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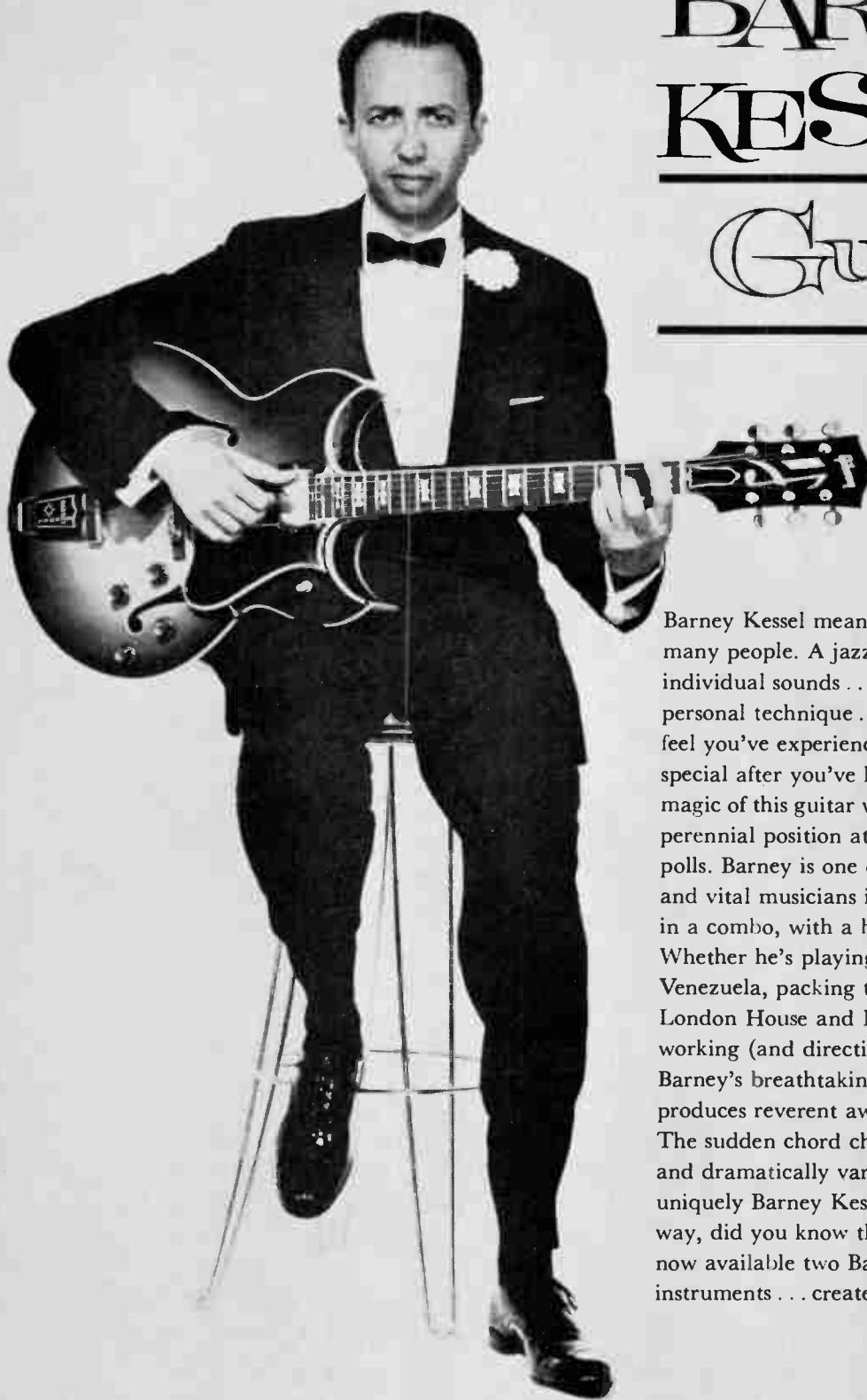
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Bach And Vocal Groups

I found the end product of your excellent 30th anniversary issue (July 2) to be nostalgia and was prompted to thumb through a number of past issues of *Down Beat*.

The earliest issue in my possession is that of July 11, 1957, and the cover story for that issue was by Don Gold on the Hi-Lo's. Rereading it I was struck by Gene Puerling's remark concerning the desire of the group "to record an LP of Bach chorales," possibly "doing an eight-part harmony on Bach with the Four Freshmen."

That remark seems prophetic in retrospect now that, seven years later, the Swingle Singers have won a *Down Beat* International Jazz Critics Poll award on the basis of their unique vocal treatments of the music of Bach. Puerling's prophecy becomes sadly ironic in view of the fact that the Hi-Lo's were not included in the results of this year's critics poll.

George D. Meredith
Bloomington, Ind.

Alas and alack, see page 19 for Leonard Feather's feature article about the Swingle Singers and another French group, the Double Six. Reader Meredith and other Hi-Lo's fans will be interested to know that the group is not inactive—it has been highly successful singing television commercials.

Add Three For Lorez

I was pleased at my wife Lorez Alexandria's placing in the International Jazz Critics Poll, but checking the points it seems that there was a total of 11 votes for her.

Dave Nelson
Compton, Calif.

Reader Nelson is correct. Miss Alexandria, listed among female vocalists deserving of wider recognition, erroneously was accorded only eight points. The additional points place her in third position instead of fourth.

Newport Report Unsatisfactory

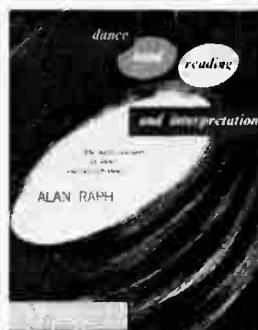
I would like to say that after attending the Newport Jazz Festival, I was disappointed in Don DeMicheal's *Newport Report* (DB, Aug. 13).

First of all, there was no mention of how good or bad the Freddie Hubbard group was or how interesting the panel discussion was.

But the most disturbing thing was the fact that the Bill Barnwell Quintet was hardly mentioned in the article. Though the quintet is new on the scene, it was good enough to win first place in the Villanova Intercollegiate Jazz Festival, and in my opinion they deserve to be men-

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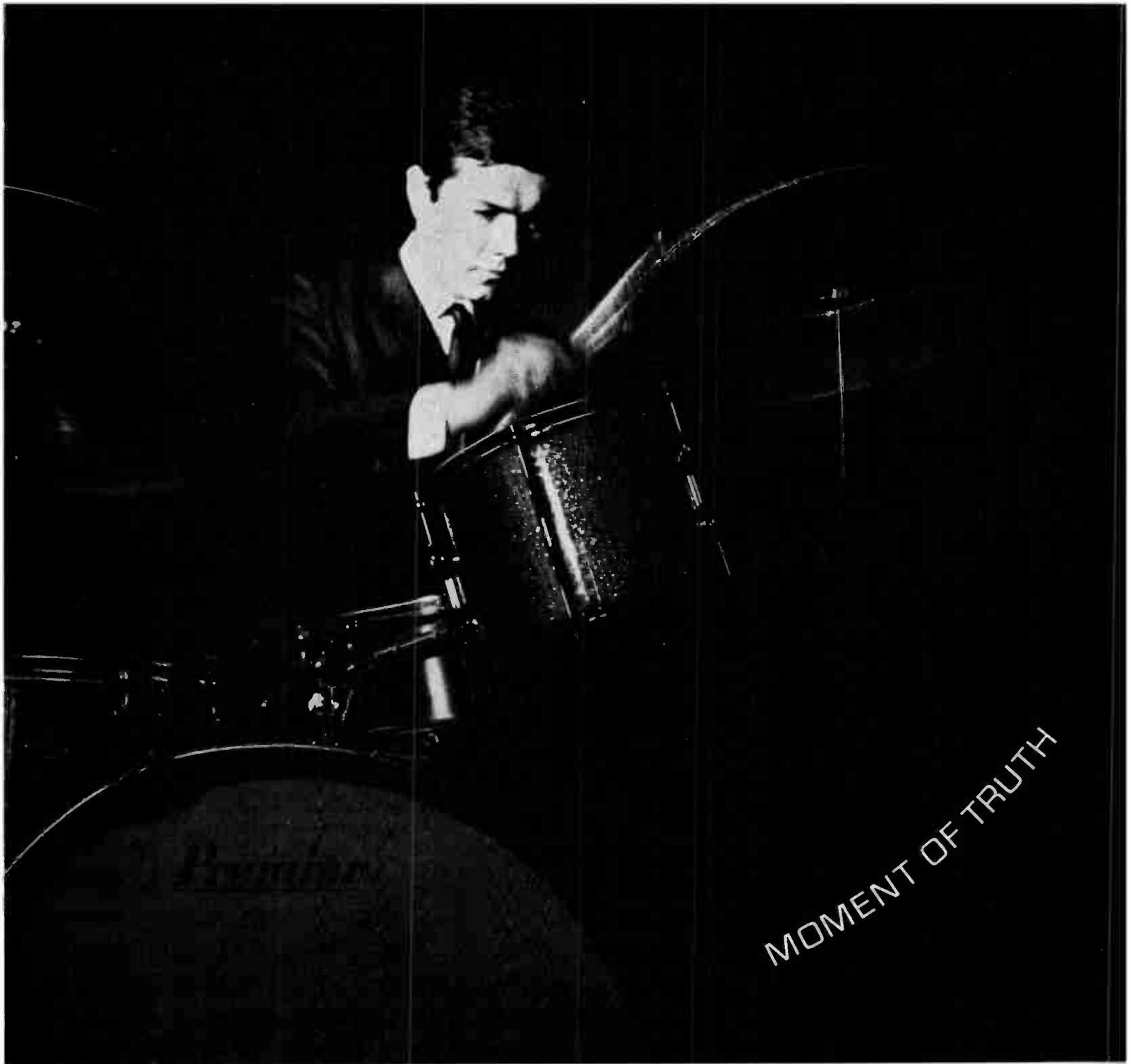
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tioned by name, at the least. A review should include all aspects of the subject in review to give a complete picture to all the readers.

Sidney G. Karp
Philadelphia, Pa.

Words From Mark

I have just learned that some Midwestern disc jockeys were questioned concerning a news story about me in a recent issue of *Down Beat* (July 16).

The first question that the news story raised concerned the statement that in France Negro jazz is preferred. While I heard this opinion expressed several times in Europe, I must emphasize this is not my opinion. Not having sung in France (except for sitting in with Donald Byrd at the Blue Note in Paris), I really don't know what the French prefer. I merely reported what I had been told in Holland.

I am also told that questions have been asked about my prejudices against Negroes. First of all, I do not have prejudices against Negroes. If I had, I would not have sung with the Dee Felice Trio of Cincinnati, Ohio, which includes a fine Negro bass player, Lee Tucker. I would not have done business with Negro managers or worked with Negro musicians on recording sessions.

Mark Murphy
London, England

Chet And Monk Make It

I would like to congratulate you on the excellent Chet Baker article (*DB*, July 30). I hope these articles on musicians such as Baker continue. The article on Monk in the same issue was also interesting.

Ed Kalny
Tamaqua, Pa.

Credit Where Due

With a bit of astonishment, German critics noted *Down Beat's* news story about George Wein's festival activity in Europe (July 30). With all respect to Wein, it should be said that it was German jazz critic Joachim E. Berendt who put together the program for the Berlin jazz festival in September.

It was Berendt's idea to produce a festival in which each style of jazz from New Orleans and Chicago to the "new thing" and Third Stream would be represented by one of its leading exponents; he selected the bands and musicians for the festival. The other events—they are concerts rather than real festivals—were organized by Wein for economic reasons, since it didn't seem feasible to fly so many musicians to Europe without using them in other cities too.

It also should be mentioned that the Gospel and blues caravan, presented in Europe by Wein, was inspired by Berendt's idea for an annual American folk blues festival. This blues festival, produced by Horst Lippmann, is now in its third year.

Wein has done so much for jazz, he shouldn't need to take credit away from other people.

Siegfried Schmidt-Joos
Bremen, Germany

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NEW YORK

It seemed a throwback to the swing era as sidemen switched among big bands and combos. Trumpeter **Don Rader**, who left **Count Basie** and was replaced by onetime **Earl Hines** and **Billy Eckstine** bandsman **Gail Brockman**, played his first freelance gig with his old boss, **Woody Herman**, at the Metropole and followed this with a Monday night at Birdland with fellow Basie expatriate, tenorist-composer **Frank Foster**. Rader then went with **Maynard Ferguson's** band. Herman, meanwhile, has added singer **Joe Carroll** to his roster, and trombonist **Henry Southall**, who had quit in late July, returned in mid-August. And former Miles Davis tenorist **George Coleman** replaced **Andy McGhee** with **Lionel Hampton**.

OTHER BIG-BAND DOINGS: Hampton's band played a two-week stand at the Metropole Aug. 10-23. The vibist was a crowd-pleaser at the Antibes Jazz Festival, held last July on the French Riviera, and has been signed for a month's return engagement there in 1965. The **Duke Ellington Orchestra**, in a joint concert with the **Dave Brubeck Quartet**, set a new attendance record at the World's Fair's Singer Bowl, drawing 12,000 persons on Aug. 5. During the band's subsequent stay at Freedomland, a 17-year-old alto saxophonist from Philadelphia, **Gregory Herbert**, played with the famous reed section and was also featured as soloist. The big band of singer **Lloyd Price**,



Hampton

directed by trombonist-arranger **Slide Hampton**, came to Birdland Aug. 13 for a four-day stand, with **Erma Franklin** (sister of Aretha) as the featured vocalist. And while **Ray McKinley** recovered from an attack of stomach ulcers, cornetist **Bobby Hackett** fronted the drummer's **Glenn Miller** band for a short Midwest tour.

Trumpeter **Kenny Dorham**, recently appointed staff music director for Harlem's new community youth service, **HARYOU-ACT**, led a combo featuring alto saxophonist **Sonny Red**, pianist **Barry Harris**, and bassist **Richard Davis** at **Count Basie's Lounge** in August. Singer **Babs Gonzales** was also holding forth in uptown New York, appearing weekends at a club called the **Insane Asylum** on 155th St. with pianist **Walter Davis'** trio. Gonzales now has his own record label, **Expubidense** . . . Tenorman **Jack Willis'** quartet was at the new **Concerto West** in Harlem.



Woods

Things were jumping at the **Ramblerny Camp** for the Performing Arts at New Hope, Pa., where alto saxophonist **Phil Woods** led the 15-piece stage band in concert Aug. 8. Woods returned Aug. 20 to conduct the premiere of his own **Children's Suite**. The stage band also has been featured in two jazz symposiums at nearby Lambertville Music Circus, one led by **Dave Brubeck**, the other by **Cannonball Adderley**.

Flung far afield were trumpeter **Carl (Bama) Warwick**,
(Continued on page 42)

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September 24, 1964 Vol. 31, No. 26

BUD POWELL RETURNS TO THE UNITED STATES

Pianist Bud Powell, one of the pioneers of modern jazz, returned to the United States Aug. 16 after an absence of more than six years. He began a month's engagement at New York City's Birdland Aug. 25 and may make appearances in other U.S. cities as well as tour Japan before returning to Paris in late October.

Powell, who was stricken with tuberculosis in 1962, only recently emerged from a long period of convalescence. Accompanied by his close friend and companion, the young French commercial artist Francis Paudras, the pianist appeared to be in ex-

Powell, who has gained considerable weight since last seen in the States, downed his first U.S. meal—a cheeseburger, vanilla malted milk, and iced tea—with gusto.

Paudras, who is credited by Powell's friends with nursing the pianist back to health and shielding him from undesirable influences, was highly praised by Goodstein.

"Without this man, Bud might not be with us today," he said, and Powell nodded agreement. "Bud is coming to Birdland to show his appreciation for the benefit we ran for him last year and other things we did to help."

"It's a blessing that Francis agreed to come along—even though his wife, back home in Paris, is expecting a baby next month."

Powell was asked what he was looking forward to the most during his stay in New York. "Handling my own dough," the pianist, whose financial affairs in the past have frequently been in the hands of various guardians and trustees, said with a big grin.

TWO RUSSIAN JAZZMEN DEFECT TO U.S. IN TOKYO

The urge to play jazz in the United States proved too strong for a couple of Russian jazzmen last month. Boris Midney, a saxophonist, and Igor Berechtis, identified first as a bassist and then as a drummer by news agencies, sought refuge in the U.S. Embassy in Tokyo while they were in the Japanese capital with a touring Soviet variety show. According to an embassy spokesman, Midney and Berechtis, both of whom have families in Russia, said that jazz was not properly appreciated in their homeland and that they wanted to be free to play as they pleased.

In the Sept. 10 *Down Beat*, Midney was quoted in an article dealing with avant-garde jazz in Russia as saying, "Jazz today still has not attained what it deserves. I dream about those times when we will play in the philharmonic halls. . . ." The article's author, Russian jazz pianist-composer Yuri Vikharieff, described Midney's quartet as an "incongruous combination of the Ornette Coleman and Dave Brubeck quartets."

Soon after the musicians' defection had been made public, Midney and Berechtis were granted U.S. travel permits and flew to West Germany, via Anchorage, Alaska, and Copenhagen, Denmark. When the pair arrived at a U.S. Air Force base near Frankfurt, Germany, they were taken to an undisclosed location, where, according to U.S. State Department officials, they would decide whether to return to the Soviet Union or seek

entry into the United States.

It seemed doubtful, however, that the men would return to Russia. In Copenhagen, Berechtis told *Down Beat*, "Somehow we hope to get our wives out of Russia—and somehow we'll make it in America."

SOUTH AFRICA BANS RECORDS BY LENA HORNE, RANDY WESTON

Albums by composer-pianist Randy Weston and singer Lena Horne have joined the *Freedom Now Suite* LP by Max Roach in being officially banned in the Union of South Africa. In recent action by the government-controlled board of censors, Weston's *Uhuru Afrika* and Lena Horne *NOW!* were seized for inspection in Cape Town and Johannesburg.

At first it appeared Miss Horne's album might survive the inspection, but later the Johannesburg distributor repossessed all remaining copies still in record shops. Dealers were given the choice of having their money refunded or replacing the LP with another.

In the future, the board said, it plans to examine carefully all records imported from the United States that feature Negroes and to investigate any that uses "freedom" in its title.

AFM TRUSTEESHIP OF CHICAGO LOCAL 10 BLOCKED BY COURT

The American Federation of Musicians attempted to place Chicago Local 10 in trusteeship last month. The drastic action, first of its kind against a major local, resulted when a special membership meeting of the local turned down, after the local's board of directors had approved, the order of merger of the two Chicago musicians' unions—Local 10, predominantly white, and Local 208, predominantly Negro—decreed by the AFM executive board and sustained at the federation's June convention (DB, May 21 and July 30).

Local 10's president, Bernard F. Richards, and board of directors objected to the merger order when it first was handed down by the AFM's executive board in April and sought to have it rescinded at the convention. The contention of Local 10 officials has been that the merger order, which would add three Negro members to the board of directors and like numbers to the local's other boards, was unfair to Local 10.

Richards also strongly objected to putting off the merger until January, 1966, as the order decreed. The president said he and the board members wanted the merger to take place this year. He further contended that the order's voting regulations sustained de facto segregation until 1972, because,

Paudras and Powell

Without one, possibly not the other

cellent health and good spirits upon arrival at New York's Kennedy International Airport.

His American personal manager, Oscar Goodstein, was on hand to greet his old friend and client and told him that a new grand piano had been installed at Birdland for the occasion. Soon after Powell's arrival they discussed potential bassists and drummers to work with the pianist. (Later Powell decided on bassist John Ore and drummer Horace Arnold.)

"Rhythm sections—that was Bud's biggest problem in Europe," Paudras said. "But just a few weeks ago, Bud taped a session . . . with Art Taylor on drums and Michel Gaudry on bass—beautiful, just beautiful. Bud is playing like he hasn't in years."

DON SCHLITTEN



according to the order, only former members of Local 208 would be allowed to vote for Negroes running for the additional board seats in the December, 1969, triennial election.

The trusteeship action came five days after the special membership meeting. Hal C. Davis, president of Pittsburgh's all-white local and an AFM-appointed moderator in the extended merger negotiations between the two Chicago locals, was to be the trustee.

The day Davis was to take over, Aug. 12, Richards and Local 10's attorneys, Francis Heisler and Mark L. Schwartzman, obtained a temporary restraining order from U.S. District Court Judge Michael Igoe, who set an Aug. 19 hearing for the AFM to show cause why a permanent injunction against the trusteeship should not be granted.

In gaining the court order, Local 10's attorneys held that the terms of merger were illegal; the main reasons given were that having only Negro members vote for Negro officers was in violation of the Landrum-Griffin labor act and that since locals 10 and 208 are Illinois corporations, they must abide by a state law forbidding merger of corporations without the

approval of at least two-thirds of the memberships.

(In the meantime, a petition circulated among Local 208 members called for that local to rescind its actions regarding the merger—including the membership's approval of the AFM's plan—and called for the members "to keep the status quo.")

At the Aug. 21 hearing, conducted in Judge Igoe's absence by U.S. District Court Judge Hubert L. Will, both sides presented briefs, but the judge held that neither was detailed enough for the court to render a decision. Judge Will extended the temporary restraining order for three weeks, during which time both the AFM and Local 10 were to present detailed briefs to the court. On Sept. 11 Judge Julius Hoffman will hear the case.

NANCY WILSON SUES HER MANAGEMENT AGENCY

Singer Nancy Wilson has filed suit against John Levy Enterprises, the personal-management agency that has directed her career since 1959, claiming that her contract with the agency is invalid.

Miss Wilson charged that the Levy organization has been operating as an employment agency without being li-

censed as such by the states of New York and California. A denial of her allegations and a countersuit have been filed by attorneys for Levy.

MANGIONE BROTHERS SAVE INFANT FROM DROWNING

The Mangione brothers—trumpeter Chuck and pianist Gap—are two of the best-known jazz musicians living in Rochester, N.Y. Known as the Jazz Brothers, they currently co-lead their own group at local clubs; a few years ago they enjoyed a brief flurry of national bookings.

On a hot afternoon in late July, the brothers were at their father's grocery store when a neighbor, Mrs. Dorothy Turner, ran in screaming that her baby had drowned. The two musicians raced to the nearby house where they found the infant floating face down in the bathtub. In her distress, the mother had failed to pull the baby from the water.

"I know very little about artificial respiration," Chuck said later. "I tried pushing the baby's back but got no response. Then Gap turned the boy over and tried mouth-to-mouth. Finally, the baby started to gasp. In all, it took about five minutes to get the breathing started."

sympathy for the seeming isolation many jazzmen appear to desire.

"Jazz," he remarked, "is very introverted, of course. And composers must shut out everything in order to do their thing. There's nothing new in that, but it's at the heart of the problem. Still, a compromise should be possible."

Marx, a native Los Angeleno and son of Arthur (Harpo) Marx of the famed Marx Brothers, swung from the desire in high school to be a professional baseball player to the Juilliard School of Music, which he attended following studies at the University of California at Los Angeles. After completing his education at Juilliard, he returned to California and became active on the jazz scene with his own trio as well as in arranging.

To Marx, one of the principal detriments to the acceptance of good music is narrowmindedness. "I'm all for music," he said, "as long as there are markets to sell any kind of music."

"Personally, I love to play jazz. In fact, I'd much rather play it than listen to it, if that's clear. But I'd much rather write with a jazz approach than any other way."

These days—whenever he can—that's what Marx is doing.



Message From Marx: Improvise

West Coast Composer-Pianist Says The Art Be Taught As Other Subjects

Bill Marx has a message for the nation's music educators.

Concerned with what he considers low standards in musical appreciation among the nation's youth and young adults, the 27-year-old pianist-arranger said music educators are overlooking a natural device that, at least, could raise standards: teach improvisation in music classes.

"They should have a course in it," he said. "It should be taught just like any other subject. And it can be."

"Let the teachers either demonstrate instrumentally or by recordings; but most importantly, let the students hum the melody along with the improvisation. Then they will realize what it's all about, that improvisation is not just wandering off aimlessly from the melody but an enrichment of the musical thought and act."

Marx said it is too late to wait until the students leave high school—improvisation, he insisted, should be taught to them before their thinking about music becomes rigid and set in a mold that inhibits their appreciation and encourages ignorance.

"Get 'em at the latest during high school," he urged, "before it's too late."

Though comparatively fresh on the jazz scene, Marx' writing thus far has extended from arranging for singers Lorez Alexandria, Joi Lansing, Ann Richards, and Doris Day to scoring strings behind jazzmen Wynton Kelly, Paul Chambers, and Philly Joe Jones. An LP of his own is also due out shortly.

Marx evinces strong opinions on jazz and the jazz life, opinions he expresses with a wry humor.

"I think," he remarked, "that if more jazz musicians would just smile on the stand . . ." and left the sentence unfinished. He continued:

"You know, there's not enough communication with the audience, and today too many jazz musicians seem to be alienating the audience more and more."

"And this business of a musician taking himself seriously. . . . Well, only one person really cares if you're taking yourself seriously—and that's you. The rest is entertainment."

Still, Marx showed awareness and

RIALOG IN FREE FORM

Down Beat: Basically, why are you in jazz?

Clausen: I think it's the best possible outlet for any young musician who wants to create today. Jazz allows him the most freedom to express the set forms and traditions of music.

Stanley: Freedom and creativity are the main reasons why any musician would choose it. Legitimate musicians have to play what is laid in front of them . . . to play as is. But the jazz musician has the freedom to play what he feels at the time. It's the freedom and spontaneity that will draw the musician into jazz.

Down Beat: Allen, since you're an arranging major, how do you react when Alf and Ken say there's more freedom in the playing of jazz? As a writer can you write freedom?

Michalek: Well, if I write a trumpet solo for Ken, say, I won't write the whole solo. I may indicate changes, or in this "new thing," I may write out a modal scale, and Ken will express his feelings at that time. But the written guide is there. . . . I have laid the basic groundwork. In classical traditions, however, I could not just indicate a trumpet solo. He wouldn't be free to improvise, even within the strict classical tradition.

Down Beat: Turning to the classics briefly, if, as you say, the legitimate musicians must adhere strictly to the score, why then should a reading of Beethoven's *Fifth* by Munch sound different from Leinsdorf's interpretation of the same work? Doesn't conception enter into serious music?

Clausen: That's true, but the difference lies in the conductor. Each conductor has a different conception of what a *forte* is and what a *piano* is, or a certain tempo.

Down Beat: Then this gets right back to your arranging for jazz musicians. Would you demand that they play the written parts of your chart exactly the way you conceived it?

Clausen: When I write, I try to keep in mind the people I'm writing for. I attempt to let not only my ideas come out, but let the ideas of the musicians come out. I believe in allowing them to contribute to the total picture.

Down Beat: Gene, what lured you into jazz?

Perla: Primarily, I enjoy playing. It's a lot of fun. . . . That's the main reason why I play.

Down Beat: Then this should lead quite naturally into the next question, which concerns the hardships one encounters in jazz. Since most jazzmen feel that the best way to learn to play is to pay dues,

A recent discussion among student musicians at the Berklee School of Music in Boston, Mass., produced gratifying results to questions dealing with jazz . . . learning it, teaching it, evaluating it, classifying it. With a background of cacophony emanating from the school's practice rooms, the following Berklee students participated in a free-form conversation with Down Beat:

Alf Clausen, 23, of Jamestown, N.D., who plays French horn and bass and is an arranging-and-composition major; Allen Michalek, 24, of Parma, Ohio, another arranging-and-composition major but also a clarinetist, flutist, and baritone saxophonist; Gene Perla, 24, of Woodcliff Lake, N.J., who plays bass, piano, and trombone and who is a music-education major; and Kenneth Stanley, 21, of Louisville, Ky., a trumpeter who has worked with Lionel Hampton and who is majoring in music education at Berklee. Each of the participants average 10 years' playing experience.

why study jazz?

Stanley: You know, that question bothers me. I don't think most jazzmen feel that paying dues is the best way to play, but the best way to *feel* your music or *feel* what you're playing comes after some hardship, even if it's no more than having to woodshed for six years for four, five hours a day. This, in a sense, is paying dues, 'cause woodshedding can be one of the most unrewarding things in this process of learning.

Michalek: I agree with Ken completely. We didn't come here just to study jazz. We study traditional harmony, traditional composition, even the history of jazz from its very roots. This school doesn't concern itself primarily with blowing. It's not a *blowing* school. I think it's a writing school. Relating that to your question, we're going to pay our dues. We don't expect that, by coming here and studying jazz, all of a sudden the big, wide, wonderful world of jazz will open for us. We'll pay our dues, as Ken said, through woodshedding, because there is no short cut to becoming proficient.

Clausen: I feel that going to school is certainly no substitute for the personal experiences that one faces . . . especially

in this business, but I think we'll still be paying our dues because we are here primarily to study music, not just jazz. But going to school enables you to have many more devices under your control when you eventually go through these experiences.

Down Beat: What things do you like or dislike, in general, about today's jazz scene?

Stanley: One thing that pops into my mind right away concerns what I dislike: the alarming rate that clubs that offer jazz are closing. There must be—over the entire country—less than 30 or 40 clubs at the most that feature jazz. And with this figure going down, that means there are less places where a jazz musician can make a living solely by playing jazz.

Down Beat: Don't you think that this might be part of a cycle, and there will always be ups and down, clubs opening, clubs closing? Or are you trying to be the voice of doom?

Stanley: I hope not. If I am, shoot me. But I still think things look bad today. Clubs are closing; bands aren't working. The only thing going on today is that jazz recordings are flooding the market. People don't seem to be going out anymore to hear live music.

Michalek: I share his pessimism about the clubs.

Clausen: I don't know what the club situation was, say, in the '40s. For all practical purposes I wasn't around then.

Stanley: The same with me, but I was talking about it with some of the older jazz musicians, and they made statements that today's musicians actually have more places to practice their profession. So even though the number of clubs is going down today, there still are more places to work today. Maybe it isn't all that bad. . . .

Down Beat: A similar question: what's right with the jazz scene today?

Michalek: One of the prime good things about jazz today is that the musicians are working harder at their art than ever before. This school—a relatively new thing—is a good example. Of course, you have to cut through a lot in order to get to the core. You can see some people here who are not interested, but for the most part the students here are extremely serious and working real hard. Look at Gene, here. Even though he says he's in it for fun, he's working real hard at having his fun. I would even say—of course, this is my personal opinion—that the jazz musician of today is working with more intensity than the classical-music student. And I think that's

because jazz is moving ahead in new directions while classical music—especially the European heritage—seems to be on the decline. Nothing tremendously important has been contributed since Stravinsky . . . early Stravinsky, say around *The Rite of Spring*. But jazz is moving ahead. It may be progressing in a number of different directions, but that's because we're in a transition period right now.

Down Beat: Well, if clubs are closing, and musicians are working harder than ever, are they compounding the felony by becoming more esoteric and pulling away from their dwindling, minimum-paying public?

Michalek: It was the same during the classical period. When Beethoven's *Fifth* first came out, everybody was moaning, "Wow . . . more Mozart, more Haydn." Even when Wagner presented a new work, people were left behind, you know, and they said, "Wow . . . we can't catch this. These are wrong notes." Even some of the composers of that period said they should be corrected.

Down Beat: Granted there's always a time lag between what is created and what is understood, that brings up the morbid reminder that most of the great classical composers received posthumous recognition.

Michalek: A lot of it in jazz seems to be similar [nervous laughter], but still I feel that most jazz musicians today know what's good and know what's going on.

Down Beat: In that case, where do you envision the future of jazz taking place?

Michalek: Well, I imagine there will always be enough clubs . . . some sort of circuit for the exceptional musician. I also think that maybe television will be a good future outlet for jazz.

Down Beat: Would you be interested in "educating" the public in order to widen the audience for jazz?

Perla: I'm not. I'm not interested in educating them.

Down Beat: Why not? Is this the "fun" element again?

Perla: No . . . I want to reach as many people as I can, but I feel that my music in particular is very personal and not very many people can understand it.

Down Beat: Is it for your own colleagues who "speak the same language"?

Perla: No . . . For anyone who can understand it . . . for as many who can understand it.

Down Beat: With that attitude, do you feel you can make a decent living in jazz?

Perla: I think I can, especially if I become proficient at my art . . . proficient technically.

Down Beat: Then where do you envision the jazz of the future taking place?

Perla: Do you mean where will I make my living?

Down Beat: Sure, answer it from a strictly personal viewpoint.

Perla: Well, I hope in night clubs . . . but I also hope in concert work.



DISCUSSION PARTICIPANTS CLAUSEN, MICHALEK, STANLEY, AND PERLA
"One of the prime good things about jazz today is that the musicians are working harder at their art"

Down Beat: What are your pro and con feelings on the present method of teaching jazz?

Stanley: Well, first of all a school such as Berklee allows a person to get a working knowledge of jazz, so that even though he may not be a Charlie Parker or a Miles Davis, he can still become a capable player or a capable writer.

Clausen: I am now and always have been impressed by the way this school produces people who can themselves produce musical results. I think it's important—that is, the demand made—that everything written or played must be, basically, musical.

Down Beat: What about the negative side? What would you stay away from if you were teaching?

Michalek: Getting away from this school for a moment, I feel that in most of the universities or the staid institutions, the attitude on the part of the faculty towards jazz is "later, you know . . . let's forget about it. It's okay if you want to play it for dances." They don't consider it seriously. But I think when the Music Ed. majors here go out and teach, they will bring their backgrounds and their views to their students in the proper way, treating jazz as a true art form.

Down Beat: And what about the reverse: when you teach, will you look upon classical music with the attitude of "later"?

Michalek: Oh, no . . . We have been exposed to classical music here. We study classical music; we play classical music. But how many of the classical musicians study or play jazz? Not very many. If and when I teach, I will have studied and played both. I'll have a definite advantage. I think most of the jazz musicians in the country today can play classical if called upon to do so. We've been taught the classical point of view.

Down Beat: What are the advantages or disadvantages of exposure to professional musicians, especially in augmenting classroom studies?

Michalek: I doubt whether there's a right or wrong connected with learning from the pros. It's up to the individual to assess what a pro in his field can do for him. I don't say that if an established pro comes here, we should say, "Wow,

we got to emulate him perfectly." On the other hand, we shouldn't turn away from him because we don't care for what he's doing in the field. But if you accept each professional musician with an open mind, you can gain by accepting what will benefit you and turning away that which doesn't agree with you.

Down Beat: How do you feel about the rather unkind cliche "those who can, do; those who can't, teach"?

Stanley: You always hear that statement. Someone will ask me, you know, "Why are you going into music education? . . . You afraid to face the frustrations going on in the field today?" Well, I think: each person to his own. As much as I love jazz, and love to play, there are still other things in life that are important, you know, like the feeling of security and home happiness . . . and you have to equip yourself the best way possible in order to obtain this. Therefore, I see nothing wrong with music education for a profession.

Down Beat: Gene, would you rather teach or play?

Perla: Right now I'd rather play.

Down Beat: Why did you go into music education?

Perla: I feel that maybe some day, after I've been playing for a while, I will want to settle down and teach and not travel around. I just don't want to teach right off.

Michalek: You know, if I could teach, I'd probably go into it. But I lack the ability to convey what I know, and I also lack the patience. I might have considered an education program, but, for myself, the process of learning is slow, and I appreciate the tact and patience that the guys have around here . . . I mean the ones who teach. And by the way: the ones who do teach here happen to be great musicians, so that statement that the guys who can't make it on their horns go into teaching is a lot of hogwash.

Clausen: I think I share Gene's feelings about writing. You know, I'm an arranging and composition major, and I already have a bachelor's degree from another school. So at this particular time I feel that for me, writing has more

to offer. Perhaps I'll teach later.

Down Beat: How aware of the history of jazz should a young musician be? Can the student gain anything from going back to a style older than the one in which he cares to write or play?

Stanley: I think a working knowledge of all styles is important in order to be more proficient. If you're aware of ragtime, Dixieland, bebop, and all the other forms we've tacked names onto, you'll be better equipped to play anything and write anything from the present styles, and at the same time, further the creations of tomorrow.

Down Beat: Try this for a hypothetical situation: a young Martian, who has never heard any of the older jazz forms, comes to Berklee. All he hears is the sound of the '60s. Now, not having been "contaminated" by other idioms, do you think he has an advantage over the rest of you?

Michalek: Let me say that I just read something in connection with that . . . I think, a couple of months ago . . . by Bill Mathieu [*Inner Ear, DB*, July 30]. I was quoting it to Alf a little while ago. Mathieu said the men who are really doing valid things in the free form of today are the ones who have come through the traditions of music. Any true art is an outgrowth of tradition, rather than a turning away from it. So your hypothetical case, according to Mathieu—and I happen to share his view—couldn't conceivably be better than the person who spends the time to go back and then all the way up again in order to push the traditions in his own particular direction. If you shun what's happened in the past, then you got your own thing going . . . like, you don't know where you are.

Down Beat: If a musician, thoroughly familiar with all the jazz styles, past and present, deliberately decided to play in one groove, would you put him down? Suppose he said, "I want to play my tenor like Lester Young."

Michalek: We had a big band last semester—an excellent band—and one tenor man came up and knocked everybody out. And he sounded very much like Lester and Getz. Most of the tenor players here are experimenting with the "new thing," but when this guy stood up, he just blew through his horn so lyrically that everybody in the band just watched him when he took a solo. It was completely beautiful, and nobody put him down.

Down Beat: Are you satisfied with the direction jazz is taking?

Clausen: One thing in particular that doesn't satisfy me is the factionalism you find in jazz. I don't like the idea that people get bugged if you don't play in a certain vogue. I don't go for that at all. For example, Ben Webster has his own thing going, but you certainly can't put him down.

Down Beat: Could you listen to some records and get equal enjoyment from, say, Bunk Johnson and Don Cherry?

Perla: [laughter].

Down Beat: Why the laughter?

Perla: Funny you should mention Don Cherry. He happens to be my favorite trumpet player.

Down Beat: In that case, how would you react to a Bunk Johnson recording?

Perla: I'm afraid I don't know who Bunk Johnson is.

Down Beat: Well, let's say an early Louis Armstrong record. . . .

Stanley: I could enjoy either one. I could appreciate what both are doing. If you listen to a trumpeter out of the '30s, or even before that, and you know what had gone on before him and the direction jazz took after him, you know what he was getting at at that particular time. Then listen to Don Cherry and keep in mind what led up to him and what he's doing today. . . . In other words, if you keep them in context, you'll get a clear picture and be able to draw parallels that will increase your knowledge and enjoyment for playing and listening.

Michalek: This brings up a thought which I had in mind before about teaching. I believe these old records should be used to teach jazz in the public-school system . . . much in the same way that we go through a music-appreciation course here. Now that appreciation-type course is just one semester, but it could be longer. I know a lot of fellows get dragged with it, but still it's a good thing. It opens your eyes to a lot of technical things.

Down Beat: Let's talk about "opening your ears" now to the latest thing in jazz. Do you feel that free form gives you more freedom, in writing and/or playing?

Stanley: Definitely more freedom. When you take away chord changes as such, you enable a musician to play on a tonality, which gives him a wider scope. Chord changes might give him a certain amount of freedom, but they are merely guidelines. A scale tonality allows much more freedom, especially when you put him completely on his own and tell him to create upon this scale.

Down Beat: In that case, don't you think the arranger is becoming less necessary?

Michalek: Oh, no, the arranger becomes much more important. The writer and the player will have to work closer together. Ellington—even though he's not involved in this "new thing"—is a prime example of that.

Down Beat: All right, but let's confine this strictly to free form. If, as a writer, you merely indicate a tonality or scale, and let the musicians take off from there, how much control do you have over the arrangement?

Michalek: Well, a lot depends on who rehearses the band.

Down Beat: Ah, but can you *rehearse* free form? Isn't that a bit contradictory?

Stanley: To a certain degree you can. If you listen to some of the things by Ornette Coleman or Eric Dolphy, you can hear where it's been decided they will stop. In other words, they might

be going along, playing freely, upon a given scale with all bar lines omitted. But after a certain amount of time . . . at one particular point . . . they will stop. So there are certain little things like this that keep it within a predetermined scope.

Perla: I've been giving all these new developments—free form and what not—a lot of thought lately. And I don't place too much importance on the categories. What I consider important is this: no matter what the music is, whatever tune is written, no matter how far out the tune might be, if there's an honest attempt by the musician to relate whatever he plays to the head . . . to the written part . . . I think that's valid.

Down Beat: And what about the "headless" compositions? What about those groups that experiment by starting from scratch, without benefit of a chord pattern? Do you think this is healthy for jazz?

Perla: I can't really give an opinion on that, because I've only heard one thing—that was Ornette Coleman's *Double Quartet*. That was the only thing I ever heard that was completely free.

Down Beat: How did you react to it?

Perla: I'm glad I listened to it, but once was enough. I don't think there was much to be gained from it.

Down Beat: Since it was conceived in free form, do you think repeated hearings would have defeated the spontaneity that was originally sought?

Perla: I think that's maybe why I enjoyed hearing it the first time and thought I wouldn't enjoy hearing it again.

Down Beat: What other disciplines will aid the aspiring jazzman?

Michalek: Believe it or not, I found that the course *A History of Western Civilization* brings the history of music into a much clearer understanding, all the way from its role in the church . . . you know, Gregorian chant . . . right up to the present. But it's difficult studying the basic humanities and music at the same time.

Clausen: I find that taking liberal arts courses has helped me, because it has actually helped me to develop as a person. And what you are as a person will be reflected in your music.

Stanley: I'm taking liberal arts courses along with my music right now. And I find that the other studies take away from the two or three hours a night you could devote to your music. To be quite honest, sometimes I do feel that I'm fighting a losing battle by mixing the academic subjects with the music, but I imagine that when it's all over, it will have been worthwhile.

Perla: I also wish I could use that time to practice.

Down Beat: Would you advise any prospective music student to take a course that combines music with other subjects?

Perla: I wouldn't even want to make a statement on that. That's strictly up to the individual. . . .





The Swingle Singers



The Double Six

...with a french twist

By LEONARD FEATHER

If there was anything less predictable than the ousting of the Beatles by Louis Armstrong at the top of the best-seller charts, it was the arrival on those charts of a French group known as the Swingle Singers, and the double victory in the vocal-group categories of the Double Six of Paris and the Swingles in this year's International Jazz Critics Poll.

There are several odd aspects to this story, not the least of which is the fact that both units existed only in the recording studios and that two of the singers were members of both groups; consequently, when there were calls for separate personal appearances, it was impossible for both to appear on the same evening.

But this is almost 10 years ahead of the story. The history of modern French vocal jazz may be said to have begun about 10 years ago with the organization by Blossom Dearie, an American singer then resident in France, of the Blue Stars, an octet named after the Blue Star record label for which it recorded. The U.S. affiliate company, Mercury, put out an album, including the Blue Stars' French-language version of George Shearing's *Lullaby of Birdland*. "I believe," said Shearing, "that it was the biggest hit of all the records that were made of the tune. It sure gassed me—terrific musicianship."

Three members of the Blue Stars were Ward Swingle, Christiane Legrand, and Mimi Perrin. Inspired by the first albums of Lambert-Hendricks-Ross, Miss Perrin conceived the idea of translating big-band jazz into vocal terms. In 1959, with Swingle and Miss Legrand, she formed the Double Six, so called because overdubbing enabled each singer to handle at least two parts; sometimes there would be as many as 15 tracks, with a basic availability of two sopranos, contralto, tenor, baritone, and bass.

"Sometimes," Miss Perrin said, "it's difficult to create in person, without overdubbing, what you have done through a special recording procedure. But we manage to create the impression we need, through the use of head tones, falsetto,

and the widest possible spread of parts. It's not easy on our voices, but it brings us as close as possible to that big-band sound."

One of the group's first fans and helpers was Quincy Jones, whose band was in Paris in 1960 with Harold Arlen's ill-fated blues opera *Free and Easy*.

The Double Six recorded an album comprising Horace Silver's *Doodlin'* and seven Jones originals; it was released in the United States on Capitol but received relatively little attention. Of course, the ingenuity of Miss Perrin's lyrics gave the performances a dimension for French listeners that was lost on American ears. Even French audiences had some trouble following the story line; as a result, the group's second LP, which used miscellaneous material based on records by Count Basie, Woody Herman, and others, was released in France with the French lyrics printed on the back. In the United States it appeared on Philips as *Swingin' Singin'*, with neither English nor French texts.

By now the extraordinary talents of Miss Perrin and Miss Legrand, who is a super-Annie Ross in range, had come to the attention of Quincy Jones' friends Dizzy Gillespie and Lalo Schifrin. Early in 1963, on the Italian Riviera, Schifrin fixed up some of Gillespie's combo and big-band arrangements for an album to be recorded in Paris with Gillespie and the singers, under the title *Dizzy Gillespie and the Double Six of Paris*.

While working with Schifrin, Miss Perrin discovered that both he and Gillespie shared her passion for science fiction and fantastic stories. Accordingly, all the lyrics for this set were based on ideas along these lines. *The Champ* became a champion-running robot; *One Bass Hit*



The Swingle Singers rehearse for their Washington concert

became an interplanetary trip undertaken by bassist Pierre Michelot; *Ow* was a mysterious and perilous mission to Mars by Schifrin; *Hot House*, with Miss Perrin singing the original Charlie Parker solo, became the story of a were-wolf in a weird castle. And so forth.

"This group is fantastic," Schifrin said. "When I walked in for the first rehearsal in Paris, there was no piano, and they all started without hesitation a cappella—they have perfect pitch.

"Mimi is a perfectionist; she knows there are no miracles. Everyone listened endlessly to the original Gillespie records to get the exact attack and phrasing.

"Dizzy recorded his tracks first with Bud Powell, Kenny Clarke, and Pierre Michelot; we overdubbed the vocals later. Actually, there were seven voices, as Eddy Louise got temporary leave from the Army to rejoin the group for the session.

"This enabled me to write just as I would for a big band. For four trumpets we'd use three girls and a tenor

voice; for four trombones, four men; for five saxes, two girls and three boys. All this overdubbing went so smoothly, I couldn't believe it.

"On some tracks, where we were duplicating a two-horn combo, Claudine Barge added her unison to Dizzy's pre-recorded voice, for the equivalent of the trumpet; then we had Mimi and Eddy for the saxophone part in unison an octave lower."

The Gillespie album was cut during an overlapping period, a few months after Swingle had formed his new eight-voice group. Organized in October, 1962, the Swingles cut their first album in December of that year. Released in the United States in the summer of 1963, *Bach's Greatest Hits* became a totally unexpected best-seller. The follow-up, *Going Baroque*, made its first appearance on the trade paper best-seller charts last May.

So much for the chronology. The personnel is a more complex matter; the best way to unravel it is by starting with the original Double Six.

The first album featured Miss Perrin's contralto, soprano Legrand, tenors Swingle and Jean-Louis Conrozier (drafted into the armed services before the LP was completed, he was replaced by Claude Germain), and baritones Jean-Claude Briodin and Jacques Danjean.

When there were demands for personal appearances, Swingle could not leave Paris, where he was working as pianist and arranger for the Ballets de Paris, and Miss Legrand was busy with studio assignments. They and Germain were replaced by Louis Aldebert; his wife, Monique Guerin; and Eddy Louise. With this lineup the group toured the Continent extensively in 1961.

When the Aldeberts left, Swingle returned, along with an ex-Blue Star, Claudine Barge. After some more reshuffling, a Californian, Bob Smart, joined the group, and took part in the Gillespie set. When the success of the Swingles necessitated a split into two units, there were several new moves across the dual chessboard. As of their recent U.S. visits, the groups stacked up as follows:

DOUBLE SIX: Mimi Perrin, leader; Claudine Barge; Monique and Louis Aldebert; Bob Smart; and Jean-Claude Briodin.

SWINGLE SINGERS: Ward Swingle; Christiane Legrand; Jeannette Baucomont; Anne Germain; Mrs. Germain's husband, Claude; Germain's brother, Jose; Alice Herald; and Jean Cussac, plus Gus Wallez on drums and Guy Pedersen on bass.

Swingle is a restrained, soft-spoken Alabaman who today has a trace of French in his voice and about as much of a southern accent as Charles Aznavour. Born in Mobile on Sept. 21, 1927, he gained some early experience as a dance-band musician, working briefly as a saxophonist in Ted Fio Rito's band in 1944. He received his master's degree in music from Cincinnati Conservatory in 1951.

"I went to Paris that year, on a Fulbright," he said, "and studied piano for two years with Walter Gieseking. During that time I fell in love with Paris—and with a French girl. We were married, and in 1953 I brought her to America and took a teaching job at a college in Sioux City, Iowa. But we missed Paris and went back permanently in 1956.

"I did some freelance work as a pianist and singer; during this time I met Christiane. While she and I sang together in the Blue Stars, I was engaged in a variety of activities, chiefly working with Zizi Jeanmaire and her husband, Roland Petit, of the Ballet Orchestra, as accompanist and musical director.

"There was a certain continuity of style from the Blue Stars to the Double Six to the Swingle Singers, which



The Double Six at a recent Paris concert

PHOTOS/COURTESY PHILIPS RECORDS

helped me enormously. As for the Bach idea, we started doing it strictly for musical training, to improve our sight-reading and musicianship; the idea of swinging it came later. When we added the bass and drums, we spent a great deal of time trying to figure out the exact bass lines, using as great a variety of colors as we could in the percussion without destroying the basic feeling or the composer's intention.

"It's a strange thing, but the albums are a huge hit in America, quite successful in England, starting to break out in Germany, but really not very big in France. I love France, and there are some excellent musicians there, but I don't believe it is a terribly musical country."

Christiane Legrand is the daughter of orchestra leader Raymond Legrand and sister of Michel Legrand, the composer and conductor. She studied piano with Lucette Descaves; her superb musicianship soon created a great demand for her on studio assignments. She was heard in a Brigitte Bardot film, *La Parisienne*, and is the inexplicably unbilled singer in *Jazz Cantata* on Andre Hodeir's Philips album *Jazz et Jazz*.

The rest of the Swingles, like most of the Doubles, are all academically trained musicians, some with classical and operatic backgrounds.

Miss Baucomont, for instance, after studying at Montpellier Conservatory and winning a series of piano, voice, and harmony prizes, went to Paris to sing in operettas and was a member of several classical vocal ensembles. Claude Germain, once a crooner at the Moulin Rouge, worked extensively as a pianist and bandleader. His brother Jose has played violin, piano, and saxophone; Anne, Claude's wife, is noted for her mezzo-soprano Wagnerian impressions. Cussac made his debut in Paris in 1955 with Darius Milhaud's *Malheurs d'Orphée*. Alice Herald, Corsican by birth, studied with a prima donna of La Scala Opera in Milan, took harmony with her father-in-law, the atonalist composer Julien Falk, and sang for three years with Jacques Hélian's orchestra.

The recent transatlantic visits of the two groups differed greatly in scope and intent. Understandably, the Double Six spent much of their time in Canada, where their science-fiction lyrics of Gillespie's early hits were more accessible to French Canadian ears; but their concert opposite the Woody Herman Band at Town Hall in New York City was well received.

The Swingles, buoyed by their far greater record successes, taped two shows for television's *Hollywood Palace* and then went on to a unique series of bookings. Through

a good friend and fan, composer Richard Adler, they played two major Democratic Party fund-raising functions, at Madison Square Garden and at the Armory in Washington, and on June 1 they performed at a state dinner in the White House, where the Israeli prime minister, Levi Eshkol, was the guest of honor.

"It was a whirlwind visit and a memorable one," Swingle said. "The state dinner was fantastic—the President and Mrs. Johnson were extremely gracious, and the reception was warm and friendly. What a great introduction for a new group!"

"We'll be coming back, of course. We had all kinds of offers from agencies and finally decided to sign with GAC. They're busy now lining up a college concert tour for the fall."

The group is recording a new album this month. "It's a strange thing," Swingle said, "but the Americans want us to change, while in Europe they just ask us to give them more Bach. I'm sure that adding strings and playing Chopin might be very pretty, but somehow I feel that this would not quite be our meat."

"What I'd like to do is go through the composers chronologically; but when we get to Debussy and Ravel, we may have trouble getting clearance from the estates to use their works. Whatever music we take, we'll try to show it the same respect that I believe we showed Bach."

Is there a chance that his group might break down some day and sing actual words?

"Not in the foreseeable future," he answered. "Let's continue to explore the present possibilities until we feel we have exhausted them."

The Double Six will also be back in this country, under the aegis of Willard Alexander, probably about the same time as the Swingles.

There is a carefully concealed undercurrent of rivalry between the two groups, though, as Quincy Jones said, "If there's any ill feeling between them, I'm sure sorry to see it. Mimi is a doll, and they're a bunch of wonderful and talented people, both groups.... There should be plenty of room for them all."

In this world of Beatle-minded people, it would be comforting to find that there is. The Swingles and the Double Six both qualify as rare illustrations of popular success grounded in musical validity. Their accomplishments, in addition to representing a new high point in the art of the jazz vocal group, hit a soothingly consonant chord in a music world plagued by million-seller mediocrities.

SWING, INC.

By JOHN TYNAN

'WE'RE A GROUP of swingers in support of an ideal. . . .' Ollie Mitchell grinned ingenuously, stroked his medieval beard, and gestured toward the bandsmen rehearsing in the studio. The group in question was a trombone choir that included studio men Bob Edmondson and Milt Bernhart; the piece in rehearsal was a Bach invention. The baroque lines of the music poured like thick cream through the open doors in the rear of the studio out into a back alley.

Mitchell was making the point that swinging as a way of life does not necessarily apply only and solely to the jazz idiom.

To the trumpeter (Mitchell has played with many prominent bands at one time or another), the concept of swinging is only slightly less important than breathing. In fact, *Mitchell's Mystique* would make a good title for his general attitude were it not shared with equal fervor by trombonist Edmondson, his partner in Swing, Inc.

Swing, Inc., is not easily pinned down. For legal reasons its founders cannot call it a club or an organization, yet Swing, Inc., boasts some 600 members in Los Angeles and Las Vegas, Nev. Is it, then, an endeavor? Mitchell readily accepts the term but would prefer to cling to his own common noun: Swing, Inc., says he, is "an ideal."

Whatever it is, the thing Mitchell and Edmondson have got going under such a good head of steam bodes well for young instrumentalists who have virtually no place to go any more for big-band experience.

The studio-office headquarters of Swing, Inc., on Hollywood's Santa Monica Blvd. near Vine St. provides rehearsal space for, and no doubt metaphysical inspiration to, four big, jazz-bent bands that rehearse there every week as part of the Swing, Inc., training program.

The bands are the Swing, Inc., band led by trumpeter Dave Blumberg; the SITA '64 band (the initials stand for Swing, Inc., Teen Agers) consisting of nonunion musicians under 20; the Tuesday Night Band, neophyte instrumentalists newly learning the Swing, Inc., book and serving as a "farm system" for players destined for the older groups; and, finally, the Freaky Friday Wonder Band under the leadership of trumpeter Dick Bellis.

The Swing, Inc., professional band—an age group ranging from 17 to 23—led by Blumberg is Mitchell's and Edmondson's pride and joy. Now a regular Monday night attraction at the Lighthouse Cafe in Hermosa Beach, Calif., this band won first prize at the annual Lighthouse Inter-collegiate Jazz Festival last spring. And the SITA band took first place in the dance-band division of the City of Los Angeles' annual Battle of the Bands this summer at Hollywood Bowl. Trophies won at such events currently are cluttering the shelves in Swing, Inc., offices.

Noble ideals are fine, but rent must still be paid. Swing, Inc., is also a business, not yet ready for a spot on the big board but showing much promise. In addition to the youthful aggregations that use the studio, the premises are also rented (at \$5 an hour) for rehearsal purposes to such orchestras as Les Brown's, Louie Bellson's, and Benny Goodman's (when the clarinetist was on the coast for his June Disneyland engagement).

The building also serves as home for the Mitchell School of Brass (founded in 1946 by veteran studio trumpeter Harold Mitchell, Ollie's father), SEI Publishing Co., and any other business that may come into being under the banner of the parent firm, SEI Enterprises.

ONE COULD SAY Swing, Inc., was born on the Harry James band bus during 1958-'60, when Mitchell and Edmondson were in the James brass section. The basic conception of the "ideal" sprang from their discontent and frustration with the over-all economic state of the music business and what they felt was a prevailing negativism on the part of too many professional musicians. Out of a complex set of conditions, social as well as psychological, grew the quintessence of simplicity rooted in the verb: to swing.

"It was just an ideal," Mitchell reiterated, "and remains such. The idea was—and is—to try to make a better business, the music business, for swing as such. Swing as it applies to playing and as it applies to living. It's a do-good thing, I guess. As a matter of fact, if you look in the outer office, you'll see a sign hanging over the door that started it all. The sign says, 'Do all the good you can by all the means you can.' And when you come right down to it, that says it all."

The big band, swing band, as an organization is vital to the Swing, Inc., conception, Mitchell explained.

"I feel," he said, "that a big band as an organized group is more valuable to an individual musician than are other separate individuals. I'm speaking strictly in musical terms, of course. The big band as an organization makes for and encourages teamwork, and, in my opinion, that's what the music business needs, more and better teams."

Where young people are concerned, Mitchell went on, this concept is doubly important. He touched on the question of juvenile delinquency.

"Teach a kid to blow a horn," he grinned in mock fatuity, "so he won't grow up to blow a safe. But seriously, folks. . . . Actually, a big band defeats selfishness. You've got to put selfishness aside when you're blowing in a section. And, after all, selfishness is at the root of so much delinquency, isn't it?"

One of the crucial elements in the Swing, Inc., training program is the direct participation of many top professionals. Since February, 1963, when Mitchell and Edmondson got going in earnest, the Swing, Inc., band has benefited by the volunteer instruction of such experts as trombonist-arranger Mike Barone, pianist-arranger Dick Grove, lead trumpeter Al Porcino, baritonist Jack Nimitz, the late alto saxophonist Joe Maini, and many others. Chuck Marlowe, a local leader of his own big band, which accents jazz arrangements, and tenorist Med Flory, who is more active as an actor than a musician these days, are also regular volunteers.

The Swing, Inc., membership list, in fact, reads like a *Who's Who* in jazz on the West Coast. It includes such names as Don Bagley, Louie Bellson, Larry Bunker, Red Callender, Conte Candoli, Frank Capp, Buddy Collette, Sammy Davis Jr., Teddy Edwards, Don Fagerquist, Allyn Ferguson, Clare Fischer, Terry Gibbs (now removed east), Dizzy Gillespie (a frequent visitor), Bill Holman, Paul Horn, Calvin Jackson, Pete Jolly, Carmell Jones (also a visitor when in Los Angeles), Barney Kessel, Mel Lewis (he may found a New York chapter), Shelly Manne, Les McCann, Joe Mondragon, Marty Paich, Bill Perkins, Emil Richards, David Rose, Frank Rosolino, Bud Shank, Jack Sheldon, Leroy Vinnegar, Stu Williamson, Gerald Wilson, and Jimmy Zito.

Many graduates of Swing, Inc., have gone on to bigger things in the sections of well-known orchestras. Bass trom-



Les Brown is one of many professional musicians who work with Swing, Inc.



Ollie Mitchell (r.) leads the SITA '64 band through its paces at rehearsal

bonist Don Switzer, for example, plays in the Gerald Wilson Band; trumpeter Jules Vogel joined the Stan Kenton Orchestra for a while and is now a member of the Les Brown Band; trombonist Ron Myers has played with Kenton. Ray McKinley, and is currently in the band accompanying singer Della Reese; pianist John Rodby is with Si Zentner; and reed man John Gross is with Harry James.

Edmondson and Mitchell might appear to be almost behind-the-scenes prompters in all the Swing, Inc., activity, but they are much more than that. Together, they constitute a nearly ideal team.

Mitchell is the talker, the salesman, dispenser of enthusiasm. Though Edmondson never lacks verve for the cause, his is a quieter disposition with a sly sense of humor balancing Mitchell's frequent ebullience.

There are times, in fact, with Mitchell at the controls of the space ship *Swing, Inc.*, that the listener-fellow-traveler is psychically transported out to deep space on the thrust of Mitchell's ardor. At such a time, Edmondson will merely sit, quietly awaiting the lull that follows the storm and then, when the turmoil has subsided, will slip in his two funny cents worth. It is doubtful if one of them could have come so far with *Swing, Inc.*, alone.

THE TROMBONIST, now 29, originally studied drums, he said, for four years, until he was 13. Then he chose trombone and followed the usual course of school-band playing through Los Angeles City College, where he was a member of the LACC band that won *Metronome* magazine's contest to pick the best college band of 1953.

His teachers have been Herbie Harper, Louis Maggio, Jim Stamp, and Harold Mitchell. Edmondson has worked with a wide variety of the highest-caliber studio conductors and bands as well as such jazz bands as those of Stan Kenton, Gerald Wilson, and Terry Gibbs.

Trumpeter Mitchell has been playing his horn for 32 of his 37 years. His father, a crack brass man himself, obviously made the most of pliable talent. While still a junior at Los Angeles High School, Ollie turned professional with a band known as the Hollywood Teen Agers on the Hoagy Carmichael radio show and the *Meet the People* stage show in 1944 and '45. Following service in the Navy, he attended the University of Southern California for two years and then commenced service with a string of name bands, including those of Alvino Rey, Charlie Barnet, Spade Cooley, and Horace Heidt (where he met his wife, Evelyn, a vocalist).

Domesticity ruled the day from then until 1958, when he dropped a teaching position at Hollywood's Westlake College of Modern Music to join Harry James. A fusion of ideas and ambitions—mere dreams then—with Edmondson resulted, and *Swing, Inc.*, became a gleam in their eyes.

Today Mitchell's horn may be heard (never buried somewhere in the studio orchestra, usually an octave above the rest of the trumpets in a screamer coda) on such television shows as *Outer Limits*, *Stoney Burke*, and *Checkmate*. In motion picture recording, he has worked on such recent productions as *Cleopatra*, *Music Man*, and previously on *Gypsy*; with the Duke Ellington Orchestra on the soundtrack of *Paris Blues*; and in many other movies.

"We're making our living as professional musicians, of course," he said with a smile, "and once in a while it's fun. But with *Swing, Inc.*, it's a continuous ball."

There is no dearth of section fodder for the *Swing, Inc.*, bands; students are emerging in droves from high-school music classes, and it is more a question of selectivity in picking the most able than of worrying about a drought. In one sense this poses problems for Edmondson and Mitchell.

"This 'stage band' business is ridiculous," Mitchell averred. "Why can't they [music educators] face the facts of life: jazz—call it swing, anything you like—is the heart and soul of what they really are trying to aim at. But they don't seem to want to admit this, as if there is something shameful about a swinging big band playing jazz charts. This isn't true of all music educators, of course, but I've found that attitude in far too many for comfort."

And there are students—*Swing, Inc.*, recruits—emanating from such smaller institutions as the San Fernando Valley's Art Anton Studio ("The Rhythm Section Center"), Drum City School of Percussion, the Professional Drum Shop percussion school, the Percussion Institute (also in the valley), as well as others in California.

"Our operation," said Art Anton, "ties in very well with *Swing, Inc.* We can send 'em some rhythm sections. It's time we got some Count Basie rhythm sections going, anyway." Anton, more recently a featured drummer with the Stan Kenton Orchestra, means just that.

"We've built a product," Mitchell said of the professional, or "A," band in *Swing, Inc.*, "and it's ready for work, for concerts and so on. Now is the time it needs work—otherwise it could fall apart. It's ready now to become an important asset to the current need for better live performances in the music profession. And it can stimulate the business."

"Already it's giving playing exposure to young arrangers such as D'Arneill Pershing, Jack Eskew, and Serge Minerivini, as well as older fellows like Mike Barone who write as well as they play. Where else can these young arrangers turn? What has got to be done now is to create a demand for our kind of product. For example, our 'A' band is of college age, and we sincerely feel that it can cut any college band in the country."

"We have a product," he concluded. "Now we want—it needs—to be put to work."



record reviews

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Barbara Gardner, Richard B. Hadlock, Erwin Helfer, Don Nelsen, Bill Mathieu, Dan Morgenstern, Harvey Pekar, John A. Tynan, Pete Welding, John S. Wilson. Reviews are initiated by the writers.
Ratings are: ★ ★ ★ ★ excellent, ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor.

When two catalog numbers are listed, the first is mono, and the second is stereo.

THE STATE OF COLLEGE JAZZ

Various Artists

THE NOTRE DAME COLLEGIATE JAZZ FESTIVAL—Crest Records.

Personnel: Jamey Aebersold Septet (Dickie Washburn, trumpet; Aebersold, alto saxophone; Everett Hoffman, tenor saxophone; David Baker, cello; Tom Hensley, piano; Don Baldwin, bass; Preston Phillips, drums); Michigan State University Television Orchestra (George A. West, leader); Belcastro Trio (Joe Belcastro, piano; Bob Hackett, bass; Guy Remonko, drums); University of Illinois Jazz Band (John Garvey, leader); Jazz Interpreters (Cleo Griffin, trumpet; George Patterson, alto saxophone; Charles Kinard, tenor saxophone; Thomas Washington, piano; Donnie Clark, bass; Willie Collins, drums; Cheryl Berdell, vocals); Billy Harper Sextet (John Wilmeth, trumpet; Tom Senff, trombone; Harper, tenor saxophone; Bill Farmer, piano; John Monaghan, bass; Stan Gage, drums); Northwestern University Jazz Workshop Band (Rev. George Wiskirchen, C.S.C., leader).

Rating: see below.

This is a three-record set devoted to the seven finalist groups in the 1964 Collegiate Jazz Festival. The quality of the music is astonishingly high. With one exception there is no unprofessional moment in all this music, and there are many moments of extremely high quality.

I am surprised, though, at the conservatism of the musicians heard. With the important exception of Billy Harper, the tendency is not toward experimentation but toward allegiance to the latest established mainstream thought.

Voted the "finest jazz combo" was the Jamey Aebersold Septet, ostensibly from Indiana University. The group's strongest points are its broad range and its cellist, David Baker, who states the most convincing case yet heard for the use of that instrument in jazz.

The group's second composition—the record lists no track titles—displays a perfect use of extended formal thinking in jazz. The piece is long and rhapsodic; freer sections are connected by short, written, related sections; there is much thematic material and many changes in mood.

The Michigan State Television Orchestra, a big band, comes off as the weakest of the finalists for two reasons. First, it has tempo problems when the music gets difficult. Second, it does not create; it copies—which would be all right, except that it *only* copies. Even one of the solos is transcribed, note for note, from its recorded original (the tenor solo on Bill Holman's *Fearless Finlay*).

The Belcastro Trio displays a harmonic expansion that is fresh; and a set of automobile brake drums, played by drummer Guy Remonko, actually are good to listen to. Pianist Joe Belcastro is most interesting when he is most linear. Too often he becomes chordal and percussive and dull. He shows considerable promise, however.

Voted the "finest big band" was the University of Illinois Jazz Band. It is indeed very fine. Included are five com-

positions, every one of which is a distinct success; the third shows a strong Gil Evans influence and is very pretty music. (Who arranged it? No credit is given.) Jazz has not produced a finer orchestral tone study. It is exciting to know that writing talent like this is floating free. The general playing level of this band is equal to or above the current professional standard of excellence.

The Jazz Interpreters is a straight-and-honest blowing sextet, very cohesive, very direct. The expressive range is not great, nor the idiom wide, but the group does what it does with considerable force.

The Northwestern University Jazz Workshop Band plays clever, entertaining music. All the members evidently hear the same idiom, the same time; and they have a terrific ensemble technique, replete with screech trumpets. But they do not seem to have that creative commitment to original music, to the present mode of thought, to now, which is probably why the Illinois band beat them.

The most interesting performer on these records, as far as I'm concerned, is Billy Harper, a tenor saxophonist from North Texas State University, and who is, to me, not only the most interesting voice at the festival but the most exciting jazz soloist I have heard for many months, certainly, as represented on these records, equal to the very best jazz being played today.

He has all the fury, all the strength, all the agility of the best players; and he has something his own; he hears in incredible detail, and he hears *notes*, not sheets, not slabs, not globs, but notes, thousands of individually heard, well-placed notes.

He is a tonal player who hears the harmony he plays, yet he plays with the same expressive freedom as the nontonal players. I do not know if he is consistent—I know nothing at all about him except the solo space I hear on these records. That tells me Harper is a new tenor saxophonist of great merit. His drummer, Stan Gage, also is of exceptional quality.

The jazz fan interested in a wide range of good, representative jazz as it is played today by the newest generation will do well to own this set, which is available only through Crest Records, 220 Broadway, Huntington Station, N.Y.

JAZZ AT VILLANOVA: THE FOURTH ANNUAL INTERCOLLEGiate JAZZ FESTIVAL—Saxony 110: *Ride for Freedom*; *From Our Hearts*; *New Frontiers*; *Fatherflea*; *My Ship*; *The Song Is You*; *Bewitched*; *Variations on a Song Called Wiffenpoof*; *Barnyard Waltz*; *Scoundrelsofibism*; *Off Campus*.

Personnel: Tracks 1-3—Ray DeFede Orchestra; Track 4—Michigan State Television Orchestra; Tracks 5-7—Potsdam State Jazz Quintet (Carl Sullivan, trombone; Russ Musser, tenor saxophone; Tom Farmer, piano; Bart McLean, bass; Sandy Feldstein, drums; Jan LaFave, vocal); Track 8—Phi Mu Alpha Workshop Band of Ohio State University; Tracks 9, 10—Bill Barnwell Quintet (Preston Williams, fluegelhorn; Barnwell, alto saxophone; Weldon Irvine, piano; Barry Cummings, bass; Heyward Thompson,

drums); Track 11—Dick Durham Trio (Durham, piano; John Strickland, bass; Fred Buck, drums).

Rating: see below.

This record, cut at the 1964 Villanova Intercollegiate Jazz Festival, is plagued by distortion and other recording ills, plus a rowdy audience and inconsistently good musicianship on the part of the performers. Nevertheless, there are some valuable moments here.

The best big band, the Ray DeFede Orchestra, plays music of great excitement and immediacy, though it tends toward repetition. I find here, as I do throughout this record, a slight imbalance between intelligence on one hand and energy on the other, as if it were up to the college students to display a reaction against intellectualism. The result is music more hypnotic than rational, dependent on those repetitive, hypnosis-inducing musical effects (modality in 3/4 and chantlike backgrounds, to name a couple). Nevertheless, when these elements work, they undeniably work well.

Jan LaFave, who won the festival's vocal honors, does not impress me as being original or even especially skilled, though her embroidery on *Bewitched* is entertaining.

Dick Durham is quite an exciting pianist and could probably develop into anything he wants.

The Bill Barnwell Quintet, which won the best-combo award, is a dead-center derivative group but a very good one. Barnwell himself is a hard player, not a constructor but a strong musician. One can actually hear Preston Williams underplay; he also is good. Here too there is great immersion in the modal 3/4 bag, which is all right, to be sure, but one waits for the moment, the single fleeting second when that ray of individuality shines out. It didn't for me.

It did, however, from an arranger named Ladd McIntosh. The Phi Mu Alpha Workshop, which is very good, plays variations on *The Wiffenpoof Song*, which, to the interested arranger, is worth the price of the record.

This selection is the best music on the record by a long shot. Why McIntosh didn't win honors is beyond me. From the general tone of the audience, and from listening again to those who did win, I would say that he didn't come on quite hip enough for the prize, though that is just a guess. At any rate, the work is a brilliant piece of satire; it is truly witty, extraordinarily skillful, in fact, as good as it gets in this idiom. If McIntosh chooses, he can expand to any size, and I hope he so chooses, because jazz will gain with such men.

This record is available by writing to "Jazz," Box 232, Villanova, Pa.

General comments on these two records: Even the slightest contact with the spirit

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of these collegiate festivals (such as these records allow) dispels any doubt as to the extent to which jazz has pervaded our society. It is quite plain that jazz is no longer a minority music. It also is no accident that, as jazz grows in the colleges, it dies in the saloon. Jazz affirms; it is an expression of men's desire to turn toward truth. As is college, of course.

JAZZ IN THE CLASSROOM—VOL. VIII: A TRIBUTE TO DUKE ELLINGTON—Berklee Records 8: *Upper Manhattan Medical Group; Falling Like a Raindrop; Blue Serge; Things Ain't What They Used to Be; Star-Crossed Lovers; Satin Doll; Rain Check; Reflections in D; A Tone Parallel to Harlem; The Girl in My Dreams Tries to Look Like You; Ebony; Take the A Train.*

Collective personnel: Jim Castaldi, Dale Frank, Milt Freiberg, Larry Gilbo, Roland Ligert, Wes Nicholas, Skip Potter, trumpets; Steve Cox, Steve Devich, Mike Gibbs, Karl McDowell, Barry Ross, trombones: Anthony Baker, Irrol Burke, Alex Elin, Bennett Friedman, Hal McIntrye, Charles Owens, Sadao Watanabe, Ford Winner, reeds: Bob Deagan, Al Feeny, Gene Perla, Mike Rendish, Mike Renzi, piano: Lenny Harlos, Bud Mardin, bass: Ted Pease, Ted Sajdyk, Bill Theile, drums: Graham Collier, Feeny, Emin Fındıkoglu, Freiberg, Friedman, Pease, Perla, Rendish, arrangers.

Rating: see below.

This record is up to the usual Berklee standards, which is to say at least equal to professional standards. The record makes good big-band jazz listening for the layman. For arrangers, scores of all the arrangements are available (at a small additional charge), and the combination of record-plus-score is the next best thing to having a good private teacher.

A few musical highlights: Sadao Watanabe's fine alto saxophone solos on *Upper* and *Falling*; the familiar playing of trombonist Mike Gibbs, who sounds good on *Blue*, a fine arrangement by Emin Fındıkoglu; the coloristic, orchestral writing by Graham Collier on *Star-Crossed* (jazz is not being written better than this).

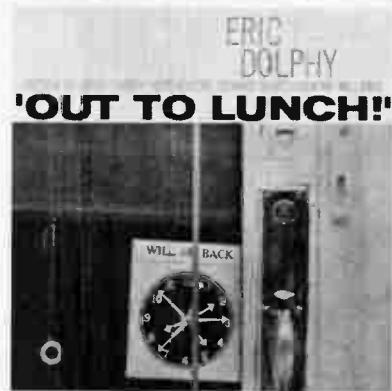
The record emphasizes writing. In fact, little effort is made to recapture the personal styles of Ellington's soloists or the over-all personality of his band. As a result, one hears the rational aspects of Ellingtonia reshaped to fit the needs of these individual arrangers. What is left of Ellington is more his craft and structural skill (as well as that of Billy Strayhorn and Mercer Ellington, who are well represented), and these exposed bones are revealing, especially to the student.

The most striking thing about this record, especially when it is considered alongside the Notre Dame and Villanova festival records, is how widely disseminated the art of big-band writing has become. The number of skilled, young practitioners is astonishing. This certainly was not true a decade ago.

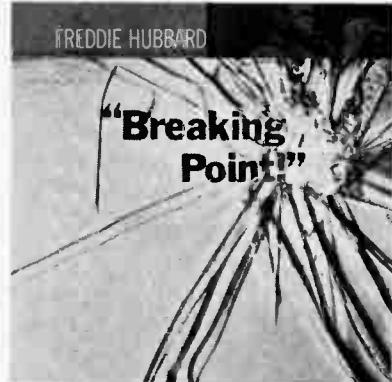
Yet there are fewer and fewer working big bands. What can this mean? I interpret the meaning as follows:

There is something at the core of the big-band experience that is pure and good enough so that large numbers of people want to involve themselves in it, even though it has little commercial, i.e., practical use. The same is true of philology, classical Greek scholarship, and the study of poetry. Big-band writing is becoming an academic art in the truest sense of the word—a somewhat insulated pursuit of musical beauty that tends to detach itself

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from the struggle for daily existence.

Objectively, this is neither good nor bad. It can, however, involve a shift of emphasis that, to my thinking, can lead to something good. Since the college bands here reviewed do not depend on immediate public acceptance for their survival, they are in the perfect position to experiment with what is new.

I am suggesting experimentation for its own sake, a deliberate attempt to discover what is beyond by endless, restless excursions into unfamiliar territory. The average Berklee student is relatively advanced. My advice to them: stretch out.

The Ellington tribute LP and score are available from Berklee Press Publications, 284 Newbury St., Boston, Mass.

These three albums are not rated because they are not meant to compete for in the jazz-LP market. (B.M.)

Chet Baker

CHET BAKER—Colpix 476: *Soultrane; Walkin'; Tadd's Delight; Whatever Possess'd Me?; Retsim B; Grid; Ann, Wonderful One; Mating Call; Margerie; Flight to Jordan.*

Personnel: Baker, fluegelhorn, vocals; Phil Urso, tenor saxophone, clarinet; Hal Galper, piano; Jymie Merritt, bass; Charlie Rice, drums.

Rating: ★★☆

To proclaim baldly on the album cover, as Colpix has done, that this is "the most important jazz album of 1964/65" is to do Baker a considerable disservice. Such hyperbole detracts from what the album really is—a pleasant, mildly interesting program of subdued post-bop.

The recording presents, with the exception of bassist Merritt, the group with which Baker has been traveling since his

return to the United States and reveals it to be a fairly tight-knit unit, with an easy unforced swing to its playing.

What it is playing is another matter again, and despite the airy quality of the group's work generally, it must be admitted that not a great deal of musical moment occurs during the 10 performances. What Baker and colleagues are saying here has been said countless times before, with far greater force and conviction, and with more originality of expression within the basic post-bop vocabulary. It's difficult to get excited over the Baker crew's rewarmed of old hash.

The fluegelhornist plays with his customary spare, almost laconic, dryness, though with a bit more fire and drive than previously. Still, recent jazz developments have had no apparent effect on his playing, which in the main remains much what it was before his European hiatus. That quality of detached lyricism that marked his playing some eight or 10 years ago has deepened and is further intensified by the generally darker tone of the fluegelhorn. Other than that, little change seems to have taken place in his playing approach.

Of his three vocal tracks, I can only observe that Baker retains unimpaired his air of enthusiastic amateurishness. He does sing in tune here, however, which was not always the case in recent in-person performances.

Tenorist Urso offers nice contrast in his easy swing, relaxed manner, and melodic flow. His tone has taken on a bit of the

ululant, pinched sound made fashionable by John Coltrane; his lines have some of the harmonic density of the latter's approach too. I found Urso by far the more interesting soloist of the two horns.

The rhythm section is never too busy, with Merritt offering excellent support throughout. Galper is a fine post-bop pianist, whose playing here, while tasteful and vigorous, is somewhat faceless.

All in all, and cover overstatement aside, this is a pleasant, relaxed, but essentially unambitious set. (P.W.)

Art Farmer

PERCEPTION—Argo 738: *Punsu; The Day After; Lullaby of the Leaves; Kayin'; Tonk; Blue Room; Change Partners; Nobody's Heart.*

Personnel: Farmer, fluegelhorn; Harold Mabern, piano; Tommy Williams, bass; Roy McCurdy, drums.

Rating: ★★★

There perhaps have been occasions when Farmer has listened to one of his own performances and used a musicians' common term of disgust. To his more critical ears, this may indeed have been the case; but the ears on my head have never, in some eight years, heard a really poor Farmer performance. There have been fair ones, good ones, and (especially lately) many superb ones, but this Farmer seems incapable of pitching manure.

Perception reinforces this view. The performances vary in quality, but there is not one on which the needle falls below "good." What is perhaps the least satisfying track—*Partners*—would still be a credit to any album published. That indicates the quality of the rest of them.

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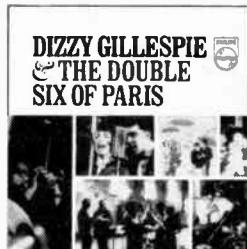
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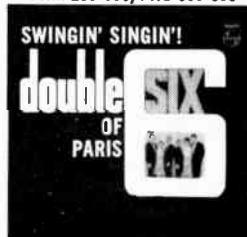
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Partners is the most conventional of the presentations in the sense that it makes no pretensions to profundity. A frank and bare-faced blower, it just comes on and invites your foot to swingalong.

On *Room* Farmer is lyrical, moody. The tenderness and sadness that lend such piquancy to his ballad performances draw the listener into this one; yet, at the same time, the piece is taken at such a slow tempo that it tends to drag despite Farmer's obvious involvement with the material.

Heart proceeds almost as slowly, yet here Farmer's intensity, combined with the texture of his sound, his subtle use of dynamics, his harmonic ingenuity, and a fine solo by Mabern fasten the listener's attention on the performance as a whole.

The less effective horn work on *Room* makes the listener feel that the tune is dragging. The more nearly perfect wedging of tempo and superior execution prevents this from happening on *Heart*.

The notes report that *Perception* was recorded in 1961. This might account for some momentary lapses in Farmer's control of his fluegel. Apparently, he did not have the command of it that he shows today. But these detract little from the general merit of the album.

Farmer's supporting staff is exemplary. Mabern is a pianist of substantial parts, comping and soloing with equal distinction throughout, especially on *Kayin'*. Ditto for Williams, as well as McCurdy, whose fluid, fluent brush work on *Tonk* is an album highlight.

(D.N.)

Roy Haynes

PEOPLE—Pacific Jazz 82: *Invitation; The Party's Over; What Kind of Fool Am I?; People; Softly, as in a Morning Sunrise; Wives and Lovers; Alone Together; Jamaica Farewell; Shanty in Old Shantytown; Mr. Lucky*. Personnel: Frank Strozier, flute, alto saxophone; Sam Dockery Jr., piano; Larry Ridley, bass; Haynes, drums.

Rating: ★★★

Haynes is one of the finest modern drummers, but perhaps because he excels particularly as an accompanist and avoids spectacular (but empty) bravura displays, the jazz public hasn't recognized his talents; he remains in the limbo of the underappreciated.

His crisp sound refreshes these performances. On the fast tunes he boots the soloists with well-placed bombs, never becoming heavy or obtrusive.

Though Haynes' men are all solid performers, the LP suffers somewhat from a lack of variety. The arrangements are sketchy, and Strozier has a disproportionate amount of solo space. While he's a good improviser, his conception isn't original enough nor his inventiveness sufficient to sustain interest throughout the album.

On alto, Strozier seems strongly influenced by Cannonball Adderley. His work is aggressive and many-noted, but, happily, he doesn't exhibit the fulsomess that Adderley has in recent years, and his tone has a more "legitimate" quality than Adderley's. He displays sensitivity on *People*.

Strozier's clean flute work swings easily, but he seems less inclined to take chances on this instrument; consequently, his alto lines have more substance.

Ridley does a commendable job in the

section, walking with vigor and sometimes fragmenting his lines interestingly. (H.P.)

Milt Jackson

VIBRATIONS—Atlantic 1417: *Darbin & the Redd Fox; Algo Bueno; Mallets toward None; Blue Jubilee; Vibrations; Let Me Hear the Blues; Melancholy Blues; Sweet Georgia Brown*.

Personnel: Tracks 1-4, 6, 8—Henry Boozier, trumpet; Tom McIntosh, trombone; Jimmy Heath, tenor saxophone; Tate Houston, baritone saxophone; Tommy Flanagan, piano; Milt Jackson, vibraphone; Alvin Jackson, bass; Connie Kay, drums. Tracks 5 and 7—Milt Jackson; Flanagan; Kenny Burrell, guitar; George Duvivier, bass; Key; unidentified vocal group.

Rating: ★★★★

If this were the first record ever released by Milt Jackson, it would rate five stars. But it isn't, and there are a number of albums under the vibraphist's name that are as good or better. This is not to say the record is not good; it's just that Jackson, still the most satisfying vibist in jazz, has plowed these fields before.

There are several blues included in the album, some with a few chord substitutions and additions but blues nonetheless. And blues have always been Jackson's meat, but here he plays little that he has not played before. His most satisfying blues solo is on *Let Me Hear*, during which he digs in deep and plays with greater intensity than on the other blues (*Darbin, Jubilee, Vibrations*, and *Melancholy*).

But, over-all, he is more satisfying on the nonblues tracks than on the 12-bar ones. He plays flowing on *Mallets* (*Malice* in the original title), though he seems just a bit uncomfortable with the composition; and his playing on *Sweet*

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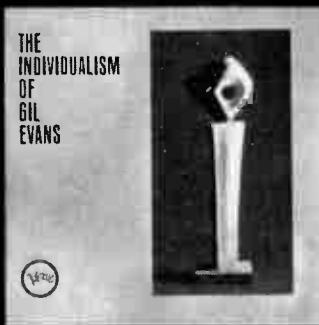
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Georgia, particularly his loping paraphrase of the melody in the opening chorus, is quite good and inventive. Jackson's best solo, though, is on Dizzy Gillespie's *Bueno*, a new title for *Woody'n You*; here Jackson is superb, building a long-lined solo that coheres as if it were a piece of sculpture.

Jackson has long expressed a desire to record with voices, and the idea does have merit. But the result, as evidenced on *Vibrations* and *Melancholy*, is not particularly fetching, in that he has the five singers on these tracks sing a few simple riffs, most of which are familiar, and add a few big-band-like punctuations to his solos. Perhaps if he had been able to use a larger group with some thoughtful arrangements, he would have come up with something; but as it is, it's not out of the ordinary.

McIntosh scored James Moody's *Darbin*, *Sweet Georgia*, *Algo Bueno*, and his own *Mallets* and *Jubilee*. He evidently has been inspired by Tadd Dameron's arranging, and a large share of his debt to the elder should be paid with the release of this album. Unfortunately, the band doesn't play McIntosh's arrangements as cleanly as it might have, and the balance between Jackson and the band disfavors the leader, resulting in some of his solo lines being covered by horns.

Bouquets should be tossed to Heath, Flanagan, and Kay for their highly professional and artistic work on the date, but it takes more than what these stalwarts, and Jackson, do to raise the over-all caliber of this album. (D.DeM.)

Hank Marr

LIVE AT THE CLUB 502—King 899; *Greasy Spoon*; *One O'Clock Jump*; *Easy Talk*; *Freedom March*; *Just Friends*; *Hank's Idea*; *I Remember New York*; *Up and Down*.

Personnel: Rusty Bryant, alto and tenor saxophones; Marr, organ; Wilbert Longmire, guitar; Taylor Orr, drums.

Rating: ★★★

Recorded in Columbus, Ohio, this album is representative of the kind of jazz fare currently offered in many clubs similar to the 502. The electric organ gives a small group the sonic potential of a large band, and its electronic sound seems to appeal to space-age ears.

The Marr quartet, a regular working unit, offers swinging, unpretentious music that should not offend any open-minded listener's esthetic sensibilities. Marr is a good organist; his touch is light, his use of stops imaginative, and he swings. He also has humor—listen to him on *Up and Down*. Marr's footwork is excellent, and he seems inspired by Jimmy Smith's early (and best) work.

Saxophonist Bryant gets a good, full sound with both his horns. On tenor he can get into an Arnette Cobb groove; on alto (which seems closer to his heart) he plays feelingly but without schmaltz on his own pleasant ballad, *New York*, and with heat and nice ideas on the up-tempo *Friends*.

Guitarist Longmire has good ideas, but his time is less sure-footed than that of the other men.

Easy, a relaxed original, features an attractive tenor-guitar voicing; *Freedom* is a blues on which Bryant quotes *Go Down*,

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Moses; and *One O'Clock* jumps in the proper Count Basie groove.

A & R man Gene Redd's notes state that this is an album "of good solid commercial jazz." And so it is. The live recording includes Marr's announcements, applause, and background noises, and there is no separation between tracks. It's happy music, good for partying and dancing. (D.M.)

Grachan Moncur III

EVOLUTION—Blue Note 4153: *Air Raid; Evolution; The Coaster; Monk in Wonderland*. Personnel: Lee Morgan, trumpet; Moncur, trombone; Jackie McLean, alto saxophone; Bobby Hutcherson, vibraphone; Bob Cranshaw, bass; Anthony Williams, drums.

Rating: ★★★½

As a reflection of the increasing influence of the "new thing" on the thinking of a number of jazz' gifted younger musicians, this album is particularly valuable. Moncur, McLean, Morgan, and Hutcherson are men who in the past have demonstrated a mastery of conventional post-bop playing styles, and in this set they have synthesized elements of the new expressionism into their playing and writing. What results is a richly textured music that alloys the familiar with the innovative daring of the avant garde.

The synthesis is only partly successful, however. One of the great virtues of the work of the important avant-garde groups is the restoration of group interplay, completely spontaneous collective improvisation in place of the pattern playing (rhythm section in support of soloist) that has dominated the music since the innovations of Charlie Parker and Dizzy Gillespie in the mid-1940s. And the soloist-with-rhythm format is pretty much what dominates the work of Moncur and cohorts in this set, albeit the writing and playing are often shot through with the external characteristics of "new thing" music: the jagged, convoluted phrasing; purposefully harsh sonorities; "free" rhythm, etc.

Moncur is a skillful and inventive composer and arranger, and much of the set's interest is the result of his artful scores. The first two compositions, taking up the album's first side, reflect much more fully the influence of the avant garde than do the remaining pair of pieces, which are much more conventional in contour and scoring.

The Coaster is a bright, buoyant piece in which each of the soloists is backed in alternate verses by the horns playing a repeated figure and the vibraphone playing variations of this figure. *Monk in Wonderland* captures some of the tart, epigrammatic flavor of the pianist's music. *Air Raid* is characterized by a bristling, explosive force, while *Evolution* is much more reflective and darkly colored—somber, in fact.

The playing throughout is generally tasteful and inventive. McLean adopts a purposely acid tone that occasionally seems out of tune (especially so on his opening phrases on *Evolution*). Both he and Morgan seem to lack cohesiveness in their solos, as though they were stringing together phrases rather than trying to build connective, logical improvisations. Of all the soloists, vibist Hutcherson seems the most at ease in the "new thing" idiom;

his solos are well constructed, rhythmically arresting, and highly inventive.

Particularly outstanding are Cranshaw and Williams, who set up between them a stunning, exhortatory sprung rhythm that drives these pieces along. Williams, in particular, is a strong, sensitive accompanist who responds to and spurs the soloists magnificently. He *listens*.

All told, this is a provocative collection—as much for what promise it holds as for the virtues of the music itself. It marks a significant step in the evolution of new and perhaps markedly different playing styles for Moncur, Morgan, McLean, and Hutcherson. While this set is not always as adventurous as one might like, it is scarcely complacent, stereotyped music. These men take chances, and they go out on a limb to take them. (P.W.)

Jimmy Raney

TWO JIMS AND ZOOT—Mainstream 6013: *Hold Me; A Primera Vez; Presente de Natal; Morning of the Carnival; Este Seu Olhar; Betaminus; Move It; All Across the City; Coisa Mais Linda; How About You?*

Personnel: Zoot Sims, tenor saxophone; Raney, Jim Hall, guitars; Steve Swallow, bass; Osie Johnson, drums.

Rating: ★★★★

At its better moments—and there are plenty of them, to be sure—the music of Raney, Hall, and Sims in this set has an airy, floating quality that is extraordinarily pleasant. The playing of all three men, as might be expected, is buoyant, light-hearted, joy-filled, and effortless. Natural and honest too. The sum total of their collaborations makes for easy swinging, melodically charming music that, while not particularly intense in the same sense that much of the "new thing" is, still is engaging, warm and spontaneous.

Sims could not play badly if he wanted, and he disports himself capably here, but he only rarely manages to engage himself to the same degree as do the two guitarists.

Raney, in particular, swings his posterior off, his long, spiraling lines models of fertile invention and rhythmic interest. Hall comes in for a fair share of solo space too, and the contrast between the two guitars is illuminating. Hall's lines are generally shorter, sparser, and more imbued with the blues than are Raney's arching, harmonically rich improvisations. The several examples of contrapuntal playing by the two guitarists are particularly delightful, *A Primera Vez* being a perfect example.

This is a thoroughly enjoyable collection—primarily built around bossa novas—that rarely attempts anything especially untoward or daring but which on its own terms is completely successful and satisfying. (P.W.)

Oliver Nelson

FANTABULOUS—Argo 737: *Hobo Flats; Post No Bills; A Bientot; Three Plus One; Take Me with You; Daylie's Double; Teenie's Blues; Laz-ie Kate*.

Personnel: Snooky Young, Art Hoyle, trumpets; Roy Weigand, trombone; Tony Studd, bass trombone; Phil Woods, alto saxophone, clarinet; Kenny Soderblom, alto saxophone, flute; Nelson, tenor saxophone; Jerome Richardson, baritone saxophone, alto flute, flute; Patti Bown, piano; Ben Tucker, bass; Grady Tate, drums.

Rating: ★★★

"Fantabulous" is hardly the word for this workmanlike, well-played big-band album recorded by a bunch of crack New York studio men on a busman's holiday



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in Chicago. Trumpeter Hoyle and reed man Soderblom are Chicagoans augmenting the New York contingent, which had come west to play a concert for disc jockey Daddy-O Daylie.

The most exciting track is the snappy *Three*, featuring Hoyle, Woods' alto, excellent work from the brasses, and fine ensemble swing. There are good moments from pianist Bown, who is heard in solos on four tracks; short as these spots are, they suffice to reveal intriguingly original ideas. Richardson takes a Roland Kirkish growl flute solo on the bluesy *Bills*.

The featured soloist, however, is Nelson, who also composed all but two of the selections. His tenor is showcased on *Bientot*, *Take Me*, and *Kate*, and it is heard in solo on several other tracks as well. Nelson certainly is an accomplished instrumentalist, but in extensive doses his solo work tends to pall. His basic sound is slightly nasal and almost legitimate, but he uses the currently fashionable hollers and screams as climactic devices. Somehow, these dramatics fail to sound convincing. He is at his best on Billy Taylor's haunting *Bientot*, a very attractive composition.

Nelson is a gifted and versatile musician, and his successes in the commercial jazz field are well earned. But only on *Three* is there a glimpse of the extraordinary talent revealed a couple of years ago on *Afro-American Sketches*. The rest is standard big-band fare, expertly tailored.

(D.M.)

Art Van Damme

SEPTET—Columbia 2192 and 8992: *Sweet Georgia Brown*; *Things Ain't What They Used to Be*; *Mit Fluegel*; *Cry Me a River*; *Planaria*; *Get Me to the Church on Time*; *Jing a Jing*; *Bluesette*; *Once upon an Island*; *It's a Wonderful World*; *Smoke Rings*; *I Hear Music*.

Personnel: Johnny Howell, Warren Kime, fluegelhorns; Brad Smith, trombone; Mike Simpson, baritone saxophone; Van Damme, accordion; Herb Knapp or Mel Schmidt, bass; Marty Clausen, drums.

Rating: ★★½

Van Damme's group offers an unusual combination of instruments, but the music that flows from them is anything but unusual. On the program: 12 tunes, eight of which run between one minute and 52 seconds and two minutes and 26 seconds; they supply little in the way of improvisatory ingenuity. On the other hand, the listening is easy.

In true entertainer's fashion, Van Damme has something for everyone: a quasi-Dixielander for the remaining faithful (*Jing*); some mysterious-exotic and romantic types for the lovers (*Island*, *River*); a vintage swinger and a fox-trot dancer for the '30s-'40s nostalgics (*Things*, *Rings*).

All are played with that polished glibness that once, a decade back, characterized a good deal of West Coast jazz. Emphasis is placed heavily—too heavily—on the texture of the group sound, on a smooth, harmonious interplay of the instruments at the expense of individual ingenuity. What the group—or Van Damme—seems to want is something agreeable rather than something creative.

The drummer, moreover, does little to move his cohorts; he keeps the time—that's all.

Van Damme himself is a most dextrous

practitioner, though at times he reminds me of a superprogressive version of the fellow who played accordion for the Three Suns 20 years or so ago.

Simpson, the baritonist, is responsible for two tunes here—*Fluegel* and *Planaria*. Both show a lyrical gift, but the arrangements are stock.

In all, it's pleasant music, music that is listened to rather than listened through.

(D.N.)

Various Artists

THE PROFESSORS—Euphonic 1202: *Interview with Brun*; *Ginger Snap Rag*; *Tent Show Rag*; *Grandpa's Stomp*; *Frankie and Johnny Rag*; *Campbell Cakewalk*; *Rendezvous Rag*; *Twelfth Street Rag*; *The Pigeon Walk*; *At the Jazz Band Ball*; *Stamp De Lowdown*; *Wolverine Blues*; *Lady, Be Good*; *Frog-I-More Rag*.

Personnel: Bruce Campbell, Euday L. Bowman, or Dick Johnson, piano; unidentified drummer.

Rating: ★★★½

This is the second volume of Campbell (tracks 1-8) and Johnson (tracks 10-15) produced by Paul Affeldt and has, in addition, a track (9) by Bowman, an early Kansas City musician, playing his own *Twelfth Street Rag*.

The rating is entirely for the music in this album, but there also is much that is interesting historically.

Campbell was a contemporary of Scott Joplin, and his playing reflects the deliberate, frothy ebullition of early ragtime. It is something that the man does not do imitatively, for the music flows with a steady, rocking joyfulness, something no imitator can do consistently.

After years of listening to James P. Johnson, Fats Waller, Willie (The Lion) Smith, and other Harlem pianists, I had imagined that the peculiar, light airiness prevalent in certain aspects of their playing was the distinctive mark of the Harlem school. But the real origin of this trait is in the ragtime style, and Campbell's playing is suffused with this characteristic.

Johnson was the drummer for the Original Creole Band, which toured the country before World War I, and his piano playing shows the strong attack that is typical of the early New Orleans musicians. His brother-in-law was Jelly Roll Morton, and he pays tribute here with a thundering *Frog-I-More*.

Almost nothing is known of Bowman. Affeldt managed to get the *Twelfth Street* tape from Campbell for reproduction here. It is hard to tell much about Bowman's abilities with this rather straight playing, which does not have anything of the happy ring that Campbell brings to the same tune on the track immediately before.

(G.M.E.)

Ben Webster-Joe Zawinul

SOULMATES—Riverside 476: *Too Late Now*; *Come Sunday*; *The Governor*; *Frog Legs*; *Trav'lin' Light*; *Like Someone in Love*; *Evol Deklaw Ni*. Personnel: Thad Jones, cornet (tracks 2, 4, 5, 8); Webster, tenor saxophone; Zawinul, piano; Richard Davis or Sam Jones, bass; Philly Joe Jones, drums.

Rating: ★★★½

The unexpected partnership on this record was not an a&r man's brainstorm but came about when Webster and Zawinul shared an apartment in New York City for several months. Differences in age and background notwithstanding, the veteran master of the tenor and the Viennese-born pianist in Cannonball Adderley's sextet



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make music together on common ground, ably assisted by top-notch colleagues who previously have demonstrated their ability to transcend the often artificial boundaries of jazz styles and periods.

Though the music made by the quintet is most agreeable, the ballads by the quartet (with Davis on bass) are the real meat of the album. Webster is a past master of the art of ballad playing, yet he rarely has played better than he does today. His art is a perfect example of musical maturity: not one note wasted, not one phrase gratuitous, all is of the essence.

While he often stays close to the original melodic line, he subtly alters its contours, and with the addition of that unique tone and his very personal inflections, each musical statement is unmistakably Webster's—unmistakable also in its depth of feeling and sublime honesty.

Webster's interpretation of *Too Late* is perfect, from the breathy opening note to the coda. The engineered echo unfortunately mars the latter half of the performance; on *Come Sunday*, this ill-advised gimmick makes the difference between a masterpiece and an interesting performance. In the case of an artist like Webster, whose tone is so much part of his musical profile, it is almost indecent to manipulate sound; in terms of this particular performance, it also destroys the balance between the tenor and Davis' arco bass—a thing of rare beauty when heard in person.

Trav'lin' Light contains a half-chorus of Webster improvisation (following Zawinul's lacy solo) that, to this reviewer, is the high point of the album.

Someone, at a medium-bounce tempo, is a very tight group performance with impeccable drumming by Philly Joe, who is superb throughout (dig his mallets on the introduction to *Sunday*). Davis, who often works with Webster in New York clubs, has all the technique and musical sophistication a bassist could want, plus the added qualities of excellent time and rare devotion to the group.

The themes for the quintet are originals, the first two by Webster, the third by Zawinul, and the fourth by Thad Jones.

Soulmates is a minor blues with a preaching chorus from the composer. *Governor* is a lively line on familiar changes with a bright cornet solo. *Frog* is the blues again, with an interesting exposition by the ensemble but straight 4/4 blowing by the soloists. *Evol* spelled backwards will yield the origin of Thad's charming line, which features the very personal metric displacements characteristic of his style; he also takes an open-horn chorus that really gets into something; he should have kept blowing.

Zawinul's comping is excellent; his best solos are on *Late* and *Sunday*, the latter a shimmering pattern of delicate voicings. He has a favorite Tatum run that appears several times on the album and twice on *Sunday*. Bassist Jones is his swinging, thoroughly dependable self.

Without the echo, the rating would have been higher. As for Webster, he rates every star in the house. Bill Evans' liner notes are a joy—would that more writing about jazz were as thoughtful, clear, and to the point.

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JACK WILSON

BLINDFOLD TEST

By LEONARD FEATHER

Jack Wilson is the latest of a distinguished line of pianists who remember the late Dinah Washington as alma mater. (Others include Junior Mance, Wynton Kelly, and Joe Zawinul.) Born Aug. 3, 1936, in Chicago and reared from the age of 7 in Fort Wayne, Ind., he was exposed from infancy to the records of Duke Ellington, and in his early teens was turned around pianistically by George Shearing's record of *I'll Remember April*.

Part of a brilliant jazz clique at Indiana University, where he got to know Slide Hampton, Freddie Hubbard, Dave Baker, and Al Kiger, Wilson moved out of the Shearing bag into the Horace Silver sack. After gigging in Fort Wayne; Columbus, Ohio; and Atlantic City, N.J., he toured with Dinah Washington (1957-'58), worked for a while in Chicago, and, following Army service, rejoined Miss Washington (1961-'62). Since then he has been freelancing in Los Angeles with the Gerald Wilson Band, Jack Nimitz' quintet, and various combos.

THE RECORDS

1. Gary McFarland. *Night Images* (from *The Gary McFarland Orchestra*, Verve). Julian Barber, Allan Goldberg, Aaron Juvelier, Joseph Tekula, strings; Phil Woods, Spencer Sinatra, reeds; McFarland, vibraphone, composer; Bill Evans, piano; Jim Hall, guitar; Richard Davis, bass; Ed Shaughnessy, drums.

I think this was probably Bags and John Lewis and probably something that John wrote. Orchestrally, it was good. I felt it was substantial in the over-all pure feeling of the piece; but the strings never really became a part of the quartet, and vice versa. Maybe this wasn't the intention, but it didn't strike me as being interwoven. Then, too, I didn't hear any ensemble playing except a little bit there at the end. Over-all I'd give it three stars.

2. Denny Zeitlin. *Nica's Tempo* (from *Cathexis*, Columbia). Zeitlin, piano; Cecil McBee, bass; Frederick Waits, drums; Gigi Gryce, composer.

A very ingenious treatment, the way they changed tempos and had the bass play the opening statements; but the bass was out of tune, and when the piano and drums entered, the effect was anticlimactic.

Playing trio drums requires enormous restraint from a drummer. He must restrain himself for the performance to be a good one, due to the fact that the piano, while quite a large instrument in scope and so forth, has no penetrating quality of any duration. A drummer can sustain a value where a piano cannot. So the drummer's whole concept has to be built around the piano—and the bass too.

So, other than the treatment of the melody, which I thought was nice, the record didn't move me. Two stars.

3. Junior Mance. *D Waltz* (from *Get Ready, Set, Jump*, Capitol). Mance, piano; Jimmy Heath, composer; Bob Bain, arranger.

This brings up another point: how to orchestrate for the pianist when you have a large orchestra. How not to swallow him: up so that if you had to play that same tune in concert, how not to have him mixed up so as to distort the whole sound and not have the band playing with such dynamics as to lose the over-all effect of the piece.

I can't think of any arrangers . . . Gerald Wilson in some instances has written around the piano . . . he gives me a tremendous freedom to play, but the times when he has me play are the times when

the band is in motion, but he still can drop the band in, and we can play something in concert.

From that standpoint, I don't think that this record was that good. Didn't get to hear enough of the pianist to discern whether he really could play or not. A lot of pianists who are popular now with that type of thing could have done this. Two stars.

4. Thelonious Monk. *Oska T* (from *Big Band and Quartet in Concert*, Columbia). Thad Jones, cornet; Charlie Rouse, tenor saxophone; Phil Woods, alto saxophone; Monk, piano; Hall Overton, arranger.

That was probably Monk recorded at a jazz festival. I thought I recognized Phil Woods and Charlie Rouse, and Clark Terry—I may be wrong about Terry.

Unlike many piano players, I love Monk's playing very much. He was first brought to my attention by Richard Abrams, a pianist in Chicago, and we used to analyze Monk's playing.

We found that Monk's penchant for playing the piano is not in velocity, and not in dynamics, but in sound and overtones. He has a lot of other devices for producing the "sound"—I've noticed a lot of times, playing in clubs, where the audience is inattentive, you play something of a Monk nature and use that sonority, automatically their ears respond to it. No other piano player has done more to find out the notes that really produce sound than Monk. To completely toss him aside as a pianistic influence is a very asinine point of view.

The band, the first Charlie Rouse solo, I thought was fair for Rouse; he actually plays much better than that. Phil Woods was all right, and Clark Terry didn't play very much at all, if it was Clark.

The band really didn't have much in the way of orchestral tissue. I didn't like the way the melody was orchestrated: it was too thick in the lower register, and with Monk playing the same thing, it became a drag before they even got into the solos. Four stars for Monk and two for the rest.

5. Oscar Peterson. *Bursting Out with the All-Star Big Band*, Verve). Peterson, piano; Ray Brown, bass; Ed Thigpen, drums; Oscar Pettiford, composer; Ernie Wilkins, arranger, conductor.

That was Oscar and the trio, with arrangements by Ernie Wilkins, I guess. Haven't heard Ernie's writing lately, but

I'm pretty sure.

I consider Oscar and Phineas, along with Hank Jones, to be the top pianists in jazz. I think Oscar swings harder than anyone, but I thought the piano was lost in a couple of ensembles here. I don't think the approach to writing behind the piano, once again, is to use open brass. I've been experimenting, and when it comes time for the brass, I have them play almost exclusively in hats. And then the reeds, if you use a reed section, behind a piano, there should be more depth in the reed family; that is to say, flutes, clarinets, oboes, bassoons . . . because the piano conflicts with the overtones of the saxophones and certainly conflicts with the brass section.

It was extremely well played, had a good feeling, and I liked the line. I think Ed Thigpen should use more rivets in his cymbal, because he uses an open cymbal and, with an open cymbal with few rivets, it can sound like chink-chink-ka-chink, whereas what they really want to get is to give all four beats an equal amount of weight. However, if the drummer was to eliminate the sock cymbal, and play dang-dang-dang-dang, it would really drive the section because then you're not overloading two beats out of four.

All in all, four stars. I like Oscar an awful lot. He's taught me a lot, just from records, because I've never had the pleasure of seeing him in person.

6. Teddy Wilson. *The Duke* (from *And Then They Wrote*, Columbia). Wilson, piano; Bert Dahlander, drums; Dave Brubeck, composer.

That sounded like Teddy Wilson. That's a very beautiful tune; Dave Brubeck wrote it. On earlier records, Brubeck's comping was very tasty behind Paul Desmond, and nobody ever said anything about his comping!

Teddy, in playing this piece, represents sort of a paradox. For instance, when he went into the blowing section, the drummer was playing on the sock. Now, this is something that many modern piano players would just not have. The feeling is that it doesn't drive that much any more, unless the guy is really a sock master, like Philly.

Three stars. . . . It really wasn't exceptional, and Teddy—if it was Teddy—didn't really get into the meat of the piece. . . . It should be played slower; there are a lot of chords in there. But I'm glad to know that Teddy is still flexible. He's always played with good taste.

HOT BOX

By GEORGE HOEFER

JIMMIE LUNCEFORD

Early jazz criticism has a tendency to overemphasize the spontaneity of a musician's playing talent. There were a few pioneers who, from what has been learned about them, began to create jazz without having formal training in music fundamentals; but most jazzmen, including the early innovators, had a musical education of one sort or another—instruction from a musical parent, participation in a school band, or study with a private teacher. It is true, however, that in the early days jazz was not specifically taught, and the available instruction was hardly inspirational in a jazz sense.

From 1900 to 1930 there was an unusually high incidence of musical activity among youngsters of Denver, Colo. This was due in large measure to Wilberforce James Whiteman, the father of bandleader Paul Whiteman. The elder Whiteman was the director of music education in the Denver public schools. Paul, who studied violin with his father, once said, "Every kid in Denver was crazy for a trombone or a French horn. In Denver you weren't a sissy if you played music."

Of course, the elder Whiteman's teachings were strictly on the legitimate side—son Paul did not start "jazzing" (as he put it) until he left home in 1915 and was playing violin in San Francisco.

Early in the 1920s instructor Whiteman had two young students in Denver who were destined to become well-known bandleaders—Andy Kirk, who played bass horn, and James Melvin Lunceford, who became proficient on all the reeds, as well as guitar and trombone.

It is interesting to note that all three of Whiteman's best-known students wound up as conductors and rarely performed on their instruments, once they'd gained fame. It would indicate that the teacher's approach to music was of an over-all nature rather than one of specialization.

The late Jimmie Lunceford (he died of a heart attack in 1947) became the leader of one of the best half-dozen swing bands of the '30s and '40s. His success was the result of his ability to select arrangers and instrumentalists

who gave him a distinct and perfected band style.

Lunceford was born in Fulton, Mo., June 6, 1902, and moved to Denver with his family before entering high school. He started his music studies, while still an amateur guitarist, with Whiteman in the high-school music program. He began on the reed instruments and favored alto saxophone. He next mastered tenor saxophone and then trombone. In later years, the only solo he ever recorded was on one of his band's Decca releases, *Liza*, on which he played flute.

Lunceford's first professional job was with the George Morrison dance orchestra, jobbing in and around Denver. Morrison was a violinist and led a society orchestra.

The band went to New York City in 1922 to record for the old Columbia company; it also played an engagement at the Carlton Terrace located at 100th St. and Broadway.

A short time after the trip, Lunceford entered Fisk University in Nashville, Tenn., where he earned a bachelor's degree in music education. While at the university, he met alto saxophonist Willie Smith and pianist Eddie Wilcox, who were a couple years behind him in school.

After being graduated from Fisk, Lunceford went to New York to do graduate work at City College. During this time he jobbed with Deacon Johnson's band—Johnson was the head of the Clef Club—which was made up of Harlem musicians. Early in 1926 Lunceford played regularly with banjoist Elmer Snowden's band at the Bamville Club in Harlem. He was listed as performing on both saxophone and trombone. Others in this group included pianist Bill Basie, trumpeter Bubber Miley, and trombonist Harry (Father) White.

Later in '26 Lunceford went to Memphis, Tenn., to take a job teaching physical education (he had been a four-letter athlete at Fisk) and music at Manassa High School. Jazz was quite popular in Memphis at the time—Lunceford recalled the bands of Floyd Campbell, Alphonso Trent, and Johnson's Crackerjacks playing on the river-boats plying the Mississippi—and he included jazz in his teaching at the high school. Two of his students were drummer Jimmy Crawford and bassist Moses Allen.

Lunceford organized a jazz band at the school, and in 1929, when Wilcox and Smith were available for professional work, the Manassa high group (with Crawford and Allen making up the rhythm section alongside Wilcox) played its first professional engagement at the Hotel Men's Improvement Club Dance Hall in Memphis. This was



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followed by a six-week engagement at the Silver Slipper night club, during which time they played for the first broadcast from a night club or ballroom in Memphis.

The Lunceford band was recorded by Victor on June 6, 1930 (*In Dat Mornin'* and *Sweet Rhythm*), as the Chickasaw Syncopators. It played around Memphis until 1931.

The band left Memphis to go on the road in 1931 and worked out of Buffalo, N.Y., for three years. Lunceford had heard of trumpeter-singer-arranger-composer Sy Oliver, who was then with Zack Whyte's band out of Cincinnati, Ohio. He sent for Oliver, who joined the band in late '33.

In January, 1934, the band went to New York to record again for Victor and, among other tunes, made Will Hudson's two novelties, *White Heat* and *Jazznocracy*, which sold well. By this time, trombonist Henry Wells and tenor saxophonist Joe Thomas had joined the band. Two months later the band ended its Victor contract at a session that included Oliver's first arrangements for the band—*Breakfast Ball*, written by Ted Koehler and Harold Arlen, and Oliver's own *Swingin' Uptown*.

It was about this time (mid-1934) that the Lunceford men hit the big time when they followed Cab Calloway into Harlem's famed Cotton Club. For the next eight years (until Willie Smith left in 1942) the band, known as the Harlem Express, enjoyed success on its endless one-nighters and long string of Decca recordings.

In the main, the so-called Lunceford style was contributed by Oliver; his harmonic daring and use of unusual tempos gave the band a unique musical stature. By 1939, when he left to freelance and later to join Tommy Dorsey as staff arranger, he was called "the most original arranger in jazz except for Duke Ellington."

In addition to Oliver, the band used arrangements by Wilcox, Eddie Durham, Willie Smith, Trummy Young, and, after Oliver left, Billy Moore Jr.

Besides reviving tunes such as *Sleepy Time Gal*, *Margie*, and *Linger Awhile*, the arrangers also contributed originals—*For Dancers Only* (Oliver); *What's Your Story, Morning Glory?* (written for Lunceford by Mary Lou Williams); *Hittin' the Bottle* (Durham), among others.

The Lunceford style, sooner or later, influenced almost every important band in jazz. For example, when Stan Kenton took his first band east early in the '40s, it was styled along Lunceford lines. But very few bands ever attained the degree of ensemble precision or musical showmanship of the original Lunceford outfit of the late '30s.

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JAZZ ON CAMPUS

By GEORGE WISKIRCHEN, C.S.C.

Today in the average college musical atmosphere the jazz or stage-band program must be on the defensive lest it become offensive.

As teachers of jazz, we must remember that not everyone shares our enthusiasm and interest; not everyone considers jazz or the stage band as educationally valid and viable material; not everyone accepts our tenets. We must be prepared at a moment's notice to present a defense of educational jazz in order to vacate prejudice and answer objections.

Jazz is offensive to many because of their prejudice and lack of information. If we are going to make our program effective, we cannot simply rehearse our stage band in a vacuum and merely hope that eventually "the others" will come around to our point of view. We cannot assume that they understand our goals and approve our philosophy.

The cliche has it that the best defense is a good offense. We have to care enough to take the offensive, to promote jazz actively to our fellow music-school instructors. It is true that we are primarily music teachers and not public-relations personnel or pitchmen, but we must sell and promote in order to be able to teach.

The typical high-school band director has to sell his concert band continuously to the school administration and the community in order to win schedule time, money, and acceptance. We have to follow his example in trying to win a place for this upstart jazz in the college music-school community.

More worthwhile additions and brilliant contributions to the academic scene have died at birth from a simple lack of communication. Those in authority just did not understand what was being attempted and its potential value. We cannot sit back and rest secure in our convictions. We must explain them to others.

How many of us present formal reports on our work or a prospectus of next year's plans to our deans?

How many clip pertinent references to jazz instruction and call them to the attention of the administration?

How many invite the academic community to our concerts or to speak at our formal dinners?

How many have tried to understand and sympathize with the problems in the administration of the whole music department?

This catechism could go on and on, and these are only some of the most elementary channels of communication.

This is the type of offensive we must engage in to try to make converts to jazz education. Most people are afraid of the unknown, and jazz is an unknown quantity to most college music teachers. Remove this fear by communication, and we will find more acceptance. We must always use good taste, however, and keep our offensive from becoming offensive. Common sense should dictate when to push and when to back off.

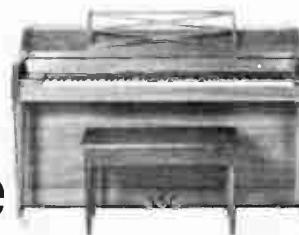
Let us hope that this common lack of public-relations work on the part of many is not the result of a tendency to self-pity or martyrdom. There is something satisfying about being the underdog, about being able to tell our friends of the insurmountable odds placed in our paths by the dean or the concert-band director. We love to bask in the sympathy of our friends.

We must remember that if we are to be educators in jazz, we must be educators first, and that implies that our primary interest be toward the student and his interests and not toward ourselves and our satisfaction.



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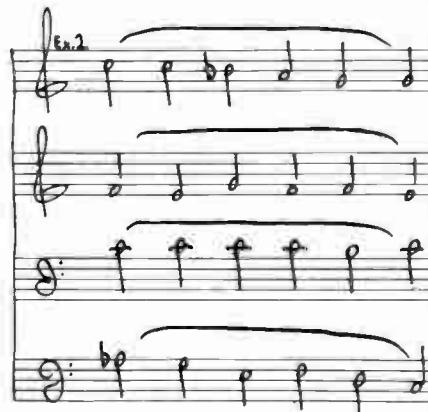
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In addition, the uppermost line has the quality of a melody; all the notes below are heard as accompaniment. This can be called the "chordal" way of hearing.

Other musicians hear the same passage this way:



Here are four distinct melodies. The linear aspect of each of them is the structural crux of the passage. Notes—individual, separate, isolated, pinpointed notes—are heard as they are connected into melodies, and these four melodies combine to make severely contrapuntal music.

This can be called the "melodic" way of hearing. Melodic hearing does not understand chords as static events, or even as flowing colors, although a harmonic texture does arise because of the confluence of the melodies.

If it could be ascertained that the

melodic way of hearing includes the chordal way, and is superior to it, there would be no value to making the distinction—everyone would try to hear the better, more inclusive, melodic way. But there is something missing in melodic hearing that is present in chordal hearing.

A composer who hears melodically could not write:

The point of this passage is the pretty relation between the chordal colors. If one hears notes, instead of globs of notes, one will not hear the colors. Much significant music (including a lot of jazz) has been written by composers who hear globs of notes as units, rather than individual notes as units.

However, melodic hearing has without a doubt produced the world's most significant music. Even composers who sound ultraromantic (like Franz Liszt) or ultracoloristic (like Claude Debussy) usually reveal their note-to-note linear hearing.

It is not surprising that jazz has produced very few composers who hear melodically and contrapuntally in the way described above. The very structure of the harmonic language of jazz has been evolved by men who hear chordally. Hence, jazz harmony has become a language of color, not a language of melodic counterpoint. This defines the crucial difference between jazz harmony and classical harmony.

The remarkable fact is that jazz existed originally in an almost purely melodic state.

In its first generation there was no such thing as globular harmony. In this sense the linear purity of the traditional trumpet-clarinet-trombone front line never has been equaled. When written jazz evolved and more advanced tonal ideas were introduced from outside it, that linear purity lost its focus.

The core of the music became the harmonic "changes," which are, essentially, strings of related colors. (How can colors relate? The thing that relates them is our Western tempered scale with all of its learned, familiar modulatory possibilities.)

Now that tonal harmony has run a good stretch of its road in jazz, musicians are learning not to depend on its built-in color relationships any longer.

Chordal hearing will not support the weight of the music unless the chords are easy and familiarly related (i.e., tonal). That is what makes atonal jazz so problematical. It is by nature more linear, more melodic than tonal music. Hence, jazz is beginning to abandon chordal hearing. Color-strings won't keep it together any longer. We are re-learning to hear the way we began to hear: in contrapuntal lines.

I think the challenge presented by the new music will produce a generation of musicians whose ears are differently tuned to counterpoint than are

ours. In this sense, jazz may re-explore the purity of its traditionalist roots. (Already there is evidence of this in young players who sympathize with the avant garde.)

If this new discipline becomes basic to jazz communication, the new music will rise in stature by increasing its expressive potential, in my opinion.

If this is so, it becomes all the more incumbent upon teachers to emphasize to their students the contrapuntal essence of early jazz and to focus attention on the contrapuntal possibilities in post-tonal music.

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pianist Dick Wellstood, and drummer Al McManus, who toured U.S. Air Force bases on Greenland in July and August. Another traveler, trumpeter Ted Curson, paid a brief visit to New York in mid-August to take care of business matters while the rest of his quartet, tenor saxophonist Bill Barron, bassist Herb Buschler, and drummer Dick Berk, remained in Paris. Curson was to rejoin his confreres for a return engagement at the Blue Note in Paris.

Bassist-composer Charlie Mingus will write the score for the motion picture

The Happening, currently being filmed in New York City by French director Pierre-Dominique Gaisseau, who won an Oscar for his New Guinea documentary *The Sky Above—The Mud Below*. The new film, Gaisseau's first dramatic venture, is the story of a romance between a Negro fashion model and a French painter, co-written by the director and Billie Holiday biographer William Dufty.

AFM Local 746 in Plainfield, N.J., has had excellent response to its series of music clinics featuring well-known jazz performers. Most recent guests were pianist Mary Lon Williams and her trio (Glenn Davis, bass; George

Pratt, drums); previous visitors have included drummers Sonny Igoe and Barry Miles, pianist Billy Taylor, and multi-reed man Hal McKusick.

A new vocal group, **Dave Lambert and Singers Five**, made its debut at the Royal Arms in Buffalo, N.Y., in early August. Saxophonist Sonny Stitt's sister, Sarah, is a member of the group, as are Dave Lucas, Mary Vonnie, and Leslie Dorsey. Pianist Gildo Mahones' trio furnished the backgrounds.

Fluegelhornist Art Farmer's rhythm section at the Half Note consisted of pianist Steve Kuhn, drummer Pete La-Roca, and bassist Steve Swallow . . . Trumpeter Freddie Hubbard's group at Birdland and Brooklyn's Coronet Club included James Spaulding, alto saxophone; Bobby Hutcherson, vibraphone; Larry Ridley, bass; and Tony Williams, drums. Williams was on leave from the Miles Davis Quintet while Davis was vacationing in California . . . The Village Stompers did a week at Freedomland in August.

Pianist Horace Silver's new quintet received a standing ovation for its performance at the Awixa Pond Art Center in Bayshore, N.Y., Aug. 8. Disc jockey Allen Grant, who has switched allegiance from station WTFM to WBAB, emceed the event and plans to present more jazz concerts there . . . Don Moore was the new bassist in the Thelonious Monk Quartet at its Village Gate opening Aug. 4. Moore is the fourth bassist Monk has used this year; his predecessors were Butch Warren, Spanky DeBrest, and Bob Cranshaw . . . Pianist Ray Bryant's trio at Basin Street East had Bill Lee on bass and Walter Perkins on drums . . . Trumpeter Leon Eason, with Phatz Morris on trombone and harmonica, leads the house band at Pitt's Lounge in Newark, N.J.

Frank Foster has joined forces with fellow ex-Basieite trombonist Benny Powell in a quintet that includes pianist Roland Hannah, bassist Alex Layne, and drummer Walter Perkins . . . Stan Getz and his quartet did a week at Birdland, Aug. 18-23, with vocalist Astrud Gilberto . . . Bassist Buell Neidlinger has left the Houston, Texas, Symphony Orchestra and returned to New York for work with Leopold Stokowski's orchestra and pianist Cecil Taylor . . . Trumpeter Johnny Windhurst has joined the Salt City Six . . . The Lennie Tristano Sextet, with altoist Lee Konitz and tenorist Warne Marsh, was featured on CBS-TV's *Look Up and Live* in a segment videotaped at the Half Note.

RECORD NOTES: Tenor and soprano saxophonist Lucky Thompson has signed with Prestige . . . Trumpeter-arranger Dick Vance, an ex-Fletcher Henderson

and **Chick Webb** sideman, has an album on Sue records . . . RCA Victor has signed Polish-born arranger **Claus Ogerman**, who has written for **Stan Getz**, **Bill Evans**, **Dinah Washington**, and **Sarah Vaughan**, among others. The label also signed bandleader **Si Zentner** . . . Vee Jay records, which has released an album featuring saxophonist **Benny Carter** with reeds and rhythm, recently contracted singer **Georgia Carr** . . . Singer **Johnny Hartman** cut an Impulse session with members of the **Duke Ellington** Orchestra. The date was done in Chicago . . . Vocalist **Helen Merrill** recorded with guitarist **Charlie Byrd** for Time records.

Latest jazzman to sign with Capitol in a recent flurry of jazz activity there is **Cannonball Adderley**. A&R man **Dave Axelrod** recorded the altoist and group three nights in a row at Shelly's Manne-Hole in Hollywood, Calif., last month. Adderley is due for a studio session this month. Already on Capitol's roster is drummer **Shelly Manne**, who has recorded a hush-hush LP featuring his own quintet, a big band, and vocalists **Irene Kral** and **Jack Sheldon**. At press time the label was negotiating a contract with pianist **Bill Evans**, most recently with Verve.

U.S.S.R.

The jazz festival in Tallin was not very successful this year, for the only group from Moscow was the **Koslov-Gromin** Quintet, and there were no groups from Leningrad . . . There is now at least one jazz LP available in Russia. The trio of pianist **Boris Rychkoff** from Moscow has recorded several originals composed by the leader . . . Trumpeter-fluegelhornist **German Lukianoff** has organized a vocal group similar to the **Double Six of Paris**. The group doesn't sing any words, but the voices are used as an instrumental backing for Lukianoff's solos.

TORONTO

Trumpeter **Louis Armstrong**'s four-night sell-out performances at the O'Keefe Center brought total attendance figures to more than 13,000 . . . Pianist **Lennie Tristano** brought his quintet (**Lee Konitz**, tenor saxophone; **Warne Marsh**, alto saxophone; **Sonny Dallas**, bass; and **Nick Stabulas**, drums) to Le Coq Dor. While there, he was approached by a representative of the Soviet Union to discuss a concert tour . . . Tenorist **Coleman Hawkins**, who appeared at the Friar's with pianist **Les McCann**'s trio, and trumpeter **Buck Clayton**, who led his quintet at the Colonial, later played single dates at Muskoka House in the northern Ontario resort area.

BOSTON

U.S. folk music, ballet, and jazz formed an integral part of Brandeis University's Summer Adult Institute. Two programs in July and August featured the indestructible minstrel, **Jesse Fuller**; contemporary ballet performed and choreographed by members of the Boston Conservatory of Music under the direction of **William Costanza**; and the **Alan Dawson** Quartet, with Tokyo's **Sadao Watanabe**, alto saxophone, flute; **Gene Adler**, piano; **Tony Teixeira**, bass; and **Dawson**, drums . . . A highlight of the recent **Jackie Paris-Anne Marie**

Moss gig at the Jazz Workshop started as a lark and ended as a much-requested, nightly show-stopper: Anne Marie's out-of-tune, out-of-meter spoof of *Birth of the Blues*.

CLEVELAND

The August concert at Musicarnival by the **Maynard Ferguson** Band, delayed for more than an hour by confusion caused by standard and daylight time zones plus a shortage of gasoline in the leader's auto, nevertheless delighted the majority of fans who chose to wait instead of receiving refunds and the added free tickets for another show



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offered by John L. Price Jr., director of the tent-theater-in-the-round. Ferguson, introduced by Price as "the late, great Maynard Ferguson" to the general merriment of all, and having no time to warm up, was outshone by recently returned sideman Don Rader on trumpet. The Ferguson crew also played two dates in Cincinnati.

Rick Sobecki's Cleveland Heights restaurant, La Porte Rouge, has been featuring Wednesday night jazz by the Village Trio (Bob Fraser, guitar; Ronnie Busch, vibraphone; and Frank LaMarco, bass), which is also known as the Busch-Fraser Trio on its weekend gig at the Melba in Lakewood and as the Ambassadors of Jazz (with the addition of a drummer) at the Monday night jazz concert series at the Green-

briar Restaurant on Pearl Road. The Greenbriar concerts have also featured the Jazz Clique and singer Bobby Bryan (who recently starred in a musical at the Huntington Playhouse in Bay Village). The Clique, the well-organized quintet led by pianist Larry Salvatore, took over from pianist Bill Gidney's trio at the Tangiers; Gidney moved his swinging group to the Casa Blanca, also in the Heights . . . Leo's Casino is featuring singer Gloria Lynne through Sept. 13; organist Jimmy Smith is booked for the first week of October.

DETROIT

When nearby Macomb County was hit by a tornado early this summer, Bob Pierson organized a 17-piece band to appear for the benefit of the disaster

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fund. Singers Eddie Fisher, Frank D'Rone, and Guy Mitchell were guests. Arrangements were supplied by Quincy Jones . . . One of Detroit's leading jazz houses, the Grand Bar, is no more. Fire burned out the interior in mid-July. The management has made no announcements regarding reopening the spot.

Detroit again is alive with rumors of the Minor Kay's reopening, this time in conjunction with another club . . . Vibist Jack Brokensha's quartet is on WDTM-FM nightly from midnight to 2 a.m. with a broadcast from the Caucus Club. The show is being handled by Joe McClurg, who follows the quartet segment with recorded jazz from the studio till 6 a.m. . . . The upstairs room at Mr. Kelly's has finally opened. Drummer Roy Brooks is leading a group there afterhours on weekends. A coffee house atmosphere prevails.

CHICAGO

WGN-TV will be showing a series put together by Sheldon Cooper called *The Big Bands*. The half-hour programs, scheduled to be aired Saturdays at 9:30 p.m., beginning Sept. 19, feature big bands of every description—from Count Basie's to Sammy Kaye's. First band up on the series is that of Guy Lombardo. Bands of stronger jazz persuasion to be seen are those of Woody Herman (Sept. 26), Tommy Dorsey-Sam Donahue (Oct. 3), Si Zentner (Oct. 10), Basie (Nov. 7), Jimmy Dorsey-Lee Castle (Nov. 14), and Glenn Miller-Ray McKinley (Nov. 21) . . . The groups of Yusef Lateef and Lou Donaldson are due into McKie's this month . . . The Pieces of Eight (the octet led by fluegelhornist Warren Kime and tenorist Sandy Mosse) has been playing Wednesday through Sunday at the Outhaus, on N. Wells.

Following the Opals, a female vocal group, and singer Barbara Roman into the Sutherland Lounge was Earl (Fatha) Hines and his review, featuring Ayata Hosokawa and the Unchained Three, organist Tommy Smith, and drummer Ray Fisher. Trumpeter Paul Serrano leads the Sutherland house band. At presstime it had not been determined who would follow Hines into the south-side club, though singer Arthur Prysock is scheduled to work the latter part of September.

Big Joe Williams, prior to his departure for St. Louis, Mo., entertained at a second benefit performance for Chicago's Congress of Racial Equality Freedom House . . . Chicago's Staple Singers will be featured with the Swan Silvertones, the Clouds of Joy, the Five Blind Boys, the Swannee Quintet, the Loving Sisters, organist Jesse Dixon, and drummer Al Duncan in a week-long Gospel music show at the Regal

Theater Sept. 11-17 . . . **Mike Bloomfield**, guitar; **Charlie Musselwhite**, harmonica; and **Erwin Helfer**, piano, took over Friday and Saturday nights at Big John's on N. Wells.

LOS ANGELES

Shelly's Manne-Hole finally got a liquor license, due to go into effect around Oct. 1. The sale of liquor should hypo business for this leading West Coast jazz room, hitherto restricted to the sale of wines and beer . . . Pianist-composer **Jack Wilson** brought two evenings of himself to the Lindy Opera House last month. The programs featured his trio, quartet, quintet (with **Curtis Amy** on tenor), septet, and his big band playing Wilson's compositions. The event marked the debut of jazz at the Wilshire Blvd. cultural center. Atlantic records taped the second evening. Some of the participating musicians were **Philly Joe Jones** and **Nick Martinis**, drums; **Leroy Vinnegar** and **Al McKibbin**, bass; **Ray Draper**, tuba; **Harold Land**, **Teddy Edwards**, **Buddy Collette**, and **Curtis Amy**, saxophones; **Horace Tapscott**, piano; and **Roy Ayers**, vibes. Wilson said he hopes to make it an annual event.

Alto saxophonist **Herb Geller**, on a 10-week vacation from his steady chair in Radio Free Berlin's staff orchestra,

spent much of the time playing Hollywood record dates. Geller filled in the balance of his vacation date book with gigs in the reed section of **Johnny Catron's** Palms Ballroom orchestra in outlying Glendale. Those live KFI broadcasts from the Palms, Hollywood Palladium, and the Cocoanut Grove (DB, Aug. 27) are carried Saturday evenings, not Fridays.

SAN FRANCISCO

The city lost another major jazz club with the sale of Sugar Hill, whose new owners transformed the onetime "home of the blues" into a rock-and-swim emporium. As such, it fits cozily into the Broadway scene, a garish stretch of similar clubs, plus others featuring belly dancers and two strip joints. Lone survivor of this shifting pattern in the city's entertainment area is the Jazz Workshop, which now becomes San Francisco's only major contemporary jazz club. Sugar Hill's demise was attributed by owners **Norma Aston** and **Warren Herman** to the high cost of talent.

A bit of the slack this leaves in jazz bookings may be taken up if plans for a new Broadway club work out. While the new club is slated to feature such acts as **Frances Faye**, the **Mary Kaye** Trio, and **Rusty Draper**, the room also

plans to use such as the **Duke Ellington** and **Count Basie** orchestras and the **Oscar Peterson** Trio. The room's opening is expected in early fall . . . In a surprise booking, guitarist **Charlie Byrd**'s trio came into the Jazz Workshop at the end of August, filling a vacancy that developed when **Gerry Mulligan**'s booking was reshuffled. Byrd's previous appearances in S.F. had been at the late Sugar Hill.

Across the bay in Berkeley, the Trois Couleur is shuttered for the time being. Operator **Jack Taylor** closed the club in July to remodel, and during this period the building owner died. The property now is tied up in probate proceedings. In the meantime, vibist Taylor is forming a trio with organist **Al Tanner** and an unspecified drummer.

The **George Shearing** Quintet (**Hardy Hagood**, vibraphone; **John Gray** guitar; **Bob Whitlock**, bass; and **Colin Bailey**, drums) and the **Four Freshmen** were co-headliners for 10 days at the Safari Room in San Jose . . . Clarinetist **Bill Napier**, who has been playing with **Bill Erickson**'s group at Pier 23 here, suffered broken legs, severe facial cuts and other injuries in a motor-scooter mishap while he was en route to a Sunday afternoon session at the waterfront club. He may be hospitalized (at San Francisco General) for three months, it was reported.

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IN THE NEXT ISSUE

MISCELLANEOUS WOODWINDS AND THEIR PLAYERS

Critic-musician Don Heckman examines the increasingly significant role woodwinds other than the usual saxophone family have played in the jazz of the late 1950s and early '60s. Heckman also analyzes the important innovations their players—John Coltrane, Eric Dolphy, Roland Kirk, Yusef Lateef, and Steve Lacy, among others—have made.

WHAT'S NEW FOR FALL?

Record company officials speak frankly with Down Beat editors about the current state and future of the jazz record business. The record men also reveal what they will issue and tape in the coming months . . . In the Oct. 8 issue, a bevy of critics takes incisive looks at the new crop of jazz books—and one nonjazz tome by critic Nat Hentoff.

TWO BALLS/ONE STRIKE

Reports of three recent festivals: the folk bash held at Newport, R.I., and two jazz spectacles, one at Antibes, France, and the other at Cincinnati.

ORDEAL AT OREAD . . . COPOUT IN ACADEME

How was the winning quartet at the University of Kansas' Oread Collegiate Jazz Festival given the run-around? Why didn't the group get its promised tour of Europe? Who goofed? Read the answers to these and other pertinent questions about collegiate jazz competitions in *The Case of the Missing Prize*.

LAST KING OF THE SOUTH SIDE?

Mississippi-born Muddy Waters may be among the last of the pure country blues singers working today. Read Muddy's story, as told to Pete Welding, in the feature-filled Oct. 8 issue of

down beat

WHERE & WHEN

The following is a listing by urban area of jazz performers, where and when they are appearing. The listing is subject to change without notice. Send information to Down Beat, 205 W. Monroe, Chicago 6, Ill., six weeks prior to cover date.
LEGEND: hb.—house band; tfn.—til further notice; unk.—unknown at press time; wknds.—weekends.

NEW YORK

Andre's (Great Neck): Marian McPartland, tfn.
 Au Go Go: Bill Evans to 10/15.
 Baby Grand: Joe Knight, hb.
 Balcony (World's Fair): Bill Moore, Thur.-Mon.
 Snub Moseley, Tue.-Wed.
 Birdland: Bud Powell to 9/25.
 Blue Spruce (Roslyn): Teddy Wilson, tfn.
 Broken Drum: Wilbur DeParis, tfn.
 Castle Club: jam sessions.
 Chuck's Composite: Bruce Martin, tfn.
 Concerto West: Jack Willis, tfn.
 Eddie Condon's: Peanuts Hucko, tfn.
 Cork 'n' Bib (Westbury): jazz, wknds.
 Five Spot: Charlie Mingus, Al Heath, tfn. Upper Bohemian Six, Mon.
 Gordian Knot: Leroy Parkins, tfn.
 Half Note: Clark Terry-Bob Brookmeyer, 9/11-24. Lucky Thompson, 9/25-10/8.
 Hickory House: Mary Lou Williams, John Bunch, tfn.
 Horner's Ad Lib (Perth Amboy, N.J.): Morris Nanton, tfn.
 Junior's: jazz, wknds.
 Metropole: Gene Krupa, 9/21-10/3. Red Allen, hb.
 Minton's: Dave Burns, tfn.
 Mr. J's: Morgana King, Dick Garcia, tfn.
 Open End: Scott Murray, hb.
 Penthouse Club: Joe Mooney, tfn.
 Playboy: Les Spann, Milt Sealy, Walter Norris, Mike Longo, hbs.
 Jimmy Ryan's: Cliff Jackson, Zutty Singleton, Tony Parenti, tfn.
 Village Gate: Village Stompers, Miriam Makeba, 9/9-9/30.
 Village Vanguard: Al Cohn-Zoot Sims, Pat Thomas, tfn.

BOSTON

Gaslight Room (Hotel Kenmore): Basin Street Boys, tfn.
 Gilded Cage: Bullmoose Jackson, tfn.
 Jazz Workshop: Walt Dickerson to 9/13. Lennie Tristano, 9/14-20.
 Lennie's on-the-Turnpike (West Peabody): Illinois Jacquet to 9/27.
 Number 3 Lounge: Sabby Lewis, tfn.
 Saxony: Clarence Jackson, tfn.
 Wagon Wheels (West Peabody): Ray McKinley, 9/15-16.
 Westgate Lounge (Brockton): George (Dapper) Cromwell, George (Fingers) Parson, Mon., Wed.

PHILADELPHIA

Carousel (Trenton): Tony DeNicola, tfn.
 Krechner's: Billy Krechmer-Tommy Sims, hb.
 Latin Casino: Louis Armstrong, 10/12-28.
 Marilyn: DeeLloyd McKay, tfn.
 Metropole: Coatesville Harris, tfn.
 Pep's: Mongo Santamaria, 10/5-10.
 Second Fret: folk artists, tfn.

NEW ORLEANS

Blue Note: Dick Johnson, afterhours, tfn.
 Dixieland Hall: various traditional groups.
 Famous Door: Mike Lala, Jan Allison, Santo Pecora, tfn.
 French Quarter Inn: Pete Fountain, tfn.
 Goliwog: Armand Hug, tfn.
 King's Room: Lavergne Smith, tfn.
 Outrigger: Stan Mendelson, tfn.
 Paddock Lounge: Clem Tervalon, Snookum Russell, tfn. Marvin Kimball, Wed.
 Playboy: Al Belletto, Dave West, John Propst, Snook Eglin, hbs.
 Preservation Hall: various traditional groups.
 Royal Orleans: Chief John and His Mahogany Hall Stompers, 9/27.

DETROIT

Act IV: Eddie Webb, tfn.
 Caucus Club: Jack Brokensha, tfn.
 Drome: Junior Mance, 9/11-20.
 Falcon (Ann Arbor): George Overstreet, tfn.
 Left Bank: Alex Kallao, tfn.
 Mr. Kelly's: Roy Brooks, afterhours, wknds.
 Workshop sessions, Sun. afternoon.
 Odon's Cave: Bill Hyde, tfn.
 Playhouse Club: Matt Michaels, Bobby Laurel, tfn.
 Roostertail: Chuck Robinett, hb.
 Twilight Lounge (Port Huron): Bob Pierson, tfn.

CHICAGO

Al's Golden Door: Eddie Buster, tfn.

Bourbon Street: Eddy Davis, tfn. Dukes of Dixieland, 11/1-12/5.
 Figaro's: sessions, Sat. morning.
 Jazz, Ltd.: Bill Reinhardt, tfn. Dave Remington, Thur.
 London House: Red Norvo to 9/27. Dorothy Donegan, 9/29-10/18. Dizzy Gillespie, 10/20-11/8. Gene Krupa, 11/10-12/6. Jonah Jones, 12/8-27.
 McKie's: Yusef Lateef to 9/20. Lou Donaldson, 9/23-10/4.
 Mister Kelly's: Larry Novak, John Frigo, hbs.
 Moroccan Village: Baby Face Willette, tfn.
 Olde East Inn: unk.
 Playboy: Harold Harris, Joe Parnello, Gene Esposito, Joe Iaco, hbs.
 Sylvio's: Howlin' Wolf, wknds.
 Velvet Swing: Nappy Trottier, tfn.

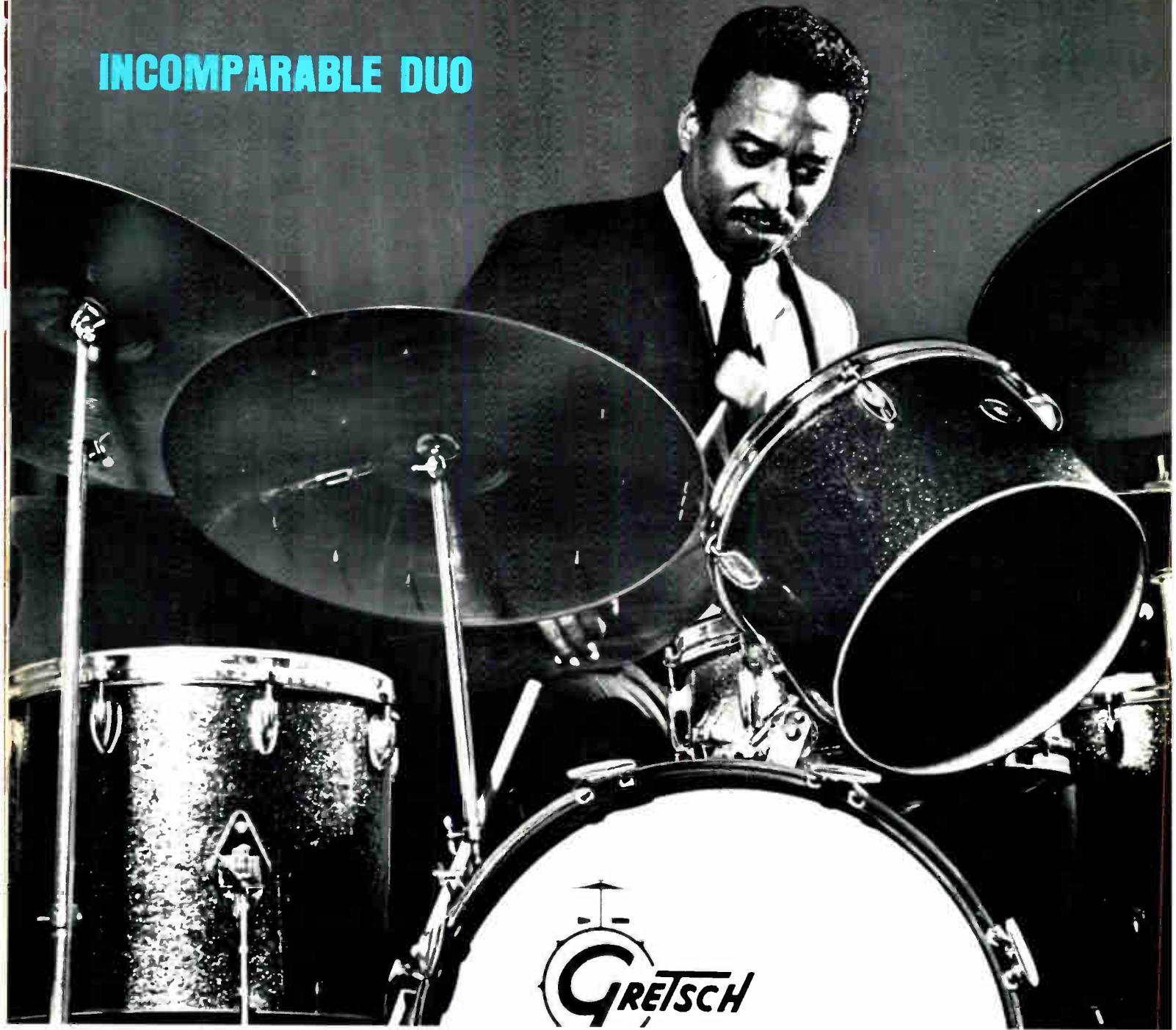
LOS ANGELES

Adams West Theater: jazz concerts afterhours, Fri.-Sat. Horace Silver, 10/16-17.
 Alibi (Pomona): Alton Purnell, tfn.
 Bahama Inn (Pasadena): Loren Dexter, tfn.
 Beverly Cavern: Johnny Lucas, Fri.-Sat.
 Blueprint Lounge: Bill Beau, tfn.
 Can Can (Anaheim): El Dorado Jazz Band, Fri.-Sat.
 Carriage House (Burbank): Jimmie Rowles, Max Bennett, Nick Martinis, Sun., Mon.
 Design: various groups.
 Glendora Palms (Glendora): Johnny Catron, hb.
 Frigate (Manhattan Beach): Ben Rozet, Paul McCoy, tfn.
 Handiebar: Wally Holmes, Fri.-Sat.
 Hermosa Inn: Jack Langlos, The Saints, wknds.
 Huddle (Covina): Teddy Buckner, tfn.
 Holiday Inn (Montclair): Society for the Preservation of Dixieland Jazz.
 Hollywood Plaza Hotel: Johnny Guarneri, tfn.
 Hot Toddy's (Glendale): Hot Toddy Dixieland Band, hb.
 Huntington Hotel (Pasadena): Red Nichols to 10/7.
 Intermission Room: William Green, Dave Wells, Art Hillary, Tony Bazely, tfn.
 International Hotel (International Airport): Kirk Stuart, tfn.
 It Club: Horace Silver, 10/5-18.
 Jim's Roaring '20s (Wonderbowl-Downey): Johnny Lane, tfn.
 Lighthouse: Howard Rumsey, hb. Swing, Inc., band, Mon.
 Malibu Sports Club: Jesse Price, tfn.
 Mama Lion: Gabe Baltazar, tfn.
 Marty's: Charles Kynard, tfn.
 Metro Theater: jazz concerts afterhours, Fri.-Sat.
 PJ's: Eddie Cano, Jerry Wright, tfn.
 Red Carpet (Nite Life): Johnny Dial, tfn.
 Roaring '20s (La Cienega): Pete Bealman, Charlie Lodice, tfn.
 Rubaiyat Room (Watkins Hotel): Olivet Miller, wknds.
 Reuben's (Newport): Edgar Hayes, tfn.
 Royal Lion (Ventura Blvd.): Matty Matlock, Tue.-Sat.
 Shelly's Manne-Hole: Shelly Manne, 9/18-20.
 Sherry's: Don Randi, tfn.
 Spigit (Santa Barbara): jazz, Sun.
 Storyville (Pomona): Ray Martin, tfn.
 Tops Restaurant (San Bernardino): Connie Wills, Jazz Prophets, tfn.

SAN FRANCISCO

Algiers (Redwood City): Dick Maus, tfn.
 Claremont Hotel (Oakland): Wilbert Barranco, Fri.-Sat.
 Coffee Don's: Noel Jewks-Jim Harper, after-hours.
 Dale's (Alameda): George Stoicich, wknds.
 Earthquake McGoon's: Turk Murphy, Ralph Sutton, tfn.
 Gold Nugget (Oakland): Stan Kenton alumni, Fri.-Sat.
 Hangover: Chris Ibanez, tfn.
 Interlude: Merrill Hoover, tfn.
 Jack's of Sutter: Merl Saunders, Tommy Butler, tfn.
 Jazz Workshop: Dizzy Gillespie to 9/20.
 Jimbo's Bop City: Norman Williams, Thur.-Sat.
 Pier 23: Burt Bales, Bill Erickson, tfn.
 Shelton's Blue Mirror: Harry Gibson-Con Hall-Nel Jewks, Fri.-Tue.
 The Library: Bob Clark-Bob Bryant, Sun.
 Safari Room (San Jose): Duke Ellington, 9/22-27. Tex Beneke's Glenn Miller Orchestra, 10/30-11/8. Pearl Bailey, Louie Bellson, 11/13-22.

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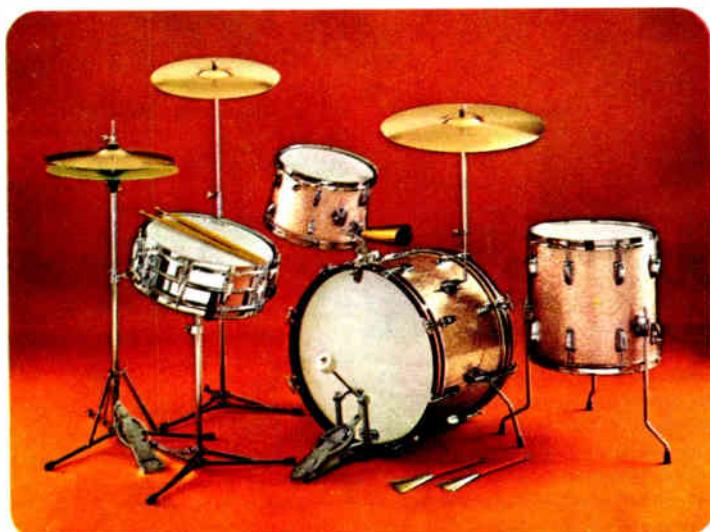
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