

JANUARY 9, 1969

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EXCLUSIVE: 1969 School Jazz Festival Calendar

Doc Severinsen: "Tonight's" Top Trumpet Takes Time To Teach

Jazz Is Alive And Well In Europe: Leonard Feather's Festival Report

Sarah Vaughan Blindfold Test



Piano Voicing by Marian McPartland

Dave Baker on Bill Harris' Trombone Style

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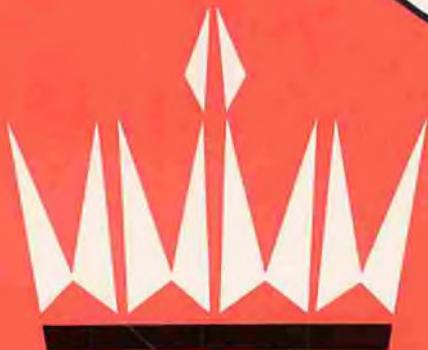
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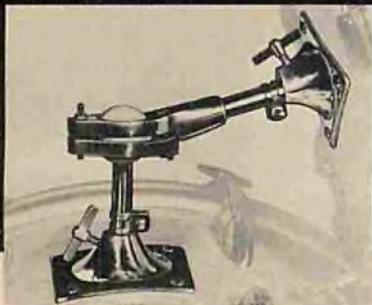
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4 □ DOWN BEAT

 **THE FIRST CHORUS**

By CHARLES SUBER

THIS ISSUE brings in the new year, and with it, among other things, the beginning of the school jazz season. Some colleges and fewer high schools do start their jazz program in September, but most of the in-school activity and all of the regional festivals, contests and clinics await the end of the football season.

Once the marching bands have stepped off their last measured cadence, blown their last windswept fanfare, and shelved their shakos, more meaningful music should become available to the serious student musician. He has paid his dues to the alumni rah-rahs and the athletic department entertainment schedule. Now he (and she) should expect some solid music training in varied enough idioms to bring forth the all-around musician, or, more simply, a musician. But will he get this training? Is the school music department earnest and well-meaning enough to provide direction and inspiration to young musicians? Or in more practical words: Are there any teachers who want to improve the product?

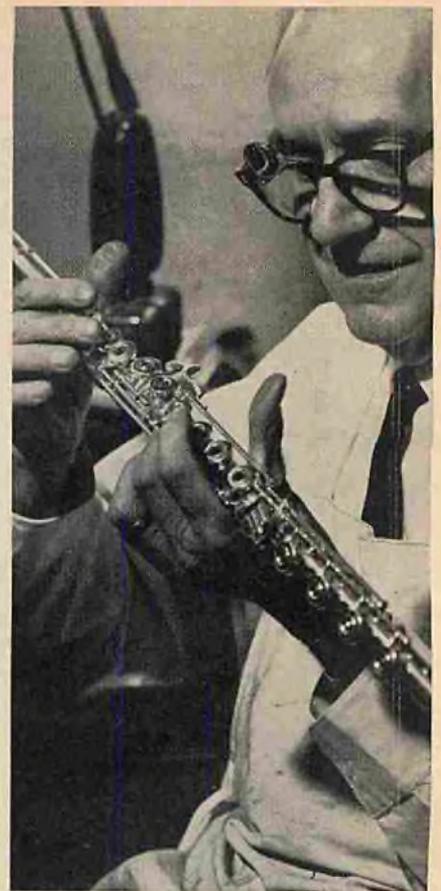
At the high school level and below, it means that an already over-worked music educator has to fight a lonely battle for *time* (rehearsal time, scheduling time, practice time), *money* (for good instruments and music to play and study) and administrative *support* for a total music curriculum in face of the state's or district's outmoded concept of what music means.

On the college level, becoming a musician is largely left up to the student. He is rarely advised, or contrarily, is dis-advised, to study and perform all music. A good, serious player is wooed by the symphony man, the concert band man, and other classicists who need gutsy performances to enhance their niche. The noisy jazz uncouths down in the basement (if they're allowed in the building) get tail-end scheduling and rarely any recruits via the dean's office. The average instrumentalist who wants to learn jazz has to root it out for himself and then prove himself twice the musician of any classical specialist.

The problems of student and teacher with modern music are not new. It's just remarkable how long some ideas hold on—like 69 years into this century. In all fairness, it is equally remarkable how much entry jazz has made into the schools. With a force not be denied there are thousands of educators teaching and using jazz for the good of their students and the entire music community.

Beginning on page 20 is a list of the principal school jazz festivals with full details on clinicians (some of the best jazzmen around), entrance requirements and so on. These festivals (about 65 all told) are the living proof of what is happening and who is serious enough about music to do something about it.

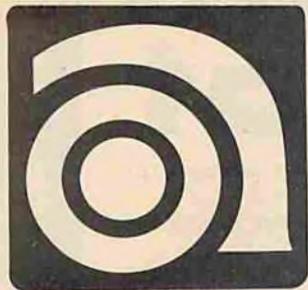
If it is of any assistance to anyone out there, we do have a booklet (now in its fourth edition) on *How To Organize A Jazz Festival* that's yours for the asking. 



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Cover photo: Doc Severinsen

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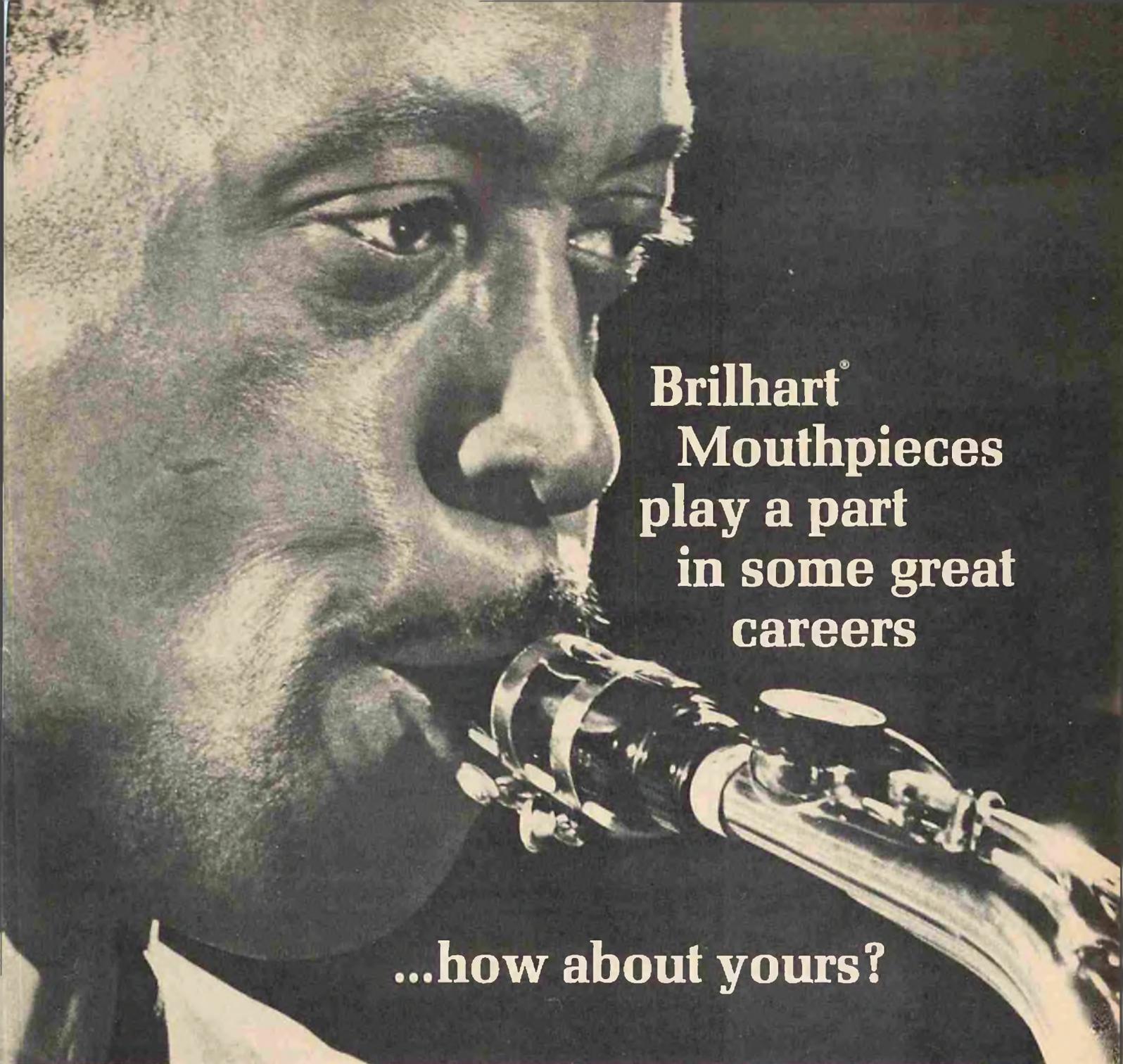
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education in jazz

By Phil Wilson

When I was recently asked to join the teaching staff at Berklee, my delight at the opportunity to be a part of what I knew to be an excellent faculty at an exciting and progressive music school was immediately followed by a "but what can I contribute" reaction. My own background was varied but certainly not what might be considered conventional preparation for a college teaching career. Some college training in traditional music, enough talent to get professionally involved at an early age, a stint with the NORAD Command Band, experience with several name bands and finally four years as trombone soloist and arranger with Woody Herman.



PHIL WILSON

My first conversation with the Administrative staff at Berklee, however, made it immediately apparent that my strong interest in teaching supported by my extensive professional experience was exactly what the school required in all of its faculty appointments. More specifically, what I was told was "we don't just want you to teach the theory of trombone playing; we want you to prepare your students to make a living."

Well, I had made a good living as a professional trombonist for a number of years and I was certainly aware of the varied and exacting demands of the world of professional music. I'm now comfortably, if somewhat hectically, situated at Berklee teaching arranging, coaching ensembles and "preparing trombone students to make a living." As chairman of the trombone department, I've made certain that all my students are involved in a wide variety of ensemble activities . . . large and small jazz groups; theater and studio orchestras; brass quartets, quintets and choirs; concert bands; and even a special ten trombone jazz workshop.

I don't know exactly what musical directions each of my students will choose, but I do know that each will leave Berklee well prepared technically and musically for a career as a professional trombonist.

Phil Wilson

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CHORDS & DISCORDS

A Forum For Readers

Misquoted

Must correct a misquotation in *Expressen* (Swedish daily) picked up by *Down Beat*. I did say I would stay in Sweden, if possible, but never said the U.S. was "rotten through and through."

I'm not ready to put the whole country down as long as I know there's a potent "healthy minority" within it. And within that "healthy minority" are many people to whom I'd like to say, "Having a ball—wish you were here—but be sure to apply for a work permit *before* you leave."

Red Mitchell

Stockholm, Sweden

Best

My nomination for "best jazz article to appear in *Down Beat* magazine in 1968:" *Creativity and Change* by Wayne Shorter (*DB*, Dec. 12).

Dennis R. Hendley

Milwaukee, Wis.

Long Overdue

Many thanks to Ralph Dickey for his letter regarding the Musicians' Union's interference at the Jazz Workshop in San Francisco (*DB*, Nov. 28). When will the many dedicated men left in the music business get wise to this worthless organization and stop letting themselves be dictated to. . . .

The union, in my opinion, has ruined every decent idea that's come along in the last 30 years. They made it financially impossible for the traveling bands to exist, by imposing unreasonable sur-charges and taxes on its members. They cut the heart out of the jam session by first declaring it illegal, and then, when that didn't work, allowing the musicians the right to jam, only if they, the union, got their cut of the action.

It seemed rather stupid for me, a traveling musician, to have to pay dues in each local within whose jurisdiction I performed, plus maintain dues in my home local, plus pay 4% of scale, and still not have the right to vote. I couldn't vote by proxy and can't vote in a local of which I'm not a member. With this in mind, I resigned from the AF of M and joined the National Association of Orchestra Leaders in New York. At least in this new organization, I am not told how much I can charge, how many nights I can work, or how little or how much effort I can put forth.

The time is long overdue for the musician to put his house in order.

Bob Lucas

Palo Alto, Calif.

Sensitivity

Only a person of rare sensitivity could have written such a tribute to the late Johnny Richards (*DB*, Nov. 28). Burt Korall's perceptive mind is an inspiration.

William Donohue

U.S. Air Force

Kart Pro And Con

Congratulations on the addition of Lawrence Kart to your staff of critics. His thoughtful and objective review of that piano giant Hamp Hawes (*DB*, Dec. 12) is exactly the kind of criticism *Down Beat* readers need to educate everyone, including record companies, critics, musicians, etc., and to develop an awareness of our forgotten jazz greats. Harvey Siders also did an excellent job on this truly great pianist (Hawes) (*DB*, Nov. 17).

Down Beat has for years shown what the black man has gone through to be where he is with jazz today, and still is doing a great job. I have circulated *Down Beat* to all jazz and non-jazz enthusiasts in my neighborhood. My friends were very impressed, and will be future subscribers.

Joe A. Romanos

Los Angeles, Calif.

Lawrence Kart disagrees with my contention that Jaki Byard is "the most original pianist to emerge since Thelonious Monk—Cecil Taylor notwithstanding." He finds it "to say the least, an arguable assertion."

Of course it is arguable; all opinions are except in police states. As a matter of fact there are a few "arguable assertions" in Kart's review of Booker Ervin's Prestige album *Heavy!!!* (*DB*, Nov. 14). Like, for instance, "Brown and Owens have technical command of their horns, but here they produce little that is musical" . . . or . . . "his (Byard's) solo conception aside from its eclecticism, seems to require a virtuoso technique which he does not possess."

Kart also finds my reference to a particular Byard solo upsetting. I wrote that it was "comprehensible, vital music, not play-anything-gibberish." Kart reads into this a put-down on "unnamed other musicians" and feels it to be unnecessary. The paragraph in question was merely pointing out that Byard, unlike many players active today, knows what he is about and does it extremely well. To prospective record buyers, bemused by the hideous sounds which are lauded by a small minority of militant critics, this may be important and not "unnecessary." It is, you see, another arguable assertion. Kart is quite happy to make his own but appears to be less willing to concede that others also have the same right.

And while we are about it, which "note writers for Ervin's albums have often used their space to belabor the avant garde?" Kart neglects to see that he is using *his* space to belabor other critics instead of reviewing the record.

Mark Gardner

Faversham, England

Kart replies:

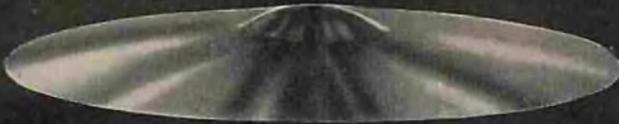
If memory serves, Ira Gitler, Michael Morgan, David Himmelstein and Dan Morgenstern have also made caustic references to the avant garde in the liner notes to Ervin's albums. I don't question the right of these men to express their opinions; I only wondered whether a liner note was an appropriate place for such expression. None of this, of course, has anything to do with the excellence of Ervin's music.



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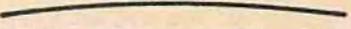
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NEWPORT VOTE FAVORS FESTIVALS TWO TO ONE

A November referendum in Newport, R.I. gave a strong vote of approval to the Newport Jazz and Folk Festivals. Townspeople favored the continuance of the Jazz Festival by a 5,996 to 2,681 total, while the vote on the Folk Festival was 5,362 for and 3,167 against. The victory margins were surprisingly large, since there had been local opposition to the festivals.

It is expected that George Wein, producer of the festivals, will meet with the Newport Chamber of Commerce to work out details for retaining the festivals in or near Newport. The first item on the agenda will probably be the need for a new festival site. The festivals have been located in Newport for the past 15 years.

DEFENSE FUND FORMED FOR PIANIST AL HAIG

When pianist Al Haig was indicted for murder by a Passaic County, N.J. Grand Jury in the death of his wife (DB, Nov. 28), he pleaded innocent and friends rallied to his defense.

They claim that Mrs. Bonnie Haig was a habitual user of barbiturates and alcohol (a combination which has proven fatal in many cases), and that she died of suffocation, not of strangulation as claimed in the coroner's report which led to the indictment.

Two autopsies were performed. The first failed to determine the cause of death, while the second, though "indicating" death by strangulation, was vague about the circumstances. The state's chief medical examiner stated that Mrs. Haig probably died when a towel or a piece of cloth was placed against her face, but no bruises connected with the death were discovered.

Haig's defense counsel plans to have the body disinterred to challenge the second report—a costly procedure. A fund to raise money for the defense of Haig has been established, and friends of the pianist are asked to send contributions to the Al Haig Fund, c/o Florynce Kennedy, 8 East 48th Street, New York City, N.Y. 10017.

SELMER AND MAGNAVOX MERGE IN STOCK SWAP

In early December, directors of H.&A. Selmer, Inc. and the Magnavox Co. announced that they had agreed in principle to a merger of the musical instrument company into Magnavox.

Magnavox, manufacturers of television sets, radios, phonographs and other consumer electronics products, as well as defense equipment and home furnishings, said it would issue stock valued at about \$53 million in exchange for all outstanding shares of Selmer, maker and importer of wind and brass instruments, acces-

sories and supplies.

Jack F. Feddersen, president of Selmer, said details of the final plan were being worked out. According to a spokesman for Magnavox, Selmer would continue manufacturing operations with existing staff and management at its present location in Elkhart, Ind.

AFM NEGOTIATORS ASK EQUALITY FOR BLACKS

Local 802, the New York branch of the American Federation of Musicians, has demanded equal employment opportunities for black musicians in its negotiations with the National Association of Orchestra Leaders, a step that is without precedent in the union's history. The demand specifies that the Orchestra Leaders hire one black musician for every five white musicians. The Orchestra Leaders are believed to be willing to cooperate with the union on this demand.

The union and the Orchestra Leaders have long been at loggerheads, and the leaders' organization was in part formed in opposition to AFM policies.

AUDIO VISUAL HISTORY OF JAZZ INTRODUCED

Educational Audio Visual, Inc. has prepared the first history of jazz to appear in the record-filmstrip medium. Consisting of four filmstrips and two correlated LP records, *Audio Visual History of Jazz* traces the development of the music in its social and cultural context.

Compiled and edited by Orrin Keepnews, general manager of Milestone Records, noted a&r man, former editor of *The Record Changer* and co-author of *A Pictorial History of Jazz*, *Audio Visual History* is divided into four parts: New Orleans—The Birth of Jazz; Chicago—The Golden Age of Jazz; The Years When Swing Was King, and From Bebop Till Today.

Many rare photographs are included in the filmstrips, while the records feature a narrative spoken by Billy Taylor, interspersed with musical excerpts taken from historical recordings. The package is intended for classroom use.

FINAL BAR

Alto saxophonist **Hilton Jefferson**, 65, died Nov. 14 at Sydenham Hospital in New York City after a long illness.

Born in Danbury, Conn., Jefferson came to New York in 1927 with Julian Arthur and soon established himself as an outstanding lead saxophonist and soloist. He worked with the bands of Claude Hopkins, King Oliver, Chick Webb, and Benny Carter, joined McKinney's Cotton Pickers in 1931, and was with Fletcher Henderson 1932-34. Later in the decade he worked

again with both Henderson and Webb, and in 1940 began an 11-year stint with Cab Calloway.

In 1952, Jefferson replaced Willie Smith in Duke Ellington's band, staying for a year. The remaining years of his life were spent in New York City, where he was employed by a bank, but continued to freelance as a musician, appearing with the Fletcher Henderson reunion bands at the Great South Bay Jazz Festivals in 1957-58, with a group of ex-Ellingtonians at Newport '58, and at several Duke Ellington Society Concerts. For many years he worked weekend dance dates with Claude (Fats) Greene, a popular Harlem band leader.

Jefferson was a superb lead alto, with a pure, singing tone. His early solo style was influenced by Frank Trumbauer; later he developed a very personal vocabulary, excelling at slow tempos. Perhaps his best recorded solo is *Willow Weep for Me*, his feature with Calloway. He can also be heard to good advantage on King Oliver's *Mule Face Blues*; Henry (Red) Allen's *Rug Cutter's Swing*; Fletcher Henderson's *Can You Take It* and *Wrappin' It Up*, and the Henderson Reunion Band's *Round Midnight*.

Trombonist **Floyd O'Brien**, 64, died Nov. 18 at Little Company of Mary Hos-



pital in Chicago after suffering a fall at his home. He had been in ill health for several years.

O'Brien was born in Chicago and began his musical career in that city in the 1920s, working with such bands as Earl Fuller, Charles Pierce, Jack Gardner, Henri Gendron, Joe Kayser, and Thelma Terry and her Playboys. Though he often worked with members of the so-called "Austin High Gang", he did not record with them during the '20s.

From 1930-31 O'Brien played in a theater pit band in Des Moines. After a Chicago stint with Floyd Towne, he went to New York, where he worked with his friend Mezz Mezzrow, and with Joe Venuti, Mal Hallett, Smith Ballew and Mike

Durso. He toured with singer-comedian Phil Harris' band from 1936-39, then joined Gene Krupa for a year and spent three years with Bob Crosby. He settled in Los Angeles in 1943, working with many small bands and doing movie studio work.

After his return to Chicago in 1948, O'Brien was active as a teacher of brass instruments and as a piano tuner as well as gigging with bands led by Art Hodes, Smoky Stover, and Danny Alvin. He appeared in the Chicago Reunion Band featured at the 1965 *Down Beat* Jazz Festival with Jimmy McPartland, Pee Wee Russell, Hodes, Jim Lannigan, and George Wettling.

O'Brien was a remarkable and original musician who absorbed much of the classic New Orleans style in his youth and added to it his own inventiveness. He was particularly adept with a plunger mute, and was also a gifted arranger. His best solos on record are *Tennessee Twilight* (Eddie Condon); *Old Fashioned Love, Sendin' the Vipers* (Mezzrow); *How Can You Face Me* (Fats Waller); and *Sister Kate* (Wettling), all made in the '30s, and *Royal Garden Blues* (Red Nichols), made in 1946. During the '50s he recorded with Natty Dominique, Albert Nicholas, Alvin, and Hodes but rarely reached his former heights.

Pianist-composer-arranger **Jan Johansson**, 37, one of Sweden's most prominent jazz musicians, was killed in an automobile accident north of Stockholm Nov. 9.

The son of a musician, Johansson began studying piano at the age of 11, and was touring with bands at 15. He became well known with the Gunnar Johnson orchestra in Gothenburg, toured with Stan Getz in 1958, and the following year joined Oscar Pettiford in the house rhythm section of the Club Montmartre in Copenhagen, backing many leading U.S. jazzmen.

Later, he toured with *Jazz at the Philharmonic* and was a key member of the Arne Domnerus band. Johansson was a prolific composer of film and ballet scores as well as of symphonic music. In 1961 and 1962 he won awards for the best Swedish jazz recordings and he was one of the first musicians with a jazz background to receive a grant from the Swedish government.

Johansson's album *Sweden Non Stop* was issued in the U.S. on the Dot label. He also recorded with Getz and Pettiford.

POTPOURRI

Jazz Crusade, Inc., traditional jazz record label and booking company, has moved its headquarters from Connecticut to San Francisco. West Coast tours of New Orleans jazzmen will be arranged. Trombonist **Bill Bissonnette**, president of the company, also announced a new subsidiary label, Hologram Records, devoted to new talent in the modern jazz, blues and folk field. Audition tapes by young groups are welcome. Inquiries should be addressed to Jazz Crusade, Inc., P.O. Box 6150, San Francisco, Calif. 94101.

At a Los Angeles press screening of **Ella Fitzgerald's** upcoming TV special for Screen Gems, the singer's rendition of *Lady Be Good* met with such prolonged and hearty applause that the projectionist ran

a repeat of the number. This doesn't happen often with an audience of jaded press people. Miss Fitzgerald was honored in a different manner on the opposite coast when New York City proclaimed Dec. 1 "Ella's Day." A charity bash was held the same evening at the New York Coliseum with Mrs. **John V. Lindsay** as honorary chairman and **Ed Sullivan** as emcee.

Louis Armstrong was released from Beth Israel Hospital in November and is now resting at his Long Island home. Satchmo is not expected to resume activities until spring.

Bassist **Andy Simpkins** has left the **Three Sounds** to take **Bob Whitlock's** place in the **George Shearing Quintet**. Simpkins told *Down Beat*: "My parting with **Gene Harris** (leader of the Sounds) was most amiable. I just felt I needed a musical change, and I'm getting it with George." Shearing's group also includes **Charlie Shoemake**, vibes; **Dave Koonse**, guitar, and **Bill Goodwin**, drums. As for the Sounds, the new lineup is **Harris**, piano; **Stan Gilbert**, bass; **Carl Burnett**, drums.

Bob Thiele, former a&r director for Impulse and BluesWay records, has formed his own company, Flying Dutchman Productions, to produce records and acquire and promote talent. A publishing venture is also planned. At first, the firm will release product on various labels, but Thiele plans to eventually form his own.

STRICTLY AD LIB

New York: 18,000 people turned out for **James Brown's** show at Madison Square Garden. Filling out the large program were the **Count Basie Orchestra**, the **Ramsey Lewis Trio**, **Hank Ballard** and comic **Clay Tyson** . . . There were more things jumping besides turkey legs on the Thanksgiving holiday weekend. The Village Gate featured a triple-header show with the groups of **Stan Getz**, **Eddie Harris** and **Gary Burton**. With Getz were **Jane Getz**, piano; **Miroslav Vitous**, bass; and **Jack DeJohnette**, drums. Harris was assisted by **Jodie Christian**, piano; **Mel Jackson**, bass; and **Richard Smith**, drums. Burton's cohorts included guitarist **Jerry Hahn**, bassist **Steve Swallow**, and drummer **Roy Haynes** . . . At the Top of the Gate, **Toshiko** continued as the solo pianist while the trio role was taken over by **Junior Mance** with bassist **Wilbur Little** and drummer **Rudy Collins** . . . **Mongo Santamaria** was at Plaza 9 with **Marty Sheller**, trumpet; **Hubert Laws**, tenor saxophone, flute; **Bobby Porcelli**, alto and baritone saxophones, flute; **Rodgers Grant**, piano; **Victor Venegas**, bass; and **Carmello Garcia**, drums and timbales . . . On Thanksgiving Day, Club Jest Us presented trumpeter **Kenny Dorham** as the featured soloist with a 10-piece band under the direction of pianist **Cedar Walton**. Also appearing were **Babs Gonzales**; violinist **John Blair** with drummer **John Lewis's** trio; **Danny Thomas** and the **Foundations**, and comedian **Willie Davis** . . . On Thanksgiving Eve, **Frank Foster's Concert Ensemble** played at Judson Hall

. . . **Billy Eckstine's** accompanying trio at the Rainbow Grill was pianist **Bobby Tucker**, bassist **Micky Bass**, and drummer **Charlie Persip** . . . A Sunday afternoon session at the New Breed in Freeport, L.I. was headed by alto saxophonist **Jack Parkhurst** with a group that included **John Eckert**, trumpet; **Toshiko**; **Reggie Workman**, bass; and **Joe Cocuzzo**, drums . . . Pianist **Horace Parlan** is in residence at Wells with bassist **Lisle Atkinson** and drummer **Al Mouzon** . . . Slugs' had the groups of **Bobby Hutcherson**, **Pharaoh Sanders**, **McCoy Tyner** and **Lee Morgan** for a week apiece in November. The Saturday afternoon sessions spotlighted trumpeters **Al Shorter**, **Don Ayler** and **Noah Howard** in succession. The Hutcherson quintet, with **Harold Land**, pianist **Stan Cowell**, bassist **Reggie Johnson**, and drummer **Joe Chambers**, also played a Sunday date at The Scene for Jazz Interactions . . . Religious jazz programs were heard on three separate occasions within the space of a week in November. Jazz Vespers at St. Peter's Lutheran Church was the scene of two of the events. *Jazz Requiem*, composed and conducted by **Jack Reilly**, was sung and played by vocalist **Sheila Jordan**; the **Contemporary Chorale**; **Norman Marnell**, tenor saxophone; **Lou Del Gatto**, tenor saxophone, flute; **Carol Lian**, piano; **Jack Six**, bass, and **Joe Cocuzzo**, drums. A week later, pianist **Sonny Donaldson's** trio did *Celebration of Life* at the Vespers. Following was a celebration of the Holy Eucharist, a Lutheran adaptation of a mass with music written by **Eddie Bonnemere**. In the middle of that week, at Tillman's Chapel (a Methodist Church), tenor saxophonist **Harold Ousley** gave a repeat performance of his *Prodigal Son* with Rev. Gensel, first done at St. Peter's . . . Pianist **Fred Simmons** gave a concert at the Donnell Library Center on West 53rd St. with **Richard Davis**, bass, and **Jack DeJohnette**, drums. Simmons also concertized for MUSE in Brooklyn with bassist **Skip Crumby**, drummer **Leroy Williams** and guest saxophonist **Bill Barron** . . . Alto saxophonist-flutist **Jerry Dodgion** made a short trip to the mid-west with a quintet to play dates at Buena Vista and Simpson Colleges in Iowa. With him were his wife **Dottie Dodgion** on drums; **Roland Hanna**, piano, and **Gene Wright**, bass . . . **Sun Ra** did a concert at Upsala College in New Jersey . . . **Roland Hanna** was aboard when **Jerome Richardson** played for the Hartford Jazz Society. Also with the multi-reed man were trombonist **Garnett Brown**, bassist **Ron McClure**, and drummer **Grady Tate**.

Los Angeles: **Buddy Rich** began his three-week gig at the Hong Kong Bar with a celebrity-filled opening night. Rich rose to the occasion, not only percussively, but as a stand-up, put-down comic. Among the many who could not get in was **Don Pestrup**, straining at the entrance to hear his own chart of *Greensleeves*. Lead trumpeter **Al Porcino** and Rich have parted company, Porcino staying in New York. **Art Pepper** sounded better than he should have, considering his recent recovery from a ruptured spleen. He has signed an exclusive contract with **Les Koenig** of Con-

temporary Records, and fronted an off-night quintet at Donte's with tenorist **Joe Romano** and a virtual house rhythm section: **Frank Strazzeri**, piano; **Chuck Berghofer**, bass; **Nick Cerolli**, drums. At press time, **Paul Hubinon** was putting together an interesting book for a big band one-nighter at Donte's. It was to be a combined gig with **Irene Kral**. Other big bands scheduled for Donte's in January: **Dick Grove** featuring **Pete Jolly**, and **Don Rader**, shortly after he returns from his annual Vietnam Christmas tour with **Les Brown's** band (part of the **Bob Hope** troupe) . . . **Oliver Nelson** will bring a septet into Donte's for three weekends, from the end of January to mid-February. Tenor saxophonist **Pete Christlieb** had a

quartet there for two nights including **Mark Levine**, piano; **Ray Neapolitan**, bass, and **Dick Berk**, drums. An interesting sextet brought back some musical memories: **Billy Byers** and **Bob Brookmeyer**, trombones; **Georgie Auld**, tenor saxophone; **Dave Mackey**, piano; **Ray Price**, bass; **Chiz Harris**, drums . . . A big band organized by **Kim Richmond** rehearses each Friday at Donte's. Personnel: **Jack Laubach**, **Dick Collins**, **Ralph Osborn**, **Joe Burnett**, trumpets; **Charles Loper**, **Randy Alderof**, **Jim Trimble**, **Chuck Bennett**, trombones; **Alf Clausen**, French horn; **Dave Edwards**, **Gary Foster**, **Pete Christlieb**, **Don Englert**, **Meyer Hersk**, Richmond, reeds; **Michael Menton**, piano; **Ron Benson**, guitar; **Herb**

Mickman, bass; **Jack Ranelli**, drums. Much of the book is **Richmond's**. A number of his charts were featured by the **University of Illinois Jazz Band**, which just toured Europe . . . **Aggressive Action** is undergoing changes. Leader-pianist **D-Vaughn Pershing** and bassist **Whitey Hoggan** are now working with newcomers **Barry Zweig**, guitar, and **Bobby Morin**, drums. They replaced guitarist **Al Vecovo** and drummer **Maurice Miller**. The new group just did two nights at Donte's. Another group returning to Donte's after "hitting it off" the way only studio swingers can: **Herb Ellis**, **John Gray**, guitars; **Ray Brown**, bass; **Dick Berk**, drums. Berk has kept busy with other combos locally: **Mose**

/Continued on page 42



A CRITICAL MATTER

Afterthoughts

By DAN MORGENSTERN

In his most recent column (*A State of Mind*, *DB*, Aug. 22), Michael Zwerin delivered a sermon on jazz critics and criticism, concluding that critics are "parasites" with the sole function of explaining "the difference between noise and music to people who are indifferent in front."

In the Oct. 31 issue, Art Hodes, from an entirely different perspective, cast a somewhat less jaundiced but equally fishy eye on critics (he calls them writers, God bless him), saying, in effect, that there is no meaningful way of judging a jazz performance, and pointing out that negative criticism can have an adverse effect on a player's livelihood.

There is another side to the story. Most published writing on jazz is in fact not criticism, but rather musical or personal history and reportage of various kinds, including news stories, interviews, publicity of one sort or another, and socio-political commentary.

Even when a jazz writer "criticizes," i.e., reviews a recorded or live performance or discusses an artist's work in musical terms, the results may often be not so much criticism as the kind of journalistic survey applied to the performing arts in newspapers, weekly magazines, etc. True criticism, as rare in jazz as in other fields, requires a profound understanding of the specific art form (its methods, tools, history, etc.) and a more than superficial acquaintance with logic, esthetics and the entire spectrum of mankind's cultural heritage.

Work that fulfills these requirements has been done in jazz, but only infrequently. It is not the order of the day—nor should it be. A full-fledged critical treatise on the average jazz record would be absurd.

Rather, the working jazz writer is (or should be) a well-informed, competent journalist with the capacity to enjoy and understand what he hears and the skills to communicate this enjoyment and understanding. He should also be a responsible reporter and an honest man. If additionally he possesses the qualifications to produce, when requisite, "serious criticism," so much the better, and if he is a good writer with a clear style, best of all.

His true function, Zwerin to the contrary notwithstanding, is to deliver to his readers informed ideas and opinions about music and musicians in a coherent manner, with the purpose of stimulating interest in the subject, heightening understanding and/or appreciation of a performer and his work and, ultimately, developing in his readers the capacity for discrimination between the good and the inferior. He should not address himself to those who are "indifferent in front," unless he is conducting a crusade to convert the masses, but rather to those who already share his interest and enthusiasm for the music but lack his background and insight.

The notion that a man who writes about art and artists is a "parasite" unfortunately stems from the artists themselves. To most of them (painters, poets and novelists as well as jazzmen) praise equals good criticism, while bad criticism is anything that dares to point to imperfections. Yet the artist is the first to complain when any effort of his goes unnoticed. Quite understandably, he wants not criticism but publicity. (There are exceptions, of course.)

But if critical writing consisted of nothing but glowing praise, who'd bother to read it except the subject himself?

The "parasite" cliché has its origin in another misconception. Many musicians (and quite a few fans) are convinced that writing about jazz is a highly lucrative pursuit. All of us in the profession, I'm afraid, have encountered the embittered musician who launches a tirade about "critics getting rich off musicians."

Writing about jazz, however, is at best a means to make a modest living (few jazz writers can match the annual income of a moderately successful player; none approach the level of the star performers) and at worst a means to pad unemployment checks. Writers who have

been able to make a living exclusively in jazz are few and far between, and even these have not been able to depend on writing alone. They have been editors and a&r men, broadcasters and emcees, publicity flacks and personal managers, concert producers and TV script advisors, songwriters and lecturers, and even so, all but the hardiest have eventually been forced to seek greener pastures.

As for Hodes' important point about the effect of critical knocks on musicians' ability to make a living: when I was young and green and had just started to write about jazz, I made the naive mistake of addressing a letter to that effect to the editors of the late *Jazz Review*, occasioned by some unusually thoughtless and unpleasant "criticism" of several veteran players I happened to admire.

They printed the letter, using it as a springboard for public lecturing on the duties of a "true" critic. One of the editors (my friend *The Bystander*) was kind though firm. The other (now better known as a social critic and topical novelist) was less gentle. Love, he said, was not enough; furthermore, the critic's first responsibility was to his own integrity.

I was not convinced, and I'm still not. The writers most inclined to pass judgment in the name of some higher abstraction have pens that are often quicker than the ear. The worst sin a "critic" can commit is to patronize the music on the premise of inflated self-importance.

If we aren't parasites, we're not sages, either. The best we can do, I think is to add in some small but sometimes significant way to the enjoyment and understanding of the art we profess to love and the welfare of its makers. We should uphold high but not inflexibly rigid standards of musicianship, craft and artistic integrity, and, above all, inculcate and stimulate intelligent *personal* listening habits in our readers.

Those who claim that critics are superfluous take a small view of jazz. It is a poor art that elicits no reflective response in its audience, and man, after all, is the verbal animal. It is a poor art, too, that furnishes no useful standards for judgment. Perhaps the "critics" haven't helped jazz enough, but with all their sins, they've surely helped more than they have harmed in performing their generally thankless task. DB

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DOC SEVERINSEN: "IDEAL MODEL"

by Niel Dunlap



COURTESY DOC SEVERINSEN

AN EXAMINATION OF the last Readers Poll reveals that Doc Severinsen is not in the vanguard of what the average *Down Beat* reader considers his favorite jazz trumpet players. Though he placed eighth, he does not appear to fit any obvious pattern of conformity.

My suspicions were confirmed by testing several of my more individualistic students—shocked incredulity! I will now bravely state, however, that Severinsen is an ideal model for the young trumpet player. This does not mean that we must cut everyone to his pattern, but it does mean that the breadth of his artistry and accomplishment are so great that no one could suffer by using him as a model.

Severinsen epitomizes a discipline which allows for absolute freedom and artistry. His early training reflected discipline through absorption of the literature of Herman Bellstedt, Del Staigers and Herbert Clarke, and resulted in victories in state and national contests. More recently, he has studied with Benny Baker, principal trumpet with NBC Symphony.

Severinsen's performances at clinics reflect a constant search for great trumpet literature and for perfection in every aspect of playing. He has played lead trumpet with many great bands, including Charlie Barnet, Tommy Dorsey and Benny Goodman, and with the *Tonight Show* since its inception. (He is, of course, now the leader of the show's band.) In addition to all this playing, he has pushed his constant search for perfection with a minimum of five or six hours of practice per day. The inevitable result of this wedding of talent.

NIEL DUNLAP is a professional trumpeter who teaches the instrument at Chicago's Roosevelt University and also directs five stage bands on the city's South Side.

discipline and energy is the instant response of the horn to the thought and to the feeling of the man. What he feels and hears he can play.

Severinsen's tone, technique, control and flexibility also provide the ideal model. That he places tone first among the desirable qualities of a trumpet player is clearly evident to even the most casual listener. His outstanding characteristic in tone is purity. His tone has many facets and has undergone considerable change, but at present it seems closely allied to a legitimate sound not unlike those of Leonard Smith or Adolph Herseth. It is, however, strongly individualistic and adaptable.

The greatest change in the quality of his tone takes place from his Command albums 819 (1961) to 837 (1962) and from 883 to 893 (see discography below). As far as the influence of the sounds of great trumpet players is concerned, Severinsen's most interesting characteristic is that he can sound like many of the great players. In his earlier records, his sound is very like Harry James' [*After You've Gone* (819); *Love For Sale*, *Flamingo*, *I Cried For You* (837); *Stormy Weather* (859)] and Billy Butterfield [*I Can't Get Started*, *Stardust* (819); *Blues In The Night* (837); *What's New* (883)]. At other times, one can hear Clifford Brown, Randy Brooks and Bobby Hackett.

More recently (since album 883), his sound has become more individualistic, and one rarely hears anything except Doc Severinsen [*Manha De Carneval*, *The Phantom Trumpet* (883); *Goin' Out of My Head* (909); *The More I See You, It Must Be Him* (927); *Maria, La Teresita* (937)].

Severinsen believes that acquiring tone and facility are only the first step. After that, "you've got to have the desire to do something with them." He tries to use his instrument to reflect his feelings. His sound

therefore reflects him. This knack of communicating deep feeling to the listener is the mark of an artist.

Severinsen is fond of pointing out that Stan Getz was a major influence on his own artistic development. Getz' tone and technique were never an end in themselves but rather the means of expressing an idea. Getz "always plays in a melodic fashion, no matter what else he did" and thus made it possible for the listener to follow him. Severinsen has found guideposts for the path he wanted to follow in the work of Getz. He works over a tune until he "finds" it. Then the composition serves him as a core for improvising rather than the usual open-space solo conception. The result is a style that is strongly obbligato and frequently resorts to cadenzas. [*Funny Valentine*, *St. Louis Blues*, *I Cried For You* (837); *By Myself*, *Yesterdays* (859); *Malgueña*, *Manha De Carneval* (883); *In A Little Spanish Town* (893); *The More I See You* (927).]

Probably the least obvious factor in Severinsen's music is his timeliness. His playing represents an amalgam of the best from the past with the "here and now."

What makes this so timely is the tremendous influence of the *Tonight Show*. Severinsen was prepared by discipline and study to take advantage of this opportunity. He represents a bridge between past and present in the stream of American music.

A unique tributary of this stream is the music from abroad which frequently is spotlighted on the *Tonight Show*. Severinsen's recent albums reflect both the "here and now" (since album 883) and the foreign stream from England, Germany, France, Poland, Brazil and other areas (albums 909, 927, 937).

All of this highlights the fact that American music is changing very rapidly (a very unsettling fact to those of us who

find comfort and security in the past) and belongs to those who live in the present. Severinsen is in the very important position of providing both a model and a focus of change for the young player.

Severinsen also makes a sincere and devoted effort to personally aid the young player. During the past five or six years, he has probably appeared at more college and high school band clinics than any other leading performer. In addition to this clinic work, he frequently appears with stage and concert bands. He develops more real enthusiasm and honest response in the students than any other guest artist I have seen. Anyone who has attended these clinics has seen Severinsen withstand more non-pertinent questions and demanding conversation than ordinary good humor would endure. He is gracious and encouraging to everyone.

There is a genuine rapport between Severinsen and young people. Since students in colleges and high schools represent the largest single music audience in the world today, the *Tonight Show* might do well to feature Severinsen and his band more prominently.

Severinsen's philosophy of trumpet playing can be pieced together from a little pamphlet (*How Great Is The Difference*) published by the Getzen Co., from an article (*Why Warm Up*) in the *School Musician* (Aug.-Sept., 1967), and from the clinics he conducts for the Mid-West Band Clinic, the National Stage Band Camps, and many other high school and college sessions throughout the country. The pamphlet and article are interesting, but there can be no substitute for attending a clinic and hearing him expound his ideas in a down-home, common-sense manner, and then beautifully illustrate these ideas instrumentally. He modestly disclaims being definitive or presenting anything more than suggestions, but after one of his presentations no one can doubt its authority or its practicality.

Severinsen's approach is basically a plan of routine or warm-up, stressing fundamentals, and a discussion of the major problems of brass playing. The routine concerns preparation for playing: long tones, lip slurs, technical exercises and melodic studies. Major problems discussed usually are embouchure, breathing, tonguing and fingering.

In preparation for playing, he stresses buzzing, breathing and thought. The principle of mouthpiece buzzing is helpful in energizing the lips, he claims. Next, he suggests warming up the breathing apparatus by deep breaths of 15 to 20 seconds duration, exhaled by pushing in with stomach muscles. He believes that the application of Yoga breathing techniques is basic and proper. He also believes that one should warm up his thinking by harnessing and focusing his mental powers on goals and purpose.

The next part of the routine is the use of long tones. Remarking that men as diverse as Herbert Clarke and Tommy Dorsey used them, Severinsen starts on second line G, goes to third space C and down to low C. After that he descends chromatically, using each of the seven

bugles in turn. He suggests that each note be played as musically as possible, with a symphonic tone and with an alert ear for intonation. This sets the embouchure, strengthens it, demands proper flow of air, and vitalizes the lips.

In the use of lip slurs, his approach is the same chromatic procedure as long tones but extends the register to high C. In using lip slurs, he stresses the use of syllables—"taw" in the lower, "too" in the middle, and "tee" in the upper register. These are to be played without skips, just as you would sing them.

The fourth part of the routine involves facility or technique. For this Severinsen suggests the "absolute gospel" of Herbert Clarke's *Technical Studies*, starting with the second series. These should at first be taken as slowly as necessary, then gradually increased in speed with the use of a metronome.

The last part of the warm-up routine is to play something melodic. To demonstrate this, Severinsen often plays etudes of the new style originating from the Paris Conservatory or etudes written for flute. In this part of the routine, he advocates application of principles from the various parts of the warm up routine.

The greatest problem is embouchure. Since time usually does not permit a detailed discussion, the trumpeter advocates that "we form a certain degree of tension outside the corners of the mouth, firmly but comfortably, so that the lips and vibrating area can remain fully relaxed." If there is to be a vibrant, powerful sound there cannot be a distinction between beginners' embouchure and an advanced embouchure. In putting the mouthpiece on the lips, "don't purse them. Put the mouthpiece on the completely relaxed lips with an equal pressure on each lip. This enables them to vibrate faster and helps range and tone. The proper use of the air is vital for the development and control of embouchure, and a good substantial legitimate tone comes from the embouchure."

On the subject of air supply, Severinsen finds that the easiest approach to the intake of air is to breathe as though preparing to swim under water. Next, one must "vitalize the air supply" and move it through the trumpet.

Another problem is tonguing. Pointing out that the tongue links the embouchure and the air supply, the trumpeter suggests listening to good examples as a way to recognize correct attack. The object is to get a concept of "crisp explosion of the air" and then discipline the movement of the tongue by practicing legato attacks.

Fingering is the means by which a player gains facility, and since the goal is coordination, it is advisable to practice slowly. To achieve this, he advises practicing a single scale. Three things must be kept in mind—the practice must be slow, the scale should be slurred with a continuous supply of air, and valves must be *banged* down.

The above is an attempt to summarize notes taken at several clinics. It should be noticed that Severinsen stresses fundamentals, routine, and clearly conceived goals. Perhaps this summary will help

students who could never attend a clinic. However, there is no substitute for the enlightening and stimulating experience of hearing Severinsen in person.

I am sure I'm not the first one to express the hope that it might be possible for Severinsen to write a book. It would be a truly valuable addition to trumpet literature.

Discography

Severinsen's earlier recorded work can be found in a variety of contexts; unfortunately, the LPs in question have been deleted. They include albums by Charlie Barnet (Capitol), Toshiko (Metrojazz), Deane Kincaide (Everest), Steve Allen (Coral), and Bob Brookmeyer, Stan Getz, and Gerry Mulligan (Verve). All of Severinsen's albums as a leader are on the Command label and still available. They are *Tempestuous Trumpet* (819); *Big Band's Back In Town* (837); *Torch Songs* (859); *High Wide and Wonderful* (overdubbed duets; 883); *Fever* (893); *Live* (with own sextet; 901); *Command Performances* (selections from past albums; 904); *Swinging and Singing* (with vocal group; 909); *The New Sound* (917); *Great Arrival* (927); *Doc Severinsen and Strings* (937).

Bibliography

1. **Stage Band Arrangements** (by or for Severinsen): *Rhapsody For Trumpet* (La Porta; Kendor); *Doc's Holiday* (Nesticco; Kendor); *Dot Dash; Wanna Tijuana; Sloe Eyes; Modal Model* (Severinsen-Newson; Sevborg). The first two have difficult solos with an alternate solo part. The four last are easy and have no solo parts.

2. **Trumpet Solos** (written for Severinsen): *Fantasy for Trumpet* (Claude Smith; Wingert-Jones); *Suite for Trumpet* (Don Verne Joseph; Cimino); *Concerto for Trumpet* (Fred Werle; publisher, if any, not traced). 



Severinsen and Ed Shaugnessy

JAZZ JOURNEY:

Leonard Feather reports

Friday

Getting there is half the battle. After a flight from Los Angeles I was met at JFK by Stanley Dance, the other reporter with whom I will share this week, and by Lynn Beaumont, an amiable public relations girl representing Pan American Airways who is

to serve as a sort of den mother to us throughout the trans-continental hop.

The 1968 tour, like last year's, is jointly sponsored by Pan American and the Department of Commerce's U.S. Travel Service. George Wein has assembled an American jazz galaxy to tour Europe; the travel service hopes that the concerts will encourage European jazz fans to visit the U.S.

The mass exodus from N.Y. began in mid-October, when some of the early dates were played by the Dave Brubeck Trio and Gerry Mulligan, the Gary Burton Quartet, Red Norvo and Wein's own combo. By now, scores of musicians have been scattered all over western Europe. Stanley and I decided to take in Milan first.

PanAm indeed made the going great. This was the sort of trip where the customary "Coffee, tea or milk?" gives way to "Red wine, white wine or champagne?" After a seemingly unending aerial banquet, a couple of hours sleep, and a change of planes in Rome, we arrived to find our Milan hotel already populated by the Count Basie and Dizzy Gillespie bands and Red Norvo.

Arrigo Polillo, editor of *Musica Jazz* of Milan, is staging the four-day festival here for Wein. Backstage at the Teattero Lirico, he told me: "Jazz is going through a renaissance in Italy. Just when it seemed to be dying, radio stations started pushing it, and now we can do things that were long impossible. The Brubeck-Mulligan show here, 10 days ago, was an all-time smash. I don't know how it happened, but we took in \$1,000 more than capacity!"

The festival, which began last night with the "Soul Package" (Horace Silver, Muddy Waters, The Stars of Faith and Joe Simon) continued this evening with an uncluttered program in which Earl Hines played the first half and Basie the second. Hines, as always the embodiment of ebullience and showmanship, introduced his soloists with a feature number apiece:

Bobby Donovan, clarinet; Booty Wood playing some estimable blues trombone; Money Johnson on trumpet and, best of all, Budd Johnson in his usual impeccable form.

The show-biz touches included a group vocal on *Satin Doll*, but Hines played so superbly that such peccadilloes were forgivable.

Although the Basie band played a strong set, there was no question that Hines was the hit of the evening. In the audience was a heavy percentage of conservatively dressed spectators in their 30s and 40s and an almost complete absence of hippies. "We draw the same people here that they get at the opera at La Scala," said Polillo. "They attach the same importance to an event like this as they do to a classical concert." Ticket prices, I was amazed to note, ranged up to \$9.00.

Back at the hotel, I found a familiar face at the bar: Kenny Clarke, here on a visit from Paris. He is not playing the festival but is taking part in a promotional junket for Zildjian. He seemed younger and happier than the last time we met 12 years ago in New York. Things are swinging for him everywhere, and the only lure ever likely to spring him back momentarily to the states would be a Newport offer for the Clarke-Boland Big Band.

Sunday

The nine-hour time differential between Los Angeles and Milan is not conducive to easy sleep. Today, however, I determinedly took in an hour or two of sight-seeing before taking part in a round-table radio discussion with Polillo, Dance, Dimitri Ioakimidis, Wein and composer Giorgio Gaslini.

Tonight's concert was given over to Norvo and Burton before intermission, the Gillespie band after. (For details, see the review by Valerie Wilmer of a similar performance in London, *DB*, Dec. 26, 1968.) The crowd, again large and enthusiastic, seemed to affirm Polillo's esti-



Horace Silver

GIUSEPPE RINO

mate that Milan is the greatest jazz town in Italy.

Backstage, chatting amiably with musicians, was Romano Mussolini, whom I first heard on record as a Shearing-like pianist and later read about in the tabloids as Sophia Loren's brother-in-law. The Duce's youngest son told me he is no longer an active jazzman, but his interest is undimmed. He flew out for tonight's concert from Rome, where he is active as a film-producer and writer of movie scores.

We will miss the final day of the Milan festival (the Drum Workshop), but will cross paths with it in due course in Berlin.

Monday

Arriving at Paris Airport, was met by Jean-Louis Ginibre, editor of *Jazz Magazine*. He, too, is bullish about the local jazz scene, though with reservations. His wife, Simone, personal manager for Phil Woods and other visiting Americans, told me; "It is possible nowadays to give concerts in smaller towns instead of limiting them just to the big cities."

Later, at our hotel, a reunion with an old friend, Charles Delaunay, the pioneer jazz critic and discographer, who many years ago quit the jazz scene to live a bucolic life. He returned recently to regain control of *Jazz Hot Magazine*. "Rock is beginning to fall off," he told me. "And jazz is picking up. The audiences are more mature; the average age of attendance at the last Duke Ellington concert was about 40, with just a few teenagers. On the other hand, the average *Jazz Hot* reader is 27." Delaunay's decision to get back in the saddle was prompted by a conviction that the magazine had become too intellectual and was over the heads of many youngsters.

Later, Stanley and I visited the Living Room, a small boite on the Rue du Colisee. A hang-out for expatriates, it was taken over this evening by the sponsors of the tour. The house trio was led by pianist Art Simmons, who has been on the job five years, has lived in Paris 19 years, and now writes a Paris news column for *Jet*.

Wein, after offering a welcoming speech in his best Boston French, took over at the keyboard. Piercing the gloom, I found a mixture of PanAm and other business people, musicians, fans, and a couple of old friends. Among the latter was Randy Weston, passing through before returning to Tangier, where he is currently based. (This is his seventh sojourn in Africa, where he has spent almost all of 1968.) He shook me up by reporting that the "little Niles" of his old composition is now 17 years old, 6 feet 2½" tall and plays African drums. Also passing through the club: Hank Mobley, who has been working somewhat sporadically around Europe.

At the 2200-seat Salle Pleyel, a rowdy audience gave short shrift to Muddy Waters, who had his blues cliches all lined up for quick disposal. He gave a very brief encore and retired amid a mixture of applause and boos. A similarly mixed reception greeted the Stars of Faith, five very well-nourished ladies whose synthetic soul shouting on *Battle Hymn of the Republic* seemed like a theatrical travesty of Gospel.

Backstage, another old friend, trumpeter

Bill Coleman, looking wonderfully youthful and trim at 64. Bill is one of the true, irreversible expatriates: "I arrived here Dec. 12, 1948" he said, "and here I stay." He also lived in Paris for several years before World War II. Asked about our old mutual acquaintance Mezz Mezzrow, with whom I had seen Bill play the last time I saw Paris in 1959, Bill said "Mezz doesn't seem to get out very much these days. I don't see him around."

With the Ginibres, I left the concert early in order to drop in at Le Cameleon, a tiny *cave* nightclub. Here I heard music that will be hard to top all week for its integrity, power and sheer joy of swinging. Phil Woods, unlike most visiting Americans, has a regularly organized European combo with three first-rate musicians: George Gruntz, the Swiss pianist; Daniel Humair, drums, and Henri Texier, bass.

Chan Woods greeted me with a glowing report of the Continental adventures of her husband and children. "Phil has written music for the Danish, Dutch, Austrian and Norwegian radio; he is playing concerts and festivals. The quartet is recording next week for Pathe-Marconi. Ever since we came over here, he has just done the thing he wants to do—he has been playing and writing jazz."

After the set, Phil acknowledged having read the column in which I regretted his not having moved to California. "It would only have been more of the same thing I went through in New York," he said. Hearing his group, and the account of his life here, I could well understand the way he feels.

Tuesday-Wednesday

As a break in our routines, Stanley and I took off for London while the participants in the tour dispersed themselves to Dusseldorf, Montreux, Lyons and other points. Time only for one musical visit, a brief one to the enlarged Ronnie Scott's. A set was progressing under the leadership of singer-guitarist T-Bone Walker, who doubled momentarily on organ. With him were Hank Shaw, trumpet; Gordon Beck, piano; Ron Matthewson, bass, and Tony Crombie, drums. The music was rather perfunctory, as if it had all been said so many times before that it could no longer be invested with new convictions. I found more enthusiasm in a short sampling of the Tubby Hayes combo just before I departed.

Thursday

Arriving in Berlin, we found a set-up very different from that of the other cities. Here Wein's emissaries form part of a larger package assembled by producer Joe Berendt for his fifth annual festival (known as the *Berlinger Jazztage*). Significantly, in Berlin an important part of the subsidy is furnished by German TV networks. (All four concerts at the Philharmonie Hall are televised.)

This is an odd-shaped theater in the round, with clusters of seats jutting out at a variety of heights and angles. Some of the artists, facing the segment in which the greatest number of seats were placed, forgot to acknowledge the crowds in back of them.

This is where Gary Burton triumphed

last year, and the impact was even more thunderous for his reinforced 1968 group, with Roy Haynes (last year's drummer, Bob Moses, drew boos for his pseudo-comedy solo) and guitarist Jerry Hahn, who seemed to register at least as potently as Larry Coryell. Carla Bley's exquisite *Mother of the Dead Man*, Steve Swallow's *The Green Mountain*, and the Burton-Hahn duo improvised on a Ravel prelude were stupendously conceived and performed.

Red Norvo came on stage to great applause, but had trouble with an amplifier (his own was broken en route here). During his delightful set, incredibly, there was a little booing under the applause. One youth impatiently commented: "This is not for a jazz concert, it's for a museum." Afterwards, Norvo seemed unruffled, but commented: "It was quite a day. My \$1500 amp was smashed, and I was booed for the first time in my life." To end the set, Norvo and Burton joined forces, turning *Indiana* into an eight-mallet ball.

The divided audience in this divided city became far more rebellious when a British pop group, Julie Driscoll, Brian Auger and The Trinity, tried to complete a set. Miss Driscoll, a girl of sullen mien and Twiggy proportions, has apparently listened to the right black American soul, just as organist Auger has dug Jimmy Smith, but the whole set belonged in pop concert and the reaction of mixed applause, boos and apathy was predictable.

Don Ellis' decision to sit in was another mistake. Miss Driscoll retired in what appeared to be a fierce mood, and Auger returned to thank the crowd defensively for its willingness to accept all kinds of music. (Was he putting them on?)

Dizzy Gillespie and Jimmy Owens played superbly on *Milan Is Love* during the Dizzy big band set. Nobody got booed.

/Continued on page 29



GIUSEPPE PINO

Phil Woods

1969 School Jazz Festival Calendar

The following listing, giving details of more than 40 of the 60-odd forthcoming school jazz festivals, was compiled by the Down Beat staff. The information is as complete as festival sources were able to furnish at presstime. Festivals are listed by region.

New England:

Hamden, Conn.: Second Annual Quinnipiac College Intercollegiate Jazz Festival to be held at Quinnipiac College sponsored by the student government **April 18-19, 1969.** For applications, contact festival chairman Robert McCarthy, Quinnipiac College, Box 261, Mt. Carmel Ave., Hamden, Conn. 06518. Number participating: 10 stage bands and 8 combos on senior high school, junior college and college levels. Entry fee: \$5.00 per musician. Clinicians/judges include: Father Norman O'Connor, Clem DeRosa and Robert Share. Awards/prizes: trophies, instruments, television appearances. Evening concerts: admission \$3.50 & \$4.50. Special note: The senior high school contest, offered for the first time, will be held Saturday morning.

Boston, Mass.: First Annual New England Stage Band Festival to be held at Berklee School of Music sponsored by New England chapter of National Association of Jazz Educators on **March 15, 1969.** For applications, contact festival chairman John LaPorta, Berklee School of Music, 1140 Boylston, Boston, Mass. 02215. Number participating: 12 stage bands on junior and senior high school levels. Entry fee: none. Clinicians/judges include: John LaPorta, Phil Wilson, Alan Dawson. Awards/prizes: Berklee School of Music winter & summer session scholarships, plaques, Jazz-in-the-Classroom score/LP packages. Evening concert: admission \$1.00.

Mid-Atlantic:

Lancaster, Pa.: Sixth Annual Stage Band Competition to be held at the Catholic High School sponsored by the Rossmen of Lancaster Catholic High School on **March 1, 1969.** For applications contact festival chairman Joseph W. McCaskey, 650 Juliette Ave., Lancaster, Pa. 17601. Number participating: 8 stage bands on senior high school level. Entry fee: none. Clinicians/judges: to be announced. Awards/prizes: trophies and certificates. Evening concert: admission \$1.50.

Reading, Pa.: 11th Annual Zeswitz Stage Band Festival to be held at Reading Senior High School sponsored by Zeswitz Music Store on **March 29, 1969.** For applications, contact festival chairman

Conrad Moyer, Zeswitz Music Store, 812 Penn St., Reading, Pa. 19602. Number participating: 15 stage bands on senior high school levels. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: National Stage Band Camp scholarships, trophies, music accessories. Evening concert: admission \$1.00.

Villanova, Pa.: Ninth Annual Villanova Intercollegiate Music Festival to be held at Villanova University sponsored by the university on **March 7-8, 1969.** For applications, contact festival chairman James Gatza, Villanova University, Villanova, Pa. 19085. Number participating: 10 stage bands and 10 combos on junior college and college levels. Entry fee: none. Clinicians/judges include: Jimmy Nottingham, Marian McPartland, Bob Share. Awards/prizes: trophies, Berklee School of Music scholarships. \$1.50 admission for each of three semi-finals; \$2.00 admission for Saturday night finals.

Wilmington, Del.: Fifth Wilmington Stage Band Festival to be held at Wilmington Senior High School sponsored by Knowles-Zeswitz Music Store on **May 3, 1969.** For applications, contact festival chairman James Cara, Knowles-Zeswitz Music Store, 515 Shiply St., Wilmington, Del. 19801. Number participating: 18 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: National Stage Band Camp scholarships. Evening concert: admission \$1.00.

South Atlantic:

Falls Church, Va.: Seventh Annual Falls Church Stage Band Festival sponsored by The Foxes Music Co. on **Jan. 26, 1969.** For applications, contact festival chairman Guy McIntosh, The Foxes Music Co., 417 Broad St., Falls Church, Va. 22046. Number participating: 20 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges include: John LaPorta or Phil Wilson. Awards/prizes: trophies, National Stage Band Camp scholarships. Evening concert: admission \$1.00.

Charleston, W. Va.: 11th Annual West Virginia Stage Band Festival to be held at Morris Harvey College sponsored by West Virginia Bandmasters Association, Morris Harvey College and Gorby's Music Inc. on **March 1, 1969.** For applications, contact festival chairman C. H. Gorby, P.O. Box 8005, South Charleston, W. Va. 25303. Number participating: 30 stage bands on junior and senior high school levels. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: tape of performance with judges comments. No evening concert.

East North Central:

Decatur, Ill.: Eighth Annual Millikin University Stage Band Clinic Festival to be held at Millikin University sponsored by the School of Music on **Feb. 8, 1969.** For applications, contact festival chairman Roger Schueler, School of Music, Millikin University, Decatur, Ill. 62522. Number participating: 18 stage bands on junior and senior high school levels. Entry fee: \$12.00 per band. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$2.00. Special note: Millikin University Lab Band hosts as clinic band and will be conducted by name guest artist.

Charleston, Ill.: Ninth Annual Stage Band Festival to be held at the Fine Art Auditorium, Eastern Illinois University sponsored by Samuel Music Co. on **Feb. 15, 1969.** For applications, contact festival chairmen Peter Vivone, E.I.U.; or Ron

Robbins, Samuel Music Co., 908 W. Fayette, Effingham, Ill. 62401. Number participating: 22 stage bands on junior high school, senior high school and college levels. Entry fee: none. Clinicians/judges include: Rev. George Wiskirchen. Awards/prizes: none. Evening concert by E.I.U. Stage Band. Admission free.

Oak Lawn, Ill.: 10th Annual Chicago-Land Stage Band Festival to be held at Oak Lawn Community High School sponsored by Lyon-Healy and Oak Lawn Community High School on **Feb. 1, 1969.** For applications, contact festival chairman Richard G. Pettibone, Oak Lawn Community High School, 94th and Southwest Hwy, Oak Lawn, Ill. 60453. Number participating: 70 stage bands and 10 combos on junior and senior high school levels. Entry fee: \$25.00 per band. Clinicians/judges include John Garvey. Awards/prizes: trophies, certificates, all-star pins. Evening concert: admission \$1.25.

Elmhurst, Ill.: Second Annual Midwest Intercollegiate Jazz Festival to be held at Elmhurst College sponsored by the college, Karnes Music Store and National Educational Services, Inc. on **March 28-29, 1969.** For applications, contact festival chairmen Dale Hamilton or Charles Suber, Box 169, Libertyville, Ill. 60048. Number participating: 10 stage bands and 10 combos on junior college and college levels. Entry fee: \$2.00 per band member; \$2.50 per combo member. Clinicians/judges include: Phil Wilson, Bob Tilles, Bob Share. Awards/prizes: National Stage Band Camp scholarships, Berklee School of Music scholarships, trophies. \$1.50 admission for each of three semi-finals; \$2.00 admission for finals, Saturday night. Special note: High school jazz clinics scheduled Sat. morning, March 29.

Springfield, Ill.: Seventh Annual Illinois State Fair Stage Band Contest to be held at State Fairgrounds sponsored by Illinois State Fair on **Aug. 8, 1969.** For applications, contact festival chairman E. G. Kornet, Illinois State Fair, Springfield, Ill. Number participating: 18 stage bands on junior and senior high school levels. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: cash. Evening concert.

Lafayette, Ind.: 12th Annual Stage Band Clinic to be held at Purdue University sponsored by Purdue Bands on **Dec. 14, 1968.** For applications, contact festival chairman Roger C. Heath, Hall of Music, Purdue University, Lafayette, Ind. 47907. Number participating: 5 stage bands plus "All Star" bands on senior high school and college levels. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: certificates. No evening concert.

Notre Dame, Ind.: 11th Annual Collegiate Jazz Festival to be held at Stephen Hall, Notre Dame University sponsored by Collegiate Jazz Festival on **March 13-15.** For applications, contact festival chairman Gregory Mullen, Notre Dame University, Notre Dame, Indiana 46556. Number participating: 10 stage bands and 10 combos on junior college and college levels. Entry fee: \$2.00 per musician. Clinicians/judges include: Clark Terry, Dan Morgenstern, Bob Share, Ron Carter, Thad Jones, Sonny Stitt. Awards/prizes: trophies, Berklee School of Music scholarships, bookings. 3 semi-final sessions; 1 final session. Admission: to be announced. Special note: High school stage band contest held Saturday, March 14 with approximately 20 bands participating.

Columbus, Ohio: 10th Annual Coyle Music Center Stage Band Festival to be held at White Hall, Yearling High School

sponsored by Coyle Music Centers, Inc. on **Feb. 22, 1969**. For applications, contact festival chairman Ziggy Coyle, P. O. Box 4845, Columbus, Ohio 43202. Number participating: 30 stage bands on the senior high school level. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: stage band camp scholarships. No evening concert.

Delavan, Wis.: Third Annual Badger State Stage Band Festival to be held at Delavan High School sponsored by the high school on **Feb. 8, 1969**. For applications, contact festival chairman Patrick Neuman, 150 Cummings St., Delavan, Wis. 53115. Number participating: 12 stage bands on the senior high school level. Entry fee: \$20 per band. Clinicians/judges include: Larry Livingston of Luther College and Paul Smoker of University of Wisconsin. Awards/prizes: trophies. Evening concert: admission \$1.00.

Milwaukee, Wis.: 12th Annual Stage Band Festival to be held at Milwaukee Technical College sponsored by MTC on **March 7, 1969**. For applications, contact festival chairman Gene Morrissette, Milwaukee Technical College, 1015 N. 6th St., Milwaukee, Wis. 53203. Number participating: 25 stage bands on elementary, junior high school and senior high school levels. Entry fee: \$15.00 per band. Clinicians/judges: to be advised. Awards/prizes: plaques, trophies, national stage band camp scholarships. Evening concert: admission free.

West North Central:

Cedar Falls, Iowa: Phi Mu Alpha Tallcorn Stage Band Clinic to be held at University of Northern Iowa sponsored by the university and Phi Mu Alpha Sinfonia Fraternity of America on **Jan. 11, 1969**. No further applications accepted. Number participating: 22 stage bands on the senior high school level. Entry fee: none. Clinician/judges include: James Coffin and Sonny Stitt. Awards/prizes: none. Evening concert: admission \$1.50. Special note: Sinfonian Dimensions in Jazz is held in conjunction with the clinic, sponsored by Beta Nu chapter of Phi Mu Alpha Sinfonia.

Le Mars, Iowa: Ninth Annual Le Mars Stage Band Festival to be held at Le Mars Senior High School sponsored by Le Mars School District in **Feb.** For applications, contact festival chairman Joe Brice, Le Mars School District, Le Mars, Iowa 51031. Number participating: 18 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

Stanton, Iowa: Sixth Annual Stanton Stage Band Festival to be held at Stanton Senior High School sponsored by Stanton Independent Schools in **Feb.** For applications, contact festival chairman Steve George, Stanton Independent Schools, Stanton, Iowa 51573. Number participating: 20 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Evening concert: admission \$1.00.

Washington, Iowa: Ninth Annual Washington Stage Band Festival to be held at Washington Senior High School sponsored by Everetts Music Co. in **March.** For applications, contact festival chairman Dick Ballard, Everetts Music Co., 122 S. Iowa, Washington, Ia. 52353. Number participating: 16 stage bands on junior and senior high school levels. Entry fee: unknown. Clinician/judges: to be advised. Awards/prizes: trophies. Evening concert:

admission \$1.00.

St. Louis, Mo.: Third Annual Intercollegiate Music Festival to be held at the Kiel Auditorium, St. Louis, Mo. sponsored by Intercollegiate Music Festival, Inc. with Anheuser-Busch and Trans-World Airlines on **May 22-24, 1969**. For applications, contact festival chairman Robert Yde, P.O. Box 1275, Leesburg, Florida 32748. Number participating: 6 stage bands, 6 combos and 6 pop groups on junior college and college levels. Entry fee: none. Clinicians/judges include: Bob Share, chairman; Oliver Nelson, Clark Terry, Johnny Smith, Don Ellis. Awards/prizes: trophies, bookings. Three evening concerts: admission \$2.00 to \$5.00. Special note: This national festival only open to winners of affiliated regional festivals at Villanova, Mobile, Elmhurst (Chicago), Little Rock, Salt Lake City and Norwalk, Cal.

East South Central:

Mobile, Ala.: Fourth Annual Mobile Jazz Festival to be held at the Civic Auditorium, Mobile, Ala. on **Feb. 28 & March 1, 1969**. For applications, contact festival chairman J. C. McAleer III, P.O. Box 1098, Mobile, Alabama. Number participating: 10 stage bands and 10 combos on junior college and college levels. Entry fee: \$2.00 per musician. Clinicians/judges include: Al Belleto, Urbie Green, Bob Share. Awards/prizes: trophies, Berklee School of Music scholarships. \$1.50 admission for each of three semi-finals; \$2.00 admission for finals.

West South Central:

Little Rock, Ark.: Third Annual Little Rock Music Festival to be sponsored by the Youth Council on **April 11-12, 1969**. For applications, contact festival chairman Charles Bill Black, Youth Council, Little Rock, Arkansas. Number participating: 10 stage bands and 10 combos on junior college and college levels. Entry fee: \$2.50 per musician. Clinicians/judges: to be advised. Awards/prizes: Berklee School of Music scholarships, trophies. \$1.50 admission for each of three semi-finals; \$2.00 admission for finals.

Ruston, La.: Fourth Louisiana Tech Stage Band Festival to be held at Louisiana Tech sponsored by the school's Music Department and Phi Mu Alpha on **Feb. 8-9, 1969**. For applications, contact festival chairman Joe G. Sheppard, Stage Band Festival, Box 5316 Tech Station, Ruston, La. 71270. Number participating: 25 stage bands on junior and senior high school levels. Entry fee: \$2.00 per musician. Clinicians/judges include: Charles Suber plus two to be named. Awards/prizes: trophies, certificates, pins, music camp scholarships. Evening concert: admission free.

Enid, Oklahoma: 11th Annual Tri-State Music Festival to be held at Phillips University sponsored by the university and Enid Citizens on **May 1, 1969**. For applications, contact festival chairman Dr. Milburn Carey, University Station P.O., Enid, Okla. 73701. Number participating: 45 stage bands on junior and senior high school levels. Entry fee \$0.45 per musician. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission price to be advised.

Brownwood, Tex.: 18th Annual Stage Band Festival to be held at Brownwood High School sponsored by the school and King Music Co. on **Feb. 14-15, 1969**. For applications, contact festival chairmen Leonard King or Jimmie King, 409 Central Ave., Brownwood, Tex. 76801. Number participating: 45 stage bands on the senior

high school level. Entry fee: \$30.00 per band. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission free. Special note: This is the original Stage Band Festival. Has had to run three days on occasion.

Canyon, Tex.: 10th Annual WTSU Stage Band Festival to be held at West Texas State University sponsored by the university's Music Dept. on **Jan. 25, 1969**. For applications, contact festival chairman Gary Garner, WTSU Music Dept. Canyon, Tex. 79015. Number participating: 20 stage bands on elementary, junior high school and senior high school levels. Entry fee: \$25.00 per band. Clinicians/judges include: Pat Patterson, J. R. McEntyre, Gene Smith. Awards/prizes: trophies, arm patches. No evening concert.

Dallas, Tex.: Eighth Annual Brook-May Stage Band Festival to be held at Brook-May Music Co. sponsored by the music company in **Feb.** For applications, contact manager of Brook-May Music Co., 1005 Elm St., Dallas, Tex. 75202. Number participating: 22 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

Huntsville, Tex.: 13th Annual Sam Houston Stage Band Festival to be held at Sam Houston State College sponsored by Houstonians Stage Band on **Feb. 7-8, 1969**. For applications, contact festival chairman Harley Rex, Music Dept., Sam Houston State College, Huntsville, Tex. 77340. Number participating: 30 stage bands on junior high school, senior high school, junior college and college levels. Entry fee: \$25.00 per band. Clinicians/judges include: Don Rader, Leo Green, Melvin Montgomery. Awards/prizes: Benny Goodman Award, Music Store Awards. Evening concert: admission free.

Nacogdoches, Tex.: Ninth Annual Stephen F. Austin State College Stage Band Festival to be held at Stephen F. Austin State College sponsored by the Instrumental Music Dept. on **Jan. 25, 1969**. For applications, contact festival chairmen Darrell Holt or Mel Montgomery, Dept. of Music, Stephen F. Austin State College, Box 3043, Nacogdoches, Tex. 75961. Number participating: 25 stage bands on junior high school, senior high school and junior college levels. Entry fee: \$25.00 per band. Clinicians/judges include: Ed Shaughnessy, Rule Beasley, Harley Rex, Micky Tull. Awards/prizes: trophies. No evening concert.

Odessa, Tex.: Sixth Annual Odessa Stage Band Festival to be held at Odessa College sponsored by the college in **Feb.** For applications, contact Director of Instrumental Music, Odessa College, Odessa, Tex. 79760. Number participating: 20 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

Texarkana, Tex.: Ninth Annual Texarkana Stage Band Festival to be held at Texarkana College sponsored by the college in **Feb.** For applications, contact Director of Instrumental Music, Texarkana College, Texarkana, Tex. 75501. Number participating: 20 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

Mountain:

Salt Lake City, Utah: Third Annual
/Continued on page 41

Record Reviews

Records are reviewed by Chris Albertson, Don DeMicheal, Gilbert M. Erskine, Ira Giller, Alan Heineman, Lawrence Karl, John Litweiler, John McDonough, Marian McPartland, Dan Morgenstern, Dan Nelsen, Harvey Pekar, William Russo, Harvey Siders, Carol Sloane, and Pete Welding.

Reviews are signed by the writers.

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

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

Ruth Brown—Thad Jones/Mel Lewis

THE BIG BAND SOUND OF THAD JONES-MEL LEWIS FEATURING MISS RUTH BROWN—Solid State SS-18041: *Yes Sir*, *That's My Baby*; *Trouble in Mind*; *Sonny Boy*; *Bye, Bye Blackbird*; *I'm Gonna Move to the Outskirts of Town*; *Black Coffee*; *Be Anything (But Be Mine)*; *You Won't Let Me Go*; *Fine Brown Frame*.

Personnel: Thad Jones-Mel Lewis Orchestra, including Jones, Jimmy Nottingham, trumpets; Jerome Richardson, soprano and alto saxophones; Jerry Dodgion, alto saxophone; Eddie Daniels, tenor saxophone; Pepper Adams, baritone saxophone; Roland Hanna, piano; Richard Davis, bass; Lewis, drums; Miss Brown, vocals. Arrangements by Thad Jones.

Rating: ★★★★★

Ruth Brown's heyday was in the '50s, when she made it very big in the r&b field. She is still in good voice and will probably appeal to the same audiences who made her successful then (assuming they have outgrown r&b with her).

This is not Miss Brown's first album in this genre, but it is one of her best to date. Thad Jones' arrangements, though the album does not give him credit (a grievous fault of many record companies), are tasteful and imaginative with plenty of room for solos by some of the band's more prominent members (complete band personnel is not given).

Although she is not a jazz singer in the sense that Billie Holiday was or Sarah Vaughan is, Ruth Brown is a near-perfect complement to the Jones-Lewis Orchestra, and they are always a delight. My favorite tracks are *Yes Sir*, *That's My Baby*, a swinging new reading of a 1925 hit which Jones has turned into an exercise for brass, and *Fine Brown Frame*, which shows Miss Brown's great affinity for the Nellie Lutcher repertoire (which she has demonstrated in previous efforts).

All in all, a worthy addition to anybody's record shelf.

—Albertson

John Handy

PROJECTIONS—Columbia CS 9689: *Three in One*; *Projections*; *A Song of Uranus*; *Senara Nancye*; *Dance to the Lady*; *Sanhaku*; *Eros*; *All the Way to West*, by God, Virginia.

Personnel: Handy, alto saxophone, saxello, flute; Michael White, violin; Mike Nock, piano; Bruce Cale, bass; Larry Hancock, drums.

Rating: ★★★

The odd flavor of this and of some past Handy recordings comes from his mixture of good-natured high spirits and significance, meaningfulness, and such like. At least half the solos might be quite deadly if they were permitted to continue a little longer, but the compression enforced throughout makes the likes of Handy's *Virginia* solo respectable statements.

The performances emphasize specific techniques in themselves as values, so that tempo shifts, a cappella sections, meters inclined towards 6, 5 and 3 are the content to an unusual extent. Handy's own solos revel in dramatic forays into his alto's highest register, and there is a fair share of tricky Coltrane-styled playing, too. All this is useful for begging audience

reaction in concerts, but on records it can sound overdone. The truth is that the revolution in technique inspired by Ornette Coleman and Coltrane makes the high facility displayed by Handy appear quite commonplace.

Otherwise, Handy's own style uses much Parker and some Coltrane (his saxello—a kind of soprano sax—solos are quite Trane-like), but with all the rough qualities eliminated, and some flashy repetitions.

Handy's personal approach is very much reflected by his mates. Fiddler White is much flashier and more repetitive; his solos are dramatic and little else. The alto-violin lines in *Projections* and elsewhere sound just like Roland Kirk. For a soloist whose principal interest is harmonic variation, this music can be very destructive. It surely makes White's weaknesses glare.

Finally, the third major soloist, pianist Nock, comes across like an elementary mixture of McCoy Tyner and (especially on the up-tempo things) Cecil Taylor—which is the way Tyner himself plays occasionally. Despite the varying quality of his solos, Nock seems to be the most musically resourceful member of this quintet. It might be interesting to hear his ideas in a self-determined context, for despite his usefulness in Handy's peculiar music, Nock's approach indicates that he has other things to say, too.

—Litweiler

Yusef Lateef

THE BLUE YUSEF LATEEF—Atlantic 1508: *Juba Juba*; *Like It Is*; *Othelia*; *Moon Cup*; *Buck Home*; *Get Over, Get Off and Get On*; *Six Miles Next Door*; *Sun Dog*.

Personnel: Blue Mitchell, trumpet; Lateef, flute, tenor saxophone, pneumatic flute, bamboo flute, shannie, Taiwan koto, tamboura, scratcher, vocal; Sonny Red, alto saxophone; Buddy Lucas, harmonica; Hugh Lawson, piano; Kenny Burrell, guitar; Bob Cranshaw, electric bass; Cecil McBee, bass; Roy Brooks, drums; unidentified string quartet; Sweet Inspirations, vocals.

Rating: ★★★

This session explores and extends the blues form in several highly interesting permutations. *Othelia*, *Six Miles* and *Dog* are conventional 12-bar blues, *Juba* is a sort of instrumentalized field holler, *Cup* is a plainsong, *Get On* is modal and in 5/4, *Like* is a 16-bar blues, and *Home*, according to Lateef (who provides full and informative if slightly self-congratulatory liner notes) is a double *basso ostinato*. Whatever their form, almost all are based on the I-IV-V-I changes.

It's a great idea, and Lateef is a superlative musician—perhaps jazz' most under-noticed player. But the album doesn't quite get there, though there are enough exciting moments along the way to make it worth hearing. One reason is that many of the tracks are too short to do anything but establish their idiosyncratic forms.

But the main reason is that the playing

is subservient in almost every case to the ideas of the pieces; improvisation surrenders to exoticism. Thus, the only really first-rate solos are Lateef's tenor excursion on *Like*, Lucas' on *Othelia*, Burrell's, in his lone appearance, on *Six Miles* (which sounds like Howlin' Wolf's *Neighbors*—hence the title?) and Lateef's weavings on shannie (anglicization of the Indian Shehnai?) on *Home*. The leader's straight-ahead blues tenor on *Othelia* and *Dog* are uncharacteristically prosaic; he even appears to miss a rhythmic figure during the latter, which is rather like the sun's not rising.

The good solos are good enough, coupled with the intrinsic interest of the formal experimentation, to recommend the session. The listener will probably find *Cup* irritating, though; the Oriental-type chanting, done by Lateef (who calls it a Tagalog chant), is awfully unvaried and unyielding, and the sound will be unpleasant to Western ears. It may be based partly on quarter tones, but if so, Lateef doesn't hit them accurately in all cases.

The rest of the arrangements and conceptions are fine. The singing and instrumental voicing on *Home* are very moving—and very similar to the Donald Byrd-Duke Pearson brass-with-voices charts on Byrd's *Blue Note* albums of a few years back; the orthodox 12-bar blues are varied and swinging, if unspectacular and the other tracks all have merit. Still, one expects more from Lateef, although the scope and musicianship on the date would more than content a lesser player.

—Heineman

Milt Jackson

MILT JACKSON AND THE HIP STRING QUARTET—Verve V6-8761: *You Got To Pay When the Deal Goes Down*; *The Morning After*; *For All We Know*; *A Walkin' Thing*; *In Walked Bud*; *A Little Too Much*; *Bags and Strings*; *New Rhumba*.

Personnel: James Moody, tenor saxophone, flute, or Hubert Laws, flute; Jackson, vibes; Cedar Walton, piano; Sanford Allen, violin; Alfred Brown, viola; Ronald Lipscomb and Kermit Moore or Sidney Edwards, cello; Ron Carter or Bob Cranshaw, bass; Mickey Roker or Grady Tate, drums; Tom McIntosh, arranger.

Rating: ★★½

Too much to get around here to make this album anything more than enjoyable, which it is. Maybe that's enough for more stars, but the scope seems larger, and man's reach far exceeded his grasp in this case.

First obstacle: the customary Verve hallmark of tinny, shallow recording; the strings often sound like cheap dobros. Second: not much quantity; just 30 minutes of music, and only two tracks longer than 3:39. Third: sounds like an insufficiently rehearsed date; many of the soloists' entrances are sloppy, even Bags' on *Morning After* and Moody's on *Bud*, and the strings are horribly late in their ensemble figures, most noticeably on *Strings*.

The shame of it is that this could've been a fine session. McIntosh's charts are

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<p>JAZZ FOR A SUNDAY AFTERNOON THE WEST COAST SCENE</p> <p>CHICK COREA, BOB BEAN, BOB BEVIN, BOB BRIERLEY, BOB COOPER, BOB DAVIS, BOB ELLIOTT, BOB FRANK, BOB HAYES, BOB JONES, BOB LAMONT, BOB LAWSON, BOB LITTLE, BOB LONG, BOB MANNING, BOB MARTIN, BOB MCGEE, BOB MORGAN, BOB NICHOLS, BOB ROBERTS, BOB SHERMAN, BOB SIMMONS, BOB TAYLOR, BOB WALKER, BOB WATSON, BOB WILSON, BOB WOOD</p>	<p>SS CHICK COREA NOW HE SINGS, NOW HE SOBS</p>	<p>Heads Up! Blue Mitchell</p>	<p>BOOKER ERVIN THE IN BETWEEN</p>
<p>SS 18037</p>	<p>SS 18039</p>	<p>BST 84272</p>	<p>BST 84283</p>
<p>JIMMY McGRIFF ORGAN AND BLUES BAND PLAYS THE WORM</p>	<p>BE BORN JOHN WYLLIE</p>	<p>Reach Out!</p>	<p>ORNETTE COLEMAN NEW YORK IS NOW!</p>
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very nice, except for *Too Much*, for whose r&b feel the strings aren't nearly gutty enough. And the soloists are first-class. One feels a fool even mentioning Bags in terms other than the highest superlatives, and Moody is his usual straight-ahead, consummately tasteful self. Laws is less impressive, but his gay, bouncy inventive spot on *Rhumba* is as good as anything he's recorded recently. The rhythm section is flawless, too, and *when* are people going to start noticing Walton? Maybe he's just too good an accompanist to insist on obtruding an individual sound, but he has style and class to spare. Put him in the box with Wynton Kelly labeled: We're There, If Anyone Cares.

Bags has had better sessions, though he's plenty good here. He has a rather perfunctory solo on *We Know*, which he unaccountably takes into double-time after a gorgeous melody statement, and he

sounds uncomfortable with the initial rhythm of *Rhumba* in his solo chorus. Thereafter, the rhythm smoothes out to an even four, and Bags is off and flowing. Also nice solos on *Walkin'* and *Too Much*, the latter despite the weak-kneed string backing. The best things Jackson does are the duets and counterpoints with other soloists: with Moody's flute on *Morning After* and with his tenor on *Too Much* (here it's Moody's genius for punctuation rather than a real give-and-take), and especially with Laws' flute on *Strings* when Jackson falls in for a dual improvised chorus—probably the nicest moments on the album.

Other short bursts of excellence: Walton's solo on *Walkin'*, which features an amusing quote from *Pop Goes the Weasel*; the bridge and last verse of Moody's tenor chorus on *Bud*; good Tate and delicious Carter behind Jackson on *Strings*; and an-

other nice and lamentably short Walton outing on *Rhumba*, using a constantly ascending right-hand figure behind spare and intelligent chording.

The strings have a few moments, too. They are used mostly to establish riffs and to state parts of some of the tunes, usually on the bridges. They bring off with considerable precision some fast and difficult rhythmic figures behind Jackson's last chorus on *Strings*. These and other good sections are not enough to sustain the album's concept, however.

It's a credit to the superlative musicianship of Bags, Moody and their stellar supporting cast that there is as much good music on the album as there is. But each of the players is better represented elsewhere. —Heineman

Little Brother Montgomery

FARRO STREET JIVE—Folkways FTS-31014: *Lonesome Mama*; *Alabama Bound*; *Sweet Mornin'*; *You're Daddy's Done Gone Mad*; *I Don't Feel Welcome Here* (*Stingaree Blues*); *Farro Street Jive*; *Pinejoh's Boogie Woogie*; *No Special Rider Blues*; *St. Louis Blues*; *Up the Country Blues*; *Vicksburg Blues*; *Out West Blues*; *Dangerous Blues*.

Personnel: Eurreal (Little Brother) Montgomery, piano and vocals.

Rating: ★★★★★

This is a delightful collection of vocal and piano blues by one of the unsung (no pun intended) masters of the idiom.

Although I feel Montgomery's forte is his piano playing, there is a great deal to be said for his high-pitched and rather distinctive voice, which always reminds me of that of George Hannah, who rose out of obscurity only long enough to cut a couple of sides for the Paramount label in the early '30s. It's not a big voice, but it gets the message across very effectively, in a relaxed manner which typifies Montgomery.

Montgomery's most productive period (as far as recording is concerned) was in the mid-'30s, when he was with the Bluebird label. Comparing his Bluebird versions of *Vicksburg Blues* (probably his best known number), *Out West Blues* and *Farro (Farish) Street Jive* with those recorded for this album, it would seem that Montgomery's playing has, if anything, improved. His sense of dynamics is better, and he has retained those marvelous touches of barrelhouse.

It is difficult (and unnecessary) to single out any particular performance from this set. It's blues in the grand old tradition, superbly performed by a man who's had first-hand experience. —Albertson

Wes Montgomery

ROAD SONG—A&M 3012: *Road Song*; *Green-sleeves*; *Fly Me to the Moon*; *Yesterday*; *I'll Be Back*; *Scarborough Fair*; *Green Leaves of Summer*; *Serenade*; *Where Have All the Flowers Gone?*

Personnel: Bernie Glow, Marvin Stamm, trumpets; Wayne Andre, Paul Faulise, trombones; James Buffington, French horn; Don Ashworth, George Marge, Stan Webb, clarinets, flutes, oboes; Harvey Estrin, Don Hammond, flutes; Ashworth, English horn; Walter Kane, Morris Newman, bassoons; Ashworth, Esterin, Hammond, Webb, Newman, Shelley Gruskin, Bernard Krainis, Eric Leber, recorders; Herbie Hancock or Hank Jones, piano; Jones, Sy Johnson, Leber, harpsichord; Bernard Eichen, Charles Libove, Marvin Morgenstern, Toshi Sanao, violins; Emanuel Yardi, viola; Charles McCracken, George Ricci, Alan Shulman, cellos; Montgomery, guitar; Richard Davis, bass; Ed Shaughnessy or Grady Tate, drums; Ray Barretto, Jack Jennings, percussion.

Rating: ★★★★★

The three recording sessions culminating in this handsome album took place May



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7-9, 1968, just a little more than a month before Montgomery's death at the age of 45. They represent his final recordings and like everything the guitarist put his hand to, are marked with taste, restraint, a finely honed melodicism and rhythmic sense, and of course the distinctive touch of the master stylist that Montgomery so patently was. It's a thoroughly ingratiating program of what has come to be called "mood jazz", an idiom to which the guitarist was increasingly drawn in his later years and through the mastery of which he attained phenomenal, deserved popular acceptance.

This album is very much on a par with earlier Montgomery efforts in the genre, starting with his recordings on the Verve label and continuing with the previous A&M collaborations with orchestrator Don Sebesky (who did the charts for this album as well), *A Day in the Life* (3006) and *Down Here on the Ground* (3001). It is not, strictly speaking, a jazz album, but the pulse and the flavor of jazz color it distinctively. With Montgomery as soloist—even one largely restricted to simple melodic statements and variations that never stray very far from them—they would have to, of course: the man was a master jazzman. He couldn't play uninterestingly if he wanted to. Time and time again throughout this collection his supple sense of rhythm, his choice and placement of notes, his touch and tone raise what might have been in lesser hands merely mundane to the plane of something special, distinctive, masterful.

Sebesky's arrangements are generally excellent, framing Montgomery's contributions handsomely, and moving easily from the standard lush kind of backdrop one expects of this idiom to the baroqueish orchestrations that enhance *Greensleeves*, *Yesterday* and *Scarborough Fair*. Sebesky is facile enough to bring them off fairly well, though he occasionally veers uncomfortably close to bathos.

While Montgomery's place in jazz history was earned through his early recordings—his jazz recordings—his talent was encompassing enough to enable him to take on the requirements of "commercial" music and to execute it with utter elan, unerring taste, musicianship, and true distinction. This album is a model of its type. All hail Wes Montgomery. We'll not see his like again.

—Welding



Original Dixieland Jazz Band

THE ORIGINAL DIXIELAND JAZZ BAND—RCA Victor LPV-547: *Livery Stable Blues*; *Dixie Jass Band One Step*; *Tiger Rag*; *Sensation Rag*; *Clarinet Marmalade Blues*; *Lazy Daddy*; *Home Again Blues*; *Margie*; *Palestena*; *Broadway Rose*; *Barneyard Blues*; *Original Dixieland One Step*; *Tiger Rag*; *Skeleton Jangle*; *Clarinet Marmalade*; *Bluin' the Blues*.

Personnel: Tracks 1-6 (1917-18): Nick La Rocca, cornet; Eddie Edwards, trombone; Larry Shields, clarinet; Henry Ragas, piano; Tony Sbarbaro, drums. Tracks 7-10 (1920-21): Bennie Krueger, alto saxophone added; J. Russell Robinson replaces Ragas. Tracks 12-16 (1936): Krueger out; unknown bass added.

Rating: ★★★★★

The ODJB, as every student of jazz knows, made the first jazz records in early 1917 and became a sensation. The com-

bined and unsuspected powers of the phonograph, press agency and a "strange" new music catapulted the band to fame. Though the sobriquet "Inventors of Jazz" was hyperbole, they were the first popularizers of the music and of the term, initially spelled "jass."

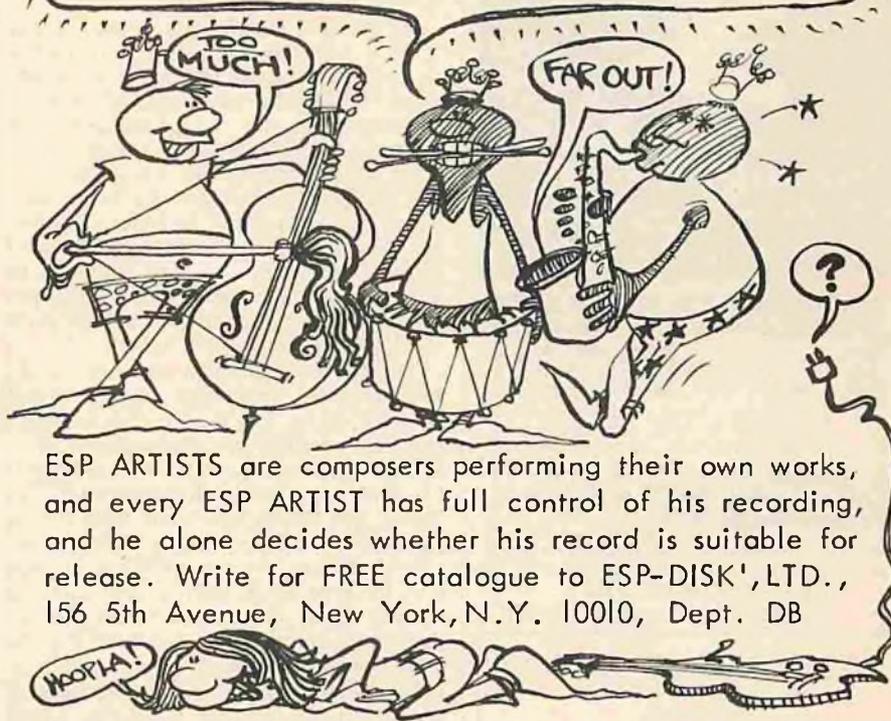
After nearly 52 years, what does their music sound like? Though the primitive acoustic recording process does not fully convey what the band must have been like in person, a fairly accurate portrait in sound does emerge, especially since this LP brings out all there is to get from the ancient records. To the unschooled ear, the music sounds jerky, shrill, crude and perhaps closer to marching music than to anything now thought of as jazz. Yet, if one is at all familiar with other popular

dance music of the period, there is an enormous difference.

That difference is chiefly based in the rhythm—two-beat, yes; jerky, yes, but much more lively and rousing than the stiff, metronomic beat of one-steps and most ragtime—but also in the exuberance and energy generated by the five-piece ensemble with its prototypical cornet-trombone-clarinet front line.

La Rocca, trombonist Edwards and clarinetist Shields were all well versed in the collective ensemble style that already was a tradition in their native New Orleans, and pianist Ragas and drummer Sbarbaro (later Spargo) knew exactly how to back them properly. The routines were well worked out. These young men were not, as their publicity had it, some new species

pro-duce (pr -doos', pr -dus'); *produere*; *pro-*, forward + *ducere*, to lead, to draw. 1. to bring to view. 2. to bear; bring forth; create; yield. 3. to cause; give rise to. 4. to get ready and present. 5. in geometry to extend (a line or plane). 6. to bring forth and extend, lead forward (as an ESP artist).



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of musical primitives, but rather, by the standards of the day, accomplished professionals—several cuts above the imitators that almost instantly sprang up in their wake.

In contemporary terms, none of the men except Shields and Spargo were really improvisers. They followed a fairly rigid formula, and their music was an ensemble music with no solo excursions, as a rule, except short breaks. Most of the latter were handled by Shields.

La Rocca played a steady, syncopated lead, usually sticking close to the melody. Edwards played a bass line, and did it expertly. His "tailgating" (with its broad smears and glissandi) may at times sound clumsy to the modern ear, but his notes were perfectly placed. Shields embellished freely with agility and a liquid tone, piercing but not shrill. Ragas, underrecorded, supplied a steady vamp and occasional fills, and Spargo used woodblock, cowbell, cymbals and snare (bass drum did not record well in those days, but I can't agree that it wasn't used at all, as it seems clearly audible at times) to create an intricate but steadily propulsive beat, using swinging patterns that still sound fresh.

Most of the band's early repertoire was of their own making, though much of it certainly was pieced together from traditional New Orleans materials, which earlier jazzmen in turn had borrowed from diverse sources (marches, polkas, quadrilles, etc.). But they put it together well, and no doubt Shields and La Rocca also had a flair for original melodies. The first five pieces on this album have remained staples in the traditional jazz repertoire to this day, with such other ODJB originals as *Fidgety Feet*, *At the Jazz Band Ball*, *Ostrich Walk* and *Satanic Blues*.

The ODJB, in the first phase of its history, recorded until 1923, and disbanded in 1925. Ragas had died in the influenza epidemic of 1919, and was replaced by J. Russell Robinson (composer of *Margie*). In 1920, a superfluous saxophone was added. The ODJB, which had been such a great influence, was in turn influenced by new fashions. The once-fresh repertoire was (at least on record) largely replaced by pop tunes of the day. (Does this sequence of events sound familiar? It's the archetypal jazz success story, isn't it?)

Four examples of this decadent stage of the ODJB are included here. One would have sufficed, and it is odd that *Ostrich Walk*, to my mind the best of all ODJB records because of its fine tempo and relaxed performance, or the swinging *Jazz Band Ball* were not selected instead.

The last six tracks stem from the 1936 rediscovery, re-formation and brief return to the spotlight of the ODJB. Some of the men came out of semi-retirement, and it shows, though the revived *Tiger Rag* still has plenty of punch, and *Bluin' the Blues* is an excellent performance. Though there was now considerable solo work, the music of the ODJB had become an anachronism, and the reunion was a premature prelude to the New Orleans revival of the '40s, which, ironically, would spurn the legacy of the ODJB—because it was white.

(Discographical note: The 1936 recordings obviously include a string bass. Yet

no bassist has been listed in any discography, nor is his presence hinted at in the notes to this album. He was probably Harry Barth, who worked with the band in public. This confirms my long-standing suspicion that traditional jazz discographers have tin ears.)

Overpraised and ballyhooed at first, then neglected and underestimated, the ODJB's pioneering records, viewed objectively, contain enough of musical value to be assured of a meritorious place in jazz history. They are more than curiosities, and it wasn't the ODJB's fault that no authentic black New Orleans jazz was recorded until 1921. (Victor tested and rejected the Original Creole Band in 1918; according to legend, cornetist Freddie Keppard didn't want the band to record because others might "steal their stuff," but an informed contemporary source denies this, stating that Keppard merely wanted more money than Victor was prepared to pay.)

Be that as it may, the fact remains that such Negro dance bands as James Reese Europe's, Wilbur Sweatman's, and W.C. Handy's recorded during, after (and in some cases, before) the reign of the ODJB, but produced little, if anything, that can be called jazz. It was not until King Oliver recorded in 1923 that jazz substantially superior to the ODJB found its way to wax, Kid Ory's 1921 Sunshine records notwithstanding.

Generally, historians have been kindest to Shields, perhaps because his role in the ensemble allowed for the lion's share of improvisation (he's fine on *Lazy Daddy*). Spargo's sterling contribution has been neglected (he is the band's sole surviving member, by the way). Edwards was greatly admired by as fine a musician as the late Brad Gowans, and with good reason. La Rocca, finally, claimed so much credit for himself in later years that it became absurd. The fact that he was Bix Beiderbecke's admitted idol is generally written off as merely due to the fact that Bix taught himself to play jazz from ODJB records. But listen to him in the opening and closing choruses of *Margie*, and you'll hear that there was more to it than that.

By a combination of luck, proper timing and brashness, the ODJB changed musical history. Perhaps the ODJB were not the ideal candidates for bringing the jazz message to the masses, but they got there first. All things considered, they didn't do a bad job.

—Morgenstern

Jimmy Rushing

GEE, BABY, AIN'T I GOOD TO YOU—Master Jazz Recording MJR 8104: *Gee, Baby, Aint I Good to You*; MJR *Blues*; *St. James Infirmary*; *Who's Sorry Now*; *These Foolish Things*; *Good Morning Blues*.

Personnel: Buck Clayton, trumpet; Dickie Wells, trombone; Julian Dash, tenor saxophone; Sir Charles Thompson, piano; Gene Ramey, bass; Jo Jones, drums; Rushing, vocals.

Rating: ★★☆☆½

The contemporary power of the vintage Basic tradition is illuminated in this package, and those to whom that tradition has meaning will find this session to be stirring and virile testimony to its ongoing potency. There is also something of the John Hammond tradition evident here, as nearly all the musicians participated in the jazz sessions he supervised for Columbia and Vanguard in the '50s. In fact, if memory

serves, this is Dash's first featured LP outing since *How High the Fi* in 1954—a sad circumstance, since the tenorist shows himself to be a musician of unflagging inspiration and swing.

Tradition aside, however, there is a magnificent nobility exhibited in the work of these men, who together yield a total experience that goes beyond the sum of its parts. What we have here is much of the essence of small group swing. It is the best showcase for Clayton since his work for Prestige in 1962—the most recent Clayton material to be distributed domestically. And Jo Jones' gossamer rhythms on the cymbal resemble other drummers only as mist resembles rain.

Dickie Wells is still full of the mischievous surprises that have characterized his work for years: the clusters of notes played legato which suddenly become elegant swoops carrying his ideas off into unpredictable directions, or abruptly cutting off a line with a sharp-hooked plunge into the tonal depths of his instrument; his natural refusal to divide his phrases into four-bar boxes; and the odd note values which sometimes produce queer rhythmic relationships. Thompson is a stalwart contributor throughout, often bringing the group to the threshold of bop with frequent modern punctuations. Ramey has an effective chorus in *These Foolish Things*. Unfortunately, there is no guitar to round out the rhythm section.

As for Rushing, heard on four of the six tracks, his voice has deepened a bit in recent years. Though his lusty conviction and enthusiasm still impress, his forceful inspiration occasionally outdistances the technical equipment with which he now expresses it. *Sorry*, played at a moderately fast tempo, reveals an occasional crack in the tenor voice and is carried a bit beyond the singer's present range in the last few bars. These reservations aside, Rushing remains a person of considerable presence, vocally and otherwise, with his customary attack and phrasing intact.

About 80 per cent of the music, however, is instrumental. *MJR Blues* is a moderately slow 12-bar blues in B \flat . Taken as a whole, it strikes me as the most perfect track on the LP. Clayton's three choruses are beautiful expressions of that well-modulated delicacy that marks him as a great musician. On *Sorry*, he nudges Rushing along and then comes on to demonstrate that swing can be crisp and brittle and that a musician need not burst a bloodvessel to strike sparks. On the other hand, he is full-toned and lush on *Gee, Baby*. Wells is in a sly mood here.

The MJR label was formed in 1967 for the purpose of recording pre-bop mainstream musicians. For this studio-made session, a sympathetic audience was invited to drop in, applaud when they felt like it, and generally bring an informal party-like feeling to the business of cutting records. The sound is beautiful—big, full-throated, resonant, and open—probably captured with two overhead mikes kept a good distance from the horns. The record is available only from MJR, Box 579, Lenox Hill Station, N.Y.C., N.Y. 10021 for \$5.
—McDonough

T-Bone Walker

FUNKY TOWN—BluesWay 6014: *Goin' to Funky Town; Party Girl; Why My Baby (Keeps on Bothering Me); Jealous Woman; Going to Build Me a Playhouse; Long Skirt Baby Blues; Struggling Blues; I'm in an Awful Mood; I Wish My Baby (Would Come Home at Night)*.
Personnel: Walker, vocals, guitar; others unidentified.

Rating: ★★★★★

Ever so often a really superb blues album comes along. Walker's earlier set on BluesWay (*Stormy Monday*, 6008) was one of the better albums on that label, and this follow-up LP not only exceeds the achievements of that admirable set but may just be the best single blues album of the last several years. Certainly it is one of the very finest and most totally successful recordings—in every respect—of the jazz-based urban blues approach to have been issued since B. B. King's *Live at the Regal* set (ABC 509).

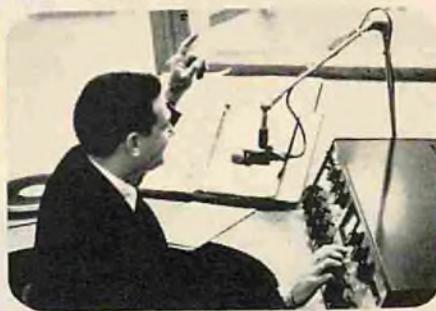
There are many things to recommend. Not the least of these is Walker's playing, which is as impeccable and incredibly inventive as it is tasteful, understated, and always perfectly controlled. On this album he pulls off things—so easily, effortlessly—that would make many another guitarist turn in his flat pick, among them the stunning instrumental work throughout *Long Skirt Baby Blues*, the introduction to which is simply unbelievable; the perfectly "down" feeling sustained through *Struggling Blues*; the beautiful playing on *Party Girl* and *I Wish My Baby*, the ending of which is a total gas, and the unforced, unflagging invention of the instrumental *Goin' to Funky Town*. These, moreover, are just the more astonishing displays of finesse and imagination in a set that is stamped with genius.

Walker is far and away one of the finest guitarists the blues has produced; certainly he's got everyone—and this includes (heresy!) B. B. King—beat today. He has the uncanny ability of making the difficult appear absurdly simple. He tosses off phrases that would make other guitarists more than envious, but he does this with such utter aplomb that unless one is listening closely, one might miss them entirely. Walker calls no attention to himself. He just takes care of business. His whole approach is designed to animate his belief that the *music* is foremost. Another thing that might stand in the way of his achieving greater recognition these days: Walker does not endorse the currently fashionable loud, distorted, feedback amplifier sound, preferring instead a clean, sharply etched jazz-like sound that carries the line a lot better. I mention this in front so that fans of the current guitar sound will know what to expect and will not be put off by Walker's sound. The excitement is not in Walker's sound but rather in his lines—not in the manner but in the matter. Just listen to what the man *plays!*

Everything about this album is perfectly carried out—arrangements, supportive playing, recording, and every other aspect of the production.

Funky Town is an essential album of contemporary blues, full of taste and subdued excitement, with real climaxes to the music, performed by a musician who has no peers in the projection of strong, honest, inventive blues.
—Welding

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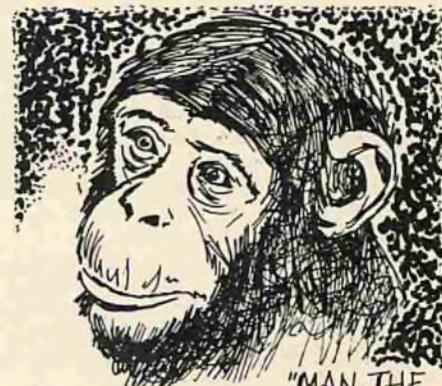
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SARAH VAUGHAN/

BLINDFOLD TEST



JOSEPH L. JOHNSON

I had to look way back in the files to double-check. It seemed unbelievable, but it was true. The last and only other time Sarah Vaughan had been blindfold-tested, I was living in a top-floor apartment at One Sheridan Square in Greenwich Village, and she was singing in the show at Cafe Society, in the basement of that same building. That had to be at least 17 years ago, and the results appeared in *Metronome*.

Cafe Society, then one of the great New York music clubs, is of course long gone. Everything has changed; the Eastern scene for the worse, the great Miss Vaughan for the better, though even back in the 1940s it seemed impossible that anyone could advance beyond the standards she had already established. Somehow she has found a way to improve on perfection.

Sarah Vaughan has never won a NARAS Grammy, although these awards are supposedly based on artistic merit rather than sales. At the time of this interview, she had not made a record session since February, 1967; meanwhile, Big Mama Cass and Tiny Tim were racking up big record sales.

Sass spoke very softly and carried no stick; in fact, she was as bashful as always, and seemingly eager to find something affirmative to say about the odd mixture of vocal records played.

—Leonard Feather

1. ARTHUR PRYSOCK. *Since I Fell For You* (from *I Must Be Doing Something Right*, Verve). Clous Ogerman, arranger.

That was Arthur Prysock, right? Beautiful arrangement, very well done. I've known him since his days with Buddy Johnson's band. Sounds better than he did then . . . different type of arrangements now, which sort of make you sing.

He's a lot like B. There's a definite resemblance; every now and then I hear him, like I'll be riding in my car and I say, "Oh, B made a new record" . . . then I can tell later on that Prysock does have his own thing.

Only one fault—you know the way the music was playing on the end after he finished? Seemed like he could have sung more—stuck something in there—I would have! I'd rate it three stars.

2. BARBRA STREISAND. *He Touched Me* (from *A Happening in Central Park*, Columbia). Arranger not credited.

Whoee! That's a dirty song. The only thing I can say about that record is, she was *touched!* It's nice in spots, a little dramatic I think . . . but with the arrangement and all, it all goes together—the arrangement was pretty exciting.

In some things she touches me, but not all . . . I've never seen her in person; I want to . . . she has great arrangements; whoever is her arranger is very good . . . sounds like a very large orchestra, sounds symphonic almost. I'd say two stars.

3. MIRIAM MAKEBA. *U-Mngoma* (from *Makeba*, Reprise).

That was Miriam Makeba. The rhythm was too much! I like Miriam very much. I don't know what the record was about—I mean the song . . . the language barrier doesn't necessarily make much difference, but I'd like to know the story on what's happening here.

There is a different feeling . . . like, say, when I go overseas it seems like they can understand me a little better than I can understand them if they came here . . . it seems like everybody speaks English over there, but not many people here speak Xhosa! I liked the record except, as I say, I don't know what it was about. I'd give it two stars.

4. SOUND OF FEELING. *My Favorite Things* (from *The Sound of Feeling*, Verve).

That's too hard—it'd take me a year to learn that. I recorded this song, too. Lord, there's quite a few things going on there! I don't like music I have to figure out.

They all sound like good musicians; I think they'd have to be. It's such a pretty song, I just didn't like what they did with it. Just goes to show you it can be done any kind of way. One star.

5. JIMMY RUSHING. *Gee, Baby Ain't I Good To You* (from *Gee, Baby Ain't I Good To You*, MJR). Buck Clayton, trumpet; Dickie Wells, trombone; Julian Dash, tenor saxophone.

That was Count Basie's ex-vocalist . . . can't think of it, it's right on the tip of my tongue. I think that was Charlie Shavers on trumpet. I liked the trumpet, I liked the record . . . that's good music . . . that's where it all came from. Was that the trombonist with Louis Armstrong? Coleman Hawkins on tenor? I play these kind of records at home . . . I've worked with Pops now and then . . . I did a concert with him in Philadelphia this summer . . . the new stadium where they play football. I'd give it two stars. I heard him give them the cue, when he said: "Double ending!" Sounds like it was done in a backroom somewhere.

6. HELEN MERRILL. *Day Dream* (from *The Feeling Is Mutual*, Milestone). Thad Jones, cornet; Dick Katz, piano, arranger; Ron Carter, bass.

I don't know who the singer was . . . I liked the sound. The musicians are excellent. I don't know who he is, but he's my kind of piano player . . . the bass sounded good. Everything is excellent, the arrangement, everything. I'd give it four stars.

7. NANCY WILSON. *This Bitter Earth* (from *The Sound of Nancy Wilson*, Capitol). Buster Williams, bass; Jimmy Jones, arranger.

That's got to be Buster Williams on bass!

That was Nancy Wilson; with a Dinah Washington flavor though, definitely. Crazy arrangement. Was that Gerald Wilson? Nicely done . . . sounded like Dinah . . . when it first started I thought it was, and then I heard the arrangement and a few things that Nancy does, and I knew it wasn't.

I like Nancy's singing, but on this one she really sounded like Dinah. I'd rate that two.

8. ARETHA FRANKLIN. *Come Back Baby* (from *Aretha: Lady Soul*, Atlantic).

That's Aretha Franklin. That's a good record. It's that down home, good swingin', pat your foot record.

I like Aretha, though not everything she does. There's only a few people, singers, that I like doing anything . . . Billy Eckstine is one, Tony Bennett . . . I like Carmen and Ella . . . you can't like everything everybody does, can you?

Tony Bennett's been making some nice records, all of them are good, and pretty . . . that's what I want to do, songs like that. I would give five stars to Tony's *If I Ruled The World*; I thought that was just beautiful . . . also that other one, the one there was a lot of controversy about—yes, *Georgia Rose*. That was beautiful too.

I'd say four stars for this.



FEATHER

(Continued from page 19)

Backstage was a large area of tables and a long bar for beer and refreshments where hundreds of wellwishers congregated—I chatted with Carmell Jones. "Have to go home and pick up my piano to take to work," he said. He wasn't kidding. He is leading a quartet tonight at the Blue Note, where his pianist is so unhappy with the house upright that Carmell is taking along a small collapsible electric portable of his own.

It was just three years ago that Jones joined the brass section of the Freies Berlin radio staff band. "I'm happy I came," he said. "I've learned a lot about writing, for strings and everything. But I don't feel any overall musical growth in myself here and I definitely plan to come home to the States."

Also backstage, I bumped into a tall, portly type, Brynner-bald and very Germanic. In a shock of double-take I realized it was a shaven Tony Scott. No return home for him; he is the eternal world's traveler and seems satisfied to remain rootless.

Friday

A clear picture is emerging. The Berlin audiences are damned strange. Seldom have I seen more arrogance and contempt shown for so many performers at one event. Even though the reactions on the whole were highly favorable, Don Ellis and others were booed tonight. Don, who has rehearsed here for a full week with the combined personnel of two radio bands plus a 30-piece choir (singing in English), introduced *Reach*, an elaborate and well-performed cantata for trumpet, chorus and orchestra, in 5/4, 11/4 and 3/4. But when Don played some unpretentious 4/4 blues, there were still a few boos mixed in with the applause!

Herbie Mann's group, in town mainly to record with an 87-piece orchestra (presumably at German union scale, which makes it worth the trip), played tonight. Miroslav Vitous having had visa problems, Herbie brought the world's greatest sub, Ron Carter. Roy Ayers' four-mallet solo on a Jobim tune was a reminder of his continuing growth. Mann and guitarist Sonny Sharrock paired off with finely varied dynamics in *Scarborough Fair*.

Two surprises on the Drum Workshop. At the end of Max Roach's unaccompanied set, Diz walked onstage and the two of them traded love and empathy in a happy, unplanned musical elopement. Later, Sunny Murray was joined by Sharrock—in his epileptic bag, hunched over, contorting his body as his hands drew contorted sounds from the amplifier. He sounded like an avant garde banjoist. Reaction: An uproar, pro and con. Berendt's announcement of the succeeding Art Blakey group was inaudible amid the pandemonium.

Saturday

Berendt's ingenious international intermingling of talent took on a strange new aspect tonight. First, Maynard Ferguson was backed by the Radio-TV Band of Vojislav Simic from Belgrade, featuring a fine Bulgarian flutist, Simeon Shterev. Fer-

guson has aged alarmingly—he looked grey, haggard and disheveled—but he seems to have lost little or none of his power and flamboyance, as his Herculean *Maria* testified. Oh, yes, there were boos for this too. Berendt has begun to attribute the constant consternation to the frustration of Berliners confined to a split city. Having heard about hostility of one sort or another in various other countries, and having seen it myself just the other night in Paris, I think it is attributable to deeper, world-wide social forces of youthful unrest. The important fact to bear in mind, however, is that most of the concerts have been sell-outs in every country. Berendt says that three of his four could have been replayed; in fact, the Don Ellis program has been hurriedly set for a repeat tomorrow.

Don Cherry led a 12-piece Euro-American ensemble tonight with Pharoah Sanders, Karl Berger, Joachim Kuhn et al. There seemed to be a period, while the stage and the TV cameras were being set, when the band was tuning up, but some listeners, including a few musicians, felt it may have been part of the actual performance. Again, great anger on the part of some and immense joy for others.

Hendricks, Ross and Fame, whom it was my kick to bring onstage, wafted nostalgia for the early '60s into the Philharmonie. Georgie Fame, a top English pop star, seemed to know all the charts perfectly. Annie was a little nervous on *Fiesta in Blue*, but *Everyday* and *One O'Clock Jump*, with the Basie band on hand to complete the reunion spirit, were a delight. Alas, it was probably just a one-night stand; Fame has a big career of his own, and Hendricks will end his year's expatriation, he says, in February.

Basic, squeezed into an over-crowded program, had only 30 minutes or so for the band. Marlena Shaw looked stunning, as always, but would sound better if she were not obliged to sing the same three tunes every night.

I envy Stanley Dance; he is Barcelona bound. There he will catch the final concert of this wild patchwork tour, a show featuring the Basie band and the Phil Woods Quartet. Meanwhile, after a frantic airport-to-hotel-to-concert-hall-to-hotel-to-airport week, I'm homeward bound.

Wein, PanAm and the U.S. Travel Service deserve the gratitude of fans and musicians everywhere. George did an incredible job of juggling the logistics, which this year involved a staggering total of 66 concerts in 34 cities and towns (13 countries) and the moving of some 80 musicians and their instruments, all within a four-week span.

What Stanley Dance and I caught was just a fragmentary glimpse of a huge picture. When you put all the pieces together, it amounts to this: government, big business, and private enterprise joined hands to prove that the international demand for jazz is greater than ever, along with a growing sense of involvement and emotional extremism on the part of a highly vocal minority of the audiences. Of one thing we can be sure: whether to cheer and stomp or scream and boo, they will be standing in line to get in again next year. [E]

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Personnel: Jacquet, tenor saxophone, bassoon; Phillips, tenor saxophone; Milt Buckner, organ; Jo Jones, drums.

Lennie Sogoloff's north-of-Boston emporium continues to present some of the best conceived jazz promotions in the country. This special November 10 Sunday show was billed as "Jazz At The Philharmonic Revisited," and although many of the patrons in the packed house seemed hardly old enough to remember the vintage Norman Granz traveling shows, one couldn't tell this by their response and enthusiasm.

Jacquet has always been a favorite with greater Boston audiences, but the full measure of the appeal of his joint appearance with Phillips was best demonstrated by the fact that the overflow crowd had to brave a full-blown Northeaster which drenched Boston with two inches of rain at winds up to 40 miles an hour.

The musical level of the afternoon was exceptionally high. The rhythm tandem of Buckner and Jones is thoroughly grounded in the Jacquet method. Both have worked with him, on and off, for many years.

Buckner's organ playing has improved in recent years, and on this occasion he handled material as diverse as his own *Hamp's Boogie Woogie* and *Alfie* with aplomb. Jones still drums like the wind, and his ebullient humor was always to the fore.

The format for each of the three sets found Jacquet opening with the trio, playing a couple of numbers from his current book. His bassoon feature was *Round Midnight*, and it was stunningly performed. Whatever one may say about Jacquet during his halcyon days, today he is a complete musician. Whether it be a gentle ballad or an old flagwaver, Jacquet impresses with sound, swing and soul.

Phillips' playing has changed very little during the decade or more he has spent in Florida. He still is a master of construction, and his flair for jump tunes is balanced by a thorough understanding of ballads. His *Stardust* in the second set was gorgeous. The jam tunes were all familiar jazz-era staples. *Perdido*, one of Phillips' most requested items, and the inevitable *Flyin' Home* brought the crowd to its feet in roaring approval.

In the absence of Lennie, who was ill, man-mountain Joe Baptista handled the introductions. He did it well, but somehow one missed the anticipatory words of the founder of JATP. One thing is certain: had Norman Granz been present at this happy reunion of two of his star alumni, he would have enjoyed every minute of it.
—Gene Gray

First Annual Tulsa Jazz Festival

Civic Assembly Center, Tulsa, Okla.

On a recent Sunday afternoon in Tulsa, a giant, jazz-filled balloon sailed aloft and took a thousand happy people along. It soared high on waves of music, and settled down to earth only after the last burst of notes from the Gerald Wilson Band. In between, the sounds of groups big and small, local and imported, rang through



A Sitar Solo Was Highlight Of Edison High School Stage Band Set At Tulsa

the downtown Civic Assembly Center hall for seven joyous hours.

This writer, as master of ceremonies, had the opportunity to first see eager young musicians watch their personal idols and then see those same idols pause at the tunnel to the dressing rooms, look back over their shoulders, and return to take in the astounding efforts of the youngsters.

One veteran performer, asked for his autograph by a starry-eyed youthful musician, agreed on the condition that the youth autograph his program in return—a gesture that young man will surely never forget.

Festival stars Gerald Wilson and Richard (Groove) Holmes had great praise for the local groups that shared the stage with them. And so did the audience.

The festival became a reality after months of work by the sponsors, Tulsa Jazz Limited. A group of students from Edison High School kicked it off. The 25-piece band, directed by Ashley Alexander, can swing with the best of them and was outstanding in some smooth work on a tricky 11/4 arrangement featuring a sitar solo.

They were followed by composer-arranger-leader-trumpeter Gerald Wilson, making his second 1968 appearance in Tulsa. (He and his West Coast band had participated in the very successful Black Arts Festival in mid-summer.) Wilson introduced organist Holmes and jazz flutist Ernie Fields Jr., who did an unscheduled but groovy set.

Then came the Kea Downing Octet, a

local favorite. Downing's men stay busy in concert and opera work and form the nuclei of several combos.

Next on the program was the Dynamic Soul, a teenage combo of five instrumentalists and four singer-dancers. These young men put on the best show of the festival with their well-synchronized act.

(The teen group and a pop combo were included to make the appeal of the festival broader. Tulsa jazz has seen better days. Ten years ago, a small clique of faithful jazz fans could spend a pleasant Sunday at a Saba Grotto concert. These were always losing ventures, so none were disappointed when the "take" was divided and the musicians wound up with only bus money. Next were Sonny and Susan Gray with sessions at the Rubiot, a club that gained wide attention when it became an oasis for such stars as Bill Evans and Vince Guaraldi. But the Rubiot suffered the fate of many other clubs in a state that does not allow sale of liquor by the drink. The AFM local in Tulsa gives jazz an annual boost by putting on a free concert. A pure jazz event, it has not drawn big crowds. So perhaps the answer does lie in a mixture of jazz, soul, pop and rock.)

Fifth on the program was the New Direction from Arkansas A&M. An uninhibited, free-swinging foursome, it was joined by an alumnus from San Francisco, bassist James Leary, who has appeared with the John Handy Quartet. The musical freedom of the New Direction found favor with the festival audience.

Intermission was skipped to make up a few lost minutes, and the second half of the show started with the Upstream Jazz Quartet, featuring vocalist Barb Richardson. Standouts were Kenny Quinn (vibes) and Milt Norman (guitar), with nimble, funky solo work. By now the festival was well into its fifth hour, and a relaxed, happy mood prevailed.

Thus the timing was perfect for the appearance of the great University of Missouri (Columbia) studio band, 25 pieces strong and under the direction of former Tulsan Lawrence Sutherland. A trombonist, Sutherland had worked with the Downing octet in past years. The band won first place at the 1968 Kansas City Jazz Festival, receiving the only standing ovation at that well-established annual affair. The excellent arrangements were written by members of the band. Trumpeter Randy Holmes, 18, stood out with vibrant, imaginative solo work. A thousand Tulsans will remember his name.

The Ron Woods Sextet, with its bright, showy *Tijuana Brass* sound, was another entry in Tulsa Jazz Limited's experiment in mixed festival programming.

Now came the headline offering: Gerald Wilson and Groove Holmes, in a repertoire including tunes they had recorded together in a West Coast studio just days before. The gutsy, punching organ work of Holmes was enhanced by the soaring, swinging brass and reeds of Wilson's California-based band. The audience reacted enthusiastically to Wilson favorites like *Blues for Yna Yna*, and welcomed the new tunes with Holmes.

When can a jazz festival that lasts seven hours, features 10 groups, attracts only 1,000 people, and fails to make its nut be considered a success? When it is held in Tulsa, Okla. Tulsa Jazz Limited was determined to present a good program. They did. Spirits remain high, and the talk is of a bigger and better second Tulsa Jazz Festival. A hard core of jazzophiles has always existed here, but they have never before been really organized. Now they are taking heart. Things are looking up at last, and that balloon will soar again.

—Vic Bastien

**Albert King—Odetta—
Paul Butterfield Blues Band**

Carnegie Hall, New York City

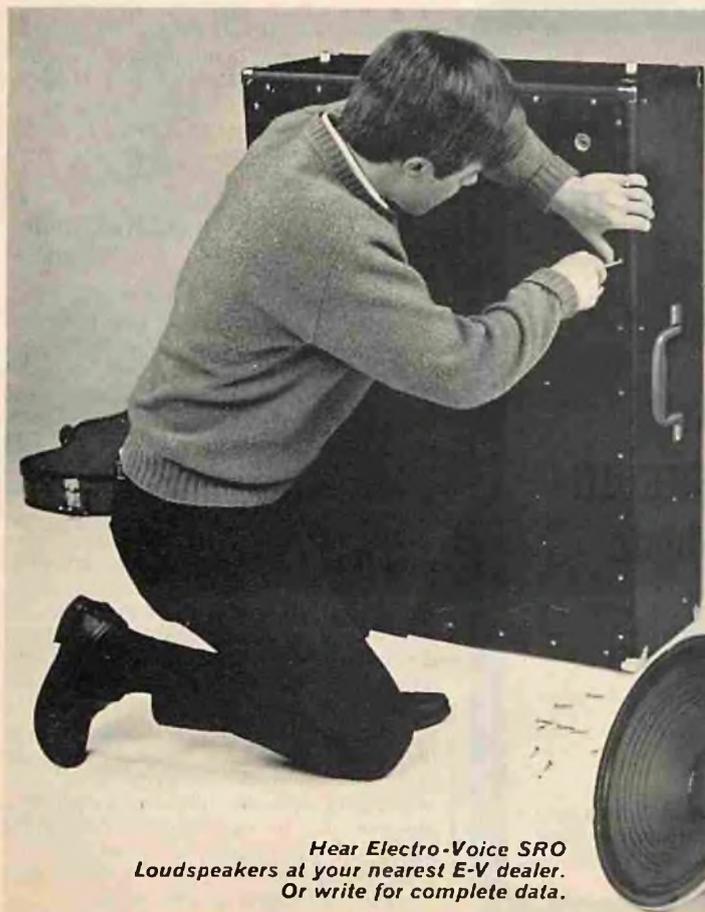
It was the kind of concert that provokes an ambivalent sort of anticipation. On the one hand, the bringing together of King, Odetta and Butterfield has a kind of relevance as an illustration of the sequence from folk sources of the blues (Odetta) through its urban manifestation (King) to its transformation into white blues-rock-jazz (Butterfield). OK. That makes sense. But, on the other hand, Odetta is not exactly what one might call a rough, country folk singer. Despite her great sympathy for early blues and an undeniable facility with their re-interpretation, she is far too much the sophisticated entertainer to provide anything more than a fascinating backward glance. The same, in a somewhat different sense, is true of King. Yes, he is a superb blues singer and a guitarist who has had enormous influence in the world of white pop-rock. But his involvement

with the seminal areas of today's urban blues is, I would say, tenuous at this stage in his career. And the Butterfield band, to its credit, roves well beyond the range covered by most blues-rock groups.

In point of fact, I have probably raised a straw man, since the promoters of the concert made no particular connection between the three acts in their advertising. The only real assumption one can make, I suppose, is that the producers hoped it would be a mixture of acts that might attract a common audience. But the relationship between the three different styles of blues-folk music was implicit, nonetheless. (As it turned out, with three competing concerts in town on the same night—featuring the likes of Janis Joplin, Buddy Rich and Dave Van Ronk—attendance was more sparse than it should have been, anyhow.)

Odetta's performance was about what one ordinarily expects from her—a well-balanced compendium of folk, blues and spirituals interlarded with articulately described background information about the music. For a closer, she sang a mildly rocking version of *Home On The Range*, then asked the audience to sing the tune "straight" while she wove improvised melisma around the melody—a thoughtful way in which to give her listeners an insight into the improvisational process. (And, as Odetta suggested, at least one method by which people might learn to live together.)

I was less impressed with King than on past occasions. By his own admission he had flown in from Phoenix (By the time



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a monograph regarding the holding of the flute

by Walfrid Kujala

Some good material has been available regarding proper techniques for holding the flute—but, as in any educational pursuit, there is always room for further study—further research—further reference. In this work, "The Flute: Position and Balance", Mr. Kujala has selected specific aspects on this subject that he felt needed greater emphasis.

Music educators are welcome to add this brochure to their flute literature file—Copies are available through music dealers.

Walfrid Kujala, noted flutist, piccoloist and teacher, has been with the Chicago Symphony Orchestra since 1954 and is a member of the Northwestern University School of Music faculty.

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THE FLUTE position and balance by Walfrid Kujala

I get to New York?) especially for the concert, and appeared to show the wear of extensive travel and a heavy playing schedule. Even in his less adequate moments, however, King is a smashing performer, casually tossing off blues licks that a lesser musician would be happy to come up with under any circumstances. But there was an air of fatigue both in King's playing and in the generally lackluster support of his accompanying rhythm trio of organ, electric bass and drums.

The unquestionable high point of the program arrived with the Butterfield group. Butterfield's decision to call it a "blues band" is probably a wise commercial move, but the description is about as complete as calling a tiger a feline. True, Butterfield is a sterling blues singer (and a less provocative harmonica player) who has made a convincingly personal distillation of the urban blues style. That is, one is less aware of self-conscious mimicking of the stylistic qualities of the black bluesmen than of hearing a musician who—regardless of skin color—has found a meaningful and appropriate vehicle for the expression of his personal feelings.

Butterfield has surrounded himself with musicians whose abilities are in no way restricted to the blues. Tenor saxophonist Gene Dinwiddie and alto saxophonist Dave Sanborn, for example, are amply equipped to play with most of today's jazz groups. When Butterfield gave them the opportunity to stretch out, they demonstrated—Dinwiddie in particular—how much of a common ground *can* exist between the most far-out jazz ideas and the general rhythm environment of rock. The creation of a stunningly explosive rhythmic environment was almost totally the work of drummer Philip Wilson, a player who cannot go unnoticed by the jazz audience (and the jazz press) much longer. Wilson puts it all together: time breaks that turn the beat around and then retrieve it; a background pulse that resembles Elvin Jones' complex combinations of 3's, 4's and 6's; solos that are marvels of dynamic variation. A very good drummer, indeed; and he sings too.

Guitarist Elvin Bishop and bassist Buggsy Maugh cover the rock aspects of the music with excellent facility. Both seem capable of doing more, and have widened their musical outlooks considerably since I first heard them with Butterfield. Trumpeter-organist Keith Johnson played a supportive role for the Carnegie concert; given the opportunity, he too is capable of skimming across the rock-jazz frontier.

All in all, Butterfield has assembled a group that is one of the finest musical units around. The obligatory vocal sections (good as they are) almost seem to be gotten over as quickly as possible so that the group, Butterfield included, can dig into gutsy, session-style improvisations. Anyone who thinks jazz is dead will be surprised to discover how viscerally alive that often interred corpus really is in the music of groups like Butterfield's. No, I'm not saying that the ultimate worth of a blues or pop or rock band is determined by how closely it hews to a jazz standard. I *am* saying that it's awfully good to hear a group that covers all the bases.

—Don Heckman

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BOOK REVIEWS

The World of Rock, by John Gabree. Published by Fawcett Publications, \$0.75.

I don't quite know why this book was written. It purports by implication to be a response to the dearth of serious popular music criticism. In no sense is it serious: it is anything but technical, it is only sometimes historical, and its bows to the sociological are scattershot and superficial. It makes no attempt to educate the uninitiated, yet is far too elementary for the knowledgeable listener.

The format is weird, too: a beginning essay attempting to dethrone, debunk and debase the Beatles, a long middle section on rock in general—*very* general—and a concluding piece on Dylan. In the middle section, standard operating procedure for Gabree is to establish a category (c&w, acid rock, whatever), and then tick off as many groups as he can think of in that category, saddling each part of the adumbration with some judgmental remarks. Some of his evaluations strike me as correct, some not; which is not the point. The point is that he gives absolutely no basis for them. A group is good, important, derivative (pick an adjective); OK, next!

The following passage is about as technical and probing as Gabree ever gets:

But it is [Van Dyke] Parks's music that is most impressive. Despite the Broadway and country music strains, the composer whose music Parks's most

closely resembles is Kurt Weill. The shattered images, the eclecticism, the staggered rhythms and irregular phrasing, the constant emphasis on surprise are like Weill, despite the fact that the two composers "sound" so different. Also, the album is distinguished by Parks's peculiar, babyish voice, the thinness and feyness of which is entirely appropriate to his purposes. This is not contrived, the music seems to flow entirely naturally, and much of the record is quite beautiful.

To reiterate: this is highly atypically detailed. More usual is this sort of thing:

Bo Diddley's influence . . . has spread to large portions of the hard rock catalog (listen to the early Rolling Stones, the Animals, the Blues Project, and the innumerable singles by faceless groups that applied Diddley's famous shave-and-a-haircut-two-bits rhythm in God-awful fashion).

At the risk of placing the discussion in a technically rarefied atmosphere, I should point out that Diddley's customary rhythmic figure is rather more like: shave—a haircut—two bits; i.e., accents on 1, 3½, 4, 5, 7, 8, but not on 2 where Gabree's "and" would fall. And what, precisely, is "God-awful fashion?" The "faceless groups" didn't get the figure correctly? The songs weren't appropriate to it? They performed them badly? Or what?

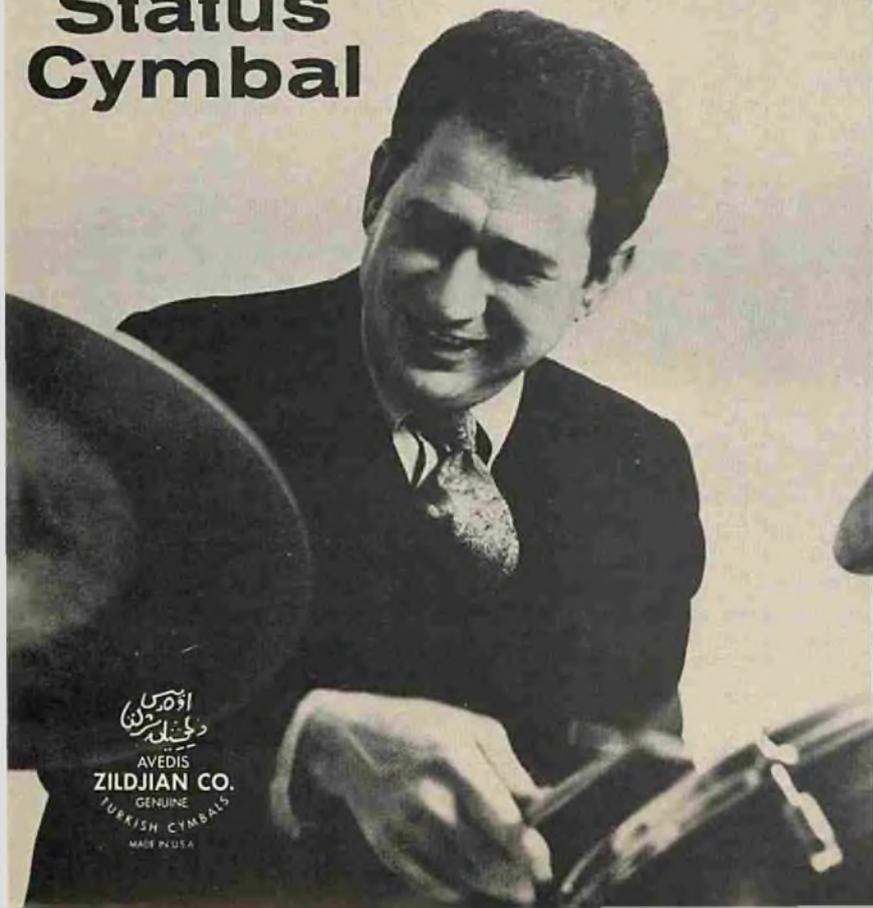
In other words, so far as I am aware, nowhere in the book is there a mention of major or minor, thirds, fifths, atonality, stop-time, march time . . . nothing. Consequently, except for the Beatles essay, which I want to talk about below, there isn't much to criticize except Gabree's

judgments, most of which are delineated in repetitive and pedestrian prose. A few of what seem to me the most outrageous ones follow:

" . . . the Doors are the most creative hard-rock band we [America] have produced." "[The Beach Boys'] recent albums have been among the very few lasting contributions to the new rock." About the Kinks: "No other group with the possible exception of the Stones has put together such a memorable collection of LPs." "The Grateful Dead, a solid white r&b group . . ." The Dead? R&b? Lord, lord. "Dylan understood how to manipulate the media to his own advantage." Dylan didn't understand nothing till Al Grossman made him understand; otherwise he wouldn't have starved for about two years when he first made New York. "John Fred and His Playboy Band released *Judy in Disguise*, one of the hardest-driving songs of recent months." Hard-driving? Did I hear the same *Judy in Disguise with Glasses* that Gabree did?

Well, anyway, that's a random selection; there are others, including some not very learned remarks about jazz. Another problem is that Gabree has quite obviously been based in the East and/or Midwest; he overemphasizes the importance of the groups from those areas and devotes little space to the San Francisco groups, most of which, I think, are more crucial to current rock than their easterly counterparts. For example, had he been around the Bay Area for any time, he could never have called the Steve Miller Blues Band a

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. . . and Louis Bellson and Roy Haynes and Jimmie Crawford and Gene Krupa and Buddy Rich and Max Roach and Pete C. Mousie Alexander and Dave Bailey and Ray Bauduc and Larry Bunker and Roy Burns and Frank Butler and Frankie Capp and Kenny Clarke and Cozy Cole and Rudy Collins and Jimmie Crawford and Harvey Larrick and Joe Cusatis and Alan Dawson and Barrett Deems and Jack De Johnette and Tony De Nicola and Bruce Philip Dunlop and Nick Fatool and Vernel Fournier and George Frank Gant and Sonny Greer and Sol Gubin and Hand J. P. and Chico Hamilton and Lionel Hampton and Jake Hanna and Billy Hart and Louis Hayes and Lex Humphries and Sonny Igoe and Gus Johnson and Jo Jones and John R. Rufus Jones and Connie Kay and Irv Kluger and George Nick Ceroli and Don Lamond and Paul Ferrara and Pete LaRoca and Cliff Leeman and Stan Levey and Roy McCurdy and Sonny Payne and Ben Riley and Dannie Richmond and Ed Shaughnessy and John L. Zutty Singleton and Alvin Stoller and Jack Sperling and Grady Tate and Jim Kappes and Jim Vincent and Steve Schaeffer and Tony Inzalaco and Jimmie Phillips and Sam Woodyard and Ronnie Zito and Carmelo Garcia and

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group that "smacks of the avant-garde", except in the loose sense that virtually all white rock groups, and some black ones, play around with electronic effects and dissonances extrinsic to "pure" r&b, whatever that is.

But this is all *de gustibus* (which, as I indicated, is about all there is to deal with in the book). A more significant section is that devoted to the Beatles (which originally appeared in this magazine in somewhat different form). Their music could stand some re-examination, and not by the over literary and/or over-adulatory likes of Richard Poirier and Ned Korem. If most long-term rock listeners are unaware yet that the Beatles' first efforts are puerile and diluted derivations of Elvis, Chuck Berry

and (as Gabree perceptively points out) the Everly Brothers, they ought to be. The Beatles' early value was in the re-infusion of the beat and the blues into the moribund, saccharine rock scene of the early 1960s, and, more importantly, in the wholesale adoption of part or all of their group life-style by a generation of adolescents. Probably not since *Catcher in the Rye* has one phenomenon influenced as broad a cross-section of the young in this country.

Gabree saves his big guns for their later work, however, and in this area he shows himself so narrowly constrained by his sociological bias as to be unable to make effective judgments. To wit:

For the moment the press, the media,

the pop cultists, the establishment are using the Beatles to make it possible to ignore more significant happenings, happenings that are genuine responses to the fact that this society is troubled: increasingly active resistance to the war; violence in the ghetto; the angry rhetoric of Black Power; the hippies' condemnation of middle-class life.

Gabree makes exceptions for *Eleanor Rigby, A Day in the Life* ". . . and one or two more," but, he says, the Beatles' ". . . much heralded message lyrics . . . are vague, mushy reflections of the society they pretend to challenge and explain . . ." Later on, he terms *All You Need Is Love* "mindless." Clearly, sociological commentary is not the Beatles' bag, though I would make more than the one or two exceptions Gabree leaves room for. Just as clearly, their lyrically important songs deal with a personal and predominantly Eastern ethos which Gabree does not so much as mention; it is anti-sociological, contemplative, non-rational, and so it does not apply to the "significant happenings" whose integration into all pop music Gabree apparently insists upon. Mindless? Clearly. "Turn off your mind, relax and float downstream." *All You Need Is Love* is less a song than a musical chant: it must be judged on those terms. It is an ethos with which I do not agree, one I consider unworkable in a Western context. Most of us do not consider traditional Catholicism contemporarily workable; we do not consequently throw out, however, the poetry of Donne.

Gabree also dismisses, in a sentence, the Beatles' strictly musical contributions to the pop idiom. Granted, they have "invented" very little. Most of their innovations have long-standing antecedents in classical music. But no pop song with which I'm familiar used second harmony before *Please Please Me*; pop musicians were not employing Indian instrumentation and voicing before George Harrison tried it, however successfully; ditto Baroque string backgrounds, major-minor modulation in the opening line of a song, and innumerable other small but immensely fertile first steps. That they are anything but instrumental or vocal virtuosos makes their work all the more amazing. One might even grant that other groups have perfected what the Beatles suggested. But to indicate that the Beatles were the followers and other groups the leaders during the period when pop music began to expand radically seems to me the sheerest sort of nonsense.

Well, enough. I did not intend to be cruel. The book does contain a few interesting statements—and vast numbers of very groovy pictures—and it's entertaining, in a way a highly opinionated conversationalist at a party can entertain by making *ex cathedra* and unsubstantiated pronouncements and provoking more detailed and analytical reactions. The Beatles essay is provoking in exactly that way—and it seems to me that Fawcett missed a good bet by not reprinting citations from it on the book's jacket. *The World of Rock* is neither useful nor educational, however, and as I said, I really don't know why it was written.

—Alan Heineman



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JAZZ ON CAMPUS

BY GEORGE WISKIRCHEN, C.S.C.

THE FOLLOWING IS a listing of published stage band materials that I consider to be among the best. Those marked with asterisks are especially suited for contest or festival use. The listing does not pretend to be complete and there are certainly other good published materials that are perfectly acceptable.

One of the problems with published materials is that there are very few which are not safe. (By safe I mean conservative, secure and traditional.) There are few published works that do any kind of experimenting or are forward-looking. Many of the more advanced bands on the high school and college levels are thus forced to seek contest music from other sources. Some solve the problem with student writing but this is usually not a satisfactory answer on the high school level.

It would be helpful to directors if a listing of manuscript sources could be compiled. If you know of arrangers who will do special arrangements for schools at a school budget-conscious rate or colleges who will make "xerox" copies of their libraries available you could help by mailing that information to us at *Down Beat*.

GRADE I-II: Beginning (Junior High)

*More or Less	quiet swing	LaPorta	Berklee
*Principle is the			
Thing Cha Cha	easy Latin	LaPorta	Berklee
Minority Leader	medium swing	LaPorta	Berklee
*Fore Front	medium swing	LaPorta	Berklee
Makin' the Grade	medium swing	LaPorta	Berklee
Sassy Lassy	medium swing	Martino	Barnhouse
*Coo's Blues	medium blues	Martino	Barnhouse
The Waddle	bright swing	Martino	Barnhouse
*Mexicali Rock	medium rock	Teixira	Berklee

GRADE III: Medium Difficult (Junior High and easier High School)

*Two Bits	medium blues	Mutchler	Berklee
*Theme	lush ballad	Mutchler	Berklee
*Advance	up, driving	LaPorta	Berklee
*7/4 Shout	as implied	LaPorta	Berklee
*Cha Cha for Judy	Latin swing	Brown	Colin
Cinnamon Kisses	layback, medium	Brown	Colin
Freedom Shout	Gospel	Cobine	Kendor
I've Been Workin'			
on the Railroad	light swing	Nestico	Kendor
*You're My Thrill	quiet swing	Wilcox	Fox
*Cherry Float	medium swing	Karlin	Fox
*Another Shade			
of Blue	medium swing	Fenno	Barnhouse
Play It Cool	medium-up	Lieb	Fox
Cute	drum feature	Hefsti	Cimino
*Cherry Point	medium blues	Hefsti	Cimino
*Teddy the Toad	easy swing	Hefsti	Cimino
*Lil Darlin'	layback	Hefsti	Cimino
Easy Mark	easy 2-beat	Wiggins	LeBlanc
Fancy Me	easy swing	Wiggins	LeBlanc
Lady in Lace	medium swing	Fenno	Leonard
Once I Loved	bossa alto feature	Fenno	Leonard
Minor Incident	med-up swing	LaPorta	Barnhouse
*Shiny Stockings	medium swing	Fenno	Hansen
*Some Like It Cool	medium swing	Fenno	Barnhouse
*Uptown Groove	medium swing	Fenno	Barnhouse
Fourth Dynasty	riffish swing	LaPorta	Barnhouse

GRADE IV: A Little More Demanding (High School)

*Dust	2 trumpet blues	Hefsti	Cimino
Boston Bound	medium swing	LaPorta	Berklee
*Mopsy	medium swing	Mutchler	Berklee
No More Mopsies	up; show style	Mutchler	Berklee
*Esselobee	6/8 blues	LaPorta	Berklee
*Uptown Walk	medium funky	Mardin	Berklee
Cookin'	swinging funk	Mutchler	Berklee
Diggin'	medium swing	Mutchler	Berklee
*Bluer Than Blue	trombone feature	Wilkins	Colin
By All Means	medium swing	Nestico	Kendor
*The Queen Bee	"Basie-ish"	Nestico	Kendor
G'Won Train	soulful	Bown	MCA

*Jiver's License	medium blues	Albam	Kendor
Bored Walk	medium swing	Bunten	Kendor
*Easy Street	slow swing	Costa	Kendor
Stella By Starlight	swinging ballad	Riddle	Kendor
*Black Magic	medium swing	May	Kendor
This is Loneliness	alto ballad	Wiggins	LeBlanc
Soul Bossa Nova	rockish	Jones	Silhouette
You Turned the			
Tables on Me	medium swing	Wright	Fox
*Hobnobbin'	medium swing	Carter	Highland
*I Gotta Do It			
My Way	medium swing	Hill	Highland
Eine Kleine			
Bluesmusik	swing	Stegmeyer	Cimino
Hold It!	rock	Mutchler	Berklee
Road Race	up; show style	Mutchler	Berklee
Marty	medium swing	Fenno	Leonard
Ballad for Stormy	trumpet feature	Fenno	Leonard
Ambrosiadio	bossa nova	Barker	Leonard
Zot!	medium swing	Barker	Leonard
Lazy Sunday	alto ballad	Fenno	Leonard
*Quincy's Groove	layback	Fenno	Leonard
*The Lunceford			
Special	medium swing	Fenno	Barnhouse
Something Blue	combo/band	Horn	Berklee
*Hold It!	layback swing	Albam	Belwin
*Laugh's on Me	medium up	Albam	Belwin
Pennies for Evan	medium swing	Albam	Belwin
7th Son of a 7th	medium	Albam	Belwin



GRADE V: Difficult (Advanced High School or College)

*Count Your			
Change	medium up	Horn	Berklee
Brownsville			
Express	up-tempo	Brown	Colin
*Fast Company	medium swing	Wilkins	Colin
*Maids of Cadiz	trumpet feature	Evans	Kendor
La Nevada Blues	medium	Evans	Kendor
Chapter and			
Verse	swinging	LaPorta	Kendor
Never on Sunday	swinging	Jones	Kendor
Off the Wall	hard swing	Seibert	KSM
*Hoe Down	up-tempo	Nelson	Marks
*Miss Fine	medium swing	Nelson	Marks
*Emancipation			
Blues	soulful	Nelson	Marks
Groovin' High	swinging	Osser	MCA
Dizzy Atmosphere	up-tempo	Osser	MCA
Jacob Jones	trumpet feature	Osser	MCA
Lament for Linda	slow swing	Pierce	Colin
Reed Blues	slow blues	Roland	Colin
Copley's Folly	swinging	Richards	Berklee
Sermet's Dream	medium swing	Mardin	Berklee
Sweet Talk	medium swing	Mardin	Berklee



db music workshop

VOICING PIANO CHORDS By Marian McPartland

I WAS HAPPY to receive so many letters and comments on this column. It is good to know that there are a lot of young people interested in the various aspects of playing jazz. There is evidently a desire to learn more about it, and also to keep up with the ever-changing musical climate.

An 18-year old pianist, Richard Handler, writes: "My chords are not as modern as I want them to be. When I listen to people like Thelonious Monk and Herbie Hancock, for example, I can hear the things they are doing but I can't play them on the keyboard. I am enclosing examples of my playing and hope you can suggest some new ideas for chords in both hands."

Years ago I spent hours listening to records by Teddy Wilson, Art Tatum, Jess Stacy and many more, as you are now doing with Hancock and other fine musicians. By continued listening, jotting down a note here and a chord there, you should be able to get a good understanding of their various styles, meanwhile developing your own. This is important for young musicians—to learn from the work of other players and be inspired by them, without actually copying them.

Handler enclosed a written chorus of *Darn That Dream*. The first eight bars are shown here (Example 1). I would suggest concentration on improvising on the more basic chords rather than trying to re-harmonize the whole piece, at this point. The chords Handler has written are certainly the "accepted" ones in present-day playing, but I think one should explore the original changes too, and know how to voice them. There are so many different devices one can use—playing scale-like passages and runs in the right hand, sometimes using thirds as a change from single-note patterns, also adding grace notes (Example 2). I'm tired of hearing everyone (myself included!) play this (A) instead of this (B) in the sixth bar (Example 3 A & B). This has almost become a cliché. I don't say you should eliminate it, but once in a while it's good to play the original melody (or at least know it!). You can try different combinations (Examples 4, 5 and 6). Sometimes a tune is changed so completely by reharmonizing it that it is stripped of all its character. My own feeling is that you should try to play a song more or less in its original form, at least until you are familiar with it, so that even when you are playing it in your own personal style, the heart of the original composition is still there.

There are so many ways open to you that the more effects you try, the more you will find to create for yourself, including the passing tones and inner voicings that can enhance a tune so much. Use the whole keyboard when you practice, tape

your playing, and listen objectively. Play in all keys—sometimes changing keys, for instance from C to D, will be stimulating. But mostly one learns by trial and error—to quote Bill Evans: "Play and discard." Keep experimenting; there are so many beautiful melodic ideas to be developed on

the basic chords. Explore some of them before getting into the complex changes. Anyway, I think one leads to the other, and your inventiveness will develop and grow as you do.

Good luck Richard—please keep in touch.

Example 1

Example 1 shows a melody line and piano accompaniment for the first eight bars of a piece. The melody is in G-flat major (two flats) and 4/4 time. The piano accompaniment features various chords: Bb, Gb7, Ebmaj7, D7, Em7b5, Am7b5, Dm7b5, G7, Cm7, Dm7, Db7, Cm7, and F7. The notation includes stems, beams, and grace notes.

Example 2

Example 2 shows a melody line and piano accompaniment. A handwritten note says: "Note! - How about this for the 3rd & 4th bars? m.c.P. (a smoother bass line)". The notation includes stems, beams, and grace notes.

Example 3

Example 3 shows two versions of a melody line and piano accompaniment, labeled A and B. The notation includes stems, beams, and grace notes.

Example 4

Example 4 shows a melody line and piano accompaniment with various chords and a handwritten "etc". The notation includes stems, beams, and grace notes.

Example 5

BRIDGE



Example 6



BILL HARRIS By David Baker

BILL HARRIS is the subject of this column, the third in a series dealing with giants of the jazz trombone. He is an exciting, swinging soloist who is perhaps best known for his work with the Woody Herman Orchestra. He, like his contemporary J. J. Johnson, has influenced a whole generation of jazz trombonists. Bill Harris' style is very personal and completely involved with the idiosyncrasies of the instrument.

In the analysis that follows, I shall point up some of the ingredients that make up his highly individualistic style. The transcribed solo is from the album *Bill Harris Herd* (Norgran MG N-1062, deleted); the composition is a Bill Harris original called *Bill Not Phil*.

The melodic style is essentially diatonic and triadic with chromaticism used to link phrases together. The range is from F in the staff to Eb one octave and a seventh above. There is great rhythmic diversity—straight eighth notes, syncopation, ties across the barline, triplets and unexpected accents. The main interest in the solo is, however, the dramatic manner in which the material is presented.

Almost all of the high notes in phrases begin with a glissando, long or modified (Example (A) 2, 8, 13 etc.).

Notice the intensity created through the use of repeated notes. (The color on each note is changed either through alternating positions [i.e. B_b 1 or 5] or with the throat. Example (A) 17-18, (B) 21-23.)

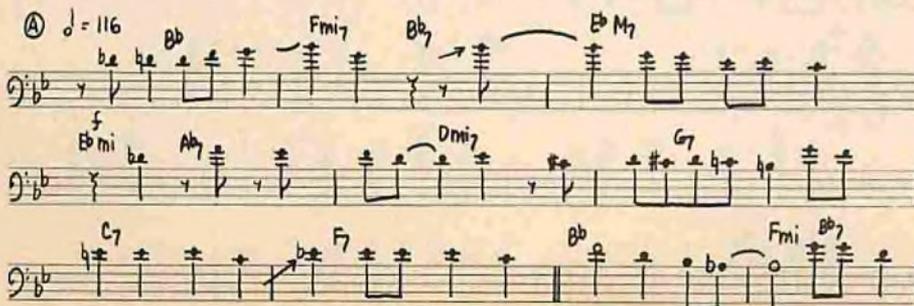
Notice the urgency imparted to the lines by his bright sound, powerful air stream and the characteristic vibrato on the last note of the phrase (a la Louis Armstrong). See Example (A) 11, (B) 15.

Notice the tension produced by the use of extreme range, i.e. 2 before (C) through 8 after (C).

Notice several completely idiosyncratic trombone devices—(B) 22-23 (C) 23, (C) 24 (C) 28-29-30. The technique of maintaining a constant air stream while moving the slide slowly and chromatically across several positions produced a marvelous effect. Glisses to and from tones are used throughout.

Some hints to the trombonist for approximating Bill Harris sound and style:

1. Use very bright sound with edge.
2. Keep trombone filled with air for continuous sound.
3. Intensify the vibrato at the ends of tones.
4. Play syncopated 8th notes very long.
5. Play all drop-offs long and rough.



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KEY: ↗ = long, slow gliss., ↘ = short gliss., ~ = quick, wide vibrato.

+ = change sound of note with the throat and air stream,
() = swallowed or ghosted note.

FESTIVALS

(Continued from page 21)

Inter-Mountain College Jazz Festival to be held at the Salt Palace sponsored by Salt Lake Tribune on April 11-12, 1969. For applications, contact festival chairman Dr. William Fowler, 100 S. West Temple, Salt Lake City, Utah 84101. Number participating: 10 stage bands and 10 combos on junior college and college levels. Entry fee: \$2.00 per musician. Clinicians/judges: to be advised. Awards/prizes: trophies, National Stage Band Camp scholarships. \$1.50 admission for each of three semi-finals; \$2.00 admission for Saturday night finals.

Pacific:

Sacramento, Calif.: Fifth Annual Sacramento Stage Band Festival to be held at Sacramento City College sponsored by the college on April 26, 1969. For applications, contact festival chairman David W. Tucker, Sacramento City College, 3835 Freeport Blvd., Sacramento, Calif. 95822. Number participating: 22 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

San Francisco, Calif.: 10th Annual San Francisco Bay Stage Band Festival to be held at Riordan High School sponsored by the high school in March. For applications, contact Director of Instrumental Music, Riordan High School, San Francisco, Calif. Number participating: 10 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

San Jose, Calif.: Sixth Annual Festival Of Jazz to be held at San Jose State College sponsored by the college in May. For applications, contact festival chairman Dwight Cannon, San Jose State College, San Jose, Calif. Number participating: 16 stage bands on senior high school and junior college levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/

prizes: trophies. Evening concert: admission \$1.00.

Norwalk, Calif.: Third Annual Cerritos Intercollegiate Music Festival to be held at Cerritos College sponsored by the college on March 21-22, 1969. For applications, contact festival chairman Amy Dozier, Music Department, Cerritos College, Norwalk, Calif. Number participating: 10 stage bands and 10 combos on junior college and college levels. Entry fee: \$2.00 per musician. Clinicians/judges: to be advised. Awards/prizes: trophies. \$1.50 admission for each of three semi-finals; \$2.00 admission for Saturday night finals.

Reno, Nevada: Eighth Annual University of Nevada Stage Band Festival to be held at University of Nevada sponsored by University Bands on March 14-15, 1969. For applications, contact festival chairman Dr. John Carrico, Music Department, University of Nevada, Reno, Nevada 89507. Number participating: 80 stage bands and 20 combos on elementary, junior high school, senior high school, junior college and college levels. Entry fee: \$25.00 per band, \$10.00 per combo. Clinicians/judges: Charles Suber and others to be advised. Awards/prizes: trophies, scholarships. Evening concert: admission \$1.00. Special note: Don Ellis, guest artist, with U. of Nevada Concert Jazz Band, Gene Isaelf, director; Directors Workshop.

Bremerton, Wash.: 10th Annual Olympic College Stage Band Festival to be held at Olympic College sponsored by the Dept. of Music on May 9-10, 1969. For applications, contact festival chairmen Ralph D. Mutchler, S. E. Funk or James Brush, Dept. of Music, Olympic College, Bremerton, Wash. 98310. Number participating: 25 stage bands on the senior high school level. Entry fee: \$25.00 per band. Clinicians/judges: to be advised. Awards/prizes: National Stage Band Camp scholarships, trophies. Evening concert: admission \$1.50. Special note: This festival is limited to Washington high schools.

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(Continued from page 14)

Allison used him and bassist Ray Neapolitan for his two weeks at Shelly's Manne-Hole . . . Kellie Green did her second *Donald O'Connor Show* here, then moved on to Phoenix to play at the Fat Cat Club with three local musicians. After that, she headed for the nation's mid-section to front a quartet for a 4-H Club concert, following which she concertized with a quartet in Indianapolis for two days under the auspices of the Metropolitan Arts Council . . . Ray Bowman presented a concert by the Quintet De Sade at the Ice House in Pasadena. Personnel: Tom Shepherd, reeds; Larry Chaplan, violin; Dave Prichard, guitar, sitar, leader; Louis Ledbetter, bass; Rich Kunitz, drums. Bowman describes the group's bag as "new wave, avant garde, jazz-rock-blues" . . . The King Zulu Paraders made a return appearance at the New Orleans Jazz Club of Southern California in Santa Ana. It is one of the few local Dixieland combos that relies heavily on arranged material. Personnel includes Charlie Martin, Jim Ogden, trumpets; Ed Leach (leader-arranger), Bob Dean, trombones; Jorge Mirkin, clarinet; Tom Kubis, tenor saxophone; Boh Volland, piano; Dee Woolem, bass; Jim Glitch, drums . . . A group of east coast businessmen have come to the rescue of the jinxed Jazz Suite. A new board of directors has now been installed and the new corporation running the posh Beverly Hills club is called Advance Jazz, Inc. At press time, the club was still dark. First order of business was to restore confidence in the venture by its original investors . . . Irene Reid was held over an extra week at the Bill of Fare, backed by the Melochie Duo . . . Ernie Andrews appeared at Memory Lane, with Sweets Edison's group . . . Skip Cunningham followed Vee Jay into the Pied Piper with backing by the Karen Hernandez Trio . . . Bob Hope did a special show at the Los Angeles Sports Arena for the University of Southern California to benefit the scholarship fund for minority students. Among those appearing were Sergio Mendes and Brasil '66, Barbara McNair, and Les Brown and his band . . . Ray Charles and his revue played successive one-nighters at Long Beach Auditorium and the Shrine Auditorium in Los Angeles . . . Nancy Wilson will be the headliner at the Los Angeles Sports Arena for a special New Year's Eve concert . . . Earl Hines followed Cal Tjader into the Lighthouse . . . Carmen McRae followed Buddy Rich at the Hong Kong Bar . . . Mel Torme came into the Westside Room after Dionne Warwick . . . A film biography of Ethel Waters, *His Eye Is On The Sparrow* (title comes from her autobiography), will be produced in 1969 by Universal . . . Aretha Franklin suffered a knee injury in a boating mishap off Honolulu, but the promoters of her gig at the HIC Arena really sang the blues. The SRO show had to be cancelled shortly after it began, and the promoters refunded some \$15,000. They recouped some of their losses in a subsequent show done by Miss Franklin in a wheelchair.

Boston: November marked the demise of the old Back Bay Theatre, last of the capacious, acoustically balanced theaters in Boston. The Christian Scientists, in their Back Bay beautification program, have finally rid the city of good road shows and the only stage left to hold the Boston Ballet Co. Besides the standard repertoire, gone are all the memories of Duke Ellington's music in *Phoebe Snow*; Charles Mingus' walk to the door (a ballet was set to his music); Judy Garland's "no-show"; Johnny Carson; the Mothers of Invention—to say nothing of the many jobs afforded musicians and other artists over the years. In its place: a magnificent aluminum-fenced parking lot . . . A student coffee house at Clark College in Worcester has been booking jazz concerts by the Tony Eira-Dick Wright Band, Charlie Mariano, the John LaPorta Quartet and Andy McGhee. The South Wind restaurant in Rye, New Hampshire has started a jazz policy using many of the same men . . . Gene DiStacio's Brass '68 recently recorded two singles for Capitol, and the Jimmy Mosher-Paul Fontaine Band, after finishing a successful week playing opposite and backing Mel Torme at Lennie's On The Turnpike, was making ready to record two singles. Richey Cole from the Berklee School of Music recently joined the Mosher-Fontaine band's reed section, along with Berklee alumnus Artie Cabral on drums. The band opened at the Kings and Queens in Providence early in December . . . Clark Terry put in an appearance at a Monday night big band session at the Cobblestones in Providence . . . Phil Wilson presented a concert at Berklee, featuring the trombone in a variety of settings, starting with 16th century Palestrina and finishing with his quintet, which recently recorded a new album . . . Charlie Mariano introduced his new group at a Berklee concert held at the New England Life Hall. The group included the leader on alto, flute and Nadhaswaram; Charlie Beckler on electric piano and melodica; guitarists Roger Schoem and David Bradley; electric bassist Danny Comfort; Dick Bender, drums; and singer Bob Know doubling on tambourine and harmonica. On December 17, Berklee's Thursday Night Dues Band, directed by Phil Wilson, presented a special Christmas concert featuring Mariano and Andy McGhee. The band is also taping a Christmas Suite to be shown on WGBH-TV's *Mixed Bag*, a new pop-jazz show produced by photographer Lee Tanner which is making a lot of advances both visually and sound-wise. His recent shows featuring Charles Lloyd and Jefferson Airplane have been well received . . . Trumpeter Jack Walwrath has formed a new pop-jazz group, Soul-Kill, currently playing at the Jumbo Lounge in Somerville . . . Ray Santisi's septet, with trumpeter Herb Pomeroy; Eleanor Preble, flute; Mariano; John Miller, bassoon; Nate Hygelund, bass; Artie Cabral, drums, was to play a concert at the Gardner Museum Dec. 1. Santisi is currently appearing with his trio at the Kismet Lounge in Brighton . . . Buddy Morrow came through to do two one-nighters with a local band.

Bassist Calvin Hill left town to join Chris Connor's new group . . . Buddy Rich was at Lennie's, with Bill Evans set to follow . . . The Jazz Workshop had Ruth Brown, with Kenny Burrell and Roland Kirk following in successive weeks.

New Orleans: The Sharkey Bonano concert at the Jazz Museum last month mushroomed into a three-act program as clarinetist Louis Cottrell and his trio and dancers Pork Chops and Kidney Stew were added to the show. In addition, a ceremony in memory of the late Edmond (Doc) Souchon was held, with Harry Goodwin of the Memphis Jazz Society and Ohio banjoist Vic Tooker among those in attendance. Finally, the Jazz Museum was presented with dies of the *Jazz-fest '68* dubloons, which pictured Louis Armstrong and Pete Fountain . . . Duke Ellington and Marian Anderson were among those present at New Orleans Repertory Theater's opening night production of Shaw's *Arms and the Man*. The celebrity list was headed by Lady Bird Johnson, whose entourage included a string of musicians, movie stars and politicians . . . Steppenwolf, a blues-rock combo played a one-nighter in nearby St. Bernard Parish . . . British clarinetist Bobby Douglas' New Orleans-based rhythm section returned here to form a new group, The Bruthers. The trio is composed of Bert Jones, piano; Les Wise, bass; and Mike Raymond (a cousin of Ray Bauduc), drums . . . A blues, jazz and poetry show called *The Four Faces of Soul* was presented last month with Deacon John's band providing the blues, multi-reed man James Rivers providing the jazz, and poet Sybil Kein reading from her works with accompaniment by guitarist Tom Moore . . . Two-thirds of pianist Dave West's trio at the Bistro are fathers of twins. West's wife, Ellen, gave birth to twin boys in mid-November; drummer Charlie South is the father of four-year old twin girls. Bassist Joe Hebert was unavailable for comment.

Detroit: Concert III, presented by the Detroit Creative Musicians' Association at the Detroit Repertory Theater, was a resounding success musically and financially. Featured were the Contemporary Jazz Quintet (Charles Moore, trumpet; Leon Henderson, tenor; Kenny Cox, piano; Ron Brooks, bass; Danny Spencer, drums), and pianist Kirk Lightsey's quartet with trumpeter Marcus Belgrave, bassist John Duna, and drummer Doug Hammon. Lightsey's group, with guitarist James Ullmer in place of Belgrave, played the Drome, where they were billed as the All-Star Jazz Quartet, the same weekend. They were followed by the trio of saxophonist Sonny Stitt, organist Don Patterson and drummer Billy James . . . Henderson and tenorist Stoney Nightingale recently took turns subbing for altoist Otis Harris with the Soul Messengers, currently appearing at the Town Bar in Ann Arbor . . . Monday night sessions seem to be coming back. Sessions at the Twenty Grand, hosted by the Nu-Art Quartet have been well attended. Recently, tenorist Jimmy Stefanson inaugurated a series of Monday night sessions at Cleme's

in suburban Warren. With Stefanson were trumpeter **Eddie Nuceilli**, pianist **Bob Budson**, bassist **Fred Housey**, and drummer **Joe Patton**. Pianist **Danny Stevenson's** trio serves as house band at the club . . . After-hours activity at the Rapa House now features the trio of guitarist **Billy McCullough**, bassist **Ernie Farrow**, and drummer **J. C. Harris** . . . Organist **Charles Harris** and his trio (saxophonist **Larry Smith**; drummer **James Youngblood**) are currently slipping in plenty of jazz between shows at the Hobby Bar . . . Another organist, **Lyman Woodard**, appears to have settled in with his trio (**Dennis Coffey**, guitar; **Melvin Davis**, drums) at **Morrie Baker's Showplace**. **Coffey's** place in drummer **George McGregor's** trio at the **Frolic** was taken by **Ron English** . . . Singer **Wilbur Chapman**, backed by **Willie Anderson** or **Keith Vreeland**, piano; **Jim Courad**, bass, and **Ralph Jay**, drums, can now be heard Friday and Saturday nights at the **Robbins Nest Lounge** in the **Berkshire Motel**.

St. Louis: **Clea Bradford** recently became **Mrs. Hendley Foster** and celebrated at **Mr. C's La Cachette** and the **Montmartre Lounge** . . . The annual **Teamsters' Charity Show** was held this year at the **Fox Theatre**, spotlighting **Frank Sinatra**, **The Fifth Dimension**, **Ella Fitzgerald**, **Pat Henry**, **Alan King**, **Trini Lopez** and **Nancy Sinatra**. **Sinatra** reminisced to some of his friends about working the **Fox** years ago with the **Tommy Dorsey** band. He and **Ella** completely gassed the capacity house. **Sinatra** had his

pianist-conductor, **Bill Miller**, and **John Markham**, drums, and borrowed bassist **Frank De La Rosa** from **Ella**, who also had **Tommy Flanagan**, piano, and **Ed Thigpen**, drums. Canadian drummer **Terry Clark** sparked the group backing the **Fifth Dimension** . . . **Thigpen**, who took the opportunity to visit with his parents, also did a beautiful clinic for the **St. Louis Drummers Club** at the **Rainy Daze Club** (a teenage club owned and operated by young rock drummer **Todd Kromer**). The clinic was sponsored by **Don Fette Music Center** and the **Phil Hulse-Bob Kuban Drum Shop** . . . **Vibist-flutist Gordon Lawrence**, with **Gordon Johanningsmeyer**, piano, **Tom Denham**, bass, and **Frank Muriel**, drums continue at the **Playboy Club**. They will open at **Mr. C's La Cachette** Jan. 13 for an unlimited engagement . . . Pianist **Ralph Sutton** was in town for a one-nighter at a jazz enthusiast's private party. Also passing through, after their engagement at **Lake Tahoe**, were the revamped **Chaser's Four**. **Vince Pavia** (trumpet, drums and vocal) has left the group and plans to settle here. Continuing with the group are **Al Bang**, alto and tenor saxophones; **Rich Lauenstein**, electric accordion, vocals; **Joe McCreary**, bass; **John Di Martino**, drums, and **Sharon Andre**, vocals . . . **Sergio Mendes and Brasil '66** played an engagement at **Meramec Community College** . . . The **Chase Club**, for many years the home for the nation's top bands and entertainers but most recently in limbo, brought in **Bob Crosby** and the **Bob Cats** for a special three-day engagement Dec. 7-9 . . . **Joe**

Bozzi, talented trumpeter with the **Playboy Club** houseband, has signed a recording contract . . . The **Little Willow** cocktail lounge on the **South Side** has reactivated its musical policy. Vocalist **Terri Andre** is very capably joined by husband **Bill Kent** on drums; **Bobby Caldwell**, guitar, and **Rudy Schuessler**, bass . . . Drummer **Bob Kuban** has revamped his swinging soul band and continues his busy schedule. Personnel: **Glen Lewis** and **Lou Otten**, trumpets; **Skip Weisser**, trombone; **Pete De Luca**, saxophone; **Kent Cooper**, organ; **Frank Partney**, guitar; **Tom Zuzenak**, bass, and vocalists **Jodi Karool** and **Dale Briggs**.

Baltimore: Bandleader-composer **Hank Levy** presented a concert Nov. 23 for young people at the **Baltimore Museum of Art**, tracing the evolution of jazz and pointing out its possible directions. The group, which consisted of pianist **Levy**, vibist **Jimmy Wells**, bassist **Dave Zappardino** and drummer **Ted Hawke**, has been signed by **Young Audiences, Inc.** to do a series of concerts in the city's public schools. **Levy** continues to direct the **Towson State Jazz Ensemble** and has begun to write long, extended works for that student big band. He recently sold his business, a fancy grocery and wine store: "I'm just doing music now." . . . **Mel Torme** did a week in mid-November at the **Club Venus** . . . **Yusef Lateef** played a long weekend, Nov. 14-17, at the **Alpine Villa** . . . An all-star band made up of trombonist **Curtis Fuller**, tenor saxophonist **Jimmy Heath**, pianist **Bobby Timmons**,

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bassist **Walter Booker**, and drummer **Jimmy Cobb** played a Sunday concert for the Left Bank Jazz Society. The concert was a benefit for the Bureau of Recreation Street Club Service. The following Sunday (24), tenor saxophonist **Pharoah Sanders** presented an afternoon of avant garde jazz and song accompanied by pianist **Lonnie L. Smith Jr.**, bassist **Norris Brown** and drummer **Billy Hart**.

Miami-Ft. Lauderdale: **Joe Rico's Sound of Jazz** show is heard nightly on WGBS-FM from 9 to midnight, with **China Valles** continuing on AM until 5 . . . **Helen O'Connell**, backed by her own sextet, was featured at **Harry's American Bar** at the **Eden Roc** . . . In **Coral Gables**, pianist-vocalist **Lee Scott** is at the **Chez Vivian**. With **Miss Scott** are bassist **Dave Dutemple** and drummer **Teddy Man-gravete** . . . **Guy Fasciana**, piano; **Brooks Caperton**, bass, and **Don Hesterburg**, drums are at **Jillys**, opposite jazz singer-pianist **Bobby Kendrick** . . . The **Joe Petrone** and **Myrtle Jones** trios (with **Grachan Moncur II**, bass) are at the **Harbor Lounge** . . . Bassist **Don Mast** joins pianist **Vince Lawrence** at the **South Seas** . . . Singer **Barbara Russell** is at **The Rancher** with the **Ira Sullivan Four**. **Sullivan** was recently a guest star at a benefit concert staged for **Miami trumpeter Robin Gould**. Backed by **The Threesome** (**Alex Durqui**, piano; **Bob Alan**, bass; **Pete Helman**, drums) he explored several **Horace Silver** compositions. The event, staged by bassist-bandleader **Chubby Jackson**, was a financial success, and one of the musical highlights of the year. **Jackson's** dynamic big band, featuring many **Jerry Coker** originals, swung through the entire night. Also guesting was the **Wally Cirillo Trio** . . . In **Ft. Lauderdale**, another club has begun a jazz policy: the recently opened **Kings Shield** has signed the quartet of guitarist **Joe Piraino** for an extended engagement. With **Piraino** are **Marty Golden**, flute; **Bob Mortenson**, bass; **Mickey McGann**, drums . . . Across the street, **Stan's** has held over the piano trio of **Paul Adams** . . . Former **Charlie Byrd** pianist **Sam Drupit** did a week at **T.J.'s** . . . When **Flip Phillips** returns from his tour with **Illinois Jacquet**, he will move permanently into **Jack Wood's** new club. His longtime pianist, **Tom Howard**, will re-join the group; the bass and drum chairs are still open . . . Pop-blues singer **Mark Simms** is downstairs nightly at **Casey's** backed by **The Threesome**. Upstairs is the **Bob Russo Trio** . . . The trio of saxophonist-flutist **Ben Champion**, with **Ike Reeves**, organ, and **Bobby Christopher**, drums is starting another year at the **Cotton Tail**.

Toronto: **Duke Ellington** arrived in town for a one-day visit to publicize his new Decca album: *Duke Ellington North of the Border in Canada*, recorded in Toronto in July, 1967. The album, produced under the auspices of the Canadian Association of Broadcasters and Composers, Authors and Publishers' Association of Canada, features **Ellington** as a performer only, playing piano on compositions by Canadian composers **Ron Collier**, **Gordon Delamont** and **Norman Symonds**. Three orchestras of varying sizes (from 11

to 30 pieces) conducted by Collier accompany Ellington. The record will be given world-wide distribution. Ellington returns to Toronto with his orchestra in May to play the final concert in the *Jazz at the Symphony* series. The most recent concert in that series featured American-born clarinetist **Henry Cuesta**, who now lives in Toronto, and singer **Olive Brown**, with the Toronto Symphony in an all-Gershwin program arranged by **Johnny Burt**. Conductor was **Kazuyoshi Akiyama**. Members of the Cuesta sextet included **Peter Appleyard**, vibes; **Johnny Arpin**, piano; **Hank Monis**, guitar; **Murray Luder**, bass; **Mickey Shannon**, drums . . . Recent visitors in the clubs have included **Bobby Haekett** and **Vic Dickenson**, **Lou Donaldson**, and **Chris Connor** at the Town . . . The Colonial recently featured **The Jersey Ramblers** (**Dick Wellstood**, **Ken Davern**, **Ed Hubble**, **Al McManus** and **Jack Six**) and singer **Maxine Brown** . . . **Sonny Terry** and **Brownie McGehee** were at the Riverboat for two weeks; **Mel Torme** for one week at the Beverly Hills Motor Hotel, where **Della Reese** came in for a week but could not finish because of a bout of flu.

Sweden: Swing's the thing in the Stampen, a microscopic but cooking beer joint in the old part of Stockholm. Internationally respected pianist **Bengt Hallbert**, clarinetist **Ove Lind**, drummer **Egil Johanssen**, and a host of other beat-oriented musicians are regulars, and all of them readily comply with the management's strict orders: "Only *happy* music,

please!" The simple but outgoing policy is paying off, the tiny place being crowded every night. It would be an exaggeration to say that swing is back in Swedish jazz circles, but there is definitely a re-appreciation underway, with the colorful **Gunnar (Silja-Bloo) Nilson**, "the Fats Waller of the clarinet," particularly in demand . . . The small university town of Umea presented its first jazz festival in October. Labeled *The World's Northernmost Jazz Festival*, it was at least geographically unique. Umea is situated just a wee bit below the Arctic Circle. The festival was headlined by **Dexter Gordon**, in better shape than ever; trombonist **Ron Myer** and his sextet, and Sweden's top trumpeter, **Rolf Ericson**, formerly with **Duke Ellington**. The rest of the bill during the truly cool weekend was filled by several local groups, among them the **Berndt Egerbladh** and **Lars Lystedt** combos, and a big band backing Gordon and Ericson. The resounding success of the Umea Jazz Festival prompted the student committee in charge to make it a yearly affair, and the 1969 festival date is set for Oct. 3-5. **Phil Woods** has already been invited, and other established American jazz artists who will be available in Europe at that time are requested to contact Programutskottet, Studentkaren, Umea, Sweden.

Norway: The University of Illinois Jazz Band visited Oslo Nov. 17 and 18 with great success. After touring for seven weeks in different countries, this was one of their last stops. They gave their longest

concert in Oslo at the student's place, Kroa, where about 800 people listened for almost 3½ hours—the public was so enthusiastic they had to play encores for the last half hour. Dynamic leader **John Garvey** had wonderful rapport with the band. Among the soloists we especially noticed trumpeters **Cecil Bridgewater** and **Jim Knapp**, tenor man **Ron Dewar**, and not least the fine singer **Don Smith**. Very fine arrangements by Bridgewater, Knapp, and **Howie Smith**, the latter one of the biggest humorists in the band. The band gave two concerts, the second at the ABC Theater, which also drew a full house. A jam session was arranged on the last day. Many leading Norwegian jazz musicians were invited and Smith drew full attention and complete quietness when he sang, accompanying himself at the piano. He also accompanied **Karin Krog**, who was a big surprise for the American guests. Miss Krog plans to go back to America after Christmas. The Dixieland contingent of the band, led by pianist **Larry Dwyer**, was a nice experience. At the jam session, we found Bridgewater, Don Smith, Dewar, and Norwegian trumpeters **Rowland Greenberg** and **Ditlef Eckhoff**, and pianist **Einar Iversen** the most eager . . . **Art Farmer** and **Jimmy Heath** were set to visit Oslo and Trondheim in late November, to play with **Terje Bjorklund**, piano; **Arild Andersen**, bass, and **Svein Christiansen**, drums, using Heath's arrangements. Trondheim also had **Teddy Wilson**, who visited Norway for the first time. Wilson was to return in December for a special radio show.



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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**, 222 W. Adams, 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

Apartment: Charles DeForest, Ray Starling, tfn.
 Baby Grand: unk.
 Blue Coronet (Brooklyn): unk.
 Blue Morocco (Bronx): sessions, Mon.
 Chuck's Composite: Jazz at Noon, Fri. Chuck Wayne.
 Cloud 9 Lounge (E. Brunswick, N.J.): Ralph Striker, Wed., Fri.-Sat.
 Club Baron: Clark Terry, Mon.
 Club Ruby (Jamaica): sessions, Sun.
 Continental (Fairfield, Conn.): sessions, Wed.
 Cove Lounge (Roselle, N.J.): Morris Nanton, Thur.-Sun.
 Ferryboat (Brielle, N.J.): Dick Wellstood, Al McManus, George Mauro, Jimmy Hamilton.
 Fillmore East: MC Five, 12/26. Crazy World of Arthur Brown, 12/27-28. Eclectic Circus, Ars Nova, 11/28. Chambers Bros., 12/31. Fugs, Norman Mailer, 1/8.
 Forum Club (Staten Island): Pat Trixie, Wed., Fri.-Sat.
 14 and 10: name pianists.
 Gaslight Club: Sol Yaged, Dave Martin, Sam Ulano, Ray Nance.
 Half Note: unk.
 Jazz at the Office (Freeport): Jimmy McPartland, Fri.-Sat.
 Little Club: Johnny Morris.
 Luigi II: Mary Hurt.
 Mark Twain's Riverboat: Count Basie to 12/31.
 Miss Lacey's: Cecil Young.
 Needle's Eye: pianists, wknds.
 Pellicane's Supper Club (Smithtown): Joe Pellicane, Joe Font, Peter Franco, Joe Coleman, Mon.
 Pink Poodle: Sam Pruitt, Jazzmen, Sun. afternoon.
 Plaza Grove (Fairlawn, N.J.): John Noble, Bobby Gransden, Fri.-Sat.
 Playbox Club: Franklin Bros., Earl May, Wits End.
 Pitts Lounge (Newark, N.J.): Sunny Davis, hb. Sessions, Mon.
 Port of Call: jazz, Fri.-Sat.
 Raffael Restaurant (Corona): Pat Trixie, Les Jenkins, Paul Raymond, Joe Fontana, Joe Arden, Fri.-Sun.
 Rainbow Grill: unk.
 Jimmy Ryan's: Fred Moore, Max Kaminsky, Tony Parenti, Marshall Brown, Bobby Pratt.
 The Scene: Jazz Interactions sessions, Sun. afternoon.
 Shepherds: unk.
 Signs of the Zodiac: Warren Chiasson, Fri.-Sun.
 Slugs: Red Norvo, Ruby Braff, Barney Kessel, 12/26-1/17.
 Small's Paradise: sessions, Sun. afternoon.
 Sulky (Westbury, L.I.): Dick Norrell, Hap Gormley, Harry Stump, Tom McNeil, Frank Thompson. Sessions, Mon.
 Tappan Zee Motor Inn (Nyack): Dottie Stallworth, Wed.-Sat.
 Three Aces: Skeeter Best.
 Tom Jones: unk.
 Top of the Gate: Ahmad Jamal.
 Village Door (Jamaica): Peck Morrison, Stan Hope, Slam Stewart.
 Village Gate: B.B. King, Herbie Mann, 12/26-31. Nina Simone, Jan.
 Village Vanguard: Thad Jones-Mel Lewis, Mon.
 Wells: Horace Parlan, tfn.

LOS ANGELES

Bill of Fare: Melochie Duo, Hadla Brooks.
 Buccaneer (Manhattan Beach): Dave & Suzanne Miller.
 Cappy's (Van Nuys): jazz, Sun.
 Carribean: Leon Hayward, Red Holloway, Mon.
 Charlie Brown's (Marina Del Rey): The Trio.
 China Trader (Toluca Lake): Bobby Troup.
 Joyce Collins, Sun.-Mon.
 Club Casbah: Dabo Coker, Sam Fletcher.
 Duke's Secret Harbor: Joe Castro.
 Duke's Lodge: Bill Marx, hb.
 Duke's (North Hollywood): Guitar Night, Mon. Vocal Night, Tue. Mike Barone, Wed. Big Bands, Sun. Don Piestrup, 12/29. Dick Grove, Pete Jolly, 1/6. 1/12. Jim Stewart, 1/6. Don Rader, 1/26. Oliver Nelson, 1/31-2/1, 2/7-8, 2/14-15.
 Duke's Glen Cove (West Los Angeles): Calvin Jackson.
 Elks Club (Santa Ana): New Orleans Jazz Club of Southern California, sessions 1st Sun. of each month.
 Fire Station Inn (Garden Grove): Dixieland.
 Golden Bull (Studio City): D'Vaughn Pershing. Concert Jazz Quintet, Tue.
 Hong Kong Bar (Century Plaza): Carmen McRae to 12/29. George Shearing, 1/22-tfn.

Jazz Sulte (Beverly Hills): due to re-open shortly.
 Jilly's (Palm Springs): Joe Bushkin.
 Joker Room (Mission Hills): Bob Jung, Mon.
 Lighthouse (Hermosa Beach): Willie Bobo to 1/5. Afro-Blues Quintet, Sun. afternoon. Bobby Bryant, Mon.-Tue.
 Long Beach Auditorium: Ray Charles, 12/27.
 Memory Lane: Harry (Sweets) Edison.
 Mickie Finn's (San Diego): Dixieland.
 Moonfire Inn (Popanga): Gil Melle, Wed.
 Parisian Room: Henry Cain.
 Pled Piper: Skip Cunningham, Karen Hernandez, Wed.-Sat. Clara Bryant, Sun., Tue.
 Pizza Palace (Huntington Beach): Vince Saunders, Fri.-Sat.
 Playbox Club: Bob Corwin, hb.
 Ruddy Duck (Sherman Oaks): Stan Worth.
 Shakey's (Long Beach, Pico Rivera, Gardena): Dixieland, wknds.
 Shelly's Manne-Hole: Gabor Szabo to 1/5. Les McCann, 1/7-19.
 Shrine Auditorium: Ray Charles, 12/28.
 Smokehouse (Encino): Bobbi Boyle, Dave Mackay, Mon. Joyce Collins, Tue.
 Smuggler's Inn: George Gande, Mon.-Sat.
 Sports Arena: Nancy Wilson, 12/31.
 Studio 82: R. D. Stokes.
 Tiki Island: Charles Kynard.
 Volksgarten (Glendora): Johnny Catron, Thur.-Sat.
 Westside Room (Century Plaza): Mel Torme to 1/5. Earl Grant, 1/7-26.
 Woodley's: Jimmie Hamilton.

CHICAGO

AFFRO-Arts Theater: The Pharos, wknds. Shows, nightly.
 Baroque: Jazz Exponents, Fri.-Sat. Don Bennett, Wed.-Thur.
 Electric Theater: unk.
 Good Bug: Lu Nero, Wed.-Sun. Sessions, Mon.-Tue.
 Hungry Eye: Gene Shaw, Tue.-Thur. Sonny Cox, Fri.-Sun.
 Hyde Park Art Center: AACM concerts, Fri. Jazz, Ltd.: Bill Reinhardt.
 London House: Eddie Higgins to 12/26. Kirby Stone Four, 12/27-1/26.
 Lurlean's: name singers, Vernel Fournier, wknds.
 Mill Run Playhouse (Niles): unk.
 Mister Kelly's: Richard Pryor, Susann Farrar to 1/5. Larry Novak, Dick Reynolds, hb.
 Mother Blues: various blues groups.
 Pigalle: Norm Murphy.
 Playbox Club: Harold Harris, Keith Droste, Gene Esposito, Joe Inco, hb.
 Plugged Nickel: Miles Davis to 12/29.
 Pumpkin Room: unk.
 Rene's Lounge (Westmont): Chicago Footwarmers, Sun.
 Scotch Mst: unk.
 Will Sheldon's: Judy Roberts, Tue.-Sat.
 Tejar Club: various name groups.

ST. LOUIS

Al Baker's: Gale Belle, tfn.
 Carlo's: The Marksmen, tfn.
 Celtic Room: Jim Becker, Jeanne Trevor, Wed., Fri.-Sat.
 Esquire Club: Bernard Hutcherson, Fri.-Sat.
 House of the Lions: Bill Hulub, Barbara Parker, tfn.
 Le Apartment: Dan Wintermantle, tfn.
 Little Willow: Bill Kent, Terri Andre, tfn.
 Mr. C's LaCachette: Quartet Tres Bien, tfn.
 Mr. Yac's: Ralph Winn.
 Montmartre: Herb Drury, Thur.-Sat. Jim Bolen, Thur. Gretchen Hill, Fri.-Sat.
 Parkway North: Saeo Walters, Don James, tfn.
 Playbox Club: Jazz Salerno Quartet, hb. Gordon Lawrence, tfn.
 Spanish Door: Dave Venn, cocktail hr. Mon.-Fri.
 Peanuts Whalub, Mon.-Sat.
 Upstream Lounge: Upstream Jazz Quartet, wknds.

BALTIMORE

Alpine Villa: unk.
 Bluesette: Ted Hawk, Jimmy Wells, Phil Harris, Fri.-Sat.
 Left Bank Jazz Society (Famous Ballroom): name jazz groups, Sun.
 Peyton Place: Sonny Stitt.
 Playbox Club: Ted Hawk, Jimmy Wells, Donald Bailey.

DETROIT

Act IV: Bob Snyder, hb.
 Apartment: Bobby Laurel, Tue.-Sat.
 Baker's Keyboard: Yusuf Lateef, 1/24-2/3.
 Bandit's Villa: Met-tet, Thur.-Sat., afterhours.
 Berkshire Motel: Wilbur Chapman, Fri.-Sat.
 Bob and Rob's (Madison Heights): Lenore Paxton, Tue.-Sat.
 Jack Brokensha's: Jack Brokensha, Tue.-Sun. Ursula Walker, Fri.-Sat.
 Casino Royal: Rudy Robinson, hb.
 Chateau: Don DeAndre, Tue.-Sat.
 Cleme's (Warren): Jimmy Stefanson, Mon. Danny Stevenson, hb.
 Drome: jazz, nightly.
 Eden East: Roger Kerber, Mon.-Sat.
 Frolic: George McGregor, Fri.-Sun.
 Golden Horseshoe (Petoskey): Levi Mann, Mon.-Sat.
 Hobby Bar: Charles Harris, Wed.-Sat.
 Ivanhoe: Marian Devore, Tue.-Sat.
 Living End (Flint): Flip Jackson, Wed.-Sat.
 London Chop House: Mel Ball, Mariene Hill, Mon.-Sat.
 Morrie Baker's Showplace: Lyman Woodard, Thur.-Sat.
 Playbox Club: Matt Michael, Mon.-Sat.
 Rapa House: Billy McCullough, Fri.-Sat., afterhours.
 Roostertail: Terry Harrington, hb.
 Tehia: Charlie Gabriel, hb. Sessions, Sat. afternoon.
 Town Bar (Ann Arbor): Soul Messengers, Thur.-Sat.
 Twenty Grand: Nu-Art Organ Quartet, Thur.-Tue.
 Vineyards (Southfield): Jim Voorheis, Dick Wigginton, Wed.-Sat.
 Visger Inn (River Rouge): Dezie McCullers, Mon.-Sat., Sat. afternoon.
 Wilkins Lounge (Orchard Lake): Bill Stevenson, Tue.-Sat.

NEW ORLEANS

Bistro: Ronnie Dupont, Betty Farmer, Tony Page, Warren Luening, Mon.-Sat. Dave West, Sun.
 Cabaret: Marcel Richardson, Sun.
 Club 77: Porgy Jones, afterhours, wknds.
 Court of Two Sisters: Smilin' Joe, Roosevelt Sykes, tfn.
 Cozy Koles: Ronnie Kole, Sun. afternoon.
 Devil's Den: Marcel Richardson, Mon.
 Dixieland Hall: Papa Celestin Band, Mon.-Thur. Cottrell-Barbarin Band, Fri.-Sun.
 Downtowner: Buddy Prima, hb. Ellyna Tatum, wknds.
 Fairmont Room: Laverne Smith, Charlotte Champagne, tfn.
 Famous Door: Santo Pecora, Art Seelig, hb.
 Fountainbleau: Tony Mitchell, tfn.
 French Quarter Inn: Pete Fountain, Eddie Miller, tfn.
 544 Club: Clarence (Frog Man) Henry, hb.
 Al Hirt's: unk.
 Jerry Hirt's: Jerry Hirt, tfn.
 Ivanhoe: Art Neville, tfn.
 Koles Korner: Ronnie Kole.
 Off Limits: David Laste, wknds., afterhours.
 Paddock Lounge: Snookum Russell, Thomas Jefferson, tfn.
 Playbox Club: Al Belletto, Bill Newkirk, Dead End Kids.
 Preservation Hall: various traditional groups.
 Rendezvous Room: Chuck Berlin, tfn.
 Sho' Bar: Don Suhor, tfn.
 Steamer President: Crawford-Ferguson Night Owls, Sat.
 Stereo: Roger Dickerson, wknds.
 Top-of-the-Mart: Paul Guma, tfn.
 Touché: Armand Hug, tfn.
 Vancresson's Cafe Creole: Kid Claiborne, tfn.
 VIP (Majon's): June Gardner, Germaine Buzile, tfn. James Rivers, Wed.

KANSAS CITY

Attie Lounge: Fah Four, tfn.
 Bagdad On Broadway: The Tripod, tfn.
 Casa Blanca: Joel Santiago, afterhours.
 Castaways: Big Bob Dougherty, tfn.
 Cha Cha Club: King Alex & the Untouchables.
 Channel 3: Frank Smith, tfn.
 End Zone: Phil Miller, tfn.
 Bob Ford's: Baby Lovett, Joshua Johnson, tfn.
 Green Gables: Pete McShann.
 Horseshoe: Bettye Miller, Milt Abel, tfn.
 Inferno: Mac Truque, tfn.
 Jewell's: Louis Chachere, tfn.
 Lemon Tree: Pete Eye, Sessions Sat. afternoon.
 The Levee: George Winn & the Storeville Seven, tfn.
 Lorelei: Sandy Allen, tfn. Sessions, Sat. afternoon.
 New Orleans Room: Eddie Smith.
 OG's: Calvin Keyes.
 Oscar's: The Choppers, tfn.
 Penthouse (Hilton Inn): Carolyn Harris, tfn.
 Playbox Club: vocalists, nightly. Russ Long, Sat. afternoon.
 Roadrunner: Jimmy Keith, John Lawrence, tfn.
 VII Arches (U-Smile Motor Hotel): Gene Moore.
 Twelfth Of Never: The New Breed, Wed.-Sat.

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