

SEPTEMBER 26, 1963 35¢

down beat®

THE BI-WEEKLY MUSIC MAGAZINE

**11th SCHOOL
MUSIC ISSUE**

**Readers Poll
Ballot Inside**



King
puts this hallmark
on every
Sterling Silver Bell
trumpet, cornet,
trombone, saxophone

It's a mark of musical value built into these instruments that musicians and band directors have come to appreciate.

Sterling Silver Bells guarantee a richer sound, because they deliver more overtones. They project farther. They respond quicker. They will not "crack"—ever.

Are they really spun from solid sterling silver? Yes. Do they really do as much as King claims? The way to see is to hear for yourself.

It's harder to make a Sterling Silver Bell band instrument. That's why most manufacturers don't. But it's easier to create good sound with a Sterling Silver Bell. That's why King makes them.

Listen. To you on a King Sterling Silver Bell. You'll hear a difference.



THE H. N. WHITE CO.

manufacturers of King and Cleveland band instruments . . . standard of excellence for over 70 years

5225 Superior Avenue / Cleveland 3, Ohio





she's playing Organ...

...on the cordovox

It looks like an accordion—and it is. It doesn't look like an organ—but it sure can sound like one!

In reality, *Cordovox is both*. And, it can even be both at the same time. The Cordovox is a totally new, totally wonderful electronic instrument. People everywhere (particularly accordionists) are having a thrilling time with it. *The music they're making with it is simply fantastic!*

First off, the Cordovox is easy to play. If you play the accordion, *you already know how to play Cordovox*. It has the usual accordion keyboard with treble **A** and bass **B** registers.

It adds organ tabs, **C** and they give you magnificent organ voices and effects at a touch. A few moments to become familiar with these, and you're off—making more music than you would have dreamed possible.

Versatile, it is. You can play the Cordovox with organ sounds alone, or as an accordion alone (amplified if you like), or as organ and accordion together with an infinite variety of effects available. The "Cancel" tab lets you switch back and forth at a touch.

Note the foot pedal **D** . . . This supplies organ volume, and also contains the amazing, built-in Glide Control. Using the Glide (with just a touch of your toe), you can play a realistic string glissando—even create the romantic, vibrating sounds of an Hawaiian guitar.

Important about the Cordovox is its *portability*. Its own separately encased amplifier and tone generator make it easy to move about for professional or amateur appearances anywhere.

Sound exciting? It is! But the real excitement is hearing the Cordovox and playing it. Discovering its wonders for yourself. For an illustrated folder, write to Chicago Musical Instrument Co., 7373 N. Cicero Avenue, Chicago 46, Ill.



down beat

THE BI-WEEKLY MUSIC MAGAZINE

On Newsstands Throughout the World
Every Other Thursday

READERS IN 91 COUNTRIES

PUBLISHER
JOHN J. MAHER
EDITOR
DON DeMICHEAL
ASSISTANT EDITOR
PETE WELDING
ASSOCIATE EDITORS
IRA GITLER
JOHN A. TYNAN
CONTRIBUTING EDITORS
LEONARD FEATHER
BARBARA GARDNER
ADVERTISING SALES MANAGER
PAUL E. GELFMAN
ADVERTISING PRODUCTION
GLORIA BALDWIN
BUSINESS MANAGER
WILLIAM J. O'BRIEN

CONTENTS

ARTICLES

- 15 Jazz Education At The College Level: George Wiskirchen, C.S.C., surveys the growth of the stage band.
18 Jazz And Academic Superiority: Charles Suhor reports the findings of a revealing survey of jazz- and nonjazz-oriented music students.
20 Clem And The Kids: The story of drummer Clem DeRosa's involvement with school jazz over the past eight years.

REVIEWS

- 22 Record Reviews
39 Comments on Classics
40 Blindfold Test: Junior Mance
41 Caught in the Act: Fifth International Jazz Festival, Comblain-la-Tour
• My People

DEPARTMENTS

- 6 Chords & Discords
10 Strictly Ad Lib
13 News
43 Jazz on Campus
44 Readers Poll Ballot
48 Up Beat Arrangement: Silhouette by Bill Mathieu
54 Where & When: A guide to current jazz attractions

THINGS TO COME: The Oct. 10 Down Beat, which goes on sale at newsstands Thursday, Sept. 26, will offer, among other features, views of several singers—Helen Merrill, Morgana King, and Marge Dodson—and an engaging word portrait of Woody Herman drummer Jake Hanna by friend and former associate, pianist Marian McPartland.

EXECUTIVE OFFICE: 205 West Monroe St., Chicago 6, Ill., Financial 6-7811. Paul Gelfman, Advertising Sales Manager. Don DeMichael, Pete Welding, Editorial.

EAST COAST OFFICE: 1776 Broadway, New York 19, N. Y., Plaza 7-5111. Ronald E. Willman, Advertising Sales. Ira Gitler, Editorial.

WEST COAST OFFICE: 6269 Selma Blvd., Los Angeles 28, Calif., HOLLYWOOD 3-3268. John A. Tynan, Editorial.

Printed in U.S.A. Second-class postage paid at Chicago, Illinois. Copyright 1963 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. 719,107. Published bi-weekly: and daily on February 21; July 21, 22, 23, 24, 25. We cannot be responsible for unsolicited manuscripts and photos. Member, Audit Bureau of Circulations.

Address all circulation correspondence to Circulation Dept., 205 West Monroe Street, Chicago 6, Illinois.

Subscription rates are \$7 for one year, \$12 for two years, \$16 for three years, payable in advance. If you live in Canada or in any of the Pan American Union countries, add 50 cents to the prices listed above. If you live in any other foreign country, add \$1.50. If you move, let us know your new address (include your old one, too) in advance so you won't miss an issue (the postoffice won't forward copies, and we can't send duplicates).

POSTMASTER: Send Form 3570 to Down Beat, 205 W. Monroe Street, Chicago 6, Illinois

MAHER PUBLICATIONS: DOWN BEAT;
MUSIC '63; JAZZ RECORD REVIEWS;
N.A.M.M. DAILY.



CORRESPONDENTS

Boston, John Gottlieb
Philadelphia, David B. Bittan
Washington, D.C., Tom Scanlan
Milwaukee, Bob Gruel
Detroit, Bob Archer
Cincinnati, Dick Schaefer
Cleveland, Brian Bate
Dallas, Bob Beals
New Orleans, Charles Suhor
St. Louis, Gerald A. Mandel
Las Vegas, Jack Eglash
Seattle, Dick Niemer
San Francisco, Russ Wilson
Montreal, Henry Whiston
Toronto, Helen McNamara
Honolulu, Bob Jones
Great Britain, Roy Carr
France, Alan Bates
Netherlands, Hans F. Dulfer
Denmark, Jack Lind
Sweden, Lars Resberg
Poland, Roman Waschko
Germany, Joachim E. Berendt, Peter Rickers
Central Europe, Eric T. Vogel
USSR, Yuri Vikharieff
Argentina, Walter Thiers
Brazil, Sylvio Cardoso
Venezuela, Jacques Braunstein
Mexico, Roberto Morales Jr.

THE SOUND OF JAZZ



NEW ON
COLUMBIA
RECORDS

All Stereo "360 Sound" albums are also available in Guaranteed High Fidelity (Mono).

PURE MILES- PURE GENIUS

Devoid of vibrato, spartan in its simplicity, his playing is an artist's eloquent statement about the world in which he lives. One critic called it "deathly in its purity." Another described it as having "the virginal clarity of a Sistine choirboy." Miles himself said: "Don't write about the music. It speaks for itself."

It does. You can hear it in Miles Davis at Carnegie Hall and Someday My Prince Will Come. Or listen to his newest album, Seven Steps to Heaven. It is pure art.

MILES DAVIS ON COLUMBIA RECORDS



Buy The Best!

Don't settle for anything less than a DeArmond

Professionals and beginners alike have shown their high regard for DeArmond stringed instrument pick-ups by buying them in the hundreds of thousands during the past 25 years. Why settle for anything less than the best?



Long-time specialists in finely engineered pick-ups for guitars, mandolins, violins, ukuleles, bass viols. Also DeArmond musical instrument amplifiers. Write for literature.

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



ROWE INDUSTRIES
1702 WAYNE ST. • TOLEDO 9, OHIO

Chords & Discords

Hodes Has Heart

I continually marvel at the extraordinary writing talent of Art Hodes in his *Sittin' In* column. The last vignette (*DB*, Aug. 1) on Hull House is a masterpiece. He has the ability to tell his story simply and vividly with the added qualities of knowledge and experience. In other words, Hodes speaks from his heart.

George W. Kay
Washington, D.C.

That's A-Plenty

I enjoy every single page of *Down Beat* and every article in it. I particularly enjoy the record reviews and admire the stiff criticisms that are made. It really guides record buyers like me to good music. I hope you will continue to do this and continue to give ratings on various records. It helps a person buy only the best records.

We have three professional musicians for band directors here, and all of them buy *Down Beat* and read it. I'm sorry to say that I am the only band student in Chanute I know of who takes *Down Beat*. There may be others; I don't know. But one thing is clear, those who don't take it don't know what they are missing. Keep up the good work.

Sam Hedges
Chanute, Kan.

Ragging The Writing

In regards to Erwin Helfer's review of the Ann Charters album (*DB*, Aug. 29), I agree with him completely. The fact that these rags are very difficult should not be overlooked. Another reason the "academic school" plays "as written" is because Joe Lamb never varied from the music in his recordings.

I am an exponent of jazz piano and follow the thoughts of Knocky Parker, an excellent pianist and lecturer on jazz. In a letter to *Jazz Report* in May, 1962, he defended his ideas. In the letter he said that these errors in playing "as written" were the fault of editors, printers, and John Stark's "supposition" of this fact. A comparison of the academic school of Ann Charters and the thoughts of Knocky Parker via recordings will prove beyond a doubt which sounds the best and which is the best.

Charles B. Davis Jr.
Ormond Beach, Fla.

The Voice Of The Professional

Congratulations on your special report *The Union and the Orchestra Leaders*, in the Aug. 1 issue of *Down Beat*. It was a highly detailed report of a complex situation that has not received the attention it deserves from the musical world.

It seems that most music lovers and some musicians are laboring under the misapprehension that the American Federation of Musicians represents the needs of the professional musician. That it does *not* is indicated by the professional revolt that is spreading throughout the country. Starting in the symphony orchestras, it has led (among other things) to the establishment

**first
choice**

OF
COUNTRY'S
TOP
PERCUSSIONISTS

Musser

FOR
CATALOG
WRITE
DEPT. D-62

Musser inc.

8947 FAIRVIEW AVE., BROOKFIELD, ILLINOIS

MANUFACTURERS OF MARIMBAS, VIBES AND XYLOPHONES

Musser

Slingerland

Played by the Nation's Foremost Drummers



**GENE KRUPA • JAKE HANNA—*Woody Herman* • ROY HAYNES
BOBBY MORRIS—*Keely Smith* • RUFUS JONES—*Maynard Ferguson*
DEE BARTON—*Stan Kenton* • DAVE BAILEY—*Gerry Mulligan*
BILL LaVORGNA—*Judy Garland* • JOHN RAE—*Cal Tjader*
JOE CUSATIS—*Peter Nero* • SAM WOODYARD—*Duke Ellington*
RON JEFFERSON • FRANKIE DUNLOP • SONNY IGOE
TED SOMMER • ED SHAUGHNESSY • TITO PUENTE
SAM ULANO • BEN RILEY • *and many others***

6633 N. Milwaukee Avenue, Niles 48, Illinois

education in jazz

— by Stan Kenton

Now, as never before, the world of modern music is seeking trained musicians who can master technique and complex forms. 'Hit or miss' routines are not good enough!

There are rich rewards for men who are schooled and knowledgeable enough to handle the many opportunities and challenges of music in all its career ramifications . . . arranging . . . performing . . . teaching.



Stan Kenton

We who make music our career know that success is not a matter of chance. Preparation is paramount!

Berklee's proven success in training students from all over the world for creatively and financially rewarding opportunities has resulted in tremendous word-of-mouth attention.

Several facts about the Berklee curriculum:

- 1—It evaluates a student's chances honestly.
- 2—It opens the eyes of students to the challenges of the music world yet never overlooks the practical aspect of earning a living.
- 3—It offers students a solid no-nonsense foundation for the future — replacing daydreams with definite knowledge. Berklee training gives them confidence for effective musical expression. Berklee graduates know what they're doing . . . they're competent, inventive, eminently professional.

A proven time-tested program developed by experienced professional musicians is essential for the aspiring young music student. Berklee School of Music offers exactly this.

Stan Kenton

For those who cannot attend Berklee at this time . . .

a special **CORRESPONDENCE COURSE**

includes:

- Modern Harmony
- Improvisation
- Dance Band Arranging
- Jazz Composition, etc.

For information write:

Berklee
school of music

Dept. DB
284 NEWBURY STREET
BOSTON 16, MASS.

of permanent orchestra committees in such diverse branches of the profession as the network staffs, hotel and night-club players, club-date sidemen, theater men, and the newly formed recording committee, as well as the symphony, opera, and concert orchestra committees.

The essential position of the musicians in revolt is "professionalism," that is, the union should represent the musicians in it who are professionals. The AFM and its locals are swamped with inactive and nonprofessional members who were admitted because of the complete absence of any professional standards or qualifications for membership.

In closing, may I note that although many jazz musicians are participating in the new movement as individuals, the jazz field is the least organized branch of the music profession. What we really need is a jazz committee with some actively interested people and a few well-known names to bring the problems of the jazz players to the attention of the union and to bring our problems with the union to the attention of the jazzmen.

Murray Rothstein
The Musicians' Voice
New York City

Shostakovich And Militarism

I always enjoy Donal J. Henahan's *Comments on Classics* on the occasions it appears in your magazine—if mainly because Henahan's tastes seem to correspond to my own. I found especially interesting the article (*DB*, Aug. 1) on Dmitri Shostakovich.

The two main concerns of that particular column appear to have been a discussion of Shostakovich's recently performed symphonies (*No. 4* and *No. 13*) and comment on current releases of his music.

It is somewhat strange, however, that, in citing comparative or exemplary works of the Russian composer, Henahan—apparently like many other critics who discuss Shostakovich—does not even mention the pieces that were written in the late '50s. I refer to the three magnificent concertos, written in the space of four years, one each to feature violin, piano (*No. 2*), and cello.

Many critics, with the noteworthy exception of Henahan, are of late putting Shostakovich down for the militarism to be found (?) in his later works. They accuse him, indeed as Henahan put it, of "knuckling under to the commissars" by instilling his works with an overabundance of nationalism at the expense of sound musical ideas.

If Shostakovich ever *did* compromise greatly on his abilities, incidentally, it was somewhat earlier than is usually claimed—in such pieces as *Memorable Year 1919* and the oratorio *Song of the Forest*. Yet these works have since been eclipsed, at least by the three concertos mentioned, and Shostakovich's "relapse" into didacticism (*Symphony No. 7* and, later, *Symphonies No. 11* and *12*) occurred in works that can stand forth at least on merits of orchestration and power.

I sincerely recommend the three concertos to Henahan and to others.

Martin S. Mitchell
Brooklyn, N.Y.

SI ZENTNER'S BASS TROMBONIST DON YOUNG



AND HIS **HOLTON**

One of the nation's top bands today is the Si Zentner group. Their trombone section is often featured in their brilliant new albums.

Bass trombonist in the outfit is Don Young, who hails from Malvern, Pennsylvania. Don says this of his Holton 169:

"The outstanding thing about the horn is its projection and centered sound. It's dark, but has definition in all registers and is easily recorded."

HOLTON-ELKHORN-WIS.

THE ARISTOCRAT of the drum world

Camco



COLIN BAILEY
with Vic Feldman
Trio

Send for complete Camco drum and accessory catalog today

Camco DRUM CO.

9221 S. KILPATRICK AVE.
OAKLAWN, ILLINOIS

The World's Finest Cymbals Since 1623



اوتودجا
زیدلیان کومپانی
AVEDIS
ZILDJIAN CO.
GENUINE
TURKISH CYMBALS
MADE IN U.S.A.

STRICTLY AD LIB

NEW YORK

All stops—including car-stops—will be out Sept. 30 at Birdland for Gretsch's seventh annual Drum Night. Slated to appear are **Art Blakey**, **Max Roach**, **Philly Joe Jones**, **Elvin Jones**, and **Mel Lewis**. As usual, many drum teachers and students, in addition to the regular quota of drum fans, are expected to be in attendance.

The first two jazz programs in Lincoln Center's August Fanfare series drew large crowds. The first week had **Budd Johnson** playing tenor, alto, soprano, and baritone saxophones and fronting a band with three trombones (**Jimmy Cleveland**, **Melba Liston**, and **Quentin Jackson**) and a rhythm section consisting of **Al Williams**, piano; **Milt Hinton**, bass; and **Herbie Lovelle**, drums. The second group that night was led by tenor saxophonist **Ben Webster**, with pianist **Dave Frishberg**, drummer **Mel Lewis**, and bassist **Art Davis**, who was a replacement for an ailing **Richard Davis**. Richard recovered in time to open with Webster at the Half Note for a two-week engagement in mid-August and also took part in the second jazz Thursday at Lincoln Center as part of tenor man **Benny Golson's** quartet (**Harold Mabern**, piano, **Al Heath**, drums). Rounding out the second half of the program was a 20-piece band led by **Oliver Nelson**. The



BLAKEY

highlight was the playing, in its entirety, of Nelson's *Afro! American Sketches*. Featured soloists were Nelson on alto and tenor saxophones; **Phil Woods**, alto saxophone; and **Jimmy Nottingham** and **Joe Newman**, trumpets.

Several jazz promotions are being readied for the fall season. **Jules Colomby** is in the process of assembling an orchestra for a **Thelonious Monk** concert at Philharmonic Hall on Nov. 29. Earlier, on Sept. 15, **Bob Messinger** will inaugurate a series of concerts and jam sessions to run through the winter at Kosuth Hall on E. 69th St. (between First and Second Avenues). The first concert will feature a lecture by writer **Martin Williams** and music by the **Jimmy Giuffre Trio**; the second, on Sept. 22, will be An Evening in Percussion with dancer **Baby Laurence** backed by pianist **Elmo Hope**, bassist **Wilbur Ware**, and drummer **Charlie Persip**. The jam sessions, to be held every Monday night, will present lesser-known names.



HOPE

Pianist Hope did a Monday night at Birdland with **Clifford Jordan**, tenor saxophone; **Bill Hardman**, trumpet; **Ray McKinney**, bass; and **Kenny Shurland**, drums . . . The Village Vanguard was open only on weekends in the last part of August. The club's shows included the **Roland Kirk Quartet** and folk singer **John Hammond**, son of Columbia records' **John Hammond** . . . Basin Street East continued its weekend policy until the end of August too. Pianist **Ahmad Jamal**, with **Art Davis**, bass, and **Chuck Lampkin**, drums, played opposite **Duke Ellington** and was joined on the next two weekends by **Carmen McRae** and **Herbie Mann's** group . . . **Woody Herman** packed them in at the Metropole for three weeks in August. Alternating on the

(Continued on page 44)

FOR SWINGERS ONLY
LOREZ ALEXANDRIA

BALTIMORE ORIOLE
LITTLE GIRL BLUE
ALL OR NOTHING AT ALL
TRAVELING DOWN A LONELY ROAD
MOTHER EARTH
LOVE LOOK AWAY
THE END OF A LOVE AFFAIR
THAT OLD DEVIL CALLED LOVE

ARGO LP & LPS 720



BENNY GOLSON
FREE

SOCK CHA CHA
MAD ABOUT THE BOY
JUST BY MYSELF
SHADES OF STEIN
JUST IN TIME
MY ROMANCE

ARGO LP & LPS 716



THE JOHN YOUNG TRIO
A TOUCH OF PEPPER

BLUES OREENEE
JOEY
EVERYTHING'S COMING UP ROSES
A LOT OF LIVING TO DO
SEARCH ME • SERENATA
INCH WORM
THE BRIDGE
IN OTHER WORDS

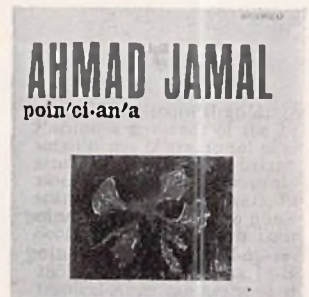
ARGO LP & LPS 713

the latest on ARGO JAZZ

AHMAD JAMAL
POINCIANA

POINCIANA
YOU DON'T KNOW WHAT LOVE IS
A GAL IN CALICO
IVY
TATER PIE
AUTUMN LEAVES
THIS CAN'T BE LOVE
OLE DEVIL MOON

ARGO LP & LPS 719



ARGO RECORDS 2120 S. Michigan Ave., Chicago 16, Ill.

down beat

September 26, 1963 / Vol. 30, No. 26

GLEN GRAY DIES IN MASSACHUSETTS

Glen Gray, leader of the Casa Loma Band, which gained great popularity in the 1930s, died in Plymouth, Mass. on Aug. 23, at age 63.

An alto saxophonist, Gray played in a 10-piece band called the Orange Blossoms at the Casa Loma Hotel in Toronto, Canada, in 1928. A year later the band incorporated, with Gray as leader, and changed its name to the Casa Loma Band. Known among musicians for its precise section work, the band was considered by many to be the forerunner of the big bands that gained popularity during the swing era. It was supposedly the first white band to base its style in jazz.

The Casa Loma corporation was dissolved in 1942, but Gray continued to lead a band. He retired in 1950, but in 1956 he began making records again, using studio men.

Among those who worked for the Casa Loma Band were cornetists Bix Beiderbecke and Bobby Hackett, trumpeter Sonny Dunham, trombonist Pee Wee Hunt, clarinetist Clarence Hutchenrider, arranger Gene Gifford, and vocalists Kenny Sargent and Mildred Bailey.

Gray is survived by his widow, Marion, and his son, Douglas.

BEIDERBECKE HORN GOES TO JAZZ MUSEUM

The New Orleans Jazz Museum recently acquired one of the artifacts of jazz history—Bix Beiderbecke's cornet. The cornet was given to Steve Loyacano, vice president of the New Orleans Jazz Club, by drummer Ben Pollack.

Loyacano, himself a onetime banjoist with the Johnny Bayersdorffer Band in New Orleans, was visiting his son, television scriptwriter Steve Lord, in Hollywood, Calif., in 1955 when he first saw the cornet. It was hanging on the wall of Pollack's Pick-a-Rib restaurant on Sunset Strip. At the time, however, Loyacano did not know that it was Beiderbecke's horn.

It was only last Christmas, during another visit to the West Coast, that Loyacano learned whose cornet it was. He was telling Pollack of the museum when the drummer casually mentioned that Beiderbecke's horn was in his pos-

session. Loyacano and Lord persuaded him to donate the cornet to the museum, and this summer it was formally presented to Loyacano at Lord's Hollywood office.

The mouthpiece is missing but is thought to be in the possession of singer-composer Hoagy Carmichael. Museum director Clay Watson is trying to contact Carmichael.

"We have an important collection started now," Watson commented. "We already have King Oliver's trumpet and Louis Armstrong's first bugle and cornet; and now Bix' cornet. . . ."

When apprised of the discovery and presentation of the horn, C. E. Beiderbecke, older brother of the late cornetist, remarked that the cornet was



POLLACK LOYACANO
One of several Bix horns?

one of several used by Bix during his professional career. Another, for example, is in the possession of Beiderbecke's sister.

"There are a number of Bix' horns floating around," Beiderbecke stated, "along with his mouthpieces too. I don't say that this horn wasn't used by Bix, but I do know the one my sister has was."

CORE CONCERT SET FOR LOS ANGELES

A fund-raising Freedom Jazz Festival, organized by the Congress of Racial Equality, will be held Sept. 14 at Los Angeles' 6,700-seat Shrine Auditorium.

According to Lu Washington, chairman of the event, an all-star lineup will play the one-night concert. Already set to perform are Gerald Wilson's big band, the Chico Hamilton Quintet, the Curtis Amy Sextet, pianist Gerald Wiggins, pianist-vocalist Vivian Fears, bassist Howard Rumsey, reed man Buddy Collette, blues singer Wynonie Harris, and drummer Shelly Manne.

Miss Washington said other top talent, including Miles Davis and Cannonball Adderley, is being sought. All proceeds, she added, will go to further the work of CORE in fighting racial discrimination.

JAZZ ARTS SOCIETY SETS UP AFRICAN BRANCH

The Jazz Arts Society, dedicated to the understanding, appreciation, and study of jazz, now has an operating branch in Nigeria.

This wing was established last December, but the formal opening did not take place until July. These ceremonies included the playing of a tape recording of a thesis, *The History of Jazz*, by Leonard Bernstein and the showing of a Voice of America film, *Jazz at Newport*, featuring Ray Charles.

The president of the Nigerian Jazz Arts Society is Steve Rhodes, an African bassist who visited the United States last year and spoke before the Jazz Arts Society in New York. The Nigerian wing has been empowered to set up chapters in other parts of Africa and already has done so in the Republic of South Africa and The Congo. Plans also are being drawn up for an exchange program of U.S. and African students.

Meanwhile, the New York chapter has not been idle. It has announced a scholarship program for the affiliated New York School of Jazz, which begins its fall term this month. Applications may be obtained either at the school (100 W. 77th St.) or at Jazz Arts' offices (16 W. 55th St.). Youths from 12 to 20 who live in the New York City area are eligible. Previous musical training is not necessary.

'JAZZ SCENE, U.S.A.' OFFERED TO COMMUNIST-BLOC COUNTRIES

While the television series *Jazz Scene, U.S.A.* is still unseen in such cities as Chicago and Los Angeles, the U.S. State Department has approved the sale of the program in Iron Curtain countries, producer Jimmie Baker told *Down Beat*.

After negotiations between Desilu Productions and the State Department, Baker said, the 30-minute jazz show will be offered for sale in the USSR, Poland, Hungary, and Yugoslavia. It is believed to be the first such television program to be made available within the Soviet bloc of nations.

State Department approval of transactions with Iron Curtain countries is necessary, Baker said, because payment is made in U.S. dollars converted by the State Department upon completion of sale. According to the producer, sale of the 26 completed segments of the jazz series "can bring a maximum of \$4,000 per segment."

Produced by Meadowlane Enterprises, *Jazz Scene, U.S.A.* recently was sold in seven new foreign markets—Thailand, Singapore, Australia, Kenya, the Sudan, Jamaica, and Gibraltar. It had previously been sold in Ireland, England, France, West Germany, Holland,

Sweden, Finland, Portugal, Cyprus, Nigeria, the Philippines, New Zealand, and Puerto Rico.

The series was produced in Hollywood under the direction of Steve Binder. Oscar Brown Jr. is the host-narrator.

Baker said that in several foreign markets a local announcer equipped with a script translation, cuts in on the audio to translate the narration into the language of his country.

BILLY TAYLOR LAMBASTES TEACHERS; CHUBBY JACKSON OPENS SCHOOL

Jazz education undoubtedly has made big strides in recent years, especially on the college level and in summer band camps. But according to pianist-disc jockey Billy Taylor (New York City's WNEW), many elementary- and high-school teachers "do not even know what jazz is." He described conversations he has had with music teachers:

"They think the screaming popular music now in vogue is jazz. Why? Because it's noisy. If it's noisy, they reason, it's jazz."

"There is a very definite inhibition today to admitting jazz as an integral part of the school music curriculum," he continued. "This feeling exists, I think, because most music teachers study only the classics. They are quite adept at defining and analyzing all types of music except the one music that was created right here in this country."

Much of Taylor's feelings about teachers, he said, have come from his participation in a two-week, government-sponsored seminar on music education held at Yale University. The seminar recommended improved and refined methods of teaching music fundamentals to school children.

Taylor said that a serious research project on the history of jazz could clear up some of this misinformation, so that music students can get knowledgeable instruction in jazz. He elaborated:

"Jazz should be introduced in the schools at an early level—first or second grade. Children are capable of learning and composing and producing music far beyond their years very naturally—if the teacher is properly equipped to give this to the child.

"In talking with children from the fourth grade through high school, I found they reacted quite favorably to jazz."

In noting that several jazz musicians had turned to teaching during the last summer, Taylor said, "They believe, as I do, that their contributions are necessarily an important part of the musical development of our age because the schools are not now doing their jobs in training future musicians."

One such man is bassist Chubby Jackson, who, upon finishing his tele-



TAYLOR
Many teachers just don't know

vision series for children this spring, went to Connecticut to teach at one of the Stan Kenton Clinics in late July.

Jackson, who calls that experience "one of the most gratifying things I've ever done," is head of a new music school, LIMCA Stage Bands, Inc. LIMCA, which stands for Long Island Music Clinic Association, is located at 24 S. Grove St. in Freeport, N.Y., and will open its doors on Sept. 16.

Maynard Wettlaufer, who has been in music education for more than 30 years, is the dean; noted stage-band director Clem DeRosa, is assistant dean; Pete Mondello, an experienced teacher who played in Woody Herman's saxophone section when Jackson was the band's bassist, is head of the faculty; and Jackson is president and "idea" man for the organization.

"Our school," Jackson said, "will be completely for stage bands. All instruments will be taught in the classroom in groups instead of individually, with a tape machine to give the students an audio goal to shoot at."

LIMCA will have a daily show on



JACKSON
'Idea' man for new school

WLIR-FM and on weekends will feature live broadcasts of local junior-high and high-school stage bands. Sundays from 3 to 5 p.m., Jackson will conduct an interview show with students and their parents.

On Tuesday evenings an adult stage band, composed of many of the teachers, will meet at the school. It will be open to the public. Jackson said he views it as a "free clinic for music educators."

CURTIS COUNCE BENEFIT RAISES CASH FOR FAMILY

Three big bands, two vaudeville acts, and dozens of jazzmen helped raise more than \$600 for dependents of the late bassist Curtis Counce (DB, Sept. 12) at a special benefit concert in Los Angeles Aug. 11.

Held at Small's Paradise West club, the benefit was a five-hour marathon presentation of talent that started at 3:30 p.m. and concluded at 8:30 p.m.

Gathered to honor Counce's memory and to raise needed funds for the widow, Mildred, and 22-month-old daughter, Celeste, were the following bands, groups, and individual performers:

Onzy Matthews' big band; trumpeter Billy Brooks' big band; Med Flory's big band; vaudeville performer Iron Jaw Wilson; Evelyn Freeman and Tommy Roberts from *The Gospel Train*; the Modern String Ensemble under the leadership of clarinetist Ed Redmond; singers Joy Bryan, Vivian Fears, Joan Flory, Gene McDaniels, Helen Merrill, and Big Miller.

Shelly Manne, who was virtually house drummer throughout; the Curtis Amy Sextet; the Les McCann Trio; a quartet composed of pianist Terry Trotter, guitarist Joe Pass, bassist Monty Budwig, and drummer Colin Bailey, later joined by tenorist Clifford Scott; comedian-vocalist-trumpeter Jack Sheldon, accompanied by guitarist Jack Marshall, Manne, and bassist Joe Mondragon; tenorist Teddy Edwards; soprano saxophonist Gary La Fever; trumpeter Joe Gordon, who played with the McCann group; and the personnel of the three big bands.

Some 400 persons attended the event, and the club management donated 20 percent of proceeds from the bar to the benefit fund, held in trust for Counce's dependents by AFM Local 47, local president John Tranchitella, and vice president Max Herman.

Albums recorded by Counce's quintet in 1957 were donated for sale at the concert by Lester Koenig, president of Contemporary records, and raised the sum of \$88. The total sum raised at the benefit amounted to \$612.50.

Jazz Education At The College Level

By GEORGE WISKIRCHEN, C.S.C.

EXPANSION is the keynote of jazz in educational institutions. In recent years it has been expanding at a hare-like rate, and this proliferation has continued during the last year at an even more rapid pace.

The increasing number of college stage bands offers a never-before-available advantage to the aspiring jazz musician. Well-run programs offer much experience to the young musician, and it is often remarked by professionals that they wish they had had the opportunities now available.

According to statistics just released by the National Educational Services, Inc., there are at least 6,500 high-school stage bands in the United States. In an area breakdown the following statistics were achieved:

The mid-Atlantic states of Pennsylvania, New York, and New Jersey, while accounting for 19.2 percent of the U.S. population, had 10.7 percent of the existing stage bands; the west-north-central states of Iowa, Missouri, Kansas, Minnesota, Nebraska, and the Dakotas, totaling 8.2 percent of the population, had 12.6 percent of the stage bands; the east-north-central states of Illinois, Ohio, Indiana, Michigan, and Wisconsin, registering 20.2 percent of the population, had 24.1 percent of the bands; the mountain states from Wyoming through Colorado to Arizona, with 3.9 percent of the population, had 11 percent of the bands; and the west-south-central states of Texas, Oklahoma, Louisiana, and Arkansas, with 9.5 percent of the population had 15.4 percent of the bands.

Many large population areas are weak in music-education programs across the board and, expectedly, weak in stage bands.

On the level of the individual states, Illinois leads with 9.6 percent of the stage bands, Texas ranks second with 8.8 percent, Ohio is third with 4.9 percent, Colorado fifth with 4.5 percent, Oklahoma sixth with 4 percent, and California seventh with 3.7 percent.

Jazz has come into colleges by a reverse of the usual educational tendencies. Under the usual procedure, some fact occurs in the work-a-day world that nudges the colleges into the production of a certain specialty or emphasis. This nudge is transmitted on from colleges to high schools and then to grade schools.

This normal process was followed in the Sputnik craze. Russia was the first into space. Panic produced a crash program for more and better-trained scientists. The colleges responded with beefed-up programs in science that in turn caused a revamping of the high-school science curriculum, which in its turn forced a richer and better mathematics preparation on the grade school. This procedure, while not always so breathless, has been the usual educational and curricular process.

In the study of jazz the process was almost the opposite. The first signs of a developing stage-band program came from the high schools. Most colleges, especially the conservatory-oriented ones, looked upon jazz as a corruption of their music programs. High-school directors began the stage-band process, and then as their students graduated into colleges they exerted pressure on college music departments and their teachers. College and university jazz labs came into existence.

It might be expected that those areas that are rich

in high-school stage-band programs might be the richest also in college jazz bands.

A certain correlation does exist. For example, many of the colleges in the Midwest and in the Southwest have stage bands. However, a lag develops in the percentages. On the other hand, California has a much greater percentage of colleges with stage bands than the high-school figures might suggest.

One explanation lies in the increased mobility of the college student. He is willing to travel to go to college, and at the same time if he is really interested in jazz experience, he will gravitate to the colleges that offer complete jazz curriculums. A negative correlation certainly exists in that areas and states weak in high-school stage bands have few colleges with jazz-lab programs.

Another factor entering into the stage-band proliferation stems from the lack of training grounds once available to the aspiring jazzman. With clubs failing and with local and territory bands so much a thing of the past, the younger musicians of today are more and more getting their training in schools. The demise of the big bands has engendered the rise of the jazz workshop in the colleges.

In some ways this is an improvement, since the musician can become more rounded. His training is more organized, and he learns music as a whole while he concentrates on jazz. As a substitute though, the college lab doesn't measure up in some ways to the old apprenticeship. There usually is not the frequency of performance that gives needed experience and endurance.

A QUICK SURVEY of existing college programs might divide them into three categories that would be mutually exclusive.

First, a distinction should be made between the curricular program and the extracurricular program. The trend today is toward a much fuller inclusion of the jazz program into the formal, accredited curriculum of the music school. Currently, however, the number of extracurricular groups far outweighs the curricular.

In most of the European-oriented, conservatory style of music schools jazz is still a four-letter word. While maintaining their position with lofty logic concerning the function of a college music education, the administrators of such schools lay down a smoke screen based on fear. The fear is not recognized, but it exists. Perhaps it would be better to say a feeling of incompetence instead of fear.

The typical university band director knows little of jazz—jazz rhythms, phrasing, and improvisation. In order not to teach it he will frequently state that this is not worthwhile music or that the music his concert band performs is of much more value. The typical university theory instructor knows little of jazz harmonies, arranging techniques, and improvisation. In order not to teach it he will talk about the greater depth of classical music or the complexities of modern compositional techniques and modern forms.

Whatever the rationalization, the result is the same. Today the most commonly found jazz in colleges exists as a student-inspired or student-demanded thing. The

school will recognize the jazz band but will look upon it as the poor stepchild of the music department. It may appoint a faculty sponsor; it may allow the band director or some other teacher to give his free time to the program, but it never really accepts it and brings it into the house with the rest of the children.

In a second category are college jazz programs that are developing or completed. There are some advantages in each. In the developing program jazz usually is new in the school. It is fighting for its share of attention, and this fight bestows a definite spirit on the groups. Such a program can offer greater opportunities to the student. Since the school has not yet built a reputation in the jazz education field, the student will have more opportunities to perform.

On the other side of the coin, the school will not usually attract the same caliber of student as the more established school, so the level of the experience may be down. While less competition will assure a student a place more easily, he will not be stimulated by those around him as much. On the plus side, the developing school will usually present the student with more of



A student recording session at Boston's Berklee School

an opportunity to develop his talents in improvisation and composition.

The school with the completed program offers the student, besides the increased competition, a more rounded program of instruction than the developing school.

Another advantage is that the college with the completed program may have jazz specialists on its music faculty. The faculty will be more experienced and will not be dividing its time between the jazz program and other duties.

The third division would be between the professional jazz school and the typical university music programs in which the education is spread over the entire field of music.

If the student is trying to decide which college to go to for his jazz training, he must first decide in which direction he wishes to go. Does he primarily want to be a music educator or a playing professional? After giving this point consideration, the type of program offered by the school will be important.

SINCE THIS WHOLE program is relatively new, there are still many problems facing the college music educator in this field. While much progress has been made in selling jazz and in dissolving prejudice, there is still much to be done to establish a solid philosophy of

jazz in education. If the case can be presented logically and forcefully, jazz will be accepted.

One of the problems at the administrative level is the already crowded schedule. Since the Russians outraced this nation into space, the entire educational world has become engulfed in an upward spiral of requirements. Higher and higher standards are becoming the by-word. The states are upping their teacher requirements, and the colleges must prepare their students to meet the state requirements. First, more professional education courses are required and then more depth in professional music preparation.

Music curriculums are notorious for their accumulation of small courses that clutter and crowd the student's day. The students get swept up in this spiral. More and more demands are made on their time. Organizations vie with one another to attract the talented student.

The complicated thing is that it is usually the best students who want to do everything. They want to learn jazz, but they also want to play in the university symphony or in the concert band. Directors of these organizations want them, and they are caught in a musical tug-of-war. No readily adaptable solution can be seen for this situation, and it will certainly continue for the foreseeable future and perhaps even worsen.

One of the most difficult problems facing the administrators of a college jazz lab is the question of its direction. A teleological philosophy must be arrived at.

Is the program going to be primarily a developmental one? That is, one geared primarily at producing professional jazzmen, one whose avowed purpose is to provide the student with as much of a varied experience as possible. Or is the program going to be aimed at merely giving the student a smattering of jazz experience and rather extensive musical knowledge across the board? Is the program's primary intent to train music educators, people who can teach stage-band programs? To what extent is experimentation going to enter the program? Is the program going to be merely a rehash of the past, swinging though it may be?

It is of vital importance that the goal of the program be firmly decided. The answer to those questions will determine the approaches used, the methods followed, the repertoire studied, the amount of performance given. In short, if the question is not answered, the program will flounder for a while but will wither eventually. Which direction to take is arguable; the necessity for having a direction, and of implementing it, is not.

Another problem facing the college jazz scene is that of personnel.

Most of the current instrumental directors in college work lack the necessary training to handle a stage band, presuming they want to. Many colleges are not in a financial position to add an instructor strictly for the jazz program.

A vicious circle becomes apparent here. If there are not enough interested and talented students, there will not be the need or justification for a specialized jazz faculty. Without the specialized jazz faculty, there will not be a complete and working jazz program. Without the complete program and the faculty, talented students will not be attracted to the school and the circle starts again. There are ways to break out of the circle, however, and they must be found by the individual school.

Yet another problem of personnel is that once a school begins to function well and to attract relatively large numbers of students, the personnel may become unbalanced.

There generally will be an oversupply of drummers and trumpet players, while trombonists and bassists will be in demand. There is a ready injustice here. A saxophonist or trombonist will gain much more experience playing regularly than a drummer who must split his chair with three or four others. How is the personnel to be balanced and how are the educational obligations to the instrumentalists who are in oversupply to be satisfied?

What is to be the official policy with regard to the participation of outsiders, noncollege musicians in the bands?

Is it really a college program if it includes a fairly large number of local professionals?

Would it be better to give the students the experience that would come from producing the best band they themselves can or to raise the level of the group and give the students perhaps a deeper experience by having professionals in some of the key chairs?

One thing that certainly must be corrected is the use of professional "ringers" in college bands when they compete in various college festivals as college bands.

The college jazz program must avoid an academic or ivory-tower approach to its program. This is a constant danger in all fields of college activity. The value of purely speculative research, thinking, and projects is not to be denied. But speculation must never be divorced from practical reality. It has long been a philosophical axiom that the speculative man is in the long run the most practical man.

The college jazz lab must keep in mind that we do not live in a beautiful make-believe world. The staffs should keep in mind that most of the livings made in the music profession today are made in the popular and jazz fields. They must shake themselves out of the all-engrossing ethereal utopia that is too often bred in the colleges.

They must be aware of the esthetic and artistic problems involved with the "new things." There must be a constant searching and development. However, it must never be so completely severed from its roots that it loses its artistic integrity. To cultivate the new for the sake of the new is extremely dangerous. The valid rebels in art have been in reality those who have not cut all ties with the past but those who have taken giant steps forward, skipping the mundane intermediary steps, while yet being conscious of the past, their debt to it, and the necessity to build on it.

The fadists, the nihilists, the destructionists in the arts have inevitably perished. The answer for the universities is a tolerant, guiding control on the part of the faculty. Music as an art is extremely personal and free, and yet the basis of valid art is extremely restricting and demanding.

THE WHOLE PROBLEM of direction, of method, and of value in the college jazz scene is quite controversial. Stan Kenton has been quoted as saying the future of jazz, at least big-band jazz, lies in the colleges. His statement has been disagreed with on many fronts. A formal and directed education in jazz is of value, yet many professionals will look askance at the collegiate programs and speak of "useless educational garbage." They say the only way to learn jazz is to get in a band or combo and learn by experience and by the making of mistakes the way they did. There is no simple answer to this or to any of the problems raised above. However, if there are going to be college jazz programs and

if these programs are going to achieve whatever potential they have, these questions must be met and answered.

The situation now in our colleges looks good. There are increasing numbers of programs. The programs in existence are becoming better, as the performances at festivals such as the Collegiate Jazz Festival have indicated.

What will happen to college jazz in the future? The following events or trends can be predicted:

There will be an increase in the number of curricular programs as college administrators become more aware of the value of jazz and less prejudiced.

In the schools that have only rehearsal bands there will be a tendency to develop more rounded programs with the inclusion of instruction in jazz theory and arranging and improvisation. This will occur first by way of encouragement by the directors toward the production of original works and then by the formation of classes.

There will be more emphasis on developmental experimentation. The trend will be away from the re-




Student musicians in concert at Stan Kenton Clinic

hashing of the past toward new things. This should be a healthy trend although there are bound to be many frivolous adventures that will be stillborn. The day will come when the new trends in jazz will be found on the college campuses and move from there into the professional world.

There will be more emphasis on guided and formalized combo training along with the big bands. Once the big bands are firmly established, the better soloists will push for greater expressive freedom, which will give rise to guided combo experience.

There will be an increasing interest in the college programs by the professionals, both as areas for altruistic help and as recruiting stations to staff their bands and combos.

There will be more influence exerted by the college jazz workshops on the professional jazz world. As more college-trained jazzmen find their ways into the professional ranks, more of the ideas, procedures, and trends, now limited to the colleges, will be felt in the professional world.

This is the state of jazz in the college world today and perhaps tomorrow. By and large it is a healthy infant with an almost unlimited potential for growth if the current enthusiasm is correctly guided. It is up to those involved to provide adequate guidance. 

JAZZ AND ACADEMIC SUPERIORITY

Charles Suhor reports the findings of a most revealing survey

THE 1950s MARKED the turning point in the attitudes of educators toward jazz. For the first time educators began speaking in large numbers, and without apology, of jazz as an art form and began implementing their talk with courses in jazz history, officially sanctioned stage bands, and lectures and seminars on jazz.

In 1955 the National Music Council admitted the Institute of Jazz Studies to membership and held a forum on jazz at its convention. The next year Dave Brubeck, George Wein, and George Avakian discussed jazz at the Music Educators' National Conference in St. Louis, Mo.

In the same year the North Texas State University school of music initiated its four-year program leading to a degree in jazz. In 1957 the Institute of International Education recommended establishment of courses in jazz at conservatories and colleges of music. Throughout the '50s, articles favoring jazz began to appear in magazines such as *Music Educators' Journal*, *Music Clubs*, and *Educational Music Magazine*.

Of course, the acceptance of jazz was not total, and even today it is evident that a majority of colleges and secondary-school systems look uneasily on the prospect of jazz in the curriculum.

Those who oppose the study of jazz most commonly voice their objections on two grounds—theoretical and practical. The former argument questions the validity of jazz as art and usually compares the apparent crudity and formlessness of jazz to the subtlety and complexity of classical music. However, these musicological objections have been met vigorously by writers such as Andre Hodeir, Marshall Stearns, and others. (Hodeir's monumental *Jazz: Its Evolution and Its Essence* and Stearns' *History of Jazz*, incidentally, were published in 1956.)

It is the practical arguments against the study of jazz that are most frequently advanced by those who fear its inclusion in the curriculum. They hold that jazz has a detrimental effect on the student's development as a concert musician, that it distracts him from serious study in both musical and academic areas, and that it breeds a narrowness of interest that ultimately limits the student to work only in the jazz and dance-band fields.

These contentions, unlike the theoretical arguments, are subject to validation through research, to some extent. In the hope of testing these assumptions objectively, this writer conducted a study in 1956 and 1957 at Catholic University in Washington, D.C., to determine the relation of interest in jazz to the musical ability, scholarship, and breadth of interest of college music students.

The study involved 238 music students from six universities: Louisiana State University and Southern University in Baton Rouge, La.; Tulane and Loyola universities in New Orleans; the University of Maryland; and Catholic University. Participating students were given questionnaires designed to determine their interests, attitudes, work experience, and familiarity with important figures in jazz and classical music. The Seashore Test of Musical Talents was administered to the students, and their grades in music subjects and liberal-arts courses were recorded.

The questionnaire showed that 63.5 percent of the students had an interest in jazz while 36.5 percent did not. The jazz-oriented students then were compared as

a group to the nonjazz students according to scores on the Seashore test, information derived from the questionnaire, and academic achievement.

The results were astonishing: the jazz-oriented students were superior in almost every area of comparison, even many in which the nonjazz students might be expected to excel by reason of the sharper focus of interests.

The Seashore test consists of a series of recordings that attempt to determine the student's ability to hear differences and similarities in pitch, volume, rhythm, time, timbre, and tonal memory. The jazz-oriented students scored higher on every test and showed significant superiority on the tests of rhythm, tonal memory, and pitch—the elements that are perhaps most important in jazz improvisation.

The students' grades were divided into three groups for more meaningful analysis: grades in music subjects involving talent and/or performance (theory, orchestra, major instrument, etc.); grades in music subjects not involving talent (history of music, materials, and methods courses, etc.); and grades in liberal-arts subjects.

Students in both the jazz and nonjazz groups showed identical achievement in music courses not involving talent or performance. But in courses involving talent, the jazz-oriented students were 5 percent stronger than the nonjazz students. Furthermore, the jazz-oriented students scored almost 4 percent higher than the nonjazz students in liberal-arts subjects, a revelation strongly at variance with the popular idea that jazz is educationally harmful.

The students' responses to certain items on the questionnaire, however, were oddly contradictory to the facts of their academic achievement.

Despite the de facto academic superiority of the jazz-oriented students, they were decidedly more critical of the presence of liberal-arts subjects on the music-degree program than were the nonjazz students. The jazz-oriented students also stated more strongly that time spent in practice and outside musical engagements had endangered their academic standing—a problem that logically might have been expected to be stated more frequently by the academically weaker nonjazz students.

Here again the results call to question long-standing ideas about the "dangers" of jazz, for it was found that symphony and opera work were most frequently named as the kind of work that posed a threat to the students' academic standing. Almost 13 percent of the jazz-oriented group reported problems arising from work in these areas, while 11.5 percent of the nonjazz students registered this response. A comparatively low 7.3 percent of the jazz-oriented students named jazz or dance-band engagements as sources of academic problems; and among all the participating students, work in jazz and dance-band areas was named less than half as often as work in concert areas as having brought on scholastic difficulties.

The work experience of the students provided some of the sharpest contrasts in the study.

A commanding 16 percent lead in performing experience was claimed by the jazz-oriented group, and they were also 8 percent stronger than the nonjazz group in teaching experience. Moreover, a breakdown of the performing experience showed that the jazz-oriented stu-

dents' dominance was not attributed solely to dance-band and jazz experience. They also worked more frequently as "singles," accompanists, and church organists. The nonjazz group was more experienced in opera work, but the differences in the two groups' work experiences in symphony, concert band, and brass-, string-, and woodwind-ensemble work were negligible.

In arranging and composing experience, the jazz-oriented again dominated. In arranging, their lead was derived largely from writing for jazz and dance bands, but the nonjazz students were almost twice as strong in arranging for orchestra. Again, differences in other areas (chorus, ensembles, band) were insignificant. In composition the jazz-oriented group showed an across-the-board superiority, although the margin of superiority in composing for orchestra and voice was not pronounced.

The questionnaire revealed that the jazz-oriented students plan to work generally in a wider variety of fields, from instrument repair to studio work to opera. Despite their broader teaching experience, they named teaching 14 percent less frequently than did the nonjazz students. But the jazz-oriented were stronger in naming every other field—including symphonic work, composing, and arranging—as areas of vocational interest. A pertinent corollary to this is the finding that the jazz-oriented students were slightly more versatile in the number of instruments played, suggesting that they implemented their intentions of working in a variety of musical contexts.

PERHAPS THE MOST interesting phase of the study was the eight questions involving important names in classical music and jazz. Here care was taken to avoid questions that would merely reflect another aspect of the students' academic training. Rather, the questions centered on figures who, in varying degrees, would be familiar to a student whose interest in music extended beyond the classroom to an active awareness of the contemporary music scene.

In the four questions involving important names in classical music, the students were asked to identify Howard Hanson, composer, conductor, and head of the Eastman School of Music; conductors Bruno Walter, Dimitri Mitropolous and Charles Munch; contemporary composer Paul Creston; and concert pianist Josef Hofmann.

The four questions on jazz included naming alto saxophone as the instrument of Charlie Parker; identifying Louis Bellson, Shelly Manne, and Joe Dodge as drummers; identifying Pres as the nickname of Lester Young; and expressing an opinion on whether there is an essential difference between rock-and-roll and the music of Louis Armstrong and Dizzy Gillespie.

The questions drew some surprising responses.

Of the four dealing with classical music figures, two—identification of Walter, Mitropolous, and Munch and the identification of Hofmann—were answered correctly with about equal frequency by both groups. The conductors, incidentally, were the most commonly recognized of all the figures, with 73 percent of the students in both groups answering accurately. Hofmann was least frequently identified, with only 17 percent of the students answering correctly—this despite the fact that the pianist's then-recent death had brought him into national news

Charles Suhor holds a bachelor's degree from Loyola University and a master's from Catholic University. He is one of New Orleans' leading drummers, having played with the New Orleans Pops Orchestra, Tom Brown, Al Hirt, Buddy Prima, and Joe Burton, among others. Suhor has lectured on jazz at Louisiana colleges and in the New Orleans area and currently is a high-school teacher.

and elicited several tributes in major popular magazines and music journals.

The two groups showed a wide variation, however, in identifying Howard Hanson and Paul Creston. Hanson was recognized by 58 percent of the jazz-oriented group and Creston by 34 percent. In both cases, these figures exceeded those of the nonjazz students by 15 percent.

As might be expected, an even greater imbalance was evident in responses to the questions on important jazzmen. But after noting the marked superiority of the jazz-oriented students, it must be observed that they were superior only by comparison. For example, a meager 44 percent of the jazz-oriented group answered the Charlie Parker question correctly. This is 29 percent more than the accurate responses of the nonjazz group, but it is a strange statistic that 56 percent of the students claiming an interest in jazz were not familiar enough with Parker to identify his instrument.

Similarly, 38 percent of the jazz-oriented students and 9 percent of the nonjazz students recognized Bellson, Manne, and Dodge as drummers. Yet Dodge (with Dave Brubeck), Manne (with Shorty Rogers and Andre Previn), and Bellson (with Duke Ellington) were very much in the jazz limelight in years preceding the study.

Finally, only 16 percent of the jazz-oriented group knew that Pres was Lester Young, while not a single student in the nonjazz group answered correctly. Several even concluded that Pres might be a cognate of Presley—a distressing deduction, since the phrasing of the question indicated that the nickname belonged to a jazz musician.

This bears on the final question, the item concerning Armstrong, Gillespie, and rock-and-roll.

The question was included to discover how many would actually take the extreme position of equating the art of the jazzmen with the banality of rock-and-roll. Almost 88 percent of the jazz-oriented group who responded held that an essential difference exists, while 72 percent of the nonjazz group answered similarly. Several in each group did not answer this item at all, reducing the actual number of negative responses and suggesting that the proportion of students who would summarily deny the validity of jazz as art is negligible.

A LOOK AT THE general pattern of the study can result in but one conclusion—that the existence of an interest in jazz among the participating students was not a factor limiting their musicianship, interests, or experience. Of course, the converse statement—that jazz is *beneficial* to the music student—is not necessarily proved, for there is no way of establishing a causal relationship between an interest in jazz and the jazz-oriented students' superiority.

But the consistent appearance of superior qualities in the students who held an interest in jazz, at the very least, points to the invalidity today of the kind of statement that was common in music textbooks and journals in the '30s and '40s—the assertion, for example, in a 1941 text by P. W. Dykema and K. W. Gehrkins that an interest in jazz is "seldom combined with a love of serious or 'quality' music" and that jazz "tears down what the music educator is trying to build up."

Rather, the findings of the study seem to support the new wave of scholars, musicians, and educators who see in jazz a potential for enriching music education in the United States. As composer-educator Elie Seigmeister has said, there has been in recent years a "rise of a new kind of musician, one who is equally at home in both jazz and classical music . . ." musicians who "rehearse Mozart on Tuesday nights and play 'bop' . . . on Friday nights."

clem and the kids

By DOM CERULLI

BIG BANDS ARE coming back . . . on high school and college campuses all over the country. And they're bringing with them some of the problems that plagued the bands of the 1930s and '40s.

Witness the case of one Clem DeRosa, 36, the boyish-looking director of the stage band at Walt Whitman High School in Huntington, N. Y., on Long Island. During the last three years his big band has had a personnel turnover of nearly 100 percent. Last June he lost 10 players! This kind of movement was rare even in the heyday of section-raiding and sideman-grabbing during the World War II years. Charlie Barnet and Benny Goodman rarely faced the walkout of 10 players at once.

DeRosa's problem, of course, is annual. Graduation takes its toll of the members of his band.

But he retains his optimism. "You see," he said, "some of my fourth-graders are coming along now."

He refers to youngsters who started studying music under him in grammar school five or six years ago.

This kind of farm system, tapped annually by DeRosa and the hundreds of music instructors all over the United States, was never enjoyed by the likes of Barnet and Goodman. They replaced players with musicians secured through endless auditions or through recommendations by other sidemen or, more often, through a quick telegram to a player in another band, offering a substantial salary increase and even the promise of a week or two off the road in a reasonably big city.

DeRosa's story is rather like that of most men who teach music to youngsters in the public schools. His credentials are, perhaps, hipper, and his sense of duty and his dedication to jazz are unusual.

He was born in New York City, went to Juilliard, secured his master's degree at the Manhattan School of Music. He played drums with Boyd Raeburn, Charlie Mingus, John LaPorta, Teo Macero, Jimmy McPartland, Wild Bill Davison, and many more. In 1955 he formed his first elementary-school band. The children averaged about 9 years of age. Most were fourth-graders. These faces are the ones now popping up in the high-school band.

The pre-teen band had its own problems. Duke Ellington might have had

to seek out a trumpet player with individuality enough to offset the loss of Cootie Williams' unique sound, but DeRosa literally had to find among his students players who could read well enough to play ensemble work or were big enough to lift a baritone sax (let alone blow it) or work the slide of a trombone.

His first band had four saxophones, two altos and two tenors; four trumpets; two trombones; drums; and guitar. There was no bass because the instrument was too big for the size of even the burliest fourth-grader. And piano was eliminated because DeRosa soon discovered that most piano students found it impossible to make the transition to rhythm playing so necessary in a big band.

Like many of his professional colleagues, DeRosa was his own arranging staff at the start. He did experimental arrangements on some popular ballads, and they were experimental in the sense that they called for all ensemble playing with short phrases and a limited range for the players.

Reaction from parents was fine. They beamed as their children played the rather simple but, at the same time, heart-warmingly wonderful versions of *There's a Small Hotel* or *My Funny Valentine* or *Lester Leaps In*. What made the event remarkable was that most of the players had been started on their horns by DeRosa at the beginning of the term. Clem's concert band rehearsed three days a week. He taught music to small groups of stu-

dents once a week. The stage band rehearsed on its own. It played at the national Kiwanis convention in Atlantic City, N. J., after the Huntington chapter heard the band and secured it an invitation. The kids broke up the convention.

But even with this band, DeRosa faced the problem that every band, professional or campus, must face as long as it exists: jobs.

Professional big bands are booked by agents who make scores of phone calls a day, send bales of wires and letters around the world, and even go out of the office on occasion. DeRosa never knew from one week to the next whether there would be an audience to encourage his players and their efforts. He had to create his own gigs. This he did by starting a series of assembly-hall concerts with his stage band at elementary schools in South Huntington. Then he established an annual jazz concert at the Walt Whitman High School auditorium.

IN 1957 DeRosa moved to the junior high school. Here he started some seventh- and eighth-graders on instruments and got those already started on horns working on doubling. His band went to five saxophones, three trombones, four trumpets, and three rhythm. DeRosa added to his writing staff. Stock arrangements for school stage bands were starting to become available, and he set about rewriting sections of them to personalize them for his crew. Wally Cirillo, John LaPorta, and Rusty Dedrick also contributed some arrangements. The arrangers often came to school and discussed their scores with the band and then sat in and assisted DeRosa as he rehearsed the orchestra.

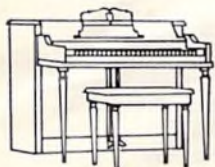
This was also the point at which
(Continued on page 42)

Clem DeRosa gets a point across to students





“My Wurlitzer Electronic Piano performed beautifully through the 5 tough months of our Middle and Far East tour,” says Johnny Morris of the Buddy Rich Sextet



CONSOLE MODEL 720



PORTABLE MODEL 140

“Afghanistan to Singapore . . . Nepal to Hong Kong . . . through drastic changes of climate and humidity . . . by bus, truck, plane. The going was tough. But night after night my Wurlitzer Electronic Piano delighted thousands.”

This extraordinary test of stamina is proof: The Wurlitzer Electronic Piano is the one for the musician on the go. Always in tune—because it's electronic. Volume adjusts for auditorium or intimate club. Or, sound can be channeled entirely through ear-

phones for practice, arranging, composing.

Now—all-transistor. New portable model features transistor amplifier. Uses both regular plug-in current or a battery pack—plays anywhere. (Also available: tube-type console and portable models designed for plug-in current only.) New action with the touch characteristic of conventional pianos, plus a built-in vibrato.

WURLITZER

WORLD'S LARGEST BUILDER
OF PIANOS AND ORGANS
DE KALB • ILLINOIS

record reviews

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ira Gitler, Barbara Gardner, Richard B. Hadlock, Erwin Helfer, Don Nelsen, Bill Mathieu, Harvey Pekar, John A. Tynan, Pete Welding, John S. Wilson. Reviews are initialed by the writers.

Ratings are: ★ ★ ★ ★ ★ excellent, ★ ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor.

OLE, AGAIN YET

Cannonball Adderley

CANNONBALL'S BOSSA NOVA—Riverside 455: *Clouds*; *Minha Saudade*; *Corcovado*; *Batida Diferente*; *Joyce's Samba*; *Groovy Samba*; *O Amor Em Paz*; *Sambop*.

Personnel: Adderley, Paulo Moura, alto saxophones; Pedro Paulo, trumpet; Sergio Mendes, piano; Durval Ferreira, guitar; Octavio Bailly Jr., bass; Dom Um Romao, drums.

Rating: ★ ★ ★ ★ ½

Bill Barron

WEST SIDE STORY BOSSA NOVA—Dauntless 6312: *Something's Coming*; *One Hand, One Heart*; *Gee*; *Officer Krupke*; *Cool*; *Maria*; *Tonight*; *America*; *I Feel Pretty*; *Jet Song*; *Some-where*.

Personnel: Willie Thomas, trumpet; Barron, tenor saxophone; Steve Kuhn or Kenny Barron, piano; Kenny Burrell, guitar; Henry Grimes, bass; Charlie Persip, drums.

Rating: ★ ★ ½

Willie Bobo

BOBO'S BEAT—Roulette 52097: *Bun Sueno*; *Naked City Theme*; *Felicidade*; *Bossa Nova in Blue*; *Boroquinho*; *Crisis*; *Mi Fas Y Recordar*; *Capers*; *Let Your Hair Down Blues*.

Personnel: Clark Terry, trumpet; Joe Farrell, tenor saxophone; Frank Anderson, piano, organ; Boho, timbales; others unidentified.

Rating: ★ ★ ★

Bossa Tres

BOSSA TRES—Audio Fidelity 5988: *Blues Walk*; *Ceu e Mar*; *Green Dolphin Street*; *Menina Feia*; *Sol e Chuva*; *Olhou Pra Mim*; *Bossa 3 Theme*; *Nao Faz Assim*; *Somebody Loves Me*; *So Saudade*; *Influencia do Jazz*; *Zelao*.

Personnel: Luis Parga, piano; Sebastiao Neto, bass; Edison Machado, drums.

Rating: ★ ★ ★

Stan Kenton

ARTISTRY IN BOSSA NOVA—Capitol 1931: *Artistry in Rhythm*; *Opus in Chartreuse*; *Interlude*; *Kentonova*; *Eager Beaver*; *Concerto to End All Concertos*; *Brasilia*; *Painted Rhythm*; *Opus in Pastels*; *Jump for Joe*; *Loco-Nova*; *Artistry in Bossa Nova*.

Personnel: Dalton Smith, Bud Brisbois, Conte Candoli, Bob Behrendt, Bob Rolfe, trumpets; Bob Fitzpatrick, Kent Larsen, Gilbert Falco, trombones; Dave Wheeler, Jim Amlotte, bass trombones; Dwight Carver, Joe Burnett, Bob Crull, Tony Scudwell, mellophoniums; Gabe Baltazar, alto saxophone; Steve Marcus, Ray Florian, tenor saxophones; Jack Nimitz, baritone saxophone; Joel Kaye, bass saxophone; Kenton, piano; Don Bagley, bass; Dee Barton, drums; Frank Guerrero, Milt Holland, Latin percussion.

Rating: ★ ★ ★ ★

Marian McPartland

BOSSA NOVA PLUS SOUL—Time 2073: *Love for Sale*; *With You in Mind*; *Stranger in a Dream*; *Sweet and Lovely*; *Comine Home, Baby*; *Tell Me*; *Green Dolphin Street*; *Straight, No Chaser*; *Baby, You Should Know*.

Personnel: Mrs. McPartland, piano; Ben Tucker, bass; Dave Bailey, drums; Ralph Dorsey, conga drum; Bob Crowder, tambourine.

Rating: ★ ★ ★ ½

After a year, during which bossa nova has been put through the searing experience of exploitation, overuse, and misuse, the Brazilian style is showing undeniable signs of resilience. The kind of faddistic battering that it has been subjected to would demolish any less sturdily rooted style of the moment—consider the rapid disintegration of "soul jazz." But bossa nova, played in a context that does not stifle its distinguishing qualities, is continuing to prove its validity.

Cannonball Adderley, who had to do

some agile dodging to avoid being contaminated by the "soul jazz" flood, has moved into bossa nova with equally perceptive discrimination.

His set with the Bossa Rio Sextet is one of the most distinguished collections he has turned out. It is not a completely consistent disc in this respect because Adderley's felicity varies with the tempos. At a fast clip, he turns out what might be considered the standard jumpy, angular Adderley solos—*Groovy* is an instance. But as he becomes less agitated, he produces some of the most commanding and gorgeously stated solos he has ever recorded. *Clouds* is a masterpiece, a lovely tune expressed with warmth and a lyricism that is shimmeringly delicate yet firm and positive. *Corcovado* is not quite as lushly romantic—it's spiced with a certain prickliness but is equally impressive.

The sextet, all Brazilians, gives him an unobtrusive but richly lifting setting with occasional apposite, relaxed piano passages by Mendes. Ferreira, who wrote *Clouds*, is particularly skillful in giving the altoist close support on his solos.

Kenton's venture into bossa nova might, at first glance, seem to be a measure of desperation—every time he seems to run out of ideas for a record he has a habit of re-examining those hits from the '40s on which he built his popular reputation. He has redone them in high fidelity and stereo, with strings, and now in bossa nova. And, by and large, the results this time are surprisingly satisfying.

The old Kenton melodies adapt readily to a bossa nova backing, particularly *Interlude*, *Artistry in Rhythm*, and, unexpectedly, *Eager Beaver*. Moreover, the very nature of the tunes and the rhythmic setting imposes a sense of shading on the band that has been glaringly absent from the post-'40s Kenton works.

This version of the Kenton band proves that it is quite capable of varying its levels with sensitivity. The result is a feeling of warmth, of human beings at work, that one has missed in most of the mechanical and torrential sounds that have roared out of the Kenton crew in the last decade.

The combination of bossa nova and a big band is not always felicitous but even though Kenton's rhythm section sometimes becomes a bit heavy in this context, the arrangements break down to piano and rhythm or what is essentially a small group and rhythm to such a great extent that the rhythm section is usually able to hold to a proper airiness.

The Willie Bobo set has somewhat of a big-band texture although it is not appar-

ently by a big band. Nor is it completely devoted to bossa nova.

It is a mixed bag of strongly rhythmic performances that are not dominated in the least by Bobo, who serves primarily as a strongly propulsive member of the rhythm section. The solo voices move in and out of the pieces unostentatiously—so much so that there is almost an anonymous feeling about the playing, as though one had run across an unknown band that had some remarkably good soloists in it, equally unknown.

Within the bossa nova pieces there is considerable variety—*Bossa Nova in Blue* is simply Frank Anderson's lush organ with rhythm; *Felicidade* features flute. Anderson's piano and some strong, bold Joe Farrell tenor; *Mi Fas* is a bouncy piece with a distant, subdued trumpet emerging from the ensemble; *Boroquinho* spotlights a trombone. It's a pleasant, low-pressure set that maintains an amiable level but never reaches out and grabs the listener.

Bossa nova is given a valid place in the programing of the Bobo disc, and much the same holds true of the Marian McPartland set.

She uses bossa nova as one of several devices on which to build her pieces and uses it, not as an end in itself, but because it proves to be a suitable setting. She has added one interesting element—the occasional use of an electronic piano that produces a somewhat guitarlike sound at times and, because of this, fits in very well with the bossa nova approach. She is working in an unusually warm rhythmic context with this group, and her strong, positive attack fits into it readily.

A peculiarly opaque reviewer once referred to Mrs. McPartland's playing as "genteel," a description that could scarcely be more inappropriate, particularly in relation to her direct, earthy manner in these pieces.

Simply being Brazilian does not mean a group will produce worthy bossa nova performances any more than being American makes a good jazz group.

The Bossa Tres, three Brazilians, are to bossa nova what the Three Sounds are to jazz. Their set is generally bland and lacking in inspiration, something that is made somewhat worse than it might normally be by the ministrations of a blatant, insensitive drummer.

But at least there is some logical reason for this group to play a collection of bossa novas.

There is none whatever for Bill Barron's *West Side Story Bossa Nova*, an instance of the gimmicky thinking that bossa nova has been subjected to in its period as a fad. The musicians limp stiffly through the Leonard Bernstein tunes, finding almost nothing to say aside from a brief spark of life in Barron's solo on *Jet Song*. (J.S.W.)

VOTE!

See page 48

We have

JAZZ

for you

on

impulse!

9 NEW ALBUMS

providing an exciting and definitive exploration of the more important movements in today's jazz world!

... and destined to rank at the top of your "must buy" list!

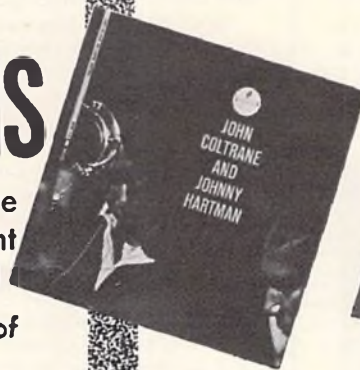
impulse!

The New Wave in Jazz

FREE CATALOG:

Send for your free full-color catalog of all the exciting Impulse albums.

Impulse Records, Dept. D-1
1501 Broadway, New York 36, N.Y.
a product of ABC-Paramount Records, Inc.



VERVE HAS THE GREATS!

GREAT BAND

li'l ol' groove-maker...BASIE!



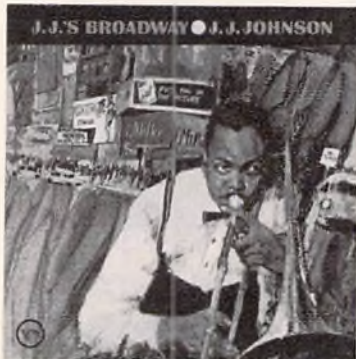
LI'L OL' GROOVE-MAKER...BASIE! The Basie band playing wonderful new charts by Quincy Jones. V/V6-8549

GREAT ARRANGER



FULL NELSON! Oliver Nelson conducts and plays alto in a remarkable album of his kind of jazz. V/V6-8508

GREAT SOLOIST



J. J.'S BROADWAY. J. J. Johnson surveys the current Broadway scene with his driving group. V/V6-8530

THE JAZZ OF AMERICA IS ON VERVE RECORDS

Verve Records is a division of Metro-Goldwyn-Mayer, Inc.
J.J. Johnson appears courtesy Columbia Records

Curtis Amy

KATANGA!—Pac fic Jazz 70: *Katanga; Lonely Woman; Native Land; Anyable; You Don't Know What Love Is; A Shade of Brown.*

Personnel: Dupree Bolton, trumpet; Amy, tenor and soprano saxophones; Jack Wilson, piano; Ray Crawford, guitar; Vic Gaskin, bass; Doug Sides, drums.

Rating: ★ ★ ★ ½

John William Hardy begins his notes for this album by mentioning that "Curtis is a relentlessly changing jazzman—constantly seeking a new format, a new method, new instrumentation, and new fellow musicians."

I think this is an accurate description. Amy has appeared on record in a variety of contexts, and his search for fresh means of expression has often produced stimulating results. This album has its share of inspired moments, a surprising number of which are provided by Crawford and the so far unsung Wilson.

Katanga, by Bolton, is an up-tempo vehicle for improvisation; the theme could be construed as a fanfare. Bolton's solo is frantic and disorganized. Amy never gets off the ground; his solo seems to finish almost as soon as it's begun. Wilson, however, plays very well, spinning out long, complex lines.

Amy is featured on soprano sax for much of his brooding composition *Lonely Woman*. He blows passionately, at times employing vocal cries.

Native may have been inspired by John Coltrane's approach. It's a simple theme underlain by a hypnotic beat. Amy's soprano also seems influenced by Coltrane, but his ideas, though strongly stated, are stale.

Bolton tries to play lyrically on *Native*, but again his solo has poor continuity. Crawford follows the trumpeter with pensive lines. Wilson's solo is the outstanding feature of the track. He opens in a reflective mood and then moves gradually into a fine hard-swinging groove.

Wilson's *Anyable* uses a call-and-response pattern; the ensemble does the calling and the bassist the responding. The melodic playing of Crawford and Wilson highlights the track. The pianist displays excellent technique, a firm touch, and a fruitful imagination. Bolton has some pleasant moments here, though there is some unnecessary freneticism at the close of his spot.

Love contains some heart-felt Amy soprano. Bolton plays his best solo of the date on this track; his phrases have real substance, and he exhibits a rich tone and good control in the lower register.

Clifford Solomon's *Brown* is a logically constructed neo-hop melody. Again Crawford and Wilson stand out, moving through the changes inventively and tastefully. Bolton spoils his solo by using the upper register injudiciously, but Amy contributes some vigorous tough-toned tenor to the performance. (H.P.)

John Coltrane

STARDUST—Prestige 7268: *Stardust; Time after Time; Love Thy Neighbor; Then I'll Be Tired of You.*

Personnel: Wilbur Hardin, fluegelhorn, or Freddie Hubbard, trumpet; Coltrane, tenor saxophone; Red Garland, piano; Paul Chambers, bass; Jimmy Cobb or Art Taylor, drums.

Rating: ★ ★ ★

Any disc charting the musical odyssey

of the man who has become the most influential and important tenor saxophonist of the last decade is an important album, and this collection, though of somewhat lesser interest (in light of other available LPs), is no exception.

The recording was made in several sessions during the last months of Coltrane's tenure with the Miles Davis group (which he had rejoined after a stint with TheLonious Monk), during which period he made rapid gains towards full musical maturity, and dates from roughly the same period that produced the *Soultrane* and *John Coltrane with the Red Garland Trio* albums, among others.

The record is primarily a ballad collection and is rightly described by annotator Robert Levin as one "containing perhaps less ambitious music than some of the others of the series, [though it] is still, clearly, the work of a major jazz soloist who is taking his first independent steps toward the achievement of his vision."

The album is an extraordinarily pretty one (and the term is used in no way disparagingly), with Coltrane playing in a relatively simple, straight-forward, and subdued manner, only occasionally making use of the rapidly-spewed harmonic extensions and unusual note groupings of the "sheets of sound" approach he used to such excellent effect elsewhere. The only extended usage of this device occurs on the more up-tempo track *Love Thy Neighbor*.

It is in the more reflective, deliberately paced performances that Coltrane's high-voiced, ululating "human cry" sound is well displayed, imparting to the selections an air of bittersweet melancholy that is unusually touching.

Beyond the glimpses they afford of the developing artist, however, there is not too much to recommend these performances. They are loosely organized at best, with no ensemble work on the three numbers on which two horns are employed (neither Hardin nor Hubbard are on *Time after Time*), consisting entirely of solo work by the horns, pianist Garland, and bassist Chambers. Coltrane states the theme on each of the pieces, takes his solo, and is succeeded in turn by either Hardin or Hubbard, as the case may be, and then by Garland, etc. Not much of any great significance occurs in any one of the performances, though each has moments to recommend it.

Both brass men at this time were considerably under the spell of Clifford Brown, though Hubbard occasionally manages to break out of it to strike out tentatively on his own. Both are capable performers, though neither spins out anything nearly as striking as Coltrane's lovely, effulgent statements (even his melody statements are affectingly beautiful in their wistful, sorrow-tinged tenderness).

Still, this is perhaps one of the last Coltrane albums one should buy; it is in many ways one of the more expendable of his efforts, in that there are any number of far more stimulating, rewarding collections—even from this period in his development.

The recording balance places the piano far into the background, except on Garland's solo spots, where it suddenly—thanks

to the miracle of electronics—leaps into the foreground. The change is very noticeable, far more so than usual. (P.W.)

Bill Doggett

FINGERTIPS—Columbia 2082: *Fingertips; Soul Zone; Without Love; The Love of My Man; Memphis; The Worm; One Fine Day; Monkey; Soul City; If You Need Me; D'Lo; Hot Fudge.*
Personnel: Doggett, organ; others unidentified.
Rating: ★ ★ ½

This is inferior Doggett fare. Rarely does this fine musician play here the caliber of music of which he is capable. His offerings are, on the whole, melodically and rhythmically monotonous.

An unimaginative rock-and-roll approach largely accounts for this. To command attention, an r&r tune must offer something superior to the mass of caterwaulings transmitted each day by the wireless. Few of these do. There are some interesting moments on *Day, Need Me,* and *Without Love*, but they are not enough to elevate the album beyond the pale of the ordinary.

Most prominent in Doggett's anonymous support are guitar, drums, and tenor saxophone. One might expect, since notes and other material cover only some 60 of the 144 square inches of jacket back, that space would be found to list at least the names of the players of these instruments. No such luck. But what the hell? They're only sidemen—right, boss? (D.N.)

Bud Freeman

SOMETHING TENDER—United Artists 15033: *The Eel's Nephew; Something Tender; Golden Retriever Puppy Dog Blues; Please; Disenchanted Trout; Satin Doll; It Must Be True; Mimi; Doctor Payer's Dilemma; Let's Do It Again; Mountain Greenery; Sweet Sue.*
Personnel: Freeman, tenor saxophone; George Barnes, Carl Kress, guitars.
Rating: ★ ★ ★ ★ ½

It is a minor miracle that a record such as this has actually been made. To team Freeman's saxophone with the guitars of Barnes and Kress required a fresh and imaginative outlook. To avoid intruding on them with the inevitable bass and drums is a display of taste that borders on the incredible.

I assume that George Wein, who produced the disc, is responsible in some degree for both blessings. If so, it is a promising start for his association with United Artists, for this is a delightful collection of performances.

Freeman's warm, flowing playing has taken on a lightly burry, breathy quality that rubs off the suspicion of glibness that sometimes shadowed his work in the past. He plays with wonderfully easy assurance, with sensitivity, and with a singing quality that makes these pieces float along.

Barnes and Kress are a brilliant guitar duo (they gave an unusually satisfying concert at Town Hall last spring), and they respond to each other with close understanding. Most of the solo passages are taken by Barnes while Kress stays in the background, chording accompaniment (although Kress emerges for short chorded solos on *Retriever* and *Sue* that leave one wishing for more).

The interplay among the three musicians is completely unpretentious, beautifully woven, and fresh in every sense. Freeman's successor to his old showpiece *The Eel*—*The Eel's Nephew*—is cooler and less overtly agitated than the uncle,

a reasonably good summation of the difference between Freeman as of 1933 and Freeman today.

There is more depth in his playing now and a broader ability to give individual dimension to a group of pop standards—*True*, in particular, is a brilliant Freeman performance. His invention flags slightly on *Do It* and *Greenery*, but otherwise this set is a refreshing indication that imagination and taste can still be exercised in a recording studio. (J.S.W.)

Paul Horn

IMPRESSIONS OF CLEOPATRA—Columbia 2050 and 8850: *Caesar and Cleopatra Theme; Cleopatra's Palace Music; Love and Hate; Grant Me an Honorable Way to Die; Antony and Cleopatra Theme; Cleopatra Enters Rome; My Love Is My Master; A Gift for Caesar.*

Personnel: Horn, flute, bass flute; Emil Richards, vibraharp; Victor Feldman, piano; Chuck Israels, bass; Colin Bailey, drums; Larry Bunker, percussion.

Rating: ★ ★ ★

If you can get past the sad picture of Elizabeth Taylor on the front of the jacket, if you can tolerate the publicity stills on the back of the jacket, if you can countenance the fact that six reasonable musicians are subjected to the basest species of commercial crudity—then you may find some mild, pleasant jazz in this album.

It is not difficult to understand why Los Angeles musicians, like Horn & Co., get restless and why their community does not produce much convincing, influential music. It is because the evil involved in parlaying publicity from *Cleopatra* into publicity for Paul Horn's jazz is not recognized as evil. The horror of it is simply not understood in Los Angeles. Its victims don't know they are in the pit.

This esthetic and moral pragmatism is all too evident in the music. Something doesn't get away; somewhere someone is telling a little white lie; somehow the struggle for survival of the self is missing. As that struggle disappears so does the vitality of jazz.

The music is pleasant and skillful, though:

Feldman is always a pleasure to hear, and his simple profundity gives this music a finer shape; certain scales and timbres, supposedly Egyptian, are suffused throughout the set with no spectacular failures and even some success; Horn's playing is consistently good, his bass flute sound is lovely, and his musical thought, though derivative, is satisfying. (B.M.)

Steve Kuhn-Toshiko Akiyoshi

THE COUNTRY & WESTERN SOUND OF JAZZ PIANOS—Dauntless 4308 and 6308: *Trouble in Mind; Hang Your Head in Shame; May the Good Lord Bless and Keep You; Some Day You'll Want Me to Want You; Down in the Valley; Beautiful Brown Eyes; It Is No Secret What God Can Do; Nobody's Darling but Mine; Along the Nazujo Trail; Foggy, Foggy Dew.*

Personnel: Kuhn, Miss Akiyoshi, pianos; Dave Izenzon, John Neves, basses; Barry Galbraith, guitar; Pete LaRoca, drums.

Rating: ★ ★ ★

This is a singular mixture of corn and originality, far-in and far-out playing, writing and improvisation, commercialism and ivory towerism. Piano duets are nothing new, but when they are played by two young modernists on a set of 10 so-called country-and-western tunes and then backed by a rhythm section that includes two bassists, the results are a bit unusual. Kuhn seems influenced by Bill Evans

The Choice Jazz on BLUE NOTE



HORACE SILVER
SILVER'S SERENADE

BLP 4131



"BIG" JOHN PATTON
ALONG CAME JOHN

BLP 4130



ART BLAKEY & THE JAZZ MESSENGERS
BUHAINA'S DELIGHT

BLP 4104



FREDDIE ROACH
MO' GREENS PLEASE

BLP 4128


 Suzi Chandler
 Frank Sugia

Selected by the stars as

The World's Finest
MAGNATONE
 The only amplifier with the
 exclusive Stereo Vibrato®



PATENTED

MAGNATONE
 A Division of Estey Electronics, Inc.,
 201 WEST JOHN STREET, HICKSVILLE, L. I., N. Y.

COMBO ARRANGEMENT EVERY MONTH!

Imaginative arrangements
of great compositions by
George Shearing, John
Lewis, Herbie Mann, Mar-
tin Denny, Cannonball
Adderley and many others.

You will receive a complete combo orches-
tration every month, playable in modern
harmony by any combination when you
subscribe to the excitingly contemporary,
world-wide

COMBO CLUB

For further information
Box 7A
Jackson Heights 72, N.Y.

RECORD COLLECTORS

Jazz - Popular - Classical
Specializing in 78 R.P.M.
Records from 1900 to Date
Also Thousands of Discontinued L.P.'s
All Top Bands and Artists
Send your want list to:
MARCONI BROS., INC.
864 Lexington Avenue New York 21, N.Y.

(and what pianist isn't these days?), while Toshiko sticks to the slightly harder hop-pish style for which she is known.

There are several different approaches to the material used by arranger Ed Summerlin. The least successful is the straight-forward, play-the-melody approach, for there is not enough substance in the tunes to hold one's attention for long. Oddly, *Trouble in Mind*, which is a handsome blues melody, comes out neither very bluesy nor even especially successful as jazz.

The way these musicians play *Valley* and *Foggy*, however, is another matter. These are exceptionally free interpretations, bringing out the best in each of the players, particularly Izenzon, who bows some worthwhile ideas here.

This was, in short, a good try at something different. The c&w tunes, though, seem to be a strictly commercial gesture, and they get in the way. The two-piano, two-bass idea should be given another chance but next time with jazz standards or compositions suited to the players.

(R.B.H.)

Sam Lazar

SOUL MERCHANT—Argo 714: *High Noon; Happy Bossa Nova; Sam's Jams; C C Rider; Smooth Coasting; Soul Merchant.*

Personnel: Miller Brisker, tenor saxophone; Lazar, organ; George Eskridge, guitar; Phil Thomas, drums.

Rating: ★ ★ ★

This is a good record that's made even more impressive by the indications that Lazar's group could obviously cut a better one. Several of the tracks were probably made with an eye turned toward the pop market. Thomas employs rock-and-roll figures on *Noon*, *Rider*, and *Merchant*; the result is jerky rhythm. However, Thomas has a sensitive touch and brings off his part as tastefully as circumstances allow.

Lazar's original, *Merchant*, and his arrangement of *Rider* are innocuous, but he contributes good compositions in *Happy*, a pleasant Latin theme, and *Coasting*, which is built around an ascending figure.

Eskridge provides consistently good solo work. A clean technician, he favors a flowing, unhurried style of improvisation. On *Coasting* his phrasing is reminiscent of Charlie Christian's. His strong articulation and big, pretty sound are notable on *Happy* and *Merchant*.

Brisker also leans toward relaxed playing; his smooth, thoughtful up-tempo work on *Coasting* and *Jams* bears some similarity to Hank Mobley's. He displays a gift for sustained melodic improvisation on *Noon* and *Happy*.

On *Happy*, *Jams*, and *Coasting*, Lazar plays inventively, building particularly on the last two. Elsewhere, however, he runs the gamut of stock funky devices. He accompanies well, laying down some propulsive bass lines.

(H.P.)

Les McCann

THE GOSPEL TRUTH—Pacific Jazz 69: *The Gospel Truth; Isn't It Wonderful?; Oh, the Joy; Let Us Break Bread Together; Didn't It Rain?; Send It on Down to Me; Get That Soul; The Preacher; Were You There?; Bye and Bye.*

Personnel: McCann, piano; Charles Kynard, organ; Stanley Gilbert, bass; Paul Humphrey, drums.

Rating: ★ ★

Three years ago Pacific Jazz issued McCann's first album *The Truth*. Although

there is now appended a qualifying adjective, the over-all effect is not different. McCann is a talented popular pianist, a good entertainer who utilizes jazz figures skillfully, but his playing often has a synthetic quality that keeps him tied to the fringe areas of jazz.

As is evident in most of his albums, he shows he can swing—parts of *Rain* and *Joy* move along nicely—and he has a distinctive style. But he often disappoints in developing his lines—Thelonious Monk, for instance, spears the listener with surprise, but McCann lobs marshmallows.

An album for McCann fans only.

(G.M.E.)

Sal Nistico

COMIN' ON UP!—Riverside 457: *Cheryl; Ariescene; By Myself; Samicotico; Comin' On Up; Easy Living; Down.*

Personnel: Sal Amico, trumpet; Nistico, tenor saxophone; Barry Harris, piano; Bob Cranshaw, bass; Vinnie Ruggiero, drums.

Rating: ★ ★ ★ ★

In reviewing a Jazz Brothers album last year, I was impressed by Nistico and remarked that if he continued to improve, he might one day really turn some heads. Well, he's improved, and his playing with Woody Herman's band is apparently turning plenty of heads these days.

Nistico is a gifted musician possessing fertile imagination, excellent time and technique, a big brittle tone, and tremendous drive.

He seems to excel at medium and fast tempos. *Comin'*, which is based on the chords of *Cherokee*, has a good example of his up-tempo work. He seems comfortable at the brisk pace and sustains the continuity of his lines nicely. His solos on *Cheryl*, *Myself*, *Ariescene* (a pretty waltz composed by Herman sideman Paul Fontaine), *Samicotico*, and *Down* also have good momentum. His *Samicotico* spot has a joie de vivre in keeping with the mood of this rollicking theme.

Nistico is also a strong blues player, as his work on Charlie Parker's *Cheryl* and Miles Davis' *Down* illustrates.

His *Easy Living* improvisation is interesting melodically and rhythmically, but here the color and texture of his sonority could have been more varied. The same criticism could apply to some of his other solos as well.

At this point Nistico is already a good jazzman in the neo-bop tradition. Whether he continues to gain stature will depend on his ability to achieve stylistic individuality. He doesn't imitate any particular musician, but his ideas are traditional, and the influence of a few hard-swinging tenor men is apparent in his work. Other musicians have shown remarkable ability early but then failed to improve. It will be interesting to see whether Nistico stays on the same plateau or continues to scale the mountain.

The sensitive, introverted Amico provides nice contrast to his front-line mate. His playing is reminiscent of the Miles Davis of 10 or 15 years ago. Good examples of his work are to be heard on *Myself* and *Down*. His blues playing is lyrical rather than earthy.

Harris comps very well, but though his solos are good, they are not up to his usual high standard.

(H.P.)

Archie Shepp-Bill Dixon

ARCHIE SHEPP-BILL DIXON QUARTET—Savoy 12178: *Trin; Peace; Quartet; Somewhere*. Personnel: Dixon, trumpet, flugelhorn; Shepp, tenor saxophone; Reggie Workman or Don Moore, bass; Howard McRae or Paul Cohen, drums.

Rating: ★ ★ ★ ★ ½

After hearing this set, there can be no doubt that the new freedom in jazz is beginning to find direction.

Shepp's solos, based on jazz roots, are fascinating, full of wit and convincing. He keeps a listener with him, and he never lets him down. And it simply has not been heard any place before. Listening to Shepp play is experiencing the essence of the "new thing" and it is very exciting.

For all its musical vitality, the group still seems to be in an early, experimental stage, and communication sometimes gets tangled.

The weakest link is Dixon, who is potentially powerful and lyrical (he seems to come mostly from Clifford Brown) but who consistently overreaches himself. The result is a series of technical hangups, incompleting ideas, and rhythmic waverings that give his music a sublime sense of struggle but which are a little too incoherent for this listener.

On *Peace*, however, he sets out to play economically, and his thought suddenly becomes clear. In all fairness, I must say that when one of Dixon's farther-out ideas comes off, the results can be spectacular, as witness one gigantic surge in *Quartet*. I see the possibility of an important creative voice in Dixon, but he isn't there yet.

Both rhythm sections are excellent. It is remarkable how musicians are talking to

each other these days.

If one is looking for contact with contemporary jazz thought, this album will reveal a little of that truth. Shepp is an overdue restatement of jazz' hard joy.

(B.M.)

Various Artists

NORMAN GRANZ PRESENTS JAZZ AT THE PHILHARMONIC IN EUROPE, VOL. 1—Verve 8539: *Bernie's Tune; Swedish Jam; All the Things You Are*.

Personnel: Dizzy Gillespie or Roy Eldridge, trumpet; J. J. Johnson, trombone; Cannonball Adderley, Benny Carter, alto saxophones; Stan Getz, Coleman Hawkins, Don Byas, tenor saxophones; Lalo Schifrin, piano; Art Davis, bass; Chuck Lampkin or Jo Jones, drums.

NORMAN GRANZ PRESENTS JAZZ AT THE PHILHARMONIC IN EUROPE, VOL. 2—Verve 8540: *Sweet Georgia Brown; Bop 'n' Boogie; I Waited for You; Yesterdays; Trotting*.

Personnel: Gillespie; Johnson; Getz; Victor Feldman, piano; Sam Jones, bass; Louis Hayes, drums.

NORMAN GRANZ PRESENTS JAZZ AT THE PHILHARMONIC IN EUROPE, VOL. 3—Verve 8541: *Take the A Train; Indiana; These Foolish Things; Yesterdays; The Nearness of You; You Go to My Head; A Jazz Portrait of Brigitte Bardot*.

Personnel: Eldridge; Carter; Hawkins; Byas; Schifrin; Davis; Jo Jones.

NORMAN GRANZ PRESENTS JAZZ AT THE PHILHARMONIC IN EUROPE, VOL. 4—Verve 8542: *Kush; The Mooche; Wheatleigh Hall*.

Personnel: Gillespie; Johnson; Getz; Leo Wright, alto saxophone; Davis; Schifrin; Lampkin; Candido, conga drums.

Rating: ★ ★ ★ ★ ½

JATP, the undisciplined brat of jazz in the '40s, has grown up. Now that Granz has settled in Europe with his hard-won bundle, he is presenting some of his old favorites in concert again—but this time in a more mature way.

Gone are the wild "battles," tasteless grandstanding, and ear-wracking finales of old; these JATP sessions, taped a couple of years ago during a European tour, are made up almost entirely of superior jazz.

Granz always has liked the idea of developing a spirit of competition by combining major talents in new ways, and he does it again here. But pairing Hawkins and Byas, who once worked together on 52nd St., and adding Getz for contrast was a musically sound move that produced consistently stimulating results in this instance.

The first record in the set offers a good example of how rewarding a jam session can be, provided a little planning and thought are applied.

Backed by Gillespie's regular rhythm section of the time (thus avoiding the perils of a pickup rhythm team), Johnson, Carter, Adderley, and Gillespie play comfortably and confidently. It's unfortunate that Adderley only appears on two tracks, for he fits nicely into the modern-mainstream idiom and is a more interesting improviser than Carter, who usually comes out sounding like a hip Dick Stabile.

On *All the Things* Jo Jones replaces Lampkin with almost no loss of rhythm-section unity.

Far from a battle, this three-tenor romp is a fascinating study in musical individualism. Hawkins leads off with a marvelous set of variations, delivered with his customary booming authority. Byas seems more daring than Hawkins, but even his brilliant solo cannot top the old man's. Getz goes his own way, emphasizing

Joe Pass & Clare Fischer/Catch Me!

Summertime / Just Friends / No Cover No Minimum / Walkin' Up / Mood Indigo / You Stepped Out Of A Dream / Falling In Love With Love PJ-73 & STEREO-73

Curtis Amy & Dupree Bolton/Katanga!

Native Land / A Shade Of Brown / Katanga / Amyable / Lonely Woman / You Don't Know What Love Is PJ-70 & STEREO-70

Sonny Stitt & Charles Kynard/My Mother's Eyes

Red Top / Don't Go To Strangers / Stitt In Time / Blue Skies / My Mother's Eyes / Summer Special / S.O.P. Blues PJ-71 & STEREO-71

Les Mc Cann / The Gospel Truth

Oh, The Joy / The Preacher / Were You There / Bye And Bye / Gospel Truth / Isn't It Wonderful / Send It On Down To Me / Get That Soul PJ-69 & STEREO-69

Jazz Crusaders/Tough Talk

Turkish Black / Boopie / Deacon Brown / Lazy Canary / Tough Talk / Lonely Horn / No Name Samba / Brah'm's Lullaby / Brother Bernard PJ-68 & ST-68



PACIFIC JAZZ/WORLD-PACIFIC

The **Rogers** sound
has it... says CANNONBALL'S
LOUIS HAYES!

Rogers gets the solid vote of drummers like Louis Hayes. Louis belts out the beat for the famous Cannonball Adderley Quintet. He plays Rogers. How about you?

Have you heard about Rogers' new Dyna-Sonic? It's the all new drum with new floating snares and custom-built shell.



Write for new free catalog and details on Dyna-Sonic.

Rogers DRUMS

740-D10 Bolivar, Cleveland 15, Ohio

**HUNG UP WITH
FAKE BOOK CHORDS?**

Sound professional with modern chord progressions for over 100 standard tunes. Plus modern voice chord charts for 9th, 11th, Augmented 11th's and 13th's. Introductory offer. Send only \$2.50. Sorry no C.O.D.'s. Send for free list of tunes.

Professional Music Service

Dept. T, Box 425, Holyoke, Mass. 01042

A DIFFERENT KIND OF RECORD CLUB



with a Special Membership Plan...
Featuring JAZZ
Also, Popular, Folk, Classical, etc.
No purchase obligations—No list price purchases. Virtually all labels and artists available. Choose from catalog of over 25,000 albums. Write for free details...

CITADEL RECORD CLUB

545 Fifth Ave. Dept. D. New York 17, N. Y.

SHIP YOUR CAR

AT LOW RATES
NATIONWIDE & OVERSEAS
VIA STEAMER — RAIL —
DRIVEAWAY



AGENTS IN PRINCIPAL CITIES OF U.S.A.
INTERSTATE AUTO SHIPPERS, INC.
205 West 34th St., N.Y.C. CH 4-5240

grace and melodic balance rather than power. But Getz, too, is adventurous and tries ideas that would surely lead a lesser talent to disaster.

Hawkins, by the way, is the ideal jazzman for Granz; he always responds to a challenge by outdoing himself, yet he neither loses control nor compromises his integrity in the process.

On the second set, Adderley's powerful rhythm section pushes Getz, Johnson, and (sitting in on *Bop 'n' Boogie*, nec *Blue and Boogie*) Gillespie into exceptional performances. Getz and Johnson even hit on a brief moment of collective improvisation in *Sweet Georgia*, suggesting possibilities that might bear looking into more fully some day.

Despite Johnson's virtuosity, this is Getz' album. He is magnificent on *Sweet Georgia* and matchless on *Yesterdays*. His instinct for choosing the best notes, combined with an incredible ear that always leads him out of what appear to be blind alleys, produce classic solos in even the most casual jam-session situations. *Trotting* (based on *Exactly Like You*) is a fine illustration of how Getz keeps moving further away from the melody without ever quite getting caught out.

The third set is mostly solid, meat-and-potatoes improvising. Hawkins takes charge on *A Train*; Carter reaches out a bit more than usual on *Indiana*, and Byas is his fleet, big-voiced self throughout. Eldridge plays engagingly, except in his highest register, where he invariably sacrifices logic and form while attempting to generate excitement.

Incidentally, Schifrin and Jo Jones have their only solos on *Indiana*, and both turn in handsome choruses. Jones' sensitive brush solo stands in happy contrast to the frenzied percussion routines that were once part of every JATP concert.

The inevitable ballad medley comes off well. Again Hawkins dominates, with his regal rhapsody on *Foolish Things*, and again Carter seems more saxophone player (albeit an elegant one) than jazzman.

The final album in the series is of special interest. Rather than conventional session tunes, Gillespie's *Kush* takes up all the first side. Leo Wright is heard from here, and it is a pity that he, like Adderley, was allotted so little playing time. The warm Getz tenor is perfectly suited to this number, and even Gillespie, who is in excellent form, drops into the shadow of Stan's beautiful, melodic inventions.

The Mooche is another surprise. Getz and Gillespie obviously enjoy and profit from each other's company here, but Johnson holds himself aloof. Or perhaps it just sounds that way because the trombonist's vibratoless tone and straight-backed articulation fail to communicate much feeling.

In all, these constitute an impressive document of some outstanding jazzmen at work and one that makes most of Granz' earlier concerts sound like amateur productions. But then, I like to think jazz itself, and jazz audiences as well, have done a little maturing of their own. A concert that failed to present jazz

seriously today would be worse than a mere breach of taste; it would be an insult to us all. (R.B.H.)

Jon Walton

JON WALTON SWINGS AGAIN—Gateway 7006: *Wiffenpoof Song*; *I'll Never Be the Same*; *This Can't Be Love*; *I Can't Get Started*; *The Lady Is a Tramp*; *Good for Nothin' Joe*; *I've Never Been in Love Before*; *These Foolish Things*; *Jon Goes Latin*; *Gone Again*; *If I Were a Bell*.
Personnel: Jon Morris, trombone; Walton, tenor saxophone; Reid Jaynes, piano; Robert Boswell, bass; Jerry Betters, drums, vocal.

Rating: ★ ★ ½

Walton is a former name-band (Artie Shaw and Benny Goodman, among others) sideman now living in Pittsburgh, Pa. He is a strong player with a flowing swing-oriented concept not unlike that of Lester Young, though he uses a huskier tone.

The other men on the date also are Pittsburghers, but none plays on these performances with the ability of the leader. The bad recording doesn't help them, particularly drummer Betters and pianist Jaynes, both of whose offerings are muddied by the inept engineering.

The best tracks are those by Walton with just rhythm backing—*Same, Love, Started, Joe, Things, and Latin*. Particularly fetching is his warm and melodic ballad playing, though his work at faster tempos is very good, especially his ability to maintain a flow of ideas while still playing with a strong time conception, as on *Wiffenpoof*.

Despite Walton's good work—and a few nice piano choruses by Jaynes—this is still a mediocre record. There is a heavy-handedness about it, much of it stemming from Betters' drumming. Whether it's of his doing or the fault of the recording makes little difference; it's there. And trombonist Morris' solo on *Bell* is not so good; it sounds as if he were nervous.

But it would be interesting to hear Walton in more challenging surroundings and at greater length. (D.DcM.)

Windy City Banjo Band

STOMPIN' STUFF—Pinnacle 107: *Alabama Jubilee*; *Blues My Naughty Sweetie Gives to Me*; *Bill Bailey, Won't You Please Come Home?*; *The World Is Waiting for the Sunrise*; *When the Saints Go Marching In*; *Ice Cream*; *Dr. Jazz*; *Peoria*; *China Boy*; *Waiting for the Robert E. Lee*.

Personnel: Jack Brown, cornet; Lance Schulz, clarinet; Craig Elvidge, Phil Cartwright, Jack Meilahn, banjos; Dave Melcher, electric bass.

Rating: ★ ★

Like the Boll Weevil Jass Band of Ann Arbor, Mich., this group is made up of academicians and businessmen. It is the newest addition to the trad bands in the Midwest (Chicago in this case) and New England. The musicianship displayed is surprisingly high, while, as is true of most trad bands, creativity is at a minimum. With varying degrees of success, these musicians mirror the past.

Brown plays adequately in a punching Mugsy Spanier-Wild Bill Davison manner. Schulz is more than just a good clarinetist and could probably hold his own with any traditional band around today.

The banjoists, two of whom double as vocalists, are strident and rambunctious, as is fitting for this type of session.

The few cute novelty effects that crop up might please the banjo public, but in inverse proportion, it diminishes the interest for jazz traditionalists. (G.M.E.)

SONGSKRIT

A Column of Vocal Album Reviews / By JOHN TYNAN

Bobby Darin

Darin, the onetime Bronx drummer, seems determined to cover all bases as enfant terrible of the pop singers. The last time around it was soul a la Ray Charles; this set *Earthy!* (Capitol 1826) appears to show that Darin is just as comfortable (or uncomfortable, depending on where you sit) in the international folk-song arena.

One must admit that Darin is an actor of growing stature. He flings himself with gusto into this ethnic material, playing the role of back country songster and storyteller to the hilt. Is he convincing? Certainly his performances are as believable as many contemporary city-born-and-bred folk troubadours, and his enthusiasm is contagious. Still, one cannot quite escape the notion that essentially all this is ersatz.

The author and hit maker of *Splish-Splash* is, oddly enough, most effective on the two Latin American folk songs, *La Bamba* (as adapted by Harry Belafonte) and *Guantanamera*, both of which generate considerable tumult.

Strange Rain is pure acting all the way, complete with Actors Studio mountainy accent that gets to be quite amusing after a while. The closing *Er-i-ee Was Arising* is aptly rousing and harmless juvenile fun all the way.

Walter Raim's guitar-heavy arrangements are most effective throughout. The remaining songs are *Long Time Man* (a prison blues), Nat Adderley's and Oscar Brown Jr.'s *Work Song*, conventional Gospel pieces (*I'm on My Way*, *Great God*; *The Sermon of Samson*; and *Why Don't You Swing on Down?*), a humorous talker (*Everything's Okay*), a folk blues (*When Their Mama Is Gone*), and a Haitian lament (*Fay-O*).

Jon Hendricks

"It is clear that Jon Hendricks will never sing a session at the Met. . . ." the liner notes conclude. This collection of bossa nova songs with English lyrics by Hendricks is titled *Salud! Joao Gilberto, Originator of the Bossa Nova* (Reprise 9-6089) and features the voice of the lyricist throughout. This is something of a pity because Hendricks is not blessed with a good singing voice. In point of fact, he is more often than not flat.

Whether Hendricks will ever sing a session at the Met is rather beside the point, however (if you have not already purchased this album, that is), in view of his inspired lyrics. He wrote them for all the songs except *Quiet Nights (Corcovado)*, the words to which are by Buddy Kaye and Gene Lees.

The other songs are *The Duck (O Pate)*; *You and I (Voce E Eu)*; *Love and Peace (O Amor Em Paz)*; *Little Paper Ball (Bolinha de Papel)*; *Longing for Bahia (Saudade da Bahia)*; *Little Train of Iron (Trem de Ferro)*; *No More Blues (Chega de Saudade)*; *Rosa Morena*; *The Most Beautiful Thing (Coisa Mais*

Linda); *Samba of My Land (Samba da Minha Terra)*; *Once Again (Outra Vez)*; and Cannonball Adderley's *Jive Samba*. Oddly, in view of the album's title, not one is the work of Gilberto.

If Hendricks is to be demerited purely on musical grounds for his performance in this set, he is to be complimented not only for the sensitivity and intelligence of his lyrics to these superior songs but also for the personal warmth with which he invests each rendition.

Rose Murphy-Slam Stewart

There is charmingly dated appeal to *Jazz, Joy, and Happiness* (United Artists 15025) that harks back to the late 1940s and the boop-dee-boop sounds of ever-

youthful, ever-bouncy Miss Murphy and the gravelly bowed bass of Stewart.

Miss Murphy is fetchingly ingenuous as she croons the Johnny Mercer-Matty Malneck ballad *If You Were Mine*, and Slam is all gut and vocal cords on a racing *Lady, Be Good* (his only solo track in the album), which serves to remind one that his instrumental prowess is still impressive.

Contributing to the general atmosphere of lighthearted swinging throughout the set is the accompanying group of Charlie Shavers, trumpet; Seldon Powell, tenor saxophone and flute; Ernie Hayes, organ; Carl Lynch, guitar, Julio Calazzo, conga drums; and Jo Jones or Specs Powell, drums. Shavers and Seldon Powell are

A Harmony* INSTRUMENT IS A FINE INSTRUMENT

By every standard of value a performer may choose to use.

Quality of Materials is the best obtainable from the foremost sources throughout the world.

Quality of Craftsmanship is based on the techniques of skilled old-world workers whose meticulous care is traditional.

Quality of Tone and Responsiveness are assured, by more than 7 decades of experience.

Won't you visit us? See for yourself! You are cordially invited to a tour of our amplified new facilities, under the guidance of one of our management team. You will be delighted with what you see.



Est. 1892

For FREE Catalog
Write Dept. D-93

*Trade Mark Registered

GUITARS • ELECTRIC GUITARS & AMPLIFIERS • MANDOLINS • BANJOS • UKULELES

THE HARMONY COMPANY

4604 SOUTH KOLIN AVENUE • CHICAGO 32, ILLINOIS



YOU'RE SET WITH GRETSCH

GRETSCH PERMATONE (PLASTIC) DRUMHEADS NEED JUST ONE SETTING. YOUR DRUMS ALWAYS SOUND CRISP, RICH AND FULL.



Top drummers demand a durable (evenly thick) drumhead with quick response. That's why they choose the long-lasting Gretsch Permatone Drumhead — available to you mounted on perfectly round flesh hoops.

For the drummer who prefers Calf — there's no better than Gretsch — perfect skins from the best of the Chicago hide market.



JOIN

... Art Blakey, Max Roach, Mel Lewis and Elvin Jones — choose Gretsch drumheads for that Great Gretsch sound.

GRETSCH Write for the free full color drum catalog. Dept. AH-29
THE FRED. GRETSCH MFG. CO., 60 B'way, Bklyn 11, N.Y.

Winner

La-Voz

CLARINET & SAXOPHONE REEDS

SEALED IN THE BOX
—CAN'T BE "PICKED OVER"

AT MUSIC DEALERS EVERYWHERE

ROY J. MAIER PRODUCTS 1521 Flower St.
Glendale 1, California

heard in a few brief but cogent solo passages.

The balance of the songs in this pop-oriented-with-taste package are *When Johnny Comes Marching Home Again* (bearing that individual Murphy brand), *You Made Me Love You, I've Got Everything*, *All of Me* (with a little ad libbing from Stewart), *You Go to My Head*, *Seasons Greetings* (a bit on the mawkish side), *Little Lamb, Kids* (one of the set's most ingratiating tracks), *What Good*, and *Put on a Happy Face*.

Jo Stafford

One wonders sometimes if, when we are all very old and some of us are gone to our reward, albums such as *Jo Stafford Getting Sentimental Over Tommy Dorsey* (Reprise 9-6090) will still be trickling into record stores.

As of now, many in the music industry appear to be riding a wave of nostalgia for the "good old days." There are, to be sure, the "ghost bands" of long-dead leaders still re-creating the sounds and songs popular more than two decades ago; and the "salute to" and "tribute to" albums are more a sad commentary on the paucity of popular music in this country during the ensuing 15 years than musically worthwhile entities in their own right.

Miss Stafford, in semiretirement for years, has good cause to get sentimental over T.D., as George T. Simon relates in the album's liner notes. But while sentiment may be one thing, musical worth is decidedly another. The girl who got her big break in music with Dorsey's Pied Pipers vocal group in 1940 proves in this selection of chestnuts that she has not lost a glimmer of luster in the vocal department. The voice is still as cool, balanced, and self-possessed as of yore; the Pied Piperish accompaniment is reasonably authentic; and the arrangements of Nelson Riddle, Billy May, and Benny Carter fit the mood of the "swinging years."

Riddle arranged three songs—*It Started All Over Again*, *There Are Such Things*, and *I'll Never Smile Again*. May's are *Let's Get Away from It All*, *I'll Take Talulah*, *The Night We Called It a Day*, and *Who Can I Turn To?* Carter did *Oh! Look at Me Now*; *The One I Love Belongs to Somebody Else*; *Whatcha Know, Joe?*; and *Yes, Indeed*.

All the songs fit nicely in the memory book except the hopelessly corny *Joe*, which, even for the most devoted fans of the period, has got to remain more than a bit embarrassing.

VOTE!

See Page 48

VOTE!

IN THE NEXT ISSUE

Spotlight On Vocalists

- Helen Merrill
- Marge Dodson
- Morgana King

Jake Hanna

A FRIENDLY PORTRAIT OF WOODY HERMAN'S DRUMMER BY PIANIST MARIAN McPARTLAND

The Oct. 10 *Down Beat* goes on sale at newsstands Thursday, Sept. 26

Zyn

The NEW Sound in Cymbals

From PREMIER Dealers throughout the world

ELECTRIC GUITARS

Spanish Hawaiian Amplifiers Reverbs

SUPRO

FREE CATALOG

VALCO GUITARS, INC.

2717 N. NORMANDY • CHICAGO 35, ILLINOIS

COMMENTS ON CLASSICS

By DONAL J. HENAHAN

It was suggested in this space recently that two conflicting tendencies can be discerned in U.S. music in this century. There is the sophisticated naivete of Charles Ives, Henry Cowell, and John Cage, all of whom are fascinated by sound first and form second, and there is the unashamed formalism and sophistication of the "craftsmen composers" whose ideals and methods are chiefly derived from Europe.

Place of birth is not crucial, however; on the sound-conscious side of the line we must place an Edgar Varese, a Parisian native who has lived and done his best work in this country.

On the form-conscious side of the line (an arbitrary division that is helpful as a concept but may not stand up to analysis in each case) we can locate such emigres as Igor Stravinsky, Darius Milhaud, and Arnold Schoenberg, and natives like Walter Piston, Elliott Carter, Roger Sessions, Aaron Copland, Gunther Schuller, and Leon Kirchner.

The latter are most often disciples or spiritual descendants of Nadia Boulanger, the amazing Frenchwoman whose teachings professionalized a whole generation of U.S. composers and laid the path clear for following generations. Before Copland and Sessions, composing in this country was a dilettante occupation at best and an amateurish disgrace at worst.

The work of this U.S. formalist school (if the word formalist may be used in a neutral sense, now that it has become a dirty word for Russian commissars to scream at any composer with craftsmanship) is represented admirably on two new recordings. The New York Woodwind Quintet plays works of Carter, Schuller, and Irving Fine (Concert-Disc CS-229), and Leon Fleisher offers piano music of Copland, Sessions, Kirchner, and Ned Rorem (Epic BC-1262).

In both cases the performances are of the highest order technically, and there is an artistry brought to bear by both Fleisher and the quintet that contemporary music is seldom fortunate in having lavished on it.

The Carter is his well-known *Eight Etudes* and a *Fantasy for Woodwind Quartet* (1950), in which the avowed purpose is to provide study pieces and exercises to test woodwind groups. There are selections emphasizing legato, velocity, extreme ranges, odd tonal effects, and dynamics, after which everything is pulled together in the fantasy in a long and complicated fugue.

Despite the composer's designation of this work as study music, there is much listener appeal, too, especially in such weirdly atmospheric effects as the flutter-tonguing flute in the sixth etude.

Schuller's *Woodwind Quintet* (1958) derives from Carter and others, but it has a grabbag of effects that fascinate. The inevitable jazz snatches pop up in the

finale, and the second movement is pure post-Webern tone teasing. Much of the Schuller piece is organized around the device of alternating agitated and calm sections—which, after all, is distilled pre-classicism, recalling the old slow-fast-slow-fast dance suites.

The preclassical suite is more plainly epitomized in Fine's *Partita for Wind Quintet* (1948), a serene look back at the formalism of another century. Fine, who died last year, wrote this affecting piece early in his career, but there is a nostalgic lyricism to it that assures it of a place in the woodwind repertory.

The Fleisher recording marks the first time that any pianist of big-name standing has got these pieces down on vinyl. He treats the Copland *Sonata* to an appropriately powerful performance, though he plays down the popular allusions in the finale rather too much and elsewhere misses the yearning quality that is always at the base of Copland's music.

Kirchner's *Piano Sonata*, with its calculated intensity and surging climaxes, comes off very well, and the four selections that Sessions calls *From My Diary* are a kaleidoscope of moods and sounds, carefully developed.

The fourth composer on Fleisher's program is 40-year-old Rorem. His *Three Barcarolles* are unpretentious little salutes to Chopin, and they make a contribution to the recital that is either a welcome change from so much sobriety or an incongruity, depending upon your viewpoint and mood. Rorem's pieces, gracefully played though they are, lack the suggestion of serious purpose that Chopin's music never fails to have. Even in the dreamiest Chopin nocturnes one can feel the spine of the music. That is seldom true of Rorem.

Still another U.S. formalist is Richard Yardumian, whose *Symphony No. 1* and *Violin Concerto* have been recorded by Eugene Ormandy and the Philadelphia Orchestra (Columbia MS-6462). The soloist in the concerto is Anshel Brusilow. Yardumian is of Armenian descent, like Alan Hovhaness, but unlike that mystic weaver of Oriental musical tapestries, he writes music that is plainly and proudly European. Yardumian's typical figuration is that of Bach, whom he admires to the extent of having fathered 13 children and being an organist in a parish church. Unlike Bach's music, however, Yardumian's is static and does not move with the logic and pulse of its model.

Another of Yardumian's guideposts is Jan Sibelius, and here the connection seems more apt. Neither the symphony nor the concerto is less than listenable, but neither sticks to the ribs, either. There is the expected amount of craft in both works and a modicum of lyrical impulse, but the listener misses much sense of direction or urgency and waits hopelessly for the bland note-weaving to lead to imaginative moments. But, Yardumian could easily counter, that is what they said of Bach too. Old Johann Sebastian is the hope and refuge of all formalists, of whatever level of creative ability.

And so we are left, like the patient friends of Godot, waiting for Bach. How long, O Lord?

new! new! new! new!

JUST! OUT! JOE MORELLO

studies in ¾ & ¼ jazz



\$2.50

new
DIRECTIONS
in RHYTHM

Order today from your local Ludwig dealer!



1728 N. DAMEN AVE. • CHICAGO 47, ILL.

JAZZ FOR ACCORDIONISTS'



NEWEST BOOK
JAZZ WITH
DANNON

Shows you how by the audio system of music and matching record. Contains complete jazz choruses on such hit tunes as *Five Foot Two*, *Lullaby of The Leaves* and others. Price complete book and record 33RPM—\$2.95.

Complete Jazz Catalog Free
PIETRO DEIRO ACCORDION HDQTS
133 Seventh Ave. South, New York 14, N.Y.

IF YOU PLAY BASS

Ask your dealer for these famous Bass String Brands.

LA BELLA NUTONE SWEETONE

E. & O. MARI, INC. 38-01
23 Ave., Long Island City 5, N. Y.
REQUEST FREE CATALOG

BLINDFOLD TEST

'Those guys . . . play the piano with both hands, and it's amazing how they can start a tune—with no rhythm section—and wind up in the same tempo they started in, with no faltering, their solos and rhythm section all in one.'

JUNIOR MANCE



STEVE SHAPIRO/RIVERSIDE RECORDS

By LEONARD FEATHER

Just a year or so ago, in the summer of 1962, the Junior Mance Trio replaced the Harry Edison Quintet as the accompanying unit for Joe Williams. His move turned out to be catalytic for the 34-year-old pianist, for Williams has seen to it that Mance has been given solo spots in their club and concert appearances and on national television dates such as the *Steve Allen Show*. The reactions have demonstrated consistently that Mance has evolved into one of the most compelling, joy-generating performers of the groove-funk-soul-plus-neo-bop school.

Chicago-born, Mance came to prominence with Gene Ammons and Lester Young; after Army service ('51-'3) he toured with Dinah Washington ('54-'5) and then in 1956 and '57 toured with the Cannonball Adderley Quintet. For a year or two after that he was an international adjunct of the Dizzy Gillespie Quintet before forming his own trio.

This was Mance's first *Blindfold Test*. For a change of pace, the material selected was composed entirely of original instrumentals, several by jazzmen of various countries. He was given no information about the records played.

THE RECORDS

1. Duke Ellington-Charlie Mingus-Max Roach. *Very Special* (from *Money Jungle*, United Artists). Ellington, piano; Mingus, bass; Roach, drums.

That's Duke Ellington. I read about this album that he and Max Roach and Charlie Mingus made. Very interesting. I've never thought much of Duke as an outstanding piano player, but I rather enjoyed this. If it is him! I liked the sound of the bass that Mingus got on the recording, and Max sounded very good.

In places it sounded a little muddled, like they had a lot going on at the same time . . . but it did swing. Three stars.

2. Bernard Peiffer. *Poem for a Lonely Child* (from *Modern Jazz*, Laurie). Peiffer, piano; Gus Nemeth, bass; Jerry Segal, drums.

That was a beautiful thing! I have no idea who it was; at first I thought it might have been Bill Evans, but I don't think it was—what influenced my thinking might have been the sound of the bass, which sounded a little like Scott LaFaro used to.

I like the way they developed the theme. Sure is a pretty thing—and all that went on in between, after the second development of the theme. . . . Touch was very delicate, just right for this type of thing. Four stars.

3. Herbie Hancock. *Three Bags Full* (from *Takin' Off*, Blue Note). Freddie Hubbard, trumpet; Dexter Gordon, tenor saxophone; Hancock, piano; Butch Warren, bass; Billy Higgins, drums.

The solos were good, but, to me, the composition itself seems kind of uncomfortable for playing, for jazz. It starts okay, but then it doesn't ride comfortably, as if you were playing spontaneous jazz. I don't mean that it should always be easy for you, but this has an awkward sound to me . . . harmonically.

The tenor solo I thought was very good, and the piano solo. And the drummer had me puzzled; I couldn't figure out who it was. It's someone who liked Elvin Jones a lot, though. The trumpet player sounds like several people I've heard, you know? It wasn't one of the most exciting, but the tenor and piano solo I enjoyed very much. I thought at first the tenor might have been Harold Land or Dexter Gordon, but I'm still not sure.

For the composition I'd say two stars, and for the solos I'd say three.

4. Victor Feldman. *Vic* (from *Soviet Jazz Themes*, Aya). Harold Land, tenor saxophone; Carmell Jones, trumpet; Feldman, piano; Herb Ellis, guitar.

I like that very much. The rhythm section felt very good, and the tune was good. Groovy. . . . I hate to keep saying that, but I think the word funky's been overused, and this doesn't fit the word—it's just groovy. The tenor solo I thought was very good, and the piano solo. Very relaxed; it just swung.

Again, the trumpet player—there are several guys trumping this type trumpet; that's why it's so hard to identify. The guitar was wonderful. The sound he got sounded like some of the things I've heard Grant Green do. . . . I like it. I would say 3½ stars.

5. Martial Solal. *Very Fatigué* (from *Debut*, Capitol). Solal, piano; Guy Pedersen, bass; Daniel Humair, drums.

A well-constructed thing as far as the trio's playing together, and the piano player's technique was very, very good. Don't have any idea who it was, but I thought he played very clean.

Bass player had a very good sound too. And the tune was very cute . . . it's different. . . . But I think the trio sound was what got me most. It's all together, the way you like to hear a trio sound. I'd give that 3½ stars.

6. McCoy Tyner. *Reaching Fourth* (from *Reaching Fourth*, Impulse). Tyner, piano; Henry Grimes, bass; Roy Haynes, drums.

That sounded a lot like McCoy Tyner. The drummer, I don't know who he was, but he sure killed me! Don't think it was Elvin. Might have been Roy or maybe Billy Higgins.

I liked the piano very much—if it was McCoy. Only time I really got a chance to hear him was a couple of times with Coltrane, except for a couple things he's done on records. But he sure has a crazy harmonic thing going. . . . It's very hip. I would say 3½ for that too.

7. Bob Pozar. *Taking Another Chance* (Trio, Collegiate Jazz Festival, Silver Crest). Pozar, drums; Ron Brooks, bass; Mike Lang, piano.

The tune was a little awkwardly con-

structed again. I would say 3½ for the solos, maybe 2½ for the tune.

I have a couple of criticisms to make about this. First of all, it seemed like a date where the guys hadn't been playing together all the time. Maybe they were playing together for the first time. And the drums seemed to be just a little ahead. But the drummer was very good. I don't know whether he was ahead or the piano player was playing behind the rhythm.


The bass was very good, very well recorded. And I liked the sound of the drums, but they just didn't seem to be together. Then they had this usual format of: state the melody, then solos, then fours, and then out. Which is being done so much, especially on these dates where the guys just get together and go in the studio.

I have no idea who the piano player was, but it could have been much better if they had been playing together longer. Individually, the solos were good, but this one thing sort of distracted the whole thing from me. The drummer sounded a little bit like Philly Joe. . . . Couple times I thought the piano player might have been Vince Guaraldi, because of a couple of things he does with thirds, the way he slurs off of them. . . . I would have to say 2½ on that.

8. Don Ewell. *Frisco Rider* (from *Man Here Plays Fine Piano*, Good Time Jazz). Darnell Howard, clarinet; Ewell, piano; Pops Foster, bass; Minor Hall, drums.

I want to say right now that I enjoyed that, Leonard. Really. I'm kinda weak for those guys, anyway, because they play the piano with both hands, and it's amazing how they can start a tune—with no rhythm section—and wind up in the same tempo they started in, with no faltering, their solos and rhythm section all in one.

It sounded like a James P. Johnson composition, but there are several guys who played like that. James P. was one. James P. used to play more notes, but it could be one of those days when he didn't. Or Luckey Roberts; or it could have been Fats—he was in that vein, although I guess back then he was what you would call a little more modern.

To me, it's a four-star record. 

CAUGHT IN THE ACT

FIFTH INTERNATIONAL JAZZ FESTIVAL Comblain-la-Tour, Belgium

Personnel: Jimmy Smith Trio, Bud Shank, Curtis Jones, Rene Thomas, Lillian Terry, Albert Mangelsdorff, Peters Sisters, and 33 other groups.

This, the fifth festival at Comblain, was, as usual, bigger and (in terms of attendance) more successful than the year before. However, rated as a festival, the motif was still very much "quantity, not quality" with no fewer than 40 "acts" in two days, Aug. 3, 4.

The ever-faithful Belgian Army Band got things under way at 6 p.m. on Saturday after a not-too-exciting two-hour amateur contest for the Bobby Jasper award. Nothing of note happened until Curtis Jones hit the stand at 8:15. The blues singer-pianist scored his biggest success so far in Europe, receiving a surprisingly good reception, quickly transforming the docile crowd into a stomping mass with his authentic blues singing and rolling piano work.

The Hot Club of Portugal Quartet—a Gerry Mulligan style of group—was one of the few groups to tune up before playing. Impressive. The quartet is made up of part-time musicians, apparently just about the only jazz musicians in Portugal. Jean Pierre Gebler fronts the group on baritone saxophone, with Bernardo Moreira, bass; Justiniano Correia, piano; and Manuel de Sousa Veloso, drums. The rhythm section, light and swinging, was especially impressive in the bossa nova idiom.

Marc Laferriere's excellent New Orleans Stompers, from Paris, reflected the legacy left by Sidney Bechet—the soprano saxophone lead contributing nicely to a relaxed, mellow, and polished ensemble sound.

Topping the bill Saturday night was the trio of organist Jimmy Smith. Smith was a solid success. With his rich and full-bodied reading of *Fly Me to the Moon*, Smith's control and sense of dynamics held the audience spellbound. Following with *I've Got a Woman*, he got into a particularly good groove and reached a climax with *The Champ*—complete with his trick of wafting a handkerchief over the organ keyboard.

Subsequent encores, although satisfying, were slightly anticlimactic; nevertheless, the Saturday night audience left content and not a little unthankful that they had been able to listen to their jazz dry—the first weekend in August of Comblain seems to be marked down in the weatherman's calendar as perpetually wet, although this year only the second day was marred by rain.

Came 11 a.m. Sunday, and the faithful thousands were on hand once again, ready for another super-helping of 12 nonstop hours of jazz.

A depressing parade of local trios and quartets came and went. Adamo, the local Elvis Presley, was pelted with rotten eggs.

Robby Hood and His Merry Men from England rocked all over the place. Doug Duke's organ competed bravely with a minor cloudburst. Phillippe Clay lay down on the stage, imitated a game of bowls, and went off to a tremendous ovation.

Rene Thomas restaked his claim to the title of Europe's top guitarist. The Prague Dixieland Band was remarkable only in that it came from Czechoslovakia.

Around sunset came the excellent group of R.A.I. Roma (Italian Television Service) put together by Lillian Terry. Miss Terry fronted a quartet of whom the Jimmy Rancy-styled guitarist, Franco Cerri, and trombonist Dino Piana were outstanding, although both suffered from the festival's indifferent amplification system. Miss Terry herself (billed as the Middle East's foremost singer) has an infectious "conversational" style and was impressive on her own vocal versions of *St. Thomas* and *Tune Up*, as well as coming through strongly on a moody *Misty* and a bossa nova version of *Everything Happens to Me*.

Next came the jazz triumph of the festival—the Albert Mangelsdorff "new thing" quintet from Germany. Mangelsdorff on trombone led Heinz Sauer, tenor saxophone; Guenter Kronberg, alto saxophone; Gunter Lenzi, bass; and Ralf Hubner, drums.

As soloists, the musicians clearly showed the influence of the current style-setters in the States, but their interplay in the ensembles, the arrangements, and choice of material showed them to be no mere imitators. The group performed imaginatively on *Blues de Domicile*, *Club Three*, *Les Feuilles Mortes*, and *Tension*—the first and last being compositions of the leader. Mangelsdorff has recorded with the band in Germany on the CBS label, so it is to be hoped that the band will get the international exposure it deserves.

The Great Charlie Galbraith All-Star Jazz Band turned out to be not quite that great. German singer Kurt Kieswetter sang like Ray Charles. And then came the Sunday night top of the bill—saxophonist Bud Shank.

Shank's set suffered from a quite inadequate rehearsal—traceable to inadequate facilities—but to his everlasting credit, his experience enabled him to surmount this and other drawbacks almost completely. Shank and his accompanying musicians had met only a few hours before. The rehearsal room piano was useless, and there was no opportunity to judge what the balance of the quartet would be onstage. The result was that Shank was almost submerged by an over-eager drummer, and the help he got from the supporting trio was negligible. On the program Shank was somewhat sensationally billed as "The Creator of Bossa Nova," but the group's least successful performances were in that idiom, the trio completely unable to get into a bossa groove. Shank was lyrical, strong, and impressive on *Autumn Leaves*, *Just Friends*, and on flute on his own *The Awakening*.

Over-all the festival was an acute disappointment. It is certainly not progressing artistically—and at the moment runs a

poor second to Antibes in quality.

However, I must say the fireworks display this year was something else!

—Alan Bates

MY PEOPLE

Arie Crown Theatre, Chicago

Personnel: Alvin Ailey Dance Theater; Tally Beatty Dancers; Bunny Briggs; Irving Button Singers; Joya Sherrill; Jimmy Grissom; Lil Greenwood; orchestra conducted by Jimmy Jones.

Duke Ellington wrote the music for and conceived this one-hour stage production especially for the Century of Negro Progress, held at Chicago's McCormick Place exposition center.

There is one theme that runs through the production: love. It comes out in each of the three basic themes of the show—the spiritual (based on the *Come Sunday* theme from his *Black, Brown, and Beige*), the physical (stemming from the *Work Song* section of the same composition), and emotional (a blues section, also from *BB&B*, but with additional 12-bar material, and a new composition, *My Mother, My Father*).

The show boasted other new Ellington material, among it 99% *Won't Do*, an admonition that Negroes must put forth more effort than whites in all walks of life; *King Fit the Battle of Alabama*, a sometimes biting Ellington poem set to *Joshua Fit the Battle of Jericho*; the finale, *What Color Is Virtue? What Color Is Love?; and Blues at Sunset*.

The music was well conducted by Jones and well played by the 17-piece orchestra that included in its personnel trumpeters Bill Berry, Ray Nance, and Ziggy Harrell; trombonist Booty Wood; tenorist Harold Ashby; altoist Russell Procope; bassist Joe Benjamin; and drummer Louis Bellson.

The Button Singers were most effective on *King Fit*, but occasionally they were lost on the huge stage, particularly when half were on stage right and the others on stage left.

In fact, this splitting of the chorus, added to what seemed like 30 dancers twirling at once, some gyrating downstage and others performing on a raised platform upstage, and the orchestra wailing away in center stage sometimes resembled a three-ring circus. It was especially hard to follow if one sat near the stage.

Nonetheless, the music and production were impressive, particularly the dancing of Ailey and his female partner in the *Mother-Father* portion and the humorous terpsichore of Tommy Johnson, Arlyne Rolant, and Sandy McPherson in the blues section. And Briggs was marvelously relaxed in his *David Danced before the Lord with All His Might* tap-dance solo, with excellent Berry trumpet backing.

Grissom and Miss Greenwood turned in a sometimes funny vocal duet in the blues section (with equally funny plunger-mute trombone fills by Wood); each singer sang a 12-bar blues and was answered by the other. Miss Sherrill did a fine job on *Blues Ain't, My Mother*, and the finale, which had all the dancers marching about carrying placards with the names of famous Negroes, none of which were jazzmen's

—DeMicheal

Classified Ads

55c PER WORD—MINIMUM CHARGE \$8.25

DEADLINE: 30 days prior to
"on sale" date of issue.
Remittance must accompany copy
Count Name, Address, City and State

AGENTS WANTED

MAKE \$50.00 SELLING 25 boxes of our personalized Christmas cards, 49 exclusive designs. Free album. No obligation. Write: Elmcraft, 5930 So. Western, Dept. EC-35, Chicago 36, Ill.

MISCELLANEOUS

POEMS WANTED for musical setting and recording. Send poems. Free examination. Crown Music, 49DB West 32, New York 1.

PUBLICITY GLOSSIES. 8 x 10 as low as 6c ea. Send now for samples, complete price list, etc. without obligation. Mulson Studio, Inc., P.O. Box 1941, Bridgeport 1, Conn.

INDEX TO RECORD and Tape Reviews covers fifteen 1962 periodicals—including Down Beat. \$1.50. Polart, 20115 Goulburn, Detroit 5, Michigan.

FOR SALE

SPARK UP your combo or solo playing with the all new Solovox, including 1,000 tone combinations, plus automatic repetitive banjo, mandolin, and percussive string effects. With amplifier, speaker, carrying case. Only \$399.95 f.o.b. No C.O.D.'s Exclusive distributors, Melrose Organ Studios, Saugus, Mass.

USED WHITE ORCHESTRA COATS SINGLE BREASTED \$5.00. TUX TROUSERS NEW \$7.95. KALE UNIFORMS, 522 W. ROOSEVELT, CHICAGO, ILL.

RECORDS & TAPES

FAST RELIABLE JAZZ record service—many rare items—foreign orders welcome—send for FREE LP sale list. MODERN MUSIC, Box 4935—4930 DELMAR, ST. LOUIS 8, MO.

DONATE JAZZ LP's FOR FREE DISTRIBUTION BEHIND IRON CURTAIN. JAZZ-LIFT, BOX 980, BATTLE CREEK, MICHIGAN.

DISPOSITION — RECORDS, BROADCASTS — Swing, New Orleans, Modern, CROSBY. Free Listing. ARG, 341 Cooper Station, NYC.

WHERE TO STUDY

GUITARISTS!!! Short orientation course in JAZZ FINGER STYLE for steel or nylon string guitar. BILL HARRIS' GUITAR STUDIO, 2021 Hamlin St. N.E., Washington 18, D.C., LAwrence 9-4830.

DRUMMERS—Stanley Spector writes:

"Desiring to complete himself, the jazz drummer seeks out the teacher. The rationalization that the jazz drummer thinks up for such a rash act is that he has the hip soul and ideas, while the teacher has the technique. The implication is that the teacher's soul and ideas are strictly non-hip. After all, why would anyone want to teach if he had everything—soul, ideas, and technique? But a question comes to mind: what if in learning the teacher's technique you accidentally pick up the teacher's non-hip soul and ideas? The best laid plans of mice and 'cats' (pun intended) often go astray. I believe that in 1963 the teacher, in his teaching and playing, must have a hip soul, ideas, and technique in balanced proportions if he is to communicate useful information." Some drummers have discovered this kind of balanced proportion in their study with

Stanley Spector, teacher of

*METHOD JAZZ DRUMMING

13 W. 13th St., N.Y.C., N.Y., YU 9-4294

306 Stuart St., Dept. 72, Boston, Mass.

HU 2-1468

WHAT IS METHOD JAZZ DRUMMING ALL ABOUT? For further information about our recorded home study course, write to the Boston address.

*Method Jazz Drumming—trade mark



"BUY THE REED WITH THE GROOVES"

Vibration

uniform grading
easier response
better intonation
longer lasting

MADE IN PARIS OF
FINEST FRENCH CANE

DE ROSA from page 20

DeRosa started coaching the promising young improvisers.

"I always encouraged them to play something on their own," he said, "no matter how elementary the improvisation might be. At least, it would be a personal expression. You may not be able to teach improvising, but you certainly can inspire it to come forth and help it along."

The word began to spread. This band was invited to the 1958 Great South Bay Jazz Festival and was a success. Instructors in other schools heard the band or heard about it, and invitations to play began to trickle in from schools in an ever-widening radius of communities.

"After all," DeRosa said, "the band rehearsed one day a week for two hours and was able to maintain a good level of performance. But to stay in any kind of shape, the band has to play in public performance at least once a month. I actually got on the phone and called organizations . . . the Lions, veterans, almost anybody. I tried to contact other schools for exchange concerts or dances. It began to work out. We got a performance every six weeks or so. We'd use a school bus and would play for expenses. The sponsors usually supplied Cokes and sandwiches for the band. But the very fact of performance was enough motivation to work up new tunes.

"After all, in the professional world, until you make your reputation, you have to hustle for club dates and whatever you can get. I couldn't think for a minute that just because I had created a good stage band people were going to break my door down."

In 1960 DeRosa moved up to the high school. He had a wider range of musicians from which to choose for the stage band, and because the students were older, arrangements and rehearsals could become more and more complex. Tony Salantino, music director for the Buffalo Bills pro football team, heard about the band and invited them on hearsay alone to perform at half-time during a coast-to-coast telecast of a Bills game.

"We did the show," DeRosa said with a grin. "It was probably the first and only half-time jazz show."

But that exposure led the band to television's *I've Got a Secret*, on prime evening time. Former Woody Herman bassist Chubby Jackson recommended the band for local TV shots and featured them many times on his morning program. Some radio exposure and a lot of newspaper space followed. Jobs began to come in from schools upstate, and DeRosa and the band were

starting to receive invitations from band clinics on Long Island, in New Jersey, and even in Washington, D. C.

DeRosa has participated in Stan Kenton's clinics, and the band has appeared in concert at the U.S. Navy School of Music in Washington. It has played at Syracuse annually for two years at the Elementary School Conference of Principals of New York State and has taped a special concert for airing by the Voice of America.

The Walt Whitman High School stage band has won the Grietsch Award as the outstanding high school dance band for 1961-62, a plaque for 1962-63, and also has been awarded the prized gold-plated snare drums.

Perhaps DeRosa is proudest of the look of amazement followed by the expression of beaming delight on the face of Stan Kenton when Kenton first heard the high-school band.

DeRosa is also starting to see his fondest hope come true: having the band booked to jazz festivals. So far, the band has played at the Villanova Jazz Festival and was held over after a smash appearance at the Music Educators National Conference at Atlantic City.

The annual jazz concert at Walt Whitman High School is a community event, well attended and enthusiastically received. The annual LPs cut by the band as a yearbook in sound are usually sold out in school and, on occasion, find their way to reviewers here and abroad who marvel in print at what DeRosa has done with youngsters.

But what many reviewers and listeners may overlook is the fact that there are almost 7,000 stage bands in the high schools of the United States, all facing the same problems and all, somehow, surmounting them to a degree. They are all keeping alive the big-band sound. They are training young musicians to be, at the very least, interested *listeners* to jazz. But no matter how good the bands become, every one of them must inevitably break up.

"After all," DeRosa said, "graduation day can really ruin you. The best soloist or lead man can't stay in school forever. So you constantly rebuild and face a new challenge every year. And you live on the feeling you get when you hear the boys and girls becoming aware of music. You look for every new player with promise who might be tomorrow's great soloist. You get that great kick out of seeing your players blush when they are applauded. No matter how badly off graduation leaves you, there's always September and a whole class full of surprises coming up. It really keeps you young."

25

JAZZ ON CAMPUS

By GEO. WISKIRCHEN, C.S.C.

Though there is little campus activity in summer, a few items of news have drifted in concerning collegiate jazz happenings at the end of the last school year.

Cabrillo College, a new college at Aptos, Calif., gave the first performance of a jazz mass composed by Theodore Toews, theory instructor at the college, as part of its Jazz 1963 concert.

The mass was scored for jazz trio and men's voices and comprised the usual five sections of the ordinary of the mass but in blues form—kyrie in 4/4 major; gloria in 3/4 major with a contrasting section in 4/4 minor; credo in 5/4, juxtaposed with a slow 4/4 minor section; sanctus in 4/4 major; and the agnus Dei in 4/4 minor.

Also included on the concert were a series of "improvisations" by a jazz trio composed of Bobby Mariano, drums; Barbara Barnes, bass; and Toews, piano. A modern dance group rounded out the concert.

One of the competing bands at the Collegiate Jazz Festival this year came from the University of Michigan. This group was organized with the official blessing of the dean of the school of music and the school of music executive committee.

Dr. William D. Revelli, who took the University of Michigan symphonic band to Russia last year, is faculty adviser to the band. The band is directed by Bruce Fisher, who also does the arranging for the band. Fisher, at 19, was a winner of a *Down Beat* Hall of Fame scholarship for composition and trombone in 1961. The band rehearses once a week and maintains a jazz and a dance book.

A few more facts have come in concerning the Oread Intercollegiate Jazz Festival planned for next April 25 at the University of Kansas in Lawrence, Kan. The festival has been approved by the KU dean of students, Lawrence Woodruff, and is being sponsored by the Student Union Association.

Two of the five judges for the festival have been selected—George Salisbury of the Kansas City Conservatory of Music and Matt Betton of the Kansas State Jazz Workshop. The other three judges, to be named later, will include the leader of the name band performing at the festival, a nationally known jazz critic, and a record company official.

A jazz concert was presented by Albion College in Albion, Mich. The school's 16-piece band, under the direction of Dr. Ralph Long, presented the bulk of the concert. This is a newly formed band with all its members returning in the fall. Special guests at the concert were the Michigan State Lab Band, the Northville High School Band, and the Jazz Disciples, a Chicago sextet.


The University of Illinois Jazz Band was organized in 1960 after an initial appearance with the Modern Jazz Quartet. The founder and leader of the group, John Garvey, is a member of the string faculty and artist in residence with the Walden String Quartet. Garvey had previously held a position on the staff of the Lenox, Mass., School of Jazz, where he experimented with the use of strings in the jazz orchestra.

In its second year J. J. Johnson appeared as guest soloist with the band. During the last year a second jazz band was formed to establish a feeder system for the first band. The first band was presented in two concerts again this year, one with Johnson and one with Eric Dolphy.

A summer jazz band program has been inaugurated to help step up the U. of I. program. Music for the band is primarily that of local composers, with faculty and students contributing to the band's book. Jim Knapp and Kim Richmond are two of those who have contributed outstanding arrangements.

U. of I. soloists this last year have included Ron DeWar, tenor saxophone; Cecil Bridgewater, trumpet; Kim Richmond, alto saxophone; Jon English, trombone; and Terry Brennan, vibraharp and piano.

Alf Clausen, former director of the North Dakota State University stage-band program, will be replaced this year—he is leaving to do further study—by co-leaders trombonist-bassist Jeff Geiger and trombonist Larry Bushing. Eleven of last year's band will return in the fall, including the entire sax section.

The North Dakota State University's program may be instrumental in starting stage bands in the nearby colleges and universities; already a new band is in the making at Moorhead State College, located across the Red River from the Fargo campus of NDSU. 

Credit Where Due

Gary McFarland's *Melancolico*, appearing in the Aug. 15 *Down Beat*, is published and copyrighted by MJQ Music, Inc. © 1962. The firm is exclusive publisher of all McFarland compositions.

ATTENTION MUSIC EDUCATORS

Many of your fellow teachers have asked us about making semester-length subscriptions available to their students. They tell us that *Down Beat Magazine* is a valuable adjunct to their music education courses.

We instituted a plan on a trial basis and are now so gratified with the results that we have established a special department to service your requirements. For full details, write today to

Music Education
Department
Down Beat Magazine
205 W. Monroe St.
Chicago, Illinois 60606



THE BETTER DRUMMER

will want the latest Premier Catalogue. He'll want to see why Premier Drums are demanded in 98 countries. He'll want to know just how Premier will help him.

The catalogue will give him some idea. He'll try Premier. He'll realise he's playing drums with a difference. Drums which will put him in a different category. He'll play even better. We expect to hear from him.

HALL DRUM CO.
315 Decatur St., New Orleans 16, La.
PACIFIC MUSIC SUPPLY CO.
1143 S. Santee St., Los Angeles 15, Calif.
In Canada only:
CANADA MUSIC SUPPLY LTD.
472 De Launay St., Montreal, Canada

Send me the Premier Catalogue.

Name

Address

My dealer isDB-29

bandstand with the Herd was a quartet consisting of **Shorty Baker**, trumpet; **Marty Napoleon**, piano; **Chubby Jackson**, bass; and **Mickey Sheen**, drums.

Billy Eckstine headlined a show at the Apollo Theater for a week in mid-August backed by **Quincy Jones'** band. With B. and Q. were vocalist **Ruth Brown**, comedian **Redd Foxx**, and the dance team of **Coles and Atkins** . . . Tenor saxophonist **Booker Ervin** and baritone saxophonist **Cecil Payne** did two weeks at the Penthouse in Montreal backed by bassist **Charlie Biddle's** trio. Pianist **Bill Evans** followed them at the club during Montreal Jazz Festival week . . . **Al Cohn** and **Zoot Sims** played three weeks at the Half Note recently. **Roger Kellaway** split the piano chores with **Jaki Byard**; **Henry Grimes** was on bass for a week and was later replaced by **Wyatt Ruther**; **Mousey Alexander** was the drummer . . . Soprano saxophonist **Steve Lacy's** quartet had an extended run at the Phase 2. In addition to Lacy, the group had **Roswell Rudd**, trombone; **Carl Brown**, bass; and **Dennis Charles**, drums.

Composer **Gary McFarland** is forming a group in which he will play vibes. Other members will be **Richie Kamuca**, tenor, alto, and baritone saxophones, clarinet, bass clarinet, and oboe; **Jimmy Raney**, guitar; **Willie Dennis**, trombone; **John Neves**, bass; and **Mel Lewis**, drums. A recording for Impulse is set, and the group will make its first public

appearance at the Half Note, either in late September or early October . . . Ex-Count **Basic** clarinetist-saxophonist **Rudy Rutherford** has a band at the Hotel Capri in Spring Valley, N.Y. Farther away, in the borscht belt, at Kutsher's Country Club in Monticello, N.Y., pianist **Patti Bown** is heading her own trio . . . Songwriter **Sara Cassey** is now personal manager for **Melba Liston** and **Ernie Wilkins** . . . Ex-**Stan Kentonites**, trombonist **Eddie Bert** and saxophonist **Vinnie Dean**, were reunited recently in a Wednesday night session at Sa-Bleu in Portchester, N.Y. . . . The Cove Club in Greenwood Lake, N.Y., has been featuring clarinetist **Tony Parenti** with trumpeter **Chuck Forsythe**, pianist **Bob Hammer**, and drummer **Les DeMerle**. The group plays Thursday through Sunday evenings with Sunday sessions from 3 p.m. to 9 p.m.

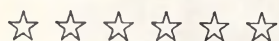
Thelonious Monk stands fast, but the trios opposite him continue to change at the Five Spot. Guitarist **Kenny Burrell's** three had a variety of bassists including **John Ore**, **Ernie Farrow**, and **Richard Davis**. **Ben Riley** played drums. Riley stayed on to back pianist **Bobby Timmons**, with **Ron Carter** on bass . . . Baritone saxophonist **Pepper Adams** played a recent Monday night session at the Five Spot . . . Singer **Lisa Dolja**, of the **Don Ellis** organization, worked at the Take 3 on Blecker St. backed by **Louis Brown**, tenor saxophone, clarinet; **Farrell Saunders**, tenor saxophone; **Larry Willis**, piano; **Ronnie Boykins**, bass; and **Billy Higgins**, drums. Vibist **Vera**

Auer has been appearing at the Take 3 on weekends with trumpeter **Ted Curson**, bassist **Bill Woods**, and drummer **Al Foster** . . . The Wednesday evening sessions at the St. Mark's Church-in-the-Bouwerie continued into August with **Sun Ra** and tenorist **Bill Barron** and their respective groups one week, and Canadian alto saxophonist **Dale Hillary**, pianists **Freddie Redd** and **Jane Getz**, bassist **Teddy Smith**, and drummers **Edgar Bateman** and **Jimmy Johnson**, in various combinations, the next.

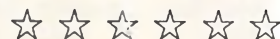
RECORD NOTES: EX-**Dizzy Gillespie** trombonist **Rod Levitt's** octet recorded an LP for Riverside featuring six of the original compositions he wrote for his Judson Hall concert last March. Personnel included **Rolf Ericson**, trumpet; **Buzz Renn**, **George Marge**, **Gene Allen**, reeds; **Sy Johnson**, piano; **John Beal**, bass; **Ronnie Bedford**, drums . . . Impulse recorded **Art Blakey** with **Sonny Stitt**, alto, tenor saxophones; **McCoy Tyner**, piano; and **Art Davis**, bass . . . Blakey's trumpeter, **Freddie Hubbard**, also taped an Impulse date recently. Reed men **Eric Dolphy**, **Jerome Richardson**, and **Charles Davis** were in on this one . . . Baritone saxophonist **Davis** also recorded an Impulse date that included alto saxophonist **Sonny Simmons** and flutist **Prince Lasha** under the co-leadership of **Elvin Jones** and **Jimmy Garrison**.

Oscar Peterson may have a hit on his hands with the Verve single *Hymn for Freedom* and *Hallelujah Time*, recorded

DOWN BEAT'S 28th Annual Readers Poll



VOTING INSTRUCTIONS



With this issue, the 28th annual *Down Beat* Readers Poll is under way. For the next several weeks—until midnight, Nov. 3—*Down Beat* readers will have an opportunity to support their favorite jazz musicians.

Facing this page is the official ballot. It is printed on a postage-paid, pre-addressed post card. Simply tear out the card, print your choice in each category in the space provided, and drop the card in a mailbox. It is not necessary to vote in each category. It is necessary, though, to write your name and address at the bottom of the card. Letters and other post cards will not be accepted as ballots.

1. Vote only once.
2. Vote early. Ballots must be postmarked before midnight, Sunday, Nov. 3.
3. Use only the official ballot. Type or print names.
4. In the *Hall of Fame* category, name the jazz performer who, in your opinion, has contributed the most to jazz. This is the only poll category in which deceased persons are eligible. This does *not* mean living persons cannot be voted for. Previous winners are ineligible. They are **Louis Armstrong**, **Glenn Miller**, **Stan Kenton**, **Charlie Parker**, **Duke**

Ellington, **Benny Goodman**, **Count Basic**, **Lester Young**, **Dizzy Gillespie**, **Coleman Hawkins**, **Billie Holiday**, **Bix Beiderbecke**, **Miles Davis**, and **Jelly Roll Morton**.

5. Vote only for living musicians in all other categories.

6. In the *Miscellaneous Instrument* category there can be more than one winner. The instrumentalist who amasses the greatest number of votes will, of course, be declared winner on his instrument. But those who play other miscellaneous instruments can also win: if a musician receives at least 15 percent of the total vote in the category, he will be declared winner on his instrument. For example, if there are 10,000 votes cast in the Miscellaneous Instrument category, an organist, say, with 1,500 or more votes will win also, provided there are no other organists with a greater number of votes.

Note: a miscellaneous instrument is an instrument not having a category of its own. Two exceptions: valve trombone (votes for valve trombonists should be cast in the trombone category) and cornet (votes for cornetists should be cast in the trumpet category).

7. Vote for only one person in each category.

with vocal chorus and strings . . . **Freddy Martin's** trumpeter, **Joe Graves**, is recording his own LP on Capitol with a small jazz combo. Arrangements are by **Van Alexander**; **Dave Cavanaugh** will produce the date . . . Pianist **Johnny Guarnieri**, resident at the Hollywood Plaza Hotel, is now writing songs and producing records for disc jockey **Ira Cook's** Mai Tai Music Publishing Co.

Bing Crosby has agreed to cut two albums for Capitol — after all that fooloraw about the Groaner being signed exclusively by Reprise . . . And to nobody's surprise, **John K. (Mike) Maitland** is unqualifiedly president and top executive of newly merged Warner Bros. records and Reprise records. In initial announcements and press accounts of the merger, this was not spelled out. But that's the way it is . . . Newly elected to the national board of directors of National Academy of Recording Arts and Sciences were **John Scott Trotter** and **Les Brown**. **Sonny Burke** and **Paul Weston** were re-elected.

James Moody cut a big-band album of **Tom McIntosh** arrangements for Argo. Personnel included **Clark Terry**, **Thad Jones**, trumpets; **Britt Woodman**, **Jimmy Cleveland**, trombones; **Don Butterfield**, tuba; **Hank Jones**, piano; and **Jim Hall**, guitar.

Bob Koester has two LPs ready for release on his Delmar label. First on the schedule is *Lonesome Bedroom Blues* by **Curtis Jones**, recorded before the singer-pianist left for Europe, where he now resides. The other is by **Albert Nicholas** with **Art Hodes' All-Stars**.

TV NOTES: On Sept. 16, the **Woody Herman** Orchestra will do a one-hour special for the Canadian Broadcasting Corp. French-language network from Montreal. The band also will appear on both the **Judy Garland** and **Jerry Lewis** shows in the States, either during the last week of December or the first week in January . . . Tenor saxophonist **Bud Freeman** and bassist **Bob Haggart** are collaborating on the score for NBC's fall special *The Making of a Quarterback*. Freeman will perform the music for the show.

BOOK NEWS: Simon & Schuster will publish **Elliot Horne's** *The Hiptionary* as a paperback this fall. It is a compendium of pieces on pro football, movies, The Bomb, politics, integration, etc., in dictionary form with hip interpretation . . . Drummer **Barry Miles' Twelve Original Themes and Improvisations** is slated for publication by **Henry Adler** on Sept. 1. It is an instruction book for all instruments except drums. Young Miles, 15, is in the process of reorganizing his group, and is planning to audition young "blowing" musicians.

BOSTON

The Jazz Workshop, without a home since the Stable closed, relocated at the Inner Circle on Boylston St. at the corner of Exeter. Trumpeter **Herb Pomeroy** once again will front both a sextet and a large orchestra. The latter will work occasionally, but the small group, with Pomeroy, alto and baritone saxophonist **Jimmy Mosher**, trombonist **Gene Di Stasio**, pianist **Ray Santisi**, bassist **John Neves**, and drummer **Alan Dawson**, will be in for most of the week. Plans are to import a name guest star every week. The guest will replace that member of the group who plays the same instrument.

George Wein hooked his Newport All-Star Band into the Bay State Raceway, a harness racing track in Foxboro, Mass., near Boston, for a week in August. Wein fronted the band and played piano before he took off for his entrepreuring at the Ohio Valley Jazz Festival in Cincinnati. Personnel included **Dick Wellstood**, piano; **Zoot Sims**, **Bud Freeman**, tenor saxophones; **Ruby Braff**, **Shorty Baker**, trumpets; **Pee Wee Russell**, clarinet; **Benny Morton**, trombone; **Alex Cirin**, bass, and **Buzzy Drootin**, drums. The band played a long set each night before the first race and between the announcement of the winners and post-time for the next race . . . Veterans **Joe Thomas**, trumpet, and **J. C. Higginbotham**, trombone, worked at the Tic Toc in August . . . The Wagon Wheels, opposite Lennie's in Peabody, Mass., has started an early-in-the-week jazz policy. **Woody Herman's** band played two nights, and **Jack Teagarden's** sextet is booked for the near future.

NEW ORLEANS

Alto saxophonist **Hank Crawford** played a successful concert at Vernon's in August, backed by the **AFO All-Stars**. Also on the program was **Nat Perrilliat's** quartet. Perrilliat has been using pianist **Emile Vennit** in the absence of **Ellis Marsalis**, who has been in California with drummer **Lee Charlton's** group . . . The **New Orleans Pops Orchestra** boasted a jazz-oriented percussion section this season. Tympanist **Charlie Blancq** is well known locally as a sideman with **Al Belletto** and **Rusty Mayne**; drummer **Frank Vicari** is a regular with **Lloyd Alexander's** big band; and **Lenny Ferguesen** is co-leader of the **Crawford-Ferguesen** revivalist group. Blancq, who also played last season with the **New Orleans Symphony Orchestra**, is now doing graduate work in composition at North Texas State University.

Al Hirt and **Pete Fountain** will appear at the local musicians union's second annual fund-raising Dance of the Year. Both have won new laurels lately, Fountain breaking all attendance rec-

ords at the New Orleans Pops concerts and Hirt trying his hand at summer stock as Schlegel in the Kansas City Starlight Theater's production of *Carnival*.

The folk craze has hit New Orleans but not very hard. Three clubs in the French Quarter—the Hootnanny, the Attic, and Victor's—have tried exploiting the fad in recent months, but public response has been tepid . . . Pianist **Armand Hug's** group, which appeared in concert for the New Orleans Jazz Club recently, included **Raymond Burke**, clarinet; **Sherwood Mangipanne**, bass; **Dr. Edmond Souchon**, guitar; and **Dick Johnson**, drums. Johnson, the pace-setter for **Leon Kelner's** Blue Room band, was a surprise entry; he is best known as a big band and modern drummer . . . **Sweet Emma Barrett's** traditional band has cut an album for **Joe Mares' Southland** label.

Modern pianist **Rusty Mayne** has left town, accepting an engineering job with a firm in his home town, Opelousas, La. . . The local branch of the English Speaking Union and the New Orleans Jazz Club are co-sponsoring a British Jazz Festival here. **Kenny Ball** and His Jazz Men of London will be featured in two concerts Sept. 28 and 29 . . . **Roy Liberto's** Bourbon Street Six subbed for **Al Hirt's** band for three weeks at Dan's Pier 600; the **Dukes of Dixieland** will do the same in September.

DALLAS

Jack Teagarden experimented successfully with a quartet during a recent week at the Gaylife Club. His group, which included pianist **Don Ewell**, drummer **Barrett Deems**, and bassist **Pappy Gamble**, offered a refreshingly different sound. The trombonist has since returned to the traditional six-piece Dixieland format because of prior commitments but said he was intrigued with the quartet.

The Dallas Theater Center presented a jazz concert featuring Texas jazz artists **John Hardee**, tenor saxophone; **Terry Henry**, trumpet; **Pee Wee Lynn**, piano; **Don Frizzell**, bass; and **Ernie Durawa**, drums. The 440-seat, **Frank Lloyd Wright**-designed auditorium provided a perfect acoustical setting for the jazz performance, sans electronics.

CLEVELAND

The *Mike Douglas Show* on KYW-TV is being shown over four other Westinghouse television stations and is preparing for full-scale national syndication. Douglas, the vocalist-host, sees the success of the daily 90-minute variety show as resulting in large part from continuing jazz emphasis. **Dizzy Gillespie**, **Stan Getz**, **Jack Teagarden**, **Max Roach**, **Buddy DeFranco**, **Ray**

(Continued on page 52)

Alto Saxophone
Tenor saxophone I
Tenor saxophone II
Baritone saxophone I
Baritone saxophone II
Trumpet I
Trumpet II
Trumpet III
Trumpet IV
Trombone I
Trombone II
Trombone III
Trombone IV
Bass Trombone
Bass
Drums

Alto Saxophone
Tenor saxophone I
Tenor saxophone II
Baritone saxophone I
Baritone saxophone II
Trumpet I
Trumpet II
Trumpet III
Trumpet IV
Trombone I
Trombone II
Trombone III
Trombone IV
Bass Trombone
Bass
Drums

Alto Saxophone
Tenor saxophone I
Tenor saxophone II
Baritone saxophone I
Baritone saxophone II
Trumpet I
Trumpet II
Trumpet III
Trumpet IV
Trombone I
Trombone II
Trombone III
Trombone IV
Bass Trombone
Bass
Drums

Silhouette was one of Bill Mathieu's first experiments in getting away from conventional voicing and harmonies, and as such, he says, it opened many new doors for him. It was composed in 1958 for the Stan Kenton Orchestra and specifically for trumpet soloist Jack Sheldon. The background to the solo should be lazy and relaxed, as should be the solo, and the pyramidal climaxes should build gradually but firmly. The ending should be spun out like a fine wire until it disappears. Mathieu recommends against playing the piece unless all parts in the score are represented. Note especially the saxophone orchestration.

SILHOUETTE

Composed and Arranged
By BILL MATHIEU

Alto Saxophone
 Tenor saxophone I
 Tenor saxophone II
 Baritone saxophone I
 Baritone saxophone II
 Trumpet I
 Trumpet II
 Trumpet III
 Trumpet IV
 Trumpet V
 Trombone I
 Trombone II
 Trombone III
 Trombone IV
 Bass Trombone
 Bass
 Drums

Alto Saxophone
 Tenor saxophone I
 Tenor saxophone II
 Baritone saxophone I
 Baritone saxophone II
 Trumpet I
 Trumpet II
 Trumpet III
 Trumpet IV
 Trumpet V
 Trombone I
 Trombone II
 Trombone III
 Trombone IV
 Bass Trombone
 Bass
 Drums

Alto Saxophone
 Tenor saxophone I
 Tenor saxophone II
 Baritone saxophone I
 Baritone saxophone II
 Trumpet I
 Trumpet II
 Trumpet III
 Trumpet IV
 Trumpet V
 Trombone I
 Trombone II
 Trombone III
 Trombone IV
 Bass Trombone
 Bass
 Drums

Composed and Arranged
 By BILL MATHIEU

SILHOUETTE

SILHOUETTE

Composed and Arranged
By BILL MATHIEU

Alto Saxophone
Tenor saxophone I
Tenor saxophone II
Baritone saxophone I
Baritone saxophone II
Trumpet I
Trumpet II
Trumpet III
Trumpet IV
Trumpet V
Trombone I
Trombone II
Trombone III
Trombone IV
Bass Trombone
Bass
Drums

Alto Saxophone
Tenor saxophone I
Tenor saxophone II
Baritone saxophone I
Baritone saxophone II
Trumpet I
Trumpet II
Trumpet III
Trumpet IV
Trumpet V
Trombone I
Trombone II
Trombone III
Trombone IV
Bass Trombone
Bass
Drums

Alto Saxophone
Tenor saxophone I
Tenor saxophone II
Baritone saxophone I
Baritone saxophone II
Trumpet I
Trumpet II
Trumpet III
Trumpet IV
Trumpet V
Trombone I
Trombone II
Trombone III
Trombone IV
Bass Trombone
Bass
Drums

Alto Saxophone
 Tenor saxophone I
 Tenor saxophone II
 Baritone saxophone I
 Baritone saxophone II
 Trumpet I
 Trumpet II
 Trumpet III
 Trumpet IV
 Trumpet V
 Trombone I
 Trombone II
 Trombone III
 Trombone IV
 Bass Trombone
 Bass
 Drums

Alto Saxophone
 Tenor saxophone I
 Tenor saxophone II
 Baritone saxophone I
 Baritone saxophone II
 Trumpet I
 Trumpet II
 Trumpet III
 Trumpet IV
 Trumpet V
 Trombone I
 Trombone II
 Trombone III
 Trombone IV
 Bass Trombone
 Bass
 Drums

Alto Saxophone
 Tenor saxophone I
 Tenor saxophone II
 Baritone saxophone I
 Baritone saxophone II
 Trumpet I
 Trumpet II
 Trumpet III
 Trumpet IV
 Trumpet V
 Trombone I
 Trombone II
 Trombone III
 Trombone IV
 Bass Trombone
 Bass
 Drums

Composed and Arranged
 By BILL MATHIEU

SILHOUETTE

McKinley, Ramsey Lewis, J. J. Johnson, Maynard Ferguson, Les McCann, Stan Kenton, and George Shearing are a few of the jazzmen who have appeared on the show. Guest vocalists have included **Sarah Vaughan, Josh White, Dinah Washington, Theodore Bikel, Dakota Staton, Joe Williams, Odetta, Oscar Brown Jr., and Barbra Streisand.** The show's regular band is a jazz quintet led by pianist **Ellie Frankel**, which includes **Dave O'Rourke**, reeds; **Chuck Lilley**, guitar; **Ken Seifert**, bass; and **Bob McKee**, drums . . . O'Rourke, one of Cleveland's best tenor saxophonists, is also a startling performer on clarinet, alto saxophone, and flute. This can be best heard at the Tangiers, where his group features **Lindsey Tufts** on organ and the exciting **Leon Stevenson** on drums. Among the many recent sitters-in there have been saxophonists **Norman Davis**, baritone; **Sammy Dee**, tenor; and **Sonny Prince**, alto.

Tenorist **Marvin Cabell's** group at the Cedar Gardens includes fellow Chicagoan **Jimmy Cox** on organ and local drummer **Raymond Ferris.** The latter is also a member of the **East Jazz Trio** with pianist **Bobby Few** and bassist **Cevera Jeffries.** Cox accompanied **Roland Kirk** at the Club 100 and **Esquire Lounge** during the saxophonist's recent visit . . . The Corner Tavern went on an organ kick recently, with **Jack McDuff, Shirley Scott, and Sarah McLawler** scheduled to follow **Lou Donaldson.** The room plans to return to organless name jazz, possibly beginning with **Les McCann**, after completing its expansion project.

DETROIT

Pianist **Danny Stevenson** has followed in the footsteps of his brother, **Bobby**, and moved his family to Las Vegas, Nev. . . . Trumpeter **Jimmy Wales** suffered a heart attack on stage during a

performance at the Surf Side and died 30 minutes later in the hospital. Several local musicians participated in a benefit at the club for his widow. More than \$1,300 was raised . . . Trombonist **George Bohanon** has left **Chico Hamilton** and is now appearing at his after-hours workshop sessions at the Un-Stabled with trumpeter **Marcus Belgrave** and altoist **Sam Sanders.**

Ernie Wilkins has moved back to Detroit. He is stepping into the local music scene with vim and vigor. Plans are in the works for a big-band record on **Barry Gordy's** Workshop Jazz label. Wilkins has been named a&r man for **Joe McClurg's** new Minor Key label. McClurg is the new owner of the Minor Key jazz coffee house.

CHICAGO

While **Duke Ellington** was in town for the opening of his stage presentation *My People* at the Century of Negro Progress, he recorded the show for **Reprise.** The Progress exposition, by the way, included little about jazz—and nothing about blues—in its exhibits.

Singers continue to be the thing in Chicago. Within the last month **Amanda Ambrose** has appeared at the Crystal Palace; **Lurean Hunter** was featured in the Polynesian Room of the Edgewater Beach Hotel; **Joe Williams**, with **Junior Mance**, was at Le Bistro, having followed **Ann Richards** into the near-north side club; **Carol Sloane** is at Mr. Kelly's; and **Jackie & Roy** are to come into Kelly's for three weeks beginning Oct. 7. Then, of course, there are the blues sessions at the Fickle Pickle every Tuesday night and **Muddy Waters** at Pepper's Lounge.

Tom Archer, well-known ballroom operator, died of a stroke in Des Moines, Iowa, on Aug. 4. Archer, who started in the ballroom business soon after World War I, helped many bands, which later become popular, get started.

He was one of the founders of the National Ballroom Operators Association and served as its president at one time. At the time of his death Archer had ballrooms in Des Moines, Cedar Rapids, Iowa, and Sioux Falls, S.D. He was 68.

Four folk-song concerts drew almost as many listeners to Ravinia Park this summer as did 17 symphony concerts. The folk events drew 52,285 to the symphony's 73,865. Six jazz concerts, by **Duke Ellington, Ella Fitzgerald, Count Basie, Sarah Vaughan, and Al Hirt**, drew 28,581 customers.

While in town, bassist **Ray Brown** said he will record a duet session with pianist **Hank Jones** for Verve . . . *Sid McCoy and Friends*, a popular jazz-oriented television show, will begin its fall run on Channel 11 the first week in October. McCoy, whose nightly five-hour radio show has been a WCFL feature for years, previewed the show early last month. He said he hopes to make the show even more relaxed and easy-going than it was last season . . . Also pertaining to television: **Jimmy Witherspoon** is scheduled to do a Canadian Broadcasting Corp. *Quest* program to be filmed Sept. 27 in Toronto.

LOS ANGELES

Singer **Helen Merrill** went into Shelly's Manne-Hole for a series of week-ends working with Manne's rhythm section . . . **Jack Edwards** took over as manager of the **Buddy DeFranco-Tommy Gumina Polytones** . . . Trumpeter **Lee Katzman** organized a new quintet made up of himself; **Bill Holman**, tenor saxophone; **Lou Levy**; piano; **Max Bennett**, bass; and **Stan Levey**, drums. The group was set at presstime to record an LP for **Tutti Camarata's** new Coliseum label and worked four Mondays at Shelly's . . . The Purple Onion, long a flamenco room, turned to modern jazz under the new management of **Sid Bernstein** and **Johnny Coyle.** The **Jazz Crusaders** opened the new policy, followed by pianist-singer **Mose Allison** with **Herbie Lewis**, bass, and **Chuck Carter**, drums, who were followed in turn by the **Paul Horn Quintet.**

Duke Ellington's bassist **Ernie Shepard** flew back to Los Angeles upon the death of his mother, **Mrs. Carrie Weldon**, 69. She is survived by two sons and eight grandchildren . . . Trumpeter **Conte Candoli** took **Jimmy Zito's** place in **Donn Trenner's** *Steve Allen Show* band. Zito returned to full-time studio recording work . . . A long-time show-business partnership ended recently when singer **Kay Starr** and her ex-husband manager, **Hal Stanley**, dissolved their business relationship.

Concerts, Inc., the largest one-nighter promotion office on the West Coast, was bought recently by National General

Wm. S. HAYNES CO.

12 Piedmont Street

Boston 16, Mass.



**FLUTES —
PICCOLOS**

REPAIRS - HAYNES FLUTES and PICCOLOS ONLY

N.Y. Branch: **Wm. S. HAYNES CO.**

157 West 57th Street, New York 19, N.Y.

Corp. President **Lou Robin**, who started the promotion outfit with jazz concerts some years ago, joins the parent company, and vice president **Allen Tinkley** is to continue such promotions with the Theater-Vision chain of theaters, marking the first time such a chain has entered the one-nighter live-talent field.

SAN FRANCISCO

Ray Charles' one-nighter at the Cow Palace drew nearly 9,000 listeners and a gate of about \$35,000. The inadequate loud-speaker system, plus the echo in the huge indoor arena, produced miserable sound that was rapped in all reviews. Charles' band, in which there have been a number of recent changes, now has bassist **Edgar Willis** (a six-year veteran) as music director. Other members are **Phil Guilbeau**, **Burgess Gardner**, **Floyd Jones**, **Oliver Beener**, trumpets; **Keg Johnson**, **Henderson Chambers**, **Julian Priester**, **James Herbert**, trombones; **David Newman**, **James Clay**, **Harold Minerva**, **Dan Turner**, **LeRoy Cooper**, saxophones; **Sonny Forrest**, guitar; **Wilbert Hogan**, drums. Charles also has added a singer, **Jean King**.

Veteran banjoist-guitarist **Elmer Snowden** has decided to settle here and has plans afoot to open his own club. Currently he's working Saturday nights in Berkeley with clarinetist **Darnell Howard** and bassist **Pops Foster** at the Cabale, a store-front club that principally programs folk groups of various


persuasions . . . Pianist **Cedric Haywood**, a resident here since 1951, has returned to his home town of Houston, Texas, to become music director of a big band. During his career, Haywood worked with **Lionel Hampton**, **Illinois Jacquet**, **Saunders King**, and **Kid Ory**, with whom he made two European tours. Haywood was known here for his arrangements for combos and orchestras as well as for his playing . . . Trumpeter **Allen Smith** spent two recent weeks playing with the **Quincy Jones Orchestra** at the Howard Theater in Washington, D.C., and the **Apollo** in New York City.

SEATTLE

The future of Seattle's only name-jazz club is uncertain at the moment. **Charlie Puzzo**, who has long lamented his failure to make it big with names like **Oscar Peterson**, **Miles Davis**, **Dizzy Gillespie**, and the **Modern Jazz Quartet**, has been trying to sell his club, the **Penthouse**. The price tag is reportedly \$50,000. A series of misfortunes has not helped. Last April, a fire in another part of the building caused the club to be closed for repair of smoke and water damage. Repair was completed before the start of **Oscar Peterson's** engagement. Last month, however, a burst water pipe drowned the club after one night of **Joe Williams'** two-week stay and caused **George Shearing** to be canceled entirely. The

place has not reopened since.

The jazz-goes-to-church idea has come to Seattle. On a recent Sunday, the **Rev. Harold L. Cribb**, pastor of the Riverton Methodist Church, delivered a sermon at the Seattle Center in a nondenominational service, accompanied by **Floyd Stanifer**, trumpet; **Norm Hoagy**, saxophone; **George Friffin**, drummer; **Bob Winn**, flute and alto saxophone; **Bill Ramsey**, alto saxophone; **Dave Tuttle**, trombone; **Chuck Metcalf**, bass; and **Jerry Grey**, piano.

Club activity (which means mostly coffee houses) in Seattle has increased considerably, with several places reopening under new names and/or new managements and with folk singing and Gospel music for a change of pace . . . **Pete's Poopdeck**, which was one of the first of the Skid Road clubs in the Pioneer Square area (which showed tendencies of becoming another North Beach) has changed hands again, having been purchased by **Ray Rocks** . . . The **Door**, closed after several years under the management of **Ed** and **Ben Laigo** (who have promoted annual Aqua Jazz Festivals with local talent as well as headliners like **Dave Brubeck**), has been reopened . . . The **Red Rooster**, another coffee house, has reopened under the management of **Joe Brazil**, who is one of the better local tenor saxophonists. He is featuring the group of trumpeter **Webster Young**. 



down beat
db
MARKETPLACE

REFER TO DOWN BEAT WHEN PATRONIZING THESE ADVERTISERS.

Marketplace listings are sold for 6 consecutive, copy unchanged, issues at \$50.00 (payable in advance), or for 13 consecutive issues at \$100.00 (payable in advance). One copy change can be made with the 7th issue. Ads will be set in standard listing typography. Closing date is 6 weeks prior to issue date. All retail advertisers selling Down Beat will have the db insignia included in their listings at no extra cost.

YOU CAN BUY YOUR COPY OF DOWN BEAT FROM ANY DEALER WITH THE db INSIGNIA IN HIS ADVERTISEMENT.

MUSIC DEALERS

ILLINOIS-CHICAGO
Hammond Organs—Rental—Sales & Service
Distributor Leslie Speakers New & Used
HARRINGTON ORGAN COMPANY
3925 West Montrose Ave. KE 9-8252

KANSAS-TOPEKA
Quality Instruments with personalized service
HUME MUSIC COMPANY
In Fairlawn Plaza

MARYLAND-BALTIMORE

Expert guitar instruction folk jazz pop
Sales & repairs all fretted instruments
STRINGER GUITAR STUDIO
408 York Rd. 823-4896

NORTH CAROLINA-FAYETTEVILLE

Everything in music since 1923
Pianos—organs—Instruments—repairs—music
McFADYEN MUSIC
118 Hay St. 433-3173

PENNSYLVANIA-PHILADELPHIA

Complete line of Holmer Accordions
Instruction for Beginners & Advanced
ARCARI MUSIC
170 Union Ave. Bala-Cynwyd, Pa.
MD 4-0770

ARRANGEMENTS

NEW! Sax Chord Studies—Joe Viola, \$1
Modern Drummer Manual—DeMichael, \$3.50
Originals—Santisi, Mariano, Mardin—\$2 ea.
Free Catalogs, 40 Big Band Themes, 50c
N.E.S., 621 Hinman, Evanston, Ill. 60202

BOOKS

George Russell's Lydian Chromatic Concept. The profound and far reaching jazz approach to Modern Tonality—Price \$22.50
CONCEPT PUBLISHING CO.
121 Bank St., New York, New York 10014

INSTRUMENTS

VIBES, MARIMBAS, XYLOPHONES
A complete line of Mallet Percussion Instruments
Send for FREE Catalog #23 today.
MUSSER MARIMBAS
8947 Fairview Ave. Brookfield, Illinois

INSTRUMENT REPAIRS

You can recover your drums with genuine PEARL or SPARKLING plastic. Send for free samples, prices and information.
PRECISION DRUM CO. Dept. D
2998 Deerfield Ave. Yorktown Hts., N.Y.

We make—repair—overhaul
Accordions—Piano—chromatic—semitone
Concertinas—Bandonians
KARPEK ACCORDION MFG. CO.
820 So. 16th St. Milwaukee 4, Wisconsin

MISCELLANEOUS

BE IN DEMAND! ENTERTAIN!
Get "MIKE BITS"—400 comedy bits—band gags. Fill-ins—quickies. Terrific material by top TV writer. Money back guarantee \$3
Vin Healy, 825-D W. End Ave. NY 25 NY

Private instruction in classical piano, coaching in boogie and blues piano style for students in the Chicago area.
ERWIN HELFER
Chicago, Ill. MU 4-5344 or VE 5-2142

ROBERTS HAND FINISHED REEDS
Clar. 25¢; Alto 35¢; Tenor 45¢; Min. 6¢
Reeds. Excellent, "total quality" finest French cane choice of pros everywhere.
Send to Roberts Reed Co., Box D188, Washington, N. J.

RECORDS

STOP RUINING COSTLY RECORDS!
Improve your hi-fi system with a WEATHERS TESTAMENT BLUE WHITE:
WEATHERS DEPT. DB
50 W. 44th St. New York 36, N.Y.

Jazz & Blues Headquarters
FREE CATALOGS of your type of music
Large stock of 78's—Blues, Trad. & Modern
JAZZ RECORD MART
Seven West Grand 222-1467 Chicago 10

Excellent blues and Negro folksongs by Maryland songster Bill Jackson. LONG STEEL RAIL, Testament 201 \$4.98 post-paid
TESTAMENT RECORDS
5851 Blackstone Ave., Chicago 37, Illinois

From Sleepy John Estes to Elvin Jones
Folk Blues—Modern and Traditional Jazz
Send for Free Catalog—Dept. D
DELMARK RECORDS
Seven West Grand Chicago 10, Illinois



*You hear it when powerful big band
drummer Mel Lewis plays his
Gretsch Drums on his latest Verve
recording with the Gerry Mulligan Band
... a blend of talented artistry with
Gretsch's quality construction.
Discover the Gretsch sound at your
dealer today and write for the
new exciting 4-color catalog. Dept. A29*

Mel's "Starlight Sparkle" outfit contains:
20" x 14" bass drum; 12" x 8" and
14" x 14" tomtoms;
14" x 5½" snare; plus Gretsch's exclusive
7D Mel Lewis drum sticks.

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



**On the outside
for you to see...**



**on the inside
for you to hear**

The Personal Imprint of Vincent Bach, Dean of Brass Instrument Designers!

Today, as always, Bach brass instruments are designed by Vincent Bach personally. After conducting both the scientific and practical experimental work to develop the original sample models, he made the detailed drawings for each component part and, finally, supervises the creation of the finished work of art. As a result, you'll find the same broad tone, the same resonance and reserve power, the same superlative action in all Bach brasses.

And it's this marvelous consistency of tonal personality and mechanical excellence you'll be wise to consider if you're about to buy a new trumpet, cornet, or trombone.

Write for our catalog: Vincent Bach Corporation, Box 337, Elkhart, Indiana



**VINCENT BACH
CORPORATION**

Distributed by
H. & A. SELMER, INC., Elkhart, Indiana

Outside U.S.A., Vincent Bach International, Elkhart, Indiana