She hired Torme for the first week and the Gene DiNovi Trio as a regular attraction.

The opening night patronage taxed the capacity of the spot, and everything looked fine for the first couple of hours.

The club ran on an "ice cream only" policy for the rest of the week. Why the renewal of the liquor permit was not granted has not been disclosed, but it has been reported that some neighbors said there was too much noise.

The place now is shut indefinitely, pending clearance from the liquor authority. It is axiomatic that to run a night club, drinks are necessary. The East River club knows. It tried selling coffee for a week.

## So They Did Something

"We'd like to do something for Chris," was the way Gary Kramer of Atlantic Records phrased it. Miss Connor, an Atlantic recording artist for five years this month, has sold 500,000 long-playing discs for the label during her tenure.

This kind of a sales record has made singer Connor the backbone of Atlantic's LP department. The company has decided to present Chris with a gold LP in appreciation of her consistent selling ability.

It has been customary for years to present gold records to artists when they have sold a million copies of a disc. The practice was started by the major labels back in the days of 78-rpm singles. To reach a similar sales figure with LPs (costing \$4 to \$5 each) is less likely, especially for a smaller, independent record manufacturer with a more limited distribution setup.

Last fall, Blue Note Records felt about Horace Silver as Atlantic now feels about Miss Connor. It awarded Silver a silver record in acknowledgment of his sales history on Blue Note and for his contributions to jazz in the way of original compositions.

When Atlantic decided to honor Miss Connor on her fifth anniversary with the label, it also declared April Chris Connor Month. This idea of allotting a month to an artist is a promotion that has caught on in the last few months. Columbia Records selects a different artist every month for this purpose.

Things seem to be happening all at once for Miss Connor. She signed a Music Corp. of America booking contract early in March and will appear on the *Ed Sullivan Show* on April 10.

Atlantic will release a new LP in April entitled *Chris in Person*, which was cut during a live performance at the Village Vanguard in New York City late last year.

The company also has a new single version of her singing *That's My Desire* entered in the hit sweepstakes. It is a Mike Stoller-Jerry Leiber production. This team has produced more than 10 records that have sold more than 1,000,000 copies each.

It has been those big rock-and-roll sellers like *Yakety Yak*; *I Go Ape*, and *Charley Brown*, all produced by Leiber and Stoller, that have been the backbone of Atlantic's business.

## All the Way from Helsinki

A group of Finns from Helsinki flew into New York last month for the express purpose of visiting Birdland, Basin Street East, the Jazz Gallery, Five Spot, and Half Note. They also made Eddie Condon's, Ryan's and the Metropole, but as one of the visitors put it, "We

went to the Dixieland places more out of curiosity."

The two-week trip was organized by the Finnish Jazz society through the efforts of Hans Westerberg, once the secretary of the Finnish Jazz Clubs Federation but now a divisional manager of the company handling Capitol and Mercury Records distribution in Finland.

The plan entailed chartering a round-trip plane. It was necessary to get 71 persons to make the flight worthwhile. The membership of the society is 25. They went to work and enrolled the necessary balance from people eager to visit the United States for one reason or another. They were attracted by the low cost of the tour.

Among the 20 or more jazz fans who made the trip were Paavo Einio, editor of the Finnish jazz magazine *Ryymy*; Erik Lindstrom and Onni Gideon, Finland's best-known bandleaders, who are familiar to many American jazzmen who have visited Finland; Bert Carpelan, the leading Finnish jazz photographer, and Westerberg. An added interested spectator was Rock-Jerry, the Finnish teenage rock-and-roll idol.

The Finns' idea of chartering a plane to enjoy some jazz is not new, for they frequently in the past have chartered planes to Stockholm, Sweden, to hear visiting American jazz musicians. It is seldom that American jazz groups get to Finland.

When queried as to what they liked most on their jazz tour, a spokesman for the group named, — in order, Art Blakey and the Jazz Messengers, alternating with the Ray Bryant Trio at the Jazz Gallery; the Dave Brubeck Quartet at the Basin Street East ("the group sounds so much better in person than they do on records"); the Maynard Ferguson big band at Birdland ("though the band does not seem to have any outstanding soloists," they sure have a tremendous drive"), and Charlie Mingus' Quintet at the Showplace.

\* \* \*

Another recent European jazz fan on the U.S. scene was Yannick Bruynoghe, the Belgian jazz writer who collaborated with the late Big Bill Broonzy on his biography *Big Bill's Blues*.

English jazz critic Stanley Dance, now living in Connecticut, met Bruynoghe at the airport and steered him on a fast two-night tour of jazz spots.

---

## Hm-m-m

Sign outside Hollywood's. Sanbah Club:

"Nightly except Wednesdays—Shorty Rogers and his Giants. Wednesdays—JAZZ NIGHT."

---

They started at the Metropole, where they heard Cozy Cole's combo and Red Allen's band with Buster Bailey. Then they taxied uptown to Harlem to hear Eddie (Lockjaw) Davis at Count Basie's bar and the Buddy Tate band at the Celebrity club.

The next afternoon Bruynoghe was at the Apollo theater to hear Sister Rosetta Tharpe. That night he heard the Harry Edison Quartet at Small's Paradise and Buck Clayton with the band at Eddie Condon's.

While at Condon's, Bruynoghe met pianist Teddy Wilson, who drove him back to Idlewild, completing the jazz weekend.

## Mahalia's Breakthrough

Only once before during the long history of Constitution hall in the nation's capital has a Negro performed on the stage controlled by the Daughters of the American Revolution. Several years ago, singer Dorothy Maynor gave a concert there.

In the midst of the lunch counter problems across the Potomac in Virginia and in North Carolina, it was a significant step in the area of human relations to have New Orleans-born Gospel singer Mahalia Jackson present a concert on the stage of the auditorium from which Marian Anderson was barred in 1951.

After the Anderson incident, the DAR also refused permission for jazz pianist Hazel Scott to appear. Even Eddie Condon and his band once were canceled out.

Late last month a Mahalia Jackson Gospel concert was given in the hall for a blue-chip Washington audience under the sponsorship of the Interdenominational Church Ushers association.

The Rev. Martin Luther King Jr., the Montgomery, Ala., bus strike hero, declared, "This marks another great milestone, and it is significant that Mahalia Jackson, a truly great artist, has been called on to dramatize this progress."

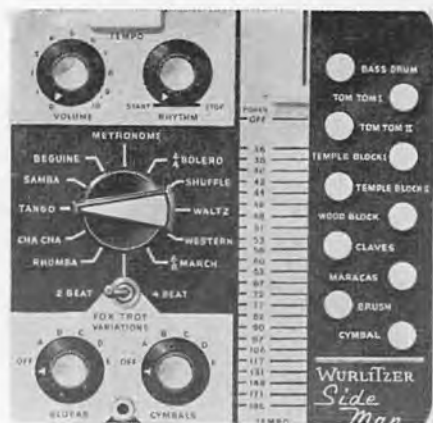
## The Ubiquity of Frank Rehak

One night not long ago, trombonist Frank Rehak was seen in Junior's, the bar on New York's W. 52nd St. where so many jazz musicians hang out.

A couple of nights alter, he was seen jamming with a group at Le Chat Qui Peche, a Left Bank jazz club in Paris.

Two or three nights after that, he was back in Junior's, dining quietly with friends.

Rehak's seeming ubiquity brings into sharp focus one of the significant facts of contemporary jazz life: modern air travel, particularly with the growing use of big jet aircraft, has shrunk the



THE SIDE MAN

This is the dial of a new electrically operated gadget called the Side Man. By turning the dial to the appropriate point, you get the complex rhythms indicated. The buttons on the right indicate what kind of sound to be used to express the beat. Nobody has yet suggested its use in a jazz group, but the Side Man is being touted for use with cocktail organists and the like. Those who've heard it operate say it is "eerie."

world for the jazz musician, just as it has for the industrialist, the banker, and the salesman.

Rehak, as it happened, did not go to Paris for professional reasons. He hopped overseas to visit his wife, who had been travelling in the company of *Free and Easy*. While he was there, he got into the habit of dropping by to sit in with whatever band was on the stand at Le Chat Qui Peche. This jazz club (the name means The Cat Who Fishes), one of several to be found in the narrow, student-crowded streets of the Left Bank, is a sort of informal headquarters for American jazz musicians abroad.

Such expatriates as Stan Getz, Oscar Pettiford, Lucky Thompson, Bud Powell, or Don Byas can often be seen there, along with itinerant types newly arrived from stateside. In recent weeks, members of the Quincy Jones band—touring at the time with *Free and Easy*—were habitués of Le Chat. Among them were such men as Phil Woods, Jerome Richardson, Clark Terry, and Leslie Spann. And Le Chat is likely to play host to even more American musicians in the coming weeks, as Europe goes through one of its biggest seasons of importing U. S. jazzmen to date.

Art Blakey and the Jazz Messengers have already made their 1960 European pilgrimage and, according to one of the British jazz critics, "saved the jazz season" for Merrie England. Then the group went to Germany, where, reportedly, they "aroused little enthusiasm." In France, it was reported that a jazz club had been named for Blakey on the Riviera.

The jazz festival scheduled to be held at Cannes in July will attract a good deal of American talent. (Another

jazz festival, scheduled for the same month at Antibes, just up the Riviera from Cannes, will put the emphasis on European groups.)

But, inevitably, Norman Granz will prove one of the year's biggest importers of American jazz talent. Granz, who now lives in Europe, gave up his Jazz at the Philharmonic tours of America in 1957. But he has remained as active as ever in Europe. This year, he has been touring Germany, Belgium, Holland, Sweden, and England with JATP. He opened in Berlin Feb. 13 with Ella Fitzgerald, Shelly Manne and His Men, the Jimmy Giuffre Trio, the Paul Smith Quartet, and trumpeter Roy Eldridge. The Manne men include Richie Kamuca, tenor saxophone; Joe Gordon, trumpet; Russ Freeman, piano; Monty Budwig, bass; and of course Manne, drums. Smith's group features Smith on piano; Jim Hall, guitar; Wilfrid Middlebrooks, bass, and Gus Johnson, drums.

Late in March, Granz was joined in Paris by the Oscar Peterson Trio (Ray Brown, bass; Edmund Thigpen, drums), the Miles Davis group; and Stan Getz. This is the second JATP group of the season.

But many artists go to Europe on their own hook. Drummer Max Roach was in Paris for a short time in March and starred in a concert on Europe 1 Radio. And when Count Basie and His Orchestra, with Joe Williams, give two concerts on Good Friday, April 15, it will be Basie's fourth trip in three years. He played for Queen Elizabeth II and the Duke of Edinburgh at the Palladium in 1957.

Singers, too, are prominent in this year's lineup of Americans taking the jazz feeling to Europe's hearth.

Sarah Vaughan returned recently from a tour of English concert halls. While she was there, she headlined a series of regular television shows from the London Palladium. Pianist Ronell Bright accompanied the singer to London and helped rehearse the Johnny Dankworth band to accompany her on the concert dates. Reportedly, Sarah got \$8,700 a week, compared with the \$3,500 she got three years ago.

Singer Carmen McRae is touring in Europe at present. Rose Murphy, with bassist Slam Stewart, has been working in Germany and, like Miss McRae, was scheduled for British television. Chris Connor is planning her first English and Continental tour. She is expected in London in June. Donna Hightower and Helen Merrill have been working abroad for nearly a year.

Folk and blues singers have always found England a lucrative area. This year, Cisco Houston, Champion Jack Dupree, and Jesse Fuller have all done successful tours that took them from

London to the provinces. Fuller had the backing of Chris Barber's traditional jazz band, considered one of England's best.

Curiously, American traditional jazz groups do not seem to do particularly well abroad—possibly because the fervor for traditional jazz among many Europeans has been such that they have produced a quantity of good traditional bands themselves. Young traditional groups in Europe are frequently adjudged as good as and sometimes better than comparable groups in America. Such groups as those of Barber, Acker Bilk, and Ken Colyer in England, and the Sidney Bechet disciple Claude Luter in France, are idols of the traditional fans and seem to do better than the authentic New Orleans veterans.

All the overseas activity of American jazzmen is not confined to Europe. The Dave Brubeck Quartet is doing seven concerts in Australia; Herbie Mann is spending three months in Africa; and Tony Scott has settled in Tokyo before moving on to the next leg of a two-year junket through Asia.

Closer to home, Louis Armstrong's All-Stars are presenting concerts in the Palace of Fine Arts in Mexico City before heading into South America. Stan Kenton is also doing a Mexican tour.

All the evidence, then, indicates that the world is a place of expanding opportunities for the established jazz musician. The speed of contemporary transportation is making the countries of the world like any of the states to the man with a horn.

And with the airlines striving to accelerate even this rate of travel, who knows where you could see Frank Rehak next?

## Big Beat Goes Dixie

One of the major networks has found a way to promote two of its television shows at one time. The American Broadcasting Co. has come up with a plan to shout the praises simultaneously of the New Orleans crime thriller *Bourbon Street Beat* and the rock-and-rolling *Dick Clark Show*.

How do these two get tied in? By means of a band contest.

Bands all over the country have been invited to send a record or a tape of their group playing a selection in the New Orleans style to the closest ABC-TV station in their area by April 2. Winners will be announced by April 23 and will make an appearance on a local ABC-TV program.

The winning combos then will compete in the national *Bourbon Street Beat* competition for the three best groups and for a one-third share of the \$1,000 national prize. The best of the three finalists will win an appearance on the Clark show.



the other side of the coin.....

## PART 1 SPECIAL REPORT



The dust has not yet settled. No one, as yet, knows just what legal measures will be taken to prevent payola—and all the deception of the public that this vicious system of music promotion entails.

But before the payola probe by the House subcommittee on legislative oversight was many weeks old, it was clear that the turning over of the rock had already proved profoundly beneficial to America's popular music: the schlock merchandise was fading fast from the air. Listeners all over America noticed it, and radio executives were the first to admit that the change was all to the good.

But perhaps the greatest single benefit to result from the payola probe has been the discreditation of the disc jockey as the chief arbiter of American musical taste. No longer could teenagers say, "But I know it's good; So-and-So said it was on his radio program." With the practice of bribery on open display—some 255 disc jockeys have been payola-takers, according to the House subcommittee—the honesty of disc jockey opinion was not only open to question: it was now frankly mistrusted all over America.

Disc jockeys, as a class, had lost their honor—and with it much of their power.

And radio station managers, hoping to cop out from their part of the blame, were helping shove them under, pointing their fingers by implication at the DJs as solely and wholly responsible for bad music in radio.

One of the first publications to cry protest against payola practices was *Down Beat*—more than 10 years ago. And it

would be hypocritical to pretend that we are unhappy to see the trash merchants discredited and, in some cases, bounced out of radio.

Yet there is a distinction that has not been drawn, a guilt that has somehow been deflected. For all that station managers may say, in effect, of the disc jockeys, "We didn't know what those skunks were up to," the plain fact is that countless sincere disc jockeys have suffered for their efforts to push good music onto the air over the objections of station management interested only in station ratings. If you scratched the *average* disc jockey during the past 10 years, you'd have found a man unhappy about the trash he was required to vend and trying, oh so subtly, to wedge an occasional decent record into the high-stacked piles of junk scheduled to go on the air.

Such men stand today unfairly indicted, along with those 255 (and their undiscovered buddies) who were eager participants in the mass deception. To the national ear, the honeyed voice behind the mike seems now to bespeak a heart of greed.

In other words, the current revolution in radio has, like all revolutions, taken its toll of both innocent and guilty. Who are the innocent in the disc jockey field? The men who never fell for the rock-and-roll deceit and refused to compromise their standards.

It almost goes without saying that these worthies were sidestepped by the payola bribers, for, as Los Angeles disc jockey Johnny Magnus (KGFJ) put it, "Can you imagine



someone being bribed to play Sinatra and Ella Fitzgerald?"

Keenly aware of the other side of the DJ coin, *Down Beat* recently surveyed a cross section of "good" disc jockeys from coast to coast, to get their reactions to the payola probe and the side effects stemming from them. In almost every case, the DJs cited station management as a roadblock to good musical radio entertainment.

In New York, Al (Jazzbo) Collins, one of the best-known jockeys in the country and a veteran in the battle for more jazz on radio, told *Down Beat*:

"The payola probe will make for some better music programming, although I think the on-the-take disc jockeys will still get payola in some form or another." Optimistic, however, about the chance for better music on radio, he added: "It might even make for a better exposure for jazz. More Basie, more Ellington, and so on. And more LPs too."

Has Collins ever been approached to "ride" a record for cash? "Lots of times," he said. "But it was half-hearted, because they all know I'm interested in distinctive programming, rather than the popular brand . . . I've never been saddled down with garbage. They know I'm not in business to sell records."

Collins' attitude thus differs drastically from that of record distributors, one of whom told Chicago disc jockey Dick Buckley a couple of weeks ago, "I'm not interested in educating the public. I'm interested in selling records. If the public wants crap, I'll give 'em crap." This remark, be it noted, was made months after the payola investigation got under way. This is indicative of the lack of impact the payola probe has had on certain segments of the music industry, and of the kind of opposition men like Buckley and Collins have had to contend with.

Collins said the first bribe offers came to him as soon as he arrived in New York, but trailed off when it was obvious that the kind of disc that needs payola to get it moving didn't fit his show's format. "I don't say I haven't been in a Chinese restaurant, eating chow mein that was paid for by record people," Collins said. "But it has never affected the integrity of my program in any way."

At Collins' station, WINS, the program director prepares a list of approved records for air play. This, however, is not inflexible. "I'm able to squeeze in a Basie here and there," Collins said.

Collins takes issue with one of the recent theories vis-a-vis rock and roll—the idea that much of the air time devoted to programming the Rock amounted to money down the drain for sponsors, since adolescents just don't have the money to buy automobiles, refrigerators, or real estate. That's not the question, according to Collins.

"Radio couldn't exist for the kids alone," he said. "A great deal of the time, they've been in school when the Top 40 tunes have been played. Don't kid yourself, it hasn't necessarily been the kids who've kept rock and roll going. I've heard radios playing it in taxis, in bars, and all over to *adult* audiences. And to some degree, adults have bought the records themselves and they *do* patronize the products advertised."

Collins' belief that programming of music in radio may now improve does not, it should be noted, mean that he thinks payola is going to disappear completely. He said:

"There have always been, are, and always will be a type of guy who'll go on the take. We call 'em \$25 payola jocks. They know nothing about music, which is significant (if they did, how could they stomach some of the stuff that has been elevated to hit status?) and in a sense don't know any better. If the music is all the same to them, they can't see why they shouldn't be given something extra for playing a particular record and thereby making it a better seller."

This "know nothing" type, Collins said, has always been

pressured much more heavily to play trash for pay than the average jockey. The record companies naturally took advantage of his reputation for lack of taste and scruples.

Due to the payola scandal, "I think there will be less of the *high-level* form of payola in the future," said Collins. "Such things as owning a piece of an artist or a company will be out."

William B. Williams, of New York's WNEW, who has been on Gotham radio for almost 16 years, recalls being approached with payola only three times. Convinced that record charts, lists, and what he terms "Nifty 50" and "Up-and-Coming 80" programming were "a direct product of payola," he now sees a definite swing to good music on radio.

Long known for the high caliber of his programming, suave, thirtyish Williams likes his jazz served subtly and has always played as much of it as he felt he could get away with. Frank Sinatra, Peggy Lee, Ella Fitzgerald, and George Shearing are staples of his programs. Never known to pitch to teenagers, he has built a listening audience over the years by good taste and an individualized, relaxed manner.

In Williams' view, there has been less payola activity in the New York area than elsewhere because disc jockeys there are better paid than in other cities. This reduces the temptation to "go on the take," he said.

As to what he terms the "gray area" involving DJs' interests in publishing houses, record companies, or a piece of an artist, "Here human nature may enter the picture," Williams opined.

"It is natural to plug harder on something you have a vital interest in," he noted, adding slyly, "and money is vital."

Money has long been vital to jockeys in Philadelphia.

So much so, in fact, that the City of Brotherly Love bade fair to cop the additional nickname, Payola Capital of the World, before the Harris subcommittee began its probe.

But the story of Philly's Doug Arthur is a typical history of a disc jockey who knew good music and never gave up trying to push it. A onetime musician (as Lex Smith, he played guitar and led the Rose room orchestra in his native Trenton, N.J.), Arthur was one of the country's first DJs. In 1937, he went to Philadelphia's then-tiny 50-watter, WIBG, as program director after several years with Martin Block on New York's WNEW.

Immediately he established a programming policy that minimized talkiness and stressed records by superior orchestras, combos, and vocalists. Though Arthur never described the records he played as jazz, he quietly programmed the music whenever possible. Slowly his policy paid off as, singlehanded, he built the station into the city's most important independent.

As the station grew into a 10,000-watter with luxurious downtown studios, so did Arthur's salary. Before the rock-and-roll era, Arthur parlayed his good music policy into earnings of at least \$50,000 a year. His commercials, mainly ad-libbed, were as tasteful as his music. And, far from changing, his musical taste stayed at a high level. Even after the advent of rock and roll, he would slip "one by Miles" into a program heavy with Sinatra, Fitzgerald, and Woody Herman.

When WBIG's owners decided to enter television, the station went on the block. It was snapped up by the wealthy Storer chain, whose owner, George B. Storer, played host on his yacht to John C. Doerfer, Federal Communications Commission chairman, who recently was forced to resign for the indiscretion. WBIG was sold for a price estimated in the millions.

Working for the Storer chain meant high pressure, Top 40 programming, rock-and-roll DJs, and all the trimmings. The station boomed to even greater earnings under the



Al Collins



Doug Arthur



Dick Buckley



Felix Grant

Storer policy of screaming sirens, banging teletype machines behind the news broadcasts, and the ever-present monotony and snarl of the Rock. The time of decision inevitably came for Doug Arthur. And about a year ago, he quit in disgust, went over to rival WCAU, the local CBS affiliate that eschewed rock and roll, and today continues to program only the music he likes.

Down south a piece, in Washington, D.C., the past six years have been good ones for quality music on radio, thanks to the policy of WMAL's Felix Grant. For all but six months of that period, Grant has played music exclusively from LPs. Grant told *Down Beat* the six-month hiatus occurred when he was forced to play popular "hits" of the day. "Happily," he grinned, "that idea bombed badly."

According to Grant, he averages selections from "60 different albums" each evening on his program, which now runs from 7:15 p.m. till midnight. Though it is obviously a jazz show, the DJ is reluctant to use the word in describing the program, feeling that the word itself tends to scare away some potential listeners.

Considered one of the key cities in the making of a pop hit, Cleveland has long been a proving ground for rock and roll. Two stations there, however—WGAR and WJMO—have always refused as a matter of policy to play Top 40 tunes, *Down Beat* learned. While the music programmed cannot always be described as ultra-swinging, it is never unenjoyable.

Sometimes station management, generally singled out for most of the blame in programming trash, will sacrifice ratings before turning to rock and roll. In Louisville, Ky., for example, Pat O'Nan, disc jockey on WINN, reported that his station had fallen low in ratings. "But the owner re-

fused to go ape on junk music," O'Nan said. The disc jockey said the owner felt that even though his good music policy was costing him money in advertising revenue, in the long run he would come out on top.

O'Nan said there are many such stations and managers in the country trying to "maintain their integrity" in the Top 40 fad. Some, however, are wavering in their defense of quality, because they feel the trade is not supporting their policies.

For the public that cares about good music, the time would seem to be now for the support of good music. With a House subcommittee trying to sweep up the mess, it will in the end remain the public's responsibility to keep radio clean. If they do not support those stations and disc jockeys who have tried to maintain good programming through good years and bad, many undoubtedly will waver and go over to fad programming, as O'Nan fears.

It is one of the curiosities of human behavior that individuals will register a complaint before they will signify approval. Anger is evidently a stronger motivation than pleasure. And teenagers, who take little things seriously, will flood stations with mail. Adults, who may not like a certain station's programming policy, will shrug, turn the dial—or turn the radio off altogether—leaving it to those with half-formed or totally unformed tastes to give the station its impression of what the public wants.

Whether the payola probe has stirred up enough public interest to produce continued public support for good programming and responsible disc jockeys remains to be seen.

(The second and final part of this survey of disc jockeys will appear in the next issue of *Down Beat*.)



## ***THE PERFECT MATCH:***



## **“PHILLY” JOE JONES**



## **THAT GREAT GRETSCHE SOUND**

The perfect match is the blend of talented artistry with the quality construction of GRETSCHE Drums. You'll agree with "Philly" Joe when you try GRETSCHE Drums at your dealer today. Write GRETSCHE for your FREE thirty-two page Diamond Jubilee Drum catalog. Dept. D-47.

Hear hard-driving, imaginative "Philly" Joe Jones play his GRETSCHE Drums on his latest Riverside album. His outfit, finished in "Sparkle Silver" contains: 22" x 14" bass drum; 13" x 9" and 16" x 16" tomtoms; 14" x 5½" snare; plus exclusive Gretsch Disappearing Drum Spurs; #4826 cymbal floor stands, and other accessories as shown above.

**GRETSCHE** THE FRED. GRETSCHE MFG. CO. • 60 BROADWAY, BROOKLYN 11, N. Y.



Teenagers arrive at Convention hall.



Officials take tickets at the door.



Youngsters gather for door prizes. Below, Dave Bittan with adolescents



*Come to the Dance*

# The Alien Sound

By David Bittan

PHILADELPHIA

For many of them, it was the first time in their lives that they had heard music. They were scared by the soaring brass and the driving rhythm of the big band up on the stage. The sound was strange to them—nothing like the numbing of Fabian or the moaning of Paul Anka.

They tried awkwardly, at first, to navigate around the dance floor of Philadelphia's Convention hall, the huge auditorium accustomed to the screaming of 12,000 basketball fans and the smoke and confusion generated by a national political convention. But the tired boards had never before been subjected to the jerky scuffling of 1,500 teenagers bravely trying to cope with alien brass and beat.

The crowd that turned out to dance to the Buddy Morrow Orchestra was far smaller than the 7,000 that optimistic press releases had predicted.

But WRCV, NBC's outlet in Philadelphia, which dreamed up the dance, wasn't disappointed. Nor was the city recreation department, which co-sponsored and took care of ticket distribution. Both called the experiment a success and promised more of the same for the future. And, unlike many rock-and-roll "teen hops," the behavior was impeccable, with no incidents reported.

The idea for the dance, born with WRCV station manager T. E. (Dick) Paisley, was simple: expose the youngsters to big-band music, and they might forget rock and roll, with its amateur performers, mind-deadening monotony, and substandard "lyrics and music." And, Paisley thought, they might start listening to WRCV and its *Sound of the Sixties* programing of 19 hours of big-band music each day.

When Howard Sinnott, vice president of General Artists Corp., suggested Buddy Morrow as the band that could reach the youngsters, Paisley agreed. Here was a band with a big beat and a big sound. It might indeed serve as

a good introduction to music for those weaned on bleating. Morrow even had some rhythm and blues tunes in his book.

Now, the youngsters were a captive audience. Lured to Convention hall by a "free dance"—with free bus transportation—they turned out in their Saturday night best, even though this was Wednesday, March 10.

Morrow gave the downbeat, picked up his trombone, and blew glorious, gutty sounds. His swinging band came in behind him. The teenagers started to jump around in the best *Bandstand* manner, in a style faintly reminiscent of the jitterbug era but without the verve and imagination of that generation's dances.

Occasionally, Morrow would whip into a flag-waver at break-neck tempo. In the old days, there would have been a cluster around the bandstand, watching the drummer. But this generation stood around. They didn't know what to do with themselves.

"What do you think of the music?" one youngster was asked.

He threw up his hands and snarled, "It stinks."

"Do you like Fabian better?"

"Yes."

"Why?"

"I like him better."

This was 15-year-old Joseph Visconi talking. He lives in South Philadelphia, a section that has spawned Fabian, Frankie Avalon, Bobby Rydell, and other rock-and-rollers. It also produced pop singers like Eddie Fisher and Kitty Kallen—and jazzmen like Eddie Lang, Buddy DeFranco, and Bill Harris. Jazz names meant nothing to young Visconi. But he knew Fabian.

Is it fair to ask a 15-year-old who has been brain-washed by such music to like straightforward, swinging, big-band jazz? He could identify himself with Fabian and the new Frankie. But Morrow's music was too much for him. Dick Clark and the local Top 40 stations had done their work well.

Joseph's companion, Frank Marciano, was asked his opinion of the Morrow band and how it compares with rock and roll.

"I like it better than rock and roll," young Marciano said.

Visconi chimed in: "I don't like it. I hate it."

Frank turned to Joseph and said, "Wait until you're my age. You'll like it (big-band music), too."

Asked how old he is, Marciano answered: "Eighteen."

Frank looked at his balding questioner and said:

"Big bands are for older people like you and me."

The questioner then realized that here is the answer. The most avid rock-and-rollers, the youngsters you see milling around on the television screen are 13, 14, 15, and 16, for the most part. The older ones might go for big-band music—and jazz—if they are exposed to it. But so many of them never even have heard such music.

Of the 1,500 who attended the Convention hall dance, most were dancing to live music for the first time in their lives.

Jim McConnell, 17, and his date, Mary Anne Lane, 15, never before had been to a dance at which a live band had performed. Both had been to record hops run by disc jockeys. They said Morrow's band was "pretty good"—and they'd go again if there were another such dance.

Cliff Frasch, who is 18, plays trumpet. But he has danced to live music only three times in his life. His date, Judy Stradnick, 17, was two up on him. She "likes the sound of this music better than rock and roll."

Frasch said it "would be a good thing for the kids if they would like this kind of music." He said he hoped Maynard Ferguson would play the next dance.

Paisley and WRCV promise there will be another dance—and another—with or without city backing. A big-band partisan and a onetime sax man, Paisley was sent from New York to Philadelphia by NBC on Jan. 1 to manage the station. Told to pursue an adult music policy, Paisley went all the way and programed big-band music throughout the broadcasting day.

The dance was a natural promotion for the station. It gave Paisley a chance to present his disc jockeys—Joe Grady and Ed Hurst, who once were the teenagers' top jockeys in Philadelphia; Ted Jackson, Jack Rattigan, and Pat Landon—to a prospective radio audience. A 30-minute remote was aired from the dance, and two tapes were made to be broadcast over *Monitor*, NBC's weekend programming feature.

Paisley admitted that he would have liked to have seen a larger turnout. But he said there will be some changes in the way the next dance is handled.

"This is only the beginning," Paisley said. "We're already planning the next dance. This is the kickoff on live music, as far as WRCV is concerned."

For most of the youngsters who attended the Convention hall dance, this should be good news. After a slow beginning, the teenagers got the feel of the music and seemed to enjoy dancing to it—even though many may not have understood it.

GAC's Sinnott, who came from New York for the dance, said he feels that the future of big bands rests with such

events. Since youngsters rarely get a chance to hear, let alone dance to, big-band music, he said the bands should be taken to the youngsters.

"We ran our first big-band radio dance with Morrow last March in Troy, N.Y., and 4,357 persons turned out," Sinnott recalled. "Station WTRY sponsored that one."

About six months ago, the Hagerstown, Md., musician's union sponsored three dances with Morrow. Some 1,900 turned out each night.

"After the Hagerstown dates, almost 500 Buddy Morrow albums were sold in the town in the following month," said Harry Wuest, Morrow's manager. "I don't think we sold five in the year before the dance."

In Richmond, Va., Morrow recently played to 2,000 persons at each of two dances sponsored by station WLEE, Sinnott said.

Wuest, a former Morrow saxophonist who manages the band, as well as Frankie Lester's Billy May band (Vinnie Carbone, former Glenn Miller tenor man, is Wuest's partner), said big bands are far from dead.

The Lester band, Wuest said, had only two open dates in the month of March in a swing through the west in which it hit such fairly big towns as Albuquerque, El Paso, Tucson, Phoenix, and Sacramento and smaller spots, such as Farmington, Clovis, and Las Cruces.

Why did a small city like Troy draw 4,300 while Philadelphia attracted fewer than half that number?

Caution by the Philadelphia recreation department undoubtedly cut into the size of the crowd. Afraid of too big a demand for tickets, the city suggested WRCV hold off on advance publicity—which the station did. Then it was too late. Then, the youngsters had to go to recreation centers to pick up the tickets—and at first were told they'd have to ride in chaperoned buses. By the time this order had been rescinded, many had been scared off.

There were some hints that the youngsters had been too well screened, although this paid off in that there were no incidents at the dance—which was as good an example of integration at work as any event ever held in the city.

The crusher, though, probably was a weather forecast that predicted heavy snow in the city for the night of the dance. The snow didn't come, but the forecast had done its damage.

Paisley said he will attempt to attract the older youths next time and give the college-agers some valid music. And he has pledged to continue battling for big-band music until he at least makes a dent in the popularity of rock and roll.

DB



By Ralph J. Gleason

SAN FRANCISCO

Stanley Newcomb Kenton, at 47, is now well into his second decade as a jazz bandleader. His albums, as listed in the current Schwann's catalog, total 25 and span 18 years.

At this point in Kenton's career, one might expect his appeal to be primarily to a mature audience. Yet he remains, after 15 years, a symbol of the restless searching of youth.

Kenton's hair these days is streaked with gray. But his clothes are racy, his manner youthful, sincere, and directly personal. He has been through more ups and downs than a heavyweight promoter, but his ability to create news and his understanding of dramatic stage presentation—his two greatest assets in selling his music—remain unimpaired. Hear

his view of the last decade of American music:

"I think that when the history of jazz is written, they'll probably say that during the '50s, jazz music went to school. It was through the guys—mostly on the west coast—that settled out here and started studying and applying classical methods and classical techniques to jazz.

"That had to happen, it had to take place for jazz to take on a deeper musical meaning, and I think that a lot of the music that has been created in California has been sacrificed, in a sense, to give jazz this: to send jazz to school; because there've been many, many records made that are just absolutely nothing but technique, and there was no heart in it. So I think the historians

will say that during the '50s, jazz started to school.

"And now the problem is not to lose things that have been developed in jazz through study and through application of what we might call the techniques of music that belong to the classical world. We mustn't lose those, but what we must do is to be certain that the music has heart and has validity. Otherwise it will be meaningless, like much of the music that has been recorded in the '50s."

**I**t is more than 15 years since Stan Kenton opened with his band at Frank Dailey's Meadowbrook ballroom in New Jersey in his eastern debut. Since that time, he has twice quit the music business; once declared he was thinking of becoming a psychiatrist; won innumerable polls in jazz magazines; became the first U.S. jazz band to play in England in 25 years; bought and lost a ballroom; toured Europe triumphantly, outdrawing everybody but Hitler in the Berlin Sports Palaast; dropped a small fortune touring with a symphonic string section; started an abortive jazz subsidiary to Capitol Records, and simply continued to stay active and alive and provocative in the music field.

A provocative thinker, Stan has views that are always interesting. Hear him on big bands:

"I think that the dance band is a long gone thing. Bands like Ralph Flanagan and Jerry Gray and even Ray Anthony . . . I think that bands like that, they are not even able to pay their way on the road. Those of us that are associated with jazz are much more substantially in business than any popular dance band. If we didn't belong to jazz, I doubt if we would be drawing anyone either.

"People are not interested in coming to a ballroom and dancing anymore. I don't know, no one is able to determine why exactly this exists. I know that we play a lot of ballrooms, but I'm certain that most of the people that come through the doors are jazz fans. They're not there to dance.

"It's worse now than it has ever been. Each year we keep hoping that something will change and things will break loose, but I'm almost to the point now where I think the ballroom is a thing of the past. People just don't want to go into them anymore. The jazz fan will, as I say, but not to dance. Did you ever think what would happen if suddenly the four or five big bands in jazz went out of business? There'd be nothing else.

"We find this, that when we have an opening in the trumpet section, I try, if at all possible, to get someone out of someone else's band that has had this experience. But so many times we have to take a young fella and say, 'No, you do this.' And, naturally, you have a competent first trumpet player working with him, and you hope that he comes around fast and that he catches on to what is expected of him quickly. But there's no school, no gradually working up to it, like there used to be.

"Sometimes I wonder today, with all the young fellas in the country that are studying music, where they're ever going to get a chance to play it, what they're gonna do, you know? Because I do know that if they have that thing within them burning enough, they're gonna be heard. We had a big discussion in Indiana last year (at the National Dance Band camp, presented at Indiana university in co-operation with *Down Beat*) with the young guys about, you know, how do you get started and what do you do. And actually, after the whole two or three hours was over, what it boiled down to was the same thing we were talking about earlier: if a musician wants to be heard and believes he's got something to say, he's gonna be heard! He's just gonna *make* his own

opportunities, he's gonna start his own band. Because before Glenn Miller nobody gave him that band, nobody gave Duke Ellington his band. There were no Duke Ellingtons before him and that's the big problem today—to try to instill in these young musicians that there *are* the opportunities. But they've gotta make them.

"With this machine-type living that we have today in America, you know, everyone somehow believes that they—even in the creative arts, the young people believe that now they've been trained, who's gonna hire them? They don't realize that now they've been trained, now they've got to go out and *make* themselves a job."

**B**andleaders from the 1940s who are still active today frequently run into the question, "Are you still leading a band?" No one, however, has ever been in ignorance of Kenton. For one thing, ever since he started out as a bandleader at the Balboa ballroom in southern California in 1941, Kenton has made a fetish of making friends with and appearing on the programs of disc jockeys.

In a business where every personal device for gaining acceptance is exploited to the hilt, no one has ever approached Kenton in terms of his understanding of and ability to ingratiate himself with that peculiar American transmission belt of publicity, the disc jockey.

Kenton is perfectly capable of traveling all night on a bus, after playing an engagement, getting into town at 8 a.m., snatching an hour's nap and a cup of coffee, and then starting out at 9:30 with the local Capitol promotion man on a round of disc jockey calls.

Even in the press of backstage, opening-night hysteria, Kenton is never too busy to talk to a disc jockey. If he must put him off for a moment to go onstage with the band, Kenton has developed into an art the ability to convince the DJ that waiting for Kenton in the wings is a high honor.

In short, he is, as every member of the Capitol staff has known for years, a record company's dream when it comes to exploitation. Kenton is willing to meet the disc jockey and the public more than halfway.

As a result of this total devotion to personalizing relations with disc jockeys (he has probably appeared on more radio and TV interviews than anyone in his profession), Kenton has the undying devotion of a high proportion of them. Disc jockeys whose shows are a far cry from jazz have been known to connive and deceive and delude their program directors in order to insinuate a Kenton disc into their shows. More than one has named a child for Kenton, and they all feel a direct, personal interest in his welfare.

**K**enton's ability to consider his own band and its activities earth-shaking in importance has allowed him to do several things which have earned him some hard knocks from the critics. He once sent out a jazz concert group consisting of ex-Kenton band members and a few others under the banner *Stan Kenton Presents*, the title of his abortive Capitol subsidiary. Prior to the concert, audiences were treated to a recorded talk by Kenton in lieu of a personal appearance. When he appeared on the Dick Clark *The Record Years* TV show, he allowed his dramatic presentation *This Is an Orchestra* to be passed off as "written especially for this program" when, in reality, it was a Kenton promotional recording of half a dozen years ago, one which had been the subject of countless jokes in the music trade.

Perhaps the best illustration of Kenton's almost Germanic seriousness is the apocryphal story concerning his interview with a Hollywood disc jockey. "Where is jazz going from here?" the platter spinner is supposed to have asked Kenton, and the latter is said to have replied, "Well, we're booked in Salt Lake City tomorrow night and then we jump to Chicago."

But even his sharpest critics have to admit that Kenton has, during the past 15 years, had bands that have included some of the greatest instrumental soloists in jazz. A roster of former Kenton sidemen reads like *Who's Who* of the younger jazz musicians, with a heavy emphasis on men drawn from the Hollywood jazz complex: Shorty Rogers, Bill Holman, Frank Rosolino, Lennie Niehaus, Lee Konitz, Mel Lewis, Maynard Ferguson, Stu Williamson, Shelly Manne, Carl Fontana, Charlie Mariano, Art Pepper, Zoot Sims, Pepper Adams, Ernie Royal, Curtis Counce, Kai Winding, Vido Musso, Bob Cooper, Bud Shank, Sal Salvador, Laurendo Almeida, Conti Candoli, Jack Costanza, Stan Getz, Carlos Vidal, and others. His girl vocalists have almost all won fame: Anita O'Day, June Christy, Chris Connor, and Ann Richards (Mrs. Stan Kenton) are all *Down Beat* Poll winners.

Kenton is obviously a keen observer of talent. Here, too, his comments are provocative:

"One of the great needs that we have in music today is composers. There's such a shortage of composers and guys that know how to orchestrate in jazz. And it's the same thing in classical music. Because out of a long line of guys that present you with arrangements, you

attics writing music, waiting to be discovered. Because the guys that really write the music and have something to say are out beating the streets. And that's the need we have today, for leaders and composers. Because there's certainly a lot of musicians. But a musician's no good unless he's got some music to play and some-body to lead him."

It is perhaps symptomatic of the dichotomy that characterized the Kenton aura that he should have been violently attacked, in this country and in Europe, for being anti-Negro (as a result of his ill-advised telegram commenting on a *Down Beat* Critics' Poll in 1956), even though he has employed such outstanding Negro soloists as Curtis Counce, Ernie Royal, Don Byas, Lucky Thompson, Julius Watkins, Jimmy Crawford, Howard McGhee, Karl George, and Jesse Price during his years as a bandleader. The verdict was passed on him without, unfortunately, any public statement from the only musicians really in a position to know.

Even the critics who have consistently rapped his music (and this includes the writer of this article) have to admit that Kenton is a master of presentation, one of the best salesmen jazz has ever had, and a man whose presence has been beneficial for all jazz.



Kenton in 1943



Five years ago



Now

have to play each one of these things, and sometimes you have to play them three or four times to find out really whether there's anything there or not, and it's very difficult to be sure, you know? The talent is very rare. There's so much talent today in the form of musicians, guys that come out of school that can play their instruments very well and are very capable, but the composers . . . I don't know *where* they are.

"I believe this, though: I think that a young composer, that knows he's a composer and has something to say, will be heard. He'll find somebody. But I think that there's just a lack of the talent, creative talent.

"I sound very negative about this, but the composers and the shortage of creative thinking in our field of music is really desperate.

"Another thing: I don't know why there aren't more leaders today. There's such a shortage of leaders today. And you say, why is there a shortage of leaders? I don't know, unless there's just not enough young guys that have *conviction* to say 'By God, I've got some music that must be heard and it's gonna be heard!' And this has not changed in the history of music, classical or any other way. Every leader, every orchestra leader, every composer was a guy that his music *was* heard. He *saw* to it.

"I don't believe that there are guys sitting around in

"I give Stan credit," one fan said. "If he hadn't taken Art Tatum out on tour, I would never have heard Tatum. And that goes for thousands like me."

At least some portion of the acceptance jazz has received in academic circles and elsewhere can be credited to Kenton, who has always been willing to go out of his way to play a college concert. In fact, with Kenton it has always been the music that counted. He once booked himself into a hall where he couldn't seat enough people to break even, just because he liked the acoustics.

"My music is typed to sounds . . . not necessarily to emotions," he once told *Down Beat*. "Some of the wise boys who say my music is loud, blatant, and that's all, should see the faces of the kids who have driven a hundred miles through the snow, to see the band . . . to stand in front of the stand in an ecstasy all their own."

And it is indisputable that Kenton does have an almost magnetic attraction for some and that, once pledged to the international Kentonian fraternity, the youngsters remain devout fans.

One devoted Kenton admirer, a bar owner in Oakland, Calif., has transformed his bar into a shrine of Kentonia. His jukebox plays only Kenton records: his customers chant the Kenton arrangements in unison and, on Sunday, he has special stereophonic concerts of Kenton records and



tapes in the bar, which is decorated with old Kenton band posters and photographs.

This spot is called the Gold Nugget and the owner, a New Jersey ex-GI named Don Mupo, acts as a sort of unofficial GHQ for Kenton fans. He posts the band's itinerary on the wall and talks to Kenton on the phone every few days. Recently, when June Christy, the poll-winning singer who got her start with Kenton, needed to find the bandleader to settle some details of a tour, she called him long distance in care of the Gold Nugget and Mupo was able to put her in touch with him.

Any man who inspires this sort of devotion among his fans is a force to be reckoned with—in or out of music. And any student of the Kenton career immediately sees what a great salesman he is. One of them said once that if Kenton had been selling a product that was basically palatable to the American public, he would long since have become a millionaire. The comments have always been sharp. Critics are never neutral.

One assessment of Kenton comes from British critic A. J. McCarthy. "Within its strict limitations, Kenton's music has a surface brilliance. . . . It screams because it can make its point no other way." *Time* magazine called one of his concerts "a bewildering battle between strings and brass."



Don Mupo, with Kenton

Arthur Fiedler called him the most important link between jazz and the classics. Yet Kenton's contemporary avant garde bandleader, Boyd Raeburn, said, "When you listen to Stravinsky or Milhaud, Stan's things and the modern things I've done all sound very amateurish." A Houston, Texas, music critic said, on the other hand, "Here is . . . a musician who is trying to paint pictures, transfer ideas and moods in the field of music. . . . He should be heard."

Kenton himself is equally direct in his comments on the jazz scene:

"I don't see there's any place for jazz on TV nor do I see any jazz on radio, to speak of, because I believe that jazz is a minority music, as classical music is. And I don't see any future for any minority music on either radio or TV.

"I think the reason that jazz has so much freedom today on FM—not that it has a lot but there's more jazz heard on FM today than on radio—I think the only reason that exists is because there's not the commercial heat on FM. I'm afraid that as soon as FM becomes powerful enough to become a medium for the advertising agencies, jazz will leave it too.

"I think that modern jazz is going to continue to develop, and it's going to take on probably more complexities. I believe that we are just beginning in a stage that probably will last for 10 or 12 years of rhythmic devel-

opment in jazz, because I think that modern jazz has challenged us to get away from the old 2/4 and 4/4 swing beat. I was thrilled lately to see Brubeck, the things he's doing, experimenting in different rhythms and so forth, that are necessary because American music, as great as it is, is still very lacking rhythmically. So I think that we all have been for some time working with rhythms and trying to develop new patterns and so forth, that I think are so necessary to jazz.

"I think that competition is going to get more severe, and I think that the people that support jazz are going to get to be very calculating in their choice of what they're going to buy and not buy. I think there are going to be a lot of jazz stars that have been accepted throughout the '50s that are going to fall by the wayside in the '60s because I think the people are going to start looking for music that has validity and says something, of course, which is the necessary thing that makes it art.

"I think there's been too much recorded in the '50s that was just a series of devices and different sorts of craftsmanship that overlooked the main, important part of music, which is the heart or the soul or whatever you might call it. I like to use the term 'valid.'

"For myself, the first plan is to try to see how I can make a living and be able to do some of the things that I feel so behind on. I haven't written any music for such a long time, there's a lot of composing to be done, a lot of studying to be done, a lot of records to be made, things that I couldn't do, that I haven't been able to do when I've been pounding those long periods on the road. And that is the challenge: how can I get enough income coming in to keep my family and me eating while I get into these other things I must do that are so long overdue. I feel that it's so long overdue that I am absolutely compelled to do it. I can't stall any longer.

"We're trying to figure out what is the best thing to do. I know I've got to be off the road for longer periods because so much time is wasted on the road with just sitting on the bus and doing nothing. You know. For instance, today on the road with a band, there are not those long periods like we used to have where we would be in a city for six or eight weeks at a time. If we are in Chicago for two weeks, it's because we're working at the Blue Note there, or at Birdland in New York. And these jobs, you have no idea of how difficult they are. Because you're playing hard, physical music for as much as six hours a night, and when you walk out of the place in the morning, you're totally drained. They're hard jobs.

"I don't know as I care to get in on any of the TV scenes that are going on in Hollywood. I'm not anxious to get on any programs and start supplying cue music to them. I'd like to compose and, probably for the next two or three years, record most of the stuff myself. Later on, if I can get others interested in it, I'd like to do that. I have three or four publishing firms that I must activate, too, because there's a lot of important music that is lying in those firms that has never had any attention called to it. I think I have a good chance with a lot of this music, to activate it and get it going."

It is not impossible, for all the sharp digs and the critics' squabbles over whether Kenton is or is not an important force in jazz, that Stan himself is best reflected in the words of one of his sidemen:

"This is the first band I've ever worked on where I've felt like a gentleman and a human being and have been treated that way."

That's no small tribute.





# COLLEGE JAZZ FESTIVAL



By Gene Lees

SOUTH BEND, IND.

"This," said Stan Kenton, "has been the most magnificent, clean-cut, swingin' affair I've ever attended."

Kenton was not indulging in hyperbole in his evaluation of the second Collegiate Jazz festival. For here at Notre Dame university, more noted for football than for jazz, a dozen young men of the student government had pulled off a jazz festival that will probably set a pattern for universities and colleges all over America in coming years.

What is more, they had executed their two-day event with a smooth dispatch that has rarely been rivalled even by the professional operators of jazz festivals. Newport last year was less smooth; and French Lick was a ghastly hassle.

"Clean-cut" was in some ways the key adjective in Kenton's evaluation. There was no liquor sold, of course. But it was not even evident as a surreptitious, under-the-overcoat lubricant for the enjoyment. The 3,000 youngsters who attended the finals of the competition obviously needed no stimulation: they shouted themselves hoarse, applauded their hands red, whistled themselves dry—as they might for an athletic event. Thus spurred on by the audience, so different than the blasé patrons of the jazz clubs, the competing groups on the final night excelled performances they had turned in during the elimination

*Continued on page 34*

# Portrait of a Band

# Count Basie!

*One of the most successful bands of today—both artistically and financially—is that of Count Basie. While other bands struggle for bookings, and even for existence, the Basie band has all the bookings it can handle, extending through until next fall.*

*What makes this band tick — or rather — drive? Who are the men who make up this phenomenally successful crew? Herewith a portrait of a whole band.*

**By Barbara J. Gardner**

When a big blase city like Chicago begins vibrating with an electric charge and musicians look forward to attending a Sunday matinee to catch the action, there can be only one explanation. It is the same explanation that packs night clubs, concert halls, school gymnasiums, auditoriums, dance halls, out-

door shells, and tents throughout the United States and Europe:

Count Basie has come to town.

There is a mass stimulant in the words. The message is heralded to family, to friends, to strangers, and the compulsion to "go see Basie" is deepened.

While it is true that the artistic fulfillment of the Basie band is high, what are its other attributes that pull jazz lovers, pop buyers, blues listeners, old-timers, teenagers, even longhairs into whatever enclosure that houses Basie and his magnetic musicians?

Aside from the sweeping generalization that the Basie band is the swingingest in the land, the Basie addict offers no further explanation for the attraction.

The members of the band, however,

acknowledge practical factors contributing to the Basie magnetism.

Primarily, the pulsating four-man rhythm section sets this band above many competitors. Stalwart Freddie Green on guitar, Eddie Jones on bass, lithe Sonny Payne on drums, and the boss himself on piano hang together as a single prodding rod, sustaining the rhythmic base beneath the sections, the soloists, and the ensembles.

Bill (Count) Basie is the all-encompassing force. His skimpy piano accompaniment and infrequent solos are without question important to the band; but the essential that he contributes is an ability to winnow good musicians, fresh ones often untried in the big time, weld them into a cohesive unit, and inspire a feeling of oneness.

**B**ill Basie first was attracted to the flash and glitter of the drums. He spent some time working as a drummer. One encounter with a real drummer of the time was enough to discourage the novice showman. Watching Sonny Greer combine technique, talent, and taste to produce music as well as exhibitionism sent young Basie scurrying to find a new toy. Thus began his career as pianist.

By 1928, a 24-year-old Basie had ended his traveling vaudeville career and was accompanying silent films in the Elbon theater in Kansas City, Mo. This period was short-lived, for Basie joined Walter Page and His Blue Devils. At the collapse of this group, Basie was hired as third pianist in the Bennie Moten Orchestra. From this point on, the progress of Bill to Count and from third pianist to virtual undisputed swing ruler is oft-told history.

The contribution of the Basie piano to the spirit and output of the band is well defined by guitarist Green:

"It is very essential. He seems to have an instinctive knowledge of just what is right and just when to say it. The smoothness of his entrances for solos and the quiet, logical way he gets out of the way for the next guy. I guess you just have to say it's comfortable working with Basie, not tense and strained."

Green should know. He and Basie match each other, year for year, in service in the band. Freddie is the only member who has been with Basie through both big bands and the septet.

Green has remained doggedly faithful to his belief in his instrument as a delicate, clean, definitive contribution to the rhythm section rather than as a solo voice. His importance is felt rather than voiced. In his absence, the hole is conspicuous. When he returns, the hole is plugged, but the guitar is still discreetly unintrusive.

The psychological influence that Green wields over the band is second only to his musical talent. He is the reliable string to which the entire band vibrates. Known in the band as Pep, the soft-spoken guitarist is perhaps more influential than he realizes.

About the time Basie was getting set as pianist with Moten in 1929, his future bass player was born. Eddie Jones grew up on Basie's block in Red Bank, N. J. He was the youngster from next door who darted in and out of the Basie house over the years. Twenty-four years later, when Basie had suffered a steady parade of bassists, he auditioned one Eddie Jones, and the search was ended. Months later, he learned that his bassist had been the next-door neighbor.

Jones' contribution to the Basie band is rocklike in its intensity. His firm re-

inforcement of Green's subtle beat earns respect from musicians throughout the country.

Basie, Jones, and Green may have a stronger legitimate claim on the rhythm section, but it is the nimble, foxy Sonny Payne who is the showman of the section. Watching the well-co-ordinated, graceful, off-stage movements of the slight drummer, columnist George Crater quipped that Payne should be riding at Santa Anita. Still another columnist, observing Payne in the drummer's standard attire—a leather jacket—remarked that all drummers seem to exude an air of self-confidence and arrogance. A listening musician amended, "Not an air; it's an odor."

Whatever it is, it is good boxoffice, and Payne is loaded with it. Technically, he is more than competent as a big-band drummer. Although he is stylish, he is articulate. This fact usually gets shoved aside in discussions of his merits. Among his co-workers, Payne, with his flash and appeal, is given much credit for the popularity of the band.

One of the unsung assets of the band is the bandmaster, or deputy, Marshall Royal.

"Count Basie has the greatest precision band in the world," altoist Julian (Cannonball) Adderley has observed. "Nobody plays with the seemingly uninhibited drive which this band has."

That precision is the result of endless hours of rehearsal supervised by Royal. The grueling repetition of new material, the diplomatic handling of 15 sensitive personalities, keeping the temperamental explosions at the lowest level, maintaining the proper balance of familiarity with new tunes and freshness with the basic book, all these are routine responsibilities that Royal executes smoothly while remaining an invaluable saxophonist.

Musically, Royal is flawlessly urbane, meticulously articulate in his playing, yet his horn sings and swings.

**B**yond these mainstays stands the great bulk of the Basie band. Not a stick of deadwood hampers the group. Each man is an individually important chip in the Basie Block.

Which section is most important? When the over-all level of performance reaches the heights achieved by this band, sectional preferences become matters of personal taste. The crisp, biting brass section commands universal respect. The trumpet section boasts three of the most admired, established players in the business and a most promising newcomer.

The bulk of the solo book belongs to the trumpet veteran of the section, Joe Newman, who has played with Basie intermittently since 1943. The searing, stillettolike attack pierces the entire en-

semble and stands, only slightly wavering, above the group, or it buries itself succinctly in the section line. Usually Joe Williams' vocals are stingingly underlined by the Newman trumpet.

Basie always has managed to move forward in music. He has maintained within his ranks soloists who are a little ahead of the section. Thad Jones is Basie's current link with modern trumpet playing. The full, broad, rounded tone majestically expresses Jones' modern construction and technique. The Jones horn, virtually vibratoless, lends power and body to the section and the band.

Frequently, a clear, high note, intense yet airy, sails above the ensemble. The initiated will recognize the trumpet of Eugene (Snooky) Young. Even when the trumpet solo is being played by a section mate, Young often breaks away from the section, races upward, snatching the upper-register note and holding it securely until the soloist catches a breath, smoothly blends into Young's note and carries it away as his own, while Snooky glides back into the section.

The fourth member of the trumpet section is a young up-and-comer, Sonny Cohen.

**H**enry Coker, Benny Powell, and Al Grey transform a three-man trombone section into a formidable powerhouse. Coker is the anchor man who swings with hearty direction. He spurts authoritatively, even belligerently, at times. His tone is as rugged and blunt as a woodsman and just as healthy.

Powell is the slippery antithesis. Insinuating, always subtle, his horn projects a mastery of guile. His tone, though well rounded, as is Coker's, is more velvety and polished. His road is seldom the direct path through the woods, like Coker's, but rather the scenic route, filled alternately with long stretches of legato and bumpy staccato patches.

Every musical group could use a court jester; Grey has proved the value of one. The Grey contribution, nevertheless, is no mean one. Although he is among the newer musicians with the band, his solo book is a heavy and impressive one. Sometimes open, often muted, the stylish, sputtering, growling trombone impregnates the section, speaks out in thrilling solos or mimicks the ensemble or vocalist.

**T**he Basie saxophone section is slyly referred to as the sexy sax section. It is true that the "choir" covers the range of emotional squeezing. With Royal adding a lofty clarinet and Frank Wess interjecting the delicate flute, the section can ascend celestially. With Royal picking up the alto and Wess



Marshall Royal (back to camera) rehearses the Basie band

switching to alto or tenor, the group can descend to indecent funky grooves and wallow there, extracting every clandestine emotion.

Beneath the sparkle of the soloists on the front line is the steady, pulsating support of Charlie Fowlkes' baritone. Deep and mellow, the resonant phrasing and outstretched tone help to showcase the section.

Immediately to Fowlkes' right is the warm, full tone of Frank Foster. His offering is forceful, yet never brutal. He swings out into the realm of experimentation, but he never forgets to pack along a little soul. Belying a reserved, withdrawn appearance, his horn cries out of heights unvisited, of fulfillment only dreamt of.

Frank Wess will be remembered as a Basie innovator as well as a Basie staffer. Less adventurous than Foster on the saxophones, Wess stepped out and led the flute in directions unparalleled in jazz. The incorporation of Wess' flute into the robust Basie band contributed much to the opinion that this is a timely band of the atomic age.

On the saxophones, Wess is direct and unaffected. His roots are in the Kansas City tradition, and his straightforward phrases are blues-tinged and spoken in full, ample tones.

Many of the tenor solos go to Billy Mitchell, a temperamental and sensitive musician. Joining the band in 1957, Mitchell brought a bold, commanding horn into the section that is at times reminiscent of the Lockjaw Davis rawness and at other times is as hushed and

breathily as the best of Coleman Hawkins.

The measure of the importance of Joe Williams in the scheme of Basie popularity is inestimable. But it is so great that the reciprocal union is honored throughout the jazz world.

Williams is a dominating personality and is the opposite of the flashy, spectacular Sonny Payne. The end each man achieves, however, is the same: popularity.

Williams walks out and captures his audience. His methods are obvious, and he doesn't bother to veil them. Once he has conquered, he proceeds to entertain the captives. He is a vocalist primarily and a blues singer by entrapment.

His vocal range is unusual, and he takes advantage of its extremes. His diction and enunciation are often pedantically perfect—unless he slurs for effect.

His most effective attraction is his skillful minimum use of gestures and movement.

The composing and arranging talent within the band is impressive. Thad Jones and the Franks Wess and Foster are the heaviest contributors, although other members donate occasional originals.

Williams gives much credit for his acceptance to Foster, who arranged many of Joe's most popular tunes.

Williams, Green, Payne, even Basie himself cannot be given exclusive credit for the Basie band. Within this group, every tub sits on its own bottom and

makes a special contribution; it is the composite of these elements from which sprouts the delicate oneness. No one is more aware of this than the musicians.

"Sometimes Sonny gets flashy and misses the beat," one member said, "but you can't throw a single instrument, and the band is a single instrument."

A Basieite of the first band, Harry Edison, listens to the new band with a somewhat jaundiced ear.

"Well, this band is more rehearsed," he commented. "In the old band we had great soloists. This band doesn't have the soloists we had. The fellows in our band all were the epitome of their professions. This band is just more rehearsed."

This togetherness is a thing with the Basie band. It is an integral part of the group. When the band swings, all 16 men are swinging. When they goof, often it is with the same oneness. So attuned are they to working together that they can cover up expertly, and the tune goes on.

A jazz festival audience clamored for more in the fall of 1959. Joe Williams, ever the clever showman, calmed them down by announcing his next tune: *All Right, Okay, You Win*. He then turned to Basie and yelled, "Roll 'em." Basie and the rhythm section took off on *Roll 'Em, Pete*. Williams and the rest of the band blasted away with *Ali Right*. No one panicked. Williams kept singing, and the audience had only a few bars in which to detect the mistake before it was rectified.

*Continued on Page 53*

# TERRY GIBBS



---

One of the brightest new bands to come down the pike in a long time is the west coast crew of Terry Gibbs (1), which boasts some crack musicians among its sidemen, including Frank Rosolino (2), and alto saxophonist Charlie Kenney (3). In picture 4, the camera catches Terry in a burst of fierce action, while 5 shows part of the sax section, Med Flory, Kennedy, Lanny Morgan, and Jack Schwartz. In 6, Gibbs wails in front of the band. The picture also shows bassist Buddy Clark and tenor saxophonist Bill Perkins. Picture 7 shows Conte Candoli soloing while lead trumpeter Al Porcino digs every note. The photos were taken at the Sundown club during its first anniversary celebration.

---

## COLLEGIATE FESTIVAL

Continued

sessions.

Started diffidently last year by students, under the guidance of *Down Beat*, the festival had jumped in one year from a one-day event with 15 participating groups to a two-day festival with 26 groups, including combos and big bands. With the audience paying \$1 a head to attend the festival (surely a dirt-cheap price for two days of

### Collegiate Festival Winners and Prizes

Best group in show—North Texas State College lab band, loving cup presented by Associated Booking Corp., as a travelling trophy.

Best big band—North Texas State College Lab Band; engagement at the Detroit Jazz festival next summer; an arrangement done for the band by the faculty of the Berklee School of Music; complete set of mutes from Humes & Berg.

Best combo—The Dots Trio, Fairmont State College, Fairmont, W. Va.; engagement at Chicago's Blue Note; an arrangement by the Berklee faculty.

Special award for showmanship—the Dixie Dynamoes, Dayton university, Dayton, O.

Outstanding instrumentalist—Marv Stamm, trumpet, from the North Texas State band; a scholarship to Berklee from Associated Booking.

Most promising soloist—Tom Mustachio, pianist with the Dots; a *Down Beat* scholarship to the Stan Kenton clinic at the National Stage Band camp this summer.

Most promising arranger—Ralph Mutchler, Northwestern University Lab Band; a *Down Beat* scholarship to the Kenton clinic.

Most promising leader—Lowell Latto, leader of the OSU (Ohio State University) Jazz Forum Band; a scholarship to the Stan Kenton clinic presented by the Willard Alexander agency.

#### Outstanding soloists:

Marv Stamm, trumpet, North Texas State; a trumpet presented by the Conn Corp.

Loren Binford, trombone, Northwestern University Lab Band; a Conn trombone.

Bob Pierson, flute, from the University of Detroit; a Gemmeinhardt flute.

Don Miller, guitar, from Cincinnati University; a Gibson guitar.

Dennis Behm, bass, from State University of Iowa; a Kay bass.

John Tatgenhorse, drums, from Ohio State; a full set of Rogers drums.

Allan Beutler, alto saxophone, from Michigan State; a Selmer alto.

Dave Young, tenor saxophone, from Indiana university; a Selmer tenor.

Lois Nemser, vocalist, Cincinnati University, a Voice of Music stereo tape recorder.

Tom Mustachio, piano, a portable Wurlitzer electronic piano.

music, much of it of high caliber), the Notre Dame student government took in approximately \$3,000. Some of this went to defray costs of the festival. (Its young organizers had run up the highest telephone bill in the history of the student government in organizing it.) But there was enough left over that the sponsors could look forward to an even bigger festival next year, bringing groups from colleges even farther afield.

If there was a hero of the festival, it was Jim Naughton, a 21-year-old Ohioan in his graduating year in communications arts. At a dinner for the festival's judges and other guests, Naughton said modestly, "All we've had to do this year is sit back and watch it grow." In point of fact, Naughton had averaged 40 hours of work a week on the festival—since last May. And he had watched his grades drop from an average 4.9 in Notre Dame's 6-point system to 3.7 in the process.

Still, Naughton had lots of eager helpers. Almost every branch of the music business helped to put the event over. Instrument manufacturers gave instruments to be presented as prizes; *Down Beat* gave scholarships; two booking agencies—Willard Alexander and Joe Glaser's Associated Booking Corp.—not only gave prizes but got bookings for some of the top groups; Frank Holzfiend, owner of Chicago's Blue Note, gave the winning combo a two-week gig; and the American Federation of Musicians gave clearance for tapes from the festival to be played over NBC's *Monitor*.

The judges included Blue Note owner Holzfiend, Kenton, Willis Conover, jazz commentator for *The Voice of America*; Robert Share, administrator of Boston's Berklee School of Music, and Charles Suber, publisher of *Down Beat*. Conover flew from Washington for the event, Share from Boston.

But Kenton was the man who subjected himself to the greatest personal inconvenience to give the festival a boost. Flying from Los Angeles, Kenton went into the gruelling duties of judge on two hours' sleep. When the event ended, he stayed up until 5 a.m. talking to eager young musicians anxious for his advice, then flew back to California.

The general level of groups was not as high as it was last year. Yet, in big bands, the festival was stronger. Three bands—from North Texas State, Northwestern, and Ohio State—made judging in this category particularly difficult.

When the festival was over, the young men from Notre Dame were exhausted—but elated. Twenty minutes after the house lights went up, they announced that they were starting work on next year's festival.

# Agency Directory

Here is a list of the major booking agencies in the country that book dance bands and the addresses of their offices.

#### WILLARD ALEXANDER, INC.

Willard Alexander, President  
425 Park Ave.  
New York 22, N. Y.  
333 N. Michigan Ave.  
Chicago, Ill.

#### ALPHA ARTISTS OF AMERICA, INC.

Suite 812  
1674 Broadway  
New York 19, N. Y.

#### ASSOCIATED BOOKING CORP.

Joseph Glaser, President  
745 Fifth Ave.  
New York 22, N. Y.  
203 N. Wabash Ave.  
Chicago, Ill.  
8619 Sunset Blvd.  
Hollywood, Calif.

#### GENERAL ARTISTS CORP.

Buddy Howe, President  
640 Fifth Ave.  
New York 22, N. Y.  
8 S. Michigan Ave.  
Chicago, Ill.  
Carew Tower  
Cincinnati, Ohio  
2105 Commerce  
Dallas, Tex.  
9650 Santa Monica Blvd.  
Beverly Hills, Calif.

#### JOE KAYSER

185 N. Wabash Ave.  
Chicago 1, Ill.

#### MERCURY ARTISTS CORP.

Charles Green, President  
730 Fifth Ave.  
New York 22, N. Y.

#### MUSIC CORP. OF AMERICA

Jules Stein, Chairman of the Board  
598 Madison Ave.  
New York 22, N. Y.  
430 N. Michigan Ave.  
Chicago, Ill.

9370 Santa Monica Blvd.  
Beverly Hills, Calif.

105 Montgomery St.  
San Francisco, Calif.  
Union Commerce Building  
Cleveland, Ohio

2102 N. Akard St.  
Dallas, Tex.

837 Book Tower  
Detroit, Mich.

9 Newberry St.  
Boston, Mass.

Northwestern Bank Building  
Minneapolis, Minn.

#### NATIONAL ORCHESTRA SERVICE

Seri Hutton, President  
1611 City National Bank Building  
Omaha, Neb.

#### ORCHESTRAS, INC.

Bill Black, President  
332 S. Michigan Ave.  
Chicago, Ill.

#### REX PAUL AGENCY

3205 W. Cermak Road  
Chicago 23, Ill.

#### SHAW ARTISTS CORP.

Milt Shaw, President  
565 Fifth Ave.  
203 N. Wabash Ave.  
Chicago, Ill.

#### WOODROW MUSIC MANAGEMENT

Abe Turchen, President  
200 W. 57th St.  
New York, N. Y.

### Directory Guide

Most of the bands listed on the following Band Directory pages are booked through the above-listed agencies. An abbreviation of the band's agency affiliation is listed immediately under the band's name. Those marked "Ind." are independent—that is, the band books itself without the help of an agency.





# DANCE BAND DIRECTORY



**TOMMY ALEXANDER**  
Ind.

Band book features dance standards. Leader plays trombone. Based on west coast.

Everest [M] LPBR-5019, [S] SDBR-1019 *Tommy Alexander Presents His Golden Trombones.*

**RAY ANTHONY**  
MCA

Versatile dance book with emphasis on teenage appeal. Glenn Miller voicings on ballads. Band carries female and male vocalists and a choir. Leader plays trumpet. Based on west coast. NOTE: This band was cut down to a septet recently for a nightclub engagement as a floor show act.

Capitol [M] T-1304, [S] ST-1304 *Like Wild*; Capitol [M] T-1252, [S] ST-1252 *More Dream Dancing*; Capitol [M] T-1200, ST-1200 *Sound Spectacular.*

**CHARLIE BARNET**  
MCA

Book is designed for dancing but also includes jazz arrangements. Leader plays alto, tenor saxophones.

Everest [M] LPBR-5059, [S] SDBR-1059 *More Charlie Barnet*; Everest [M] LPBR-5008, [S] SDBR-1008 *Cherokee.*

**BLUE BARRON**  
MCA

Barron's "Music of Yesterday and Today" is a combination of sweetness, smoothness, and showmanship. Unit is long on nostalgia and comedy. Familiar around the ballroom and hotel circuit.

**COUNT BASIE**  
W. A.

One of the best-known band attractions in the country today. Pianist Basie features

Roulette [M] R-52032, [S] SR-52032 *Chairman of the Board.* Roulette [M] R-52028,

Continued on Page 54

# OUT OF MY HEAD



BY GEORGE CRATER

*How to Make a Million Dollars On Jazz* (not counting residuals)

Lately we've been hearing, "Jazz is a million dollar business today!" Strangely enough, we rarely hear *musicians* saying it. Usually it's some 40-grand-a-year ad man, or a tailor from Brooklyn who read Norman Granz' biography. Jazz is popping up on radio, on TV, in motion pictures, on the stage, in the concert hall, on book shelves . . . and now in church!

And so I thought you might be interested in getting some tips on making *your* fortune in jazz. To make it easy for you, I'll break the method down into categories. Take your pick.

---

#### Television:

If you plan a *drama* based on jazz, begin with a suitable title like *Terror in the Night* or *The Sadistic Communist Rapist At Birdland*.

Your opening shot should show a gloved hand holding a flamethrower. As the director's credit line disappears from the screen, the gloved hand turns on the flamethrower and an off-camera female screams. Dissolve immediately to the bell of a trombone. A band is screaming *Manteca*. Widen to include entire band, smoke-filled room, several tables occupied by patrons tapping on the wrong beat. At this point, you're on your own—remembering, of course, that one of the musicians in the band must be the guilty party (the leader is ineligible) and must, in some way, be hopelessly deprived.

Casting is entirely up to you, but when looking for the leader, don't forget John Agar, Conrad Janis, Jackie Cooper, George Wein, or Archie Moore.

If the documentary on jazz is your meat, fine. Here we start with a different type of title. Something like *The True Heart and Pulse of this Great American Nation of Ours Is Naturally Its First and Only True Art Form and That's Why We Call This Our Universe of: Jazz*.

Next we must find a personality, noted for his warmth, to narrate. A knowledge of jazz or its history should be secondary to clean nails, ample hair, and a nice smile. Bearing this in mind, I think I'd suggest Hugh Downs, or possibly Jimmy Hoffa.

One of the most important aspects of producing the jazz documentary is the coordination of narration and music. *Always* have your narrator talking while the band's trying to play. Avoid the pitfall of showing the *musicians*. For example, during the alto chorus, have your camera pan over some modern art objects, or possibly some photographs of starving Bolivian children. (Naturally, this can be done only in areas where starving Bolivian children are readily available . . .)

#### Motion Pictures:

The secret in making motion pictures about jazz or jazz musicians is keeping the budget below \$1,450. This crude, shabby approach produces the harsh, true-to-life quality that is so popular these days.

You'll find your picture will move more smoothly, finish on schedule, and ultimately become more successful if you include the following proven ingredients: a beatnik poet, a trumpet-playing criminologist, a chase in an abandoned sewer, a female vocalist hung up on Esquire Liquid Shoe Polish and Bufferin, Red Norvo playing himself, Richard Conte playing Dane Clark, a maniacal disc-jockey, a juke box full of Shorty Rogers records, a cop who digs jazz musicians, one mugging, three murders, a hit-and-run driver, and Bud Shank.

If you plan a *biographical* film on a jazz musician, bear in mind that casting is more important than the principal's actual life. For example, as Leonard Feather pointed out a few issues ago, *The Duke Ellington Story* would be a sure-fire success if the casting included: Duke Ellington as a boy, Sugar Chile Robinson; Duke Ellington as a man, Rep. Adam Clayton Powell or Archie Moore. For another example, who would be better suited for the lead in the *Bessie Smith Story* than Natalie Wood?

---

#### Literature:

If the pen is your forte, your chances for a fortune in jazz are many. The field of fiction is wide open because the true jazz novel, a book that realistically depicts the world of the jazz musician, has not yet been written. Many past attempts at writing the jazz novel failed mainly because their titles appealed only to the jazz lover. Therefore be sure your book's title stays away from jazz. It's curious to note that the one jazz novel that did make it had nothing in its title pertaining to jazz. Do you remember *Mein Kampf*?

I've been thinking of writing the jazz novel for years. My plot is actually very simple. It's the story of a jazz musician who, while playing a jazz festival, suffers a loss of memory and wanders into a huge meadow mumbling, "I'm better than Roger Williams!" For years he lives and roams about on this great meadow with only flowers, shrubs, and grass to eat. When a search party finally finds him, he's become a hopeless vegetation addict. I plan on calling the book, *Please Don't Eat The Daisies*.

When writing your book, remember proven words and phrases like *hep*, *Brubeck*, *neat set of skins*, *development of ideas*, *Pee Wee*, *counterpoint*, *way out*, *like*, and *let's go to Birdland*.

Possibly, if this attempt meets with acceptance, I'll go further into this subject in the future. *Maybe Ira's got ten until payday . . .*



# in review

● RECORDS

● JAZZ RECORD BUYERS GUIDE

● BLINDFOLD TEST

● CAUGHT IN THE ACT

Records are reviewed by Don Henahan, Don DeMicheal, Ralph J. Gleason, Ira Gitler, Barbara J. Gardner, John A. Tynan, and John S. Wilson. Reviews are initiated by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. [M] means monaural, [S] means stereo.

## CLASSICS

### Bach/Casadesus

[S] BACH *Italian Concerto, Partita No. 2 in C Minor, Toccata and Fugue in E Minor*—Columbia MS-6120.

Personnel: Robert Casadesus, pianist.

Rating: ★★★

It is one infallible test of a genuine artist that he can continue to surprise the listener throughout his career. Robert Casadesus' name would not spring to mind if one were to try to list the outstanding Bach performers of this era, but this all-Bach disc holds some remarkably fluent performances. The *Partita* is especially good, somewhat reminiscent of the style of Gieseking, who also sometimes turned to Bach with surprisingly enjoyable results.

Casadesus makes no attempt to imitate a harpsichord or any other instrument but the modern piano, producing a richer tone than will be acceptable to connoisseurs of pure baroque sound. If that does not put you off, Casadesus' Bach may be yours, too. (D.H.)

### Mahler/Munch

[M] MAHLER: *Songs of a Wayfarer and Songs on the Death of Children*—RCA Victor LM-2371.

Personnel: Boston Symphony, conducted by Charles Munch, with contralto Maureen Forrester, soloist.

Rating: ★★★★★

There have been more inspired recorded performances of Mahler's morbid *Songs on the Death of Children*—especially the Ferrier-Walter release of some years ago—but there is nothing in the current catalog to surpass this version of his *Songs of a Wayfarer*. Miss Forrester's deep-pile contralto has rarely sounded so rich as here (certainly not in concert hall with orchestra, where its beauty is dissipated somewhat), and Munch's Bostonians make Mahler's strongly personal score sing out in all its wild colors.

Often heard in soprano or baritone versions, this music never seems so right as when a contralto of Miss Forrester's intelligence and tonal resources essays it. (D.H.)

### Rachmaninoff/Ormandy

[S] RACHMANINOFF *Symphony No. 2 in E Minor, Op. 27*—Columbia MS-6110.

Personnel: Philadelphia Symphony Orchestra conducted by Eugene Ormandy.

Rating: ★★★

Eugene Ormandy and his orchestra have long been famous for their interpretation of Rachmaninoff's most popular symphony, and its appearance in the stereo catalog

fills a definite gap. More than most works, this one lends itself to individualized readings, but Ormandy uses his freedom wisely. Considering the number of excellent Rachmaninoff *Seconds* that are and have been available, it would be foolhardy to label this one the best, but anyone who likes his Romantic music played with sympathy and with the full-bodied string tone that the Philadelphia orchestra brings to it will not go wrong in acquiring this record. (D.H.)

## JAZZ

### Patti Bown

[M] PLAYS BIG PIANO—Columbia CL 1379: *Notin' But the Truth; It Might as Well Be Spring; Waltz de Funk; I'm Gonna Wash That Man Right Outta My Hair; Head Shakin'; G'won Train; Sunshine Cake; Give Me the Simple Life; I Didn't Know What Time It Was; Always True to You in My Fashion.*

Personnel: Miss Bown, piano; Joe Benjamin, bass; Ed Shaughnessy, drums.

Rating: ★★★

Patti Bown is the pianist in Quincy Jones' new big band, which has been breaking in in Europe with and without the incoming Broadway show, *Free and Easy*. On this trio showing, she seems to be a well-grounded pianist, technically assured within the limited range that she covers, but not yet ready for a full LP of her own.

In this set, she depends almost entirely on a down-home, slightly sanctified approach that falls in between Mose Allison (Miss Bown is guttier) and Ray Charles (she's slicker). As one facet in a broader range, this would serve her extremely well, but almost everything she turns to is done in this same vein. One interesting aspect of it, however, is the way she uses this device to transform such pop show tunes as *I'm Gonna Wash That Man Right Outta My Hair* and *I Didn't Know What Time It Was* into head-shaking, insinuating blues types.

Miss Bown leaves the impression that the experience she is having with the Jones band may be just the thing she needs to give direction to the good foundation that she has, for, on this record at least, she seems uncertain when she is not working her one rather limited approach to the blues. She shows that she can do the Jamal bit on *Sunshine Cake*, for whatever that may be worth to her, but an effort to play *It Might as Well Be Spring* more or less in ballad style does not come off. (J.S.W.)

### Dave Brubeck

[S] [M] TIME OUT—Columbia CL 1397: *Blue Rondo A La Turk; Strange Meadow Lark; Take Five; Three to Get Ready; Kathy's Waltz; Everybody's Jumpin'; Pick Up Sticks.*

Personnel: Brubeck, piano; Paul Desmond, alto saxophone; Gene Wright, bass; Joe Morello, drums.

Rating: ★★

If you take Steve Race's notes at face value, you are led to believe that this record, because of its exploration into time-signatures foreign to jazz, is a jazz milestone. Jazz experiments of any kind are fine, but there has to be something in addition to the experiment. The substance of the compositions being played should engender a jazz feeling. It doesn't have to be a cat playing whorehouse piano with a drummer laying heavy on the two and four. I appreciate the tender moments of jazz and fully realize that you can't swing hard all the time, but when the underlying tenor is more like drawing-room music, I leave the drawing room and go to the bar.

In classical music, there is a kind of pretentious pap, sometimes called "semi-classical," which serves as the real thing for some people. As a parallel, Brubeck is a "semi-jazz" player. There is "pop jazz" with no pretensions like that purveyed by George Shearing—and everyone accepts it for what it is. Brubeck, on the other hand, has been palmed off as a serious jazzman for too long.

Take *Blue Rondo A La Turk* in 9/8. After hearing that ersatz, corny Chopin-esque he used for his Polish representation in *Jazz Impressions of Eurasia*, I'm surprised he didn't play *In a Persian Market* here. *Blue Rondo's* theme is equally far from jazz. The blues that follows (Desmond's solo is about as jazzy as it gets) bears little relation to Brubeck's Turkish blight. Then, to quote Race, "Dave follows, with a characteristically neat transition to the heavy block chords which are a familiar facet of his style . . ." I might add, not only familiar but particularly unrewarding. Substituting bombast for swing is a Brubeckian credo, it seems. Swing must have ended for him when Raymond Gram died.

*Strange Meadow Lark* is the best track in the album, a melody worthy of being placed alongside *In Your Own Sweet Way*. Desmond is at his most sensitive and, as Race states, "wistful." Brubeck doesn't pound here, and he develops some melodic ideas, something he rarely does at faster tempos.

*Take Five* in 5/4 is by Desmond. Race writes, "Conscious of how easily the listener can lose his way in a quintuple

rhythm, Dave plays a constant vamp figure throughout . . ." This turns out to be like a Chinese water torture. If this is what we have to endure with experimentation in time, take me back to good old 4/4. It's not far out, but it *does* swing. Morello's solo, over the omnipresent vamp, sounds like the accompaniment for a troupe of trampoline artists.

In *Three to Get Ready*, the thematic material is again alien to jazz, but the alteration of two bars of 3/4 with two bars of 4/4 does engender a different and effective kind of swing. Morello's brush work is superb, and Wright's tone is light but firm. Desmond cruises along but Brubeck, who starts well, then gets into one of his cul de sacs.

*Kathy's Waltz*, another attractive theme, shows off Brubeck, the romantic, in a warm light. Desmond is again poetic and the idea of the rhythm section playing in quick 3/4, actually heightens what the soloists are doing.

*Everybody's Jumpin'* has a six-note figure for its theme. It is worked in incessantly by Brubeck in his solo, as if to hit us over the head with the fact that this is "ev-ry-bo-dy's jump-in." It's a bore.

*Pick Up Sticks*, in 6/4, is anchored by bassist Wright, who repeats six notes throughout, much in the manner of Brubeck's vamp on *Take Five*. That, and Morello's purposely heavy accents on the bass drum, nearly drove me to distraction. When Brubeck, as Vulcan at the forge, came in with his heavy-handed approach, the drive was completed.

It's obvious that I disagree with Race's observation that "something great has been attempted . . . and achieved" in *Time Out*. If Brubeck wants to experiment with time, let him not insult his audience with such crashing-bore devices as mentioned. Better still, if he wants to experiment, let him begin with trying some real jazz.

(I.G.)

#### Duke Ellington-Johnny Hodges

☐ ☐ SIDE BY SIDE—Verve 8345: *Stompy Jones*; *Squeeze Me*; *Going Up*: Harry Edison, trumpet; Johnny Hodges, alto saxophone; Leslie Spann, flute and guitar; Duke Ellington, piano; Al Hall, bass; Jo Jones, drums.

*Big Shoe*; *Just a Memory*; *Let's Fall in Love*; *Ruin*; *Bend One*; *You Need to Rock*; Roy Eldridge, trumpet; Lawrence Brown, trombone; Ben Webster, tenor saxophone; Johnny Hodges, alto saxophone; Billy Strayhorn, piano; Wendell Marshall, bass; Jo Jones, drums.

Rating: ★★☆☆

Three of these selections are the product of the same session that produced the memorable Ellington-Hodges collaborations on *Back to Back* (Verve 8317). None of them quite matches the superb *Weary Blues* in that collection, but all three are worthy additions to Ellington disciana. The best of the batch, *Stompy Jones*, is played with more deliberation than the Ellington band used on it almost 30 years ago, but it builds through a lithe, limber Hodges solo; some muted flashes by Edison, and a prodding, driving appearance by Ellington, to a roaring climatic intensity in which Edison opens up and really blows over beautifully placed riffs. Edison's rough-edged open horn is spotted again in *Squeeze Me*, which in-

cludes a biting Ellington solo.

The rest of the pieces are notable for reuniting several outstanding Ellingtonians and for putting Roy Eldridge in a setting where he is less tempted than usual to blow the roof off. The exhibitionistic streak in Eldridge, which has been magnified in recent years when he has often had to try to make up for the lack of direction of the musicians around him, does his talent little justice and it is a special pleasure to here him playing crisply, economically, without fuss or needless decoration in these pieces. Lawrence Brown's magnificent mixture of smooth intonation and hot timbre adds rich color, although there are moments when a suggestion of uncertainty flaws his usually elegant assurance. These are warm, satisfying performances although, with the exception of a beautifully balanced *Just a Memory*, they don't have quite the flavor that Ellington brings to the three pieces on which he plays.

(J.S.W.)

#### The Guitar Choir

☐ THE NEW JAZZ SOUND OF "SHOW-BOAT"—Columbia CL 1419: *Make Believe*; *Nobody Else But Me*; *I Might Fall Back on You*; *I Have the Room Above Her*; *Bill*; *Can't Help*

*Lovin' That Man*; *Life Upon the Wicked Stage*; *Ol' Man River*; *Why Do I Love You?*; *I Still Suits Me*.

Personnel: Barry Galbraith, Jimmy Raney and three other unidentified guitarists; John Carisi, trumpet; Phil Woods, alto saxophone; Bob Brookmeyer, trombone; and unidentified rhythm section.

Rating: ★★

The genesis of this record, according to Teo Macero's liner notes, was Barry Galbraith's yen to get a group of guitarists together to run over arrangements for kicks. Barry asked John Carisi to do an arrangement for the group and Carisi turned in *Israel*, which he had originally written for the Miles Davis nonet.

Carisi was so impressed by the performed result, Teo says, that he suggested Columbia build an album around the idea. Columbia apparently leaped at the opportunity, only instead of using just a guitar choir, they added Carisi, Phil Woods and Bob Brookmeyer as featured soloists, shoved the guitars into the background to chomp meditatively behind the soloists most of the time, and, instead of using jazz originals, they had Carisi write arrangements of—why hadn't Barry and John thought of this in the first place?—the music of *Show Boat*!

This just shows that record companies are always looking for good ideas. It also

## 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.

★★★★★

Donald Byrd, *Byrd in Hand*, (Blue Note 4019).

Miles Davis, *Workin'* (Prestige 7166)

John Coltrane, *Giant Steps* (Atlantic 1311)

Duke Ellington, *Festival Session* (Columbia CL 1400)

Jon Hendricks-George Russell, *New York, N. Y.* (Decca DL 79216)

Thelonious Monk, *Thelonious Alone in San Francisco* (Riverside RLP 13-312)

Bernard Peiffer *For People Who Like Original Music* (Laurie LLP 1006)

Jimmy Rushing, *Rushing Lullabies—Vocal* (Columbia CL 1401)

Modern Jazz Quartet, *Odds Against Tomorrow* (United Artists UA L 4063)

Art Pepper, *Art Pepper Plus Eleven* (Contemporary M 3568)

Art Tatum, *The Greatest Piano of them all* (Verve MG v-8323)

★★★★½

Marty Paich, *I Get a Boot out of You* (Warner Bros. WS 1349)

★★★★

Australian Jazz Quintet, *Three Penny Opera* (Bethlehem BCP 6030)

Bennie Green, *The Swingin'est* (Vee-Jay LP 1005)

Jimmy Heath, *The Thumper* (Riverside RLP 12-314 and 1160)

Jon Hendricks (Vocal), *A Good Git-Together* (World Pacific A-3065)

Herbie Mann, *Flautista* (Verve MG V-8336)

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

Oliver Nelson, *Meet Oliver Nelson* (New Jazz 8224)

Oscar Peterson, *Swinging Brass with Oscar Peterson* (Verve MG V-8364)

Mavis Rivers, *Hooray for Love* (Vocal) (Capitol T 1294)

EXCITING NEW ALBUMS BY TWO GREAT  
YOUNG PIANO STARS — ON RIVERSIDE



**THIS HERE IS BOBBY TIMMONS** — Featuring the richly down-to-earth piano of the composer of **THIS HERE** (made famous by the Cannonball Adderley Quintet), **MOANIN'**, and other great "soul music." On his first trio LP, Bobby plays with every bit as much soul as he writes — need we say more! (RLP 12-317; also Stereo 1164).

PORTRAIT IN JAZZ  
BILL EVANS TRIO



**PORTRAIT IN JAZZ — BILL EVANS**, universally acclaimed as the brightest new piano star in many a year, leads his trio in a brilliant assortment of standards and originals. All in the fresh, lyrical, swinging style, that has made Evans the solid new favorite of the musicians, critics, and fans. (RLP 12-315; also Stereo 1162).

ON RIVERSIDE

OTHER RECENT OUTSTANDING RIVERSIDE JAZZ



**THELONIOUS MONK:**  
**Alone in San Francisco**  
A new Monk album is always an event, and this one is an especially warm treat, with Thelonious playing solo piano on new blues, Monk classics, and standards. (RLP 12-312; Stereo 1158)



**BLUE MITCHELL:**  
**Blue Soul**  
A richly talented young trumpet man really comes into his own on this exciting display of forceful, sensitive, truly soulful jazz. "An individual voice ... his best work," says Ralph Gleason. (RLP 12-309; Stereo 1155)



**CANNONBALL ADDERLEY:**  
**Quintet In San Francisco**  
Everyone's digging this new LP by the great new Adderley band — featuring that extra-funky tune, **This Here!** Don't be the only one on your block who doesn't own a copy!! (RLP 12-311; Stereo 1157)

# BLUE NOTE

THE FINEST IN JAZZ SINCE 1939

## ART BLAKEY GIANT OF JAZZ

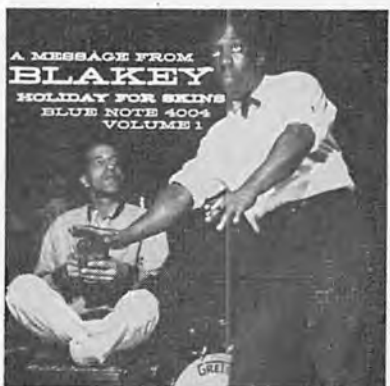


**THE JAZZ MESSENGERS AT THE CAFE BOHEMIA** With Kenny Dorham, Hank Mobley, Horace Silver, Doug Watkins

BLP 1507/1508



**ORGY IN RHYTHM** BLP 1554\*/1555



**HOLIDAY FOR SKINS** BLP 4004/4005

12" LP List \$4.98—Stereo \$5.98

\*Also available in Stereo

✓ Free Catalog on request

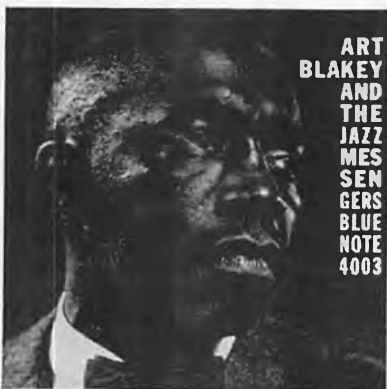
**BLUE NOTE RECORDS INC.**  
43 W. 61st St. New York 23, N.Y.



**ART BLAKEY AT BIRDLAND**

With Clifford Brown, Lou Donaldson, Horace Silver, Curly Russell

BLP 1521/1522



**ART BLAKEY AND THE JAZZ**

**MESSENGERS** With Lee Morgan, Benny Golson, Bobby Timmons, Jymie Merritt

BLP 4003\*



**ART BLAKEY AND THE JAZZ MESSENGERS AT THE JAZZ CORNER OF THE WORLD** With Lee Morgan, Hank Mobley, Bobby Timmons, Jymie Merritt

BLP 4015\*

shows what can be done with any idea if you apply a little routine thinking to it. Barry's guitar choir emerges occasionally from these sedate, self-conscious arrangements, but the closest things to saving graces in the plodding, unexciting performances are the solos by Barry (I presume) and Carisi's clean, level, and direct trumpet. Woods has moments of singing warmth but is erratic in his three appearances, while Brookmeyer sounds musically musclebound.

Now about that idea that Barry had, Teo. How about getting together a group of guitarists and . . . (J.S.W.)

### The Mastersounds

Ⓜ Ⓢ PLAY HORACE SILVER—World Pacific 1284: *Ecorah*; *Enchantment*; *Nica's Dream*; *Doodlin'*; *Moonrays*; *Buhania*.

Personnel: Buddy Montgomery, vibes; Richie Crabtree, piano; Monk Montgomery, bass; Benny Barth, drums.

Rating: ★★ ★

Although this is the best jazz LP the Mastersounds have made since the one that introduced them, it shows all too clearly why the quartet has not succeeded as a jazz group. A program made up of half a dozen of Horace Silver's earthy and memorable themes should give any set of jazzmen something to get their teeth into and chew.

The Mastersounds, however, are not chewers. They are nibblers. Their nibbling is neat and dainty and they produce smooth-surfaced, graceful performances.

But there is nothing under that surface, no sense of honest, moving emotion. They lack that essential ingredient that is so important in the playing of the similarly instrumented Modern Jazz Quartet—a deep, penetrating, basic projection of rhythm. It takes talent of a sort to play Horace Silver's compositions without finding those qualities which tie Silver's works so closely to the central core of jazz, but the Mastersounds have managed to do it. The result is polite, glib, but gutless jazz. This represents, unfortunately, the best that the Mastersounds have been able to do. (J.S.W.)

### Modern Jazz Disciples

Ⓜ THE MODERN JAZZ DISCIPLES—New Jazz 8222: *After You've Gone*; *Disciples Blues*; *Slippin' & Slidin'*; *Little Taste*; *Perhaps*; *Huck's Delight*; *Dottie*.

Personnel: Curtis Peagler, alto; William Kelley, normaphone, euphonium; William Brown, piano; Lee Tucker, bass; Ron McCurdy, drums.

Rating: ★★ ★

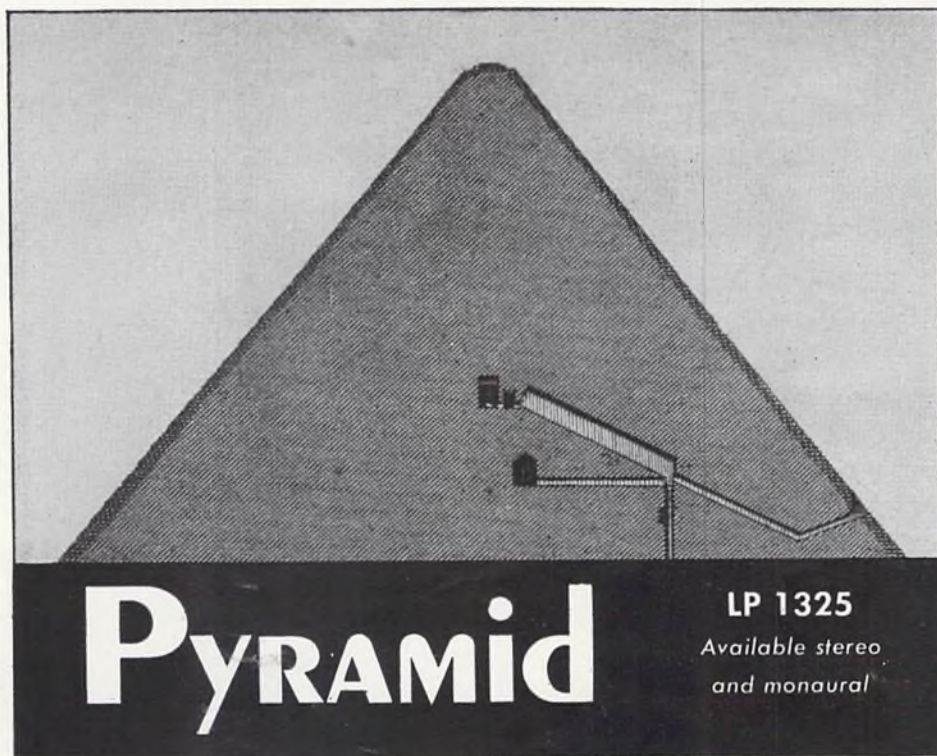
Nothing ethereal or abstract about this album. The Disciples are a new group, a new group with deep, warm roots in the past; a new group obviously not out to change the face of the jazz earth—how refreshing! The two horn men are both exceptional soloists, employing long, well-constructed phrases that are not merely arpeggiated chords but have line and logic.

While the ensembles generally are cleanly played and achieve a good blend, the emphasis is on the blowing, and the blowing is good. Peagler is an altoist of the Parker-Stitt-Adderley cult and hasn't developed a unique voice yet, but his work is outstanding for its heat and joy. Besides, what alto man has escaped the

# THE MODERN JAZZ QUARTET



*The greatest album by the World's  
Number **1** Jazz Group*



## OTHER MODERN JAZZ QUARTET ALBUMS

MJQ AT MUSIC INN VOL. 2	1299
ONE NEVER KNOWS	1284
THE MODERN JAZZ QUARTET	1265
MJQ AT MUSIC INN VOL. 1	1247
FONTESSA	1231

*The MODERN JAZZ QUARTET  
records exclusively for Atlantic Records.*

Write for complete LP catalogue and stereo disc listing.

 **ATLANTIC RECORDS**  
157 West 57th Street, New York 19, New York

specter of Parker?

Kelley's puck-a-puck-a peckhorn and normaphone are the highlights of the session. He plays in a nonexcited way and builds his choruses with an eye on linear construction, as well as on easy swinging. He plays the understated complementary role to Peagler's sparks-affying approach.

The rhythm section cooks; McCurdy and Tucker are especially well integrated and nonobtrusive. Pianist Brown, on the other hand, seems to be fascinated by the piano's having 88 keys and tends to play as many of these as possible in one chorus. Nevertheless, his solos, while a bit verbose, are interesting and sometimes leaping in their nervous excitement.

If blowing style is your meat, here is

a well-cooked morsel. You'll hear more of the Jazz Disciples — on that you can depend. (D.DeM.)

**Gerry Mulligan-Ben Webster**  
**M 15 GERRY MULLIGAN MEETS BEN WEBSTER**—Verve 8343: *Chelsea Bridge; The Cat Walk; Sunday; Who's Got Rhythm; Tell Me When; Go Home.*

Personnel: Webster, tenor saxophone; Mulligan, baritone saxophone; Jimmy Rowles, piano; Leroy Vinnegar, bass; Mel Lewis, drums.

Rating: ★★★★★

The accolades that have been heaped on Ben Webster in the past three or four years have been, in a general sense, deserved. But there has been a tendency in the belated rush of appreciation of Webster to hail almost everything he has recorded as a polished and definitive gem of the tenor saxophonist's art. Much of his

recent recording, it seems to me, has been flawed by a kind of blatant exaggeration which a musician of his talents should be able to control. How much better he really is than he appears on these highly praised recordings is made vividly clear in this collection. Here we hear a Ben Webster who lives up to all the glowing praise that has been applied to work that has been only partially satisfactory.

This version of *Chelsea Bridge* is the mature masterpiece of a musician who is extending his instrument and his vehicle with a perfection which is the end product of years of experience and consideration. He plays two solos—the first a superb example of full-toned warmth and tenderness, the second in a contrastingly light manner, stated with brilliant economy, balance, and direction. Between the two, Mulligan inserts a gentle, singing solo that is completely in keeping with the atmosphere Webster has established and which knits his two solos together. Under present-day recording conditions, it would be a minor miracle if a completely perfect performance should find its way out of a studio onto a disc. This is as close to that miracle as we have any right to expect to come.

Webster's beautifully controlled purity of tone, expressed fully yet gently, is heard again on *Tell Me When*, a Mulligan original in the Ellington ballad vein which is tailor-made for Webster. On this one, Mulligan plays a totally self-effacing but extremely effective role as he unobtrusively provides sensitive, understanding backing for Webster.

The rest of the pieces simmer with a seemingly nonchalant, off-hand swing that is the essence of high artistry because it is so fully under control. Both Mulligan and Webster play throughout the disc with an honesty, mutual respect, and lack of surface qualities that can come only from matured artists.

This is one of the great records of jazz. (J.S.W.)

## BIG BAND FOR JAZZ DANCING



**DANCE ALONG WITH BASIE**  
**COUNT BASIE & HIS ORCH.**  
 (S)R-52036



**BREAKFAST DANCE & BARBECUE**  
**COUNT BASIE & HIS ORCH.**  
 (S)R-52028



**MAYNARD FERGUSON PLAYS**  
**JAZZ FOR DANCING**  
**MAYNARD FERGUSON & HIS ORCH.**  
 (S)R-52038



**SWINGIN' MY WAY THROUGH**  
**COLLEGE**  
**MAYNARD FERGUSON & HIS ORCH.**  
 (S)R-25058

### Smokey Stover

**WHERE THERE'S FIRE, THERE'S SMOKEY STOVER**—Argo LP 652: *I Don't Want to Set the World on Fire; Smoke Rings; Firefly; There'll Be a Hot Time in the Old Town Tonight; Fireman's Shuffle; Where There's Fire; Hot Lips; My Old Flame; Keep the Home Fires Burning; Fireman's Parade.*

Personnel: Stover, trumpet, vocals; Floyd O'Brien, trombone; Jimmy Granato, clarinet; Gen Raebourne, piano; John Gilliland, tuba; Don Chester, drums; Betty Brandon, vocals.

Rating: ★★★

Stover and His Original Firemen bulldoze their way through this collection of smoldering tunes with a driving but relaxed abandon that threatens at times to lift the record right off the turntable.

The strongest feature of this Chicago group is the leader's swaggering, strutting horn work. He whips the ensembles like a modern-day Simon Legree and is by far the most cogent soloist. Although relatively young (29) he seems to have internalized the spirit of the older Windy City jazzmen—hell-for-leather free-wheeling and let the devil take the hindmost.

Veteran O'Brien's work is not up to the high level he maintained 20 or so years ago but is still interesting for its lazy, soft-edged phrasing. His trombone

ON



# ROULETTE





HELLO LOVE — ELLA FITZGERALD · Arrangements and Orchestra Conducted by Frank DeVol, MGV-4034, MGVS-6100\*



FIORELLO! · The OSCAR PETERSON TRIO · Jazz Interpretation of Broadway Show Score, By Jerry Bock and Sheldon Harnick, MGV-8366, MGVS-6134\*



COOL HEAT — ANITA O'DAY SINGS JIMMY GIUFFRE ARRANGEMENTS, MGV-8312, MGVS-6046\*

NEW!  
FRESH!  
VIBRANT!



AD LIB — THE JIMMY GIUFFRE 4, MGV-8361, MGVS-6130\*



MY GENTLEMAN FRIEND — BLOSSOM DEARIE, MGV-2125, MGVS-6112\*



451 North Canon Drive  
Beverly Hills, California

A brand new batch of  
the artists, the sounds,  
the ideas that make VERVE  
the most imaginative  
label in the land!



MR. SWING — HARRY EDISON, MGV-8353, MGVS-6118\*

\*STEREO



BLUES FROM THE BAYOU · GEORGE LEWIS and His Orchestra, MGV-1019, MGVS-6113\*



CAT ON A HOT FIDDLE — STUFF SMITH, MGV-8339, MGVS-6097\*



THE BASSO VALDAMBRINI QUINTET · Jazz Festival — Milan, Italy, MGV-20009



JAMES TAMBURINI

**22B—TRUMPET.** Brightest of the five in tone color. A favorite of recording artists.

**80A—CORNET.** Short model with the traditional cornet look, sound and feel. An all-round champion.

SHARKEY BONANO



DON JACOBY

**36B—TRUMPET.** Balanced between bright and round tonal characteristics. For advanced musicians.

**28A—CORNET.** Has special calibore and microfinished mouthpiece that add 6 to 10 decibels with the same player effort.

GORDON FINDLAY



**6B—TRUMPET.** Bright sound for a recording band, round enough to blend well in ensemble.

HARRY SAFFORD



DICK COLLINS

**6A—CORNET.** A bright tone with additional edge and sparkle that holds up even out-of-doors.



## NOW... PICK THE EXACT SOUND

What's the best horn for you... for your embouchure, the effect you want, greatest ease of playing? You can find out if you try the CONN *famous five*. Through years of studying musicians and the different "sounds" of music, CONN has developed horns that fit the need. The most famous of these trumpets and cornets

are now being featured by CONN dealers... so you can pick and choose at your leisure.

One from these *famous five* groups may well improve your range, control, tone... far beyond expectations. Why not give them a try? Only CONN gives such a complete choice of instruments.\*

CONN CORPORATION, Dept. K 3304, Elkhart, Indiana



\*There is also a Conn trombone famous eight!

# TRY THEM

**10B—TRUMPET.**  
Full, stable sound with small edge to tone. No chatter even at full volume.

DON ELLIOTT



ED WEBB

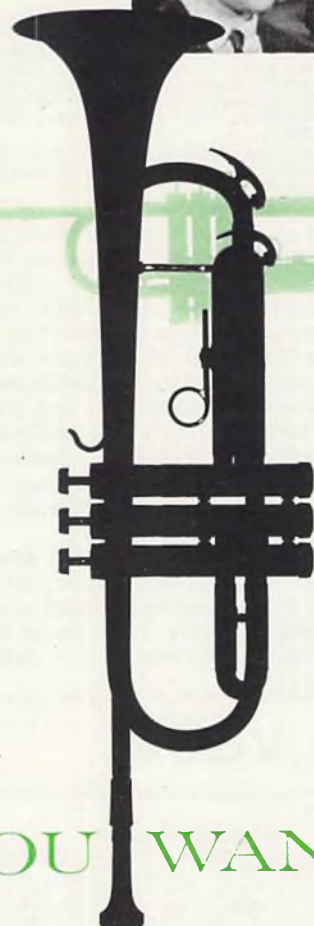
**10A—CORNET.** Full, big cornet tone with small edge. No chatter even at full volume.

**38B—TRUMPET.**  
Biggest sound in trumpets with edge tone when needed. For talent of professional calibre.

MAYNARD FERGUSON



**38A—CORNET.** Soon to be released, this companion to the 38B trumpet is a "professional gem."



YOU WANT!



**TRI-C** Bounce-free valves give a crisp, clean definition to tones. Only Conn horns have this exclusive feature . . . proven by recorded tests, not claims.

CONN

FAMOUS FIVE

TRUMPETS and CORNETS

ALL!

# Spring Fever

6 new Capitol stereo albums  
(very warm for May)

**KINGSTON TRIO** The boys' fifth "concert in the round" is bound to be another best-seller. A generous helping of the good humor, good sense, and good music that make every Trio appearance a sell-out. *Bimini, El Matador, Carrier Pigeon*, 10 more. ST 1352



**DINAH SHORE** The Red Norvo Quintet puts its own personal stamp on Dinah's special delivery of 12 standards, including *Someday, Sweetheart, Skylark*; and *Bye Bye Blues*. Easy to tell the gal gets a boot (as you will) from Red's tasty swinging. ST 1354

**JACK MARSHALL** The guitar-playing Marshall (who scores "The Deputy" for TV) leads a posse through his own modern arrangements of 12 Western favorites. And from a hot-as-a-pistol *Pistol-Packin' Mama* to a cool *Cool Water*, the West is wild! ST 1351



**LES BAXTER** Don't let the title fool you. Remember Les's "Skins" album? Here's percussion even farther out, with flute, Plas Johnson's tenor, and other good sounds on top. Jazz drummers, Afro-Cuban drummers, every kind but hum-drummers. ST 1355



**PEE WEE HUNT** Looking for some danceable Dixie? Hunt, for the best. Pee Wee sings a few choruses and gets in a lot of good trombone time here. He and six sidekicks kick around *Bill Bailey, Five Foot Two, Oh!*, and 9 other Southern comforters. ST 1362



**KING SISTERS** Their "Warm and Wonderful" album (which was just that) got a five-star *Down Beat* review: "The quartet's warmth, precision, and highly musical attitude cannot be surpassed." Now hear this one—25 ballads richly blended into medleys. ST 1353



Stereo album numbers are shown.  
For monophonic versions, omit S.



adds much to the ensemble swinging. Granato seems to have had intonation trouble on this date, and his flatness detracts from his solos. In ensemble, however, he at times achieves a Rappolo-like fluidity. Drummer Chester does an excellent job of driving the others and deserves much credit for the success of the ensembles.

Miss Brandon's vocal efforts, on *Firefly* and *Flame*, are rather bland in comparison with the virility of the ensembles behind her. In marked contrast to her weak work is Stover's husky shout-style singing on *Parade* and *Shuffle*.

The recording of Stover and his men is a good sign for traditional jazz. Perhaps all is not stagnation in Dixieville.

(D.DeM.)

## Teddy Tyle

MOON SHOT—Golden Crest CR 3060: *Moonshot; Blue Moon; Moonson; Moonlight on the Ganges; Magic Is the Moonlight; Carolina Moon; Moonlight Saving Time; Moonglow; Moon Over Miami; Moonlight Becomes You; The Moon Is Blue; Moonlove; Moon of Manakoora; Moonlight and Roses.*

Personnel: Tyle, tenor saxophone; Tony Gotusa, guitar; Irv Dweir, piano; Jack Zimmerman, piano; Bobby Donaldson, drums.

Rating: ★ ★

Tyle et al play so many backbeats and dotted eighths and 16ths on this disc that the listener may find himself walking with a shuffle, limping every other step.

The moon gimmick gives Tyle a chance to display his Hawkins-like work on some nice tunes. He has considerable command over his instrument and plays with an authority that I find admirable. Tyle is somewhat like Plas Johnson in that he plays interestingly enough to make one wonder what he could do on a more blowing album.

It's hard to tell whether this is dance-oriented jazz or jazz-oriented dance music. Whatever it is, it makes for fairly pleasant listening, if you're in the mood for rather overt, driving tenor. (D. DeM.)

## VOCAL

### Lightning Hopkins

LAST OF THE GREAT BLUES SINGERS—Time T/70004: *Hello, Central; Coffee Blues; Lone Way from Texas; Mad As I Can Be; New Short-Haired Woman; Gotta Move; Everybody's Down on Me; Freight Train; Prayin' Ground Blues; Don't Think I'm Crazy; Dirty House Blues; Everything Happens to Me.*

Personnel: Hopkins, vocals, guitar. Bassist unlisted.

Rating: see below

Hopkins is in anachronism in this era of sophisticated and urbane "folk singers." His blues are topical, dealing with everyday problems and philosophies of the southern Negro. Many of his comments and allusions probably will have meaning only to those steeped in the values and attitudes of this close-knit, segregated ingroup.

His slurred enunciation also beclouds his message. It takes great concentration to understand what he's saying; and, at times, even intense listening fails to decipher the unintelligible.

Folk blues lovers will say that this is

# VEE JAY JAZZ

## NEW RELEASES

not important, and perhaps it's not; nonetheless, it would seem that the listener would have to understand what is being said before any meaning can be derived. One also might criticize Hopkins' disregard for meter; and, again, this may be unimportant. It does become distracting, however.

Aside from these negative comments, I found Hopkins voice and guitar plaintive and poignant in a primitive way. Some of his comments on women are quite droll and pertinent.

The lack of a rating represents a throwing-up-of-the-hands on my part. If you're a lover of back-to-the-land blues, you'll probably rate the album as excellent; if you're not, the record will have no value to you. Judge for yourself. (D.DeM.)

### Annie Ross

■ ■ ■ A GASSER—World Pacific 1285; *Everything I've Got Belongs to You; I Didn't Know About You; I Don't Want to Cry Anymore; I Was Doin' All Right; You Took Advantage of Me*: Annie Ross, vocals; Zoot Sims, tenor saxophone; Russ Freeman, piano; Jim Hall, guitar; Monte Budwig, bass; Mel Lewis, drums.

*Invitation to the Blues; Lucky Day*: Billy Bean, guitar, replaces Hall.

*Nobody's Baby*: Frank Capp, drums, replaces Lewis.

*You're Nearer; Lucky So and So*: Original personnel except Bill Perkins, tenor saxophone, for Sims.

Rating: ★ ★ ★

This is the most encouraging record Annie Ross has yet made on her own. It is extremely uneven, but it shows off the potential talent that she can command as a soloist and, in a few cases, that potential is warmly realized.

The bright, swinging quality that she contributes to the Lambert-Hendricks-Ross ensembles, but which one has looked for in vain in her previous solo efforts, leaps glowingly out of *Everything I've Got* and, to a lesser degree, *Nobody's Baby*. And there's a delightful variant of this same aspect on *Lucky Day*, when she catches the dry, twinkling lift which is one of the unique contributions of Pearl Bailey to jazz singing.

But Miss Ross' real triumph is on *I Didn't Know*, which has the mixture of relaxation and warmth and implicit pulsation that only Billie Holiday has been able to bring to a ballad before this. In this case, it's even more of a triumph because slow ballads have been one of Miss Ross' weakest points.

There are other times in this collection when her old problems rise to plague her—a flatness, a disengaged quality, an inability to get with the song or the accompaniment. The accompaniment, incidentally, is generally excellent and was undoubtedly a crucial factor in grooving Miss Ross into the good work she does here. Zoot Sims, in particular, boots her along and keeps things swinging superbly in his own solos. (J.S.W.)

### Al Smith

■ ■ ■ HEAR MY BLUES—Prestige Bluesville 1001; *Night Time Is the Right Time; Pledging My Love; I've Got a Girl; I'll Be All Right; Come on, Pretty Baby; Tears in My Eyes; Never Let Me Go; I've Got the Right Kind of Lovin'*.

Personnel: Al Smith, vocals; Eddie (Lockjaw) Davis, tenor; Shirley Scott, organ; Wendell Marshall, bass; Arthur Edgehill, drums.

Rating: ★ ★ ★

Al Smith is a shouter. A shouter with a

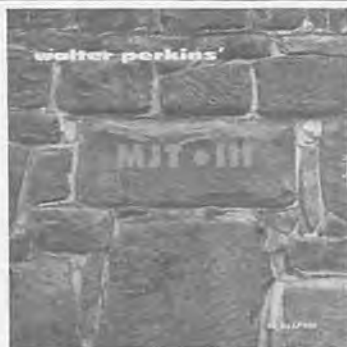


VJLP 1015 BILL HENDERSON—With a free spirit and a unique style Bill sings: JOEY; BYE, BYE, BLACKBIRD; YOU MAKE ME FEEL SO YOUNG; SWEET PUMPKIN; FREE SPIRIT; THE SONG IS YOU AND SIX MORE.



\*VJLP 1016 KELLY GREAT, WYNTON KELLY—In his first exclusive recording for Vee Jay he employs the talents of Paul Chamber bass, Wayne Shorter tenor, Lee Morgan trumpet and Philly Joe Jones on drums to deliver pure "Soul."

## CURRENT RELEASES



\*VJLP 1013 MJT+3—Presents a refreshingly new approach to jazz and a perfect blend of individual talent into a perfect oneness.



\*VJLP 1014 "GO" PAUL CHAMBERS—A Galaxy of Stars of the Jazz World have a Jam Session. Top talent makes for great listening.

## TO BE RELEASED

\*VJLP 1017  
FANTASTIC  
FRANK STROZIER

\*VJLP 1018  
INTRODUCING  
WAYNE SHORTER

\*VJLP 1019  
LEE MORGAN

\*VJLP 1020  
MJT+3  
"Make Everybody Happy"



\*VJLP 1005 THE SWINGIN'EST—Benny Green leads a group of All Stars, Frank Wess, Nat Adderley, Gene Ammons, Frank Foster, et al. Really the Swingin'est.

\*Also available on Stereophonic Disc.

VEE JAY RECORDS, 1449 SO. MICHIGAN, CHICAGO, ILL.

the swingers are on  
**PRESTIGE**

**SHIRLEY SCOTT**  
PRESTIGE 7163/SCOTTIE PLAYS THE DUKE



**SCOTTIE PLAYS THE DUKE** PRLP 7163  
"Each successive album leaves the impression that she is in a class that has no peer. Shirley illustrates her versatility here with remarkable competence and brilliance. If there is a female who has caused a niche for herself here is one whose mark will be indelible in the sands of jazz."

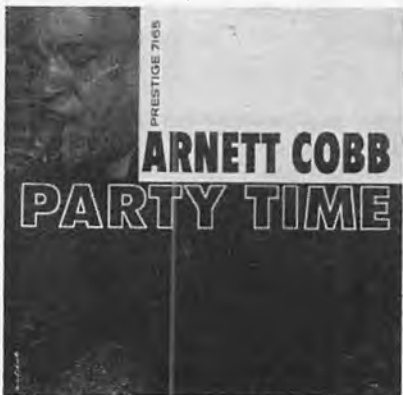
Bob Sneed: Cleveland Call-Post

**"EDDIE "LOCKJAW" DAVIS COOKBOOK**  
VOLUME II



**"LOCKJAW" DAVIS COOKBOOK VOL. 2** PRLP 7161  
"This is a collection of blues and ballads in which Eddie Davis demonstrates his ability to swing his associates along in a deep groove. The rhythm section is excellent."

Ralph J. Gleason: Downbeat



**PARTY TIME—ARNETT COBB** PRLP 7165  
The exciting Cobb tenor with Ray Bryant on piano, Wendell Marshall on bass; Arthur Taylor on drums and the pulsating rhythms of Ray Barretto on conga drum. The group does wonderful things with tunes like "When My Dreamboat Comes Home"; "Flying Home" and "Blues In The Closet".

12" High Fidelity Albums  
\$4.95 At Your Dealer—Send For Free Catalog

**PRESTIGE RECORDS INC.**  
203 S. Washington Ave., Bergenfield, N. J.

lotta gospel in him. Sometimes he sounds like he's conducting a wailing revival meeting, what with all the yelling and shouts of "Yeah!" While this lack of restraint gives an aura of vitality to his singing, it does tend to leave the listener in a mild state of shock.

His voice has that earthy quality found in the best blues artists. It is most pleasing on the 12-bar takes. On the ballad tracks, *Love, All Right*, and *Go*, he quiets down a bit and his gospel background shines through.

He seems to have two levels of volume—very loud or quiet and confidential. If he would vary these two extremes, he would, I feel, be more interesting. For he has the makings of an excellent blues artist.

Davis' group gives Smith sympathetic backing with "Jaws" wailing on tenor as if he were trying to blow his body through his horn. He gets that feeling of tortured suffering that enhances dates such as this. He blows a magnificent solo on *Eyes*, a solo marked by pentup emotion boiling out the bell of his horn. Scott, Marshall, and Edgell drive like bulls on the stomping *Girl*.

Thus, Smith's record debut is generally a good one. With the right breaks and a bit of seasoning, I think we'll have a blues singer of importance in our midst.

(D.DeM.)

**NEW JAZZ RELEASES**

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

Nat Adderley, *Work Song* (Riverside [M] 12-318, [S] 1167)

The Firehouse Five Plus Two, *Firehouse Five Plus Two Crashes a Party* (Good Time Jazz [M] 12038, [S] 10038)

Tyree Glenn, *Let's Have a Ball* (Roulette [M] R-25115, [S] RS-25115)

John Lee Hooker and Sticks McGee, *Highway of Blues* (Audio Lab [M] AL 1520)

John Lee Hooker, *That's My Story* (Riverside [M] 12-321)

Ahmad Jamal, *Happy Moods* (Argo [M] LP 662)

Joe Lamb, *Study in Classic Ragtime* (Folkways [M] FG 3562)

Harold Land Quintet, *The Fox* (HiFi-Jazz [M] J 612)

Cappy Lewis, *Get Happy with Cappy* (HiFiJazz [M] J 611)

Manhattan Jazz All-Stars with Bob Brookmeyer and Phil Woods, *Swingin' Guys and Dolls* (Columbia [M] CL 1426, [S] CS 8223)

Ted McNabb and Company, including Urbie Green, Zoot Sims, Milt Hinton, and Osie Johnson, *Ted McNabb and Company* (Epic [M] LN 3663)

Wes Montgomery, *Incredible Jazz Guitar* (Riverside [M] 12-320, [S] 1169)

Charlie Shavers Quartet, *Girl of My Dreams* (Everest [M] and [S] SDBR 1070)

Randy Weston with Art Blakey, *Zulu* (Jazzland [M] JLP 4)

Phil Woods Quartet, *Phil Talks with Quill* (Epic [M] LN-3521, [S] BN-554) [CB]

**DRUMMERS**

Marvin Frank writes from Philadelphia, Pa.

"Dear Mr. Spector,

My drum teacher and I feel that your home study course in *Method Jazz Drumming*® is such an important contribution to the art that every practicing drummer should own it. You have been able to convey ideas in writing about jazz drumming that we have previously considered to be unexplainable. It really fills the thinking gap. We dig your choice of bass and piano men on your specially prepared teaching recording for they swing along with you bringing the written instructions to life. I am proud to own it."

WHAT IS METHOD JAZZ DRUMMING® ALL ABOUT? For free and exciting information write to SPECTOR METHOD, Dept. 11, 246 Stuart Street, Boston 16, Massachusetts

®Trade Mark Not sold in music stores

**MODERN SPECIAL ARRANGEMENTS**

for DANCE BANDS

of Any Size . . . Any Instrumentation.

Written by Dedrick, LaPorta, etc.

Send for Free List

**KENDOR MUSIC, INC.**

East Aurora, N.Y.



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! NEW 12" LP SALE List/Hard-To-Get Items  
\$1.00 Deposit on CODs/No CODs Overseas

**KJAZ**  
BAY AREA  
**JAZZ**  
FM at 92.7

**LESTER LANIN**

and Orchestra

New York City

# Charlie Mingus

## THE BLINDFOLD TEST

By Leonard Feather

Almost five years have elapsed since Charlie Mingus' previous *Blindfold Test*. In the interim he has grown tremendously in musical stature. Five years ago he was beset by many frustrations in the attempt to find an outlet for his music.

Today, while by no means rich or world famous, Mingus is a man highly respected by an increasing coterie. His music has settled into a groove that is at once funk-rooted, far-reaching, and emotionally stimulating.

Mingus, as a person, has changed, too. Though there remains in him a latent streak of defiant anger, much of which is reflected in his music, he takes no active delight in putting anyone or anything down.

Because it would be unfair to Mingus and the reader to whittle down his comments, they have been split into two installments. The second segment, which will appear in the next issue, includes a long afterthought about Ornette Coleman. Mingus was given no information about the records played.



"I'd rather talk about something important."

### The Records

1. Manny Albam. *Blues for Amy* (from *Something New, Something Blue*, Columbia). Teo Macero, composer.

Take it off . . . Look, I don't want to drag you or anybody. I don't think maybe you should give me a *Blindfold Test*, because I've changed. I didn't let it get started—maybe that's not fair of me? But it disturbs my ulcer. I'd rather talk about something important—all the stuff that's happening down south.

2. Clifford Brown. *Stockholm Sweetenin'* (from *Clifford Brown Memorial*, Prestige). Arne Domnerus, alto; Art Farmer, first trumpet solo; Clifford Brown, second trumpet solo; Lars Gullin, baritone; Bengt Hallberg, piano; Gunnar Johnson, bass; Jack Noren, drums; Quincy Jones, composer. Recorded in Stockholm, Sweden, in 1953.

I heard a trumpet player up in the front that sounded like Art Farmer. The second solo? I don't think I liked it as much as the first. Not that it matters . . . My opinion doesn't matter much. What's Lee Konitz doing on a record with these guys? . . . The rhythm section has no guts at all.

The baritone player sure has a lot of warmth; could it have been Gerry Mulligan? It's not an inspiring performance on the whole. I didn't hear the second trumpet player playing any parts in the ensemble; it's like they wrote it for one trumpet, then this guy walked in the studio and they said, "Why don't you blow one, man?"

The tune is Quincy Jones' tune—he knows what will go, knows what he'd like to do, and he always writes what he knows will sell. And what guys can play. I know he does this—we discussed it together seven or eight years ago,

before he became successful. And he was wondering why I always wrote so hard and never got it played, and I was wondering why he wrote so simple and got it played.

Well, I just like Art Farmer so very much—that little airy sound he gets in the front of the notes—I like him even if he is old-fashioned and doesn't know it. He became old-fashioned about two years ago. But he's going to come up with something—you watch what he'll be doing about a year from now.

I'll give it five for Art, if you don't mind—and Gerry Mulligan if that's who it is.

3. George Shearing. *Chelsea Bridge* (from *Satin Brass*, Capitol). Jimmy Jones, arranger.

People used to think Louis Armstrong was putting everybody on when he said he liked Guy Lombardo. But I think he really sincerely liked Guy Lombardo. Because I'm beginning to feel that way. Some cats simply should play like Lombardo and not try anything else. Because that's not them if they don't; that's not their soul. And I think that applies to this.

If that's Gil Evans, I'm sorry—that applies to this. I've heard some things he did with Miles that were better. Usually I like Gil—I don't know what happened on this thing. Maybe he has too much work to do and has to turn it out very fast. Or maybe that's the worst track on the record, because I know you do that, sometimes. (L.F.: No. I like it.)

The tune is something that's been done a million times—even before Duke. I think I heard Paul Whiteman use those intervals . . . Well, give the

record five stars because Gil Evans is famous.

4. Johnny Hodges. *Big Shoe* (from *Side by Side*, Verve). Hodges, alto saxophone; Ben Webster, tenor saxophone; Roy Eldridge, trumpet; Lawrence Brown, trombone; Billy Strayhorn, piano; Wendell Marshall, bass; Jo Jones, drums. Recorded in 1958.

You can take it off—I know what this is. Somebody's trying to get an alumni band together with Hodges and Webster, and they weren't thinking about music, except Ben maybe. I don't know what Hodges was doing . . . is that something new? And I assume it's Lawrence Brown.

But I don't think this means anything, because I don't think that was Duke. With Duke, they might have played better—sometimes that's what it takes . . .

I tell you, I'm not much on comment today. I'd rather just rate them, and on this, for Ben Webster I'd have to give it five stars again, because I like Ben. But I think somebody was trying to figure out a way to make some money with some records, and they put one of those things together.

I'll tell you why I know Duke isn't here. You listen to that record of Duke's that came out a while ago with Dizzy on it, and hear the way Duke comps in there. There's a lot of young cats around that could learn from the way Duke comps. This cat on the Hodges record played every chorus on the blues and played it different; he didn't create *nothing*; that's why I knew the piano player wasn't Duke, that it was just anybody trying to cop out.



# if you have friends

who would like  
an introductory  
copy of  
down beat  
**FREE**

USE COUPON BELOW AND  
SEND US THEIR NAMES



**BARBARA CARROLL**  
says:

"It's a pleasure to take time out and catch up on all the news with my Down Beat."



YOUR NAME _____
address _____
city _____ zn _____ state _____
<input type="checkbox"/> I subscribe <input type="checkbox"/> Buy my copy at a newsstand
<input type="checkbox"/> At a music store
_____
name _____
address _____
city _____ zn _____ state _____
_____
name _____
address _____
city _____ zn _____ state _____
_____
090



## HARRY JAMES BAND

Basin Street East, New York City

Personnel: Harry James, Nick Buono, Ron Turk, Larry McGuire, Vern Guertin, trumpets; Ray Sims, Vince Diaz, Ernie Tack, trombones; Sam Firmature, Jack Cori, Herb Lorden, tenor saxophones; Willie Smith, alto saxophone; Ernie Small, baritone saxophone, flute and trombone; Terry Rosen, guitar; Russ Phillips, bass; Tony Di Nicola, drums; Jack Perciful, piano; Jilla Webb, vocals.

When Harry James and his band of western jazzmen came into Basin Street East with their happy, swinging sound, blasé Manhattan listeners reacted as though the waiters had passed around a tray of pep pills.

There are several sound reasons for the impact the trumpeter-leader made on his first opening night audience in New York in almost a decade. But first and foremost are the fine Ernie Wilkins arrangements.

The Wilkins charts are a constant inspiration and challenge to the James musicians, and they tend to keep a wave of enthusiasm running through the band. James puts it this way: "You know, we spend seven months of the year at the Flamingo Hotel in Vegas, and sometimes playing every night in that lounge can get sort of boring. Then Ernie comes out with a parcel of Basic-styled things, and we have a ball working them up, and still more fun playing them."

Ernie's contributions include originals like *Ensemble* and *King Size Blues*, as well as treatments of some of the old jazz standards like *Moten Swing*. The arrangements are written to give the ensembles—as well as the soloists—a hard swing.

The book also includes several noteworthy arrangements that have become James standards, such as Ray Coniff's *September Song* and Neal Hefti's *New Two O'Clock Jump*. And young Jay Hill has contributed charts on several originals like *Just Lucky* and *Jay Walkin'*.

A second factor contributing to the band's success is the stability of the personnel—reasonably unchanged for

some time now. The instrumentalists have worked together to the point where they have been able to establish fine teamwork in ensemble playing. The rhythm section, which has been criticized as being weak, is still not a Basic section, but has come along to the point where it does offer considerable impetus to the solo and ensemble blowing.

Another impressive aspect of the band is its array of very good soloists. James still drives the band with his trumpet and offers solo virtuosity. Willie Smith's alto is heard frequently. His playing is not as smoothly fluid as it was in his Jimmie Lunceford days; he tends to play with the thinner-toned rapid phrases he developed while working on the *Jazz at the Philharmonic* tours.

The other two outstanding soloists with the band are trombonist Ray Sims (Zoot's brother) and tenor saxophonist Sam Firmature. Sims, who was with Les Brown for some years, seems to have derived his style from Bill Harris, while Firmature is reminiscent of Lester Young, especially on *Lester Leaps In*.

Both sets caught on opening night wound up with a swinging *Two O'Clock Jump*, in which the ensemble work of the various sections left the crowd feeling, as Martha Glaser aptly put it, as though "happiness is just a thing called James."

—George Hoefer

## QUINCY JONES ORCHESTRA In Concert in Stockholm

When the Quincy Jones orchestra, after cutting loose from the Harold Arlen-Johnny Mercer musical *Free and Easy*, arrived for a three-day stay in Sweden, there was already considerable interest in the band.

One reason for the interest was the presence in the band of three musicians who, until recently, had made Sweden their home. They are Ake Persson, Sweden's top trombonist and one of Quincy's personal favorites on the instrument; and trumpeter Benny Bailey and drummer Joe Harris, Americans who have been active in Swedish jazz for several years.

The band (see *Down Beat*, Feb. 4 for full personnel) boast many brilliant young musicians and top-ranking soloists. But the prime interest lies in the skillful arranging not only of Quincy but of Ernie Wilkins and Melba Liston as well.

Outstanding numbers in the concerts presented here were Wilkins' *Ghana*, featuring baritone saxophonist Sahib Shihab; Nat Pierce's arrangement of *I Remember Clifford* (particularly appropriate for the concert in Sweden, since it was here that Quincy's arranging-compos-



# ...AND THE DUKES GO MARCHING ON!



When they play . . . it's Dixieland, all right, but not just exactly like you ever heard it played before! It *moves*—like a Mardi Gras parade!

A lot of Mississippi water has flowed past the old gray docks at the foot of Napoleon Street since New Orleans sent up anything like the "Dukes of Dixieland"! Back in 1947 the boys had a high school combo, playing at a seafood bar; now they headline on Ed Sullivan's television show. It's "standing room only" when they appear at the "Round Table" in New York, "The Blue Note" in Chicago, "The Famous Door" in New Orleans or "The Thunderbird" in Las Vegas. They're in the *big time* all over America. When you hear them you know why. They play Dixieland that pulls you right out of your chair and makes you feel wonderful!

Most of the band is the Assunto family. Frank is the front man, blowing that Olds trumpet of his so it sounds like glory. Fred plays great trombone. It's an Olds too, of course. And then there's Papa Jac's trombone giving the kids something to live up to. He started the Olds tradition with the Assunto family 'way back in 1928.

Records! They're on the Audio-Fidelity label in stereo and hi-fi. They've made album after album . . . singles, too . . . every one a solid hit.

Yessir, the Dukes are making Dixieland history . . . and they're making it with Olds.

 **OLDS**

**F. E. OLDS & SON**  
Fullerton, California

# The best "All Round Dance Band in America"\*

\*voted by the Ballroom Operators of America  
Down Beat, 10/1/59



Latest album  
**Jan Garber in Catalina**  
Decca Records

It is one of the highest honors  
paid to us in our 35 years.

## JAN GARBER

& his

### ORCHESTRA

featuring

### Janis Garber

(voted best girl band vocalist)

Booking:  
General Artists Corp.

ing career got truly under way with the famous Clifford Brown-Swedish All-Stars recording); Quincy's solid and really walking version of *Walkin'*; and a typical Quincy arrangement of Bobby Timmons' *Moanin'*.

On some numbers, two flutes were featured in chase choruses, while Julius Watkins shook the audience with some weird and wonderful French horn on *Phantom's Blues*.

The band, which has had a tremendous buildup in European newspapers, left here to tour the continent on one-nighters. Some U.S. engagements are reportedly scheduled. But Quincy also had some plans to book the band for regular work at a European summer resort, and many do a nation-wide tour of Sweden in July. —*Olle Helander*

### RAMSEY LEWIS TRIO

The Sanbah, Hollywood

Personnel: Ramsey Lewis, piano; El Dee Young, bass; Red Holt, drums.

Leader Lewis and his Chicago side-kicks made an impressive west coast debut at this forward-looking little jazz room. At a preopening press reception, and later the same evening, they played to a full house and uniformly enthusiastic applause.

In every sense a *trio* and no mere showcase for the leader's piano, Lewis, Young, and Holt build to an impressive level of unified, well-conceived performance particularly on the "folk-funk" ballad, *Suzanne*.

Between pianist and bass there seems to exist almost an extrasensory channel of communication. Indeed, Young is a major asset, lending distinctive character to the group. A small man in stature, he embraces the king-size instrument with a diligence and dedication that suggests the impression of trying to climb to the top of the bass. His tone is big and strong, the notes are always correct as the solo lines are deftly imaginative, and the time is where it should be. With drummer Holt, Young is perfectly cast.

As a jazz pianist, Lewis can get as downright funky as the next protagonist of the school. His commercial appeal to the average not-so-hip patron, however, is quickly established by keyboard mannerisms much in the vein of a Garner or a Jamal. Never a tinkler, Lewis is more prone to knuckle down to basics in the form of repetitive figures with strong rhythmic base—as in the medium-up blues which closes his sets—than to indulge in the pretty-pretty and the ain't-I-clever routine of which Jamal is so often guilty.

As featured attraction in a room such as New York's Roundtable or in any of the better and hipper lounges, it should make its mark. A year from

## YOU SAW US ON FORD STARTIME, MARCH 8! WE'LL BE SEEING YOU

### APRIL

- Springfield, Ill.
- Davenport, Iowa
- Kansas City, Mo.
- Cheyenne, Wyo.
- Casper, Wyo.
- Grand Island, Neb.
- St. Joseph, Mo.
- McClure, Ill.
- Louisville, Ky.
- Lexington, Ky.

### MAY

- St. Louis, Mo.
- Des Moines, Iowa
- Anderson, Ind.
- Alliance, Ohio
- Indianapolis, Ind.

### JUNE (ENTIRE MONTH)

- Willowbrook Club  
Willow Springs, Ill.

Watch for announcement of dates in your area

## EDDY HOWARD AND HIS ORCHESTRA

Booking: Music Corp. of America

430 N. Michigan Ave., Chicago, Ill.

DElaware 7-1100

now the Ramsey Lewis Trio may well be grooving on easy street in velvet slippers. But with subtle funk (if that can be imagined) and directness of melodic and rhythmic approach its forte at this stage, there is nothing to suggest that its formula will be altered.

—John Tynan

### BUDDY DE FRANCO-TOMMY GUMINA QUARTET

Ben Pollack's, Hollywood

**Personnel: De Franco, clarinet; Gumina, accordion; Ralph Pena, bass; Frank De Vito, drums.**

Buddy De Franco, whose jazz clarinet remains a thing of wonder and awe, has run the gamut in heading up instrumental combinations through the years. Some of his groups, such as the one that included Art Blakey in 1952, have been superlative; some have been but so-so. In his new alliance with accordionist Tommy Gumina, the clarinetist has entered into an association as rewarding and exciting musically as it is bookable.

Like the Joe Mooney-Andy Fitzgerald union of 1945, the clarinet-accordion blend is fully exploited. The basic difference here, however, is that, while the Mooney quartet concentrated on achieving intimate and, for the time, experimental tonal effects, De Franco and Gumina are bent on getting an ensemble sound suggesting the blast and drive of a big band.

But this overall shouting effect so successfully attained on the up tempo swingers is by no means the definitive mark of this versatile quartet.

De Franco is the shining light in solo work. Like many other jazz virtuosi, Stan Getz among them, he has his store of pet licks and phrases which may be detected creeping repetitiously into his work during an evening's blowing. One also is left with an impression of a curious impersonality in his style due, perhaps, to an almost incredible technique. But when Buddy blows freely on swingers like *How High the Moon* or a fast blues, the tension and exhilaration reaches fist-clenching heights.

Gumina is another superb technician and Pena and De Vito are a wonderfully matched rhythm team. Pena is sonorous and virile, intelligent and dedicated in his bass work.

With work in Las Vegas hotels in the offing, this new quartet (which, incidentally, just recorded an initial Decca LP) should go over big with audiences of all stripe — except, of course, adherents of L. Welk, Esq. In short, these four swing—honestly and hard.

—John Tynan

### BASIE Continued

Nor are the band's recordings always free of such mishaps. One of their most popular and highly acclaimed albums contains a tune in which the band enters glowingly in two different keys after the bridge. But the same single-mindedness again covered up the bungle quickly.

While a Basicite leads a plush, lush life in one respect, it is riddled with maddening, frustrating, magnified trivialities at the same time.

There is a nagging apprehension connected with sitting on top. There is no place to go but down. The current big band has been together for five years. The band has won every merit award and has two impressive firsts: it was the first of its kind to receive an invitation to play a command performance for the queen of England, and it was the first Negro big band to play the Waldorf-Astoria hotel in New York City. It has broken existing house records across two continents. The first bustling years of organization, inexperience, glamour, and excitement are behind the organization, and being a Basicite is now a business as solid — and repetitious — as a business can be.

Their predicament is beginning to be felt among the men. Basie would be less than sensitive if he were not aware of this situation, and he would be less than human if he failed to use it to advantage.

It is not necessary to fire men or verbally abuse men who exist principally on sensitivity and feeling. A solo taken away here, a tune dropped from the book there, a new man brought in to fill in "just in case"—these pressures are usually enough to bring a rebellious horn man into line.

This type of persuasion, or dissuasion, is not peculiar to the Basic organization; it exists wherever the narrow ledge of superiority is found. From this ledge dangle artists of all kinds, clinging tenaciously, afraid to cut loose because they may fall rather than float. The greater the individual talent, the stronger the pull to break away and attempt to soar alone.

The Duke Ellington Band members faced this problem late last year. Many of them finally decided to take the plunge. Their success or failure will influence members of the Basic aggregation. Even Basie must be watching.

In the meantime, the band is one-third through its scheduled 30,000-mile 1960 tour. It is intact and swinging as never before. Devotees gather their loyalty about them and snap. "I don't argue politics, religion, or Count Basic."

Four  
Generations  
of  
Master  
Craftsmanship

FLUTES and  
PICCOLOS

*G. Gemeinhardt*

K. G. GEMEINHARDT CO., INC.  
P. O. Box 88, Elkhart, Indiana

### "DRUMMERS - EDUCATORS - STUDENTS"

—KEEP POSTED—

join the

### "DRUM CITY by MAIL CLUB"

For only \$1.50 you receive . . .

\* "LIFE" membership card

- One pound of "Drum & Percussion" data, brochures and information
- Periodical notices of newest drum ideas and equipment
- History and photo of Drum City
- Book reviews on all new publications of percussion interest
- A list of hundreds of types of drums and percussion sounds
- Expert and prompt personal advice by Roy Harte, Hugh Allison and staff on all your percussion problems
- Lists and information on "Hard to get" drum items
- Plus all the many other services of "Drum City by Mail"

°Membership card number allows "Drum City by Mail" Members to take advantage of SPECIAL CLUB SALES.

### "DRUM CITY by MAIL CLUB"

A "MUST" FOR  
EVERYONE  
INTERESTED  
IN  
PERCUSSION!!



6124 SANTA MONICA BLVD.  
HOLLYWOOD 38, CALIFORNIA

### MEMBERSHIP RESERVATION AND ORDER FORM

Date \_\_\_\_\_

Name \_\_\_\_\_  
(Print or Type)

Address \_\_\_\_\_

City \_\_\_\_\_

Age \_\_\_\_\_ Signature \_\_\_\_\_

Bandmaster  Student

Professional Drummer  \_\_\_\_\_

Enclosed \$1.50 Check or Money Order



	vocals by Joe Williams and many instrumental soloists. Based in New York.	☐ SR-52028 <i>Breakfast Dance and Barbecue</i> ; Roulette ☐ R-52024, ☐ SR-52024 <i>Basie One More Time</i> .
<b>DAN BELLOC</b> GAC	Leader features a big book of original arrangements geared chiefly to the younger set. Uses novelties and visual gimmicks. Based in Chicago.	Fraternity ☐ 1004 <i>Dapper Dan Swings</i> .
<b>LOUIS BELLSON</b> Ind.	Is capable of featuring dance and show music or jazz. Drummer-leader is currently attached to the Pearl Bailey show playing supper clubs and hotel locations.	Verve ☐ 2123 <i>Brilliant Bellson Sound</i> ; Verve ☐ 8280 <i>Music, Romance, and Especially Love</i> ; Verve ☐ 8258 <i>Let's Call It Swing</i> .
<b>TEX BENEKE</b> MCA	One of several bands suggestive of Glenn Miller. Leader is a former tenor saxophonist and vocalist with the Miller band. Goes well at college proms.	RCA Camden ☐ 491 <i>Moonlight Serenade</i> ; RCA Camden ☐ 316 <i>Star Dust</i> .
<b>GUS BIVONA</b> GAC	Featured clarinet soloist with the bands of Benny Goodman, Tommy Dorsey, and others, Bivona has fronted this California-based band for two years.	Warner Brothers ☐ W-1361, ☐ WS-1361 <i>Deals in Millions</i> ; Warner Brothers ☐ W-1264, ☐ WS-1264 <i>Ballads, Bounce, and Bivona</i> .
<b>NAT BRANDWYNNE</b> MCA	A society-style dance band featuring show tunes and bright tempos. The pianist-leader was once a sideman with the Leo Reisman orchestra. Based in New York City.	RCA Camden ☐ 301 <i>Dancing at the Waldorf</i> ; Capitol ☐ T-566 <i>Arthur Murray Society Fox Trots</i> .
<b>LES BROWN</b> ABC	This well-known Band of Renown is now a regular feature on the <i>Steve Allen Show</i> from the west coast.	Coral ☐ 57300, ☐ 757300 <i>Swing Song Book</i> ; Harmony ☐ 7211 <i>Sentimental Journey</i> .
<b>RUSS CARLYLE</b> Orch., Inc.	Middle-of-the-road variety of dance music featuring frequent vocals from the leader. A favorite in ballrooms.	ABC-Paramount ☐ 253 <i>At Roseland Dance City</i> .
<b>LEE CASTLE</b> MCA	Trumpeter-leader is fronting the band that once belonged to the late Dorsey Brothers. It was led by Jimmy after Tommy's death. When Jimmy died, Castle took it over, all except the book, and has developed it into a steady draw at college and dance dates.	Epic ☐ LN-3579, ☐ BN-534 <i>On Tour with Castle</i> ; Epic ☐ LN-3560, ☐ BN-529 <i>Greatest Hits with Castle</i> .
<b>BOBBY CHRISTIAN</b> Orch., Inc.	A favorite band in colleges throughout the middlewest. It's a 17-piece group playing Christian's own arrangements. Leader plays vibraharp, xylophone, drums, and piano. Based in Chicago.	Westminster ☐ 6116, ☐ 15046 <i>Percussion in Velvet</i> ; Mercury ☐ 60015 <i>Mr. Percussion</i> .
<b>EMIL COLEMAN</b> MCA	A popular society band for 35 years. Coleman plays polite dance music for private parties and swank hotels. Based in New York City.	Monarch ☐ 601 <i>Strictly for Dancing</i> ; Roulette ☐ 25040 <i>At the Waldorf</i> .
<b>RAY CONNIFF</b> Ind.	Popular on college dates. During early part of 1960 trombonist-leader Conniff toured the country with a large orchestra featuring a "stereo concert."	Columbia ☐ CL-1346, ☐ CS-8155 <i>Conniff Meets Butterfield</i> ; Columbia ☐ CL-1334, ☐ CS-8143 <i>It's the Talk of the Town</i> .
<b>AL CONTE</b> MCA	A recently organized dance band for a specific New York hotel location. Pianist Conte formerly led a trio.	Columbia ☐ CL-1404, ☐ CS-8199.
<b>JACK COSTANZO</b> MCA	Stan Kenton's onetime bongo player features a Latin-styled dance unit.	Tops ☐ 1564 <i>Mr. Bongo Plays Cha-Cha</i> .
<b>WARREN COVINGTON</b> W. A.	Successor to the original band of the late Tommy Dorsey. The TD book is used, and Covington is a trombonist. Popular all around country and in colleges.	Decca ☐ 8904, ☐ 78904 <i>Dance and Romance</i> ; Decca ☐ 8943, ☐ 78943 <i>More Tea for Two</i> .
<b>XAVIER CUGAT</b> MCA	A top band in the Latin American field. Concentrates on smooth dance music, balancing the book between bongo-flavored tunes and American popular dance num-	Columbia ☐ CL-1143 <i>Waltzes by Cugat</i> ; Columbia ☐ CL-1094 <i>Cugat Cavalcade</i> .



"The Wurlitzer  
Electronic Piano  
has the big band  
sound in a  
pick-up package."

says *Count Basie*

exclusive Roulette Recording Artist

**WURLITZER**

World's Largest Builder  
of Pianos and Organs  
DEKALB • ILLINOIS

"It goes where I go . . . and I play it wherever and whenever I want. It's a great personal instrument . . . great for club dates."

The Count is a man on the go—and the Wurlitzer Electronic Piano goes with him. Folding to compact suitcase size, his portable Wurlitzer gives him the big sound a man with a big band wants. Yet, he can play it anywhere there's an electric outlet! And, because it is electronic, it stays in tune no matter how fast or far he travels.

Stop in to see it and play it at your Wurlitzer Dealer. You can buy *and take* the portable model right out with you.

**Earphones included.** For completely private playing and late hour practicing, arranging and composing, earphones plug in—speaker cuts out. Same wonderful Wurlitzer tone.



bers. Leader plays violin. Cugat is currently in Italy.

<b>BEN CUTLER</b> W. A.	New York society band.	M-G-M [M] 3719, [S] S-3719 <i>Debutante Party.</i>
<b>MEYER DAVIS</b> Ind.	Maintains a chain of dance orchestras for the society field.	RCA Victor [M] LPM-1930, [S] LSP-1930 <i>Everybody Dance!</i>
<b>SAM DONAHUE</b> MCA	A veteran bandleader with an experienced dance band slanted toward the college crowd.	
<b>RONNIE DRUMM</b> W. A.	A runner-up in the American Federation of Musicians dance-band contest in 1959. A sweet band styled after Sammy Kaye.	
<b>SONNY DUNHAM</b> MCA	The former Casa Loma trumpet star is fronting a small dance band for miscellaneous engagements.	
<b>LARRY ELGART</b> W. A.	The bearded brother of Les, heads a band with a broad repertoire, encompassing both standards and rhythmically oriented originals. He plays saxophone.	RCA Victor [M] LPM-2166, [S] LSP-2166 <i>Saratoga</i> ; RCA Victor [M] LPM-2045, [S] LSP-2045 <i>New Sounds at the Roosevelt.</i>
<b>LES ELGART</b> W. A.	The trumpet-playing Elgart has a style that is easy to follow and dance to. Arrangements are musically interesting.	Columbia [M] CL-1350, [S] CS-8159 <i>Great Sound</i> ; Columbia [M] CL-1291, [S] CS-8103 <i>On Tour.</i>
<b>DUKE ELLINGTON</b> ABC	The internationally known Ellington band draws well on college dates and one-nighters. Ellington appeals to dancers as well as to listeners. Still alternates between concerts and dance dates. Features primarily original Ellington music.	Columbia [M] CL-1400, [S] CS-8200 <i>Festival Session</i> ; Columbia [M] CL-1323, [S] CS-8127 <i>Ellington Jazz Party</i> ; Columbia [M] CL-1282, [S] CS-8098 <i>At the Bal Masque.</i>
<b>SKINNAY ENNIS</b> MCA	Ennis has been around for a long time and has carried on the Hal Kemp tradition using muted, staccato trumpets and low-voiced clarinets. Band headquarters in California and is popular in west coast location spots. Leader vocalizes in unique whispering fashion.	
<b>MAYNARD FERGUSON</b> ABC	Popular on dance floors as well as in jazz locations. Features a short jazz concert between dance sets. Leader plays several brass instruments, including trumpet and valve trombone. Book is balanced between tastefully arranged standards and originals.	Roulette [M] R-52038, [S] RS-52038 <i>Jazz for Dancing</i> ; Roulette [M] R-52027, [S] RS-52027 <i>Message from Birdland</i> ; Roulette [M] R-52012, [S] RS-52012 <i>Message from Newport.</i>
<b>SHEP FIELDS</b> GAC	The Rippling Rhythm orchestra was the musical innovation that put Fields on the musical map. Is still popular in leading hotels and ballrooms.	Jubilee [M] 1056 <i>Cocktails, Dinner and Dancing.</i>
<b>JACK FINA</b> MCA	Pianist-composer Finna is noted for his popular renditions of Tschaiakowsky during the period he played with Freddy Martin.	Dot [M] 3243, [S] 25243 <i>Boogie Woogie.</i>
<b>RALPH FLANAGAN</b> MCA	Glenn Miller-styled band. Features dreamy ballads and arrangements by the leader. Band has crisp performance and is a ballroom favorite.	Imperial [M] and [S] 12016 <i>Plays Your Request</i> ; RCA Camden [M] 387 <i>Dancing in the Dark.</i>
<b>CHUCK FOSTER</b> MCA	Long-time experience featuring smooth dance rhythms. Based in California.	
<b>GERIE GALIAN</b> Ind.	Furnishes effective backing for floor shows and offers a 10-piece aggregation for dancing. Based in Hollywood.	Warner Brothers [M] W-1229, [S] WS-1229 <i>Come Closer to Me.</i>
<b>JAN GARBER</b> ABC	Veteran dance band leader currently has a 15-piece organization accompanying	Decca [M] 8867, [S] 78867 <i>In Danceland</i> ; Decca [M] 8824, [S] 78824 <i>Blue Room.</i>

Miles Davis FIRST

Dizzy Gillespie SECOND

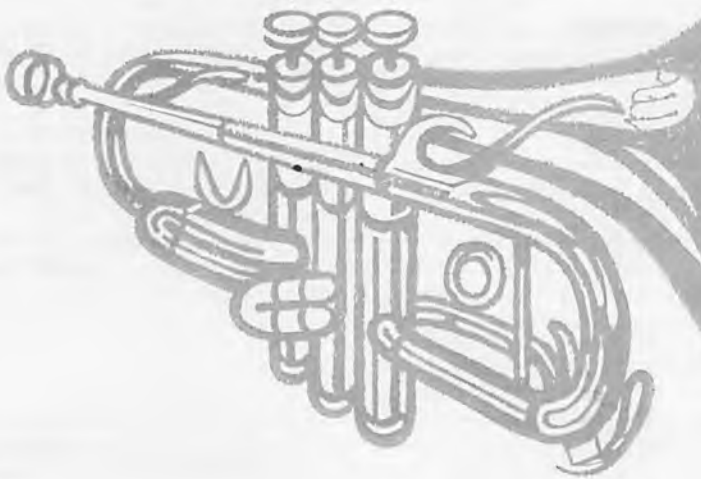
Art Farmer FOURTH



poll  
winners  
Down Beat  
Readers Poll

**3 out of  
the top 4  
play**

*Martin*  
**Trumpets**



Again this year... dominant  
leadership in top poll positions by artists playing  
Martin trumpets. Year after year Martin *extra-range*  
trumpets top the field. Doesn't this proven  
popularity pique your curiosity? Find out this easy way:  
merely visit your Martin Dealer, he'll put a Martin in your hands  
to try — chances are you'll want to hold right on to it.

THE MARTIN BAND INSTRUMENT COMPANY



shows and playing for dancing in hotel supper rooms. Garber's daughter, Janis, is the featured vocalist.

**TERRY GIBBS**  
ABC

Sixteen-piece band features a varied book. Vibist Gibbs uses arrangements by such ace arrangers as Bill Holman and Marty Paich. Based in California.

Mercury **M** 20440, **S** 60112 *Launching a New Sound in Music.*

**DON GLASSER**  
Orch., Inc.

Very sweet 12-piece group is modeled along Lombardo lines and is featured frequently in major ballrooms.

**CLAUDE GORDON**  
MCA

Named Best New Dance Band of 1959 after a contest sponsored by the American Federation of Musicians last May. Arrangements are swinging, highly danceable. Based on west coast.

Warner Brothers **M** W-1347, **S** WS-1347 *Gordon Wins.*

**URBIE GREEN**  
W. A.

Has been working weekend college dates in the east. Personnel includes outstanding sidemen based in New York. Leader plays trombone.

RCA Victor **M** LPM 1969, **S** LSP 1969 *Best of New Broadway.*

**LEO GRECO**  
Ind.

Versatile seven-piece band with plenty of radio and TV exposure in Iowa area.

**LIONEL HAMPTON**  
ABC

Vibist-drummer Hampton keeps busy offering showmanship galore and driving arrangements. Alternates among concerts, theaters, and dances.

Audio Fidelity **M** 1913, **S** 5913 *Hamp's Big Band*; Audio Fidelity **M** 1849, **S** 5849 *Lionel.*

**WOODY HERMAN**  
Woodrow

Herman is fronting a reorganized big band on a countrywide one-nighter tour.

Everest **M** LPBR-5032, **S** SDBR-1032 *Moody Woody*; Everest **M** LPBR-5003 **S** SDBR-1003 *Herd Rides Again.*

**EDDY HOWARD**  
MCA

Bandleader and vocalist Howard has been a featured attraction in the middlewest for two generations. His trademark songs and current hits are presented on ballroom dates. The band's library of arrangements is on the sweet side. Based in Chicago.

Mercury **M** 20432, **S** 60104 *Great for Dancing*; Harmony **M** 7042 *Yours.*

**PEE WEE HUNT**  
GAC

Hunt's *Twelve Street Rag* band has proved to be a good pull on dance dates. The leader plays trombone and offers occasional vocals. The band's Dixieland beat is easy to follow.

Capitol **M** T-1265, **S** ST-1265 *Dixieland Kickoff*; Capitol **M** T-1144 *Blues a la Dixie.*

**CHUBBY JACKSON**  
Woodrow

Well-known bassist and television personality Jackson fills dance dates around the New York area with prominent jazz stars as sidemen.

Everest **M** 5009, **S** 1009 *Chubby Takes Over*; Argo **M** 614, **S** 6145 *Chubby's Back.*

**HARRY JAMES**  
MCA

Trumpeter James spends seven months a year on location at Las Vegas. The Basic-styled book written by Ernie Wilkins showcases such star instrumentalists as altoist Willie Smith, trombonist Ray Sims and tenor saxophonist Sam Firmature, Jilla Webb sings.

M-G-M **M** 3778, **S** S-3778 *New Swingin' Band*; Capitol **M** T-1093, **S** ST-1093 *Harry's Choice.*

**HENRY JEROME**  
GAC

Jerome's style is soft and sweet. A melodic band ideally suited for hotel supper-club locations.

Roulette **M** R-25056, **S** RS-25056 *Hello, Nice People.*

**QUINCY JONES**  
W. A.

Arranger-trumpeter Jones has assembled some of the outstanding star sidemen in music. Has been associated with the Arlen-Mercer show *Free and Easy* in Europe and may be on Broadway with the show late in the fall. Following run of the show, has played location dates in Europe.

Mercury **M** 20444, **S** 60129 *Birth of a Band*. Mercury MG20561, *The Great Wide World of Quincy Jones.*



# Roy Haynes

PRECISION BUILT

## SELECTS.... *Slingerland Drums*



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

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

### SLINGERLAND DRUM CO.

6633 MILWAUKEE AVENUE ● NILES 48, ILLINOIS



NEW SLINGERLAND TELESCOPIC SPURS

(patent pending)

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

<b>SAMMY KAYE</b> ABC	Kaye still purveys sweet and novelty tunes with melodic orchestrations built around the sax section. The Swing and Sway band continues to be popular on the road.	Columbia <b>M</b> CL-1236, <b>S</b> CS-8126 <i>Strauss Waltzes for Dancing</i> ; Columbia <b>M</b> CL-1254 <i>Dreamy Dancing</i> .
<b>STAN KENTON</b> GAC	Kenton still plays long strings of one-nighters featuring concert presentations as well as dance music. Uses progressive arrangements for concerts. Emphasis is on the familiar Kenton loud brass and big-sounding saxophones. Based in California. NOTE: Band is currently on vacation.	Capitol <b>M</b> T-1276, <b>S</b> ST-1276 <i>The Kenton Touch</i> ; Capitol <b>M</b> T-1166, <b>S</b> ST-1166 <i>Stage Door Swings</i> ; Capitol <b>M</b> TBO-1327, <b>S</b> STBO-1327 <i>Road Show</i> .
<b>LESTER LANIN</b> Ind.	Lanin's name and style of music are synonymous with society band sounds. Book features reliable standards played at danceable tempos. Strong on Broadway show tunes. Based in New York.	Epic <b>M</b> LN-3578, <b>S</b> BN-533 <i>Dancing on the Continent</i> ; Epic <b>M</b> LN-3547, <b>S</b> BN-520 <i>Dancing at the Mardi Gras</i> ; Epic <b>M</b> LN-3531, <b>S</b> BN-516 <i>Cocktail Dancing</i> .
<b>ELLIOTT LAWRENCE</b> ABC	A full-sounding band along Claude Thornhill lines. Leader plays piano. Usually available for out-of-town one-nighters. Personnel includes top New York sidemen.	Top Rank <b>M</b> 304, <b>S</b> 604 <i>Music for Trapping</i> ; Decca <b>M</b> DL-8338 <i>Prom Night</i> .
<b>LECUONA CUBAN BOYS</b> Mercury	Latin American dance band.	RCA Victor <b>M</b> LPM-1055 <i>Plays Lecuona at the Piano</i> .
<b>GUY LOMBARDO</b> MCA	Perennially the No. 1 band for businessman's bounce. Simple, ultrasweet arrangements, stressing the sax section and the twin pianos.	Capitol <b>M</b> T-1244, <b>S</b> ST-1244 <i>Lombardo Medley Vol. 2</i> ; Capitol <b>M</b> T-1191, <b>S</b> ST-1191 <i>Lombardo Goes Latin</i> .
<b>JOHNNY LONG</b> GAC	Features crisp, precise arrangements keyed for the young crowd. Leader plays violin. Fourteen men and a vocalist with a glee club within the ranks.	Audio-Lab <b>M</b> 1503 <i>Sing and Dance Along</i> ; Tops <b>M</b> 1575 <i>Johnny Long Plays</i> .
<b>VINCENT LOPEZ</b> Ind.	Based at the Hotel Taft in New York for the last decade.	Carlton <b>M</b> 302, <b>S</b> S-302 <i>Nola</i> .
<b>MACHITO</b> Alpha	A Latin and Latin-jazz orchestra based in New York. Sixteen pieces adaptable to all forms of dancing.	Tico <b>M</b> 1029 <i>Asia Minor</i> ; Tico <b>M</b> 1002 <i>Afro-Cubans Cha-Cha-Cha</i> .
<b>RICHARD MALTBY</b> ABC	Popular band among the college set. Arrangements explore tonal colors without losing sight of the dance beat. Leader is also an arranger-composer.	Columbia <b>M</b> CL-1341, <b>S</b> CS-8151 <i>Hello, Young Lovers</i> ; Columbia <b>M</b> CL-1271, <b>S</b> CS-8083 <i>Swingin'</i> .
<b>RALPH MARGERIE</b> MCA	One of the best and most prosperous orchestras in the business. Emphasis is on easy tempos with harmonically rich arrangements. Leader features his solo trumpet. Band is versatile and able to fulfill any type of band assignment.	Mercury <b>M</b> 20437, <b>S</b> 60109 <i>Music for a Private Eye</i> ; Mercury <b>M</b> 20395, <b>S</b> 60004 <i>Dance Party</i> .
<b>FREDDY MARTIN</b> MCA	Martin's unerring dance tempos have been around since 1932. This tightly knit show-dance unit has been based in California for many years. Leader plays tenor saxophone. Emphasis is on sweet tunes and adaptations of the classics.	Capitol <b>M</b> T-1269, <b>S</b> ST-1269 <i>C'Mon, Let's Dance</i> ; Capitol <b>M</b> T-1116, <b>S</b> ST-1116 <i>Salute to the Smooth Bands</i> .
<b>BILLY MAY</b> GAC	Currently being conducted by Frankie Lester. Distinctive arrangements and sparkling vocals by Lester add up to memorable listening and pleasurable dancing.	Capitol <b>M</b> T-1043, <b>S</b> ST-1043 <i>Big Fat Brass</i> ; Capitol <b>M</b> TAO-924, <b>S</b> STAO-924 <i>Luncheon in Hi-Fi</i> .
<b>RAY MCKINLEY</b> W. A.	McKinley is directing the official Glenn Miller orchestra, using the original book. Music is listenable, danceable, and has gen-	RCA Victor LPM-1948 <i>On Tour with Glenn Miller</i> ; RCA Victor <b>M</b> LPM-1852, <b>S</b> LSP-1852 <i>The Miller Sound</i> .

# THE JAMES BOYS CAPTURE BASIN STREET EAST!

## ***N. Y. Night Club Reviewers Rave-***

**BOB SYLVESTER, N.Y. Daily News,** raves over Harry James and his big swing band... at the Basin Street, where he is packin' 'em in by 9:30 nightly like he did 25 years ago at Paramount. Harry still has that fine tone and plays solid solos against what sounds like the great Ellington arrangements of other days.

**FRANK QUINN'S Nitelife,** wildly acclaim's Harry James solid, sound and exciting band and maestro. Harry hits those high notes with ease and true clear tones... few realize that James works around the calendar with nine months at fabulous Flamingo at Las Vegas.

Harry James clicks big at Basin Street, East, says **GENE KNIGHT,** at gala opening with his big swing band that really rocks 'em, with outstanding Ernie Wilkins arrangements played by top sidemen like Willie Smith, Sam Firmatura and Ray Sims... that play jazz the one and only way that Harry James enjoys with a bounce.

Harry James and his trumpet and great music makers rocked Basin Street East last night before a wildly cheering house of mad jazz fans that brought fond memories of Paramount Theater 20 years ago... when trumpeter was "the Toast of Broadway." says **MARTIN BURDEN** in his "Going Out Tonight?" column.

Trumpet star Harry James wildly acclaimed at Basin Street, East with his great swingin' band that thrilled New Yorkers in debut. James' female vocalist is Jilla Webb, who has a swell, smoky sound. and does well with "I Got a Right to Sing the Blues." says **VARIETY**

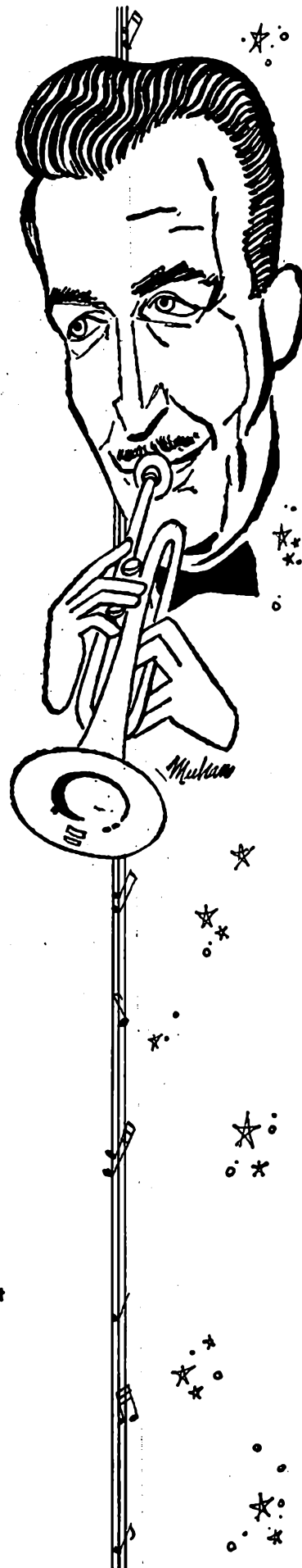
Doris Duke flipped over Harry James' jazzmatazz at Basin Street East last night like hundreds of Hollywood and Broadway stars have been doing past three years at Las Vegas Flamingo Stage Bar where James Boys are booked for two solid swinging years.

The Las Vegas James Boys capture Manhattan' Basin Street East after 10 solid years away from Big Town... James still blows most affirmative trumpet in the business, and last night proved to his fans he still tops and fronting most exciting swing band in the land... says **JACK KLEIN, Night Club.**

*Currently playing Flamingo Las Vegas*

Exclusively on M-G-M Records

Booked by M.C.A.



eral appeal. Band is currently appearing weekly on television show *Be Our Guest*.

<b>JIMMY McPARTLAND</b> MCA	The Dixieland trumpeter has been playing dance jobs and in hotel locations with a jazz-oriented group with considerable success.	Epic <b>M</b> LN-3371 <i>Dixieland</i> ; Epic <b>M</b> LN-3463, <b>S</b> BN-506 <i>Music Man Goes Dixieland</i> .
<b>MARK MONTE</b> MCA	Smart dance unit regularly appearing in New York hotel supper clubs. Known as the Continentals.	Jubilee <b>M</b> 1053 <i>Dancing at the Plaza</i> .
<b>JAMES MOODY</b> Shaw	Tenor saxophonist has been touring with a 10-piece band. Jazz-oriented, it has been popular on southern dance dates.	Argo <b>M</b> 637, <b>S</b> 6375 <i>Last Train from Overbrook</i> ; Prestige <b>M</b> 7072 <i>Moody</i> .
<b>ART MOONEY</b> GAC	A versatile and entertaining band featuring showmanship and production as well as danceable music. Novelty tunes long have been a forte of the band.	Lion <b>M</b> 70062 <i>Those Happy Banjos</i> .
<b>NORO MORALES</b> Mercury	One of the leading Latin American bands. Based in New York City.	Roulette <b>M</b> R-25045, <b>S</b> RS-25045 <i>At the Harvest Moon Ball</i> .
<b>RUSS MORGAN</b> GAC	Perennial favorite with all age groups for almost 30 years. Features a light, lilting style of dance music highlighted by leader's muted trombone.	Everest <b>M</b> 5055, <b>S</b> 1055 <i>Let's All Sing Along</i> ; Everest <b>M</b> 5054, <b>S</b> 1054 <i>Music in the Morgan Manner</i> .
<b>BUDDY MORROW</b> GAC	This is the <i>Night Train</i> orchestra with 14 men and a vocal star. Leader plays trombone. An exciting band ideal for colleges and ballrooms where a young crowd wants the big beat.	RCA Victor <b>M</b> LPM-2180, <b>S</b> LSP-2180 <i>Double Impact</i> ; RCA Victor <b>M</b> LPM-1925, <b>S</b> LSP-1925 <i>Dancing Tonight to Morrow</i> .
<b>AL NAVARRO</b> MCA	Modern-styled dance band.	Kapp <b>M</b> 1072 <i>High Society Dance</i> .
<b>NEWPORT YOUTH BAND</b> W. A.	Band, made up of musicians between the ages of 13-18, is under the tutelage and directorship of Marshall Brown. The band carries two books, one for dancing and one for jazz concerts. Plays many dance dates in the New York area.	Coral <b>M</b> 57306, <b>S</b> 757306 <i>At Newport</i> ; Coral <b>M</b> 57298, <b>S</b> 757298 <i>Newport Youth Band</i> .
<b>JIMMY PALMER</b> MCA	Book features many nostalgic tunes played in a melodic dance style. Palmer has a band that goes well in ballrooms as well as in swank hotel supper clubs.	Mercury <b>M</b> 20348, <b>S</b> 60033 <i>Palmer Method of Dancing</i> ; Mercury <b>M</b> 20268 <i>Designed Strictly for Dancing</i> .
<b>PETER PALMER</b> GAC	Popular 12-piece band featuring five choral voices in harmonic background. Good for colleges and ballrooms.	Mercury <b>M</b> 20425, <b>S</b> 60097 <i>Swingin' Love Affair</i> .
<b>TEDDY PHILLIPS</b> MCA	Has an extensive dance-novelty library and has been a solid commercial success on hotel location dates. Leader plays a sweet-styled alto saxophone and works mostly in Chicago and midwest.	Decca <b>M</b> 8561 <i>Variety Show</i> ; Decca <b>M</b> 8550 <i>Concert in the Sky</i> .
<b>NAT PIERCE</b> Woodrow	Pianist Pierce has assembled a big band with an impressive personnel of New York musicians.	Coral <b>M</b> 57128 <i>Chamber Music for Moderns</i> .
<b>HERB POMEROY</b> Ind.	Boston-based band features an original book, which includes scores by many top jazzmen, and presents an exciting program featuring many star soloists.	United Artists <b>M</b> 4015, <b>S</b> 5015 <i>Band in Boston</i> .
<b>PEREZ PRADO</b> MCA	Introduced the mambo to the United States. Can alternate between mambo tempos and soft dance numbers.	RCA Victor <b>M</b> LPM-2028, <b>S</b> LSP-2028 <i>Pops and Prado</i> ; RCA Victor <b>M</b> LPM-1556, <b>S</b> LSP-1556 <i>"Prez" Prado</i> .

# "Presenting the Foremost Orchestra and Groups in the World"

JULIAN "CANNONBALL" ADDERLEY  
WILL ALGER &  
    THE SALT CITY FIVE  
HENRY "RED" ALLEN  
PETER APPELYARD  
LOUIS ARMSTRONG  
GEORGIA AULD  
AUSTRALIAN JAZZ QUARTET  
CHET BAKER  
RAY BAUDUC, "NAPPY" LAMAR  
    & THEIR RIVER BOAT DANDIES  
RUBY BRAFF  
BOB BROOKMEYER  
DAVE BRUBECK QUARTET  
AL COHN  
EDDIE CONDON (6)  
WILD BILL DAVISON  
BUDDY DE FRANCO  
MATT DENNIS  
DOROTHY DONEGAN  
DUKES OF DIXIELAND (6)  
DUKE ELLINGTON  
TERRY GIBBS  
DIZZY GILLESPIE  
JIMMY GIUFFRE TRIO  
CONLEY GRAVES TRIO  
BUDDY GRECO  
BOBBY HACKETT SEXTET  
CHICO HAMILTON QUINTET  
LIONEL HAMPTON  
NEAL HEFTI QUARTET  
    W/FRANCES WAYNE  
EARL HINES  
AL HIRT  
ILLINOIS JACQUET QUINTET  
PEE WEE IRWIN  
CALVIN JACKSON QUARTET  
AHMAD JAMAL TRIO  
J. J. JOHNSON QUINTET  
JO JONES TRIO  
LOUIS JORDAN

MAX KAMINSKY  
LEE KONITZ (6)  
ROY KRAL & JACKIE CAIN  
KINGSTON TRIO  
GENE KRUPA  
RAMSEY LEWIS TRIO  
THE MASTERSOUNDS  
JIMMY McPARTLAND  
MARIAN McPARTLAND TRIO  
MITCHELL-RUFF TRIO  
LES MODES QUINTET  
THELONIOUS MONK QUARTET  
GERRY MULLIGAN  
TURK MURPHY JAZZ BAND  
MARTY NAPOLEON (4)  
RED NICHOLS & FIVE PENNIES  
BERNIE NIEROW (3)  
RED NORVO  
DAVE PELL OCTET  
BUDDY RICH  
RIVERBOAT 5 plus 2  
MAX ROACH QUINTET  
SONNY ROLLINS  
SAL SALVADOR QUARTET  
LEON SASH QUARTET  
TONY SCOTT QUARTET  
BUD SHANK (4)  
RALPH SHARON TRIO  
GEORGE SHEARING QUINTET  
DON SHIRLEY  
ZOOT SIMS  
JOHNNY SMITH QUARTET  
JERI SOUTHERN  
RALPH SUTTON  
BILLY TAYLOR  
JACK TEAGARDEN SEXTET  
CHARLIE VENTURA  
TEDDY WILSON TRIO

## ORCHESTRAS

LOUIS ARMSTRONG  
BEN ARDEN  
EARL BOSTIC  
LES BROWN  
DUKE ELLINGTON  
DANNY FERGUSON  
MAYNARD FERGUSON  
JERRY FIELDING  
TED FIO RITO  
JERRY GRAY  
LARRY GREEN  
LIONEL HAMPTON  
DARYL HARPA  
KEN HARRIS  
LENNY HERMAN  
TINY HILL  
ILLINOIS JACQUET  
LOUIS JORDAN  
SAMMY KAYE  
GENE KRUPA  
ELLIOTT LAWRENCE  
LECUONA CUBAN BOYS  
FRANKIE MASTERS  
GERRY MULLIGAN  
RED NICHOLS  
BILL PANNELL  
HANK PENNY-SUE THOMPSON  
HARRY RANCH  
DAVE REMINGTON  
BUDDY RICH  
CARL SANDS  
PAUL WHITEMAN  
JERRY WALD  
HUGO WINTERHALTER



# Associated Booking Corp.

*Joe Glaser, President*

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

2207 MARONEY  
Las Vegas, Nev.  
DUdley 2-7122

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

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

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

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

<b>TITO PUENTE</b> Alpha	Popular and dynamic Latin-styled band based in New York. Much of drive comes from percussion and vibraharp work of leader Puente. Group explores all tempos and dances of the Latin field.	RCA Victor [M] LPM-2113, [S] LSP-2113 <i>Mucho Cha Cha</i> ; RCA Victor [M] LPM-1874, [S] LSP-1874 <i>Dancing Under Latin Skies</i> .
<b>TITO RODRIGUEZ</b> Ind.	Outstanding Latin American dance band in the New York area.	Tico [M] 1051, [S] S-1051 <i>Senor Tito Rodriguez</i> .
<b>WILLIAM RUSSO</b> W. A.	Primarily a concert and rehearsal orchestra. Arranger-trombonist Russo has gathered an impressive array of New York jazzmen. They plan to function as a dance band for college appearances.	Atlantic [M] 1241 <i>World of Alcina</i> .
<b>SAL SALVADOR</b> W. A.	Guitarist Salvador has been rehearsing a band of star sidemen weekly. Now embarked on a long one-nighter tour of colleges and ballrooms. Offers good dance numbers as well as jazz concert presentations with lectures on jazz by the leader.	Decca [M] 9210, [S] 79210 <i>Colors in Sound</i> .
<b>SIX FAT DUTCHMEN</b> Ind.	Practically unheard of outside the midwest, this group does a powerful job where polkas, schottisches, etc., are required.	Victor [M] 1957, [S] 1957 <i>Schottisches</i> ; Victor [M] 1418 <i>Six Fat Dutchmen</i>
<b>SAUTER-FINEGAN</b> W. A.	Arrangers Ed Sauter and Bill Finegan have a dance book as well as quite a few unusual arrangements. Band is ideal for college dates.	RCA Victor [M] LPM-1634, [S] LSP-1634 <i>Memories of Goodman and Miller</i> .
<b>BOBBY SHERWOOD</b> GAC	Leader plays trumpet, guitar, and piano. Big band that is exciting and modern.	Jubilee [M] 1061, [S] S-1061 <i>Pal Joey</i> .
<b>CHARLIE SPIVAK</b> MCA	Features a varied book with up tempos and ballads. Leader's unmuted trumpet frequently presented in clear, controlled melodic solos.	Design [M] 72, [S] 24 <i>Country Club Dance</i> .



Shorty Leo Bobby Bob Bruno Rusty Jess

\*The No. 1 "Country & Western Dance Band

## LEO GRECO

That friendly man with a friendly band

\*Voted by the Ballroom Operators for 3 consecutive years.

**HAVE BUS — WILL TRAVEL**

• Leo Greco, 1960 B Avenue N.E.

• Cedar Rapids, Iowa  
phone EM 4-3382

## TV & RADIO SHOWS

Featured on **WMT-TV**: Radio WMT (Cedar Rapids, Iowa) **KCRG-TV** (Cedar Rapids, Iowa) **KOEL Radio** (Oelwein, Iowa)

Every member in the band is a vocalist and feature solos, duets, trios, quartettes and group vocals.

- Modern including Old Standards and Pops
- Country & Western
- Old Time (Polkas, Schottisches, etc.)

The band uses only 7 men — dressed in plain slacks and western shirts and bow tie, or in business suits.

<b>DICK STABILE</b> Ind.	Well-seasoned show-dance aggregation based on west coast.	King <b>M</b> 623, <b>S</b> S-623 <i>Dancing on Sunset Strip.</i>
<b>TED STRAETER</b> MCA	Piano-playing leader also sings and emcees floor show. Library is sparked with international tunes. Usually working New York hotels.	Columbia <b>M</b> CL-1369, <b>S</b> CS-8170 <i>Sings to the Most Beautiful Girl.</i>
<b>ED SUMMERLIN</b> W. A.	Tenor saxophonist leads the North Texas Teachers College orchestra. He has been traveling over the country playing his jazz liturgy at colleges for last several months.	
<b>CLAUDE THORNHILL</b> GAC	Leader features feather-light piano stylings and lush orchestral sounds. He uses personally styled arrangements with swing numbers performed in a subdued manner.	Decca <b>M</b> 8878, <b>S</b> 78878 <i>Dance to the Sound.</i>
<b>ORRIN TUCKER</b> MCA	Highlights novelty tunes with danceable standards. Based on west coast.	Bel Canto <b>M</b> 35, <b>S</b> 1012 <i>Dream</i> ; Bel Canto <b>M</b> 34, <b>S</b> 1013 <i>New Sounds.</i>
<b>LAWRENCE WELK</b> Ind.	Famed television personality features a bouncy, bubbly dance style. His melodic effects draw both the youngsters and older persons onto the dance floor. He plays accordion and is based on the west coast.	Dot <b>M</b> 3224, <b>S</b> 25224 <i>Dance with Welk</i> ; Dot <b>M</b> 3247, <b>S</b> 25247 <i>Great Overtures in Dance Time.</i>
<b>GEORGE WILLIAMS</b> Ind.	Versatile dance band for colleges, ball-rooms, and country clubs.	United Artists <b>M</b> 3027, <b>S</b> 6027 <i>Swing Classics.</i>
<b>SI ZENTNER</b> GAC	One of the new big bands. Leader is former Les Brown trombonist. Arrangements emphasize danceability with modern voicings.	Liberty <b>M</b> 3139, <b>S</b> 7139 <i>Suddenly It's Swing</i> ; Liberty <b>M</b> 3133, <b>S</b> 7133 <i>Thinking Man's Band.</i>



# A GREAT NEW SOUND...



THE EXCITING

## TERRY GIBBS BIG BAND!

From California—scene of the early smash successes—word spreads of the sensation caused by a great new sound—the fresh, dynamic and exciting sound created by Terry Gibbs and 14 outstanding instrumentalists.

For artists like Terry Gibbs who will not compromise on quality of tone, craftsmanship or design, Deagan produces three fine models of Vibraharp renowned for excellence the world over.



Whether it's his sensational new Big Band or his famous Jazz Combo, there's a DEAGAN VIBRAHARP up front with Terry Gibbs *always!*

WRITE FOR FREE LITERATURE TODAY

J. C. DEAGAN, Inc.

1770 West Berteau Avenue CHICAGO 13, ILLINOIS

LA 95109 5-4264

Finest Quality Mallet Percussions for 80 Years

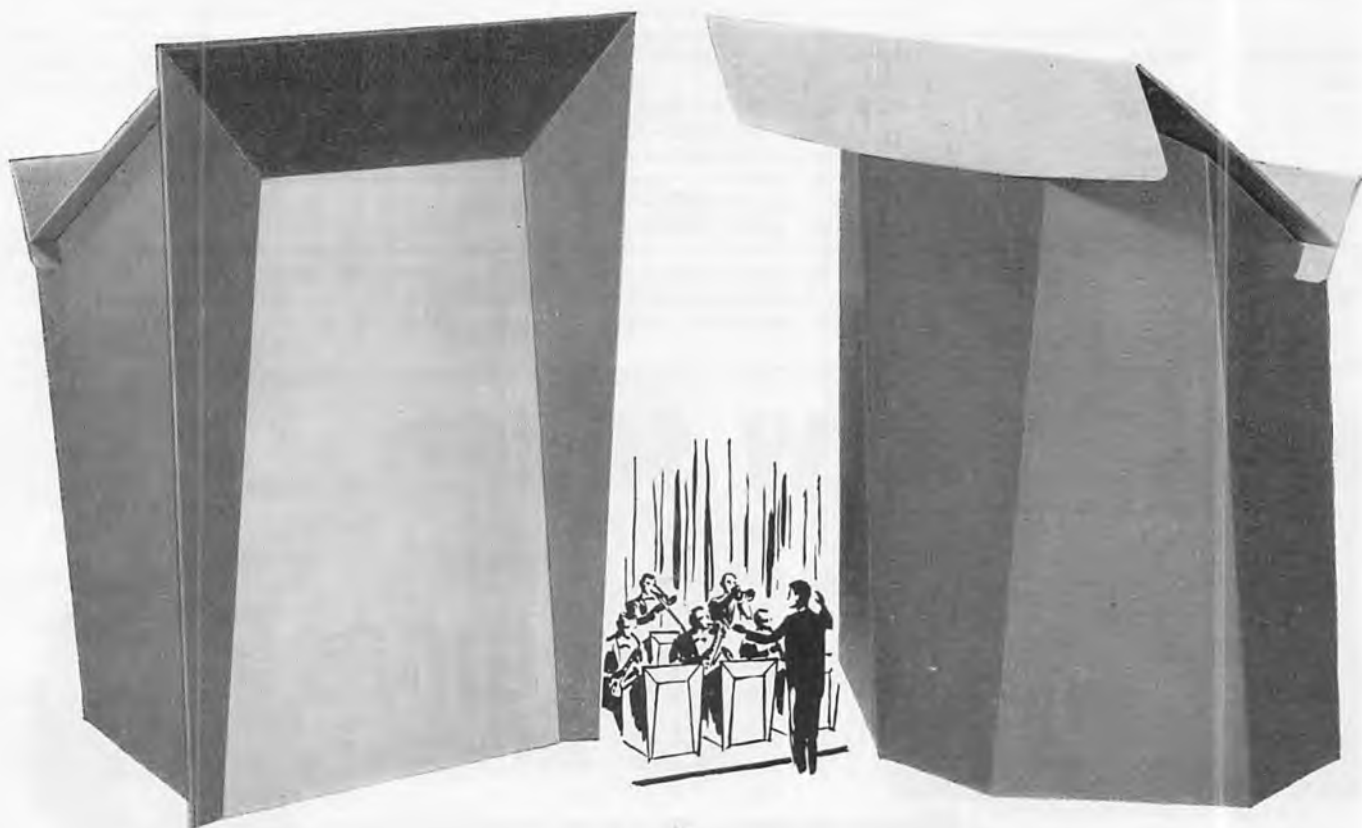
**THE WORLD'S  
GREAT VIBISTS  
PLAY DEAGAN  
VIBRAHARPS**



# New Styling!

**(OLD PRICES!)**

## **SELMER Porta-Desks**



### **NEW Deluxe Porta-Desk\***

Completely redesigned! Has new Shadow-Box front to set off the band's name. Two-tone blue finish gives the band a smart evening-dress look. Music shelf holds 350 double sheets in easiest reading position. \*Patent Pending

Still priced at only **\$2.95** each

### **NEW Hollywood Porta-Desk**

Redesigned to add new attractiveness to its old economy! Rich red base has gray tweed-design shelf with a front panel to give the band's name top billing. Same height and music capacity as Deluxe Model.

Still priced at only **\$2.25** each

**All Porta-Desks fold flat—one man can easily carry enough for the entire band!**



**RISER** to match the new Deluxe model adds 18" to total height for bass players and conductors. **\$1.50** each

**PORTA-LIGHT**; fits all Porta-Desks or any flat front stand. 8-ft. cord, switch and bulb. Dark brown finish metal. **\$2.75**



**SELMER, Elkhart, Indiana**

**Dept. C-41**

- Please send name of my nearest Porta-Desk dealer.
- Please send **FREE** Packet Showbook of Selmer Musical Products and Accessories.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Distributed only by **Selmer** ELKHART, INDIANA



# TAKE



by John Tynan

Is there a trend toward a resurgence in big band popularity? Or is it time we stopped kidding ourselves that bands will ever "make a comeback"?

For more than a decade, optimists in the band business have been intoning, as regular as the season, "The bands are coming back." If they *were*, they never arrived.

Or take one of west coast leader Si Zentner's favorite remarks, "The bands were never away." Wherever they were, it is a truism to state they were not working the nation's ballrooms at anything like the pace of the previous decade. And if the scores of smaller territory bands managed to keep reasonably busy during the years 1950 to 1960, those years took a melancholy toll of what was left of the name orchestras of the '40s.

The multifarious factors responsible for the decline of the big dance bands have been laid out time and again for inspection, disputation, and dissection by virtually everybody connected with or interested in the music business.

In the past year or two, however, the voices hitherto considered crying in the wilderness seemed anchored at least to a semblance of burgeoning reality. Bands, new bands, were in constant state of rehearsal in New York, Chicago, and Los Angeles. In most cases, they got no farther than the local rehearsal hall.

For all the "kicks" writing and "kicks" blowing, something permanent and decisive emerged from these rehearsals. First, they afforded many of the not-so-old-timers who grew up musically with bands on the road opportunity to keep up their big-band chops; second, the rehearsals drew many of the young musicians whose training in jazz had been largely restricted to the small groups rising out of the so-called Cool Era. Most important, however, was the development of a genuine desire among almost *all* those who stuck with the "kicks" bands to be part of a full-time, permanent big band with all the trimmings.

On the west coast, this attitude among musicians starved for the experience of big-band playing resulted in the now-established Los Angeles outfits of Si Zentner and Terry Gibbs. In the east, the bands of Herb Pomeroy out of Boston and Sal Salvador out of New York

shook off the trappings of rehearsal crews and spread an increasing number of bookings over an ever-widening area in their respective territories.

Towering monoliths in the band business are the booking agencies, principally Music Corp. of America and General Artists Corp., through which the vast majority of bookings flow. Spokesmen for both of these agencies make no bones about the fact that "things haven't been good," which is stating the obvious.

What bemuses and often infuriates the leaders of new bands trying to stick their feet in the door is the apparent reluctance of agencies to throw maximum effort behind a new band. When a fresh band signs with any agency, invariably the leader finds himself consigned to the cold storage room for an interminable period of refrigeration.

Still, the bands keep trying—and some, like that of Maynard Ferguson, appear to be doing all right.

In 1960 what is the trend in the band business? Or is there a perceptible trend? Certainly there is more optimism in the thinking of leaders and bookers than there was, say, during 1958.

Much of this optimism is directly traceable to the payola probes.

The thinking seems to run this way: "If the disc jockeys are playing more big-band records, then we can expect more work for bands in ballrooms and at other functions this year." But so far as actual statistics are concerned, there is not yet a perceptible trend toward a better band business. General feeling in the trade is that, within six months, the effect of better music programming on radio should begin to be reflected in increased band bookings.

Meanwhile, the Ralph Marteries, the Ray McKinleys, the Harry Jameses, the Les Elgarts continue to earn fat commissions for the agencies while the majority of the new bands continue to scuffle for work.

The experimentation with and rehearsal of new bands and new musical ideas is the one constant in a business fraught with gamble and economic peril.

After rehearsing a new big band for some time, Gerry Mulligan was due to open with it March 31 at Basin Street in New York. While it is certain that Mulligan's band will be highly musical and stress positive musical values, it is equally doubtful that it will appeal to the gentlemen whose business it is to book bands on dance gigs. And, because Mulligan's band is loaded with crack New York studio sidemen, it is doubtful whether the leader would be able to take it on the road even if he

wanted to. The price would be too high.

In the east, there does not appear to be any trend toward new bands establishing themselves as national attractions. Urbie Green's undertaking proved that. Apart from playing gigs the band could make in one night—places such as Bucknell college in Lewisburg, Pa.—and a lot of weekend college dates, there was no chance of the band embarking on an extended tour.


Roughest territory of all for a new band to get started is the widely-spaced west coast. Those name bands based on the coast—Harry James, Les Brown, Charlie Barnet—make periodic sallies eastward, then settle down to whatever they can scrape up for the balance of the year. In James' case, Las Vegas has proved a lifesaver. For Brown, the *Steve Allen Show* has become a comfortable berth. Barnet, who works a lot of casuals with only a quintet, takes a big band out on the road about once a year, but does not maintain a permanent complement.

Getting out of California and securing bookings east of the Rockies is the thorniest problem for new bandleaders there. Gibbs and Zentner have been fighting to break out of the coast compound for as long as their bands have been organized. Thus far, they have been unsuccessful, but, they feel, the same groove can't go on forever.

Perhaps as a result of positive thinking and little else, there are some signs of encouragement in some quarters for the band business. The National Association of Ballroom Operators, through its public relations firm, has established the Recreational Dancing institute to stimulate national interest in dancing and ballrooms. It is headquartered in Des Moines, Iowa.

The annual Best New Band contest sponsored by the American Federation of Musicians is considered by many to be an important factor in building new aggregations, as the current busy booking schedule of Claude Gordon, last year's winner, attests.

Finally, there is television exposure for bands. Many bookers feel the two *Ford Startime* programs (*The Swingin' Years* and *The Swingin', Singin' Years*) did much to focus public attention on big bands, albeit those of yesteryear. Increased programming of bands on network television is anticipated by many.

Thus, while any definite trend in the band business must perforce be viewed through rose-colored glasses and may well turn out to be a mirage, there *are* signs of encouragement—slight though they may be. The bands are *there*. The object is to keep the established ones working and to give the new outfits a fighting chance. 



## THE INNER EAR

By Bill Mathieu

As the pile of mail received by *Down Beat* indicates, there is a great demand from the lay audience for comprehensible technical information on jazz. This is understandable.

The concertgoer who wishes technical insight into Beethoven's *Fifth Symphony* need only purchase the score and one of several well-written books on Beethoven's music, and give each a few hours' thought. He can even buy music appreciation records, if he doesn't like to read. But the jazz enthusiast has (with a very few exceptions) neither scores nor analytical guides to help him. If there is a gap between what he hears and what he understands, he has nowhere to turn.

The purpose of this column is to present to the lay reader an easily understandable technical terminology from which he can form the basis of a new understanding of jazz.

One reason for the dearth of good analysis is the prevalent philosophy among many responsible persons in the field that "if you have to ask what it is, you'll never know." The tenet behind this thinking is that jazz is so predominantly dependent upon spontaneous, intuitive, nonrational elements for its creation that to apply a thoughtful approach to criticism is to put a square peg in a round hole.

Well, given that *any* art contains an element of intuitive genius, this philosophy has the ring of ultimate truth. Yet how could this be true on every level? Many are the men who have not only improved upon but *discovered* their intuitive perception by intellectual effort.

I believe that neither intuitive perception nor intellectual effort alone are enough to account for artistic creation or audience appreciation. Neither can stand alone; each needs the other; their wedding can only be fruitful. Another purpose of this column, then, is to show how intellectual analysis can be applied to an art form which is derived primarily through emotional rather than cerebral channels; that is, how the application of a *rational* discipline can lead to an *intuitive* understanding.

Now it's pretty hard to *talk* about something you *hear*. The usual way, the one I will adopt, is to break down what is heard into parts and try examine them (*analysis*) and then put

them back together for a re-examination of the whole (*synthesis*).

A musical piece will never sound the same after this double process of analysis and synthesis. What is changed is not the music, of course, but the listener. The interesting thing is that both processes are necessary for complete understanding of the music. One alone doesn't do the trick.

That is why it is important never to lose sight of the whole piece of music. Knowing that the D-sharp in bar three of such-and-such a solo is a dissonance resolving to a relative consonance might tell you a great deal about the D-sharp, but by itself this knowledge can't go very far to explain the effectiveness of this note within the melodic phrase. And it can't explain the effectiveness of the phrase within the solo, or the effectiveness of the solo within the entire piece.


When examining a piece of music, you must look through a microscope and a telescope simultaneously. Otherwise you will miss both the forest *and* the trees.

So when breaking down a piece of music into its smallest elements, remember that in the final analysis there is no such thing as an isolated "element," that the meaning of the littlest parts is only apparent when taken in the context of the whole.

Here is an example of what I mean. At the piano, simultaneously play (spelling upwards) E<sub>b</sub> (below middle C), G, D<sub>b</sub>, G, B, and E<sub>b</sub> on top, or have a friend do it for you. This is nothing much, just a chord. Now listen to the same chord in Stan Kenton's *Love For Sale* (the highest chord in the ensemble) keeping in mind its placement in the piece as a whole. It's enough to knock you off your chair. The point is, there is very little inherent in this conglomeration of notes that carries any meaning. Yet *when placed in the position the arranger has given it*, the chord means power, excitement, fury, and it precipitates a great release of emotional tension.

\* \* \*

In the next column I'd like to take the first 16 bars of *Summertime*, as played by Miles Davis in his *Porgy and Bess* album and discuss it, keeping in mind the ideas outlined above. Some later columns will take up such questions as: What is syncopation and how does it work? What part does the original melody play in the process of melodic improvisation? What is the real meaning of counterpoint and how is it different in jazz from what it is in classical music?

Also, if any readers have questions they feel would be of general interest, I'd be grateful to hear from them. 

# UP BEAT



On the following eight pages you will find an original composition and arrangement by Gabor Szabo, a gifted young Hungarian guitarist and arranger now studying at the Berklee School of Music in Boston.

The arrangement, written for an advanced student level of performance, should be playable by any of the better college and high school orchestras in the country. But this does not mean that is the limit of its applicability. Szabo has a talent for linear writing, and the composition is in all ways modern in conception: it should go down equally well in performance by professional bands, providing they have the right instrumentation.

The mood and flavor of the composition are active and exciting. Those interested merely in reading and hearing the chart will find a performance of it in *Jazz in the Classroom*, Vol. 4, an LP issued by the Berklee school.

Composer Szabo was born in Budapest in 1936. Inspired, he says, by Roy Rogers, he began playing guitar when he was 14.

"My first interest in jazz began in 1954 through listening to Willis Conover's *Music USA* program," Szabo says. "Though there was no possibility of study in this field, my love for jazz urged me to experiment both in playing and writing.

"Since jazz was illegal behind the 'Iron Curtain', my thoughts to come to the United States became a constant drive, which became a reality after the Hungarian revolution in 1956, when it became necessary for me to leave."

Szabo stayed in California for a time, then went to Berklee to study. Since then, his hunger for study and for active work in jazz have moved closer to full realization. He played in the 1958 Newport International Youth Band, and has been writing for and performing with his own group on Boston television and radio, including the show, *Jazz with Father O'Connor*.



**TPP II**

NEURON BRIGHT

**DILEMMA**

COMPOSED & ARRANGED BY  
GABRIEL SERRAÑO

17 9 17

17 9 17

23 23 17

23 23 17

CUP NURIT  
2ND X ONLY

9 23

NURIT OFF

9 17

9 17

9 17

9 17

17 17  
HARMON NURIT  
2ND X ONLY

23 17

23 17

9 23

9 23

9 23

9 9

9 9

17 17

17 17

23 17

23 17

23

23

**TPT IV**

MEDIUM BRIGHT

# DILEMMA

COMPOSED & ARRANGED BY  
GARRETT STUBBS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

MEDIUM PITCH - 2ND X ONLY

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

**TPT III**

RIGHTS ARRANGED BY

**DILEMMA**

COMPOSED & ARRANGED BY  
GARETH STRONG

17

25

2ND X ONLY

17

25

9

25

9

17

25

1. ALTERNATE 2ND X ONLY

9

17

25

TBN I

MEDIUM BRASS

DILEMMA

COMPOSED & ARRANGED BY  
GABRIEL J. SARGIS

1. [17] *p* *^*

2. [25] *p* *^* *2ND X ONLY*

3. [25] *p* *^*

4. [25] *p* *^* *SOLO*

5. [17] *p* *^* *SOLO*

6. [25] *p* *^* *2ND X ONLY*

7. [25] *p* *^* *SOLO*

8. [25] *p* *^* *2ND X ONLY*

9. [17] *p* *^*

10. [25] *p* *^*

11. [25] *p* *^*

TBN II

MEDIUM BRASS

DILEMMA

COMPOSED & ARRANGED BY  
GABRIEL J. SARGIS

1. [17] *p* *^*

2. [25] *p* *^* *2ND X ONLY*

3. [25] *p* *^*

4. [25] *p* *^*

5. [17] *p* *^*

6. [25] *p* *^*

7. [25] *p* *^* *SOLO*

8. [25] *p* *^* *2ND X ONLY*

9. [17] *p* *^*

10. [25] *p* *^*

11. [25] *p* *^*





ALTO I  
MEDIUM BRASS

DILEMMA

COMPOSED & ARRANGED BY  
GABRIEL SZABO

ALTO II  
MEDIUM BRASS

DILEMMA

COMPOSED & ARRANGED BY  
GABRIEL SZABO

TENOR 2  
MEDIUM BRASS

DILEMMA

COMPOSED & ARRANGED BY  
GABRIEL SZABO

9 17 25 32

SOLA BRASS

p

TENOR 2  
MEDIUM BRASS

DILEMMA

COMPOSED & ARRANGED BY  
GABRIEL SZABO

17 25 32 39 41

**BAR**

NEUMABICHT

**DILEMMA**

COMPOSED & ARRANGED BY  
GABOR SZABO

Musical score for "DILEMMA" by Gabor Szabo. The score is written on a grand staff with five systems of staves. The first system contains a single melodic line with various ornaments and bar numbers (1, 2, 17, 23, 25, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The second system contains a single melodic line with bar numbers (1, 2, 17, 23, 25, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The third system contains a single melodic line with bar numbers (1, 2, 17, 23, 25, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The fourth system contains a single melodic line with bar numbers (1, 2, 17, 23, 25, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The fifth system contains five empty staves.

**DRUMS**  
MUSIC BY ARBENT

**DILEMMA**

COMPOSED & ARRANGED BY  
CHUCK SZABO

**GUITAR**  
MEDIUM BRIGHT

**DILEMMA**

COMPOSED & ARRANGED BY  
GABOR SZABO

1st time only

**PIANO**  
MEDIUM BRIGHT

**DILEMMA**

COMPOSED & ARRANGED BY  
GABOR SZABO

1st time only

**BASS**  
MEDIUM BRIGHT

**DILEMMA**

COMPOSED & ARRANGED BY  
GABOR SZABO

# WALTER STUART Publications for musicians

## 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

- 269-PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "19 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
- 523-LEARN TO WRITE PROGRESSIVE SOUNDS. For arrangers, pianists, organists. \$1.50

## FOR GUITAR

- 500-WALKING BASS FOR GUITAR \$1.50
- 503-CHORD ROUTINES. The most used chord sequences as found in all popular music. The "Formula" of all chord progressions \$1.50
- 362-GUITAR RUNS. Modern technique for improvisation on all chords \$1.75
- 353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions \$1.50
- 42-GUITAR CHORDS. In diagram as well as musical notation \$1.25
- 982-GUITAR INTRODUCTIONS. Professional material \$1.50
- 344-11TH CHORDS FOR GUITAR and how to use them \$1.50
- 355-NOVEL GUITAR ACCOMPANIMENTS. Now, different guitar rhythms for interesting small combo effects \$1.50
- 367-UNUSUAL CHORD POSITIONS FOR GUITAR \$1.75
- 358-GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects \$1.50
- 346-OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it \$1.75

## 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 combinations \$1.50
- 30-HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists \$1.75
- 33-COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds \$1.75

- 906-POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ: effective voicing, contrasting styles of playing, etc. Hammond Organ registration \$1.50

- 59-CHORD SYSTEM OF POPULAR ORGAN PLAYING. \$1.50

## 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 progressions \$1.50
- 902-PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys \$1.50
- 04-MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords \$1.50
- 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 instruments \$1.75
- 913-100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales \$1.50
- 907-HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony \$1.75
- 494-HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation \$1.50
- 502-HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ \$1.50
- 363-THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style \$1.50
- 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) \$1.50

- 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 reading \$1.50
- 60-TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key \$1.50
- 58-BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams \$1.50
- 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 \$1.50

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

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

- 506-STUART MUSICAL SLIDERULE. Four separate sliderules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete \$1.75

## 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 combinations \$1.50

- 496-BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously \$1.50

- 60-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 pianist \$1.50

- 808-THE GEORGE SHEARING PIANO STYLE. Illustrations of his typical chord progressions, copied from his recordings \$1.50

- 354-MODERN CHORD APPLICATION. How to use four chords, 9th, 11th and 13th chords in modern jazz piano styling \$1.75

- 48-11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords \$1.50

- 69-PIANO BASS PATTERNS. \$1.75

- 380-EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional showpump phrases, looking to the future (For piano) \$1.25

- 366-HOW TO ACCOMPANY VOCALISTS on the piano. Six effective styles of piano accompaniments clearly illustrated \$1.50

- 66-PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations \$1.50

- 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 \$1.50

- 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 keys \$1.50

- 10-MODERN PIANO RUNS. \$1.00

- 493-MAMBO PIANO BASS. \$1.50

- 353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions \$1.50

- 980-MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds \$1.50

- 364-LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them \$1.75

- 915-DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords \$1.50

- 09-MODERN PIANO INTRODUCTIONS. In all popular keys \$1.00

- 9327-MODERN JAZZ PIANO INTRO, BREAKS, ENDINGS, to fit the 24 best-known standards \$1.50

- 903-HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs \$1.50

- 901-PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys \$1.50

- 912-CHORDS BUILT BY FOURTH INTERVALS. \$1.00

- 914-11th CHORD INVERSIONS. \$1.50

- 68-PIANO ENDINGS. \$1.50

- 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. \$1.50

## 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

BOX 803-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 \_\_\_\_\_

## IMPERIAL ACCORDIONS

*the  
prestige name!*

In the world of entertainment,  
artistry demands the best — an  
artist's reputation depends on  
faultless performance!

Find out for yourself why fine  
accordionists the world over rely on Imperial  
. . . the prestige name in fine accordions.

The 1960 models of both the Imperial  
and Lindo lines are now available.

See your nearest Imperial dealer or write direct.



*Tonemaster*

*Imperial*

accordion mfg. co., 2618 W. 59th St., Chicago 29, Ill.

## LEARN ALL STYLES POPULAR AND JAZZ

Ragtime, Boogie Woogie, Swing, Bop, Progressive and Latin American,  
all in one and the same course!

*Inexpensively taught by mail!*

PIANO  
GUITAR  
TRUMPET

Please send me FREE and with no obligation  
information on your correspondence courses.  
CIRCLE your instrument and mail today!

SAXOPHONE  
MODERN  
HARMONY

Advanced and Beginners!

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

**EMPIRE STATE SCHOOL OF MUSIC** 23 E. WESTFIELD AVE.  
ROSELLE PARK, N. J.

*Armstrong* THE NAME TO REMEMBER



C FLUTES

E<sub>b</sub> SOPRANO FLUTES

G ALTO FLUTES

PICCOLOS

W. T. ARMSTRONG COMPANY, INC.

ELKHART, INDIANA

**JOHNNY RICHARDS**  
and his orchestra

**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.

AD LIB  
(Continued)

**Stearns**, director of the Institute of Jazz Studies, has been signed to manage a two-week jazz festival to be held in July at Portland, Ore. He will give eight lectures (taken from the jazz history course he teaches at the School of Jazz) on weeknights and will produce live jazz performances by local musicians on the two weekends . . . **Burt Korall**, one of the editors of *The Jazz Word*, has left his position at Coral Records, where he produced jazz albums . . . Count Basie and band again will play the Starlight Roof of the Waldorf-Astoria hotel. They open June 2 with the **Hi-Lo's** as an added attraction . . . The Embers is conducting a search for another **Jonah Jones Quartet**. Recent entries on a one-week tryout basis have been combos led by trumpeters **Charlie Shavers**, **Ruby Braff**, **Louis Metcalf**, and trombonist **Lou McGarity**. **Max Kaminsky** and **Jimmy McPartland** are scheduled for future dates.

The Riverside label has moved its offices close to Broadway. It is located on the mezzanine of the Paramount hotel . . . **Lonnie Johnson**, the blues-singing guitarist popular 10 years ago, is working as a janitor in the Benjamin Franklin hotel in Philadelphia . . . Former **Duke Ellington** trumpeter **Harold (Shorty) Baker** has been helping his sister run a grocery in Buffalo, N. Y. He has been playing in a local rehearsal band . . . **Sal Salvador's** big band has been touring 21 states and is due back in New York for an engagement at the Cork 'n' Bib in Westbury, on Long Island, through Easter week. Guitarist Salvador is planning to give a free concert in Greenwich Village to promote his new Decca album *Music for Beauties*, due out in May . . . **Norman Granz** is considering Lugano, Switzerland, as a new base of operations. All reports indicate the first unit of the 1960 edition of Jazz at the Philharmonic did fine business throughout Europe. **Ella Fitzgerald**, **Shelly Manne**, **Roy Eldridge**, and **Jimmy Giuffre** were the headliners. Reports that Miss Fitzgerald had trouble with other members of the troupe were denied by Ella and Manne. The singer announced in London that she was engaged to marry "an American but not a musician." At presstime Granz' second unit is touring the continent with **Miles Davis** and **Stan Getz** featured. Davis is especially popular in Germany and will play concerts in eight cities.

The Cafe Bohemia in Greenwich Village, once a podium for modern jazzmen like **Art Blakey**, **Charlie Mingus**, and **Cannonball Adderley**, returned to a live music policy. This time the Bohemia features folk-singing with **Art** and **Paul**

Good  
Moos for  
discontented  
drummers



**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



ACADEMY  
AWARD

WINNER in its own field...

La-Voz  
REEDS

Come to you  
sealed in  
the box...

Quality is our most important concern. That is why La-Voz clarinet and saxophone reeds come to you sealed in the box. Can't be "picked over!" No handling damage...cuts and strengths can't get mixed. 12 perfect out of 12! At music dealers everywhere.

Ask your dealer or write today for FREE folder explaining the Benefits of REEDGARD for reed conditioning.

ROY J. MAIER  
PRODUCTS

1521 Flower St.  
Glendale 1,  
California

as the opening act . . . **Brownie McGhee** and **Sonny Terry**, a pair of blues singers, opened at the Fifth Peg (formerly Gerdes) shortly after returning from a tour of India . . . Jazz organist **Les Strandt** of Chicago spent a couple of weeks in New York contacting booking agents and personal managers . . . Doubleday will publish **Robert Reisner's The Jazz Titans**. The book consists of a collection of short sketches on name jazz stars originally appearing in Greenwich Village's weekly newspaper, *The Village Voice* . . . **John McEgan** has signed a contract with **Sam Fox**, music publisher, to write three jazz books for children in grades two and three. They will contain short piano pieces illustrating Gospel, blues, and ragtime . . . British bandleader **Vic Lewis** has arrived in exchange for **Count Basie's Band**, which left for Europe March 26. Lewis is slated to play a series of army camps. Baritone saxophonist **Ronnie Ross** will tour with Lewis.

IN PERSON

Apollo — **THERMAN RUTH GOSPEL CARAVAN**, until April 21. **RAY CHARLES** and **CANNONBALL ADDERLEY Quintet**, April 22-29.

Arpeggio—**BOBBY SHORT**.

Basin Street East — **SARAH VAUGHAN** and **QUINCY JONES Band**, until May 4. **FRANCES FAYE** and the **TRENIERS**, May 5-June 4. Birdland — **BUDDY RICH Band** and **ART BLAKEY Quintet**, until April 27. **DINAH WASHINGTON**, **JOHN HANDY Quintet** and **ORNETTE COLEMAN Quartet**, April 28-May 11.

Blue Angel — **MIRIAM MAKEBA**, **CHAD MITCHELL Trio**, and **DOROTHY LOUDON**, Central Plaza—**CONRAD JANIS Band**, J. C. HIGGINBOTHAM, and others, Friday and Saturday nights.

Condon's — **EDDIE CONDON Band** featuring **BUCK CLAYTON**.

Count Basie's—**LOU DONALDSON Quartet**. Embers — **MARY LOU WILLIAMS Trio** and **NEWPORT JAZZ FESTIVAL Sextet**, featuring **GEORGE WEIN**, until April 16. **EDDIE HEYWOOD Trio** and **CHARLIE SHAVERS Quartet**, April 18-30.

Five Spot — **ORNETTE COLEMAN Quartet**, until April 28.

Half Note—**KAI WINDING Septet**, until April 17. **HERBIE MANN Sextet**, April 19-May 8.

Hickory House—**JACK KELLY Trio**.

Jazz Gallery—**MAX ROACH Quintet** and **CHARLIE PERSIP Quartet**, until April 19.

Metropole—**RED ALLEN Band** and **SOL YAGED Quartet**.

Nick's—**BILLY MAXTED Band**.

Roosevelt hotel—**AL CONTE Orchestra**.

Roseland Dance City—**JIMMY PALMER Orchestra**, until May 17.

Roundtable — **WINGY MANONE Sextet** and **TEDDY WILSON Trio**, until April 16.

Showplace—**CHARLIE MINGUS Quintet**.

Village Gate—**PETE SEEGER**, until April 24. Monday night sessions.

Village Vanguard—**HORACE SILVER Quintet**.

MONTREAL

Singer **Dino Vale** and pianist **Steve Garrick** are the current attraction at the Chez Paree, which has returned to a variety show policy after dabbling in girlie shows . . . The **Mountain City Jazz Band**, one of Montreal's almost extinct two-beat groups, is continuing its Thursday evening sessions but at a new location, Moose hall on Park Ave. . . . **Louis Armstrong** and His All-Stars are due in Montreal to play a one-nighter at the Forum June 5, marking Armstrong's first local appearance in a long time . . . **Shot Gun Kelly** and His Five Bullets are the rock-and-roll group



**JOE MORELLO**  
(Dave Brubeck Quartet)

"Weather King Heads

are the answer to  
a drummer's dream."

**REMO, Inc.**  
12804 Raymer Street  
North Hollywood, California

SCHOOL BAND  
DIRECTORS

TWO HOURS CREDIT will be given by INDIANA UNIVERSITY SCHOOL OF MUSIC this summer for two weeks workshop.

One hour credit — **MARCHING BAND WORKSHOP** (August 7-13) Director—Dr. Ronald Gregory, Director of Bands at Indiana University.

One hour credit—**DANCE AND STAGE BAND WORKSHOP** (August 14-20) Director—Dr. Eugene Hall of Michigan State University. (Most School Boards now regard Dance and Stage Band training as essential in the Music Educator's qualifications.)

You may attend either or both weeks. One hour of University credit will be given for each week. Enrollment is limited. (This is in conjunction with the **STAN KENTON CLINICS** for students. Band Directors will have observation privileges.)

Send today for complete information!

**NATIONAL BAND CAMP** (Inc. not for profit)  
Box 221, South Bend, Indiana

I am interested in the 1960 Summer Workshops at Indiana University. At no obligation, please send me further information as checked below:

- MARCHING BAND WORKSHOP, one week (Aug. 7-13)
- DANCE & STAGE BAND WORKSHOP, one week (Aug. 14-20)
- STAN KENTON CLINICS, two weeks (Aug. 7-20)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
School \_\_\_\_\_

428



*"feather touch" sensitivity!*



**Amrawco**

world's finest calfskin drumheads  
world's finest Drum Sound!

...the best in plastic drumheads too!

LEADING THE FIELD IN QUALITY FOR 32 YEARS

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



**FLUTES —  
PICCOLOS  
REPAIRS — All Makes**

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

**FLUTES — PICCOLOS — REPAIRS — All Makes**

**MUSIC PRINTING**

Estimates for engraving and printing gladly furnished • Any publisher our reference • Highest rated in the United States  
2801 WEST 47TH STREET • CHICAGO 32, ILLINOIS

**Rayner**  
DALHEIM & CO.

on the west coast it's  
**Professional Drum Shop, Inc.**  
"everything in percussion"

854 N. Vine St. Hollywood 38, Calif. HO 9-6285  
(across from local #47)

at the Esquire Show bar . . . **Jane Morgan** and the **Honeydreamers** were among the star attractions at the Chrysler Spring festival in the Queen Elizabeth hotel in mid-March.

Pianist **Bill Butler** and singer **Anne Marie Moss** were the guests on the *Music '60* television show in March . . . Guitarist **Buck Lacombe's** quartet, featuring accordionist **Gordie Fleming** and bassist **Tony Chappell** was featured on the *Tempo Jazz* radio program in March, with the **Ted Elfstrom** classical/jazz group on the *Jazz Workshop* series soon after. Elfstrom also led his group in a public concert at Redpath hall at McGill university.

#### TORONTO

The Chelsea club, one of Toronto's several after-hours jazz organizations, had its biggest night to date when it packed the Frontenac Arms hotel with a big band led by tenor saxophonist **Don Thompson**. The 11-piece band, sparked by an excellent rhythm section consisting of drummer **Archie Alleyne**, bassist **Bill Britto**, and pianist **Wray Downes**, offered splendid ensemble work and good solos in an array of jazz standards and originals. Besides Thompson, reeds included **Morte Ross**, alto; **Jack Taylor**, baritone, subbing for arranger **Eddie Karam**; trumpets, **Solly Sherman**, **Jack Long**, and **Gordy Sardella**, and trombonists **Ron Collier** and **Bob Brookmeyer**.

Among recent Toronto visitors were **Dick Schory**, Chicago percussionist, en route to Waterloo, Ontario, to lecture at the Canadian Bandmasters' association meeting; **Dizzy Reese** and **Jackie Paris** at the Le Coq Dor, **Dizzy Gillespie** and quintet at the Edison hotel; **George Wettling** at the Westover . . . **Odetta** gave an Eaton auditorium folk-song recital . . . The **Duke of Iron** was in for a week at the Frontenac Arms.

#### CLEVELAND

A series of Sunday evening concert-sessions has been started by promoter **Don Gaines**. **Al Clarke**, WJMO disc jockey, is emcee of these programs featuring top local musicians at the Park Lang hotel. Appearing so far have been **Joe Alexander**, **Hugh Thompson**, **Fats Heard**, **Ernie Sheppard**, **Abdul Machee**, and the **African Jazz Trio**. The concert March 13 was a tribute to **Charlie Parker**, spotlighting the nimble sax work of Alexander . . . **Les Elgart's** Orchestra played a one-nighter at the Aragon ballroom Feb. 21. **Pee Wee Hunt** did likewise March 6 . . . The **Saints and Sinners Dixieland Band** were at the Theatrical grill through the week of March 21, following the **Turk Murphy** and **Sharkey Bonano** groups. **Earl Bostic** was there for a week starting the 28th



**LISTEN FOR CAMCO'S  
STIRRING NEW BEAT**

from  
**Camco Plastic Drum Heads**  
Plays in all weather.

See your CAMCO dealer  
or write

**CAMCO Drum Accessories Co.**  
9221 S. Kilpatrick Ave., Oak Lawn, Ill.

## GUITARS

By **SUPRO**  
NEW FREE CATALOG  
4700 W. WALTON - CHICAGO 51, ILL.

**L  
A  
B  
E  
L  
L  
A**

## HI-FI 670 GUITAR STRINGS

• FLAT WIRE WOUND  
• POLISHED • STAINLESS  
For Acoustic and Electric  
Guitars. Available in 2 gauges,  
Light and Standard.

• Absolutely the Finest  
• Amazingly Long Life

MADE IN U.S.A. BY—

**E. & O. MARI, INC.**

38-01 23rd Avenue  
Long Island City 5, N. Y.

FREE CATALOG ON REQUEST

followed by Dorothy Donegan for three weeks.

A new jazz spot, the Brothers lounge, opened on the west side with the **Lou Jerold Trio** appearing every Wednesday, Friday, and Saturday . . . **Bud Wattles** returns to the *Swingin' Sewer* after a six-week visit to California. He has a trio on Wednesday and Thursday and a quartet on Friday and Saturday.

### CHICAGO

The persuasive a&r brain of Vee Jay Records, **Sid McCoy**, continues to lure name jazz groups away from the big labels. Drummer **Art Blakey** is the most recent convert. He is reported ready to sign on the dotted line . . . Should the return of the **Milt Hinton Trio**, off the jazz scene for many years, become a reality, much credit will go to Argo jazz boss **Jack Tracy**. Tracy recorded them. The disc got the trio a theater date here. Hinton shared the bill with the **Larry Steele Smart Affairs** show that starred **Sallye Blair** . . . **Bob Bryant** packed the toothbrush and the trumpet and hit the road. Bryant only recently left the circuit to "stay home." But when singer **Billy Williams** waved an attractive offer following their Regal theater appearance together, Bob hid the boys goodby . . .

The Blue Note has been busy. First of all, the **Art Farmer-Benny Golson Jazztet** drew musicians as well as jazz lovers into the club while it was there. In one 24-hour period, the group brought in such listeners as **Dizzy Gillespie** (in town for a date at the Sutherland), **Teddy Wilson**, and sidemen from the **Philly Joe Jones Quintet**. What's more, representatives of all the major Chicago newspapers came by to hear the group. Playing opposite the Golson-Farmer group was the **Charlie Byrd Trio** (**Keter Betts**, bass; **Bertell Knox**, drums), which made itself a lot of new fans in this part of the country. Next into the Blue Note was **Shelly Manne and His Men**, playing opposite African Singer **Miriam Makeba**. Then it was back to the big band sound, with **Charlie Barnet** opening April 13 for two weeks.

Jazz singer **Toni Lee Scott**, appearing with **Bob Scobey** at the Cafe Continental, was given the velvet carpet treatment on *This Is Your Life* late in March . . . **Maya Angelo** concludes a four-week stand at the Gate of Horn, April 18 . . . Following **Cannonball Adderley**, preaching about *Sister Caroline* at the Sutherland, is *Sister Sadie* booster **Horace Silver**.

Singer **Lurlean Hunter** went into the new Junior Room at Angelo's in March for an indefinite stand . . . **George Zack** broke the **Georg Brunis** streak at the Clarite for a two-week stay in late March. Brunis returned April 1.

Jazz entrepreneur **Joe Segal** has gone

**. . . helps student  
clarinetists achieve  
correct right hand  
position**

## TOM THUMB

### THUMB GUIDE

The teaching of correct right-hand position is now simplified with the Tom Thumb guide, which attaches onto the clarinet thumb rest. This device prevents student's right thumb from slipping too far under the thumb rest, insuring correct position on right hand tone holes. For beginners and as corrective device. Heavily nickel plated. Sells at only \$1 at all music stores. Another "quality-approved" accessory by Leblanc of Kenosha, Wisconsin.

*"Quality-Approved" Accessories*

G. Leblanc Corp., Kenosha, Wis.



**BE  
on  
TV  
and**

**RADIO  
STUDY  
HARMONY**

Get into TELEVISION and RECORDING!  
Advance faster "on the air" with more and better engagements. Train with this great HOME STUDY Conservatory. Recognized over 50 years. Continue your regular work . . . study in spare time. Please check courses below that interest you. Receive FREE Lesson 1. No obligation.

### UNIVERSITY EXTENSION CONSERVATORY

Dept. 240A • 2000 S. Michigan • Chicago 16

- |  |                                    |
|--|------------------------------------|
| <input type="checkbox"/> DANCE BAND ARRANGING          | <input type="checkbox"/> HARMONY   |
| <input type="checkbox"/> Marching Band Arranging       | <input type="checkbox"/> Guitar    |
| <input type="checkbox"/> History and Analysis of Music | <input type="checkbox"/> Violin    |
| <input type="checkbox"/> Cornet - Trumpet              | <input type="checkbox"/> Clarinet  |
| <input type="checkbox"/> Professional Trumpet          | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Piano, Beginner's             | <input type="checkbox"/> Teacher's |
- PUBLIC SCHOOL MUSIC
- |   |   |  |
|---|---|--|
| <input type="checkbox"/> Beginner                     | <input type="checkbox"/> Supervisor       | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Double Counterpoint          | <input type="checkbox"/> Adv. Composition |  |
| <input type="checkbox"/> Ear Training & Sight Singing |   |  |

Name \_\_\_\_\_ Age \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Music Experience \_\_\_\_\_

## 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

**WANT ARRANGEMENTS**, Modern, Dixie, Trumpet, Alto, Bone, Bary, Three Rhythm, 3865 Miller Ct., Wheatridge, Colorado.

**WANTED** — Seven piece commercial band arrangements. Write: Box 608, Down Beat, 205 W. Monroe, Chicago 6, Ill.

**ARRANGEMENTS BY OLIVER NELSON**, Prestige/New Jazz Recording Artist. Written to order—any combination. Nelson originals—standards, your own tunes. Nolen Arranging Service, Box 335, Jamaica 31, N. Y.

**DANCEABLE SPECIAL ARRANGEMENTS** — Trumpet/Tenor Combo; Larger units. Free list, sample. Ted Farrand, P.O. Box 471, Jackson, Michigan.

**DAVE PELLSTYLED ARRANGEMENTS** for trumpet, trombone, tenor, bary-alto, rhythm. B. Eberhart, BOX 323, East Lansing, Michigan.

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

**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.

### FOR SALE

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

### MISCELLANEOUS

**MUSICAL PRINTING** — Orchestras, Musicians, Teachers. Letterheads, Cards, Advertising matter. Featuring FREE PHOTO-CUTS. Specially Different. Catalog—50 Samples, 25c returnable. TERMINAL, 4818½ Kimball, Chicago 25.

**WRITE SONGS?** Read "Songwriter's Review" magazine. 1650 DB Broadway, New York 19, 25c copy; \$2.50 year.

**25 GUITAR STUNTS**. Includes amazing new Sounds, "Tricks", Secrets. \$2.00 TREBB, 1236-DB W. 18th, Lorain, Ohio.

**BUSINESS CARDS**. Free cuts. Raised printing. Samples. Polart Company, 20115 Goulburn Avenue, Detroit 5, Michigan.

**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, New York.

**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.

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

### POSITION WANTED

**CANADIAN — TEACHER** of Guitar, Accordion, Piano. Age 54. Pro experience 35 years. At present operating own studio. Would like permanent position in warmer climate—southern states. Box 609, Down Beat, 205 W. Monroe St., Chicago 6, Ill.

### RECORDS

**RECORD COLLECTORS ATTENTION:** Send 25c for large 1960 Catalog. Canton of Highlandtown, 29 S. Robinson Street, Baltimore 24, Md.

into FM radio with a seven-nights-a-week jazz disc show on WSEL (104.3 on the FM dial). If things work out, the show, which runs from 11 p.m. to midnight, may turn into an all-night affair. In addition, Segal hopes to do remotes from the three sessions he runs at various Chicago clubs.

### IN PERSON

Blue Note—CHARLIE BARNET band, April 13-26.  
Cafe Continental—ART HODES and BOB SCOBAY.  
Clarite—GEORGE BRUNIS band.  
Cloister—KIRBY STONE Four and TEDDI King, April 12-25.  
Jazz Ltd.—BILL REINHART band.  
London House—JONAH JONES Quintet, until April 17. PETER APPELYARD group, April 19-May 1. GENE KRUPA, May 3-22.  
Mister Kelly's—JANICE HARPER and BOB NEWHART, April 4-24. SHECKY GREEN, April 25-May 15.  
Sutherland lounge—CANNONBALL ADDERLEY Quintet, until April 17. HORACE SILVER opens April 20.

### SAN DIEGO

San Diego welcomed Ella Fitzgerald's concert at the Russ auditorium with a sellout crowd and with hopes for a speedy return . . . Drummer Johnny Guerin leaves town April 16 to join Buddy DeFranco. Currently with the Mike Wofford Trio at La Jolla's Pour House. Guerin will join DeFranco in Los Angeles for rehearsal preceding a Milwaukee club date . . . Disk jockey and jazz specialist Chuck Datillo has plans for more celebrity interviewing on his show. Hank Mancini's appearances were so successful that Datillo is lining up others, including Stan Kenton . . . Lennie McBrowne and the Four Souls, featuring local trumpeter Don Sleet, are promoting their new World Pacific album by playing coffee houses in and around San Francisco . . .

### LOS ANGELES

Pianist Vince Guaraldi left the Lighthouse All-Stars and moved back to San Francisco. His bench was taken by young Terry Trotter, who had been working with the Lennie McBrowne group . . . Saxist Joe Maini pulled off the coup of the season when he asked and got \$500 a week from Ray Anthony for working the trumpeter's Las Vegas, Nev., lounge act. The drummer with the Anthony group is Nick Ceroli . . . A late entry in the Lighthouse Intercollegiate Jazz festival of 1960 was a quintet from U. S. marine corps base at Twenty-nine Palms. The group consists of tenor-alto, trumpet, piano, bass, and drums . . .

Chuck Marlowe's new 17-piece rehearsal band is the latest kicks outfit in town. The book includes many charts by J. Hill, Manny Albam, Bill Holman, Ernie Wilkins, and Al Cohn, and the lineup comprises some of the top men in the business . . . This year's All-Night Dance and Show for the high schools of Long Beach on June 16 will

## F. I. B.

(Festival Information Bulletin)

F.I.B. is a free reader service offered by Down Beat in response to the flood of mail and phone (and some wires) requests for jazz festival information.

F.I.B. is revised every two weeks by the Down Beat staff from information received from all the jazz festivals throughout the world.

F.I.B. is designed to answer the basic questions—Where? When? Who's playing? How much?

F.I.B. is yours free. Mail the coupon today.

Down Beat  
205 W. Monroe, Chicago 6, Ill.  
Please send me, without cost or obligation,  
your current F.I.B.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

subscriber  non-subscriber



**FIRST CHOICE  
OF MEN WHO  
KNOW BRASS!**

Frank Holton & Co., Elkhorn, Wis.  
Trumpets in B $\flat$ , C and D \* Cornets  
Tenor and Bass Trombones \* French  
Horns \* Harmony Brass \* Saxophones

### DANCE ORCHESTRATIONS

COMBO ORKS • Musical Supplies

For Free Catalog Write to:

**TERMINAL**

MUSICAL SUPPLY, Inc.

Dept. DB, 113 W. 48 St., New York 36, N. Y.

**Bandleaders!** USE THE "NEW"

COMPOSCRIPT DANCE BAND

**SPECIALS**

—at your favorite music dealer or order direct.

**COMPOSCRIPT** 246 Lindbergh Blvd.  
Teaneck, New Jersey

### WHERE TO GO

WEST

HOWARD RUMSEY'S  
Lighthouse All-Stars  
THE LIGHTHOUSE  
Hemosa Beach

Top Modern Jazz Names in Concert

feature the bands of **Si Zentner** and **Nelson Riddle**, the **Four Freshmen**, and **June Christy**.

The newest club to host one-night jazz sessions is the **Escape**, on Third between Western and Normandie, with sessions every Monday. **Jack Sheldon** heads a group comprising **Vic Feldman**, vibes and piano; **Gary Peacock**, bass, and **Stan Levey**, drums. Sheldon takes the band to the Sanbah on Tuesdays for more of the same . . . The Professional Drum shop's president, **Bob Yeager**, added **Bill Lazarus** to the sales staff as field rep for the west coast. Bongoist **Mike Pacheco** chose not to rejoin the **Stan Kenton** Band in favor of taking a gig at PDS . . . The **Bill Beau** Trio moved into the Golden Mirror. The vibist-leader heads up **Jean Valley**, organ, and **Lynn Keyes**, drums, every Friday, Saturday, and Sunday.

Carlvi Music Co., the first publishing house to hitch its wagon seriously to modern jazz, will move its home office to San Francisco soon, according to **Carl Post**, the firm's president . . . Composer **Jack Montrose** has completed a string quartet for submission in a national competition to be held in June at the Kansas City, Mo., conservatory . . . Guitarist **Denis Budimir** is working with the **Bud Shank** Quartet at Malibu's Drift inn. Apart from altoist Shank, the rest of the group comprises bassist **Gary Peacock** and drummer **Chuck Flores**. They work Fridays, Saturdays, and Sundays at the beach spot.

The **Jack Millman** band plays the Balboa Rendezvous ballroom over the Easter weekend . . . **Dave Wells'** new big band soon may have a regular television spot on a local station . . . Former Basie trumpeter **John Anderson** is rehearsing a new septet and vocalist for possible Las Vegas bookings. It includes **Denis Budimir**, guitar, saxophonist **Tony Ortega** and bassist **Curtis Counce** . . . Tenor saxophonist **Don Raffel** is back at the Tiffany burlesque. **Bob Yeager**, drummer at the spot, is recovering from broken ribs suffered in a car crash last month. Tiffany pianist **Bob Harrington** has to contend with substitutes in the meantime . . . World Pacific's new piano discovery (he's been swinging around town for years) is **Les (Maxie) McCann**. His first album for **Dick Bock's** label, *Les McCann Plays the Truth*, has just been released. Meanwhile, McCann's trio is working at the Bit on Sunset . . . A must for night-clubbers is **Ray Charles'** opening July 27 at the Cloister. It will be the singer-pianist's west coast night-club debut . . . Pianist **Elmo Hope**, now permanently settled on the coast, signed a term contract with High Fidelity Records subsidiary Hifjazz. His first album, already recorded by a&r man **Dave Axelrod**, is a

trio set with bassist **Jimmy Bond** and drummer **Frank Butler** . . . Musician hardest hit by the movie strike is pianist **Gerald Wiggins**. He's been vocal coaching **Marilyn Monroe** for her next picture.

IN PERSON

- Armantrout's—**JOE DARENSBOURG'S** Dixie Flyers.
- Ben Pollack's—**BARNEY BIGARD** Band, weekends.
- Beverly Cavern—**TEDDY BUCKNER** Band.
- Caprice (El Monte)—**FREDDIE GRUBER** Trio.
- Carousel—**WILLIAM DONATI** Trio.
- Cloister—**BOBBY DARIN**, opens April 28; **TONY BENNETT**, opens May 19 for 18 days; **RAY CHARLES**, opens July 27.
- Cocoanut Grove—**NAT COLE** May 25-June 16.
- Drift inn (Malibu)—**BUD SHANK** Quartet, weekends.
- The Escape—**JACK SHELDON** Band, Mondays.
- 400 club—**WILD BILL DAVISON** Band.
- Golden Mirror—**BILL BEAU** Trio, weekends.
- Hillcrest—**WALT DICKERSON** Quartet.
- Jimmie Diamond's lounge (San Bernardino)—**EDGAR HAYES**, piano.
- Joe Kirkwood's bowling alley—**BOBBY TROUP** Trio.
- King's Surf (Santa Monica)—**SANDI GARNER**, vocals; **CHARLIE SHOEMAKE** Trio, Thursdays through Sundays.
- Leon's Steak house (North Hollywood)—**JESS STACY**, piano, nightly except Sundays and Mondays.
- Lighthouse (Hermosa Beach)—**HOWARD RUMSEY'S** Lighthouse All-Stars, nightly except Mondays and Tuesdays; **BOB COOPER** Quartet, Mondays and Tuesdays; Intercollegiate Jazz festival, April 10-17.
- Marineland (Palos Verdes) — **RAY BAUDUC** Band.
- Melody room—**HENRI ROSE** Trio.
- Puccini (Beverly Hills)—**JIM HARBERT** Trio, weekends.
- Regency—**HIRSH HAMEL'S** Band, Sundays from 4 p. m.
- Renegade (Santa Monica)—**TERRY GIBBS** Quartet, weekends.
- Sanbah (East Hollywood)—**IRENE KRAL**, vocals; **PETE JOLLY**, piano; **RALPH PENA**, bass, open April 20; **JACK SHELDON** Band, Tuesday nights.
- Sterling's (Santa Monica)—**BETTY BRYANT** Trio.
- The Bit—**LES McCANN** Trio.
- Wonderbowl (Downey)—**GENE BOLEN** Band.
- Zebra lounge—**TEDDY EDWARDS** Quartet and guests.

SAN FRANCISCO

**Lambert-Hendricks-Ross**, **Lenny Bruce**, **Terry Gibbs** and **Sonny Stitt**, and **Billy Eckstine** are set by **Irving Graunz** for April 4 and 5 concerts in San Francisco and Berkeley . . . **Miles Davis'** three concert appearances (with **Nina Simone**, **Jimmy Witherspoon**, and the **Jazztet**) bombed mightily in February with a total gross of less than \$10,000 on successive nights in San Jose, San Francisco, and Oakland under the wing of **Hal Lederman's** Omega Enterprises. Attendance at San Jose and Oakland was fewer than 500 each night . . . During the same week, the **Modern Jazz Quartet** drew poorly in concerts in the high school auditoriums at Redwood City and Berkeley . . . **Pepper Adams** was a last-minute substitute in the **Hank Mobley** group that opened at the Jazz Workshop March 15 . . . Tenor saxophonist **Sammy Simpson** (formerly president of the Negro Local 669) has been elected a member of the board of the integrating Local 6 . . . Pianist **Vince Guaraldi** has left the Lighthouse in Hermosa Beach and returned to San Francisco.

The **Virgil Gonsalves** Sextet has been signed to appear at the Hollywood Jazz festival June 20 . . . **George Shearing**



**GORDON TAKES MORE WESTLAKE ALUMNI**

Bob MacDonald joined the band last October and Jerry Drytryshyn, a WESTLAKE junior, did last Christmas-New Year holiday booking with Gordon.

Ron Brandvik, Dick Forest and Jack Redmond were with Gordon when his band won the A.F. of M. nationwide contest for THE BEST NEW DANCE BAND OF THE YEAR—180 bands competed.

OVER 500 WESTLAKE ALUMNI ARE IN THE 1960 OFFICIAL DIRECTORY OF LOCAL 47, A.F. of M.

Mail coupon below for catalog & Swing News

**WESTLAKE COLLEGE OF MODERN MUSIC**  
7190 Sunset Blvd., Hollywood 46, Calif.

..... (clip here) ..... DB42860

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

*"Continuing a 50 year tradition of service to the percussionists of America"*

**FRANK'S DRUM SHOP, Inc.**

MAURIE LISHON, Prop.

New & Rebuilt Percussion Instruments and Accessories

Bought - Sold - Rented - Exchanged

featuring  
**ALL LEADING BRANDS**

226 S. WABASH AVE. HArrison 7-8440  
CHICAGO 4, ILL. WAbash 2-1300

**WOULD YOU PAY \$2.00**

- To be able to write all your own arrangements without even using a piano.
- To know the 4-part harmony of every chord of music for all Eb, Bb, & C instruments at the same time.
- For a complete course on arranging.
- To be able to instantly transpose any song to any other key.

**THE LIGHTNING ARRANGER**

Is the only musical device in the world that WILL DO ALL THIS! Terrific for Musicians, Songwriters, Arrangers, Singers, Teachers and Beginners. Small enough to carry in your pocket.

Inquire at your Local Music Dealer or send remittance to:

**LIGHTNING ARRANGER CO.**

2929 Chew St., Allentown, Pa.

Money refunded if not satisfied.  
Prestboard \$2.00 Lifetime Plastic \$3.00

# DOWN BEAT

AD LIB

## 10 Years Ago

Where the bands are playing:  
 Tex Beneke—Deshler, Columbus.  
 Les Brown—Palladium, L.A.  
 Jimmy Dorsey—Statler, N.Y.  
 Tommy Dorsey—Shamrock, Houston.  
 Eddy Duchin — Waldorf-Astoria, N.Y.  
 Ralph Flanagan — Meadowbrook, N.J.  
 Chuck Foster—Peabody, Memphis.  
 Jan Garber—Trianon, Chicago.  
 Dizzy Gillespie—Silhouette, Chicago.  
 Lionel Hampton—Bop City, N.Y.  
 Harry James—Astor, N.Y.  
 Dick Jurgens — Bill Green's, Pittsburgh.  
 Guy Lombardo — Waldorf-Astoria, N.Y.  
 Freddy Martin—St. Francis, S.F.  
 Lucky Millinder—Savoy, N.Y.  
 Claude Thornhill—Palladium, L.A.  
 Cootie Williams—Regal, Chicago.

## 25 Years Ago

Where the bands are playing:  
 Henry Busse—Ambassador, L.A.  
 Emil Coleman—Plaza, N.Y.  
 Xavier Cugat — Waldorf-Astoria, N.Y.  
 Jack Denny—Biltmore, N.Y.  
 Eddy Duchin—Central Park, N.Y.  
 Glen Gray—Essex House, N.Y.  
 Johnny Green—St. Regis, N.Y.  
 Richard Himber—Ritz-Carlton, N.Y.  
 Johnny Johnson—Commodore, N.Y.  
 Dick Jurgens—Palomar, L.A.  
 Hal Kemp—Pennsylvania, N.Y.  
 Henry King—Waldorf-Astoria, N.Y.  
 Clyde Lucas—New Yorker, N.Y.  
 Clyde McCoy—Lowry, St. Paul.  
 Wingy Manone—Piccadilly, N.Y.  
 McKinney's Cotton Pickers—Green Mill, Cincinnati.  
 Noble Sissle—French Casino, N.Y.  
 Orrin Tucker—Oasis, Corpus Christi.  
 Anson Weeks—St. Francis, S.F.  
 Paul Whiteman—Paradise, N.Y.

and the Hi-Lo's are set for a concert appearance at the San Jose auditorium in mid-March . . . **Spud Hamilton** is doing a regular Saturday jazz piece for the *News-Call Bulletin* . . . It's trumpeter **Ed Smith** who's with the **Earl Hines Band** at the Hangover and **Dick Smith** with **Kid Ory** at On-the-Levee . . . **Sol** and **Max Weiss** returned from Havana, Cuba, with enough music for several Fantasy LPs. **Mongo Santamaria** and **Willi Bobo** went with them . . . **J. J. Johnson's Quintet** and the **Modern Jazz Quartet** were presented in half-hour shows on KQED, the educational television station, during March.

**Cal Tjader** re-forms his group this month for dates in Los Angeles and elsewhere on the west coast before returning to the Black Hawk in San Francisco for the summer. Tjader recently underwent an operation on one knee . . . **Bob Mielke's Bearcats** opened at a new jazz spot, the Black Egg, in San Mateo. **Big Boy Frank Goudie** is on clarinet with the group . . . The **Kings-ton Trio** is set for five days at the Masonic temple at the end of the month with **George Shearing's Quintet** and possibly **Peggy Lee** if her contracts can be straightened out . . . **Duke Ellington** is booked tentatively for the first week-end in June at the Longshore hall.

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

**LENNIE TRISTANO: JAZZ LINES.** First examples of his dazzling piano magic, on 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  
**THELONIOUS MONK PIANO ORIGINALS**—The first written examples of this genius' improvising and chord sequences. As recorded. . . . \$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.**  
 —Theory made easy! Learn Popular, Modern, Chromatic, Deceptive, Substitute and "Blues" progressions so essential for the modern musician. Vol. I, Vol. II. . . . \$1.50 each  
**DAVE BRUBECK'S PIANO WORKS**—transcribed from his latest recordings. The first printed examples of the Brubeck creative style and improvisations — Vol. 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  
**LOU DONALDSON:** Fabulous Alto Sax solos direct from his new Blue Note records. . . . \$1.50  
**JOHN COLTRANE & GIGI GRyce:** Ultra modern Tenor Sax improvisations they recorded. . . . \$1.50

**MODERN JAZZ PIZZICATO STRING BASS:** Direct approach to jazz lines for Blues, Progressions, Improvisation, Speed, etc. Create a perfect Bass line. Complete course . . . \$3.00  
**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  
**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  
**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  
**HALE SMITH:** Chico Hamilton's arranger presents 8 Jazz quartets for small combos. . . . \$1.50  
**MILES DAVIS:** Cool sounds for trumpet. Unique

examples of the cool Jazz. Complete. . . . \$2.00  
**THE NEW TREND IN MODERN ARRANGEMENTS DESIGNED FOR ALL COMBO GROUPS**  
 23 ORIGINALS BY GERRY MULLIGAN. . . . \$2.00  
 27 ORIGINALS BY JIMMY GIUFFRÈ. . . . \$2.00  
 24 ORIGINALS BY PETE RUGOLO. . . . \$2.00  
 20 ORIGINALS BY ARIF MARDIN. . . . \$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  
**190 JAZZ PHRASES:** Direct approach to modern Jazz ad lib improvisations on all chords. . . . \$1.50  
**SONNY IGOE: Modern DRUM "Breaks & Fill-ins."** So essential to the modern drummer. . . . \$1.50  
**Bop, Solos, Breaks, Intros, Runs.** . . . Only \$1.50  
**technics, devices, etc.** . . . Only \$1.50  
**20 ORIGINALS BY CHARLIE MARIANO.** . . . \$2.00  
**20 ORIGINALS BY TOSHIKA AKIYOSHI.** . . . \$2.00  
**21 ORIGINALS BY DIZZY, SHORTY ROGERS, PARKER AND OTHER JAZZ GREATS.** . . . \$2.00  
**10 ORIGINALS BY MILES DAVIS!** . . . \$1.50  
**13 ORIGINALS BY SHORTY ROGERS.** . . . \$1.50

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.** 103 LONGACRE RD. ROCHESTER 21, N.Y.

# TRADE UP TO ROGERS DRUMS

Follow the lead of the drummers who are making today's big news in drumming. They're trading in outmoded outfits for *new* Rogers set-ups...

## We'll tell you why...

You'll like the crisp, snappy *sound* you get. You'll like the clean, quick response. There's a secret in Rogers construction that gives you better sound with less effort. Sound, not noise.

You'll like the lighter *weight*. Drawn brass lugs cut weight, will never crack or break. Liners add strength. You'll find that Rogers Drums stand up to hard play. They're rugged, made to last.

You'll like the superb sparkling *appearance* of Rogers drums — brilliant pearl and glistening triple-plated chrome. New ribbed lugs add handsome modern lines.

You'll like the easy set-up and stay-put positioning of exciting new Swiv-o-Matic attachments. You set them — in ANY position you like — and they stay put. Yet you adjust instantly, and all you need is a standard drum key. Complete freedom... no fussin'!

*the drum to beat*

**Rogers**...the big new name in drums



Pictured here is JIM CHAPIN author of the best-selling drum book, "Modern Jazz Drumming" and star of Music Minus One records. One of the young men who's making drum news TODAY.

## ONLY ROGERS DRUMS HAVE SWIV-O-MATIC® ATTACHMENTS

so good they're  
**GUARANTEED**

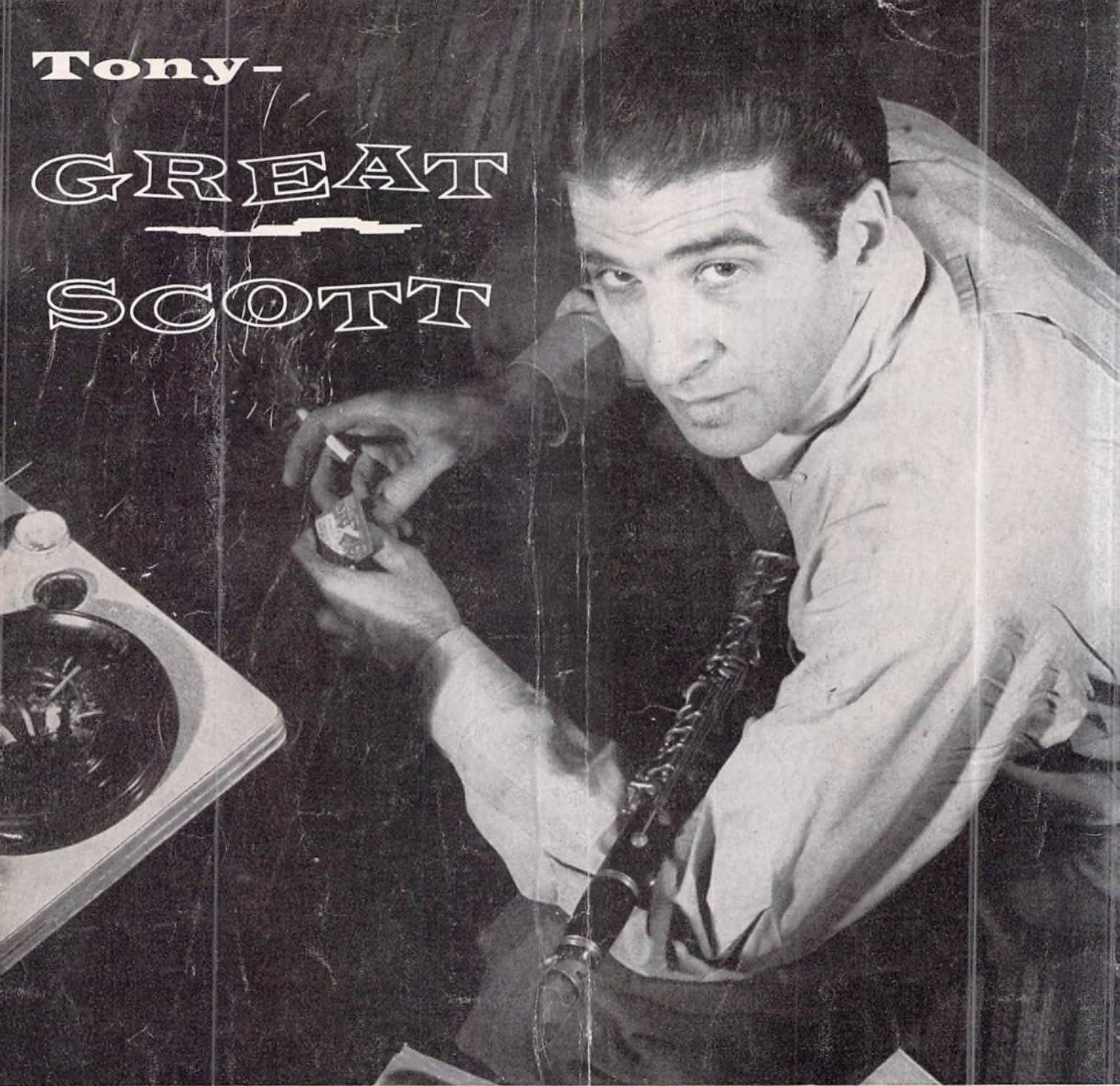
Mechanically  
**FOR LIFE**

to the original purchaser...  
tom-tom holders, cymbal filters,  
snare drum holders, strainers,  
and the sensational new Rogers  
Swiv-o-Matic Foot Pedal.



Write for free  
new 84-page drum  
catalog... Rogers  
Drums,  
740 Bolivar,  
Cleveland 15,  
Ohio.

**Tony-**  
**GREAT**  
**SCOTT**



TONY SCOTT—Down Beat Jazz Critics Poll Winner: 1958, 1959

he plays that great

**Selmer** (PARIS)

**clarinet**

—most of the great ones do

When we say "You'll play better with a Selmer" we don't mean to imply that you don't play well now. We simply mean that a Selmer will do more to pace your progress and project your talent than any other instrument. The fact that most of the greats play Selmer pretty well bears us out. Take Tony Scott; his talent, technique and musicianship show some of the wonderful results you can expect when you play a Selmer. But—you'll never be sure, you'll never be satisfied until you try a Selmer yourself. Why not do it soon?

**FREE!**

There are many good reasons why Selmer (Paris) clarinets perform as they do. We've listed them all in an illustrated brochure which you may have FREE by mailing this coupon.

**SELMER** Elkhart, Indiana Dept. C-42

2587

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_