



THE DEBUT OF JAZZ JACKSON

The young man at the drums is Duff Jackson, whose father, Chubby, is the famous bass-player-turned-children's show host. Duff, who has nicknamed himself Jazz Jackson, has only one ambition in life: to run away with Count Basie's band. Just five, Duff is showing remarkable talent as a drummer. Seen with him is seven-year-old pianist David Van Leer, who appeared with Duff on Chubby's *Little Rascals* ABC-TV show in New York.

er are popping up all over the place: cousins, sisters, aunts and uncles.

Thus, while Billie is at rest, her name is evidently going to be involved in a long, drawn-out court struggle over the money she didn't live long enough to use.

### Behind the Walls

Lost in the shuffle of more famous festivals around the country, a far different and enormously satisfying jazz festival was held on a prison baseball field in Virginia near Washington, D. C.

The event was Lorton Reformatory's fourth annual jazz festival, and the performers were Ella Fitzgerald ("I really enjoyed it very much"), Oscar Peterson, Ray Brown, Ed Thigpen, Herb Ellis, Lou Levy, Willfred Middlebrooks, Gus Johnson, Stuff Smith, Charlie Byrd, Keter Betts, and Eddie Phylfe. Emcee was Felix Grant, WMAL Washington jazz disc jockey.

The fact that the show was behind prison walls with only prisoners, guards, a *Down Beat* correspondent and a few other hangers-on in attendance, was not the only reason that this festival was decidedly different from most. For one thing, all of the musicians performed for free. For another, the audience was attentive throughout, and obviously deeply appreciative. And finally, all of the music was good.

After working regular jobs in Washington the night before, the musicians gathered at a Washington

hotel at noon and went to Lorton, about 35 minutes from Washington, by bus. As the bus moved onto the field, a prison combo, the Jazz Disciples, greeted the special guests boppily, and the musicians received thunderous ovations as they stepped off the bus and into one of the field's dugouts, which served as backstage. With no fuss or bother, Ella changed into a show dress in one corner of the dugout as several musicians created a temporary dressing room by holding up instrument cases and covers.

Following the opening set—an impressive demonstration of jazz on an unamplified concert guitar by Byrd—Ella Fitzgerald came on to give first-offenders and long-termers at Lorton some singing that will be long remembered. Ella was particularly impressive on the bright *Lady's*

### Lending Library

Bob Share, administrator of the Berklee School of Music, announces that a special lending library has been set up by the school. Any school music director may borrow a complete score from Berklee by writing his request on a school letterhead and sending it to Share. The library is intended to make hundreds of valuable scores by top arrangers available to school dance bands.

Berklee's address is 284 Newbury St., Boston 15, Mass.

in *Love With You*, chorus after chorus of the blues (up), and *Angel Eyes*. During the ballads the prisoners in the grandstand sat as if entranced, silent save only for oohs and ahs of appreciation and surprise as Ella's voice glided into striking melodic nuances. "She sings like an angel," said an old trustee serving coffee and lemonade to the musicians in the dugout.

Stuff Smith, in snappy Bermuda shorts, proved again that a violin, in his hands, can swing mightily, and the Peterson trio rang a large bell loud and clear with a romping version of *Golden Striker*. All in all, it was a highly successful event, whether judged by musical standards or as a morale-boosting rehabilitation project.

Prison Chaplain Carl J. Breitfelder, who received a large ovation from the prisoners when introduced during the show, was the organizer of the show, although he was quick to say that the festival was originally created and developed by Donald Clemmer, director of the District Department of Corrections.

Except for Smith, Byrd, Betts and Phylfe, all the musicians were on tour in Washington with the Ella Fitzgerald show that week. Smith has been working in Washington since January at the Mayfair restaurant.

### NARAS Balloting Starts

When the NARAS awards are handed out Nov. 29, the presentations will be made in style: on network color television.

Ballots for the 1959 awards by NARAS (National Academy of Recording Arts and Sciences) were mailed in early August to all record companies and members of the academy.

There are 34 categories for awards this year. Last year, there were 28. Record companies have been permitted to nominate as much as 10 per cent of their 1959 output in each category.

Among the new categories is one for "best new artist"—defined as a performer who appeared on records under his own name for the first time after Sept. 1, 1958. Rock 'n' roll and folk music are in separate categories this year.

Eligible to vote are active members of NARAS—recording artists, musicians, singers, conductors, songwriters and composers, arrangers, engineer mixers, a&r mem. art directors, literary editors and recording documentarists. The academy is at present in the midst of a drive for new members in both its east and west coast chapters.