



NO. 565 AM TUNER

It's the perfect mate for your FM tuner... the Miller 565 Tuner Kit for the finest in AM reception. Designed and planned by master electronic engineers with over thirty years of manufacturing experience in quality radio components... the name Miller stands for the highest professional standards of quality and uniformity. Previously sold only as a factory assembled unit the most critical audiophiles have accepted the Miller 565 Tuner Kit for top performance when selecting a companion set or solo AM tuner. Only recently have materials become available which make possible the construction of extremely high "Q" coils. Coils used in this tuner have a "Q" in the order of 600. Assembly and wiring of this tuner have been so simplified that the novice may complete the unit in a matter of a few hours. Pictorial instructions as well as circuit diagrams are supplied with each kit.

COMPLETELY WIRED 595 AM TUNER ALSO AVAILABLE. PRICE \$21.75 plus Excise Tax

No Power Requirements • Selectivity (20 KC) • Low Cost • No Noise • Lifetime Trouble Free Operation • Sensitivity Gain Control • Small size 4"x7"x3 1/2" deep • Vernier dial • Nothing to cause distortion • Frequency 540 KC-1700 KC

The 565 AM Tuner Kit is fully guaranteed. Buy with confidence from your Radio and TV Parts Distributor. It is one of the lowest priced quality tuner kits on the market.

Net Price
\$17.70

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even though he has a moment or two of uncertainty. Hodges and Webster appear to flourish in this exceptional company.

"Red Garland at the Prelude." Prestige 7170, \$4.98 (LP).

Red Garland's studio recordings have shown a great deal of promise, although most of them have worn thin before he was finished. This set, recorded at a Harlem club, finally brings his piano into focus. His playing is airy with an added resource of gutty strength on which he draws from time to time. Faced with the necessity of holding the attention of an audience, his performances have a simple, direct development that builds with unpretentious consistency. An important factor in the success of this disc is the bright, perceptive drumming of Specs Wright.

Virgil Gonsalves' Big Band Plus Six: "Jazz at Monterey." Omega 1047, \$3.98 (LP); 47, \$3.98 (SD).

One side of this disc is played by a capable thirteen-piece band (five saxophones, five trumpets, three rhythm) notable for its polished saxophone ensembles and several excellent solo appearances by pianist Junior Mance. Given a free hand on one selection, alto saxophonist Leo Wright produces an impressively firm, singing solo in a well-formed individual style. But on the other side Gonsalves' Sextet, made up of men drawn from the big band (but without Mance or Wright), is extremely drab and wooden.

Glen Gray and the Casa Loma Orchestra: "Swingin' Decade!" Capitol T 1289, \$3.98 (LP); ST 1289, \$4.98 (SD).

Big-band hits of the Forties make up the fare here—Woody Herman's *Apple Honey*, Goodman's *Mission to Moscow*, Kenton's *Mission Riff*, Tommy Dorsey's *Opus No. 1*, and so forth. Since the intent is to duplicate the original recordings (why?—most of them are readily available), the listener automatically looks for flaws. And, despite some slick performances, he finds them. Mostly it is a matter of spirit—the Hollywood pros who make up this band duplicate solos or ensembles to within a hair's breadth but they can't conjure up, for instance, the fierce bite that Woody Herman's hungry young Herd had when it originally played *Apple Honey*. It's one thing for Gray to dress up the old Casa Loma arrangements (as he has done successfully on earlier discs) for many of them could stand it, but all he can do when he competes with the definitive performances of other bands is to lose.

The Guitar Choir: "The New Jazz Sound of 'Show Boat.'" Columbia CL 1418, \$3.98 (LP).

The intent here seems to have been to form a guitar group to play jazz arrangements. Somewhere along the line, however, a trumpet (John Carisi), a trombone (Bob Brookmeyer), and an alto saxophone (Phil Woods) were added, the guitars were shoved into the background, and tunes from *Show Boat* were chosen as the incongruous fodder. The result is an unexciting and rather self-conscious set. The quiet, easy charm it might have had is suggested from time to time when Barry Galbraith and the guitars get brief opportunities to take the spotlight.