

# WELCOME HOME TEDDY



This is a reunion album, celebrating the return of Teddy Wilson to the Columbia label. Teddy is one of the great jazz pianists, and one of the few whose public includes thousands of jazz fans and more thousands of people who aren't. The reasons for this heterogeneous following are all here in this album of 12 pieces by Mr. Wilson's favorite composer—Mr. Gershwin.

MR. WILSON AND MR. GERSHWIN—Teddy Wilson and His Trio CL 1318 CS 8120 (stereo)

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up with another tenor solo and some crisp Ray Bryant piano.

Wee boosts the value of the whole album.

### Red Nichols

RED NICHOLS AND THE FIVE PENNIES AT MARINELAND—Capitol ST 1163: *Entry of the Gladiators; Singin' the Blues; Lonesome Lonesick; Got to Have My Daddy Blues; St. Louis Blues; Fidgety Feet; Silver Threads Among The Gold; Darling I'm Growing Old; Medley: Carolina in the Morning, 'S Wonderful; At Sundown; Lassus Trombone; My Inspiration; Medley: Good Night Sweetheart, Sleepy Time Gal; Show Me the Way to Go Home; Goodnight Ladies.*

Personnel: Red Nichols, cornet; Gene Plummer, piano; Pete Beilmann, trombone; Bill Wood, clarinet; Rollie Culver, drums; Joe Rushton, bass saxophone.

Rating: ★ ★ ★ ★

Here we have a really pleasing performance by some real pros. It's not New Orleans, Dixieland, Bop or progressive; it's Red Nichols' music, and it has all the requisite ingredients. You will find joy, spirit, blues, and humor, all presented in a thoroughly musical manner.

### John Pisano-Billy Bean

TAKE YOUR PICK—Decca DL9212: *Take Your Pick; Every Time We Say Goodbye; Pixie; Pastoral; Fat Feet; Dingle Bird; Billy's Beauty; Pottsville, USA; Half Breed; Memento; Motivation; Linger Awhile.*

Personnel: John Pisano and Billy Bean, guitars; Gene Estes, vibes; Hal Gaylor, bass; Larry Bunker, drums (on tracks 1, 2, 3, 5 on 'A' side and 1, 2, 4 & 5 on 'B' side); Pisano and Bean, guitars; Paul Horn and Bill Green, reeds; Jules Jacobs, oboe; Justin Gordon, bass clarinet; George Smith and Abe Most, clarinets; Calvin Jackson, piano; Gaylor, bass; Bunker, drums, on tracks 4 & 6 on 'A' side and tracks 3 on 'B' side; Pisano and Bean, guitars; Red Callender, tuba; Si Zentner, Karl DeKaratke, Hoyt Bohannon, trombones; Pete Candoli, Kendall Bright, Melvin Moore, Irving Goodman, trumpets; Fred Katz, piano; Hal Gaylor, bass; Gene Estes, drums on final track 'B' side.

Rating: ★ ★ ★

A quite pleasant outing for the twin guitars of two of the young up-and-comers on the instrument both of whom are now based on the west coast. The tracks are varied and well-balanced, ranging from the simple blowing things like *Pixie* and *Beanery*, which feature the facile and developing vibes of Gene Estes, to Calvin Jackson's arrangement for guitars and brass section on *Linger Awhile*.

Sole departure from the jazz approach is Fred Katz' *Pastoral*, a study in neo-modern moody impressionism in which the musical values stressed are collective rather than singly spotted in guitar work.

Thoroughly musical in execution, this album will have special appeal to guitar fans.

### Bob Prince Tentette

CHARLESTON 1970—Warner Bros. WS 1276: *Charleston; Ain't She Sweet; Five Foot Two, Eyes of Blue; Sack Dress; Beat Charleston; Varsity Drag; Yes Sir, That's My Baby; My Charleston; Chapeau Cloche; Original Charleston Strut; Struttin' With Some Barbecue; Heebie Jeebies; Black Bottom.*

Personnel: Bob Prince, arranger-leader; Donald Byrd, trumpet; Phil Woods, alto; Al Cohn, tenor; Sol Schlinger, baritone; Billy Byers (on tracks 1 and 2), Urbie Green (on tracks 4, 8, 9 and 10), Frank Rehak (on all other tracks), trombone; Don Butterfield, tuba; Hank Jones, piano; Barry Galbraith, guitar and banjo; Milt Hinton, bass; Don Lamond, drums.

Rating: ★ ★ ★ 1/2

This is without doubt the weirdest and funniest jazz album of the year. Gifted contemporary composer Bob Prince has taken 12 chestnuts of the Charleston Era, plus an original, *Beat Charleston*, and arranged them schizophrenically, so to speak, for performance by 10 of the foremost modern jazzmen in New York. What results is some good blowing jazz by Cohn, Woods, Byrd and the three trombonists, brilliantly vir-

tuosic manipulation of the instrumentation—and a barrel of laughs.

Frequently, as the musicians deliberately play a la 1927, one is taken by shocked surprise when the unexpected transition it made to 1959. Behind the soloists, as in Byrd's and Cohn's fine solos on *Struttin'*, the rhythm section is perfection itself. Pianist Jones is, as usual, ideal.

A distinctly offbeat jazz album. Listen before you buy.

### Jerome Richardson

MIDNIGHT OIL New Jazz 8205: *Minerally; Way In Blues; Delerious Trimmings; Caravan; Lyric.*

Personnel: Jerome Richardson, alto and tenor; Jimmy Cleveland, trombone (except on *Lyric*); Kenny Burrell, guitar; Hank Jones, piano; Joe Benjamin, bass; Charlie Persip, drums.

Rating: ★ ★ ★ 1/2

This is Richardson's first album as a leader, and a tastefully swinging debut it is. The soloists are first class and the rhythm section is right where it ought be—laying down a rhythmic background without any flurries or distractions.

Richardson's obvious forte is flute, but he proves a better than average soloist on tenor, with a lot to say and a vigorous way of saying it.

*Caravan*, for all the eloquent solo work by all concerned, is a little long. That song and the following *Lyric* are the disc's two non-Richardson compositions. The flutist's three originals, which take up the 'A' side, vary in texture from the minor opener with its rhythmic shifts well caught by Persip, through the whimsical *Blues* to the understated *Delerious*, on which the leader employs the alto flute to good tonal effect. But chief solo honors on the date must go to pianist Jones, a brilliant and supremely versatile jazzman.

### Riverboat Five

MA! THEY'RE COMIN' DOWN THE STREET—Mercury SR 60034: *South Rampart Street Parade; If I Could Be with You; The Original Dixieland One-Step; Someday Sweetheart; Tiger Rat; I Ain't Got Nobody; That's A-Plenty; Alabama Jubilee; Panama.*

Personnel: Ed Reed, clarinet; Gene Thomas, trombone; Jim Lunford, drums; Louis Tedder, tuba, sax, and trumpet; Ted Rutterman, trumpet; Milt Fitch, banjo; Keller Merck, piano.

Rating: ★ ★ 1/2

The revivalist Dixieland bands seem as reticent to acknowledge all their instruments as they are to vary the Dixie repertoire. In this case, a seven-man band calls itself five. This seems to stem from the fact the Original Dixieland Jazz Band was a five-piece combo and their instrumentation has been called classic by the writers.

Best rendition on the record is *If I Could Be With You*. Somehow the band's style seems more suited to that kind of tune than to the Dixieland warhorses like *Panama*.

Called a Chicago-style Dixieland hand in the album notes, the group sounds more like one of the southern jazz bands, circa 1928, that played at the frat houses. Also according to the notes, the band originated in Atlanta, Ga., which figures. There isn't isn't much Chicago influence.

The band evidently did not want to miss any tricks. They give the old Basie touch to the ending of *Panama*, shouting "one more time" and going through the chorus again.

### Sonny Rollins-Benny Golson

SAXES IN STEREO—Riverside RLP11241 (Rollins 'A' side) *Mangoes; Cutie; Toot, Toot,*