

SEPTEMBER 23, 1965

35c

down beat

THE BI-WEEKLY MUSIC MAGAZINE

**Complete
Down Beat
Jazz Festival
Coverage**

**Annual School
Music Issue**

*Articles By William Russo,
Dave Baker, Don Heckman*

**Readers Poll
Ballot Inside**

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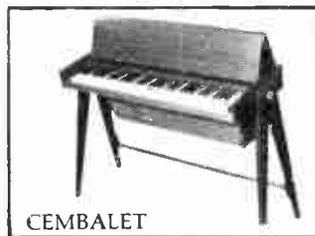
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CONTENTS

FEATURES

- 19 The Down Beat Jazz Festival: Chicago critic Buck Walmsley gives his impressions of the musical happenings at last month's festival
- 24 Notation And The Jazz Composer: Don Heckman presents examples of new methods of transmitting the composer's ideas to the performer
- 26 The Division Of The Orchestra Into Five Real Parts: Composer William Russo explains why he believes the conventional division of the big jazz band into three sections is less than ideal
- 29 Jazz—The Academy's Neglected Stepchild: Cellist-educator Dave Baker, formerly a George Russell sideman, points out weaknesses and problems found in college jazz programs—and offers his solutions
- 54 Down Beat Readers Poll Ballot

REVIEWS

- 34 Record Reviews
- 43 Blindfold Test: Tony Bennett

DEPARTMENTS

- 10 Chords & Discords
- 17 News
- 18 Strictly Ad Lib
- 44 Feather's Nest, by Leonard Feather
- 44 Big-Band Arrangements: Fughetta, by Bob Florence
- 53 Where & When: A guide to current jazz attractions

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CHORDS & DISCORDS

A Forum For Readers

Hentoff Raises Wrath

In reading Nat Hentoff's version of an idyllic jazz festival (*Second Chorus*, July 29), I was aroused to wrath by his statement that he would "try to adapt to a jazz coming-together those principles of 'participatory democracy' that are being developed by such student groups as the Student Nonviolent Co-ordinating Committee and Students for a Democratic Society."

Which "principles" of these two far-leftist groups would Hentoff have us jazz musicians emulate?

Perhaps we could schedule a festival to coincide with Armed Forces Day, and when the SDS beatniks block the parade of our nation's flag and servicemen, we could have a jazz group jump onto the avenue and wail the *Internationale*.

Thanks to the hosts of ultraliberals like Hentoff and LeRoi Jones, the Socialist revolution in this country is all but complete. How unfortunate that they will only realize when its too late that their efforts have not enhanced human dignity or individual freedom but, indeed, have helped destroy them.

The jazz world has always been, albeit with the inevitable exceptions, the healthiest example of interracial relationships in this country's history. The axiom of one individual's respecting another on merit, man to man, with no thought of color or background, has been instinctively practiced by all the good jazz players I've ever known.

I suggest to Hentoff that it would be far better to ask the members of SNCC and SDS to follow the lead of the gentlemen of jazz than for us to adapt any of their sick tactics.

John T. Williams
Burlington, Vt.

Nat's Ballot

After reading Nat Hentoff's report of Cecil Taylor's lowering the boom on Bill Evans (*DB*, Feb. 25), I was curious to see if Hentoff would continue his practice of voting Evans the best pianist in the International Jazz Critics Poll (*DB*, Aug. 12).

It seems now that Evans does not rate even third best. Coincidence? Maybe. Most likely though, it's just another indication that Hentoff works too hard at being *The Jazz Critic*.

Michael L. Sugg
Portland, Ore.

In the 1964 DB critics poll Hentoff's first choice for pianist was Evans while Taylor was his third choice.

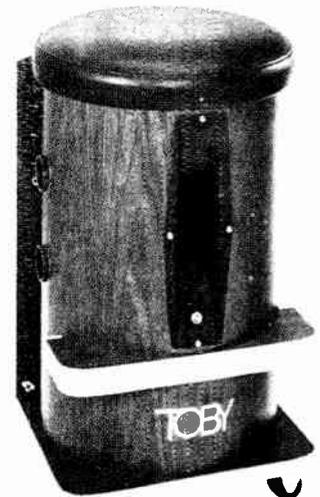
Tain't Whatcha Got; 'S Way Ya Got It

Reader David Woodhead (*Chords*, Aug. 12) stirs up an old ghost in his reaction to Leonard Feather's *Three in One* feature (*DB*, June 17) by claiming that no worthwhile contributions have come from

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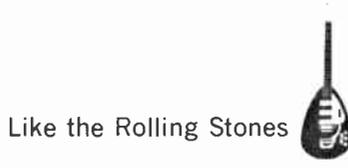
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12 DOWN BEAT

pianists Peterson, Previn, Jamal, or Garner. I don't agree, and I'm afraid the troubling factor here is the one big advantage shared by the above players—they're all money makers.

Why has it always been so fashionable to rank jazz players according to their income? Could it be that some of the fans really believe that, in order to contribute, one must deny himself of the just rewards for successfully communicating with a generally hostile public?

The Shearings and the Brubecks and the fine players mentioned above have worked hard at their crafts and deserve the breaks they've managed to make for themselves.

They all have my hearty congratulations. On the other hand, I've always found it most difficult to warm up to a jazz player, great though he may be, when he insists upon acting like a damn fool.

Dick Fenno
Fairfield, Conn.

Monk Undeserving

After reading the critics poll results (*DB*, Aug. 12), I was disgusted to find people like Thelonious Monk stealing the show from people like Oscar Peterson. How an artist so hard to pin down or describe, like Monk, could take it away from great originals like Teddy Wilson is obviously a product of someone who was in a hurry or didn't stop to consider all that the old-timers have done for modern jazz.

I hope that in the future the so-called critics will realize some of the contributions made by the "has-beens."

Randy Bloch
Sherman Oaks, Calif

Jimmy Smith And The Big Band

I would like to take issue with what Dan Morgenstern termed a "loss to jazz" (*DB*, Aug. 12) in reference to Jimmy Smith's releases of recent years with the "showcase setting" of the big band. I feel that Smith's merger with the big band has been a major contribution to jazz.

In my opinion, Smith has taken the same driving talent as the finest jazz organist in the world and placed it in a new setting of fine arrangements and burning solos on his part.

I must admit, however, that, as Morgenstern pointed out, we've seen no evidence of the Jimmy Smith that was "vintage '56"—we now see Jimmy Smith as "vintage '65."

John R. Wood
Los Angeles

Jazz In The Clubs

I think Leonard Feather makes a good point when he states that the disappearance of the jazz club does not necessarily mean the dissolution of jazz itself (*DB*, Aug. 26). However, I do think he is missing a more important point: clubs are not being replaced by "concert halls and outdoor festival sites." These settings aren't even beginning to replace the "smoke-filled cellar club."

I also think Feather is mistaken when he says that the small club has been stifling jazz. To the contrary, jazz can fly in all
(Continued on page 15)

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most any environment. But until a new jazz scene is created to fill the new void, people will continue to bewail the loss of the jazz club.

J. Horwich
Chicago

On The Furtherance Of Anonymity

Oh goodie! I'm so glad it is no longer fashionable to dig "Bill . . . who?" (*Chords*, Aug. 26). After having been "conned" into buying all of Evans' records since 1959, I am running out of space on my record rack.

Why don't we hippies get together and boycott "what's-his-name's" records. If we included all of those musicians (not only pianists) that have fallen under his influence, we should have loads of room on our record shelves.

Why don't we get John Coltrane next? Or has he already been eliminated?

Gerald Grable
Kansas City, Mo.

A Stone Blues Fan

As a 15-year-old jazz and blues fan I find *Down Beat* very informative. I think a very good article for a future issue would be an insight on the blues revolution in America and in Britain, particularly on such groups as the Rolling Stones and the Animals, who have shown that blues music can make the commercial field and still retain much of its authenticity.

Wouldn't it be nice if Pete Welding in his *Blues 'n' Folk* column could review a Rolling Stone album?

Vincent Soldani Jr.
North Attleboro, Mass.

Welding could, but probably won't. Reader Soldani, however, may find solace in Martin Williams' One Cheer for Rock and Roll, a two-part essay that begins in the next issue.

Finnish Umbrage

Dulle Grey's letter (*Chords*, July 1) was utterly ridiculous. The notion that the very art of jazz is a heritage, and not an innovation, simply escapes me. Grey fails to realize the fact that jazz, quite unlike any other music, is an ever-evolving form of music; innovation and change are essential to it.

Equally reactionary and stupid are his views of the race issue. "What are they [Negroes] complaining about?" he innocently asks, as if he didn't know any better.

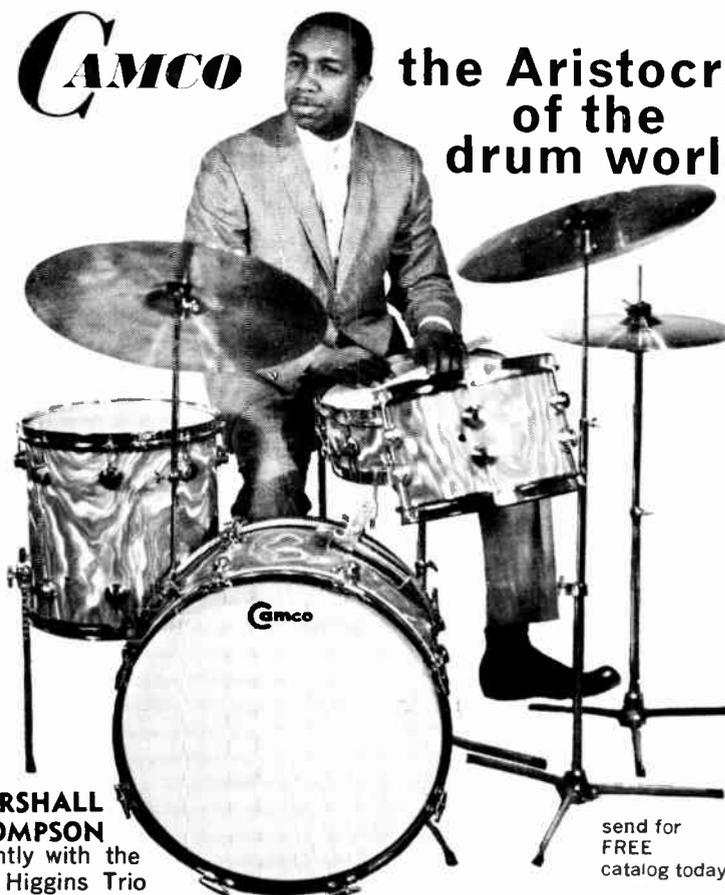
Otherwise, *Down Beat* offers very interesting and rewarding reading, except for occasional meaningless chattering and impertinent biographies, which to me are somewhat irrelevant. Let's not forget the music—more theoretical writings, please.

Jarmo Jaakola
Hameenlinna, Finland

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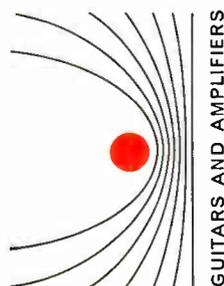


Trini Lopez

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September 23, 1965 Vol. 32 No. 20

ORNETTE IN LONDON, PLANS EXTENDED STAY OUT OF U.S.

With startling suddenness and a considerable impact on the British jazz scene, avant-garde pacesetter Ornette Coleman arrived last month in London. He lost little time getting acquainted with the British way of life.

"The scene here is not the same as it is in New York," he said. "People here live differently—but they still live in square houses."

Behind this observation probably lies a reason for Coleman's being in London, for in some part of the world, he said, he is seeking a private Shangri-la, a place



Coleman

Seeking a Shangri-la

where the state of human relations and the existing sense of values will enable him to live without being involved in prejudices, hostilities, corruptions, and compromises.

Declaring a desire to stay out of the United States for as long as possible, Coleman will spend several weeks in each country in Europe, playing concerts and television shows, before "striking out East as far as possible."

In London the saxophonist appears set to achieve something no other jazzman has managed. With the help of some friends, he got himself classified as a "concert artist" (as opposed to a "jazz musician") with subsequent Ministry of Labor approval to appear publicly.

Having thus circumvented the usual "exchange" hassels with the Musicians Union (for every U.S. musician who plays in England, a British musician plays in the United States), Coleman, at press-time, was set to sponsor an ambitious project: a concert at the newly constructed Fairfield Hall, Croydon, on the outskirts of London on Aug. 29.

Scheduled to appear on the concert be-

sides the Coleman trio (David Izenzon, bass, and Charles Moffett, drums) were a classical chamber-music group, consisting of clarinet, oboe, bassoon, flute, and French horn, playing music composed for the occasion by Coleman.

Completing the bill were the New Departures Quintet, whose usual lineup is Les Condon, trumpet; Bobby Wellins, tenor saxophone; Stan Tracy, piano; Geoff Clyne, bass; and Lennie Morgan, drums; plus two poets, Mike Horowitz and Pete Brown.

Coleman said he plans to move on to the Continent, where several possibilities for concert appearances are being negotiated. Dates fixed so far are Brussels, Oct. 29; Berlin, Oct. 30; Helsinki, Oct. 31; Stockholm, Nov. 1; Copenhagen, Nov. 2; Bremen, Nov. 3; and Paris, Nov. 4.

Coleman said that before leaving New York City he had completed arrangements for recordings of his December, 1962, Town Hall concert to be released by Blue Note records in the fall.

PIANIST FREDDIE SLACK FOUND DEAD IN HOLLYWOOD HOME

Pianist-bandleader Freddie Slack, 55, was found dead Aug. 10 in his Hollywood, Calif., apartment. He apparently died of natural causes. Slack had not been seen for several days before his body was discovered by his landlady.

Slack was born in LaCrosse, Wis., Aug. 7, 1910. He played with Ben Pollack's orchestra in the early 1930s and joined Jimmy Dorsey in 1936. He also played with Spike Jones' band before being featured with the Will Bradley-Ray McKinley Orchestra, with which he first gained wide public acceptance.

During the mid-'40s, Slack reached the height of his popularity, fronting his own band, appearing in several movies, and making records that featured his boogie-woogie style.

His recording of *Cow-Cow Boogie* became a big seller and helped bring Ella Mae Morse, who sang on the record, to stardom.

In recent years, Slack had played in

Slack

At his boogie woogie peak in the '40s



various San Fernando Valley clubs, but his appearances were limited by attacks of diabetes.

MONTEREY FESTIVAL TO FEATURE TRUMPET STYLISTS, NEW SCORES

The world premiere of several jazz compositions and the appearance of some of jazz' best trumpet players in special programs highlight the eighth annual Monterey Jazz Festival to be held Sept. 17-19 at the Monterey, Calif., County Fairgrounds.

The festival's theme is "Tribute to the Trumpet," which will feature Louis Arm-



Miss Williams

West Coast premiere at Monterey

strong, Henry (Red) Allen, Dizzy Gillespie, Harry James, Rex Stewart, and Clark Terry tracing the history of the instrument.

Premieres include two compositions, *On the Road to Monterey*, which will feature Gillespie with the festival's orchestra, and *The Angel City Suite*. Both were written by Gil Fuller, the festival's music co-ordinator, who also will direct the festival orchestra. Pianist Mary Lou Williams' liturgical composition, *St. Martin de Porres*, will have its West Coast premiere. All three works will be performed on the Sept. 19 afternoon program.

At presstime the schedule of performances lists the Armstrong and Gillespie combos, cornetist Stewart, and singer Mary Stallings for the evening of Sept. 17; bassist Charles Mingus' octet, pianist Denny Zeitlin's trio, and saxophonist John Handy's quintet in a program sprinkled with new compositions on the afternoon of Sept. 18; the Duke Ellington Orchestra, pianist Earl Hines, singer Anita O'Day, and Gillespie for the Sept. 18 evening performance; Miss Williams, Gillespie, Terry, and Allen for the afternoon of Sept. 19; and Gillespie, the Harry James Orchestra, and vibist Cal Tjader's quintet for the closing evening session. Other artists will be added, according to a festival spokesman.

As was the case last year, the festival will stage afterhours jam sessions featuring some of the festival musicians at Exhibition Hall, which is on the fairgrounds near the arena, from midnight to 2 a.m.

According to the festival's general manager, Jimmy Lyons, advance ticket sales are running 25 percent ahead of last year's.

strictly ad lib

POTPOURRI: The Harlem Cultural Council's Jazzmobile (*DB*, Aug. 26) met with such enthusiastic response from the community that the concept has been expanded to include appearances in Brooklyn, the Bronx, and East Harlem. Among the bands participating during August were drummer **Roy Haynes'** sextet; pianist **Randy Weston's** sextet; the **Pepper Adams-Thad Jones Quintet**; a big band led by clarinetist **Tony Scott** and including trumpeters **Joe Newman** and **Jimmy Nottingham**, trombonist **Marshall Brown**, and bassist **Milt Hinton**; trumpeter **Fredie Hubbard's** quintet; trumpeter **Roy Eldridge's** quintet; an octet led by saxophonist **Lucky Thompson**; trumpeter **Kenny Dorham's** quintet; percussionist **Montego Joe's** sextet, and singer **Carmen McRae** with trombonist **Benny Powell's** quintet. Producer **Jim Harrison** is music coordinator.

Vibraharpist **Milt Jackson's** quintet at the Museum of Modern Art-*Down Beat* Jazz in the Garden concert Aug. 12 featured saxophonist-flutist **James Moody**, bassist **Ron Carter**, pianist **Cedar Walton**, and drummer **Candy Finch**. Singer **Jimmy Rushing** and **Buddy Tate's** band appeared Aug. 19 to wind up the series. Attendance at the 11 concerts averaged well over 2,000 persons for each event.

Louis Armstrong will play a concert at the Loyola Field House in New Orleans Oct. 31 under the sponsorship of the New Orleans Jazz Club. This will be the trumpeter's first appearance in his home town in more than a decade. The concert will mark a victory of considerable significance, since as recently as five years ago state laws banning integrated performances would have prevented Armstrong's band from playing in Louisiana. A large turnout is expected for the performance, proceeds of which will go to the New Orleans Jazz Museum.

Los Angeles AFM Local 47 is staging its sixth annual "Jazz at the Beach" free concerts at suburban Venice. The concerts are sponsored by the Music Performance Trust Funds of the Recording Industry. The first concert featured the **William Green Sextet** and **Allen Fisher's** 18-piece orchestra, with vocalist **Cindy Bradley**. The Fisher band included **Willie Smith**

Armstrong

A victorious homecoming



on lead alto; **Al Porcino**, lead trumpet; and **Bob Enevoldson**, valve trombone. Arrangements were contributed by **Nat Pierce**, **Bill Holman**, and **Enevoldson**. A second jazz concert will be held Sept. 19. The artists have not yet been announced.

Shades of the swing era: During the summer months, CBS Radio has been featuring big-band remote broadcasts from Atlantic City's Steel Pier, Los Angeles' Hotel Ambassador, Hershey Park, Pa., and Virginia Beach, Va. The broadcasts are aired four times a week, on Monday, Tuesday, Wednesday, and Saturday, with the bands of **Les and Larry Elgart**, **Count Basie**, **Duke Ellington**, **Lionel Hampton**, and **Louis Armstrong**, plus the **Glenn Miller Orchestra**, currently fronted by trumpeter **Bobby Hackett**, participating.

Frank Sinatra became the 150th film personality to be honored at Grauman's Chinese Theater in Los Angeles by embedding his hand and foot prints in the cement of the theater's forecourt. Singer **Dean Martin** was emcee for the sticky ceremony. When **The Leader** extracted his cement-covered hands and held them outstretched, at the request of camera men, he sang an **Al Jolson**-flavored *Mammy*.

Details of book projects involving critic **Leonard Feather** include *The Book of Jazz from Then Till Now* (which is an updated version of Feather's original *Book of Jazz*), due for publication this fall. He also plans to embark soon on *The Encyclopedia of Jazz in the Sixties*, "a comprehensive survey of the scene today," he said. "Not a supplement but a complete book in itself." Release is expected in October, 1966.

NEW YORK: Tenor saxophonist **Bud Freeman** is currently working a week's engagement at an Algerian trade fair. Freeman was sent there by the government to represent the United States. In November Freeman embarks on an extended tour of Europe. He opens early in the month in Scandinavia, follows with dates in England, and then goes to Spain . . . The Embers West is becoming a trumpet house. After long stints by **Ruby Braff** and **Joe Newman**, **Harold Baker** was on hand Aug. 9-30, followed by a three-week return engagement for **Newman** . . . Saxophonist-flutist **Charles Lloyd's** quartet (**Gabor Szabo**, guitar; **Ron Carter**, bass; **Joe Chambers**, drums) followed its July debut at Slug's Saloon with three weeks at the Village Vanguard starting Aug. 17. Pianist **Cecil Taylor's** trio, back after a well-received July engagement, shared the bill . . . Singer-humorist **Babs Gonzales** has been signed for a part in the **Sammy Davis Jr.** film, *Adam*. Shooting begins in New York Sept. 12 . . . After a brief experiment with rock and roll, the Metropole returned to a modified jazz policy in mid-August, with percussionist **Mongo Santamaria's** Latin Jazz Sextet, which was followed by drummer **Gene Krupa's** quartet Sept. 3 . . . A benefit for ailing pianist **Chris Anderson**

at the Village Vanguard Aug. 16, organized by multi-instrumentalist **Roland Kirk**, featured drummers **Max Roach** and **Roy Haynes**; trumpeters **Fredie Hubbard** and **Clark Terry**; pianists **Sun Ra** and **Randy Weston**; trombonist **Curtis Fuller**, and tenor saxophonist **Wayne Shorter** . . . Another recent benefit, this one for the daughter of the late drummer **Keg Purnell**, was held at the Sands Beach Club in Lido Beach Aug. 2. Trumpeter **Joe Thomas**, trombonist **Snub Mosley's** trio, and tenor saxophonist **George (Big Nick) Nicholas** were among the participants . . . The **Burton Green Quartet** gave a concert at Guild Hall, Woodstock, N.Y., on Aug. 28. Members of the pianist's group were altoist **Marion Brown**, bassist **Reggie Johnson**, and percussionist **Rashied Ali**. This was the second avant-garde concert by Green in Woodstock.

Drummer **Sonny Payne** will bring his own group to his old boss' club when he opens at **Count Basie's** lounge Sept. 14 . . . Tenor saxophonist **King Curtis** and his band joined forces with the **Beatles** for their cross-country tour Aug. 15-30 . . . Trumpeter **Erskine Hawkins'** quartet, with vocalist **Lanni Kaye**, is at the **Copa Lounge** . . . Singer **Joe Williams** did two weeks at the **Phone Booth**, a new east-side spot, in August . . . The **Mark Twain Riverboat** restaurant in the Empire State Building continues its big-bands-for-dancing policy. **Richard Maltby** and **Buddy Morrow** were among the recent incumbents, but it is rumored that more jazz-flavored bands soon will be booked . . . Guitarist **Sal Salvador's** big band was heard for five consecutive weekends beginning Aug. 6 at the huge **Diamond Beach Club** in Wildwood, N.J., featuring a "jazz-rock" book and such soloists as baritone saxophonists **Pepper Adams** and **Nick Brignola**, alto saxophonist **Lanny Morgan**, and mellophonium player **Dave Moser** . . . Saxophonist **Dick Meldonian** was heard in concert at the **Astoria Outdoors Arts Festival** Aug. 17 with **Bill Watrous**, trombone; **Derek Smith**, piano; **Eddie Thompson**, bass; and **Gus Johnson**, drums . . . Tenor saxophonist **Frank Smith** and drummer **Jerry Tomlinson**, assisted by pre-recorded tapes and known as the **Electronic Jazz Duo**, gave two Sunday recitals at the **Kaymar Gallery** on W. Broadway Aug. 15 and 29 . . . "Negro Music in Vogue," a panorama with music and dance produced by saxophonist **Granville Lee** at **Carnegie Recital Hall** last year, will be repeated there Sept. 11 . . . Pianist **Willie (The Lion) Smith** was seen on CBS-TV's *Fanfare* Aug. 7 . . . Pianist **Walter Bishop Jr.'s** quartet will be at the **Front Room** in Newark, N.J., Sept. 27-Oct. 3.

Jazz in Connecticut has been on the increase lately. Pianist **Ellis Larkins** has been leading a group at the **Westport Playhouse Tavern**. His sidemen there are trumpeter **Harold Baker**, vibist **Tony Chirco**, bassist **Bill Pemberton**, and drummer **Bobby Donaldson**. Also in Westport at the **Galleria** is pianist **Johnny Morris**, who had played in drummer **Buddy Rich's** sextet until it broke up in

(Continued on page 49)



The Franz Jackson Original Jazz All-Stars: A solid stamp

Down Beat Jazz Festival

**A comprehensive report
by Buck Walmsley of a
significant musical event.
Photographs by Ted Williams**

WHILE 90-DEGREE temperatures were helping spur rioting in one part of the city the evening of Aug. 13, the majority of 7,000 people in Chicago's Soldier Field Stadium were sitting coldly on their hands as Stan Getz played an inspired set. It was a paradox, but just one of several unpredictable audience reactions that

marked the three-day, five-concert *Down Beat* Jazz Festival, Aug. 13-15.

Who could have predicted, for example, that a Carmen McRae ballad would move an audience more than a swinger by the Count Basie Band? Or that a happy little Gerry Mulligan-Roy Eldridge blues would be a more potent applause winner than a driving Thelonious Monk set? This festival certainly put an end to some of my concepts of what moves a jazz audience.

But there the surprises end. There was nothing unpredictable about the music offered, although performances were, for the most part, far above average.

There also was nothing unexpected in the staging of the festival. After all, George Wein, who produced the event in conjunction with *Down Beat* and the Illinois Cultural Company, is an old hand at setting up jazz festivals. He had his own battle-tested stage and sound systems imported

from Newport, R.I., for the occasion. The sound system worked very well except in a thin line to one side of the stage that caught echoes off the stadium's curved walls. The weather was excellent, though perhaps a little too hot for the two afternoon performances. The only thing that distracted from the occasion was the brief appearance during the matinees of a low-flying Air Force jet team, part of a city-sponsored show along Chicago's lakefront.

The Aug. 13 evening session got under way, unofficially, with the stage band from Notre Dame High School in Niles, Ill., under the direction of the Rev. George Wiskirchen. The band served as a warm-up act to the festival on the first two evenings. It performed capably and set the stage for a 14-piece festival orchestra under the direction of Gary McFarland. The band was built around the regular members of McFarland's quintet—reed man Sadao Watanabe, guitarist Gabor Szabo, bassist Eddie Gomez, drummer Joe Cocuzzo—and employed some of Chicago's best studio musicians, including bass trombonist Cy Touff, reed man Kenny Soderblom, trombonist John Avant, and trumpeter

About The Author

Walmsley, a former bassist from Detroit, has been on the staff of the *Chicago Daily News* for several years and is the only newsman on a large-circulation Chicago paper to regularly cover jazz. This is his first contribution to *Down Beat*.



Szabo, McFarland, Watanabe: Consistently fine flute on *Train Samba*

Paul Serrano.

Of the three McFarland compositions played by the band, a ballad, *I'll Write You a Poem* featuring Szabo, came off best at each of the three evening concerts. McFarland's quintet, with the leader playing vibes, performed *Train Samba* each night and spotted consistently fine Watanabe flute work.

After the McFarland segment, the first concert's emcee, the Rev. Norman J. O'Connor, explained to those in the audience who hadn't already heard that Miles Davis had broken his leg and would not appear on the program as scheduled. The news was greeted with a few boos and catcalls, but these turned to cheers when Father O'Connor introduced Art Blakey's *Jazz Messengers* in Davis' place.

The edition of the drummer's *Messengers* for this date included John Hicks, piano; Gary Bartz, alto saxophone; Frank Mitchell, tenor saxophone; Curtis Fuller, trombone, and borrowed bassist Gomez. The sextet handled three numbers expertly. All horns soloed well on *Paper Moon*, with Mitchell getting the best of it all. Bartz had *I Can't Get Started* almost to himself through both slow and up tempos and turned in a fine performance.

Another last-minute addition to the schedule (because of Davis' cancellation), Milt Jackson, then joined the Blakey rhythm section and Fuller for a hard-swinging blues and a lovely *Yesterdays*. It was the strongest vibraharp work I've heard by Jackson in several years and ended much too quickly.

Next was tenorist Stan Getz' quartet (Gary Burton, vibes; Steve Swallow, bass; and Joe Hunt, drums).

20 □ DOWN BEAT



Getz and McFarland at rehearsal: Week-long rehearsals of the festival orchestra were almost for naught when wind blew Getz' music stand down at the evening performance and caused him to cancel two numbers

Getz glided through three excellent choruses of *Like Someone in Love* that were bubbling over with rich invention. He then followed Burton's light and logical solo with a forceful stop-time chorus. *When the World Was Young* was a thing of sheer beauty; Getz' tenor work throbbed

with emotion—now wailing and crying, now murmuring softly. There was no letup on the following *Con Alma*, during which Getz played a driving solo.

Unfortunately, while Getz was producing all this fire, Burton was acting as a one-man hook-and-ladder crew, turning out one cold solo after another. Even his *My Funny Valentine*, a warm vehicle if there ever was one, turned cool at the touch of his four mallets. Swallow, on the other hand, fell right in behind Getz, especially on *Con Alma*, with wonderfully melodic lines.

Scheduled to play four McFarland compositions with the festival orchestra, Getz only got through part of the first, *Melancolico*, before a breeze toppled his music stand and caused him to lose his place for an instant. Nevertheless, both that tune and the following *Corcovado* came off very well. It was a shame that, because of the wind, Getz canceled the other two numbers, *I Hear a Song* and *Street Dance*, for they had sounded excellent during the week-long rehearsals of the band.

After intermission, it was another tenor saxophonist who kept things moving. Bud Freeman, now almost 60, played with more consistency than any of the other members of his fellow Newport Jazz Festival All-Stars. His solo on *Just You, Just Me* and a blues, on which Getz joined in, proved that Freeman has not closed his ears to what is played by the moderns.

Of the other members of the group—clarinetist Pee Wee Russell, cornetist Ruby Braff, and pianist George Wein, who were joined by Swallow and drummer Joe Morello—Russell took the honors on *St. Louis Blues*, and Braff played a pretty bucket-mute solo on *I Want a Little Girl*.

Two pianists, Earl Hines and Dave Brubeck, completed the 4½-hour opening session in solid, but generally unspectacular, fashion. Hines had the assistance of Chicagoans Robert Wilson, bass, and Red Saunders, drums, who obviously had not rehearsed well for the job. There were false tune endings all over the place. Hines, for his part, played easily, and in between many quotes from other songs could be found golden nuggets of invention. He was in particularly good form on some superb turnarounds on *Sweet Lorraine*.

The Brubeck set was largely memorable for a lyrical Paul Desmond alto solo on *Someday My Prince Will Come* and a stride-piano chorus on the same tune by Brubeck played in four against the waltz tempo; it just barely missed catching fire.



Reunion in the afternoon: Hodes, Russell, McPartland, Freeman, and O'Brien reworked *China Boy* and other tunes of the '20s

ONE OF THE MOST interesting aspects of the *Down Beat* festival was the strong emphasis on Chicago jazz. The Aug. 14 afternoon program was unique in concept. Instead of loading the program with traditional groups and passing it off as jazz history, the producers tried to show how the so-called Chicago style evolved.

The program began with the country blues of Big Joe Williams, who,

after some guitar-amplifier trouble, sang and played seven of his blues, including a delightful *Bald-headed Woman*.

Next Muddy Waters, with harmonica player Jimmy Cotten and pianist Otis Spann, offered examples of urban blues. *Country Boy*, a slow drag blues, was particularly moving. Spann also gave a brief lesson in boogie woogie.

Two Chicago-based traditional

groups—Franz Jackson's Original Jass All-Stars and the Original Salty Dogs—endeavored to show the development of the jazz band in the '20s by playing compositions by Jimmie Noone, W. C. Handy, King Oliver, Jelly Roll Morton, Johnny Dodds, Kid Ory, Bix Beiderbecke, and other early jazz players and writers.

The Jackson unit was particularly solid on *Wolverine Blues* and *Sugar-foot Stomp*, with good solos across the front line. Lew Green's cornet solo on *Davenport Blues* (a re-creation of Beiderbecke's recorded solo) and the ensemble work on *Oriental Strut* highlighted the Salty Dogs' set.

Then Earl Hines, playing without accompaniment, re-created some of his piano classics of the 1920s, including *Monday Date* and *Caution Blues*. But it was *Tea for Two* played in several different tempos, plus five or six choruses of *These Foolish Things*, that showed why Hines is enjoying such a musical renaissance. It was a magnificent tour de force.

What was described as a reunion of the Austin High Gang completed the afternoon schedule. Involving as it did cornetist Jimmy McPartland, trombonist Floyd O'Brien, Pee Wee Russell, Bud Freeman, pianist Art Hodes, bassist Jim Lanigan, and drummer George Wettling, the reunion was really more that of musicians who grew up in several parts of Chicago and not just in the Austin area. But each had got his start at

Conflagration in the evening: jazzmen Grey, Gillespie, and Moody join blues singer Muddy Waters' band for an impromptu *Got My Mojo Workin'*



about the same time, and they formed a musically cohesive unit that fit the purposes of the program.

Once again, it was Freeman who stood out among the performers, especially on a solo on *You Took Advantage of Me*. While the crowd was sparse—only 750—it cheered the several fine choruses Freeman played. Both Russell and McPartland contributed good solos to *Sugar*, and Hodes played a lovely chorus on *Tin Roof Blues*.

THE AUG. 14 evening session was sort of a Dizzy Gillespie program. First, the trumpeter appeared as soloist with the festival orchestra playing McFarland's *Pecos Pete* and *Reinstatement Blues*. Both were good, clean arrangements that served as settings for excellent Gillespie trumpet work.

Then Gillespie turned up with tenor saxophonist James Moody and trombonist Al Grey to give the Muddy Waters blues band an added push through *I've Got My Mojo Workin'*. It delighted the 11,780 persons in the audience and made for great fun, even if not great music.

The great music came later when Gillespie's quintet was featured. This is one of the most remarkable, tight-

Organist Smith: A predictable hit with the Saturday evening crowd, particularly when one note whined through 14 choruses



Altoist Desmond: In between waiting, a lyrical solo on *Someday My Prince Will Come*

knit groups playing in jazz today. It has both a marvelous ensemble sound and an obvious excellence in solo work.

Among the quintet's half-dozen selections, *Con Alma* and *Morning of the Carnival* stood out as gems. On the former, it was Moody's alto work that made the difference. On the latter, Gillespie took one of the most breathtakingly haunting trumpet solos I've ever heard.

Jimmy Smith predictably captured the audience with his percussive organ work during his turn on stage, particularly with the sustained-note gimmick he uses these days. I lost count after the 14th chorus of blues during which he held one note while weaving in and out of various riff patterns.

The only female singer in the festival's lineup, Carmen McRae, came onstage after Smith and performed eight numbers with the sympathetic backing of pianist Norman Simmons' trio. Her singing on two ballads—*Who Can I Turn To?* and *This Is All I Ask*—ranked among the best performances of the festival. *All I Ask* especially demonstrated Miss McRae's beautiful phrasing and intonation. Unfortunately, she also included a cluttered *Take Five* in an otherwise excellent set.

The Count Basie Band ended the second day's festivities with a rather lackluster set. Only Phil Guilbeau's trumpet solo on *Shiny Stockings* and a pair of Al Grey trombone solos kept the band from sounding completely out of place. The band members appeared extremely bored with what they were playing.



Taylor and instrument: At one point, the pianist reached into the piano's innards to pluck strings

ABOUT 700 persons turned up for the Sunday afternoon program, which was dedicated to modern music and titled "Bird and Beyond." Like the Saturday matinee, this program featured a number of excellent Chicago musicians in addition to a visiting group—in this case, the Cecil Taylor Unit, which was paying its first visit to Chicago.

The first group on the matinee program was Sandy Mosse's *Pieces*

of Eight, a boppish small-big band with a book of interesting arrangements. Tenor saxophonist Mosse held most of the solo chores for the group through its four numbers and acquitted himself well.

A quartet led by guitarist Joe Diorio followed for four numbers that were uniformly fine. Diorio is a lyrical guitarist who leans toward soft, chorded solo work. His young alto saxophonist, Othello Anderson, while not an individual voice yet, played several sound choruses on a blues and *You Stepped out of a Dream*. The group's bassist, Scotty Holt, was impressive in a Scotty LaFaro way.

Next, a Chicago alto saxophonist who has developed a personal style and can hold his own in any company, Bunky Green, put his quintet through four numbers, including an excellent *Green Dolphin Street*. There also was a pretty composition he called *Good-bye to Spain*, for which Green had stripped down to tee shirt and swimming trunks to try to beat the afternoon heat.

Tenorist Joe Daley's trio ended the Chicago portion of the program. It was one of the weaker performances by this usually interesting group. Only the final selection, *Madcap Variations*, seemed up to the trio's normal standard, and it contained some chaotic, but strong tenor work by Daley.

The Sunday matinee was my first chance to catch pianist Cecil Taylor in action, and, quite frankly, I was so taken watching Taylor attack the piano, that I almost forgot to listen to what he was playing. But what I did catch was fascinating in much the same way that a cement mixer is fascinating . . . or radio static or op art or a kaleidoscope or the music of John Cage. There is a savage intensity to the way Taylor hammers

out huge arpeggios up and down the keyboard apparently at random. But there also is some form to it all, for the same figures, either rhythmic or tonal, pop up again and again. Jimmy Lyon's alto work was a perfect supporting voice to this organized chaos.

A SMALL ARTISTIC hassle marred the opening of the final session of the festival. McFarland had orchestrated two Thelonious Monk tunes, *Blue Monk* and *Straight, No Chaser*, for the pianist to play as soloist with the festival orchestra. But Monk refused to play the former because it was in the wrong key. The band, however, played it without Monk at the opening of the evening's session, giving guitarist Szabo and trumpeter Serrano the solo parts, and it came off very well.

As for *Straight, No Chaser*, McFarland had fashioned an exciting and original arrangement that both Monk and the orchestra executed beautifully.

Baritone saxist Gerry Mulligan and trumpeter-flugelhornist Roy Eldridge were up next with the backing of pianist Ray Bryant, bassist Larry Gales, and drummer Ben Riley. It was a happy and swinging set for the most part with excellent solos by both horn men on a blues and an *I've Got Rhythm* riff. Eldridge also contributed a very pretty *I Can't Get Started*, played on flugelhorn.

Monk's quartet set was of the first rank throughout, as tenor saxophonist Charlie Rouse seemed to break away from the strong melody lines of the compositions and play with self-confidence. Monk, too, was in rare form, fashioning several driving choruses on *Hackensack* and *Justice*. Drummer Riley was tasteful, as usual.

Eldridge and Mulligan: A happy blues and a pretty *I Can't Get Started* reached the people



Shepp and Coltrane: A one-tune, 45-minute workout caused concern

After intermission, the John Coltrane Quartet, with Archie Shepp as an added starter on tenor, gave as tasteless a display of musicianship as I've ever heard. Not that all the members of the group played junk, for pianist McCoy Tyner and bassist Jimmy Garrison both took solo turns of beauty and imagination. But Shepp and Coltrane seemed to be more interested in trying to out-honk, out-squeal, and out-bleat each other than in playing music. The one-tune, 45-minute set was a bomb as far as most of the concert's 7,500 attendees were concerned.

It was left to singer Joe Williams, with the Ray Bryant Trio, and the Woody Herman Band to pick up the pieces of the evening. Williams did it by giving a gorgeous reading of *Feeling Good* and a rocking, humorous delivery of the blues, *Just One More Time*.

Herman's bag of brass blasters, including *Watermelon Man*, *Molasses*, and the lovely ballad *Somewhere*, concluded the festival with a roar.

In sum, the *Down Beat Jazz Festival* was a musically rewarding three days, and as a Chicagoan, I can only hope that the venture will be repeated next year. 

NOTATION & THE JAZZ COMPOSER

By DON HECKMAN

WESTERN MUSIC is unique for its dependence upon a language of written symbols. The representation of sounds and their passage through time by a symbolic language that subsequently is translated by a performer is at best an imperfect procedure and at worst a distortion of the composer's intentions.

Inevitably, the notational system that developed in the West over the last five or six centuries exerted a profound effect upon the music.

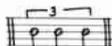
It is probably no coincidence that Western music is the only music of the world that is not primarily improvisational. In non-Western music certain kinds of musical notation are employed occasionally, but the importance of improvisation drastically reduces the need for a written system. The fundamentals involved in, say, Indian music—the use of ragas and talas—are an essential part of the classical training of musicians. Having learned these fundamentals, Indian musicians devote their performing time to spontaneous improvisation rather than the translation of written symbols.

Notational systems are intimately related to the musical problems of a culture at a given point in history.

The music of the West requires the symbolic representation of pitch, rhythm, and the order of appearance of notes (a less specific requirement is the representation of subtle distinctions such as dynamic levels, ornamentation, etc.).

Pitch distinction in the Western notational system is, of course, intimately related to a 12-note division of the octave. Another possible division was advanced as early as the 17th century by Christian Huygens in a system that divided the octave into 31 parts.

The rigidity of rhythmic notation in Western music has caused major problems for the composer. Note values are always increased or decreased in a single simple geometric progression: 2, 4, 6, 8, etc. The subdivision of a whole note in 4/4 time into any unit that departs from this geometric progression causes immediate problems. A simple division into 3, for example, calls for this awkward notation:



Divisions of 5, 7, 9, 11, etc., are even more confusing. No doubt the simplified forms of rhythmic expression caused by this notation account for the fact that the Western ear finds it difficult to respond with appreciation to the rich rhythmic patterns of Indian and African music.

The order of appearance of notes and their simultaneous sounding (i.e., harmony) is related to the way in which the octave is divided.

Its division into 12 equal notes produces melodies and densities quite different from a system in which the octave is divided into fewer or more notes.

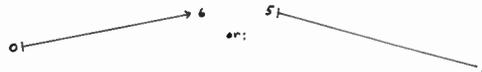
TWENTIETH-CENTURY Western concert-music composers have found the traditional notation system inadequate, and many have either modified or else abandoned it. In some cases, this implies a change in philosophic as well as musical attitudes. The use of nonmusical verbal instructions in some of John Cage's music suggests not only that Cage expects to hear different results from those expected by, say, Samuel Barber but that Cage also views the acts of composing and performing music from a philosophic viewpoint that is far distant from that of Barber.

The attempts by the Lukas Foss Improvisational Chamber Ensemble to find a median between improvised and composed concert music are considerably less revolutionary.

Foss' notation for the ensemble is minimal insofar as pitch or rhythmic material is concerned but more specific in defining the relationship between parts. Foss worked out basic "roles" to which a performer might at any moment be assigned or limited: *Melody* or *Theme*, *Support*, *Harmony*, and *Counterpoint*. By specifying letters—the cello might be playing at *H* at the time that the horn might play *M*—a certain structural cohesiveness can be obtained, even though specific pitch and rhythmic content may vary from performance to performance.

The use of such words as "melody," "harmony," "counterpoint," etc., however, implies a musical system in which these words have relevance—and, therefore, one that differs only in slight detail from traditionally notated Western music.

Other composers have devised methods of increasing or decreasing tempos, lowering or raising pitches and notating special sound effects (tone densities, sprechstimme, etc.). Tempo changes are frequently marked by a long arrow:



and sometimes by gradually increasing metronome markings: a quarter note=50; a quarter note=70; a quarter note=90, etc. In Karlheinz Stockhausen's *Zeitmasse* (Universal Edition) the instruction is given that "the tempo 'as fast as possible' applies to the shortest note-value of a group." In other words, the tempo is determined by the fastest speed at which the performers can play the smallest notes. Stockhausen also uses a direction called "fast ——— slowing down," which demands a specific 4:1 proportion between units at the beginning and end of a group.

Pitch differentiation can be notated simply by placing a vertical arrow (either pointing up or down) above a note. More complex systems—like Harry Partch's, which divides the octave into 43 tones—require more sophisticated means. His fascinating book *Genesis of a Music* (University of Wisconsin Press) describes Partch's provocative notational methods.

Unusual sound effects can be notated on the traditional staff. Random examples are:

Tone clusters:



Density changes:



Moving interrelationships between notes:



The range of possibilities is endless, as even a brief examination of contemporary concert music scores will show.

UNTIL RECENTLY, the problems of notation have not been very pressing for the jazz composer, primarily because it is in the nature of the performance of the music that he has been able to take much for granted.

Rhythm, the most critical element in jazz, usually has been notated in simple 4/4 and 3/4 and only lately in more complex time signatures.

Composers have relied on the fact that jazz musicians do not play 4/4 precisely as it is written but instead play the notes in the prevailing rhythmic style. Thus, music from the '30s sounds far different when performed by a player from a later period.

From time to time jazz composers have tried to reproduce rhythmic nuances in notation, usually for the guidance of musicians who do not come from a jazz background. The resulting notation generally uses a 12/8 time signature, since modern-jazz players tend to phrase written eighth notes like tied triplets. Two versions of the first four bars of Charlie Parker's *Scrapple from the Apple* demonstrate the two types of notation:



In a lesser sense the same has been true of melodic and harmonic notation; jazz composers have assumed that players would bend notes in a way most appropriate to current jazz expression. The detached composer who has no direct connection with the performance of his music is not so common in jazz as in concert music; it is no accident that the best jazz composers have always had some sort of repertory group available for the expression of their music.

The Duke Ellington Orchestra, for example, has often been referred to—rightly—as Ellington's true instrument. The same is probably true in a somewhat different way of the Thelonious Monk Quartet, the Miles Davis Quintet of the middle '50s, the Dave Brubeck Quartet, the Bill Evans Trio—all groups that realize the musical styles and philosophies of the leaders.

Given this intimate relationship between composer and performers, many subtleties can be communicated either by example or by oral instruction that could never be accurately represented by written symbols.

The notation problems confronting some contemporary jazz composers are not dissimilar to those encountered by the most recent generation of concert composers. It is no longer simply a question of finding a notation system that symbolizes—however inadequately—something resembling jazz expression. The problem now is to find notational means that will allow different musical events—both determinate and indeterminate—to take place. In the case of the former, ways must be found in which composers can specify a wider range of complex rhythmic patterns for players and rhythm sections—patterns that might use complex time signatures like 10/8 (or 3/8+5/8+2/8); rhythmic rows similar to Indian talas; methods by which differing versions of those patterns and rows can be combined, both freely and specifically; and methods of determining note lengths that are not limited by simple multiples of the basic time unit.

Equally important is the development of a meaningful scale of dynamic markings and an easily readable (or understandable) system in which fragmented melodies are not complicated by leger lines and anachronistic clefs. Elements previously thought of as noise factors—half-valve techniques on the trumpet, double stops and har-

monic densities on the saxophone, piano clusters, passages played on the piano's strings, wood and metal, for examples—are also elements that, if they could be readily notated, would greatly expand the working vocabulary of the composer.

In the case of indeterminate musical events, notational systems vary almost with each individual composer. Many of these systems seem to derive from procedures used by John Cage.

The significant difference is that jazz composers who employ chance and indeterminacy as musical principles have the advantage of using musicians who are accustomed to improvisation, however different the stylistic basis of their improvisation may be from what the composer asks.

Jazz composers working in this area have found a variety of techniques—some new, some old.

John Benson Brooks, for example, has used numerical sequences—6, 4, 1, 3; 3, 6, 4, 5; etc., sometimes derived from throwing dice, sometimes from playing cards—as a means of determining attack groups or tones. (The 6, 4, 1, 3 sequence, if applied to attack groups, means that the player presented with such a pattern first must play a group of six notes and then a group of four notes, etc., with all elements other than the *number* of notes left to his discretion. The second sequence, if applied to notes, might indicate pitch levels in a freely articulated diatonic scale, or perhaps specific notes in a predetermined note row.)

Brooks has used 12-tone rows as an alternative to harmonic improvisation, with a formal structure obtained through a contrasting of high-, middle-, and low-pitch areas distributed among the instruments.

Don Ellis, Ed Summerlin, and others have used a kind of visual short-hand symbolization to indicate intensities, tonal directions, and time units:



Other composers have simply relied on written instructions (Andrew Hill calls them "letters to the players"). One of my own compositions, *Lights, Action, Camera*, consists of instructions alone, leaving the performers free to interpret such directions as: "play a jazz solo"; "play something from a classical piece"; "crawl across the stage on hands and knees." Some of the music played by the Jazz Composers Guild Orchestra—especially the works of Mike Mantler and Carla Bley—is not notated very differently from that of Cage, Christian Wolfe, and Earle Brown.

Other writers (Bill Dixon, for one) have omitted bar lines in order to make rhythmic accents that might be impossible within the confines of a time signature. Jimmy Giuffrè's music is usually written out with a rare precision, but the relationship of parts is dependent upon the players' feelings rather than a definite pulse. These, of course, are only a few brief examples of experiments taking place.

Ultimately, the value of such techniques is most strongly related to the results they produce.

It would be of little value if jazz composers created symbols that did nothing more than produce a quasi-concert music lacking the vitality, improvisational spontaneity, and rhythmic flow—regardless of style—of jazz.

Hopefully, new procedures can do more than that by helping the improviser to find expressions that reach beyond traditional harmony, melody, and rhythm. By providing sketches, outlines, stimulating procedures, and the possibility of spontaneously determined structural forms, new methods of notation can serve as a goad, urging jazz improvisers into creative flights that might never have been attempted in the familiar but more limited language of Western musical notation. 

The Division Of The Orche

By WILLIAM RUSSO

The traditional use of the jazz orchestra consists, basically, of block orchestration (trumpets, trombones, saxophones, brass, and ensembles), infrequent use of single instruments other than for solos (improvised and written), the statement of the pulse by the rhythm section, and the use in instrumental choirs (the trumpet section, the trombone section, or the brass section) of the same mute for each instrument instead of different mutes for each instrument (four trumpets in cup mute, say, instead of in four different mutes). It is further characterized by being homophonic instead of contrapuntal.

This definition of the traditional jazz orchestra is, of course, simplified and capable of several modifications, some of which should be pointed out immediately.

One is the use of mixed combinations of instruments instead of block orchestration.

A second is the incorporation of the rhythm section into the orchestra (a practice for which I do not have a great enthusiasm).

Another modification is the construction of a double-bass part of greater melodic and contrapuntal meaning than it has in usual practice, to which might be added the use of the percussion instruments in a greater variety of modes than one usually comes upon. These latter two modifications are to be encouraged and are, I believe, indispensable to the growth of the traditional jazz orchestra technique, a technique that is far from exhausted.

In its basic form, or as modified, the traditional technique is a solid and substantial mode of treating the jazz orchestra. It is superb acoustically, for one thing; it permits the players to get a good blend with a minimum of difficulty and is capable of greater strength and power than any other orchestral mode. The players blend well in pieces of this description partly because instrumental choirs have a natural tendency to cohere and partly because instrumental choirs are familiar and understandable.

Indeed, the entire technique—as used by the Count Basie Orchestra, the Woody Herfman Orchestra, by jazz composers from Don Redman to Neal Hefti—is familiar and understandable. The traditional technique can be played well, enjoyed by the player and listener alike, and act as the vehicle for an excellent species of music. Furthermore, it is the best way to approach certain pieces, pieces that are homophonic, chordal, and harmonic, pieces that are muscular and energetic, that are straightforward and exciting rather than oblique and introspective.

Mixed orchestration—in which instruments are combined in continually changing groupings—is, like traditional orchestration, a way of composition as well as orchestration, but it is at the opposite end of the scale. It is colorful and oblique, delicate and subtle, incapable of great volume, and difficult to perform. In between these two extremes—traditional orchestration and mixed orchestration—is the technique I propose to write about here.

In this technique, which I call the five-part technique, all the instruments are divided into groupings of approximately equal weight and coloration, and this division into groupings is maintained throughout performance of a piece.

For my orchestra, the instruments are divided thus:

Group 1, Trumpet I, III; Group 2, Trumpet II, IV, Alto Saxophone I; Group 3, Trombone I, IV, Alto Saxophone II, Guitar; Group 4, Trombone II, III, Tenor Saxophone I, II; Group 5, Bass Trombone, Baritone Saxophone, Cello I, II, III, IV, Double Bass.

This article is drawn from Russo's forthcoming book *The Jazz Composer*, to be published next spring by the University of Chicago Press. Well known for both his jazz and concert works, Russo currently is forming a jazz orchestra such as he describes in this article.

Each group is in unison throughout, which permits the use of a simple score layout consisting of five staves for the five groups and a sixth staff for the percussion part:

A musical score for five groups and a percussion part. The score is written in 4/4 time with a tempo of 176. The groups are numbered 1 through 5. Group 1 is the trumpet section, Group 2 is the alto saxophone section, Group 3 is the trombone section, Group 4 is the tenor saxophone section, and Group 5 is the baritone saxophone section. The percussion part is written on a sixth staff. The score shows a sequence of notes for each group, with some notes marked with 'p' for piano. The percussion part includes a 'DRUMS / HI HAT' section.

Because Groups 2 and 5 comprise mixed instruments, the range of each of these groups is limited to the notes shown below.

In Group 2, for example, because the alto saxophone cannot go above $A\flat^2$, this note becomes the uppermost limit for this group; similarly, the lower limit of Group 2 is E, beneath which the trumpets cannot go. I have given $B\flat^2$ as the uppermost limit for Group 1, Trumpet I and III, even though the trumpet has higher notes at its disposal, because (a) the use of only two trumpets above this note is unusually unattractive and (b) the five-part technique, as I shall demonstrate, is unsuited to high trumpets:

A musical score showing the range of five groups. The groups are numbered 1 through 5. The score shows the range of notes for each group, with some notes marked with 'p' for piano. The groups are arranged in a sequence, with Group 1 on the left and Group 5 on the right. The score shows the range of notes for each group, with some notes marked with 'p' for piano.

As well as to my orchestra, the five-part technique may be applied to other instrumentation—for example, the standard jazz orchestra of four trumpets, three or four trombones, five saxophones, piano, guitar (optional), double bass, and percussion. The orchestra would be grouped in this manner:

Group 1, two trumpets; Group 2, two trumpets, alto saxophone; Group 3, trombone, alto saxophone, guitar; Group 4, two trombones, two tenor saxophones; Group 5, baritone saxophone, bass trombone (if four trombones; if the fourth trombone is a tenor trombone instead of a bass trombone, it should be placed in Group 3), double bass, piano (a single tone line in the bass clef).

This five-part division also can be applied to a smaller orchestra of, for example:

Group 1, two trumpets; Group 2, trumpet, alto saxophone; Group 3, trombone, alto saxophone; Group 4, trombone, two tenor saxophones; Group 5, baritone saxophone, double bass, piano.

The range of each of the groups given in Example 2 will apply with equal force to the groups extracted from the standard jazz orchestra or from the smaller instrumentation given above.

As in mixed orchestration, the bass voice (Group 5) in the five-part technique presents problems on fast pieces—and this technique is better suited to fast than to slow pieces. Two solutions to this problem—continued half-notes and repeated rhythms—suggest themselves here as well. In addition, the double bass can be given repeated notes while the other bass instruments sustain:

Orchestra Into Five Real Parts

D.B. (Loco) (Pizz)

OTHER BASS INSTRUMENTS

Or the other basses can sustain while the double bass plays a quarter-note ornamentation of the sustained notes. And it is certainly possible to withdraw the other basses entirely for portions of a work, using the double bass in its standard quarter-note role:

D.B. (Pizz)

But these solutions beg the question: does a jazz piece, especially a fast one, axiomatically require the support of a continuo (by which I mean quarter or half notes in the double bass)? I would say no, and further, that the sooner we discover other means of construction the better.

Continuo writing can be very good. It frees the wind instruments from rhythmic responsibility. But the abuses of rhythm-section playing, first, and the acoustical feebleness of the double bass, second, suggest a look for other means of keeping the music going. Further, and more important, a non-continuo approach to jazz composition will lead toward new horizons, and perhaps revitalize jazz orchestra playing, which is, at this time, assuming a narrow and restricted perspective.

To write without a continuo—whatever the style of music—means that a share in carrying the burden of the pulse must be given to parts other than the bass. In Example 5 below, a repeated rhythm is given to the trombone section, voiced in open position:

♩ = 144

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

The oom-pah figuration in Example 6 below is similar to the continuo, except that instruments other than the basses participate in it; consequently, it deserves a niche all its own:

E♭ E♭7 Fm7 F#07 E♭ E♭7 Db7
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
M.P.
W.A.H. W.A.H. S.M.I.L.E.
D.B.

This figuration is a characteristic jazz formation. Although its most frequent use has been in jazz' past—especially in the "stride" playing of Jelly Roll Morton and Willie (The Lion) Smith—it can be used to excellent advantage today too.

Both the oom-pah figuration and the repeated rhythms shown in Example 5 give the other parts the same kind of freedom that the upper voices have in continuo writing. But a third form of non-continuo construction distributes the basic rhythmic unit—in this case, eighth notes—among several of the parts:

A7 Dm7
COMPOUND RHYTHM

The basic current of eighth notes is divided among the four parts. It constitutes the compound rhythm of the parts.

In much Viennese classical music, the principal melody or theme—as distinguished from the accompaniment—is itself an expression of the basic rhythmic unit:

The sections of this species of theme often begin or end with nonessential notes that act to keep in motion the basic rhythmic unit. Such nonessential notes are found in Example 8 above and have been enclosed in boxes.

In Example 9 below is shown a jazz counterpart to this species of theme:

It is conceivable, then, to construct a fast jazz piece without a continuo; one may use the oom-pah figuration, repeated rhythms given to instruments other than the basses (as in Example 5), principal melodies like those in Example 9, or a texture that establishes a compound rhythm of satisfactory propulsion. Additionally, these four means can be employed successively, as they are in the following passage (the basic rhythmic unit is quarter notes):

E♭ Ab7 E♭ E♭7 E♭7 Db7
GROUP 1
GROUP 2
GROUP 3
GROUP 4
GROUP 5
Fm7 Db7

In the foregoing passage, the first four measures are supported by the quarter-note rhythm in Groups 2 and 3; Measures 5 and 6 utilize the oom-pah figuration; in the last two measures, the compound rhythm (consisting, in both measures, of a quarter note followed by six eighth notes) is entirely sufficient to maintain the pulse. (Example 10, of course, changes from one means to another with greater rapidity than would be found in real composition.)

Finally, rhythmically self-contained passages, constructed without a continuo, can be alternated with passages that are built on a continuo. A passage of 16 measures, for example, constructed along the lines in Example 7, could be followed

by a 16-measure passage in which the double bass (in addition to percussion) provides the principal rhythmic support.

Before examining more specifically the textures to which the five-part technique can be applied, I should like to enumerate some instances in which the division of the orchestra into five unison groups may be disregarded:

1. The double bass may duplicate the bass voice in the lower octave.
2. If the bass voice extends beneath their range, the cellos and the baritone saxophone may be placed in the upper octave (see Example 11).
3. The double bass may be given a variant form of the bass voice.
4. The double bass, given a quarter-note line, may represent the bass voice by itself, the other instruments of Group 5 being rested (see Example 4).
5. A single instrument from any group may be employed for a solo passage (either written or improvised), during which the other instruments in the group should be withdrawn (see Example 12).

In Example 10, the five-part technique has been applied to a contrapuntal texture. It may also be applied to a chordal texture—to open-position voicing, close-position voicing, thickened line, and widened line (and to any of the variant forms of these chordal techniques, such as contrapuntal open-position voicing, modified thickened line, freely crossed voices, etc.).

Open-position voicings may be written for either four or five voices; in Example 11 below, the cellos and the baritone saxophone duplicate the bass voice in the upper octave:



In Example 12 below, Groups 2, 3, 4, and 5 are used in open position:



Thickened line, with Group 5 duplicating the first voice in the lower octave, can be used only in a limited range (as shown in A in Example 13); with Group 5 duplicating the second, third, or fourth voices—or without Group 5 entirely—it can be used a little higher. Widened line, however, gives the first voice much more range, depending on the distribution of the voices. Like thickened line, widened line may be written for four or five voices, (B and C in Example 13):



Either thickened line or widened line may be used with a separate bass part:



Whichever chordal texture the composer uses, he must always bear in mind that each part is being played by from two to seven instruments and that this duplication gives each part more weight and, as a result, greater importance.

Consequently, the parts must be constructed with careful attention to their logic and melodiousness. And when chordal texture succeeds or is followed by another texture (contrapuntal, melody and accompaniment, unison, etc.), its voices, as far as possible, should cohere with the threads of the other texture. When, for example, five-part counterpoint is followed by five-voice open positions, the disposition of the open positions will be substantially influenced by the movement of the voices in the preceding contrapuntal section. And when the two textures are connected, as they are in Example 15, the first position of the open-position voicing must be a continuation of the five-part counterpoint:



Five-part counterpoint is the essence of the five-part technique. But counterpoint of two, three, or four voices is perfectly acceptable too. When counterpoint of fewer than five parts is employed, it is sometimes advisable to double two groups on one part. Two-part counterpoint, for example can be distributed among the five groups, as follows:



(Continued on page 48)

JAZZ: THE ACADEMY'S NEGLECTED STEPCHILD

By DAVE BAKER

ALTHOUGH STRIDES are being made to establish jazz as a legitimate part of the college curriculum, the music is still a neglected stepchild. As an important American art form, jazz deserves the dignity and status afforded other serious music, but the initiation of any new program brings its share of problems. This article will consider first some of the needs, weaknesses, and inadequacies of jazz education and then deal specifically with the problems of teaching improvisation.

Since many of the weaknesses in collegiate jazz programs seem to stem from lack of support on the part of the administration, perhaps there is a need for the re-education of administrators. Many administrators are less than enthusiastic about jazz because they don't understand it or else they assume that everything that isn't classical music is jazz, including rock and roll, hillbilly music, and even Lawrence Welk.

Administrators must be made aware of the differences between jazz and jazz-derived music that bears little more than a superficial resemblance to the real article. Narrowing the distinction even further, they must be shown the difference between good and bad jazz, leading hopefully to the realization that any music can be good or bad according to its merit within the genre.

Once the administrator has reached

this point and he is really serious about the inclusion of jazz in the school's curriculum, then he should consult some authority on the music. If the administrator is to proceed intelligently, this is imperative, for within the genre the expert is the one reliable source of standards. For the expert, the better form of a music is that which is more subtle, more complicated, less obvious—whether the music is classical or jazz.

It might be well to point out here the danger of accepting an opinion of an authority not in the jazz field. As an instance, there was the report of one of the leading U.S. classical conductors bestowing the term "genius" and other adulatory phrases on saxophonist Ornette Coleman. Many musicians and teachers accepted the evaluation as irrefutable. Whether the comments were or were not justified is not germane to this discussion; the fact remains that the conductor was not qualified to make a value judgment in the jazz field.

Consultation on the part of the administrator with a jazz expert might result in the employment of intelligent and bona fide jazz players as teachers. Administrators desperately need to be made aware of the necessity of hiring a jazz practitioner (expert, if you will) to teach jazz courses, rather than someone who might not even be remotely interested in jazz, or well

qualified, but happens to be available. I feel certain that these same administrators wouldn't hire a vocal coach to teach orchestration or composition.

Jazz education needs jazz professionals and not just the professionals currently acceptable to administrators (e.g., section men out of mediocre dance bands, classically trained musicians with little or no jazz experience but who like jazz, or dance-band leaders who have no qualifications).

AT THIS POINT a couple of questions that are asked time and time again can be interjected. Why the almost systematic exclusion of qualified Negro jazzmen from collegiate and clinic jazz programs? Why in a list of 30 clinicians listed for a summer jazz clinic are there only three Negro clinicians? Even more ridiculous is the low percentage of Negroes teaching jazz in the colleges and universities that offer or specialize in jazz courses.

Often the uninformed administrator clings to the stereotypes of the jazz musician (junkie, drunk, irresponsible, generally inarticulate and undesirable). This kind of muddled generalizing leads to a play-it-safe policy in which the student suffers. As a result of such policies, many players from the periphery of jazz are given responsibility. Because of their lack of emotional involvement, they are considered "safe." This lack of emotional involvement produces inferior music regard-

less of the idiom.

Not many colleges, of course, are in a financial position to hire an instructor for a jazz program. But the point is this:

When they are able, they owe it to themselves and to the students to shop around and find someone experienced in jazz performance and qualified temperamentally and intellectually to teach jazz. The administrator must realize that if the jazz teacher is to fulfill his purpose, which is not only to teach technique but also to shape taste and preferences and give the student a sense of direction, he must be an expert.

As for weaknesses related to the college bands and ensemble programs, a distinction needs to be made between jazz bands and dance bands, at least on the college level. Making this distinction might avoid some confusion on the part of prospective students who are misled by a listing in a catalog referring to a jazz band where there is none.

In most cases, what purports to be a jazz ensemble is, in reality, an aggregation that places its emphasis on the needs and the unanimities of dance-band playing. The tendency in these cases is to treat jazz as though it were purely a functional music—for dancing.

The teachers of these ensembles generally are incapable of formulating jazz teaching techniques and have hopelessly inadequate backgrounds in jazz. Many times the teacher's only qualification will be a love for jazz. While this love may constitute a sufficient background upon which to learn, it is not, however, a sufficient one from which to teach.

Some would argue against teaching improvisation and jazz theory since most players will be just section players. A knowledge of improvisation and jazz theory is an absolute necessity if one is to do a first-class job anywhere in a jazz band. Knowing something of improvisation and jazz theory is bound to provide insights that will improve the quality of the student's playing.

ALL MUSIC SCHOOLS, ultimately at least, should include a full jazz curriculum and not just a token offering of subjects. This is not so unrealistic. Most of the other types of serious music are represented and/or taught in all the major universities and music schools. Never before has there been a wider cross section of types being taught, from neo-classicism and neo-romanticism to the most advanced atonalism. And jazz, in all of its diverse styles, should be taught too.

This would mean that such subjects as jazz theory would be taught on the same level with legitimate theory. There is no reason why a theory book as vital to American music as George Russell's *Lydian Chromatic Concept of Tonal Organization* should not be part of every music school's library. It should be a textbook in any school that purports to teach jazz.

A course of jazz study also should include the history of jazz, which because it is a young music, would be a lot easier to teach than music history in general. There are a number of good jazz history books from which to choose.

There should be an analysis-of-styles course, in which a student could learn

to analyze, compare, and place in perspective the works of the great jazz composers, arrangers, and players. Ideally, a student would come to know the representative figures from each era in the short life of jazz, know their contributions, innovations, solo and compositional output, as well as other pertinent data. He would learn to interpret these facts in light of subsequent generations of development.

It would be good for all involved if some music school would initiate a plan for bringing in resident jazz teachers comparable in their fields to opera stars and instrumental virtuosos.

This would provide a good opportunity for student composers, both jazz and classical, to study with noted

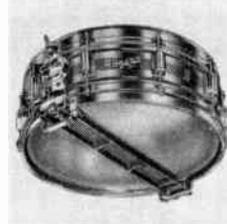


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jazz composers. Since it has been a long-standing practice of classical composers to use folk materials—jazz especially—this would be a good opportunity for them to study and receive firsthand knowledge from the masters. Why not even resident composers and performers?

Finally, there is a definite need for some sort of conference of jazz teachers, potential jazz teachers, and jazz names who are interested in improving the quality of their music's teaching. Such a meeting would discuss and work out problems. It would provide a chance to compare, discuss, and evaluate teaching techniques and ideas. Perhaps a syllabus dealing with the major problems of teaching jazz

might come out of such a meeting. Whatever emerged hardly could fail to improve jazz teaching.

IF WE ACCEPT the assumption that the essence of jazz is improvisation, then steps must be taken to assure this as the end result. A step toward such an end would be to establish the importance of, and need for, jazz teachers in the art of improvising. The fact that this need has grown during the last 20 years can be attributed to a number of things.

First, the increasing harmonic, rhythmic, and structural complexities of contemporary jazz make it virtually impossible for the novice, who would

play well, to find his way around without some professional help.

Some 20 years ago, when blues, tunes with *I Got Rhythm* changes, and standards comprised the greater portion of the jazz repertoire, it was conceivable that a player might achieve competency without requiring help in a formal sense: schools, etc. Now, however, with increasing technical demands born of advanced and rapidly growing compositional skills, the teacher assumes a position of utmost importance. There probably are few novices who don't approach without some trepidation vertical structures such as John Coltrane's *Giant Steps* or Benny Golson's *Stablemates* or compositionally difficult structures such as George Russell's *The Outer View* or *D.C. Divertimento*.

Another reason a teacher is so important is the ever-decreasing number of jam sessions and places to sit in. In past years, jam sessions served as a kind of practical school for budding musicians. Here they could learn tunes, experiment, exchange ideas, and in general grow musically. However, this institution is fast approaching extinction, at least in its old-fashioned and most rewarding form.

The diversification of jazz today is another reason for the increasing importance of the jazz teacher. Never before have there been so many divergent schools of jazz thought coexisting and enjoying concurrent popularity—blues, swing, traditional, avant-garde, Third Stream, eclectics, and myriad offshoots of these—that a student must be made aware of if he is to find his niche.

Last, a new-found awareness of the vast resources and materials available to the jazz musician have made the jazz teacher indispensable to the conscientious student who would derive maximum benefit from these resources.

There is also a need for a book that really covers most of the many facets of teaching jazz improvisation. The most essential area of jazz improvisation concerns theory. Fortunately for the jazz professional, teacher, and student alike, there exists an excellent book on theory—Russell's aforementioned *Lydian Concept*.

The book covers thoroughly all of the jazz scales in general use as well as the lesser-known scales. It explains in detail the manipulation of scalar materials, chords, and the tonal relationships between scales and tonal centers. It also contains countless excellent examples, charts, and graphs, plus a lucid explanation of the theoretical foundation of the concept.

A second area has to do with the formulation of practical exercises based on the scales and materials to

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be found in Russell's book. These exercises should be devised by an experienced and practicing jazz musician or at least be taken from or based on the use of these materials by giants in the field. These exercises, of course, would include devices, patterns, breaks, runs—in other words, the materials that are more or less in common use among all jazz players.

This suggestion should not be misconstrued as a negation of the importance of originality. The musician does not create *ex nihilo*; he manipulates existing materials. He invents tonal combinations. Regardless of how original a Charlie Parker or an Ornette Coleman appear, the new elements of the style always can be explained by extrapolation of the past—the juxtaposition of time signatures and keys formerly segregated; the combination of older styles with modern idiom; the calculated devices to create suspense, tension, and other dramatic excitements.

The next area deals with the techniques of choosing and using materials, of constructing melodies and developing them.

The jazz teacher should stress the importance of a melody having shape—highs and lows, rhythmic and intervallic tension. Something should be taught concerning concepts of interval tension and how to use these concepts in an improvised solo. Mention should be made of the fact that the same intervals have different meanings and expressive purposes in different contexts. There should be some elaboration on the developing of ideas or motifs through the use of such compositional techniques as fragmentation, transposition of themes, sequences, repetition, diminution, augmentation, melodic ornamentation, and inversion in its various forms.

The next area is perhaps the least explored area on the list: the use of psychological principles, such as teaching the use of certain musical devices to elicit specific emotional responses. This concept is utilized, on a different level, in the music used for movie and television backgrounds. Since the ideas inherent in this concept may seem amorphous, further amplification seems in order.

In the course of history, certain musical qualities have become symbols of human acts and feelings. Carrol C. Pratt in his book *The Meaning of Music* says:

“Human action is a pattern of motion with velocity, direction, strength, and tempo. Smooth, powerful, regular motion is a sign of successful functioning. Whenever the human organism

does function well, whether it be in mind or body, there arises feeling of pleasure. Now the beholder of such motion through association with his own experience also finds it pleasant, and should he concentrate on the appearance of the motion itself, that is, see it or hear it esthetically, he will call it graceful or beautiful.

“Violent, spasmodic, fluctuating action on the other hand, signifies imperfect functioning, imperfect control of action, and it is accompanied by feelings of unpleasantness, anger, fear, frustration, and anxiety. There is some ground for suspecting a correspondence between the motion of human action and the emotion in our apprehension of such action.”

Harry S. Broudy in *A Realistic Philosophy of Music Education* pursues the idea further:

“If musical motion is analogous to the movement of human action, it can express the emotion accompanying the action. In other words, we associate specific emotion with certain tonal movements. . . . If the listener knows the nature of the action or feeling portrayed and the artist has captured the characteristic motion of the action in tonal motion, and if no subjective psychological factors intervene, then a careful, cultivated listening may result in the awareness of this specific significance.”

AT THIS POINT the teacher must ponder questions such as these: What motion is elicited by a big vibrato or lack of one? What feelings are aroused by the use of repeated notes?

What kind of emotional effect is achieved by blue notes? How are people, in general, affected by angular, jagged, dissonant solo lines? How are they affected by conjunct, chromatic lines? What is the difference in emotional response of a jazzman hearing Eric Dolphy playing *Round Midnight* in his angular, swooping, leaping manner and another playing basically conjunct and diatonic?

These are samples of the types of questions that need to be answered if we are to teach the student to derive maximum benefit from his use of musical devices.

A teacher also needs to instill discipline in construction of a jazz chorus.

The student must be made aware of the importance of pacing himself, of working toward specific climaxes in a solo. He must be taught the concepts of tension and relaxation, of understatement and subtlety, of mixing the novel and the old to heighten musical interest. He must be con-

stantly reminded of the value of economizing, getting the most from the material available to him. A student needs to know from what sources he may get material on which to improvise. He should know that often the tune itself (melody, rhythm, etc.) can be his best source of solo material.

Many solos by Miles Davis, Thelonious Monk, J. J. Johnson, Sonny Rollins, and John Lewis are splendid examples of what can be done using only the materials from the tune itself. However, the student must know when the melodic material is inconsequential and needs to be discarded. He must know when to use extraneous materials and how to use them in a manner faithful to the intent and mood of the composition.

Linking and bridging materials, such as turnbacks and cycles, must be introduced. These and similar materials can be used to prevent the solo from sounding like a string of unrelated ideas without logical progression from one to the other.

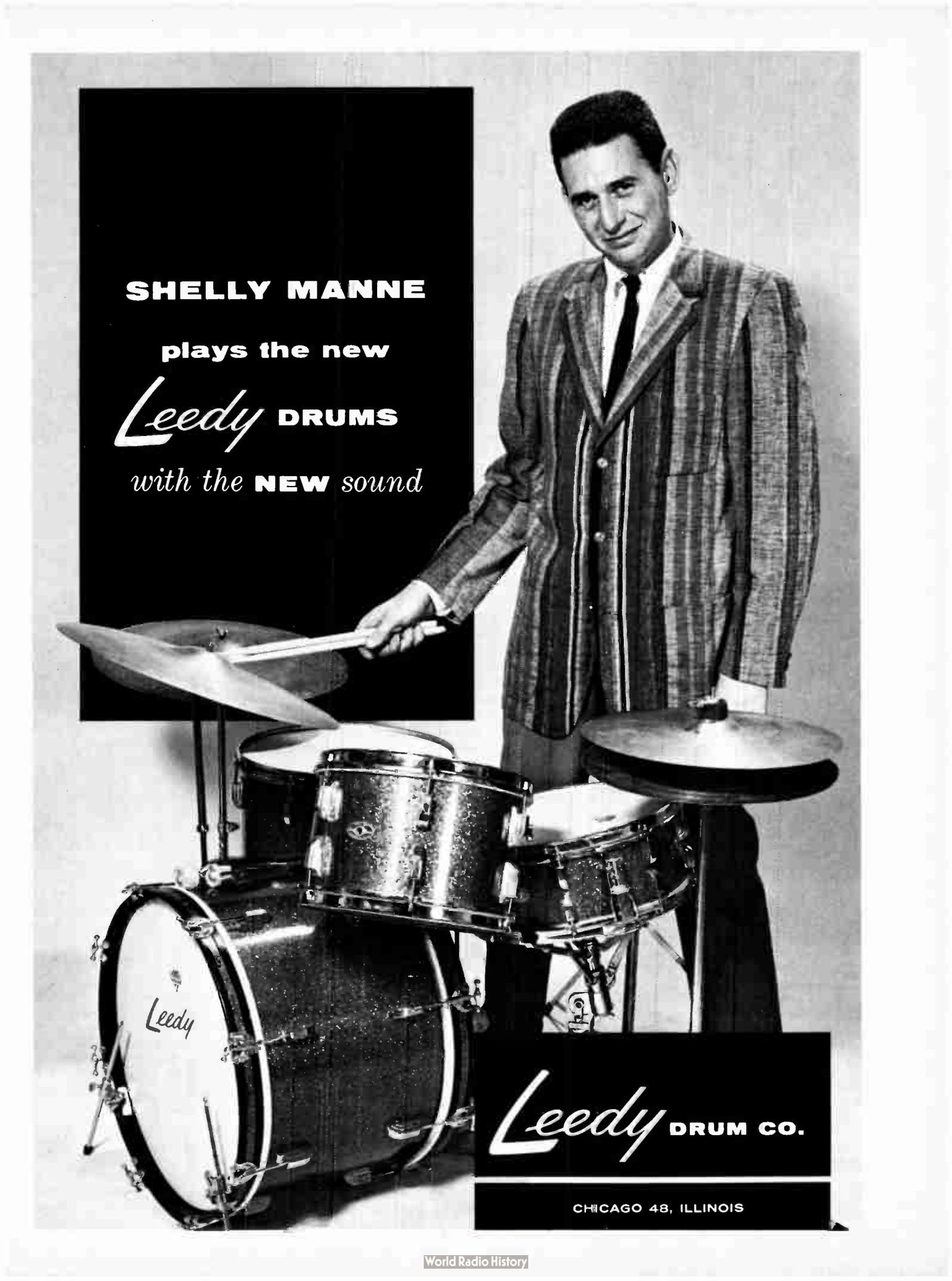
Another area in which the jazz teacher must be informed is that of the *avant-garde*. He should familiarize himself with its tenets and with concepts of free, bitonal, and atonal improvising. He should listen analytically to the works of its chief practitioners and familiarize himself with techniques involved, for unless he does so, he will not be able to communicate to his students things that ultimately will constitute a good portion of their musical language.

There also should be an area concerned with development through listening to, playing with, and analyzing records. Through the use of records, we can sharpen retentive powers, develop conception and swing as well as help develop the ear.

Building repertoire and learning the different song forms can be done as a student progresses through the different areas. Of necessity, a student has to use the techniques, so he learns tunes as he needs them. However, when large bodies of music exist by a single important composer, such as Monk, it is considerably more beneficial to study the composer's total output as a unit.

Because jazz is an art form that is so personal and so involved with concepts of funded experience and natural ability, it is quite unlikely that any amount of teaching will develop a Charlie Parker or Dizzy Gillespie where none exists. But jazz can be taught and players developed. The student's concept of jazz should be limited only by his own capacity, not that of his teacher.





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RECORD REVIEWS

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Kenny Dorham, Barbara Gardner, Richard B. Hadlock, George Handy, Erwin Helfer, Don Nelsen, Bill Mathieu, Dan Morgenstern, Harvey Pekar, Harvey Siders, Pete Welding, John S. Wilson. Reviews are initiated by the writers.

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

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

Albert Ayler

BELLS—ESP Disk 1010: *Bells*.
Personnel: Albert Ayler, tenor saxophone; Charles Tyler, alto saxophone; Donald Ayler, trumpet; Lewis Worrell, bass; Sonny Murray, percussion.

Rating: no stars

Pharaoh Sanders

PHARAOH—ESP Disk 1003: *Seven by Seven; Bethera*.

Personnel: Stan Foster, trumpet; Sanders, tenor saxophone; Jane Getz, piano; William Bennett, bass; Marvin Pattillo, drums.

Rating: ★★★½

The Ayler performance was recorded at the concert of avant-garde music held May 1 at New York's Town Hall under the aegis of Bernard Stollman and ESP Disk, which Stollman owns. Just why it was recorded is difficult to conjecture, for what is preserved on this one-sided LP is perhaps the most formless, incoherent, and quite possibly the most ineptly stated pronouncement from the outer (and outer) reaches of the "new thing" I have heard.

The first half of the work is a sprawling, turbulent devil's brew of unrelated sounds, squawks, bleats, cries, whinnings, etc.—a musical gobbledygook that is almost impossible to describe. It sounds like a henhouse gone berserk.

Ayler surely is capable of wresting a wide variety of effects from his instrument, but music is more than a catalog of effects. The mere airing onstage of a sequence of unrealized emotions through a musical instrument does not in itself amount to the creation of a coherent musical design. Granted the importance in today's music of the act of creating, still that which has been created through that conscious act must be directed by a musical intelligence and must be fully capable of standing (and being judged) on its own terms—as a finished artifact—aside from the act.

And this is the flaw of the Ayler work; repeated listening reveals no design, no intelligence, no coherence—no art, if you will. (The fact that one can reproduce at will the sequence of sounds that was produced on the stage of Town Hall that

evening through the simple expedient of placing this recorded memorial on a turntable does not, of course, amount to anything approaching the existence of a design or musical unity. The unity must be central to the musical experience itself and must be directed by the consciousness of the artists involved.)

The second half of the composition employs a number of simple, folkish motifs to which the participants return from time to time (so there was a plan, at any rate). What bridges these segments, however, is more of the inchoate, feverish disorder that marks the first part; again, no coherence.

Perhaps the high premium these musicians place on the role of intuition in this music can have meaningful results; one can only hope they are right. But it would seem to call for more accomplished and sensitive musicians than were gathered on stage at Town Hall this evening. Either that or they just had a bad night.

The recording is a bit muddy at times; in the ensemble, for example, it is difficult to hear the bass, though this is not a problem in the passages featuring the rhythm section.

What a pleasure it is to turn to the music of the Sanders quintet. It has, among other things, a strong sense of musicality; both pieces, in fact, are quite lyrical in their way. The two performances are ordered, sensitively executed (to the demands of the music), and quite accessible. (True, they are quite a bit more conventional than the free-for-all character of the Ayler piece.)

This was my first exposure to the playing of saxophonist Sanders, and he's not at all the perfervid iconoclast the writings of LeRoi Jones, among others, had led me to believe. He's more a modern mainstreamer, if I may use such a term, than anything else, with his strong, sure, muscularly lyrical playing firmly rooted in that of John Coltrane. He has made one of the most wholly successful working syntheses of Coltrane's mode of playing than anyone I've yet heard (with the possible exception of the excellent Booker Ervin); but I would scarcely say, as has Jones, that Sanders' approach represents a significant extension of Coltrane's. If anything, Sanders is much more spare and conjunct, much less complicated and rhythmically simpler, than is the current Coltrane.

Sanders' playing soars with a songlike simplicity that is most attractive, and his tone is very like Coltrane's in its painted ardor. He has a pair of beautifully constructed, flowing solos on *Seven*; toward the end of his first one he employs very effectively a rhythmic figure to which he returns from time to time, imparting a nice sense of continuity to his improvisation.

On *Bethera* he is much more patently "new thing" in his playing, employing in his solo a sequence of cries and harsh-sounding wails. But they are not gratuitous, being, instead, integral to the mood of the song. Foster enters as from a great distance with a solo that is equally restless and "tortured." The trumpeter seems quite at home in this music, and his playing,

though occasionally tentative and meandering, is generally strong and assertive. The free interplay of the two horns at the end of the piece comes off quite well.

The rhythm section is very good. Miss Getz' piano is full and complements the playing of the two horns more than adequately; in solo she holds her own. Her right-hand lines are coherent and lyrically spare though not at all dry. Bennett's bass participates actively, and drummer Pattillo generates an appropriately sprung rhythm.

It's a most promising group that has much to say and which says it authoritatively and ungrudgingly—and with no polemics either.

One niggling quibble: there seems to have been a bit of print-through on the tape, with the result that one hears a faint pre-echo of the music a split second before it is played on the disc. (P.W.)

Lawrence Brown

INSPIRED ABANDON—Impulse 89: *Stomby Jones; Mood Indigo; Good Queen Bess; Little Brother; Jeep's Blues; Do Nothin' till You Hear from Me; Ruini; Sassy Cue*.

Collective personnel: Ray Nance, cornet; Cat Anderson, trumpet; Brown, Buster Cooper, trombones; Jimmy Hamilton, clarinet; Russell Procope, clarinet, alto saxophone; Johnny Hodges, alto saxophone; Harold Ashby, Paul Gonsalves, tenor saxophones; Jimmy Jones, piano; Richard Davis, bass; Gus Johnson or Johnny Hodges Jr., drums.

Rating: ★★★★★

This is Brown's second LP. The first, issued in the mid-'50s, was a bona fide showcase for his sonorous and lyrical trombone, but on this he is hardly more than a featured soloist, one among many.

Only on *Do Nothing*, his standard feature with the Duke Ellington Band, is Brown truly showcased, and he comes off with flying colors. A broadly romantic player with a huge, vibrato-laden sound, he wraps up this old favorite in virtuoso style. The introduction, invented in the studio, would make a fine verse for the tune.

Brown also gets a chance to shine on *Jeep's*, this version following the pattern of the original Hodges Vocalion recording, and on *Sassy*, a blues with a more than passing resemblance to the first strain of *Creole Love Call*. Brown's swooping phrases and occasional touches of bombastic humor are in evidence here, as is his beautiful tone and execution. On *Indigo* he uses a plunger mute, sounding at times like his old section mate, Tricky Sam Nanton.

Altoist Hodges is brilliant on *Indigo*; he also contributes the bulk of the remaining solo work.

Gonsalves has just one solo appearance—a brief bit on *Brother*, a take-your-turn blues.

Ashby, a Ben Webster disciple, is particularly close to the master on *Jones*, where his entrance is especially Webster-like. But Ashby is not merely an imitator—he plays with his own brand of warmth and conviction.

Anderson may surprise those familiar with only his high-note work with his delightful plunger solo on *Bess*, a Hodges original, vintage 1940, and well deserving of resurrection.

Nance is soulful on *Indigo*, strong and bluesy on *Brother*, and note-for-note Cootie Williams on *Jones*, a brightly swing-

ing track. (That this splendid trumpeter, violinist, singer, and showman has never made an LP of his own is one of the supreme ironies of the record business.)

Hamilton sounds like Benny Goodman, his early model, on *Jones*. Procope takes the clarinet solo on *Jeep's* in his best Barney Bigard manner. If any clarinetist has a warmer sound than Procope, I haven't heard him.

Cooper, a gifted young trombonist with a big sound and explosive manner, is heard briefly on three tracks, but Davis' bass outbalances him on two of these outings.

The engineering, in general, is less than felicitous. On the monaural version, the balance is poor on several tracks. In some instances, an echo was used. These musicians are masters of sound, and know instinctively how to get a perfect blend and balance. Itchy fingers in the control room should be discouraged; the majestic sound of a Hodges needs no gimmickry.

The album's title is hyperbole. The supreme relaxation and control of men like Hodges and Brown is not "abandon," nor did any of the players seem unusually inspired. Rather, the music is the product of complete professionalism—a gathering of old friends in the spirit of easygoing musical companionship. The potential could have been better realized, perhaps; nonetheless, this is an example of superior music-making in the grand and continuing tradition of Ellingtonia.

In terms of the generations that have passed through this great Ducal school, it is of interest to note that Hodges' teen-aged drummer son makes his recording debut on two of the tracks. He acquits himself well. The other drummer, Johnson, is one of the very best, while bassist Davis, over-recorded as he is, adds plenty of spirit. Glimpses of Jones' piano make one wish for more frequent opportunities to hear this remarkable and original player. (D.M.)

Dave Brubeck

ANGEL EYES—Columbia 2348: *Let's Get Away from It All; Violets for Your Furs; Angel Eyes; Will You Still Be Mine?; Everything Happens to Me; Little Man with a Candy Cigar; The Night We Called It a Day.*

Personnel: Paul Desmond, alto saxophone; Brubeck, piano; Eugene Wright, bass; Joe Morello, drums.

Rating: ★★½

This is a most gratifying album, a refreshing brand of straight-ahead jazz. It has uninhibited Brubeck and an unencumbered Desmond, revealing the hard core of a quartet that knows how to cook but has too often been bogged down with esoteric seasoning.

Let's Get Away sets the pace and the mood immediately: it's a happy sound. Desmond swings with his instinctive feel for melodic logic, and Brubeck comps brightly.

Violets and *Angel* are each prefaced by Brubeck's pensive, cadenzalike solos before he establishes the tempo. *Violets* is taken at a rarely heard medium-bounce tempo, proving that although some tunes can't be sung fast, they can be played fast. Desmond's thoughtful solo on *Angel* is one of the album's highlights; his *Angel* work reveals a linear kinship with Stan Getz.

Desmond begins *Still Be Mine* in fine

fashion, but as his solo grows more intense, Brubeck's comping deteriorates into the old-fashioned middle-register "bass line" method used behind vocalists. However, Brubeck compensates with a fascinating, extended solo in which he studiously avoids any two-handed chordal statements.

Morello gets occasional short solo breaks in *Still Be Mine*, but Wright can't even claim that much solo time. Both, however, contribute significantly to the date.

On *Everything* Desmond quietly sneaks in a bit of *Guess Who I Saw Today?*, and Brubeck noisily throws in an irritating two-note foray that has as its only saving grace the momentary overlapping of meters. The remainder of Brubeck's solo, though, is full-bodied and a joy to hear.

Candy Cigar and *Night* are extremely pleasant, relaxed tracks (the latter contains Brubeck's best moments) pointing up the talents of Matt Dennis (who wrote all the tunes) as much as the quartet's. (H.S.)

Duke Ellington

JUMPIN' PUNKINS—RCA Victor 517: *Conga Brava; Me and You; Dusk; Blue Goose; Five O'Clock Whistle; Sidewalks of New York; After All; John Hardy's Wife; Jumpin' Punkins; Are You Sticking?; The Giddy Bug Gallop; Chocolate Shake; Clementine; Jump for Joy; Bli-Blip; Five O'Clock Drag.*

Personnel: Wallace Jones, Cootie Williams or Ray Nance, Rex Stewart, trumpets; Lawrence Brown, Juan Tizol, Joe Nanton, trombones; Barney Bigard, Otto Hardwicke, Johnny Hodges, Ben Webster, Harry Carney, reeds; Ellington or Billy Strayhorn, piano; Fred Guy, guitar; Jimmy Blanton, bass; Sonny Greer, drums; Ivie Anderson, Nance, vocals.

Rating: ★★★★★

Recorded in 1940 and 1941, these 18 performances present the Ellington band at one of its creative peaks. Some of the finest pieces from this period have already found their way to LP (on RCA Victor's *In a Mellotone*, *Ellington at His Very Best*, and *The Indispensable Ellington*), but most of this welcome collection, issued in the Vintage series, is far from being second choice, though some relative trifles are included.

The unity and balance of the band at this period truly made it a perfect instrument. The sections were breathing as one, and if there has ever been a more rapturous sound than that of the Ducal crews of this time, I have yet to hear it. (The sterling contribution of lead alto saxophonist Otto Hardwicke is often overlooked in this context.) And then there was bassist Blanton...

Perhaps the finest of the pieces here is *Conga*, a brilliantly atmospheric score highlighted by a stunning Webster solo and some crackling trumpet figures in the finale that more than presage the boppish sounds to come.

Had the original master of *Dusk* been used, it would rank with *Conga* as a masterpiece. However, the version heard here, though excellent, lacks the charming piano fills that added so much to the success of the piece. Interestingly, Stewart's *chiaroscuro* solo is almost note for note the same on both takes. A second take was also used for this LP's *Punkins*, another great performance. Here, the differences are slight, but the tempo was firmer and Greer's drum breaks better placed in the original.

The practice of using alternate takes,

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though a boon to collectors and specialists, makes sense only if the music is at least equal in value. In the case of *Dusk*, it was pointless.

Goose, with a sample of the rare Hodges soprano saxophone tellingly contrasted with Carney's rich baritone, is another standout. *Sidewalks* features Nanton's plunger work; none of his talented successors in the band has ever matched the master's unique sounds and accents.

Stickin' is a feature for clarinetist Bigard, who is in fine form and offers more than a clue to where Woody Herman comes from. *Hardy* has one of Stewart's best recorded solos from the period—mean and kicking. *All* is a Strayhorn mood piece, with lovely legato work by Hodges, while *Gallop*, a tour de force at top speed, shows another facet of this master of the alto and also has superb Nanton.

There are four vocals by Miss Anderson, a very special singer and no doubt the best Ellington has had. She is delightful on *Me*, which also includes good work by Williams and a Hodges-Brown chase chorus. The version of *Joy* used here has Miss Anderson's vocal rather than Herb Jeffries', which graced the original issue. This alternate take was previously available only on Victor's *Ten Great Bands* set. Hodges again shines, as does Nanton, and the final chorus swings mightily.

Nance, who filled Williams' chair so ably, is briefly heard on *Shake, Clementine*, and *Bli-Blip*, on which he does a humorous vocal as well. This piece (and *Whistle*) are novelties, but if they don't compare with the masterpieces, they are nonetheless delightful confections of more than passing interest.

Contrary to the superficial notion that jazz is a music that "progresses" from year to year, there is nothing dated about the best of these pieces. One can say without hesitation that few jazz performances recorded and released this year will approach the standards set by this music. Even technically, there is no need for footnotes or apologies. The sound of the band was captured to perfection, and though the LP transfers lack the wonderful bass response of the 78-rpm's, that marvelous Blanton tone and time come through.

Aside from the second takes, only one quibble: why, instead of a minor effort like *Whistle*, did RCA Victor not use the lovely *Someone*, a masterpiece from this period that never has been reissued? But perhaps the Vintage series, which now bids fair to rival Columbia's efforts in the jazz reissue field, will yet unearth this and other gems. (D.M.)

Hall Brothers Jazz Band

HALL BROTHERS JAZZ BAND—GHB 11: *June Night*; *Skid-Dat-De-Dat*; *The Entertainer*; *Bogalusa Strut*; *Salutation March*; *Kansas City Man Blues*; *State Street Blues*; *Canal Street Blues*.

Personnel: Charles DeVore, cornet; Russ Hall, trombone; Richard Thompson, clarinet; Mike Polad, soprano saxophone, banjo; Stan Hall, piano; Bill Evans, bass; Don Berg, drums.

Rating: ★★☆☆

The Hall brothers are Minneapolis' contribution to the growing number of semipro bands that are lifting traditional jazz from the dreadful doldrums of fatuous imitation in which it wallowed for

several years.

This group depends on established material, but it chooses from the less hackneyed elements of the traditional repertory—*Bogalusa*, *Entertainer*, and *Kansas City* are a vast improvement over such things as *The Saints* and *Closer Walk*.

What's more, it has the independence and ability to go its own way. *Skid-Dat*, for instance, has its Armstrong overtones, as one would expect, but the front line—and particularly clarinetist Thompson—plays on its own terms. Everything is relaxed and pertinent, without the rushing or forcing or signs of desperation that can be brought on by self-conscious imitation.

This band swings all the way, and though Thompson is easily the standout soloist, DeVore on cornet and Russ Hall's trombone add distinctive individual voices.

(J.S.W.)

Al Hirt

LIVE AT CARNEGIE HALL—RCA Victor 3416: *Bye, Bye, Blues*; *Gypsy in My Soul*; *Opening Speech*; *Walk Right In*; *Limelight*; *Down by the Riverside*; *Love for Sale*; *Up Above My Head*; *When I'm Feelin' Kinda Blue*; *Going to Chicago Blues*; *Carnival of Venice*; *Tennessee Waltz*; *Kansas City*; *Java*.

Personnel: Tracks 1-5, 7, 9, 10, 12, 13—Hirt Sextet (Al Hirt, trumpet; Gerald Hirt, trombone; Pee Wee Spitelera, clarinet, tenor saxophone; Fred Crane, piano; Jay Cave, bass; Jimmy Zitano, drums); Bernie Glow, Marky Markowitz, James Nottingham, Clark Terry, Snooky Young, trumpets; J.J. Johnson, Jimmy Cleveland, Wayne Andre, Alan Raph, trombones; Phil Woods, Jerome Richardson, Leon Cohen, Seldon Powell, Sol Schlinger, reeds; George Duvivier, bass; Jim Hall, guitar; Phil Kraus, percussion; Gerald Wilson, conductor, arranger. Tracks 6, 8, 11, 14—Hirt Sextet.

Rating: ★★☆☆

After a storming ovation by the audience, Hirt & Co. swing into an eight-bar introduction by the orchestra, and Hirt is off to the races to the melody of *Bye, Bye* for a "cute" chorus. Then comes a short ensemble with Hirt on top, laying it on pretty thick—slick—considering that this is not exactly the current, contemporary, most fashionable style of the era among the hippies; anyway, this is chic in its own way (which is some ways my way). It defies classification in accordance with current styles.

Gypsy has bongo drums and bass introduction and Hirt tripping right through the melody with a lot of fine, soft dynamic playing. Quite an improved trumpet player—a little hot at times, however.

The arranger captured the spice of horn man Hirt's attack and flavor. Hirt does a few calisthenics before going out, but it is a short-lived thing. He then plays the melody for the last time and screams to a screeching finish amid some trills and a real bullfight ending.

Hirt next introduces one of my childhood idols, Gerald Wilson. After some doodling in the background by a horn man, Wilson gets situated to conduct *Walk Right In*. The melody is played by Hirt with some heavy "in" orchestrating beneath him with a little boogie-rock and some real mainstream trumpet playing with smears, growls, trills, shakes . . . you name it. It'll be hard to leave this guy Al out when the roll call is called down here or up yonder (wherever that is).

Wilson is also a very improved orchestrator, which is rather unusual when one

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considers the number of years he has been successful.

Limelight is a wild one with the current dance-rock-jerk type of background. Who said this can't be done without an electric bass and a lot of other electronic equipment? Hirt comes to a screaming finish on this one after some exciting technical flurries in Wilson's arrangement.

Down by the Riverside sounds like one of those ol' necktie polka parties, square dances, etc., which go back to the first stage launching of Dixieland—ragtime—free-for-all shindigs. Hirt is working from the bottom up on this one, which is in contrast with the avant-garde, which seems to be working from the top down. *Riverside* is the probable when and where and

how some of it began. I like this for what it exemplified—when, where, how.

On *Love for Sale* Hirt's playing reminds me of Clifford Brown (and Fats Navarro a little), a wild little corny way Brownie would play something and make a masterpiece out of it. Between the 10th and 16th bars of the first-chorus melody are where and how—when isn't necessary. If you've ever heard Clifford Brown with strings, you'll know what I mean . . . the vibrato, corny phrases, etc., which all contributed to the superb musicianship of Brown and, of course, contribute to Hirt's. There is a lot of history of the trumpet and the evaluation of musical styles here. How old is Hirt?

Above My Head is introduced and then

sung by Al. Hirt represents (if only in token number) the first breakoff of trumpet players who don't sing with an eccentric, gravel voice, a la Louis Armstrong. Roy Eldridge, Louis Prima, Miles Davis speak with a gravel voice. Dizzy's is odd. Jonah? Many others across the country, of course; however, that gravel voice and the man who started it are unique. (Of course, Kenny Dorham's *Plays and Sings* album is different from the gravel-road tradition.) There is some corny playing on here that fits perfectly, and the phrase "up above my head" sung in Baptist Church style by Al is the clincher for this track.

The melody of *When I'm Feeling Kinda Blue* is played by Al in the style of Ben E. King. It graduates from the original format, but it still has that hit commercial thing (at least that's what I've been told, yet nothing really happens anyway).

Going to Chicago . . . this one takes me back a little and is well planned. I don't like it, however.

Venice is an unaccompanied solo, which is explicit, with superb double-tonguing. Also triple-tonguing, which brings down the house but not me. It's imperative that I mention Harry James first, for this was one of his grandioso vehicles in his early years. And I must mention one of the geniuses of this type of playing—Rafael Mendez. Excellent Hirt.

Tennessee is a cohesive track but short. *Kansas City* has fine trumpet playing and orchestrating, but with this kind of thing, one should have television to look at. *Java* is kind of a low point in the album and poor programing, because I don't think it left the audience screaming. Not me anyway.

Hirt is a greatly improved trumpet player, but the album was too much on the same level. No highs or lows—just all full throttle. A slow ballad would have formed a contrasting middle ground. Also there's no open territory when Al is playing with just the rhythm section.

One thing for sure: there was a lot of preparation—like, money spent—because the band was taking care of business, and Wilson's arrangements were all very good. But the programing . . . from one trumpet player to another, I'd like to give five stars, but anyway here's four for good horn and humor. (K.D.)

Antonio Carlos Jobim

THE WONDERFUL WORLD OF ANTONIO CARLOS JOBIM—Warner Bros. 1611: *She's a Carioca; Agua de Beber; Surfboard; Useless Landscape; So' Timba de Ser Com Voce; A Felicidade; Bonita; Favela; Valsa de Porto Das Caixas; Samba do Aviao; Por Toda a Mimha Vida; Dindi*.

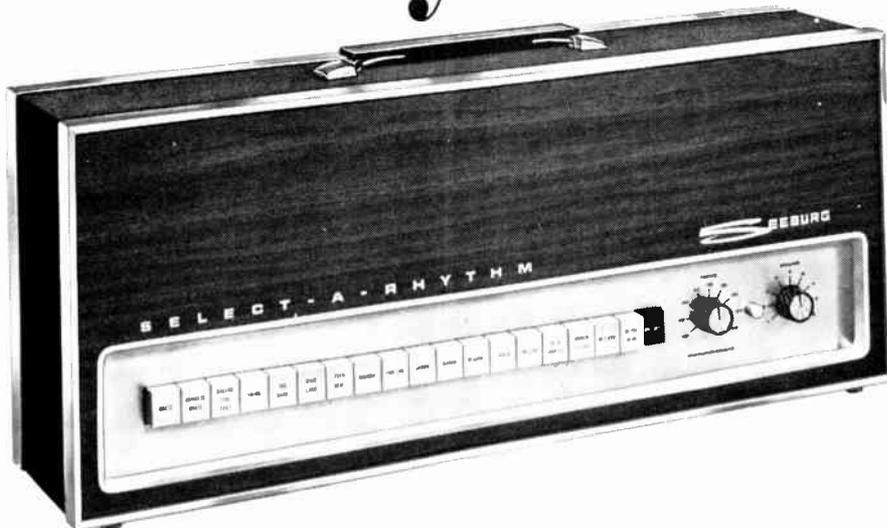
Personnel: Jobim, guitar, vocals; unidentified orchestra, Nelson Riddle, conductor.

Rating: ★★ ★★

For most bossa nova enthusiasts, it will perhaps be sufficient merely to point out the existence of a new collection featuring the singing and compositions of Jobim—his name is synonymous with all that is most winning, lyrical, tender, and human in the modern popular music of his native Brazil. He has written a body of songs that are among the most affectingly beautiful and deeply touching in years.

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First, the LP is made up of Jobim songs, most of them recently composed and of the same high quality as those that initially established his reputation in the United States. Several of these new compositions are particularly lovely, most notably the instrumental *Valsa*, the affecting love song *Dindi*, the touching *Landscape*, and the very interesting *Surfboard* (one of the strangest and most compelling songs I've heard in a long time because of the delicious, artful tension that's set up by the two contrasting rhythms). Of the older pieces, there's the always effervescent *Agua de Beber* and the ardent, haunting *Favela*.

Then there's Jobim's singing—relaxed, supple, insinuating, burry, delightfully shaded, and utterly masterly in its rhythmic thrust. His wry, very personal way of singing has never been captured better on record than it has been here.

Listening to Jobim, I was reminded of a number of singers whose work I've delighted in, two of them not really singers at all, but masters of rhythm in their own way. There is a certain resemblance in vocal quality from time to time to Tony Bennett, and it's perhaps most pronounced in *Landscape* and in the beginning of *Bonita*. But the most striking similarities occur between Jobim and two sometime-singers, Fred Astaire and Gene Kelly, both dancers. And the similarities, as might be expected, are in the area of rhythmic phrasing and placement of accent.

Finally there are the sensitive arrangements that Riddle has provided, each beautifully tailored to the mood and intent of the songs. Particularly effective is his scoring for viola, piano, and flute of the touchingly beautiful *Valsa*. (*Minha Vida* employs only guitar accompaniment.)

Nor should the contribution of lyricist Ray Gilbert be forgotten; he has provided English lyrics for several of the pieces. Jobim sings them attractively, but the most satisfying performances are those he sings in Portuguese, in which they were originally written.

A lovely collection. Might I suggest that someone on the order of, say, Frank Sinatra do an entire set of Jobim songs? There are now enough superior ones with good, sensitive English lyrics for a really delightful album. And these English versions cry out for a performer more comfortable with the language than their composer. (P.W.)

Morgana King

MISS MORGANA KING—Mainstream 56052: *Try to Remember*; *All Blues*; *Cuore di Mama*; *Motherless Child*; *Bluesette*; *I'll Follow You*; *Meditation (Meditacao)*; *Easy Living*; *Who Can I Turn To?*; *The Night Has a Thousand Eyes*.

Personnel: orchestra including Richard Davis and Milt Hinton, basses; Mel Lewis, drums; others unidentified; Torrie Zito, arranger, conductor.

Rating: ★★★★★

Miss King is a stylist. Style is a very personal thing, and one's response to the work of a stylist is a matter of taste—another very personal thing. Miss King's style is dramatic and expressive and filled with unabashed emotion. There may be some who prefer a different approach.

However, there are things about a singer

that are not matters of taste but of fact. Among these, in the case of Miss King, are her voice, which is big and beautifully projected and of a range and flexibility rarely found among popular singers; her ear, which is faultless; and her sense of melody, which is like that of a fine musician.

Unlike those jazz singers who, in the time-worn phrase, "sing like an instrument," however, Miss King sings like a singer, i.e., she uses her big voice to the fullest, and she phrases in a manner unlike that of an instrumentalist—especially the choppy, "modern" jazz kind.

Miss King is a romantic, and she is heard here in a program of romantic songs of all kinds. She is at her best on *Follow*, a fine old tune with a sweetness that she brings out fully, and on *Meditation*, perhaps the finest of all bossa nova tunes—a musical incarnation of nostalgic yearning, with a touch of resignation that frees it of sentimentality. The singer's velvet voice caresses the melody—and the listening ear.

Easy Living is a tough song to tackle. Billie Holiday made it her own, and comparisons are almost inevitable. But only almost, for Miss King's approach is her own, and she brings it off on her own terms. Her handling of the lyrics is uncommonly expressive here; she obviously liked them, and didn't take those liberties of phrasing and over-all emphasis on sound, which in other instances occasionally obscure the words (it should be noted that in such instances, the words matter little—there is nothing sacred about a pop lyric).

Miss King does lovely things with the ending of *Turn To*, and she swings when *Thousand Eyes* goes into time. She handles *Cuore*, an Italian tear-jerker, with taste, never overstating but pouring it on nonetheless.

The sole instance in which she fails is *Motherless Child*, a song so moving in its barest essence that it needs no added drama (someone should resurrect the Artie Shaw version, on which Hot Lips Page sings a single chorus sublimely).

Since ratings are arbitrary unless criteria are defined, it should be stated that this is not a "jazz" album. The rating is for outstanding artistry in the medium of popular song. (D.M.)

Ramsey Lewis

THE 'IN' CROWD—ALGO 757: *The 'In' Crowd*; *Since I Fell for You*; *Tennessee Waltz*; *You Been Talkin'*; *Bout Me, Baby*; *Spartacus*; *Felicidade*; *Come Sunday*.

Personnel: Lewis, piano; Eldee Young, bass, cello; Red Holt, drums.

Rating: ★★★★★

The mixture of a polished, deliberately dramatic surface over an insistently rhythmic beat continues to work well for Lewis' group.

This set, recorded at the Bohemian Caverns in Washington, D.C., suffers slightly from audience intrusions (and from some blatantly audience-milking endings) but is otherwise a good representation of the Lewis style.

Because it is so stylized, however, it is refreshing when Lewis steps aside to let Young take over with his pizzicato cello

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on *Tennessee*, which, once he gets past an overdone introduction, swings marvelously. (J.S.W.)

Fred, Annie Mae McDowell

MY HOME IS IN THE DELTA—Testament 2208: *Waiting for My Baby; I'm in Jail Again; The Girl I'm Loving; Going Down South; Carry My Whip; Diving Duck Blues; The Sun Rose This Morning; Get Right, Church; Amazing Grace; Jesus Gonna Make Up My Dying Bed; Where Could I Go?; The Lord Will Make a Way; Keep Your Lamp Trimmed and Burning; When the Saints Go Marching In.*
Personnel: Fred, Annie Mae McDowell, guitar, vocals.

Rating: ★★☆☆

Fred McDowell sings both blues and spirituals on this disc, but, following the view of Big Bill Broonzy, he keeps them separate—one side for blues, one side for spirituals.

He is a most unusual blues singer, for, although he may start a piece in relatively familiar fashion so far as lyric and tune are concerned, he frequently changes both the structure of the piece and his attack as he goes along.

He has a hoarse, husky voice to which he brings growing intensity by his use of moans, mumbles, and cries, which he fits into the development of these pieces in unexpected fashion. The result is that he takes distinctly original tacks on what is basically quite traditional material.

On the spirituals he is joined by his wife, Annie Mae, who, in most cases, takes the lead in a heavy, huskily plaintive voice while Fred fills in behind her, and his bottle-neck guitar playing serves as an antiphonal voice. This three-way parlay occasionally develops three separate rhythm patterns that add a fascinating touch to the performances. (J.S.W.)

Clark Terry-Bob Brookmeyer

THE POWER OF POSITIVE SWINGING—Mainstream 56054: *Dancing on the Grave; Battle Hymn of the Republic; The King; Ode to a Fluegelhorn; Gal in Calico; Green Stamps; Hawk Jawz; Simple Waltz; Just an Old Manuscript.*

Personnel: Terry, trumpet, fluegelhorn; Brookmeyer, valve trombone; Roger Kellaway, piano; Bill Crow, bass; Dave Bailey, drums.

Rating: ★★☆☆

This group has been in existence for four years. Yet this is only its second LP, the first having been issued on the same label earlier this year. It is a sad comment on the state of jazz recording that so fine a group could go unrecorded for so long. One would have to search hard among currently organized ensembles to find players of more delightful, truly enjoyable jazz.

The co-leaders work together like musical twins. Each has his own voice, but they complement each other. They obtain an astounding variety of unison sounds. Their chase choruses (that's what fours used to be called, kiddies, and it's a descriptive term) have the continuity of a relaxed conversation between old friends, as do their occasional dialogs or forays into contrapuntal collective improvisation. And both have that sense for telling symmetry within the phrase that is one of the near-lost secrets of jazz. There is a musical symbiosis reminiscent in essence of Bix Beiderbecke and Frank Trumbauer.

Backstopping the front line is a rhythm team of functional unity rare among to-

day's willful "individualists." Kellaway, who also has an equal share of the solo work, is a perfect band pianist—intent upon pleasing and enhancing the soloists and always contributing to the over-all strength of the band. Crow is a bassist who loves to keep time, and keep it he does, with that fine, dry tone that cuts through but never muddies the ensemble. And Bailey not only pays attention and has a good time but also is that rarity among contemporary drummers: a musician who understands and cares about dynamics and group balance.

The group's repertoire is fresh, varied,

joy. *King* swings to a fare-thee-well in the best Count Basie tradition, riffs flying at the end. *Manuscript*, a delightful Don Redman opus, is played with a lilting swing. There isn't a poor track in the lot.

Solo work is consistently stimulating and vigorous. Terry, who never turns in a bad or indifferent performance in any of the varied contexts in which he may find himself, is at his best on his own turf. Here he never relies on the tried and true (as he sometimes must) but is constantly inventive and bubbling with ideas.

He is particularly good on *King* (with mute); on *Manuscript*, for which he constructs a flowing graceful statement; and on *Stamps*, a minor blues, on which he duets with himself, alternating phrases between fluegelhorn and muted trumpet. This isn't a trick, though it works well with an audience, but makes musical sense.

Brookmeyer's instrument is less colorful than the trumpet, but he has worked wonders with it.

The valve trombone is relatively stodgy, without the coloristic potential of the slide horn, but Brookmeyer's warm, burry sound, combined with his imaginative use of smears, growls, half-valve inflections and glisses, transforms it into a most expressive medium. (Only the late Brad Gowans, an underestimated musician, achieved a comparable flexibility, but his rhythm was less sophisticated, and his instrument, of his own invention, was equipped with a modified slide.) Brookmeyer's finest moment here comes on *Ode*, but his greasy break on *Jawz* is a treat in itself.

Kellaway, the soloist, is full of delightful surprises. He refuses to rest in the bag of hip clichés that passes for style among too many young pianists but employs the whole range and resource of his instrument and its jazz past and present.

How pleasant and encouraging it is to find a young pianist who not only has heard stride piano but understands it so well that he can put it to new use—as Kellaway does on *King*. On *Stamps* he uncorks a solo that builds to a rolling climax using both hands and playing with drive and conviction. And he conveys a sense of enjoyment matching that of his companions.

Enjoyment, in fact, is the key concept of these men. They seem to love to play, and nothing they do is contrived or pretentious.

The happy aspect of their music has often been emphasized. To be sure, humor of all kinds is an important ingredient in their approach. But that is by no means all. In refusing to take themselves too seriously, Terry, Brookmeyer & Co. are proving a most important and very serious point—namely, how much jazz loses when it loses its sense of joy in making music and its ability to communicate that joy.

This music is like a breath of fresh air, and the album should have wide appeal. However, the cover does little to reflect the contents, adorned as it is with some childish scrawls described on the back as painting. One good photograph is worth a thousand such works of "art."

(D.M.)

In The Oct. 7 Down Beat

One Cheer For Rock And Roll!

Jazz critic Martin Williams explains why he believes there are significant virtues in teenage music in the first installment of a two-part essay

Back To Ellington

Leonard Feather interviews drummer Louie Bellson about his return to the Duke fold

Wess Points

Former Count Basie flutist-saxophonist Frank Wess, the original quiet man, is the subject of a Stanley Dance interview

Rex Stewart On Benny Carter

Stewart recalls his adventures with the multitalented Carter another in the series of inimitable articles by the former Duke Ellington cornetist

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downbeat

and amply supplied with originals that are more than adaptations of well-worn chord changes or basic blues. Both leaders have a gift for inventing stimulating and effective pieces that have character and personality. Best among the ones on this album are Terry's *Simple Waltz* and *Ode*, and Brookmeyer's *Grave*—far less ominous than its title.

Battle Hymn becomes a new piece in the skilled hands of Messrs. Terry and Brookmeyer—a march that swings. *Jawz* is a funky piece but without the overly broad gaucheries of the garden variety in this genre. The breaks on this are sheer

Three Souls

SOUL SOUNDS—Argo 4044: *You're No Good; I Don't Want to Hear Any More; Dear Old Stockholm; Walk On By; Big Jim; A House Is Not a Home; The Astronaut; Chittlins Con Carne; Armageddon.*

Personnel: Sonny Cox, alto saxophone; Gerald Sims, guitar; Ken Prince, organ; Louis Satterfield, electric bass; Robert Shy, drums.

Rating: ★★½

The Souls (Cox, Prince, and Shy) hold forth regularly at the Hungry Eye in Chicago, where they generate a good bit of heated excitement with their strong, straight-ahead modern blues blowing—nothing unusual or particularly imaginative but honest, visceral swing delivered with power and bite. There are some tracks on this generally lackluster set that give an indication of what the trio is capable of in this genre, but mostly the three are under wraps.

The biggest difference here is that the group rarely builds up to a full head of steam as it does in the club when it stretches out and gets into something. Apparently, the Souls need a bit of time to work into a number and develop something of interest, as they only occasionally are able to do here.

There are several attractive performances, perhaps the most notable being the interesting *Astronaut*, an original by Cox, who threads together a very moody, blues-drenched solo that is quite moving. *Big Jim*, a Cox-Prince collaboration, is also very appealing, primarily when it moves into the organist's well-constructed, propulsive solo, one that exploits quite imaginatively the strange, congested upper-register sound of the electronic instrument.

Chittlins, a Kenny Burrell original, achieves a nicely hypnotic mood; Wayne Shorter's *Armageddon*, however, is given a rather unimaginative performance, as is *Dear Old Stockholm*.

Electric bass and guitar are added, with uniformly sluggish results, on the other four titles, all of them rhythm-and-blues hits of recent vintage. The boredom engendered by the pieces is probably the result of the musicians' disenchantment with the material; they can't seem to bring any conviction to bear on these tawdry tunes.

The intonation on *I Don't Want to Hear* leaves quite a bit to be desired. It's off quite a bit. Couldn't any one at the date hear it? Guess they didn't want to hear the playback, eh? (P.W.)

Various Artists

GUITAR SOUL—Status 8318: *Billie's Bounce; Prelude to a Kiss; It Don't Mean a Thing; It's Alvin Again; Lost Weekend; Dood I Did.*

Personnel: Tracks 1-3—Kenny Burrell, Barry Galbraith, guitars; Leonard Gaskin, bass; Bobby Donaldson, drums. Track 4—Jack McDuff, organ; Bill Jennings, guitar; Wendell Marshall, bass; Donaldson, drums. Tracks 5, 6—J.C. Higginbotham, trombone; Eddie (Lockjaw) Davis, tenor saxophone; Ray Bryant, piano; Tiny Grimes, guitar; Marshall, bass; Osie Johnson, drums.

Rating: ★★★

This collection of leftovers from older sessions has some good moments to recommend it, particularly to guitar lovers.

The Burrell-Galbraith tracks contain some highly competent, uncluttered work by both guitarists. Though Galbraith does not get as much solo room as Burrell, he

uses it well; his dark-toned work is always flowing and limber, much in the manner of Jimmy Raney. Burrell, whose sound on this record is lighter than Galbraith's, has played better on other sessions, but his solos here are made up of lithely singing lines and consist of good ideas.

The track featuring Jennings might as well have been left out. The guitarist, one of the few who follow the dry-toned, Al Casey manner, plays only a short solo; much of the track is given over to ensemble and McDuff's organ.

The album's most emotional playing is contained in the two Grimes tracks, which take up the second side.

First honors go to Higginbotham, whose

rough and virile trombone work is a joy to hear, especially on *Weekend*, a slow blues.

Davis comes off well too. His authoritative, straight-ahead style fits perfectly with this kind of relaxed, just-blowing session.

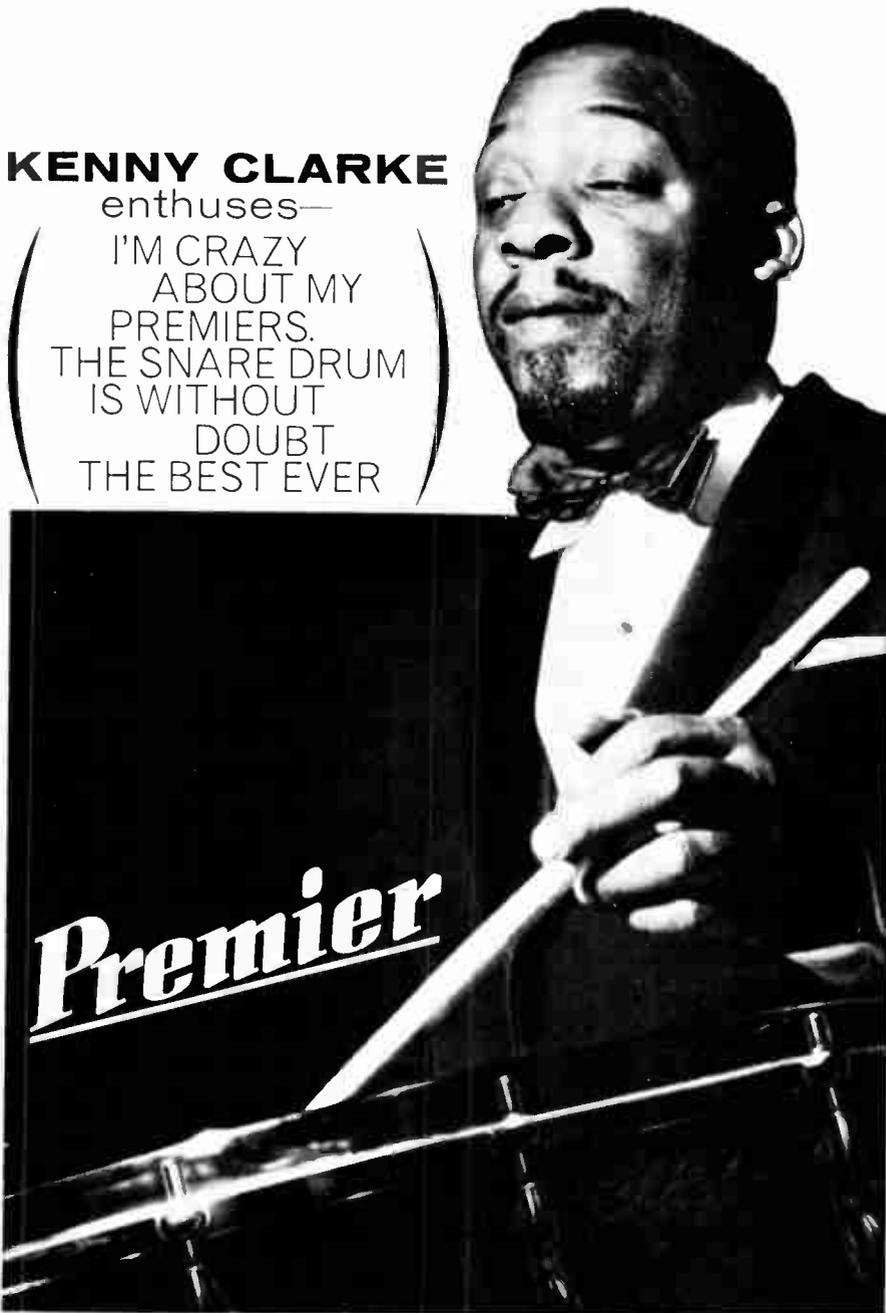
Grimes is best on *Did*, a 32-bar jam tune; his soloing on *Weekend* consists primarily of stating the melody and throwing in a few clichéd fill-ins.

In fact, his first two *Weekend* solos are practically identical; it is obvious that a second take of the tune has been spliced onto the incompleting first. There is a lurch after Bryant's first solo as the second take begins with Grimes' melody, followed

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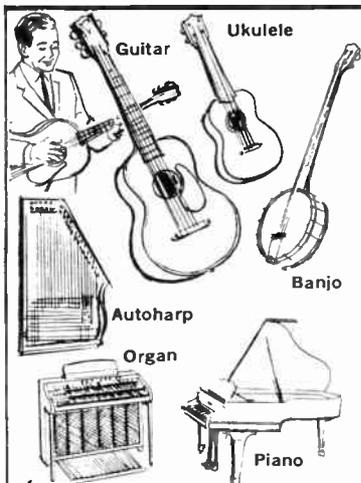
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by another set of Davis and Higginbotham solos that are quite similar to their first ones. If all that weren't devious enough, there is another heavy-handed bit of splicing at the end of Bryant's second solo (pity the poor piano player) that alters the meter.

Still, there are some good things to hear on the LP, and since Status is Prestige's low-price line, the music is worth the investment. (D. DeM.)

Various Artists

KANSAS CITY JAZZ '65—KC 610: *April in Paris* (Count Basie); *Joao Bossa Nova* (Clare Fischer); *These Foolish Things* (Al Cohn); *Muskrat Ramble* (George Winn and the Storyville Seven); *I've Got Rhythm* (Bettye Miller and Milt Abel); *Royal Garden Blues* (Dick Ruedebusch); *Feelin' Mighty Low* (Frank Smith Trio); *Spring Can Really Hang You Up the Most* (Raytown South High School Stage Band); *Autumn Leaves* (Pete Eye); *Hamp's Blues* (Sammy Tucker Trio); *The Blues* (Count Basie).

Rating: ★★½

This album, produced and distributed by Kansas City radio station WDAF, was culled from the 8½-hour-long jazz festival held in that city March 28, 1965. All profits from the sale of the record will be used to establish a jazz scholarship program—a worthy enterprise.

As a souvenir of the festival, the album makes a pleasant keepsake. The over-all musical quality, however, is quite uneven, and judging from Don DeMicheal's *Caught in the Act* review of the event, some better groups might have been chosen for the disc.

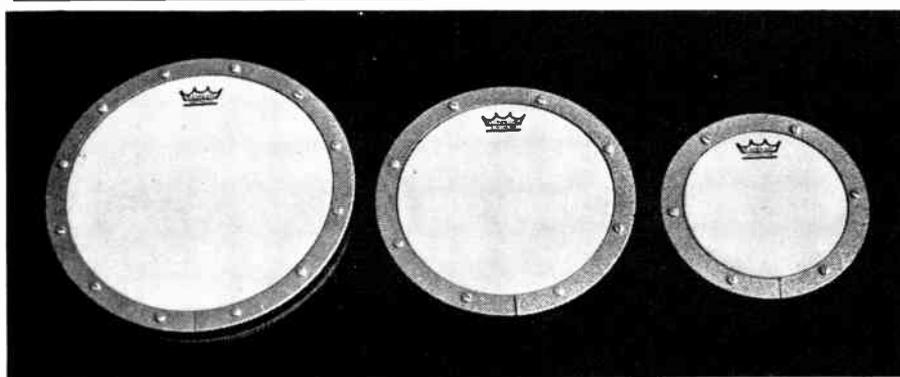
The best track, without doubt, is tenor saxophonist Cohn's moving *Things*, on which he receives good backing from a local rhythm section (George Salisbury, piano; Charles Matthews, bass; Vince Bilardo, drums). Basie's *Paris* (introduced by Basie as *April in Kansas City*) is routine, but his closing *Blues* features good plunger trombone by Al Grey. Pianist Fisher's *Bossa* is pleasant but undistinguished.

Trumpeter Ruedebusch, the album's only other national name, offers a whirlwind version of *Royal Garden*—superficial Dixieland with the emphasis on pyrotechnics. The other traditional group, led by trombonist Winn, has banjo and tuba but no originality.

The Raytown stage band offers a rather lumbering arrangement of a well-known ballad, cleanly played and spotlighting excellent alto saxophone by an unidentified soloist.

The remaining tracks feature local pianists. Smith is a pleasant, Bill Evans-influenced player, who starts nicely but seems unable to give his meandering original any real direction. Miss Miller's Gospel-funk treatment of *Rhythm* is strictly cocktail-lounge stuff and doesn't swing. Eye's *Autumn Leaves* is hilarious, but not intentionally so—the kind of Liberace-Peter Nero approach that substitutes arpeggios for ideas. The presence of an electric bass gives the performance a player-piano sound at times. Most impressive of the locals is pianist Tucker, whose *Hamp's Blues* (Hawes, not Lionel) has vitality and drive.

The recording is adequate, but some of the tracks don't come into aural focus soon enough. (D.M.)



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BLINDFOLD TEST

By LEONARD FEATHER

More than seven years have gone by since Tony Bennett, a jazz-influenced pop singer, started using a major jazz orchestra on his concert tours, festivals, and records—an innovation widely imitated.

Some *Down Beat* readers may object to the implication that Bennett is not a jazz singer; in the 1963 and '64 Readers Polls he outdistanced such veterans as Louis Armstrong, Lightnin' Hopkins, and Jimmy Witherspoon in the male-vocal division. Wherever this nebulous line is drawn, certainly his various amalgamations with Count Basie, Duke Ellington, Woody Herman, and others have been musically stimulating and economically gratifying for all concerned.

Bennett points out that he has used these experiences to improve his musical knowledge and broaden his interests. Because of this, records other than vocals were played for him on this first *Blindfold Test*. Unlike many singers (and instrumentalists) who have been interviewed here, he did not preface his remarks with an apology about having been too busy to listen to records lately. The results show that no apology was required. He received no information about the records played.



COLUMBIA RECORDS

Tony Bennett

1. Skitch Henderson. **So What Else Is New?** (from *Skitch Tonight*, Columbia). Clark Terry, trumpet; Henderson, arranger, conductor.

Could be Clark Terry. . . . Could be Cootie Williams too. What I like is that they're relaxed. It's an organized band; they're all playing together. And when the kick's like that—so entertaining, so right—it's top notch.

I liked the trumpet player—good solo. There's one point Ernie Royal brought out—he didn't like jazz mixed in with gangster music. You know [hums few bars of *Peter Gunn* theme] . . . that kind of thing. Unfortunately this has just a little of that mixed in with it . . . like kind of a false picture of night life. Instead of jazz music being a fun scene, and everybody just playing how they felt, now they're bringing a social thing into it.

On musicianship, I would rate this four stars.

2. Fats Waller. **Somebody Stole My Gal** ('34/'35 Fats Waller, RCA Victor). Waller, piano. Recorded in 1935.

This is the kind of record I love, because it proves when something is good when it's made, it's good 25 years later. It's in the performance—you don't even care whether it's stereo or monaural, it sounds right. It's all in there. I regret that he was a little before my time. I never actually saw him in person, but he performs so well I can actually see him on stage—you know? Great artist. That's five stars—marvelous.

I think more musicians should get in that spirit today. They've gotten into an introverted bag, which is very interesting, but when the musicians got into a camaraderie, where they played like they enjoyed it, it was that much more entertaining to the audience.

Everybody was playing together, and it always made better music. I'd like to see them get back to it—Basie's band does it, Woody's band, the Ellington band. . . .

3. Paul Horn Quintet. **Hi-Lili, Hi-Lo** (from *Cycle*, RCA Victor) Horn, flute; Lynn Blessing, vibraharp.

Oh, I love that. I love his music—I

love to put his albums on at home, actually. I love what he did with this—it's very interesting how he converted the vibrato. Usually the natural vibrato kind of jumps ahead of itself, and he made it go the other way. It opens up new avenues of music. Emil Richards is the vibe player, huh?

I like the sound of the group. Let's give it five stars.

4. Ornette Coleman. **Eventually** (from *The Shape of Jazz to Come*, Atlantic). Don Cherry, trumpet; Coleman, alto saxophone; Charlie Haden, bass; Billy Higgins, drums.

I've got mixed feelings on that—it's very interesting to see the amount of work in it—it's like Paul Klee, the artist, who said one time if the world were sane, everybody would want to see a tree just like the tree in the painting. After that, forget it.

Modern art goes so many different ways—there are so many ways of expressing themselves. It's a matter of taste—you like it or you don't like it. If you like it, fine. If you don't, that's understandable; but you can't deny the effort that went into it.

Great bass player on that. I haven't heard a bass player with that much depth. . . . Liked the drummer too.

The horns were unbelievable—I mean the fact that they kept together, were making conversations at such a fast speed, making sense with it, telling a story. The trumpet too. Absolutely. They're all in there.

I would call them great jazz artists. I'd give them another five stars. I don't like to ever criticize any avant-garde thing, because you never know what it leads to. I don't like to discourage them. Subjectively, however, my own reaction, I would say four stars.

5. Joe Williams. **Yours Is My Heart Alone** (from *The Song Is You*, RCA Victor). Williams, vocal.

That's Joe at his best. I don't want to criticize Joe in any way, because if you ever want to get an inferiority complex as a singer, you just have to stand next to Joe Williams on the stage and you feel

like a pipsqueak! He's got the greatest voice box, and feeling, of any singer.

But if you played *Well, All Right* or some other great blues tune, I would say an automatic five stars. I would give this four stars, maybe four plus. But on the stage, Joe would go from a number like this into a rockin' blues, and the scene they create would be so unforgettable. . . . He's the greatest blues singer.

6. Woody Herman. **A Lot of Living to Do** (from *My Kind of Broadway*, Columbia).

It's Woody Herman. . . . [later] No, I know it can't be. I love Woody's band. I know it's not Woody. This kind of thing, it sounds like a stock arrangement. There's no creativeness in it. That's a Basieish chart, but it's not Basie's band playing it. I'd give it 2½ stars.

7. Sonny Rollins. **Night and Day** (from *The Standard Sonny Rollins*, RCA Victor). Rollins, tenor saxophone; Bob Cranshaw, bass; Mickey Roker, drums.

I don't know whether that was *Begin the Beguine* or *I've Got You Under My Skin*! I don't know who this was, but the guy had a fantastic ear. . . . To get back to the Paul Klee thing again, there's a different sound here; it's going to open up other areas. . . . I just don't like the angry sound. There's enough tragedy going around in today's age without being reminded of it.

The saxophonist is a great musician, has a great ear. I like the inventive chords. Is that John Coltrane? Sonny? I'm not that imbedded in jazz that I can tell. Two stars.

8. Orchestra U.S.A. **Intima** (from *Jazz Journey*, Columbia). John Lewis, piano.

I'll take a guess on that piece: Cy Coleman on piano. . . . But the arrangement's uninteresting to me, because it's very hard for strings to play jazz. I think Phil Moore was the only guy who had that touch, who could write string quartets and play jazz figures and have them come out right. The tune sounds like the kind of thing that's derived from *Sleepy Time Down South*, which I like much better. I'd say two stars.



FEATHER'S NEST

By LEONARD FEATHER

We are living through an era of painful self-consciousness in jazz. Before it, there was a sustained period of natural expression in the music, natural love in its communication, and natural pleasure in the average listener's reaction. Today such emotions are considered too simple and direct to be compatible with the times.

I am not speaking, of course, about the music or the audiences involved in a performance by Duke Ellington, Gerry Mulligan, John Lewis, or Dizzy Gillespie. The self-consciousness is found almost exclusively in certain areas of the so-called avant-garde and in the listeners it attracts.

The qualification "certain areas" should be clarified first. There has already been too much confusion in the attitude of the press toward the avant-garde, or *cosa nova*, as I prefer to call it. The new music cannot be praised or condemned in toto. The much-discussed *Variety* article of a couple of months ago made an absurd claim that avant-garde music had ruined jazz at the night-club boxoffice. (It also took the inaccurate step, without checking at the source, of labeling me as hostile to all "new thing" movements.)

Avant-garde jazz is neither boxoffice poison nor boxoffice gold. Nor is it necessarily valid or invalid musically. Both points were strikingly demonstrated during this year's Newport Jazz Festival.

Two of the matinee sessions featured avant-garde jazz. There was a vast difference between the two, however, in terms of self-consciousness, communication, and reaction, as well as at the boxoffice.

The first of these sessions attracted a pathetically meager crowd. One of the smallest attendances I had ever seen at Newport, maybe 200 or 300, paid to listen to the Jazz Composers' Orchestra, Cecil Taylor, Archie Shepp, and Paul Bley.

It was fascinating to watch the reactions of those who listened. Seldom if ever was there an atmosphere of real joy; never did Whitney Balliett's phrase "the sound of surprise" seem to take on any meaning. The surprises were all of a negative nature, and the stony faces in the crowd reflected this.

Only during part of the set by Shepp's group—alone among the four presented to retain a semblance of the emotional realities of jazz—did the matinee seem to come alive. For the most part the afternoon reminded me of the classic comment: "The avant-

garde is the last refuge of the untalented," a statement by George Russell, who added, "Many people are just creating musical feelings based on their own emotions; but that isn't enough. . . . Freedom, as the term is used, is an illusion."

A number of internationally respected musicians to whom I talked during this matinee experienced a unanimously negative reaction.

The second avant-garde session, held two days later, attracted a far larger crowd. I will not pretend that this proves the boxoffice attraction of the *cosa nova*, since the presence of Stan Getz on the same program guaranteed a healthy attendance. What is more important is the difference in intrinsic meaning, both in conception and execution, of the avant-garde music played by Dollar Brand, by Denny Zeitlin, and by the combo featuring the brilliant Albert Mangelsdorff and the almost equally remarkable Attila Zoller.

Here was music with a communicable sense of form, with an element of warmth, and, most important, a pervading mood that seemed essentially constructive. It did not simply tear down walls or complain of the imprisonment of harmony; it built new walls and extended the musical system as we have known it in jazz through the decades. As one might have predicted, there was a corresponding difference in audience reaction, reaching a point of remarkable enthusiasm at the end of Zeitlin's set.

The reason is obvious. The music and musicians had reached the crowd through an essentially human quality, a quality that had seemed largely lacking at the previous concert. The air of self-consciousness, discernible not only in the music of the previous groups but sometimes also in the stage demeanor of the musicians, was nowhere to be found. Some of the joy of communication had returned.

Among men like these, a healthy, affirmatively valid avant-garde is forming.

The most attractive characteristics of the *cosa nova* can be found in the compositions and improvisations of men like Brand, Zeitlin, and Zoller. It is possible to imagine a future for jazz in which the rapport between the artist and an even wider audience will be mutually close and ingratiating, just as is the rapport today with an Ellington or a Gillespie.

Not until the like-it-or-lump-it hostility and the throw-out-the-baby-with-the-bathwater mood of rejection have been abandoned can any aspiring young musician hope to achieve what should be the logical objective of any artist—to succeed, without self-consciousness or pretension, in reaching out and touching the heart of his fellow man. 

FUGHETTA

COMPOSED and ARRANGED
BY BOB FLORENCE

Beginning on the opposite page and continuing on pages 46 and 47 is Bob Florence's arrangement of his own composition *Fughetta*.

Florence is a 33-year-old native of Los Angeles who began playing piano when four. He studied composition and arranging at Los Angeles City College and while still in his teens was seen as a very promising classical pianist.

At LACC Florence became interested in jazz, started a jazz record collection, and played in the dance band there. After three years at LACC, the aspiring arranger-composer pursued further compositional studies with Dr. Wesley La Violette, teacher of many other well-known jazz musicians. Florence organized a rehearsal band and worked regularly with it at Hollywood's Local 47 musicians' union facilities.

Of *Fughetta*, Florence notes that the title indicates the work is an exercise in counterpoint. He points out that it is the basis of the fugue form, in this case the first portion of one.

Fughetta is a fine example of contrapuntal writing and an indication of what may be done with the form in jazz context. It is played at a medium walk tempo and can be heard on Florence's *Hear and Now* album released on Liberty records.

1

Alto I
Alto II
Tenor I
Tenor II
Baritone
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Trombone III
Guitar
Drums
Bass
Piano

2

Alto I
Alto II
Tenor I
Tenor II
Baritone
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Trombone III
Guitar
Drums
Bass
Piano

3

Alto I
Alto II
Tenor I
Tenor II
Baritone
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Trombone III
Guitar
Drums
Bass
Piano

4

Alto I
Alto II
Tenor I
Tenor II
Baritone
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Trombone III
Guitar
Drums
Bass
Piano

FUGHETTA

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FUGHETTA

5

Musical score for measures 5-6. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Guitar, Drums, Bass, and Piano. A rehearsal mark 'B' is placed above measure 5. The guitar part is labeled 'Guit. Right Hand: Dub'.

6

Musical score for measures 7-8. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Guitar, Drums, Bass, and Piano. The guitar part is labeled 'Guit. Right Hand: Dub'.

7

Musical score for measures 9-10. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Guitar, Drums, Bass, and Piano. A rehearsal mark 'C' is placed above measure 9. The guitar part is labeled 'Guit. Right Hand: Dub'.

8

Musical score for measures 11-12. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Guitar, Drums, Bass, and Piano. The guitar part is labeled 'Guit. Right Hand: Dub'.

9

Handwritten musical score for rehearsal mark 9. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpet I, II, III, IV, Trombone I, II, III, Guitar, Drums, Bass, and Piano. The music is in 4/4 time and features complex rhythmic patterns and melodic lines. A section of the score is marked with a box and the letter 'B'. A drum part includes the instruction 'Click on 2 & 4'.

10

Handwritten musical score for rehearsal mark 10. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpet I, II, III, IV, Trombone I, II, III, Guitar, Drums, Bass, and Piano. The music is in 4/4 time and features complex rhythmic patterns and melodic lines. A section of the score is marked with a box and the letter 'B'. The piano part includes the instruction 'Col. Guitar. Solo'.

11

Handwritten musical score for rehearsal mark 11. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpet I, II, III, IV, Trombone I, II, III, Guitar, Drums, Bass, and Piano. The music is in 4/4 time and features complex rhythmic patterns and melodic lines. A section of the score is marked with a box and the letter 'B'. The piano part includes the instruction 'Col. Guitar. Solo'.

12

Handwritten musical score for rehearsal mark 12. The score includes parts for Alto I, Alto II, Tenor I, Tenor II, Baritone, Trumpet I, II, III, IV, Trombone I, II, III, Guitar, Drums, Bass, and Piano. The music is in 4/4 time and features complex rhythmic patterns and melodic lines. A section of the score is marked with a box and the letter 'B'. The piano part includes the instruction 'Col. Guitar. Solo'.

FUGHETTA

RUSSO: ORCHESTRA

(Continued from page 28)

In Example 16, Groups 1 and 3, in octaves, play the first voice to enter, while Groups 2, 4, and 5, in double octaves, play the second voice. In Example 17 the voices are distributed similarly, except that Group 5 is given a voice of its own:

Musical score for Example 17, showing five staves. The staves are labeled with dynamics: *Swi.*, *Cwi.*, *D7*, and *Gwi.*. The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the score, it reads "DANZALE PIA BALLA BY D.B."

One illustration of five-part counterpoint can be found in Example 1. Another follows:

Musical score for Example 1, showing five staves labeled GROUP 1 through GROUP 5. The score includes various musical notations such as notes, rests, and accidentals. The tempo is marked as $\text{♩} = 205$.

This technique, it must be admitted, is better suited to legato than to staccato playing, to soft than to loud, to fast tempos (above 100 quarter notes to the minute) than to slow tempos. It is, in essence, best used for moderate-tempo pieces. The use of *ff*, or even *f*, in pieces constructed in this manner, will tend to be unsatisfactory, especially if Groups 1, 2, and 3 are voiced too high.

Furthermore, the five-part technique is not suited to pieces in which a five-voice texture is maintained throughout, since such pieces require every player in the orchestra to play at all times, a demand that wind players cannot meet. And when such pieces consist of a succession of long notes, the burden on the wind player is even greater, because, as difficult as it is to play a continuous series of figurations, it is considerably more difficult to play a continuous succession of whole notes, tied whole notes, and even half notes:

Musical score for Example 18, showing two staves. The staves are labeled with dynamics: *Swi.*, *E7*, *A7*, and *Dwi.*. The score includes various musical notations such as notes, rests, and accidentals. The tempo is marked as $\text{♩} = 100$.

The type of passage seen in the foregoing example is perfectly acceptable if used infrequently. But as a continuous texture, orchestrated with this technique, it is quite out of the question.

Despite these reservations, the five-part technique has a great deal to offer to the composer.

As in the Baroque string orchestra, each of the five orchestral units is of about the same weight, and each has a coloration similar enough to the others to permit any combination, any texture. The sound quality created by the five-part technique is rich and luxurious, but it is equally suited to contrapuntal and homophonic writing; it is impersonal, since each part is doubled in unison; it lacks the dryness and individuality created by single instruments. But an impersonal sound quality, a Brahmsian richness, is just what we want for some pieces, and the five-part technique is one of the best ways to achieve it.

Furthermore, this technique recommends itself for its simplicity. First, it can be written on a six-staff score. Second, its orchestrational validity is already established; in contrast to mixed orchestration—its antithesis in several respects—it requires few orchestrational decisions other than those concerning range, etc. Consequently, when this technique is used, one can concentrate on the music itself, by which I mean the succession of tones and chords as they exist in the continuum of time as opposed to the orchestrational disposition of such tones and chords.

Third, when beginning such a piece, it is known that there are no more than five voices at one's disposal, that each of these five voices can be used only within a certain range, that the technique has specifically defined characteristics. The task, in other words, is specific, even restricted. Not all music can offer such specificity, especially in an age of change and especially in an idiom as new as jazz. Indeed, such specificity is less appropriate to some tasks, to some styles, to some people. It is valuable when, during a fallow period or after a long holiday, one needs a direct goal and an exact task, or it is useful when the music is pouring out and one doesn't want to be bothered by orchestral details; and it is especially valuable for young composers, to whom a substantial variety of choices is distracting and confusing.

The simplicity of this technique, also carries over to the extraction of parts: for my orchestra, for example, only 13 extracted parts are required:

1, Trumpet I, III; 2, Trumpet II, IV; 3, Alto Saxophone I; 4, Trombone I, IV; 5, Alto Saxophone II; 6, guitar; 7, Trombone II, III; 8, Tenor Saxophone I, II; 9, Bass Trombone; 10, Baritone Saxophone; 11, Cello I, II, III, IV; 12, Double Bass; and 13, Percussion.

If these parts are written on transparent paper, they can be duplicated photographically, and each player will have his own part. If they are written on ordinary manuscript paper, two players can be asked to read off one part (but an additional cello part would have to be copied, since no more than two players can read off one part with any degree of comfort).

Another practical advantage of the five-part technique is that a piece so written can be performed by various instrumentations. Unlike most jazz pieces, five-part pieces can be performed with three or four more or fewer instruments than the instrumentation for which they were conceived. (They are, for this reason, excellent at the start of a rehearsal: if a player is late—with the exception of the drummer, perhaps—the rehearsal can get under way.)

Furthermore, a five-part piece that is constructed along the lines I have suggested is likely to be a playable piece and is likely to employ the players more regularly than all but the most Basie-ish pieces, two circumstances that help to gain the players' enthusiasm for the music, the composer, and the occasion. This enthusiasm is by no means unimportant to music.

Finally, doubled parts, especially when doubled by mixed groupings, have a luminosity, a prominence, that discourages shoddy counterpoint or shoddy voice-leading. Consequently, the five-part technique requires—demands—good construction of the voices. And this is perhaps its most important advantage to the composer. CB

AD LIB

(Continued from page 18)

1961. Morris also has been appearing at the New York Playboy Club's Living Room, where he is backed by **Joe Puma**, guitar, and **Paul West**, bass. Late in July a concert, titled *Jazz on Long Island Sound*, was presented in Norwalk, Conn., and featured tenor saxophonist **Coleman Hawkins**, vibist **Mike Mainieri**, pianist **Morris**, bassist **Al Lucas**, and drummer **Jo Jones** . . . Pianist **Guy Fasciani**, with **Jimmy Gannon**, bass, and **Don McDonald**, drums, plays weekends at the Brightwaters Club on Long Island . . . Clarinetist **Tony Scott** and pianist **Jaki Byard** led combos Aug. 25 and Sept. 1 at the summer arts festival in Sterling Forrest, Tuxedo Park, N.Y. Blues singer **Victoria Spivey** also appeared during the month-long festival, which included classical and folk music as well as jazz . . . Drummer **Johnny Fontana** plays for listening and dancing at Carlton Terrace in Forest Hills, with **Norman Marnell**, saxophones; **Eddie Mattson**, piano and trumpet; and **Bucky Calabrese**, bass.

TORONTO: The Town Tavern was the site of the debut of drummer **Ed Thigpen's** quintet. **Buddy DeFranco's** quartet is set to follow the former **Oscar Peterson** drummer's group . . . Pianist **Herbie Helbig**, who visited his native Germany after 12 years in Canada, is now back playing at the Windsor Arms Hotel . . . Trombonist **Ray Sikora** (a one-time **Stan Kenton** sideman) took a 12-piece band aboard the *Thomas Rennie Island Ferry* to play a battle of bands with **Jim Scott's** Dixielanders. **Sikora's** band, as well as others led by **Pat Riccio**, **Don Thompson**, and **Rob McConnell**, has been appearing in a series of park concerts sponsored by the Toronto Musicians' Association . . . Singer **Norma Locke** is currently featured on a CBC program called *Let There Be Music* . . . The **Dave Brubeck** Quartet gave the second jazz concert of the season at the Stratford Shakespearean Festival.

BOSTON: **Lennie Sogoloff**, owner of *Lennie's-on-the-Turnpike*, is fast becoming the jazz entrepreneur in this area. Besides maintaining a continuing weekly schedule of name jazz talent, he now has Sunday afternoon performances meant for youngsters. It is quite an experience to see grade-school children reacting to singer **Jon Hendricks** performing his *Evolution of the Blues* or pianist **Randy Weston** giving a musical history of jazz. **Weston** also introduced a new work at *Lennie's—Blues Suite, No. 1*—and did two benefits for youngsters while he was in town. In one case, the youngsters listened to **Weston's** records a few days before his appearances and then painted impressions of their musical experience . . . The **Thelonious Monk** Quartet, (tenorist **Charlie Rouse**, bassist **Larry Gales**, and drummer **Ben Riley**) filled *Lennie's* to overflowing each night during their recent one-week stint . . . The *Salt City Six* appeared in this area for the first time last

month. The six are **Sal Amico**, trumpet; **Jim Butler**, trombone; **Jack Maheu**, clarinet; **Joe Bataglia**, piano; and **Dan D'Imperio**, drums . . . Clarinetist **Buddy DeFranco** appeared at the Jazz Workshop with pianist **Ray Santisi**, bassist **Tony Eira**, and drummer **Joe Cocuzzo**. **DeFranco** was followed by pianist **Teddy Wilson**, accompanied by **Eira** and drummer **Alan Dawson** . . . The *Lamplighter* in *Lawrence* presented singer **Ethel Ennis** with the **Jimmy Derber** Quartet, as its newly formed jazz policy continued. The **Gary McFarland** Quintet is set to do a week there this month . . . Young pianist **Keith Jarrett** has formed a trio and is attracting attention at *Paul's Mall*. With **Jarrett** are bassist **Nate Heglund** and drummer **Danny Fullerton**.

DETROIT: The Artists' Workshop will resume formal operations in mid-September with the opening of its new facility at 4857 John Lodge. The new building will house the workshop's two bands, the **Detroit Contemporary 4** and the **Workshop Music Ensemble**, as well as a new development, the Free University of Detroit, which will offer, among others, courses in jazz history and jazz criticism, composition, and applied music. Musicians **Charles Moore**, **Jim Semark**, and **Lyman Woodard** are among the independent university's faculty. **Moore's** DC 4 will be in residence at the workshop Friday and Saturday nights. A contingent from the workshop spent a week in Newark, N.J., as guests of the Jazz Arts Society of New Jersey. Featured in concert were the DC 4 and the Workshop Trio (Moore, cornet; **John Dana**, bass; and **Ronnie Johnson**, drums), along with poets **John Sinclair** and **Jim Semark**. A group from the Jazz Arts Society will return the visit in Detroit later this fall . . . **George Wein's** first Detroit Jazz Festival was held in mid-August, with the **Count Basie Band**, singer **Carmen McRae**, and the groups of **Art Blakey**, **Dave Brubeck**, **Dizzy Gillespie**, and **Jimmy Smith** featured. The one-night event followed a June appearance of the **Basie** band, with **Frank Sinatra**, which drew more than 11,000 to Detroit's Cobo Arena . . . Plans are being laid for a Detroit jazz conference, to be co-sponsored by the Detroit Jazz Society and Wayne State University. The conference, on a weekend, is to feature concerts, lectures, and panel discussions involving many Detroit musicians and jazz authorities . . . Contrary to an earlier report, **Baker's** Keyboard Lounge will continue its jazz policy into the fall and winter. Singer **Mark Murphy** was followed by **Vince Guaraldi** and **Bola Sete** in August, and singer **Johnny Hartman** with the **Junior Mance** Trio took the club into September . . . Bassist **Ernie Farrow** is leading a quartet at the Hobby Bar Tuesday night. Organist **Ben Jones**' trio continues there on weekends . . . **Earl Van Dyke's** group replaced **Don Davis** at the *Chit Chat* . . . **Sonny Stitt** and **Benny Green** did 10 days at the *Drome Bar* in August, backed by pianist **Harold McKinney's** trio. **Will Davis** replaced the ailing **McKinney** for a few

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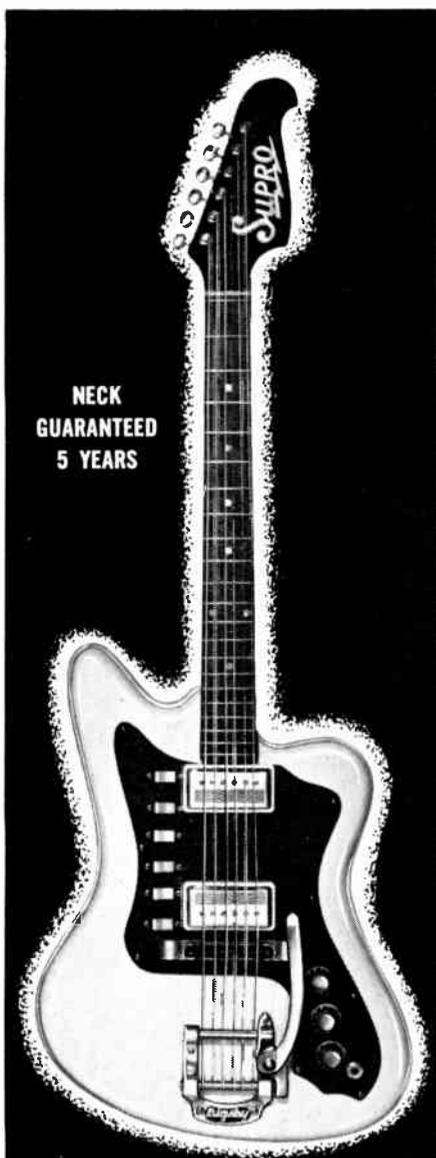
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days. They were followed by Detroit favorites, reed men **Roland Kirk** and then **Yusef Lateef**, who closes Sept. 12 . . . Jazz-minded **Alan Stone** was named program director for Detroit's big FM radio station, WDTM. Stone inaugurated a series of avant-garde music with five hour-long programs of music selected and discussed by critic **John Sinclair**, followed by four segments with Sinclair and cornetist **Charles Moore**. Other young local musicians will be interviewed by Stone throughout the fall as the series continues . . . WDTM's **Joe McClurg** emceed the Russell Woods Art Festival Concert, which featured the groups of **Richard (Groove) Holmes** (on piano), **George Bohanon-Ronnie Fields**, the **Nutones**, the **Six Lads**, and a high-school band conducted by bassist **Andy White**.

CHICAGO: Former **Charles Mingus** trumpeter **Gene Shaw** recently revealed plans for the formation of a 10-piece jazz orchestra, **Players Performances**, which he describes as "a new concept in jazz ensemble that will draw upon certain of the premises of current improvisational theater." Shaw said he will recruit orchestra members from the ranks of Chicago jazzmen. "I don't expect many will be equipped too readily to work within the new structure," he said, "but I think that I've evolved a training method that will work. Basically, the idea is an extension of some of the precepts of Mingus' music I observed while a member of his group." Currently, Shaw and his wife are looking for a location on Chicago's near-north side to house the orchestra, as well as Shaw's philosophic studios, and an art and ceramics shop . . . Singers **Arthur and Red Prysock** did excellent business at the **Plugged Nickel** last month. They were followed by singer **Johnny Hartman** and pianist **Junior Mance's** trio. The **Nickel** is hoping to snare **Carmen McRae** for an engagement this month, but nothing was definite at presstime. **Jimmy Smith**, however, is scheduled to bring his organ into the club on Oct. 6 for a two-weeker . . . **McKie's**, which had been out of the jazz picture for several months, featured tenorist **Illinois Jacquet** for a couple of weeks in August . . . Singer **Carol Sloane** did two weeks at **Mister Kelly's** last month.

INDIANAPOLIS: A jazz organization has been formed in Indianapolis, primarily to sponsor concerts by local groups. It is called the **Jazzworkers of Indianapolis** and sponsored a program by cellist **Dave Baker's** quintet at the **Walker Casino** Aug. 8 . . . When he returned home to play **Mr. B's Lounge** in early August, Indianapolis native **Freddie Hubbard** was joined by fellow former residents **Larry Ridley**, bass, and **James Spaulding**, saxophone and flute—now **New Yorkers**—as well as by Hubbard's brother **Ermine**, who still lives in Indianapolis. The week following trumpeter **Hubbard**, the **Ray Bryant Trio** and singer **Jean DuShon** played the club . . . Pianist **Tom Hensley's** trio moved back into the **Carrousel** in mid-August, replacing a trio led by cellist **Baker** and singer **Sheryl Shay**.

Miss Shay moved to the **Island Bar** in suburban **Carmel** and can be heard there on weekends.

CINCINNATI: With the **Penthouse** no longer in existence, predictions were for a poor jazz fall here. The inventory totaled better than had been expected for summer, with singer **Amanda Ambrose**, the **Ramsey Lewis Trio**, trumpeter-humorist **Jack Sheldon**, singer **Jackie Paris**, reed man **Roland Kirk**, some in repeat appearances as the summer was closing, making up the warm weather tally . . . The **Ohio Valley Jazz Festival** in August, reduced to one night from three in previous years, featured pianist **Dave Brubeck**, the **Woody Herman Orchestra**, saxophonist **John Coltrane**, and singer **Joe Williams** . . . The real surprise, however, was the sustaining of other-than-name engagements at clubs both in town and suburban. **Mount Adams** accounted for two, the **Blind Lemon** and **Mahogany Hall**, both booking an impressive list of well-known local men, with outlying **Herbie's Bar** and the remote **Bonne Villa** and the **Whisper Room** drawing substantial followings for house groups and extended engagements . . . The **Playboy Club** continues to retain jazz groups in two of its rooms.

LOUISVILLE: The second jazz concert of the season was presented by **AFM Local 11** on Aug. 8 in **Tyler Park** to a crowd of some 600, a large gathering, considering the threat of rain. The program opened with the **Mel Owen Band** that included **Corky Raible**, **Jim Jandebur**, **Charley Neihoff**, **Gary Stonecipher**, trumpets; **Jon Toney**, **Don Brown**, **Ronnie Stophor**, **Doug Deatz**, trombones; **Owen**, **Bob Zirnhill**, **Harold Crum**, **Dave Wilson**, **Billy Taylor**, saxophones; **Kay Lawrence**, piano; **Fred Couch**, bass; and **Jack Smart**, drums. The vocalist was **JoAnn Hale**. The band was followed by drummer **Bill Lippy's** Dixieland group with trumpeter **Paul Johnson**, trombonist **Bill Fuchs**, clarinetist **Louis Vernon**, and bassist **Bob Gray**; then came a drum duo of **Charley Craig** and **Ronnie Stophor**. Also on the program were the **Jamie Aebersold-Everett Hoffman Sextet** featuring **Dickie Washburn**, trumpet; **David Lahm**, piano; **Jack Brengle**, bass; and **Stan Gage**, drums, and the trio of pianist **Bill King** . . . Organist **Boogie Martin's** trio is playing weekends at the **Blue Moon** with **Joe Cook** on vocals . . . Pianist **Bob Millard** continues his marathon gigs at the **Office Lounge** from 5 to 8:30 p.m. and then at **Dixie's Elbow Room** until 1 a.m. six nights a week.

KANSAS CITY: The **Club DeLiza**, a newly opened lounge, brought in the Chicago based **Three Souls** for three weeks followed by organist **Charles Kynard's** trio, which had guitarist **Ray Crawford** . . . The big bands of **Woody Herman**, **Count Basie**, and **Si Zentner** played one-nighters here recently. The **Mission** and **Landing** shopping centers sponsored the engagements, which also featured local jazz groups . . . Former **Jimmie Lunceford** tenor saxophonist **Joe**

Thomas is looking well after his release from a K.C. hospital . . . A new record company, Emperor, which will record the rhythm-and-blues sounds, has its first recording date lined up featuring jazz organist **Louis Chachere** . . . The Playboy Club continues to feature the swinging **Frank Smith Trio** . . . Organist **Jimmy Smith's** trio played a one-nighter in mid-August . . . Saturday afternoon jazz concerts are presented every week at Pepe's, with local jazzmen **Pete Eye**, **Rich Dickert**, **Dick Youngstein**, and **Arch Martin** on hand . . . In town visiting in August was trumpeter **Carmell Jones** . . . The first Camden, Mo., Music Festival Aug. 20-21 featured **Jay McShann's** band.

BALTIMORE: A quintet co-led by trumpeter **Kenny Dorham** and tenorist **Clifford Jordan** played the Madison Club for the Left Bank Jazz Society early in August, and concerts continued through the month with the **Curtis Fuller-Charles Davis Quintet**, followed by altoist **Jackie McLean**, the quintet of trombonist **Grachan Moncur III** and trumpeter **Lonnnie Hillery** on succeeding Sundays . . . Vocalist **Aretha Franklin** came into the Lexington East for a week beginning Aug. 24 followed by organist **Jack McDuff** Aug. 31 . . . An all-star lineup was booked north of Baltimore in Penlynn, Pa., for the area's first outdoor concert in two years on Aug. 21. The card included altoist **Hank Crawford**, trumpeter-fluegelhornist **Clark Terry**, saxophonist **Sonny Stitt**, trombonist **Bob Brookmeyer**, organist **McDuff**, vocalists **Lou Rawls** and **Betty Carter**, and comic **Flip Wilson**.

MIAMI: Playwright-director **Richard Janaro** utilized **Charlie Austin's** avant-garde musical material in the play *The Milk Train Doesn't Stop Here Anymore*, at the Studio M Playhouse . . . Recently featured at the Opus #1 was the trio of pianist **Luqman Falana** with **Bob Taylor**, bass, and **Rockey Worthy**, drums. **Tommy Eieher** assisted on conga drums . . . **Jack Simon's** fifth consecutive Sunday afternoon Backroom jazz concert was a large success. The highlight of the session was *Blues Walk* featuring the brilliant solo work of **Wayman Reed**, trumpet; **Ira Sullivan**, alto saxophone; **Charlie Austin**, tenor saxophone; **Dolph Castellano**, piano; **Walter Benard**, bass; and **Bill Peoples**, drums. Alternating with the sextet was the **Vince Lawrence Trio**. **Barbara Russell** furnished the vocals. The sixth concert featured the above groups in addition to pianist **Dave Akins'** trio, with **Reggie Moore**, drums, and **Hank Haynie**, bass . . . The Norton Art Gallery Theater was the location for an August concert featuring the works of **George Gershwin**. **Arthur Dunklin** produced the show. The musicians included **Bill Regelman**, **Paul Chafin**, **Michael Starita**, **Billy Korban**, **Buddy Hulett**, and **Bruce Brown**. **Micki Shaw Cox** sang . . . Singer **Phyllis Branch** recently delighted audiences at the Thunderbird on north Miami Beach . . . **Sam's Red Devil Room** at the Dupont Plaza Hotel has now

gone "live" after abandoning the discotheque policy. **Rudy Ferguson**, piano; **Rickey Thomas**, bass; and **Rufus Claire**, drums, have been furnishing the entertainment . . . **Mother's** features the **Don Kaufmann Trio** Wednesday through Saturday evenings . . . The **Pete Lewis Quartet** has been featured Wednesday, Friday, and Saturday at the Hut in southwest Miami . . . Pianist **Ron Miller** moved his trio to the International Resort Hotel in Pompano Beach.

NEW ORLEANS: This city's peripatetic traditionalists continue to be in demand as the Crescent City's most popular export. Clarinetist **George Lewis** has just returned from his second tour of Japan. Trombonist **Jim Robinson** was a recent visitor to Minneapolis, where he played with the **Hall Brothers Band**. And two Orleanians, trumpeter **Kid Howard** and drummer **Cie Frazier**, were selected to play with the **New Orleans All-Stars**, a group organized for a European tour. Other all-star sidemen include trombonist **Jimmy Archey**, clarinetist **Darnell Howard**, and pianist **Alton Purnell** . . . Groups led by pianist **Ellis Marsalis** and trumpeter **Herb Tassin** have been appearing at **Al Hiirt's** club on Sunday nights . . . Banjoist **Danny** and singer-pianist **Blue Lu Barker** have been appearing twice weekly at Preservation Hall since their return to New Orleans.

LOS ANGELES: Hard-sell promotion for the **Count Basie-Joe Williams-Sarah Vaughan-Earl Grant** one-nighter at the Shrine Auditorium paid off. Presented by the **Wallich's Music City Stores** (five in southern California), "The Big Show of '65" grossed \$21,215. Record store executive **Clyde Wallich's** handled the package, tying promotion with merchandising of **Basie**, **Williams**, **Vaughan**, and **Grant** recordings . . . **Tony Bennett**, while filming *The Oscar* at Paramount, will sit in on weekends at the **Playboy Club**. The singer's combo, the **Ralph Sharon Trio**, currently is one of three house bands at the bunny bistro. Working his "casuals" for scale, **Bennett** pointed out that "after five days of straight dramatic acting, I like to sing a little." . . . Another veteran singer, whose gig at the **Playboy Club** was a little steadier, was **Herb Jeffries**. He's at work on his autobiography, *Hot and Cole and Back Again* . . . **Vibraharpist Terry Gibbs** and trumpeter **Shorty Rogers** will collaborate on writing movie and television scores, as well as TV commercials. The first assignment for the pair consisted of arranging five songs for **Steve Allen's** stint at the **Thunderbird** in Las Vegas, Nev. In addition, **Gibbs** fronted the 17-piece band for the engagement . . . **Marty Paich** is scoring a **Hanna-Barbera TV** Christmas special, *Alice in Wonderland*; writing a new routine for singer **Diahann Carroll's** club appearances; and fronting a big band for an upcoming **Reprise** album . . . **Johnny Mandel** has been signed to score and compose a theme for **Warner Bros.** television series, *Mr. Roberts*. **Stan Kenton** had composed the score for the pilot . . .

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Frank Sinatra is scheduled to play host on a *Hollywood Palace* segment in October . . . Singer **Johnny Hartman** moved from the Scene to the It Club for an engagement last month. He also joined singer **Joe Williams** at KCOP-TV to tape guest appearances for upcoming **George Shearing** shows . . . On the distaff side, **Peggy Lee** did a show for airmen who flew missions in Viet Nam and Santo Domingo. The show was held at March Air Force Base. The vocalist was accompanied by **Jimmy Ross**, **John Garin**, and **Max Bennett** . . . **Gene Russell** is learning the value of a good-selling single. The pianist and his trio (**Bill Hillman**, bass, **Kenny Dixon**, drums) recorded two of his originals for the Kris label: *Foggy Bottom* and *Doing the Snake Hip*. Both sides got good play over local jazz outlets **KNOB** and **KBCA**, and suddenly **Russell** was being called by agents and clubowners. Among the bookings that resulted were ones at the Colony Club (Monterey) in late August, plus a return gig during the Monterey Jazz Festival weekend (Sept. 17-19), and a future engagement at San Diego's Jazzeville.

SAN FRANCISCO: Saxophonist-flutist **Jerry Dodgion** and his wife, drummer **Dottie Dodgion**, are spending the summer here. **Dodgion**, a native Californian, played three years with **Red Norvo's** combo and was with the band **Benny Goodman** took to Russia. For the last four years Mr. and Mrs. **Dodgion** have lived and worked in New York . . . **Tin Pan Alley**, the 400-seat club in Redwood City, 40 miles south of here, is changing its format from a jazz-and-pop "listening room" to a dinner and dancing room. Trumpeter **John Coppola**, formerly of the **Woody Herman** and **Stan Kenton** bands among others, as well as leader of a local orchestra and combo, will have the house band. His sidemen will include tenorist **Danny Patiris**, pianist **Gary Olds**, bassist **Al Obidzinski**, and drummer **John Markham**. **John Marabuto** will be the arranger, and **Coppola** said the orchestra's dance book will include a good many **Duke Ellington** and **Thelonious Monk** tunes.

BLUES NEWS: Texas blues bard **Lightnin' Hopkins**, who was to have joined the American Folk Blues Festival tour for several weeks of its late September-October swing through Europe, reportedly is seriously ill in his native Houston and has canceled his participation in the all-star package. It is likely that singer-guitarist **Sleepy John Estes** and mandolinist **James (Yank) Rachell** will replace **Hopkins** for those dates he was scheduled to play . . . The Chicago blues scene has been particularly busy lately, with a good number of blues men active in the clubs around town. Singer-guitarist **Johnny Young** has been leading a group at **Kelly's Blue Lounge** that has included, at various times, harmonica players **John Wrencher**, **Big Walter Horton**, and **Charlie Musselwhite**; bassist-harmonica player **Carey Bell**; and drummer **Houston Phillip**. **J.B. Huddo** has returned to active

playing and has been working at several south-side clubs. During singer **Paul Butterfield's** recent engagements at clubs in the East, several bands replaced him at **Big John's** on N. Wells St. Among them were those of **Billy Boy Arnold**, **Louis Myers**, **Magic Sam**, and currently **Buddy Guy**. All this Chicago activity in addition to the regulars—**Muddy Waters**, **Howlin' Wolf**, and **Junior Wells** . . . Among recent Chicago rediscoveries have been singer-guitarist **Johnny Shines**, pianist **Charlie West**, singer-guitarists **Big Boy Spires**, **Carl Martin**, and **Ted Bogan** . . . Thanks to the intervention of blues fan **Tom Casey**, singer-guitarist **Jimmy Brewer** has been working Wednesday nights at **Chances Are**, a club located on N. Wells St.

EUROPE: Trumpeter **Donald Byrd**, who has been playing on the Continent for some time, plans to return to the United States this month but anticipates returning to Paris eventually. **Byrd** was well received at this year's jazz festivals held in Antibes, France, and Molde, Norway, early in August. Also making successful appearances at the Molde festival were tenorists **Dexter Gordon** and **Booker Erwin**, pianist **Kenny Drew**, and drummer **Ed Thigpen**, while special attractions at the Antibes festival included singer **Nina Simone** and saxophonist **John Coltrane's** quartet . . . Jazz violinist **Stuff Smith** was ill in Paris and had to cancel performances at Antibes and Molde as well as an engagement at the Golden Circle in Stockholm. He was replaced by **Byrd** and **Art Farmer** at Antibes and by **Gordon** at Molde; **Byrd** also filled in for him at the Stockholm engagement . . . Continuing long-run engagements in Paris are trumpeter **Don Cherry**, playing at the **Chat qui Peche**, and drummer **Kenny Clarke**, who has in his group **Jimmy Woode**, **Jimmy Gourley**, and **Rene Ureger** at the **Blue Note** . . . Pianist-composer **George Russell** recently gave a concert with **Emanon's** big band in Osterlund, Sweden (**Emanon** is a Swedish organization for jazz musicians.) . . . Swedish radio producer **Olle Helander** has received the French **Prix Jean-Antoine** for a program of jazz arrangements of Swedish folk tunes by **Bengt-Arne Wallen** and **Jan Johansson**.

JAPAN: **Perez Prado** and his Afro-Cuban big band played Japan in July . . . **Quinin Williams**—organist, pianist, and singer—is now in Japan for an extended series of engagements. Drummer **Paul Togawa** is acting as **Williams' personal manager and conductor** . . . **The Sharps and Flats**, headed by **Nobuo Hara**, topped the roster at a recent jazz concert at **Toranomon Hall** in Tokyo . . . Tenorist **Stan Getz' group**, with vibist **Gary Burton**, bassist **Steve Swallow**, drummer **Larry Bunker**, and vocalist-guitarist **Carlos Lyra**, made a highly successful tour of Japan recently . . . **The Tommy Dorsey Band**, led by **Sam Donahue**, is set for a tour of Japan this month . . . Guitarist **Les Paul** toured Japan and Korea recently.

WHERE & WHEN

The following is a listing of where and when jazz performers are appearing. The listing is subject to change without notice. Send information to **Down Beat**, 205 W. Monroe, Chicago, Ill. 60606, six weeks prior to cover date.

LEGEND: hb.—house band; tfn.—till further notice; unk.—unknown at press time; wknds.—weekends.

NEW YORK

Ali Baba: Louis Metcalfe, Jimmy Neely, tfn.
 Au Go Go: John Hammond Jr. to 9/21.
 Basie's: Willie Bobo to 9/12. Sonny Payne, 9/14-10/3.
 Blue Spruce Inn (Roslyn): unk.
 Carlton Terrace (Forest Hills): Johnny Fontana, tfn.
 Charlie Bates': Stan Levine, Sun.
 Chuck's Composite: Dick Garcia, Sy Johnson, Jack Six, tfn.
 Concerto West: Jesse Wilks, hb.
 Coronet (Brooklyn): Jackie McLean to 9/12. Jazz 'n' Breakfast, Mon.
 Counterpoint (West Orange, N.J.): John Gamba, hb. Sessions, Sun.
 Eddie Condon's: Eddie Condon, Max Kaminsky, tfn.
 Embers West: Joe Newman to 9/20. Joe Shulman, hb.
 Five Spot: unk.
 Front Room (Newark, N.J.): Walter Bishop Jr., 9/27-10/3.
 Gaslight Club: Clarence Hutchenrider, Charlie Queener, George Wettling, Mike Shiffer, tfn. Half Note: unk.
 Hickory House: Billy Taylor, Eddie Thompson, tfn.
 L'Intrigue: Ronnie Ball, Jimmy Rowser, Nancy Steele, tfn. Guest stars, Sun.
 Luigi II: John Bunch, tfn.
 Metropole: Gene Krupa to 9/18.
 New Colony Lounge: Howard Reynolds, tfn.
 Open End: Scott Murray, Wolfgang Knittel, Gary Newman, Eddie Caccavelli, tfn.
 Page Three: Sheila Jordan, Mon., Tue.
 Playboy Club: Milt Sealy, Vin Strong, Milt Buckner, Ross Tompkins, Harold Francis, Walter Norris, tfn.
 Jimmy Ryan's: Wild Bill Davison, Cliff Jackson, Zutty Singleton, Tony Parenti, Marshall Brown, tfn.
 Slug's Saloon: unk.
 Toast: Jack Brooks, Dick Carter, Effie, tfn.
 Tobin's: Lee Blair, Jimmy Greene, tfn.
 Tommy's Andrew Hill, tfn.
 Tower East: Don Payne, Bill Russell, tfn.
 Village Gate: Charles Mingus to 9/8.
 Village Vanguard: unk.

BOSTON

Chez Freddie: Eddie Stone-Maggie Scott, tfn.
 Floral Steak House: Danny Camacho-Bill Tannebring-Bob Purcell, tfn.
 Gaslight Room: Basin Street Boys, tfn.
 Hennesy's (Dennisport): Joe Bucci, tfn.
 Jazz Workshop: Paul Horn to 9/13.
 Lennie's-on-the-Turnpike: Sonny Stitt-Howard McGhee, 9/13-19. Junior Mance, 9/20-26. Yusef Lateef, 9/27-10/3.
 Maridor (Framingham): Al Vega, tfn.
 Meadows (Framingham): Sabby Lewis, tfn.
 Motel 128 (Dedham): Champ Jones-Paul Broadnax, tfn.
 Paul's Mall: Keith Jarrett, tfn.
 Rooster (Yarmouth): Pat Goodwin-Bill Clemmer, tfn.
 Tic Toc (Salisbury): Sal Perry, tfn.

BALTIMORE

Bamboo Lounge: Jimmy Knight, tfn.
 Blue Dog: Eddie Stringer, wknds. Ted Hawk, Sun.
 Burgundy Room: Charlie Pace, tfn.
 Colonial House: Dixie Alley Cats, Peg Kern, tfn.
 Green Derby: Monty Poulson, tfn.
 Judges: The Progressions, tfn.
 Le Coq D'Or: Donald Criss, tfn.
 Living Room: Harry Steiert, tfn.
 Madison Club (Left Bank Jazz Society): name groups, Sun.
 Marticks: Brad Wines, Ricky Bauer, tfn.
 Moe's: Clyde Crawford, tfn.
 Playboy: Ted Hawk, tfn.
 Red Fox: Earl O'Mara, tfn.
 Sweeney's: The Holidays, tfn.

DETROIT AND MICHIGAN

Artists' Workshop: Detroit Contemporary 4, Workshop Music Ensemble, wknds.
 Baker's Keyboard: Carmen McRae, 9/10-18.

Black Lantern (Saginaw): Paul Vanston, tfn.
 Cafe Gourmet: Dorothy Ashby, tfn.
 Caucas Club: Howard Lucas, tfn.
 Charade: Johnny Griffith, Allegros, hbs.
 Checker Bar-B-Q: Ronnie Phillips, afterhours, Mon.-Thur. Mel Ball, afterhours, Fri.-Sat.
 Chessmate Gallery: jazz, afterhours Fri.-Sat.
 Chit Chat: Earl Van Dyke, wknds.
 Danish Inn (Farmington): Pat Flowers, tfn.
 Dragon Lady Lounge: Mark Richards, Ralph Jay, Fri.-Sat.
 Dream Bar: Willie Metcalfe, tfn.
 Drome: Yusef Lateef to 9/12.
 Frolic: Norman Dillard, tfn.
 Hobby Bar: Ernie Farrow, Tue. Ben Jones, Wed., wknds.
 LaSalle (Saginaw): Arnie Kane, tfn.
 Left Bank: Alex Kallao, tfn.
 Momo's: Jack Brokensha, tfn.
 Odom's Cave: Bill Hyde, wknds.
 Paige's: George Bohanon-Ronnie Fields, wknds.
 Playboy Club: Matt Michaels, Vince Mance, wknds.
 Sabo Club (Ann Arbor): Ron Brooks, Sat. afternoon.
 Sax Club: Charles Rowland, tfn.
 Surfside Club: Tom Saunders, tfn.
 Towne House (Dearborn): Carlyle Sisters, tfn.
 Town Bar (Ann Arbor): Stan Cowell-Ron Brooks-Danny Spencer, tfn.
 Unstable Theater: Detroit Jazz Quintet, afterhours, Fri.-Sat.
 Woods Club (Jackson): afterhours concerts, Sat.
 Zombie: Walter Hamilton, tfn.

CHICAGO

Hungry Eye: Three Souls, tfn.
 Jazz, Ltd.: Bill Reinhardt, tfn. Art Hodes, Thur.
 London House: Herbie Mann to 9/26. Gene Krupa, 9/28-10/17.
 Midas Touch: Judy Roberts, tfn.
 Mister Kelly's: Larry Novak, John Frigo, hbs.
 Moroccan Village: Frank Shea, Joe Killian, tfn.
 Old Town Gate: Franz Jackson, wknds.
 Playboy: Harold Harris, George Gaffney, Willie Pickens, Joe Iaco, hbs. Dizzy Gillespie to 9/16.
 Plugged Nickel: Mose Allison to 9/12.
 Robin's Nest: Jimmy Ellis, wknds.
 Velvet Swing: Dukes of Dixieland, tfn.

CINCINNATI

The Blind Lemon: Cal Collins, Thur.-Fri.
 Bonneville: Chris Brown, Fri.-Sat.
 Herbie's Bar: John Wright, Mon.-Sat.
 The Living Room: Dee Felice, Amanda Ambrose, Jack Sheldon, tfn.
 Mahogany Hall: Ed Moss, tfn.
 Playboy Club: Dave Engle, hb. Woody Evans, tfn.
 The Whisper Room: Ray Selder, Mon.-Sat.

KANSAS CITY

Barbary Coast: Priscilla Bowman, tfn.
 Bellerive Hotel: Ray Harris-Bob Simes, hb.
 Club DeLiza: Reginald Buckner, tfn.
 Horse Shoe Lounge: Betty Miller, Milt Abel, tfn.
 Majestic Steak House: Bus Moten, tfn.
 Mel's Pompeii Room: Jolie Harris, tfn.
 O.G.'s: Louis Chachere, tfn.
 Pepe's: Rich Dickert, wknds.
 Playboy Club: Frank Smith, Vince Bilardo, hb.

DALLAS

Black Garter: Don Jacoby, tfn.
 Blue Chip: Juevy Gomez, Jac Murphy, Gil Pitts, tfn.
 Bon Vivant: Glenn Burns, tfn.
 Commonwealth: Earl Humphreys, Ernie Johnson, Paul Guerrero, tfn.
 Fink Mink: Betty Green, Banks Dimon, Dick Shreve, tfn.
 Key Note: Billy Brooks, Jimmy Bell, tfn.
 Levee: Ed Bernet, tfn.
 Music Box: Shirley Murray, tfn. Jack Peirce, hb.
 Nero's Nook: Don Goldie to 10/3.
 Outrigger: Hap Effington, tfn.
 Pogo Pogo: Joe Ramirez, tfn.
 Pompeii: Joe Johnson, tfn.
 Red Garter: Phil Rubin, tfn.
 Roadrunner (Fort Worth): Jerri Winters, tfn. Dick Harp, hb.
 Skynight: Don Cooper, tfn.

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21 Turtle: Ray Herrera, tfn.

NEW ORLEANS

Al Hirt's: Ronnie Kole, hb.
Court of Two Sisters: Smilin' Joe, tfn.
Dixieland Hall: various traditional groups.
Famous Door: Mike Lala, Jan Allison, Santo Pecora, tfn.
544 Club: Clarence (Frog Man) Henry, tfn.
French Quarter Inn: Pete Fountain, tfn.
Golliwog: Armand Hug, tfn.
Haven: Ed Frank, wknds.
Outrigger: Stan Mendelson, tfn.
Paddock Lounge: Thomas Jefferson, Snookum Russell, tfn. Marvin Kimball, Wed.
Playboy: Al Belletto, Dave West, Phil Reuay.
Preservation Hall: various traditional groups.

LAS VEGAS

Desert Inn: Murray Arnold, tfn.
Dunes Hotel: Earl Green, Bobby Sherwood, tfn.
El Cortez: Kathy Ryan, tfn.
Flamingo Hotel: Harry James, Bob Sims, tfn.
Fremont Hotel: Charlie Spivak, tfn.
Gelo's: Bob Sullivan, tfn.
Guys & Dolls: Ann Hagen, tfn.
Mint Hotel: Al Jahns, Tommy Cellie, Jim Dorman, tfn.
Nevada Club: Peter Anthony, tfn.
Riviera Hotel: Marty Heim, tfn.
Roaring Twenties: Herb Day, tfn.
Sahara Hotel: Sam Melchionne, tfn.
Sands Hotel: Keely Smith, Vido Musso, Red Norvo, tfn.
Showboat Hotel: Leo Wolf, Candy Carlyle, tfn.
Torch Club: jazz groups nightly.
Tropicana Hotel: Henry Levine, tfn.

LOS ANGELES

Beverly Hilton: Calvin Jackson, Al McKibbin, tfn.
Bill Bailey's (Encino): Pete Daily, tfn.
Blinky's (Garden Grove): Southside Jazz Band, wknds.
Caravan (Redondo Beach): South Bay Jazz Band, Fri.
Coronet Room: Dave Mackay, Sun.
Disneyland (Anaheim): Louis Armstrong, Muggsy Spanier, 9/24-25. Young Men from New Orleans, Firehouse Five+Two, tfn.
Gaslight Club: Nellie Lutchter to 9/12.
Glendora Palms (Glendora): Johnny Catron, wknds.
Hermosa Inn (Hermosa Beach): French Quarter Jazz Band, wknds.
Hollywood Plaza Hotel: Johnny Guanieri, tfn.
Hot Toddy's (Glendale): Hot Toddy's Dixieland Band, Fri.-Sat.
It Club: unk.
Leapin' Liz': El Dorado Jazz Band, Fri.-Sat.
Great Society Jazz Band, Wed., Thur., Sun.
Lighthouse (Hermosa Beach): Cannonball Adderley to 9/12. Howard Rumsey, 9/13-16; 9/27-30. Ahmad Jamal, 9/17-26. Ramsey Lewis, 10/1-17.
Marty's: William Green, tfn.
Memory Lane: Harry Edison, tfn.
Mitchell's Studio Club: Hampton Hawes, Red Mitchell, wknds.
Newporter Inn (Newport Beach): Frankie Ortega, Gloria Tracy, tfn.
Parisian Room: Perri Lee, Wayne Robinson, tfn.
Playboy Club: Joe Parnello, Ralph Sharon, Kellie Green, hbs.
Reuben E. Lee (Newport Beach): Ray Bauduc, Jackie Coon, Wed.-Sat.
Reuben's (Tustin): Edgar Hayes, Tue.-Thur.
Rumbleseat (Hermosa Beach): Good Time Levee Stompers, Fri.-Sat.
Salvick (Anaheim): Alton Purnell, Fri.-Sat.
Scene: Jimmie Rowles, Mon.
Shakey's: Nappy Lamare, Carlo Duncan, tfn.
Shelly's Manne-Hole: Stan Kenton, 9/16-26.
Shelly Manne, wknds. Sonny Criss, Mon.
Strawhat (Garden Grove): The Unquenchables, Thur.-Sat.
Venice Bandstand (Venice): Jazz on the Beach, 9/19.

SAN FRANCISCO

Basin Street West: Jonah Jones to 9/14. Dizzy Gillespie, 9/22-10/4. Ahmad Jamal, 10/6-19.
Earthquake McGoon's: Turk Murphy, Clancy Hayes, tfn.
El Matador: Cal Tjader to 9/11. David Allen, 9/13-25.
Gold Nugget (Oakland): Stan Kenton alumni, Fri.-Sat.
Hungry i: Eddie Duran, hb.
Jazz Workshop: John Coltrane to 9/12. Roland Kirk, 9/14-26.
Monterey Fairgrounds (Monterey): Monterey Jazz Festival, various artists. 9/17-19.
Pier 23: Burt Bales, Bill Erickson, tfn.
Trident (Sausalito): unk.

READERS POLL BALLOT

The 30th annual Down Beat Readers Poll is under way. For the next several weeks—until midnight, Oct. 31—Down Beat readers will have an opportunity to vote for their favorite jazz musicians.

Facing this page is the official ballot. It is printed on a postage-paid, addressed post card. Tear out the card, fill in your choices in the spaces provided, and mail it. It is not necessary to vote in each category. It is necessary, though, to write your name and address at the bottom.

RULES, ETC.:

1. Vote only once. Vote early. Ballots must be postmarked before midnight Oct. 31.

2. Use only the official ballot. Type or print names.

3. In voting for **Jazzman of the Year**, name the person who, in your opinion, has contributed the most to jazz in 1965.

4. In the **Hall of Fame** category, name the jazz performer—living or dead—who, in your opinion, has contributed the most to jazz during his entire career. This is the only poll category in which deceased persons are eligible. Previous winners are ineligible. They are Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Duke Ellington, Benny Goodman, Count Basie, Lester Young, Dizzy Gillespie, Coleman Hawkins, Billie Holiday, Bix Beiderbecke, Miles Davis, Jelly Roll Morton, Thelonious Monk, Art Tatum, Eric Dolphy, and Earl Hines.

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

6. In the **Miscellaneous Instrument** category, a miscellaneous instrument is defined as one not having a category of its own. There are three exceptions: valve trombone (votes for valve trombonists should be cast in the trombone category), cornet and fluegelhorn (votes for cornetists and fluegelhornists should be cast in the trumpet category).

7. In naming your choice of **Record of the Year**, select an LP issued during the last 12 months. Include the album title and artist in the spaces provided.

8. Make only one selection in each category.

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exciting, driving extended solos. As one of the first to explore polyrhythmic expression.

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