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114 East 32nd Street

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October, 1958

Volume 75, Number 10

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Special Reminder

Your All-Star Ballot and the rules for the contest are on page 21 of this issue. Our ballot-counters have asked us to ask you to print clearly so that they will have eyes for themselves as well as for jazz at the end of the tabulation.

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Letter to the Editor

Jazz in Czechoslovakia

One year ago, a jazz club was established here in Brno, Czechoslovakia. This jazz club has many beautiful ideas. The main idea is to acquaint the young Czechoslovak people with the good and solid jazz. But in our work, we have a great deal of trouble getting jazz magazines and records. We don't have a chance to buy records and magazines right from dealers.

. . . In the Jazz-Club, we make the regular jam sessions and listen to the tape recordings. I hear *Music USA*, every day, and tape it . . . it is very difficult to hear music every day.

The most popular musicians in Brno are: Alto — Paul Desmond, Lee Konitz, Andy Marsala; Tenor — Stan Getz, Bill Holman, Dave Pell; Baritone — Gerry Mulligan; Trumpet — Clifford Brown, Chet Baker, Louis Armstrong; Trombone — J. J. Johnson, Jimmy O'Higo, Frank Rosolino; Clarinet — Tony Scott, Jim Giuffre, Buddy DeFranco; Piano — Dave Brubeck, Phineas Newborn, Horace Silver, Hamp Hawes; Vibes — Milt Jackson, Teddy Charles, Red Norvo; Bass — Percy Heath, Red Mitchell, Charlie Mingus; Drums — Max Roach, Shelly Manne, Chico Hamil-

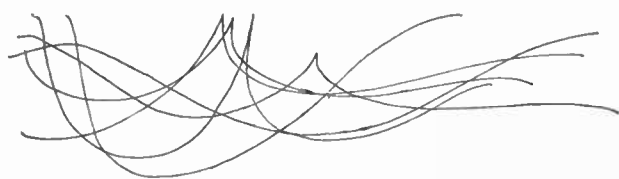
ton, Ed Shaughnessy; Miscellaneous Inst. — Bud Shank, flute; Shorty Rogers, flugelhorn; Fred Katz, 'cello; Male Singer: Frank Sinatra, Nat Cole, Joe Williams; Female Singer: Ella Fitzgerald, June Christy, Lena Horne; Vocal Groups: The Hi-Lo's, Four Freshmen. Arranger: Johnny Richards, Gerry Mulligan, Pete Rugolo. Composers: Horace Silver, Gerry Mulligan, John Lewis. They are the Brno Jazz-Club poll results for 1958.

In Brno, there are several jazz orchestras. The best is Gustav Brom. This orchestra plays the modern arrangements of Shorty Rogers, Gerry Mulligan and Bill Holman (*Locomotion*) and a few others. Milan Pilar, who plays bass with the Brom orchestra plays an excellent bass solo on *Fascinating Rhythm*, in an arrangement by Ted Heath. Arranger Jaromir Hnilicka, did a perfect job on *Moonlight in Vermont*, for alto and French horn with the orchestra on the background. He also composed and arranged with Stan Vesely, *The Egyptian Suite*. The first two parts were composed two years ago. *The Faraon* and *The Sphinx* [*The Pharoah* and *The Sphinx*, we imagine]. Now he is ready with two new

parts that are unusual. The third new part is slow and the main motive has some resemblance to Leos Janacek, the famous modern Czech composer. The fourth part is in Cubano rhythm and reminds me of like arrangements by Johnny Richards. We have in Brno many young musicians who want to play jazz. They are all members of *Jazz-Club Brno*. We produce a bulletin *Jazz 1958*; it's a monthly, but only for members of the Jazz-Club. Thank you and comfort on your collaboration—MILAN RIZABEK, Brno, Czechoslovakia.

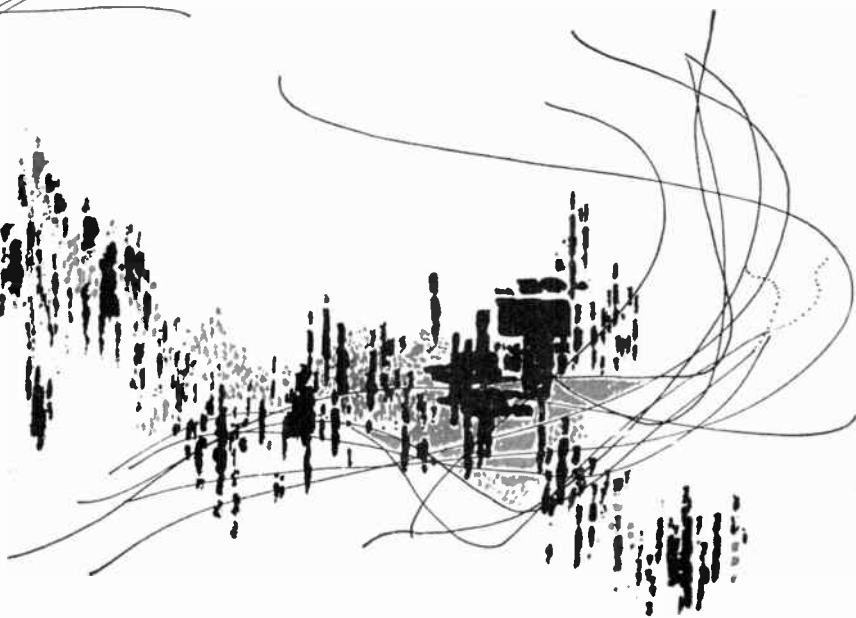
*Ed. Note: Jimmy O'Heigho, is Jimmy Cleveland, a mistake made because of an alias used on a date Jimmy did with one record company, while under contract to another. Our friends in Brno, have no way of knowing about such intrigues.

Interesting too, is the appearance of Andy Marsala's name in the favorite alto category. It seems as though Willis Conover's *Voice of America* broadcasts, that featured the Farmingdale High kids, had quite an impact in Brno.



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Around the World With Music USA



It appears that it is much too early to begin reviewing the jazz festival season. Despite the fact that almost a dozen major festivals have already been held, with French Lick and Randall's Island closing just before we went to press, there are at least two major jazz festivals to go and a number of outdoor concerts still in schedule form. Experts have estimated that approximately 250,000 people will have been attracted to the large outdoor concerts before the season is over. It would seem as if that figure will probably be much increased by the time that the various college festivals are added to that number and the two last extravaganzas have concluded.

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Still in the offing are the concert in Carmel, California, in October, which will in effect move Newport to the West Coast, much as it was in much better form moved to Indiana, during an August week-end, and a rather unique New York festival, the date for which has not yet been set other than that it will be in late October or early November.

According to producers Arnold Erlich and William Hindman (H & E Productions), the "United States Jazz Festival," will combine the time-honored device of programming the top names in jazz with an unusual twist so that patrons will be able to choose which of the top names they would like to hear.

The three night festival (six performances within that time), will have as its main base of operations one of the major piers along the Hudson River. There the major attractions will hold forth. But simultaneously, there will be specialized concerts going on aboard an ocean liner which will be berthed at the pier. In those concerts (either three or four, depending on the number of ballrooms or whatever on the ship), there will be emphasis on Dixieland, Swing, Progressive, etc., so that, according to Erlich, "the real jazz fan can hear just as much of the kind of jazz he likes best." Obviously, too, the listener could wander from concert to concert, deciding what he likes best, or he could divide his listening-time carefully, so that he could hear everything at least once during the six performances since the individual concerts will have the same personnel for each performance.

The Festival itself, again according to the producers, will be governed by the proposition that "Jazz is a legitimate, creative art form with the unique factor that the artist at the moment of performance becomes a true collaborator with the composer and his audience.

"This definition automatically rules out the commercial outfits as well as the rock and roll element while including all of the creative jazz musicians. Our intention is to present the kind of festival real jazz fans have been wanting and deserve, but haven't been able to get until now."

Along with a deluge of fall leaves, Mutual network's *Bandstand U.S.A.* will continue to pour its once-a-week live jazz to listeners around the country.

The show, which appears around the country on Saturday nights, has Stan Kenton raise his brass section on two occasions: Sept. 20th and Sept 27th from Birdland. The Spotlight in Washington, D.C., seems to have one of the most complete advance listings to date. *Bandstand U.S.A.* will pick up the particular didacticism of the Jazz Messengers from that club on Sept. 20th; the thunder of Maynard Ferguson on Sept. 27; Stan Getz, Oct. 4th; the witchery of Dakota Staton, Oct. 11th; pianist Andre Previn, Oct 18th; Miles Davis, Oct 25th; Gene Krupa, Nov. 11th; and Oscar Peterson, Nov. 18th.

Modern Jazz Richmond informs us that they've hit upon a "Jazz in the Tall Weeds" idea. For ten (count 'em 10) hours, members will frolic in a local picnic area that offers all kinds of outdoor activities, hot dogs, cold beer, tall weeds and other goodies along with the jazz. It seems like a crazy idea to us, we've always been firm supporters of the great outdoors.

We received a strange, yet revitalizing press release just before press-time that told us of a new *Spine* 45 RPM single by Trmpeter "Hugger" Peterson. "Hugger" sings *Little Sir Echo* on one side and plays *Blast* on the other. We'll be looking forward to hearing that one.

Riverside records has a Chet Baker plays and sings LP up coming along with another Julian Adderly that features Blue Mitchell, Julian's discovery from Florida. Riverside also has a separate LP by Julian's brother Nat on the books for fall release.

Rob Gannon's Vibrations ... for healthy jazz clubs

The second part of a two-part article examining jazz society operation.

One goal of almost every newly formed jazz society is to be big. In numbers there is strength. If there are enough mem-

bers, the club must be successful. In any homogeneous organization there are a certain number of leaders, workers, talent. The larger the organization, the higher this percentage: logically.

Actually, though, in the majority of cases, the opposite is true. As the society becomes larger, interest, in proportion, has a tendency to wane. Personal contact and the feeling of "belonging," so important to any organized group, decreases when the organization becomes so large that members pass from personalities to statistics.

Writes Bill Rosenberg of *The Baltimore Jazz Club*, an organization that has suffered disastrous losses from ambitious, poorly attended concerts: "We have learned that it is wrong to try to drag members into the group for the objective of size alone. A result is poor attendance and lack of support in everything that the club plans."

By a combination of mass exiting by club members and judicious cutting of "hangers-on," the club has narrowed — purposely — to a total of six. According to Rosenberg, "Our goals have changed; our object now is to gather a few more really interested members and simply meet for evenings of listening and discussion."

Perhaps the club will once again grow until it reaches the state where it will be practical to promote Baltimore jazz in general, but for this the six aren't really pushing.

Another group, the Bronx's *Hunter Jazz Society*, feels somewhat the same way. Founder Ken Harris puts it this way: "A club of a dozen or so is most satisfying — just as rewarding as masses. A small group listening to a lecture or a concert (just as a small combo playing together), is far better because of the intimacy. You can stand up and ask a serious question without feeling self-conscious."

In last month's column we looked at a club at the other end of the scale: New York's behemoth *Jazz Unlimited*. In its vastness J.U. has lost all personal contact with its members, and corporation-like, attempts to direct collective movements in an area where — at least in theory — individualism is prime.

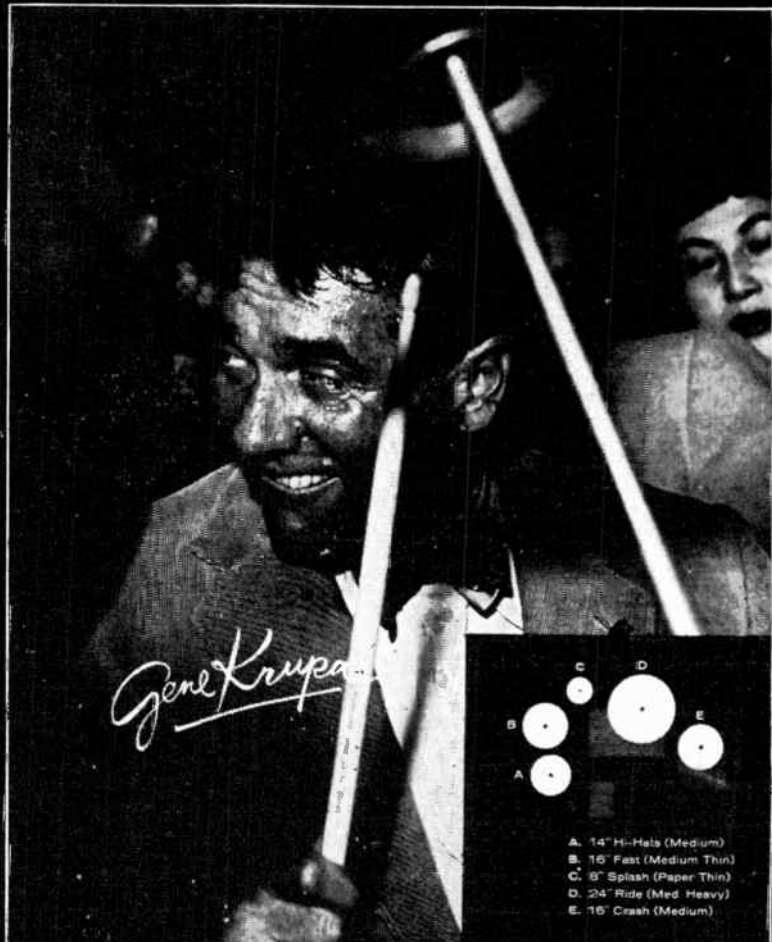
For this reason (among others), Kenton's *International Academy of Modern Music* failed to get off the ground. On query, IAMM Secretary Mary Barton wrote, "Prospective subscribers fell short of the number required to maintain such a project in the manner it had originally been planned." That means big.

Economics, too, work against a theory of mass. Normally unpaid club officers, un-schooled in quantity management, haven't the time to devote to the tremendous amount of work they, in their limited organizational experience, create. Nor have they the money to work with. *Jazz Unlimited*, for example, for a time held semi-weekly concerts. Notices were sent out for each session. A year's worth of printing, paper, envelopes and postage almost perfectly balanced income from dues. None was left

(Continued on page 9)

OCTOBER, 1958

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In a column in the Sunday *New York Times*, Howard Taubman, chief music critic for that newspaper, described what a jazz concert should be like in contrast to what it usually — and amateurishly — is. He was using as an immediate reference point the characteristically styleless evenings the Newport Jazz Festival had presented in the American Theatre at the Brussels Fair at the end of July. The fact that Newport was chosen to assemble a jazz week to represent American jazz in an international setting indicates as depressingly as any other single event how absurdly cultural affairs can be handled by the State Department. Not always, but there really is no excuse for this goof. All ANTA or the State Department had to do was send an aide to Newport last year, and determine if they indeed wanted this supermarket approach to jazz (the term is Miles Davis') to be officially exported abroad.

Anyway, enough for the present of the Newport beer-and-hot-dog perspective toward music. What Taubman said has reference as well to all other Festivals in some respect and to nearly all jazz concerts I've attended. "The best jazz performers," he wrote, "are of course thoroughly professional in their approach to their music, but there is not enough professionalism in the presentation . . . It is difficult to see why jazz concerts must have masters of ceremony . . . The music is the only communication any one in the audience cares about. All that performers need to do is play and sing. They could very easily commit themselves in advance to a fixed program and have it printed and distributed to their hearers like any other concert giving organization. Or if this procedure tended to rob the jazz program of its freedom and improvisatory nature, would it not be enough for one of the performers to mention the piece to be played and let it go at that? A chance to talk to a captive audience goes to the heads of some performers. They try a joke, get a laugh and fancy they have become comedians. The result is that they keep pushing to be funny and they mar jazz performances with clownish by-products. Cherished by M.C.'s and handleaders who do their own palaver-ing is the gambit of puffing up a performer about to appear in an instrumental solo or a song. This amateurish practice has become all but unendurable. Is it necessary to talk about the outstanding gifts of a player whom people know all about? Is it seemingly for a big hand for a performer before he has begun to play? Or after he has played?

" . . . It has become intolerably wearisome to hear some performer say that he is going to offer a certain number because he once recorded it. A jazz concert is not a place to hawk records . . . One does not expect a jazz concert to be like a symphonic program or a posh opera premiere. One does not re-

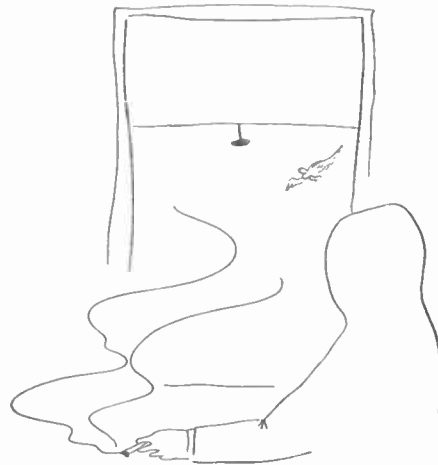
NAT HENTOFF'S Civilian's Report

Fundamentals Of Jazz Concerts

quire jazz musicians to get themselves up in white ties and tails and to comport themselves with unaccustomed grimness. One would only like to see jazz behave with a maturity its position in the world demands . . . No one expects the jazz musician to cast aside the good cheer he irradiates in his presence. One resents it only when it becomes artificial. In the same way, one resents artificiality in performance. There is no denying that much of the attraction of jazz lies in the virtuosity of individual performers . . . But in the best jazz these bravura displays should occur as a natural concomitant of musical feeling. Too often even self-respecting honest performers indulge in stunts rather than music."

I have quoted from Taubman at considerable length because all of his points are true, and they have needed underlining for several years. I would hope that nearly all his strictures are so self-evident as to need no further comment. I would only add about the master of ceremonies that I have *never* heard one who wasn't superfluous, even the usually good ones like Willis Conover (and what *did* Willis mean by "quarter tones" in introducing Monk at Newport? Monk would like to know). Some are so egregiously out of minstrel shows that they actively disturb the feeling of the performance, and I mean Al "Jazzbo" Collins, Symphony Sid, Jean Shepherd and the incredible Jack Lazare ("And now," he once yelled at a Randalls Island concert, "here comes Krupa the Gene!" We (all were) Mr. Lazare). Once a year I engage in this gratuitous word juggling at Great South Bay, and I don't see what I contribute either that couldn't and shouldn't be in a free printed program instead.

A jazz concert or festival program should be at least minimally prepared so that each number on a program is known in sufficient time to print that program. Encores, as at classical concerts, are of course, unpredictable. If a Festival or concert promoter wants to *sell* a program book in addition to a free single-sheet program, that's his business, but the least an audience de-



serves is a simple sheet of paper giving the order of the program and the tunes to be played. If adjectival trumpeting of the artists' virtues are considered necessary — or if entirely new artists are included — that information can and should be in the printed program.

I am not so sure, in fact (especially after watching Art Ford), that a master of ceremonies in the usual sense of that word is really necessary on jazz TV programs, and if I ever get a chance to be involved in another, there will, I hope, be none. But in any case, may I suggest to all promoters of jazz festivals and concerts to let the music talk. You don't need the masters of ceremonies and you should tell the George Shearings to keep the jokes for The Embers. As Taubman says, this does not mean that jazz should or has to lose its spontaneity in a concert context. It does mean that jazz can do without the phony show biz trappings that have nothing to do with the music and came out of a time when jazz was sold as if it were a patent medicine or a troupe of yo-yo champions. Newport is the last, giant gasp of this bargain basement merchandising of jazz. I hope promoters to come will carefully study Newport, and do the opposite. They may not make as much money at first, but they'll have contributed a lot more to the *future* of jazz. The music does not grow, Mr. Wein, out of publicity alone, even if it is in *Mademoiselle*.

A final note: I have been meaning to tell you of a series of recordings that can be, I would think, of aid to music students. It's the Rutgers University Music Dictation Series, "A Course in Basic Musicianship and Ear Training." It was prepared by Professor Arnold Kvam, Chairman of the Music Department at Rutgers. Each set includes ten 12" LPs, an answer booklet, and a slip case cover. Volume III, for example, contains an illustrated explanation of intervals; the first two volumes involve melodic dictation; the sixth volume is rhythmic dictation; volume nine concerns scales, etc. In essence, Music Dictation means "a method

(Concluded on page 9)

Nat Hentoff

(Concluded from page 8)

of instruction by a qualified musician, whereby the instructor explains and dictates melodies, rhythmic patterns, scales intervals, and triads, — which in turn the student listens to, recognizes, and writes on manuscript paper." By using this set, the student should be able to learn to write what he hears, and he also should become able to "hear, without the use of a musical instrument, what he sees on the printed page."

For information on the series, you can write Music Minus One, 719 Tenth Avenue, New York 19.

Rob Gannon

(Continued from page 7)

for promotion, for a buffer, or for that minor consideration of the standard club, profit.

This is one area where the college group has a great advantage over other organizations. In many cases the school backs it. The club can afford to experiment. *Hunter Jazz Society*, for instance, when it lost money on a lecture series, was pulled out of the red by the Student Council.

A sponsor such as this, or even better, an individual, who for reasons of prestige or profit (e.g. a disc jockey), is willing to give his time as a coordinator, is an extremely valuable asset for any club.

Probably, the profit motive is the only base for a continuing interest. As non-creators, as mere appreciators, club members, no matter how devoted to the organization's goals, will sooner or later be sapped away by other interests. With this in mind, some clubs are planning to eventually pay their officers. *Jazz Unlimited's* Joe Early says that for the continued existence of that organization, salaried officers are an unqualified necessity.

So the choices appear to be (a) a small, intimate club, limited in accomplishments and — without a continual supply of fresh blood short lived, (b) a huge organization which through sheer weight and prestige/profit oriented executives continues somnambulistically to exist, even if only on paper, (c) a Newport-type organization with paid executives, operating for a special function, or (d) a combination of the best qualities of each of these, a club that hasn't yet evolved.

Jazz in Europe

by Felix Manskleid

In *Jazz Monthly* (England), Nat Hentoff takes a look at American jazz critical circles. There are, he notes, less than a dozen writers of any influence. Of these, less than a third of those active, are critics in any "substantial connotation of the word." He is in full agreement with Martin Williams, of *The American Record* (Concluded on page 42)

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Educators Argue Merits of Jazz

nel Battle

Demonstrates Confusion

Lack of Knowledge

Some Antagonism



February of this year, the Annual Conference of the National Guild of Community Music Schools met in Massachusetts. The only open meeting during that year was one which discussed the subject "What is Musical Education in Music?" Ostensibly, it was to be a discussion which would expose jazz and jazz teaching to the considered scrutiny of music educators. For Jules Foster, who is dean of the School of Jazz had invited jazz critic Martin Williams and pianist Mehegan to join him on the panel. Unfortunately, it came evident that neither Mr. Moshe Paranov (Hartt College of Music in Hartford, Conn.), as moderator of the panel, nor Mr. Nicholas (pianist, composer and author) had any idea of what was about and the latter's comments at least were somewhat malice. Positively then, the panel which is shown in very abridged and paraphrased form is some insights from Foster, Williams and Mehegan.

graphically illustrates the long, up-hill fight that still wage among classically-trained musicians.

TER: There is a distinct parallel, in fact it is what we chose the title for this discussion — *What is Musical Education in Music* — between the jazz approach and the comparatively new approaches in liberal education in effect at such colleges as Bennington and these schools they see the need for apprenticeship as a tool in any educational process — they give the kind of work done by those who are projecting. The curriculum becomes some part of the student . . .

we have never declared our independence we always been content to borrow. It is only in years that musicians have begun to stay at until recently, our concert stages have been populated by European artists and even today, most of our composers owe huge debts to Nadia Boulanger. We have been tradition-bound in a more than healthy way. We have been reaffirmed as a spectator art and not in terms of the virtuoso performance. Our music is of that music written years before the time of reference, and at a time when he is not understood by Henry James. Music is approached with a sanctimoniousness — thus the caricature

Now this is not all background for suggesting that we give up all that we have done before, but, rather, that we bring it up to date, relating it to our lives and giving it the strength of purpose which is inherently its. We are facing a dynamic situation in music in this country. Suddenly, music has become something in which to be interested, something to do at home, something to do with your friends. It is not only something for the concert hall. It is something vital to the individual. And ironically, it seems that jazz is showing us the way; doubly so because jazz is the outcast in the public schools of the United States. The vitality of jazz has captured the interest of young musicians, everywhere in the world.

I'll not define jazz here, but these are some of the things in jazz. The teaching approach is divided into four parts. 1) Reading in a jazz way. That is, not only does the student read what is on the page, but he reads into it his own feeling about that particular idea that he is reading. 2) The Principle of ensemble playing. A constant experience of ensemble playing, so that he is able to play well in ensemble while maintaining his own individual musical character. 3) The Principle of the functional use of Theory. You know that there is a big difference between Theory as Theory and Theory as something you can use. Jazz makes each aspect of Theory something that you *do* when you are playing. 4) Finally, it helps the student to a full understanding of the capabilities of his instrument and his own technical development. Everything in jazz is conceived of in terms of the instrument on which the musician plays. It is unlike European music in this respect. In jazz, the idea grows out of the instrument which the man is playing, and is not altered to fit the instrument as it is in traditional music.

But these four points are not considered as separate things. They are not left to the student to synthesize. A student's musical development in jazz is gained through playing experience itself. He constantly improvises and he learns constantly within the experience itself. Nothing is taught, except in terms of the improvisation at hand. Its emphasis on the individual student, on his application of what he is taught and most especially on his taking something and creating something fresh and personal from it probably comes closer to the ideal of teaching, than does the older, so-called appreciation approach.

JOHN MEHEGAN: I will stick to the mechanics of teaching jazz. [And he did in a remarkably astute, precise synopsis of the over-all methods of teaching jazz in its most elementary fac-

METRONOME

tors. Although interesting, it is a matter which would be of more interest to the educators for which it was planned than for our readers. But then, John went on to speak more generally and less technically]:

The music that the jazz student is playing *from* is generally by such song writers as Rodgers and Hart, Gershwin, Porter, Kern and people of that kind. This is our literature, just as the piano has the Beethoven sonatas, Chopin Etudes, etc. Through the years, certain conventions have grown as far as how these tunes will be played and they are generally accepted by all jazz musicians. They sometimes have nothing to do with what is written on sheet music.

I'll spend these last few minutes in telling you of the change in jazz piano since 1940, which is a good round figure. Prior to then jazz, like all folk music, was a functional music. It performed some kind of social function — dancing, weddings, funerals, etc.: it was something to do something to — not abstract such as a string quartet. But around 1940, three people appeared — Charlie Parker, Dizzy Gillespie and Bud Powell — and in effect, they said you the dancer have had it, we are through playing symmetrical rhythms so that you can dance. We are going to use the rhythms of Bartok and Stravinsky and their chord constructions and we are going to use Bach bass lines. So go somewhere else because we are not going to cater to you any more. It was another emancipation for the jazz musician and he took advantage of this new-found freedom. Tatum and Wilson represented the high point of piano jazz prior to 1940 and from then on Bud Powell was the giant.

The first thing that Powell did was to abolish swing base, which had been the corner-stone of jazz piano for about forty years. And, as Earl Hines had tried to put Louis Armstrong's trumpet line on the piano, so Bud tried to put Charlie Parker's line into his right hand on the piano, using simple harmonic devices without using swing base in his left hand.

The period after Powell broke into two main schools, the one emphasizing rhythm, the other emphasizing harmony. The rhythmic figures are led by Horace Silver, Hamp Hawes and Pete Jolly; the harmonic school is led by George Shearing and Oscar Peterson. This is a question of emphasis of course: the harmonic people use rhythm and vice versa.

MARTIN WILLIAMS: I am to speak about strings in jazz, but we really can only speak of one stringed instrument, the bass violin. There are fiddle players in jazz, but their importance thus far is practically nil. But, if you should hear, say Charlie Mingus or Red Mitchell on bass, you are hearing a virtuosity beyond anything that you would need to have in performing Western music. Since the 1940's, the rhythmic lead in the ensemble is carried by the bass. This puts a heavy demand on him. (Incidentally, I would like to mention another bass player just to make a point. His name is Wilbur Ware and he is self-taught. I have heard him play eight bars of four-four double stops. He would obviously have to be self-taught or he would know that this cannot be done. I bring this up simply to point out that jazz is a music which is constantly discovering its own resources within itself — a music in which you can see music being born out of man's soul as you listen.)

That is really all that there is to say about strings in jazz except for some thought of the future. I think that what is coming in the future for the bass, is that the only instrument carrying the basic four rhythm, will be the bass. The drummer will be a true percussionist, if he is present, playing a complementary interweaving line with the melodies being played by the horns. In the bass player, we have a combination: both rhythm and potential melody and, in the hands of such as Mingus and Mitchell, quite interesting polyphonic lines. So the objection that most people have about jazz drumming is simply going to pass out of existence. It is hard to answer some one who says that jazz drumming is monotonous, because it is, even the most varied. But, in the future, I think it won't be any more.

NICHOLAS SLONIMSKY: I am a kind of hopeful lowbrow. What disturbs me very greatly about jazz conditions now, is that those wonderful lowbrows have suddenly acquired an education. To be sure, it is an education that is completely phony and two hundred years behind the time. But things that Mehegan said, have disturbed me deeply, particularly about progressive jazz. Progressive jazz is really a regressive jazz from good old-fashioned jazz, instinctive jazz, uneducated music. Has it ever occurred to you that only uneducated musicians, that is folk musicians, have been able to produce really good tunes, eternal tunes, that not even Beethoven could produce, a tune as universally known as the *Londonderry Aire*, or the *Volga Boatman*? See those songs are produced by people, by anonymous masses, that don't know anything about music at all.

Now what has happened in the last fifteen years is that musicians like Stan Kenton and others suddenly discovered that there is such a thing as the treble clef and the bass clef, and so they proceeded to learn music. They abandoned their natural inheritance, of non-thinking music, and they invested money in the Schillinger system and began to mouth words about which they knew nothing.

Some years ago, I went to a Kenton concert and heard him with strings play the poorest, untalented version of something written as if by Debussy that you can imagine. Now this is a great pity. I don't believe in progressive jazz, but I do believe and love the wonderful jazz that flourished twenty-five years ago and was immortalized by Gershwin. Now what happened to Gershwin is another indication of the decay of jazz. [What follows is a series of piano examples, showing what Gershwin sounds like in different tempos, how he really wrote his music and how the progressive jazz musician destroys this by his rhythmic approach. It is convincing, but has nothing to do with anything except Mr. Slonimsky's demand for playing exactly as the composer indicates. It is, however, very funny and terribly, almost pathetically sincere.] Now about melody in jazz. There are atonal melodies used that are quite good. It should be noted that it seems not to be interesting today to play, repeating notes as Mozart did. They have conceived the idea of changing notes without going back to the same note — and with twelve notes you are that much further ahead of whatever game you are playing.

Everybody has done this and much before. In short, jazz harmony is much in the rear-end of music everywhere else. Rhythmically, the same kind of obligation to the past is very much in evidence. In short, I don't see that the teaching of jazz is apt to improve our students at all in opposition to what can be learned from the adequate study of more established and certainly more complete music.

(Then followed excerpts from a tape recording by Marshall Brown of two selections by the Farmingdale band, recorded at Newport, both of them expletive of what jazz teaching could do for youngsters.)

The question period followed this. The moderator asked the first question: "What is a liberal education in music? Is jazz one of the ways, something to be included in such an education? Or is jazz the only way to get the interest we want, or can we add it to our general and liberal musical education? Most importantly, can it really be taught and, if so, how do you teach it?"

JOHN MEHEGAN: Jazz musicians have been hostile toward the idea of teaching. They felt that you should feel, have a special talent, not be taught about jazz. That has been exploded completely by now. Unfortunately, there is no country-wide, sound foundation for jazz instruction. In New York, there are probably only three people I would recommend and, in the country at large, there are probably no more than that. It is certainly beyond the popular teacher who uses methods including the swing base, which are completely ridiculous and cannot produce jazz in a million years. I think we will somehow have to produce a communication between the jazz musi-

(Continued on page 39)



Bassist Bill Coric and trumpeter Art Farmer were straightmen for Mulligan

Great South Bay Jazz Festival

...notes from a raving correspondent

Somewhere near East Islip, L.I.
Saturday, July 26th, 1958
Dear Chief:

The Great South Bay Jazz Festival got off to a roaring start with Rex Stewart and the South Bay Seven, this evening at nine o'clock — but I wasn't there to see it.

I hate to admit it, but I was lost somewhere in the darkness of Long Island's South Shore, in a Willy's-Overland of uncertain vintage and even more uncertain mechanical ability. After a number of mechanical and human errors, we bribed two friendly natives with a number two alto reed and a rare "Hugger" Peterson record, to show us the way to the Timber Grove Club, somewhere near East Islip, Long Island, where the Great South Bay Festival was being held.

On stage when I arrived, was an exhibition of popular dancing of the past fifty years, with "jazz" dancers Leon James and Al Minns. Explanations, apologies and narration were by Marshall Stearns — Jazz Historian. James and Minns brought to light, dance steps that we thought had long since been consigned to the dusty corners of fadish Americana. The Big Apple, The Charleston and The Sand, were only a few of the many steps they resurrected. While the exhibition was billed with some quality of seriousness, James and Minns struck me as being stylized in the old rubber-leg tradition. Most of the fun every one seemed to be having was generated by their sliding, shuffling and bug-eyed grimaces. A particular approach to comedy (or anything else for that matter), that is not to my liking.

After my quiet trip to a noisy refreshment stand, The Modern Jazz Quartet came on — and so did the weather. In a setting charged with epical overtones these four serious looking men played sonic tag with the gods Thor and Jup Pluvius and their assorted comrades. Through the pounding of rain and thunder, the Quartet achieved an extremely civilized sound. At one point Connie Kay must have achieved what must have been the loudest drum accent on record — he and a thunder-clap played a quarter-note accent simultaneously. Undaunted by these obvious signs of either pleasure or displeasure (depending on your particular likes) by greater powers, the Quartet played a variety of known material in their own fashion, notably the *Golden Striker* and *Cortege* from the film *One Never Knows*, and a brisk blues encore. What was heard was enjoyed and the brisk blues was the night's best tune. This gave the night's battle with the elements to the MJQ, in two out of three falls.

While the MJQ's portion of the program took place underwater, the final appearance of the South Bay Seven and Joe Turner took place under the weather. Joe and the members of Rex's gang, frolicked and cavorted with the blues. Jerome Richardson on baritone contributed the fiercest and the best blues choruses. The whole set was pretty much on the "what-the-hell" side. As a matter of fact, the "what-the-hellishness," was carried to a strange extreme as Joe shouted a version of *Pennies from Heaven*, while the band under Rex's direction played blues changes behind him. It was on this note that the first meeting of the G.S.B.J.F., came to an end.

Sunday, July 27th

Dear Chief:

Our asthmatic Willy's Overland had a deep cough in the radiator (no doubt due to the weather), and we had to stop many times to quiet its wheezing. As a result we were unable to catch the auditions that picked a Nassau-Suffolk winner for a free scholarship to the Jazz School, at Music Inn, in Lenox, Mass. The winner was a seventeen-year old clarinetist from Manhasset, named Bob Gordon. We have it on good authority that he was well liked by the small group of enthusiastic partisans and that shouts of "shades of Benny" filled the rainswept area.

The rainy atmosphere was heightened by the very relaxed and smooth singing of Maxine Sullivan. She was accompanied by Cliff Jackson, at the piano and a group that included J. C. Higginbotham, Benny Morton and others. Maxine sang with quiet grace and had some fun with a valve trombone she brought along.

Stan Free, George Duvivier and Eddie Shaughnessy played two tunes before accompanying Chris Connor. While Stan and George drew enthusiastic applause from the crowd, Ed stopped their low talking with one of the most musical, dynamic and tasteful drum solos I've ever heard. Chris followed on rather unsure, heart-breaking ground that's no reflection of her real talent.

Enigmatic Gerry Mulligan played baritone and comedian. While his repartee was a bit on the disjointed side, his playing had a wonderfully large, froggy rhythmic quality to it. I had the feeling that Art Farmer, Bill Crow and Dave Bailey were a little embarrassed at being straight men, but they fulfilled their musical duties well. Some place in the middle of this set, Gerry invited Maxine Sullivan to sing with his group. This led to a rather disorganized set of valve trombone errors and wound up, somehow with Cliff Jackson taking a stride piano solo.

A little bewildered by the disorganized events, but nonetheless cheered by some fine music, we crawled back into our Willys-Overland and boated home.

August 1st

Dear Chief:

Somewhere on the highway between New York and East Islip, our Willys-Overland had an acute case of tired blood and we had to sit patiently at roadside while the Geritol took effect.

We missed the South Huntington Junior High School, a group of eleven-to thirteen-year olders that we wanted to hear.

Pepper Adams and his "Detroiters," carefully smashed up a number of standards in their most enthusiastic style and then Dave Lambert, Jon Hendricks and Flo Handy sang a song of Basie.

This unusual singing idea of putting words to the arrangements and solos of big bands, particularly artists, got off the ground rather slowly. No fault of the performers — just that three voices seldom sound like seventeen or twenty instruments. It's a very interesting idea though and Jon Hendricks showed a great sense of humor in his lyric adaptation of Horace Silver's *Doodlin'*.

The past came in for its annual resurrection in the reuniting of the Fletcher Henderson band. Highlight of the evening was the performance of a very worthwhile original composition written expressly for the band by Rex Stewart and Dick Cary, called *Georgia Sketches*. It was quite a long piece, full of all kinds of lyric touches and jumping vignettes.

Saturday, August 2nd

Slam Stewart was on the bandstand when we did get to the park, purring softly into his bass and amusing the audience no end.

The Stewart "Clam Diggers," were followed by a succession of pianists. The first was a young local named Bob Tasserman,

who plays at a club with the unlikely name of *The Dog and the Duck*, in Suffolk County. Later, Cecil Taylor and Dave Brubeck reaffirmed their supposed pledges to *avant-gardism*.

Cecil's music was especially interesting to certain in-groups, but did not appeal to the audience as a whole. I felt that this was not one of Taylor's more creative nights. For sure, there was plenty of building going on, his music had all the usual Bartok-Monk formulation, but the sudden, spontaneous fire, that I've heard on other occasions, was missing.

Brubeck on the other hand, was Brubeck. Paul Desmond was Paul Desmond; Joe Benjamin was strikingly fluid; and Joe Morrello was a much stronger rhythm drummer than before.

Sunday, August 3rd

Dear Chief:

This Sabbath offering involved Mose Allison and Duke Ellington. Unfortunately for us, Charlie Mingus' Jazz Workshop was the first exhibition and our dear old Willys-Overland died some twenty miles from the festival grounds. After a proper eulogy, we arrived in time to hear the Mose Allison trio romp and stomp through some extremely entertaining material. The Duke filled out the remainder of the program with a wild and rather routine "spectacular" (it is the same stage show he's been doing for the past few years, with the exception of some slightly new material).

To avoid any mechanical misfortunes, we've negotiated with John Ross, chief of a local tribe of local Village Indians to paddle us to the next jazz festival in New York. Since we'll be leaving in a day or two, we should have no trouble paddling to Randall's Island, in the East River, by August 23rd.—Jack

Pianist Mose Allison romped with Addison Farmer



It's All Music and None of it Counts Without Truth

by Paul Horn

It seems as though one of the main topics for controversy in music today is the more prevalent existence of classicism in jazz. Conversely, jazz has had some (though very little) real effect on classical music and contemporary composers such as Stravinsky, Bartok, Hindemith, Copeland and Bernstein, among others. To me, they haven't really succeeded, because their conception of jazz is basically pedantic, their rhythmic devices are forced and contrived, and their melodic imitations are ricky-tic and unswinging. Still they are all to be admired for their efforts and at least their acceptance of jazz as a recognized and usable art form. I believe, however, that the fulfillment of incorporating jazz in classical music will culminate itself in the hands of men like Fred Katz, who for example, is a phenomenal musician with experience in both classical and jazz music as a *participating performer* and who also possesses the talent and craft for great composition. He is to me, representative of a school of young contemporary musicians who will eventually succeed in establishing a solid form of American music. So much for jazz in classical music.

In analyzing the opposite, classicism in jazz, we seem to have two strongly divided groups. One says it definitely cannot be done because it doesn't "swing." The other believes it can be done and "swing." The key word here seems to be "swing." Although we all feel we know what "swing" means, I rather doubt that you'd get the same definition twice. I don't intend to get involved in this argument; i.e., to say it does or does not "swing," or that a fusion of classical and jazz is possible and justifiable or not. I would rather approach it from what is actually happening with a lot of the younger musicians of today and to try and speculate where this will eventually lead in terms of the music of the future. If we were to try and set up an equation, it might be this: *Musician's potential and development = style = form.*

I mean by this, the basic talent or potential of the performing musician combined with his technical development and particular background (amount of formal training and the influence of particular contemporary musicians; i.e., his idols), will result in a definite style of playing. This in turn will eventually lead to an established form resulting from enough basically similar styles of playing. The two variable quantities in the equation are potential (or talent) and development (or background). The first, talent, is an X factor found in people varying from zero to genius with innumerable gradations between the two poles. All those under genius (the majority by far), are influenced by the few who are geniuses.

These few, Bird, for example, emerge with a totally new (i.e., as near to "new" as is possible) style of playing. At first, we don't understand it at all, but we feel it's honesty and truth and therefore are compelled to examine it and listen to it until we do understand. Then we play and the basic style is there. To say so and so sounds like Bird and therefore

doesn't make it, is ridiculous. If Bird originated the style, how can we help being influenced? At the very first, a copying of ideas and sound results in an almost direct imitation, but that is only because of our natural feeling of insecurity. After we become more secure through experience, our individual personality cuts through and we are no longer imitators.

Each of our personalities is quite different and herein lies the subtleties of jazz. Many musicians play with a similarity of style, but are just as completely apart from one another. For example, there are many followers of Bird and Sonny Rollins, but I'll take the blindfold test any time and tell you when Bird and Sonny are playing. If a listener can't hear the difference, then he's missing the subtleties and therefore missing the whole boat. When a musician is blowing, he's telling a story, a *personal* story. He'll play according to how he feels at the moment, which can be influenced by something that happened any time during that day up to the fight he may have had with the bass player during the last intermission. If he's happy, he'll play happy, and if he's mad, he'll play mad, if he's depressed, he'll sound that way and so on.

This leads us to a philosophical generalization that music is human nature and therefore life itself. The answers to music lie *outside of music*. This applies to performers as well as to listeners. The more we mature and understand, the more knowledge we possess about anything, especially life and human nature, the closer we come to understanding music.

Music is truth, soul, and it's a long road to finding truth. Music is warmth, expressive, communicative. If you don't possess these qualities yourself, you'll never make it, as a performer or listener. This understanding is a mystical experience, an enlightenment or Satori (as it is called in Zen Buddhism), a sudden all-encompassing awareness that is impossible to put into words, yet is so simple, direct, and pure, that you wonder why you cannot describe it. This is the moment of truth. The key is different for each one of us. For me, it was Zen, for another, maybe Christianity or Judaism, for another maybe a near fatal accident, the death of a close relative, or maybe just walking along the beach alone one particular day, or again, maybe hearing some unknown musician blowing his heart out in some smoke-filled funky joint. Aside from the last example, the moment of truth or enlightenment lies outside of music and in turn gives you the answer to music.

The second variable quantity in my equation is development (or background). This varies in innumerable ways also — family background, economic situation, early musical influences and education, musical and otherwise. Taking in particular, the last, education, I would say that generally speaking, more present jazz musicians seem to have more classical training and conservatory background, than the jazz musicians of the past generation. The technical development of today's musicians and the harmonic complexities of today's jazz is miles above that of 15 to 20 years ago. This alone demands more training. The notable increase of classical-trained musicians in jazz today and the emergence of even more to come in the next generation, is producing and will produce even more a classicism in jazz. This new style which is developing in several of the top groups in the country (The MIQ, The Chico Hamilton Quintet and the Chamber Jazz Sextet), and is developing in some of the top jazz composers in the country (Fred Katz, Pete Rugolo, Bill Russo, Alvin Ferguson, Jack Montrose and Bill Holman, to name a few), will eventually dissolve itself into a new form.

To restate the original equation once more in slightly different terms — you are what you are and your music is what you are. Your style of playing is what you are and the resulting form, from the combined styles of contemporary musicians, is what you are.

Trying to understand one another better will lead to an understanding of life, which leads to truth or enlightenment, which leads to an understanding of all, including music and the musicians who make it.

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Jazz Composer Calls the Tunes in Washington



The artist as a relaxing young man

Bill Potts — composer, arranger, pianist and lover of sports cars, TV Westerns, steamed clams and good times — reportedly has eyes for either the West Coast or New York. If or when he leaves Washington, a lot of musicians around the country will be changing their maps to put *Pottsville, U.S.A.*, in some other location than its present home base of the nation's capital.

In slightly less than a decade, Bill has called nearly as many Washington tunes as some Congressional committees and with a great deal more harmony.

When the well-remembered Brunswick LP, *Willis Conover's House of Sounds*, appeared in 1954, Washington's musical stock rose to become one of the hottest items on the market. Thanks were due a superbly talented group of musicians — THE Orchestra — and to some equally superb arrangements — four of them originals from the pen of Bill Potts.

The man behind THE Orchestra sound has been variously described as a "gas" (by almost every one who's met him); "a talented composer-arranger" (by a number of critics and reviewers), and "... a craggy, frosted-black, wire-haired iconocast and post cynic ..." (by old friend Willis Conover, on an album liner).

All are true appraisals, but there is still more ground to be covered. Physically a big man, bearded Bill is topped off with the aforementioned "frosted-black wire hair" and presents to the world an amiable, easy-going exterior, much in the manner of a friendly Yellowstone Park bear.

Like Yellowstone's bears, Bill can and will put up a fight for his beliefs on both musical and personal levels. The 30-year-old Potts has been in the music business since age 16 and he's in it to stay. There are other fields of endeavor, but not for Bill. He's as all-out on this subject as a trumpet section blowing a Potts chart. Starting with club dates while still a high school student, Bill was working as accordionist-leader of his own cocktail group at 19 and in addition, had written the entire book for the unit.

From 1950 until 1956, Bill worked as arranger, copyist and recording engineer for the U.S. Army Band, in Washington. Included in his Army assignment was a lengthy series of radio shows which featured Eddie Fisher. Bill led and wrote the arrangements for a seven-piece group made up of accordion, trumpet, trombone, clarinet, bass clarinet, bass and drums which had a solo spot on each show.

The Army tour, in back door fashion, did much to speed the Potts composing career.

"Because of Army regulations, I couldn't work as an active union member, so I turned to composing. From this came THE Orchestra experience, the greatest thing that ever happened to me.

"A Washington musician named Buzzy Ellis had formed a 17-piece band that was really the forerunner of THE Orchestra. The group was looking for arrangements and I was looking for a band to write for, so it was natural that we should get together.

"At this point, drummer Joe Timer, pianist Jack Holiday and saxophonist Ben Lary approached Willis Conover, who was Washington's jazz disc jockey at the time, about promoting a big band.

"The result was THE Orchestra. Lea Mathews was the vocalist and I did two arrangements for her which the band liked. Encouraged by this, I hurried right back with an original I called *Light Green*. This was accepted and that's how it all began," Bill recalls.

Light Green, a driving tune based on a blues progression; the brass fugue *Playground* which features five melodic lines; the up-tempo *Willis* and hardy *Pill Box*, all recorded in the *House of Sounds* album, were all that was needed to send the Potts writing career into orbit.

The Brunswick album, a major event on this side of the Atlantic, also caught European ears. On the strength of this single LP, Bill was named arranger of the year by the German Jazz Federation in 1956.

Bill's work with THE Orchestra led to an assignment as arranger with the Tony Pastor band and also brought the Washington musician's talents to the attention of Jack Lewis, then A & R man with Victor, now with United Artists.

According to Bill, "Jack Lewis gave me some real breaks and has been a great source of encouragement for a long time." One of the first of the Lewis "breaks" was an order for some charts for *The Brothers* album, which featured Al Cohn, Bill Perkins and Richie Kamuca, plus Washingtonian John Beal, on bass. A commission for scores for the *Phil and Quill* LP of Phil Woods and Gene Quill, soon followed.

Bill has penned scores for the Kenton and Basie bands, among others, while his work on records may be found in albums of The Six, the Billy Bean and Johnny Pisano LP, *Makin' It*, and in a recent one-man effort, *Vik's Jazz Under the Dome*, a collection of 10 Potts originals played by an all-Washington group, led by drummer Freddy Merkle. Evenly divided between scores for five and 11-piece groups, the *Dome*

(Continued on page 35)

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Guitarist Charlie Byrd: A New Kind of Jazz Musician

by Allen Scott

A new breed of musician has appeared on the American scene. A stay-at-home, this type of jazzman promises to bring an entirely new sense of stability to a notoriously unstable business. Thanks to the tremendous upsurge in recording activity, this music-maker can afford to leave the road without leaving his profession.

A case in point, the Charlie Byrd Trio, of Washington. Here's a group that is "making it" at home and for "it," you may substitute money, music and a sense of security that one-nighters and club dates could never provide.

The trio is composed of leader-guitarist Byrd, bassist Keter Betts and drummer Bertell Knox, three tremendously talented musicians from widely-varying backgrounds who have provided this city with top-drawer jazz and a variety of other musical experiences for more than a year.

For the case histories which reveal how a musician can combine home-town and down-home feelings, Charlie Byrd leads off.

A life long guitarist — "I've never done anything else." — Charlie came to Washington in 1950, with a New York sojourn

and a stint in Europe, sandwiched between Washington and his boyhood, spent in Suffolk, Virginia.

"My father played all the stringed instruments and I began with the guitar at about the age of 10. It was a home-type music we played, something of a cross-section between pop and hillbilly. Actually, we played anything we were able to.

"My Dad ran the community store, an informal meeting-place for the farm-hands, on Saturday afternoons. Some would bring their guitars and there would be a lot of singin', playin' and spittin' tobacco juice. It was a real stompin' brand of music," Charlie recalls.

Jazz experience came with high school groups and later at Virginia Polytechnic Institute. While in Europe during World War II, Charlie met and played duets with the late Django Reinhardt and after the war, made the New York scene. "In those days, I played like every one else, a lot of single-string, flashy work," Charlie says.

During this period, Charlie first began to transcribe classical piano music for the guitar. Moving to Washington, in 1950, he embarked on a Spartan program of studies and practice, studying the classical guitar under Sophocles Pappas and composition under Thomas Simmons.

"I was playing scarcely any jazz at all at this time," Charlie says. Still, the Byrd reputation was growing through recital appearances, pit jobs and occasional small group dates.

Probably the most notable milestone in the "preparatory" portion of the Byrd career came in 1954, when the Washington musician spent a summer studying under "the Maestro," Andres Segovia.

"An Italian, Count di Cigi, invited prominent teachers to his villa for the summer and auditions were held to determine who was to go there to study. I was fortunate enough to win the Segovia audition and spent the entire summer."

This summer of study put the finishing polish to Charlie's unique stock-in-trade, jazz played on the Spanish guitar. Actually, he keeps both a conventional electric guitar and his Spanish instrument close at hand, picking one to fit the occasion and the group.

As evidenced by his first two Savoy albums, *Jazz Recital* and *Blues for Night People*, the blending of the classical approach and music to a jazz setting is far from incongruous. The twain meet perfectly in Charlie's capable hands.

An evening at the Showboat Lounge, where the Trio has been playing to full houses for more than a year, presents the widest possible range of music. An hour or so will bring forth such assorted items as *Careless Love*, the Count's *Jive at Five*, Django's *Clouds*, a Dirzy opus, *Dynamo*, Goodman's *Smooth One* and *Salty Dog*, a back-country stomper so old its origins can't be traced. All this with the Trio.

In addition, there are always solo classical sets featuring Villa-Lobos, Bach, Ponce, Segovia and pre-guitar works written for the lute and vihuela, predecessors of today's guitar.

Charlie has recorded one album of 16th century music for a local label as part of a proposed five-century guitar anthology, in addition to his work for Savoy.

"The title composition of the last Savoy LP is actually a cover for an extended composition in the sonatina form, using jazz themes. I originally planned to call it *A Little Night Blues*, a play on words of the familiar *A Little Night Music*, but the A and R man came up with *Blues for Night People*, and he knows this end of the business better than I."

Of his present group, Charlie has nothing but praise. The men play with the complete rapport and coordination so rarely found in shifting jazz personnel. Each member of the group has his own words for the musical teamwork.

From soft-spoken Keter Betts — "We all feel each other. The bass carries a lot of weight in a group such as this where there's no piano. Really, the feeling is just listening and soon you know what the other man is going to do."

Drummer Bertell Knox — "You learn to be tasty in a group

like this. With Charlie and Keter, there's a lot of freedom and you're never confined. Since joining this group, I've played lots of things I'd never thought about before."

Eddie Phyfe, who preceded Bertell in the drum chair, calls the Trio, "One of the happiest groups I ever played with. You could say what you felt and let it flow."

From leader Byrd — "We do things spontaneously, something like Dixieland. We may change the notes in a chord each time we play a certain change in a tune but we know each other so well that every one follows. It's a wonderful free sound."

During the week, Charlie's basic work is with the trio sound although Showboat pianist Charlie Schnee joins for a few sets each night. As an added starter on week-ends, Charlie is working with Gene Brusiloff who plays bass trumpet. In the past, extra voices have been supplied by tenor saxophonist Angelo Tompros, flutist Frank Albright and accordionist Dick Bailey, among others.

"Actually, I like the trio as it is," Charlie says. "If I added a permanent fourth voice, it would have to be something light, a flute or an alto. I really have a preference for people, not instruments."

"If I held the magic wand and could tap any one to join the group, I think it would be Stuff Smith. He does such wonderful things and makes some of the most fierce sounds — fierce but not overpowering. Something like a television scream. You are aware the person has screamed, but you aren't blasted out of the room."

With the busy Byrd schedule, such a musical meeting with Stuff is not impossible. While the Monday-thru-Saturday schedule at the Showboat Lounge provides the meaty part of the Byrd week, there are plenty of potatoes on the side.

The sidelines include teaching, a radio show and a 30-minute live TV program featuring the trio and a variety of guest talent both local and national. Emceed by WMAL's Felix Grant, the TV show, *Jazz Recital*, is seen Saturdays at 8 p.m., with such guest stars as the Kai Winding Septet, clarinetist Bob Wilbur and Don Elliott.

In odd moments, Charlie finds time to present several classical recitals each year and to appear with other artists such as baritone David Baker, who specializes in Elizabethan ballads.

The guitarist must also spend considerable time honing one of the city's most whimsical senses of humor. For example, when the aforementioned Mr. Baker dropped in at the Showboat and agreed to sing, Charlie presented the Elizabethan ballad set as "David Baker, who sings dirty songs."

In another instance, the official arrival of Spring brought one of Washington's most disagreeable nights with combined snow and sleet blanketing the streets. The Trio's first set that night included *Summertime*, *It Might As Well Be Spring* and *Spring Is Here*.

With things going so well for Charlie and his group, the "road" might beckon at any time. What then?

"I am interested in taking the Trio on

the road at intervals for maybe three months or so and already have one tour lined up for a group of concert dates at a number of colleges. On some, I'll be working as a single and with the Trio on others.

"But a steady eight or nine-month circuit? Definitely not I'll keep my roots here. I have nearly anything I want right here, we're very happy at the Showboat, there are no financial hassles and everything is happy.

"Since coming to the Washington area, my wife Ginny and I have made a lot of wonderful friends. We have our two children, Jeff and Carol, and Ginny is busy in a number of activities. She's getting

back in the jazz singing field again but has also been active in a madrigal group and in several choirs and we have a lot of interesting contacts aside from our musical activities," Charlie says.

Again, the remaining members of the Trio go right along with Charlie's thinking. Keter Betts put in seven years on the road, including a five-year stint as bassist for Dinah Washington and shorter tours with Earl Bostic and Cannonball Adderly.

Although now a family man with a wife and two sons, Keter, Jr. and Jonathan, Keter believes the road is an almost necessary experience. "It helps you turn pro.

(Concluded on page 34)

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Meredith Willson says:

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The School of Jazz

A Practical Approach to Music Education

As most of our readers know, the School of Jazz, at Lenox, Massachusetts, began its existence last summer, completing its extensive and exhaustive three-week semester with a faculty-student concert which was widely and wildly acclaimed by almost every one in attendance.

As we went to press with this issue, the school's second year was drawing to its conclusion and a similar concert was about to be presented which will be reviewed in our November issue (so that, in effect, this will be a two-part article — this first part dealing with our impressions of the first week of the school, the second part consisting of a review of that concert and a general summation of what the school has accomplished in its second year.

This article rather perfectly follows the educators' panel discussion found on pages ten and eleven of this issue, for some of the questions which remain unresolved in that discussion are admirably resolved in the Jazz School itself. As a matter of fact, jazz should seem an unexpected gift to music educators if they were able to see the excellent teaching methods which necessarily develop from both its freedom and its practicality.

This year's faculty is comprised of trumpeter Kenny Dorham, trombonist Bob Brookmeyer, Lee Konitz and Jimmy Giuffre on reeds, pianist John Lewis, guitarist Jim Hall, bassist Percy Heath, drummer Max Roach, vibist Milt Jackson, Bill Russo and George Russell, instructing in composition, all supervised by dean Jules Foster and director John Lewis.

The students this year include one each from Holland, Canada and Turkey, Michigan and Missouri; the rest from eastern part of U.S. Seven of them are spending their second years at the school. Most of them are far younger than was last year's student body (only five are over twenty and there are several in their middle-teens). The majority are better equipped, there is less heavy concentration on a particular instrument and the small ensembles are certainly better matched — all improvements over last year. In addition, more time has been allowed for practice and there is, in the addition of a second composition instructor, added width of opinion in which the student may grow.

But the general approach is the same. And that is just what it is. This school, these teachers, teach an approach, a practical, living, do-it-yourself method of playing, where the lessons are learned in the actual playing itself.

That may not seem clear at first glance. In practice it works out in perfectly logical form. Thus in George Russell's class, as an example, theory is not studied for its own sake. Instead, the class immediately gets involved with Lee Konitz' *Kary's Trance* (published by Billy Bauer), which is based on *Play Fiddle Play* (incidentally and amusingly, all the students were familiar with Lee's line, but practically none knew the tune on which it was based).

Against this accomplished and creative piece, George applies his Lydian concept, showing the student the rhyme and reason involved in the choices which Konitz made without his ever

having been aware of that concept. In short, Russell gives the student a workable theory in which jazz composition may be done and illustrates it by an application to an already established jazz composition. Theory is taught by working in a theory, practicality is assured by working with the materials with which a jazz musician creates; it is a simple question of teaching the student how to do something himself and, as a consequence, making it always ever after easy for him to understand how and why some one else composed in a particular manner.

That is not the whole of it of course, and it is only a part of the student's curriculum at the Jazz School. Instrumental instruction concentrates on that particular kind of composition known as soloing. The small and large ensembles "teach" the student how to play in small and large ensembles by the logical process of having him play in both.

That is how the school is geared. It is a unique method, but not an original one. Most progressive educators, whatever their subject, have used some application of that method and several major universities do likewise, somehow using the idea that one learns best through doing, the doing of something vital.

And the students seem to thrive within the method, many of them anxious to make even more practical application of what they are learning by jamming into the small hours, sometimes with members of the faculty, but most often with fellow students.

Nearly everything at the school is absorbed in this way. The exceptions are reserved for those lectures or demonstrations which could not be done in such a way, such as in Marshall Stearns' lectures on the History of Jazz, or during the frequent talks given by visiting authorities — Gunther Schuller on the relationship of jazz and classical music, Dr. Willis James on the street cries and hollers of the Old South and such, most of them practical lectures in the field of music and dance, most practically related to jazz, all of them calculated to expand the student's horizon in as many ways as possible.

This is not to say that there are no faults with the school, but nearly all are problems which will resolve themselves when time and practicality makes that possible. For example, there is a need for a synthesizer within the faculty, who would relate the lectures one to another; a need too for occasional lectures on matters seemingly unrelated to music, but very much related to art.

Those things and others like them will be taken care of during the years to come in the push and pull between the inventive dean and director of the school, its board of governors and the important trustees, which the institution is fortunate to have.

For the present, there is such excellence over-all, that criticism is nearly ridiculous outside of those inside circles. For every one involved there should be immense applause for one of the most vital movements within jazz, one which will have immeasurable rewards. (Concluded next month)



METRONOME ALL STAR POLL

Official Ballot Vote Here

ALTO	DRUMS
TENOR	VIBES
BARITONE	MISC. INSTR.
CLARINET	BIG BAND
TRUMPET	SMALL GROUP
TROMBONE	ARRANGER
PIANO	MALE SINGER
GUITAR	FEMALE SINGER
BASS	VOCAL GROUP

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Official Rules

The rules for this year's All-Star Poll are substantially the same as in years past. 1) all ballots must be postmarked no later than November 1st (ballots sent from overseas, are excepted from this rule and will be counted whenever they arrive). 2) vote only for musicians you have heard during 1958. 3) you may vote for the same musician in several different categories if he so qualifies. 4) it is not necessary to vote in all categories. 5) ballots which are not legible will not be counted. Results will be published in the January issue.

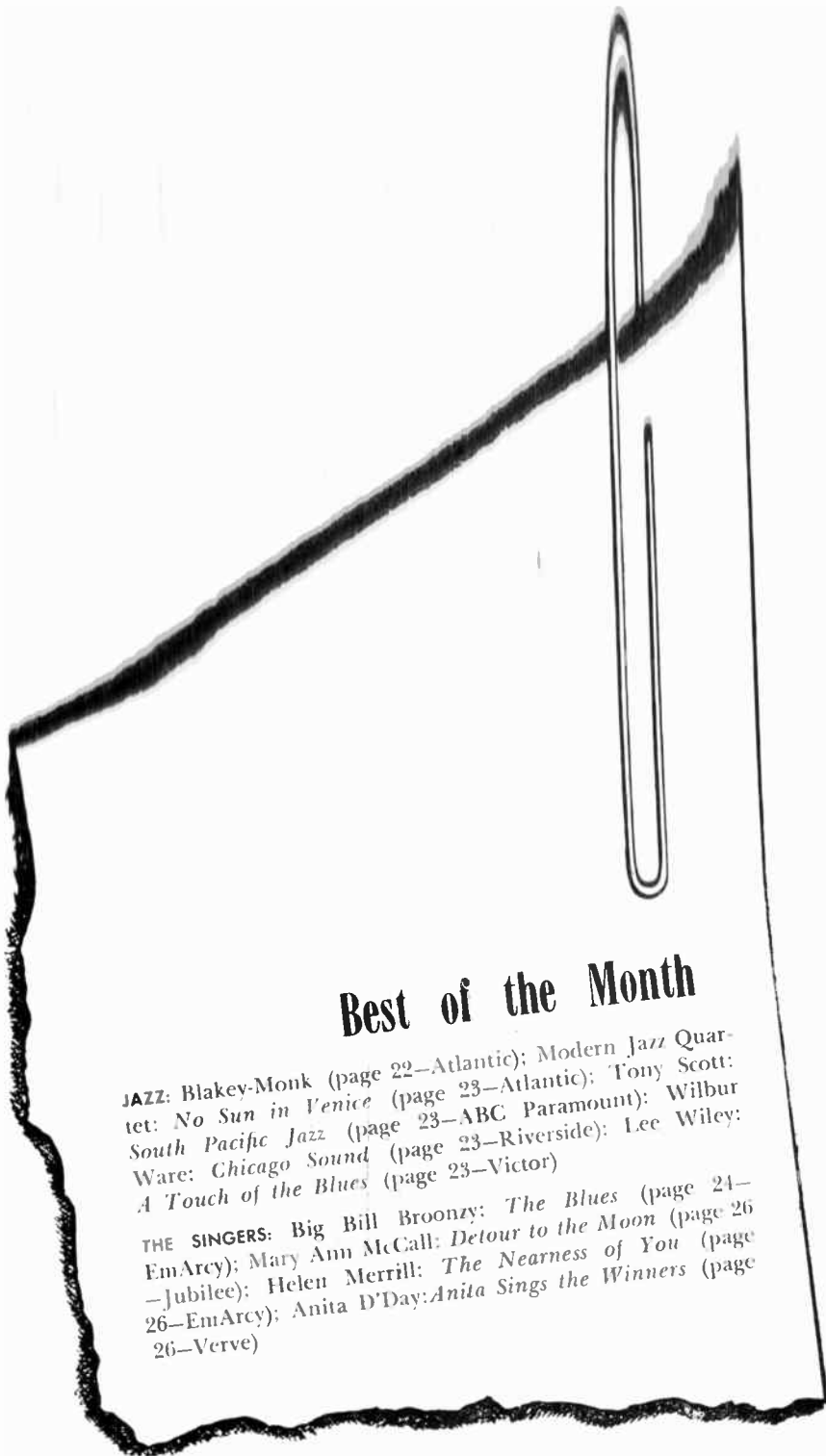
THE METRONOME ALL STAR POLL

We thought that the late Roger Clouse's cartoon about the rigors of interviewing, might lighten the mood, as you begin the serious business of voting for your favorite jazz musicians. You'll notice that this year we have put both halves of our poll together, something which we have avoided for the last several years, but a move which will obviously give a more complete picture of developments in the jazz world than did our halved contests. New readers, who may not be aware of the importance of polls in jazz, may need to be warned that such a poll should not be considered as a popularity contest, but rather as a carefully considered award for outstanding merit regardless of the form of jazz in which the choices are made. On any other terms, your ballot is representative of such as the Gallop Poll but not representative of the artistic values in jazz.



"... would you care to list any particular sources of influence?"

OCTOBER, 1958



Best of the Month

JAZZ: Blakey-Monk (page 22—Atlantic); Modern Jazz Quartet: *No Sun in Venice* (page 23—Atlantic); Tony Scott: *South Pacific Jazz* (page 23—ABC Paramount); Wilbur Ware: *Chicago Sound* (page 23—Riverside); Lee Wiley: *A Touch of the Blues* (page 23—Victor)

THE SINGERS: Big Bill Broonzy: *The Blues* (page 24—EmArcy); Mary Ann McCall: *Detour to the Moon* (page 26—Jubilee); Helen Merrill: *The Nearness of You* (page 26—EmArcy); Anita D'Day: *Anita Sings the Winners* (page 26—Verve)

BLAKEY-MONK

Thelonious Monk, piano & composition; Art Blakey, drums; Bill Hardman, trumpet; Johnny Griffin, tenor; Spanky De Brest, bass.

Evidence, In Walked Bud, Blue Monk, I Mean You, Rhythm-a-ning, Purple Shades (Atlantic 1273)

It's amazing what one individual can do to stimulate the playing of a group. This is undoubtedly the best Messenger record I've ever heard. It shows that Bill Hardman and Johnny Griffin have ears. Monk leads and guides them into strange and unusual areas and sets them up in business. Each is supplied with sparse but provocative chord suggestions by Monk and the results are surprising, sometimes amusing, and almost always, interesting. Blakey himself plays as aggressively as usual, but with much more taste and sense of proportion. He too, seems to listen to Monk with respect and musical feeling. Much of what he plays fills background areas and supplements what the horn men and Monk are doing.

There's no compromise made with the hard bop school, but this is some of the best of that particular jazz style we've heard in some time. This is music with *guts* — and then some. It's not music that just squeals, rants, raves, bellows for the sake of squealing, ranting, raving and bellowing — all those qualities exist in the music, but all take a proper perspective. They are played instinctively and portray a real quality of the music and its makers.—Jack

CODA: Blakey and Monk combine to produce some of the best modern bop on record.

ANGELO DI PIPPO

Angelo Di Pippo, accordion; Sam Most, clarinet & flute; Vinnie Burke or Dante Martucci, bass; Ted Sommer or Gary Chester, drums.

The Jazz Accordion: *April Showers, I Wish I Were In Love Again, Autumn In Rome, All the Things You Are, Lover Man, In a Quandry, Hush a Bye, Pers* (Appollo 478)

Certainly no one can hurl the charge of incompetence at Angelo Di Pippo and his confederates. Angelo is a young man from Rhode Island, who has come to find his fortune in the studio house bands of WOR and WOV here in New York. He plays with a light airy quality not usually found in accordionists. He can charge too, of course, but most of his charging takes a feathered approach, exploring the subtle and low-key portions of his instrument.

Sam Most plays fluid clarinet and flute but seems undecided on just *how* funky he's going to get. The rhythm section gets its best sound and seems to do more for the instrumentalists on *In a Quandry*. (The rhythm section there is: Chester and Martucci.) Vinnie Burke is a standout on most of his tracks.

CODA: A nice, quietly swinging album comes off effortlessly for the people concerned, but that proves nothing new.

RECORD REVIEWS

By
Jack Maher,
and Bill Coss



Thelonious Monk and Art Blakey combined this month to produce some of the best modern bop on record (see review on this page)

MODERN JAZZ QUARTET

John Lewis, piano & comp; Milt Jackson, vibes; Connie Kay, drums; Percy Heath, bass.

No Sun In Venice: *The Golden Striker, One Never Knows, The Rose Truc, Cortege, Venice, Three Windows* (Atlantic 1284)

This is the score for the French-made film *Sait-On Jamais, or One Never Knows* or, as it is called here in the U.S., *No Sun In Venice*. The music has all the usual M.J.Q. characteristics, a light bouncing beat, soft interweaving lines and a restrained insistent rhythm. There is nothing startling about John Lewis' score for the film, but it's all quietly lyric, tinged slightly with the blues and beautifully played.

The Golden Striker is probably the most dramatic of the compositions with obvious but nonetheless pleasing contrasts of restrained open swing. *The Rose Truc* is one of my favorites because it so aptly fits the mood and the feeling of the picture's plot. It has a truculent swagger to it that is a perfect description of the feeling and the quality of one of the picture's antagonists, Sforzi. *Venice* might be made into a wonderful pop tune; it has all the quiet charm and melodic richness that makes a first-class standard.—Jack

CODA: A rich melodic experience.

TONY SCOTT

Tony Scott, baritone and clarinet; George Du Vivier, bass; Dick Hyman, organ and piano; Grassella Oliphant or Osie Johnson, drums.

South Pacific Jazz: *Bali Ha'i, Honey Bun, Younger Than Springtime, A Cockeyed Optimist, A Wonderful Guy, I'm Gonna Wash That Man Right Out of My Hair, Dite Moi, Some Enchanted Evening, There Is Nothin' Like a Dame, Happy Talk* (ABC Paramount ABC 235)

Jazz takes to Broadway again, in a unique album by Tony Scott.

For the most part, this is a free blowing album. Tony's quartet runs and romps through most of the tunes here and there is little obvious planning. What is unique, the unusual way Tony and Dick Hyman were able to capture and create new feelings in the South Pacific material.

Tony takes on several guises in this album. He plays baritone in a broad-bound rough-house way, most expressly on *Guy and Hair*; on the same instrument he moves much more lightly, but hardly politely on *Bali*; and then strikes some kind of a middle road between the two on *Dame*.

Dick Hyman displays an unusual quality of sensitivity on organ and piano here. He lays pretty much on top of the time but never gets that "All Skate" feeling that comes with much of what we've heard on jazz organ. His playing moves in compliment to Tony's and where Tony breaks out (as on *Guy and Hair*) Dick gets a broad Bill Dogett punching quality to his comping.—Jack

CODA: A pretty unusual album in that everything that develops seems to come from the men and the material in the

raw, with little that might be called planned. It sounds as though they just clicked in the studio.

WILBUR WARE

Wilbur Ware, bass; Johnny Griffin, tenor; John Jenkins, alto; Junior Mance, piano; Wilbur Campbell or Frank Dunlop, drums. The Chicago Sound: *Mamma-Daddy, Body and Soul, Desert Sands, 31st and State, Lullaby of the Leaves, Latin Quarters, Be-Warc, The Man I Love* (Riverside RLP 12-252)

The Chicago scene is amply covered by this Wilbur Ware LP; it shows the heavy predominance of hop that has grabbed the mid-western jazz circuit.

Ware and Junior Mance do the best playing on this date. Wilbur is exceptional on his solos on *Body and Soul* and *Lullaby of the Leaves*, but all his solo work, like his time and his choice of notes in the rhythmic line, has that strong security that marks him as a pro. Junior Mance plays intelligently and with a happy, earthy feeling on the gospel-like blues, *State*.

The Young Blood on Jazz Records

Since this is our annual educational issue, we've scouted through the stacks of records we have in assorted places and come up with three albums that feature teen-age and pre-teen-age bands of one sort or another. None of the records listed here are available on the general market, but we felt that this new and wonderful trend that highlights jazz as a part of the musical activity in and out of school systems by students between the ages of ten and twenty would be interesting for our readers.

Some time back, The Farmingdale Dalers sent us a record that reflected a new idea in adolescent music education. The Dalers under the guidance of Marshall Brown recorded an LP called *Canteen Dance, 1957*. In it, the band demonstrated what had been rumored, that this band of youngsters between the ages of thirteen and seventeen could be trained and encouraged into playing music of a near professional band quality. In *Canteen Dance*, you can hear that dance band from Long Island play an amazing set of arrangements in an enthusiastic way. Among its book were Basie's *It's Sand, Man and Taps Miller; Bernie's Tune; Shorty Roger's Popo* and the late Tiny Kahn's *Father Knickerbocker*.

Another school system has felt the effect of the Farmingdale glory. Huntington, Long Island has, in the past years or so, looked into the use of jazz as an adjunct to its regular musical program. 7 & 8 = *Jazz* is a representative collection of the work of the South Huntington Junior High School dance band. The 7 & 8 stand for the classes that are represented and the average is somewhere between eleven and thirteen. The musical director of this band is Clem De Rosa, and this is the second voyage into school-system jazz and dance music. Clem, just two years ago,

Johnny Griffin plays well on that same tune, but seems to have a tendency to run through chords on the rest of the tracks. John Jenkins' emulation of Charlie Parker is obvious; it's too bad though that he had to pick the strained period in Bird's life to copy.—Jack

CODA: Bassist Ware shows class and exceptional imagination in his private outing.

LEE WILEY

Lee Wiley, vocals; with an orchestra under the direction of Billy Butterfield (with arrangements by Bill Finegan and Al Cohn) that includes Cohn, Cutty Cutshall, Hank D'Amico, Mundell Lowe or Barry Galbraith, Don Lamond, Milt Hinton among others.

A Touch of the Blues: *The Memphis Blues, From the Land of the Sky Blue Water, Acc in the Hole, Someday You'll Be Sorry, My Melancholy Baby, A Hundred Years from Today, Blues In My Heart, Between the Devil and the Deep Blue Sea, I Don't Want to Walk Without You*, (Concluded on page 24)

had a group of grade schoolers playing dance-jazz; probably the first such band in the country. This Junior High band has its intonation problems of course, but when you consider the age and temperament of such kids, his results on tunes like *Jumpin' with Symphony Sid, Tin Roof Blues* and *Singin' Shepherd Blues* are pretty startling. The South Huntington high group has arrangements in its book by such notables as John LaPorta, Wally Cirillo and one on the way from Dick Cary. Clem, of course, is the drummer from that area that played professionally with a number of groups and with John LaPorta's various Workshop groups.

From Huntington Station we received a small forty-five RPM by a group of grade schoolers under the direction of Gene Babcock. There are twelve members in the Washington School dance band that range from the age of eight to the age of twelve. Like the So. Huntington group this band has its problems, but they too make up what they lack in experience with an amazing display of enthusiasm.

Another amazing group of youngsters appear on a record called *Jazz Goes to High School*. This group is unique in that they are not supervised by adults. Their playing is extremely modern and includes material by Shorty, Bill Russo and Marty Paich.

Probably the most important thing, and the most exciting thing to remember about this sudden surge of interest in jazz at the grade and high school level is that the kids are doing it for the love of doing it. It's encouraging to note that jazz can and is a source of fun and spiritual stimulation for youngsters. That's what makes these records fun to listen to, not the fact that they play just like Basie, Herman or Kenton.

Jack Maher

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ATLANTIC RECORDS 

Make Believe, A Touch of the Blues (Victor LPM 1566)

I happen to like the singing of Lee Wiley. Recently, a bartender I know enumerated all the reasons why I shouldn't like Lee. There was much in what he said. He said that Lee was rather naive in her approach to a lyric; that her voice had little if any projection; and that there was little if anything in the sound quality of her voice. I disagreed, but, as so often happens when you try to prove something to some one else I found that I had to do some re-evaluating to find out why I liked Lee.

After listening to this album 25 times or so, I'm still more firmly convinced of Lee's ability than ever. But I must admit that her voice is rather thin, that she approaches a lyric in what appears to be a rather superficial manner. In spite of all this, there's something compelling about the way Lee sings. I think it's probably her fine sense of time and her wonderful simplicity; there's something in her voice that makes you pay attention, something that's maybe involved with that wispy blonde you know who was soft, fragile and quietly sensitive.

Perhaps, the magical quality is more involved with me than in music in general. Perhaps, it has something to do with nostalgia, but no matter what the reason, I find this an extremely gratifying and pleasing album.

Before I get too caught up in the nebulous land of personal dreams, I want to compliment Al Cohn and Bill Finnegan for some extremely apt arranging. Each score is a perfect frame for Leo, pointing up her voice, and never, even on the bounce middle tempo tunes, overriding her. Bill Butterfield deserves a hand too, for some

fine trumpeting, and the whole band grooves beautifully. —Jack

CODA: Lee Wiley still gets our vote as one of the finest pop-jazz vocalists around. In spite of what bartender friends might say, this is some of the finest Wiley we've ever heard.

WITHERSPOON—McSHANN

Jimmy Witherspoon, vocals; Jay McShann, pianist; Hilton Jefferson, alto; Seldon Powell, tenor; Heywood Henry, baritone; Ray Copeland, trumpet; J.C. Higginbotham, trombone; Gene Ramey, bass; Kenny Burrell, guitar; Mousie Alexander, drums. *Goin' to Kansas City Blues: Jumpin' the Blues, Until the Real Thing Comes Along, Hootie Blues, Rain Is Such a Lonesome Sound, Confessin' the Blues, Piney Brown Blues, Froggy Bottom, Gee Baby, Ain't I Good to You, Blue Monday Blues, Coo W'ee, Then the Lights Go Out.* (Victor LPM 1639)

Witherspoon and Jay McShann hooked up in 1944 for four years. Witherspoon as you might have guessed, is a blues singer. Actually, he doesn't have the power and the shout that Joe Turner has, but he does have an authentic punching style that comes through in a much more relaxed and potent way on side two. The reverse sounds rather stilted and ill-at-ease.

The band is competent enough with nice solos by Ray Copeland, Hilton Jefferson and McShann scattered throughout. —Jack

CODA: Blues in the old tradition, the Kansas City tradition, that blends something of the old with the something almost new that men like Copeland and Powell have to offer.

The Singers and Their Records

Many of the best records which any reviewer has each month, are by vocalists, especially since so many of the best jazz vocalists have graduated to major labels and extensive recording. These past few months have been no exception, as our listings below will show. Almost without exception, you'll find them evidently well-planned, with good voices and sympathetic arrangements. (BC)

BIG BILL BRONZNY'S *The Blues* (Em-Arcy MG 36137): twelve original blues by Bronzny, including *Walkin' the Lonesome Road, Willie May, I Know She Will, Holerin' Blues, You Changed* and *Tomorrow*, most with accompaniment consisting only of his own guitar and a bass and four with a quintet including two reeds, piano, bass and drums. Studs Terkel's notes set a wonderful mood for this moving album of primitive jazz, filled with the depth of this warm human being who sings of love and loss, with understanding, irony, et al, always with the most persuasive kind of gentleness. There is very little that you can write about this set. Its historical ac-

curacy or lack of it, interests me not a bit, nor whether it is or isn't jazz. What is of interest is that human beings and one human being in particular, moves through these tracks with a dignity that is wonderful and fulfilling. (BC)

ELLA FITZGERALD *At The Opera House* (Verve MG V 8264): nine tracks of prime Fitzgerald. *It's All Right with Me, Baby Don't Go Away Mad, Bewitched, Bothered and Bewildered, These Foolish Things, Goody Goody, Moonlight in Vermont*, with the Oscar Peterson Trio and Jo Jones. *Stompin' at the Savoy* and *Oh Lady Be Good*, with the Oscar Peterson Trio, drummer Connie Kay, Stan Getz, Coleman Hawkins, Illinois Jacquet, Lester Young, Flip Phillips, Sonny Stitt, Roy Eldridge, J. J. Johnson, all recorded in person, at Chicago's Opera House, in 1957, during that year's annual JATP tour. (Apparently, from Ella's interpolation, at least, *Lady Be Good*, was from a Los Angeles performance.) The tracks with the quartet are, as noted, fine examples of Ella's lovely voice and inherent swing. The last two tracks

everybody digs this Jazz



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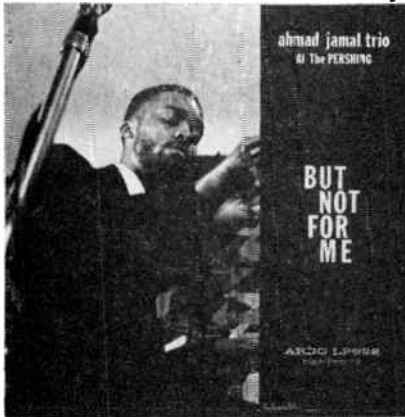
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watch for kangaroo-split-pak

are enjoyable only if you enjoy Ella's scattling, which I emphatically do not, since I consider it a terrible waste of her real ability. (BC)

BILLIE HOLIDAY'S *Lady in Satin* (Columbia CL 1157): twelve tracks including such as *For Heaven's Sake*, *You Don't Know What Love Is*, *Violets for Your Furs*, *You've Changed*, *But Beautiful* and *The End of a Love Affair*, arranged for Billie and a large orchestra with vocal chorus and such jazz soloists as trombonists Urbie Green and J. J. Johnson and trumpeter Mel Davis, by arranger Ray Ellis who Billie specifically wanted for this album. Listeners who are frightened with the prospect of Billie and strings may be calmed by thoughts of her recordings on Decca with Bob Haggart's arrangements. Here, as there, the conventional instrumentation heightens the peculiar Holiday sound the way that marmalade and mustard in the right combination can produce the wildest barbecue sauce for ribs. And this particular product of Adam's last rib is set off in just such a way. For me, as for Nat Hentoff, Billie can hardly do wrong, and I have a tendency to write-off my own enthusiasm for her singing as overpowering bias, but I feel that most listeners will agree with me here that if Billie's powers are in any kind of eclipse, they are considerably charmed into shape by everything surrounding them, and, although I know that there is better Billie available, I'll continue to insist that this is Holiday-fare of fine quality. (BC)

MARY ANN MCCALL'S *Detour to the Moon* (Jubilee JLP 1078): twelve tracks of such songs as *Detour Ahead*, *I Wished on the Moon*, *The Moon Was Yellow*, *Moonglow*, *Blue Moon*, *No Moon at All* and *Moon Country*, with two different groups: one with Teddy Charles on vibes, cellist Charles McCracken, violist Walter Trampler, bassist George Duvivier, guitarist Jimmy Raney; the other with Charles, Raney, pianist Mal Waldron, Oscar Pettiford and drummer Jerry Segal. The arrangements are by Bob Brookmeyer, Bill Russo, Teddy Charles, Jimmy Raney and Mal Waldron. This is the first album from the magnificent McCall for many years and it is about time. Producer Teddy Charles (who now produces such quality as this, together with Bill Russo), has wisely given her backgrounds which take her far away from the dance band singer environment in which Mary Ann is most often thought about. What occurs, whether within the modern-string-quartet, or in the more simple blowing tracks, is the clear, direct approach to a lyric which is hers, together with her special ability to sing with horn-like techniques, while always maintaining her primary function as a singer, a difficult feat and one seldom attempted today, one that is never matched in any case. For those of you who like jazz singing pure and simple, exhibited like some major precious stone in the light of more discreet jewels, this album is enthusiastically recommended. (BC)

HELEN MERRILL'S *The Nearness of You* (Em-Arcy 36134): twelve standards includ-

ing *Bye, Bye Blackbird*, *I Remember You*, *Dearly Beloved*, *All of You*, *Let Me Love You* and *Just Imagine*, with two different groups: flutist-tenorist Mike Simpson, pianist Dick Marx, guitarist Fred Rundquist, bassist Johnny Frigo and drummer Jerry Slosberg; and the other with Bobby Jasper on flute, pianist Bill Evans, guitarist George Russell, bassist Oscar Pettiford and drummer Jo Jones. Helen is not a matter to be taken lightly, apparently; people seem to think and write violently about her, which is a strange phenomenon in jazz, where instrumentalists are allowed the widest latitude, almost given license to commit any kind of mayhem with sound or conception. If you'll allow some small distinction, the problem of Helen is easily enough solved if you'll only think of her as a vocalist rather than as a singer, although with each succeeding record, that distinction becomes a bit less (hear *Summertime*, here, for example). Helen is an acquired taste and, although there may not be as much a reason for its acquiring as say in the case of Billie Holiday, there is a special value in her singing. I may have to agree that there is a great deal of relativism here, that she indulges in occasional vocal butchery and that her intonation and sense of dynamics and of content is not always the best (though, again, each record finds less of that), but Helen does bring, especially to ballads, an intense acting-out of lyrics which can be a rich experience. Here, that is particularly so on *Softly, As in a Morning's Sunrise*, *Dearly Beloved*, *Summertime* and some others. But nearly all have some part of it. It is homey, in a particular way, and it may even be embarrassing. As a matter of fact, I would doubt that Puritans would like Miss Merrill (although she hardly stands for licentiousness) and I know that some one who could not become fuzzily and happily drunk could never admire Miss Merrill (although she does not sing or encourage about drinking), but those somewhat disconnected factors, perhaps best summed up in a person who possessed at least some degree of agreeableness about self, need to be present to produce a human capable of the relaxation necessary for acquiring this particular taste, without fighting a battle. I don't recommend Miss Merrill's faults and I'm not even sure that I care to play psychiatrist, especially when it has to be done in such vague terms, but I do recommend a sometimes unique message which is clearly becoming more disciplined and communicative. (BC)

ANITA O'DAY *Sings The Winners* (Verve MG V 8283): twelve tracks with half of the arrangements for unlisted musicians by Russ Garcia, the other half by Marty Paich. The Winners in the title are musicians associated with certain songs. Thus, she salutes Duke with *Take the A Train*, Peterson with *Tenderly*, Dizzy with *Night in Tunisia*, Davis' *Four*, Getz' *Early Autumn*, Herman's *Four Brothers*, Krupa-Goodman's *Sing Sing Sing*, Mulligan's *My Funny Valentine*, Shaw's *Frenesi*, Hawkins' *Body and Soul*, Lunceford's *What's Your Story*, *Morning Glory* and Kenton's *Peanut Vendor*. There is, naturally enough, a great deal of imitative writing here, to make the songs correspond to

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C3542 Leroy Vinnegar, a bass player who "walks the most!" presents his first album as a leader. Featured on a selection of standards with a walking motif ("I'll Walk Alone," "Walkin' My Baby Back Home," "Would You Like To Take a Walk," etc.) are Teddy Edwards, tenor, Gerald Wilson, trumpet, Victor Feldman, vibes, the late Carl Perkins, piano, and Tony Bazley, drums.



C3539 The Curtis Counce Group comes up with some West Coast "cooking." Tasty, with plenty of funk and soul. Bassist Counce's group includes ace tenorman Harold Land, trumpeter Jack Sheldon, the late Carl Perkins on piano, and the drummer Jo Jones calls "the best in the country today," Frank Butler.



C3544 Bob Cooper's extended "Jazz Theme & Four Variations" is a major work by a major jazzman. Side two features Coop's tenor in swinging combo performances (including an intriguing "Frankie & Johnny") with Victor Feldman, Frank Rosolino, and an all-star rhythm section: pianist Lou Levy; Max Bennett, bass; Mel Lewis, drums.



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the original versions, and it should not be imagined that Anita sings lyrics on the Hendricks-Lambert-Pleasure manner, those that are deliberately tailored in a jazz manner to solos. Instead, she sings and scats the normal lyrics as a general rule, but she gives to most of them a stature that they rarely have had. *Sing*, for example, takes on a new existence, which is infinitely preferably to the original version. *Body and Soul*, has an amazingly horn-like quality. And so it goes through nearly all the tracks. At Nat Hentoff points out in these liner notes, Anita is one of the "last of the really hot jazz singers." It is her near conception of the beat which has identified her with the cool; but hot the style is and here it is hotter and better than it has been for many years. The album is heartily recommended as the best of Anita currently on record. (BC)

This Is Sinatra, Volume Two (Capitol W 982): successful and otherwise singles from fairly recent Sinatra recordings, sixteen of them in all. The performances are all excellent; the material varies from the almost rock-and-roll *Hey Jealous Lover*, to the lyricism of *Put Your Dreams Away*. For Sinatra collectors, this is an excellent album. For those who choose more carefully, there will be moments of tedium here and there. Place the album more or less in the mood category, a Sinatra mood album, and if you like the delineation of his moods as I do, then the choice is fairly evident, but you should remember that is a collection of tracks rather than a unified LP.

FRANK SINATRA WITH TOMMY DORSEY'S ORCHESTRA (Victor LPM 1569): twelve tracks from 1940-1942, including such Sinatra-Dorsey classics as *This Love of Mine*, *Polka Dots and Moonbeams*, *Oh Look at Me Now*, *I Guess I'll Have to Dream the Rest*, *How About You* and *There Are Such Things*, with occasional assists by such as the Pied Pipers and bands that ranged from straight dance orchestras to ones with as many as nine strings and a harp added. Obviously, this is the young Sinatra and, as with most of the records from this time, there is a tendency to compare them unfavorably with his current output. But this album has a flying start over most of the Columbia LP's, because the Dorsey music is generally far superior to the usual string backings which Frank ordinarily received.

JIMMY RUSHING'S *Little Jimmy Rushing and the Big Brass* (Columbia CL 1152): twelve standards such as *I'm Comin' Virginia*, *Harvard Blues*, *Mister Five By Five*, *Trav'lin' Light*, *Rosalie*, *When You're Smiling* and *Somebody Stole My Gal*, all arranged by Jimmy Mundy, Buck Clayton or Nat Pierce, for varied personnel, including Buck Clayton, Emmett Berry, Vic Dickenson, Urbie Green, Dickie Wells, Coleman Hawkins, Buddy Tate, Earl Warren, Nat Pierce, Danny Barker, Milt Hinton and Osie Johnson. The arrangements are all in the Basie groove, naturally enough; the solos are good and, again, pretty much what you would expect. I

find this emphasis on Jimmy Rushing an interesting phenomenon. Essentially a commercial blues singer, the years have been kind to Jimmy and have made him somewhat legendary, somehow giving him a stature which may not be especially earned, but which is made more secure by the absence of others of his contemporaries from the jazz scene, most notably Joe Turner, who is a jazz singer in the most powerful tradition. In any case, this is normal Rushing with normal accompaniment and a great deal of fun, for both those reasons. His obvious limitations are most evident on such as *Trav'lin'*, but most of the rest is in the area which he has successfully exploited for so long. (BC)

JO STAFFORD'S *SWINGIN' DOWN BROADWAY* (Columbia CL 1124): twelve songs from the musical theater including *Anything Goes*, *The Gentleman Is a Dope*, *Love for Sale*, *How High the Moon*, *Speak Low* and *It Never Entered My Mind*, all but four arrangements by Paul Weston; those other four by Billy May (and they are the most interesting); both men keeping within conservative bounds with more than an occasional bow in Jimmy Lunceford's direction. Jo sings well of course, without effort and in complete control. Strangely enough, the band doesn't swing as much as the pick-up orchestra, which accompanied Jo at a Columbia party several months ago, doing some of these same songs. But for those who are interested in fine pop singing and playing, this album is a real pleasure.

LYNN TAYLOR SINGS *I See Your Face Before Me* (Grand Award G.A. 33-367): twelve tracks of songs written by Arthur Schwartz and an outstanding collection of lyric writers and including the title song, *Then I'll Be Tired of You*, *Haunted Heart*, *The Dreamer*, *Oh But I Do*, *Something to Remember You By* and *Wandering Heart*, with accompaniment by an excellent group: pianist Buddy Weed (who did the arrangements), Billy Butterfield, trombonist Bob Alexander, flutist Stanley Webb, Barry Galbraith, Arnold Fishkind and Johnny Cressi, with appropriate solos given to each. In an earlier review, Nat Hentoff wrote of her: "Miss Taylor is a warm, intelligent, unaffected pop singer." That continues to be so and in her singing, if you do a great deal of listening, you will find all the qualities of our better singers, enough so that there is a temptation to say that here she sounds like Peggy, there like Patty McGovern, or Teddi King, or even with a trace of Lucille Reed or Jeri Southern or Lee Wiley. But the resemblances are only that; a quality which she shares in common with other fine vocalists. Miss Taylor is very much her own singer and hurrah for that. No jazz singer, she can be listened to with appreciation by any one. (BC)

SARAH VAUGHAN'S *At the London House* (Mercury MG 20383): eight standards such as *Detour Ahead*, *Three Little Words*, *Speak Low* and *Thanks for the Memory*, recorded in person, at Chicago's London House with her own trio (Ronell Bright, Richard Davis and Roy Haynes), with four of Basie-men: trumpeters Thad Jones

and Wendell Culley, trombonist Henry Coker and tenorist Frank Wess. We have Jack Tracy, who is now the director of jazz at EmArcy, to thank for this delightful set of performances, all gifted with the most relaxed informality, splendid playing by both trumpeters, warm backing by Frank Wess and real jazz singing by Sarah. The last track, *Thanks for the Memory*, sums up all the informality with two false starts, a great deal of ad libbing and her own particular thanks for "the most craziest, upsettin', down-side recording date I ever had in my life." (BC)

Verve Capsule Reviews

BUDDY BREGMAN — *In Hi-Fi* (Verve MG V 2094). Buddy, who has done backgrounds for everybody from Ella to Bing Crosby, does something for himself here. That *something* is strictly commercial, but not unfunny. There are moments here where he spoofs, beautifully, the *Poor People of Paris* and all the other nickelodeon-harpsichord fakirs. There's a multitude of strings and *Left Bank* type tunes. In all, it ain't jazz, but its content has some of the most happy "let's make fun" pop music of the year. (JM)

STAN GETZ—CHET BAKER *Stan Meets Chet* (Verve MG V 8263). Stan met Chet in Chicago and the meeting could have come off much better. Of partial fault is the recording itself (at least our copy), which has all kinds of acoustical indistinctness. For the most part, the thing sounds as though it had been recorded with the

mike in front of the drummer. The piano sounds like a barroom upright and there's one place in Chet's *Autumn in New York*, that sounds as though the turntable was slipping — it's not, and neither (we hope), is Chet. It must have happened in the recording process.

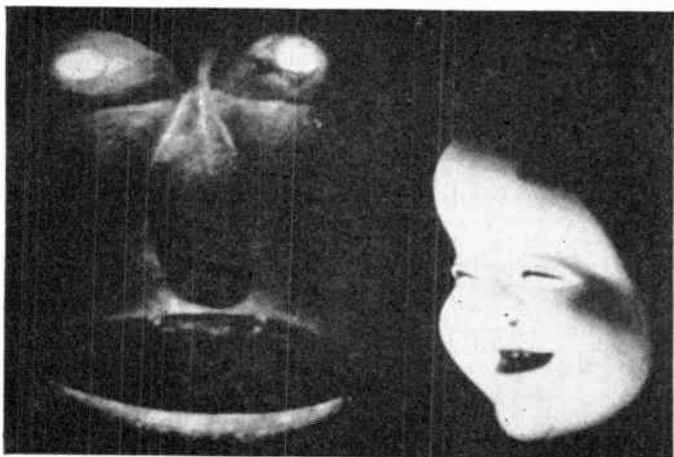
Stan plays the most on the date — and we mean that both ways. He takes more choruses per square inch, than Chet and plays better than Chet. A half 3/4, half 4/4 *Cherokee* called *Half-Breed Apache* by Stan, makes the most sense, although it drives the rhythm section to near oblivion. (JM)

IN PERSON

Dakota Staton at the Village Vanguard

Miss Dakota Staton opened at New York's Village Vanguard recently, with much flourish, much attention and much in the way of blues.

Like almost every other singer who has evolved in the last fifteen years or so, Dakota is the product of a number of varying styles and concepts. Sarah Vaughn and Dinah Washington, the two most original singers of the post-war period, are extremely well represented in Staton's approach, but some place, deep in the well of the Staton background, is a fond affection for the Washington way of belting and dramatically emphasizing a song. Like



Behind the Jazz Masks

Four intimate portraits of jazz musicians —
Lester Young, Lennie Tristano,
Charlie Parker and Miles Davis —
one section in JAZZ 1958,
a section which has caused much controversy,
and yours for the ordering — see page 40.

blue note
THE FINEST IN JAZZ
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From The New York Times, August 23, 1958

Jazz: At Randalls Island
Festival Starts in Low Gear, Shifts Into
High With Horace Silver Quintet

By JOHN S. WILSON

A strange air of politeness hung over the opening program of the New York Jazz Festival at Downing Stadium on Randalls Island last night.

The jazz heard in the opening portions of the program was generally capable, but it was scarcely festive until Horace Silver brought on his strongly rhythmic, blues-rooted quintet . . .



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Dinah, Dakota's best foot forward is a blues foot. Dakota seems more able to let go on a blues. She seems less inclined to contrive for effect; less inclined to use tricks and gimmicks that stand in the way of a real emotional projection. There's an enthralling power in her blues singing; it's something that sets the audience to snapping its fingers; nodding its accumulative head; and brings out strange gurgling noises that sound something like "yeahhhh."

Hank Jones ably assisted Dakota, as did the Whitey Mitchell trio. Whitey's trio, incidentally, played a variety of light swinging things that were geared to provide easy intermission listening for those that could and cared to hear. Unfortunately though, most of the intermission time was spent talking, shuffling and clinking glasses. Any one who was interested in listening to

Whitey and his group, was hard put to make out anything but the loudest crescendos. And how loud can bass, drums and piano play?

Actually, we'd like to see Dakota leap into all of her material with the same abandon, the same emotional projection she uses in her blues interpretation.—Jack

Billy Taylor at the Composer

Billy Taylor's appearance at the Composer is always something of a treat for a reviewer. This club, although it does get noisy on occasion, never gets so noisy as to make listening a strain. Billy's group sounds better than ever, and the night we caught him, Billy was in particularly good form. Ed Thigpen and Earl May work in

the closest of proximities and, along with Billy, form a very happy compact, direct and dramatically valid threesome.

Outstanding in Billy's repertoire are the *My Fair Lady* songs. Each of the Lerner-Lowe tunes is given a very bright, individual treatment.

Ed Thigpen was featured on one number that gave him all the room in the world to solo. Ed used his head as well as his hands in his solo work, shifting his rhythmic concepts and dramatically using his bare hands on the heads instead of sticks. The opening few minutes of his solo were so well constructed and brought to a climax, that another minute or so of continued drumming proved anti-climatic.

The Billy Taylor group provides some of the most constructive and entertainingly consistent jazz around.—Jack

Horace Silver at the Black Pearl

A new policy at the Black Pearl, brought Horace Silver into that upper East Side club, for a one-week engagement. The new policy is intended to bring main-name *mainstream* (whatever that means), talent into the club for a week, with extensions when business warrants it.

Horace's *Preachers* included Don Byrd and Louis Hayes, and their material was composed of Silver originals of both decades (pre and post *Messenger*). *Senior Blues*, *The Preacher* and *The Outlaw* were among the best things, and Don and Horace were the outstanding soloists. Don Byrd got a strong rich sound, and carrier his end of the ensemble well. Horace, of course, is the guiding hand behind this group and its success is largely to his credit. He sparks the band in ensemble, creates its musical personality and adds his particular brand of improvisation.

There are moments of course, when you wish the band wasn't so obviously pointed in one direction. The unison approach and the switches in time and chordal conception, wear a little on this individual listener, but there are moments when Horace's group hits the ultimate in that particular *funk* groove. As the father-apparent of this particular style nobody, but nobody, can do quite as Horace can do it.—Jack

Anita O'Day at the Village Vanguard

Anita O'Day opened at the Village Vanguard last month with little of the sleek startling sexiness that had marked her previous appearance at the same club. This most recent appearance showed Anita as the musician. She dressed like a musician, looked like a musician and sang like a musician. Instead of the slinky night club performer, her whole attitude was that of the modern jazz musician: informal loose, a bit contemptuous of the audience and musically swinging.

Anita was stingingly rhythmic. She was phrasing as an instrumentalist might, biting and sliding through the chord changes of tunes like *Four Brothers*, Stan Getz' *Her-*

(Concluded on page 34)

Subject: Stereo Cartridges and Garrard Players

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Beware of Fraudulent Stereo

Binaural Sound Is Never a Substitute

By Hank Lang

Although stereo reproduction of sound has been with us for some years now, the recent exploitation by all the major companies and more important, the emergence of the stereo disc have made a definitive explanation necessary.

There is currently a wide-spread opinion that stereo reproduction entails the use of widely spread dual speaker systems to reproduce two signals, each of which has been recorded with a separate microphone spaced a good distance from the other microphone. *This is not stereo sound.* This type of reproduction was commonly known as binaural sound and it has been with us for some years now. It has several major drawbacks among which are:

1. The wide separation of the recording microphones gives a very definite separation to music reproduction that is not there in the live performance. The two ears used to listen to live sound are separated by only a few inches. This natural ear separation gives a "sense of direction" to sound by introducing subtle phase differences to the portion of the brain recognizing sound. This phase difference works even though the reverberant sound in a room (the reflected sound) is much more predominant than the direct sound — thus a person some distance from a sound source in a very live room can still tell the direction of the original sound even though the percentage of direct sound is extremely minute compared to the reflected sound. Naturally then, the ears do not find a separation in live music but rather a direction from which the music arrives. Even though the various instruments are separated in the orchestra, the degree of separation is small and the over-all impression is of *fullness* and *depth* rather than of distinct separation.

2. The use of two microphones set up by an engineer defeats the very thing the conductor or leader is trying to achieve — a coordinated *blend* of sound. This fault is further compounded by the lack of understanding by engineers of musical worth.

3. Binaural reproduction, being essentially two separate systems, leaves a definite "hole" in the center of the reproducing systems.

Binaural sound therefore, is useful in reproducing a ping-pong game or other naturally occurring widely spaced sounds. This limited usefulness has been the major factor in holding back its development.

Stereophonic sound (true stereophonic sound), overcomes all these objections and gives us for the first time a reproduction that can be identical to the live performance. Just as the ears are separated by a short distance, so the microphones in stereo are separated by a short distance. The recording therefore makes use of *phase* differences rather than artificial *distance* differences.

The net result in a well designed stereo system is of complete naturalness. The orchestra is *not* widely separated, the

rhythm section is *not* relegated to a single speaker in a two speaker setup, the brass is *not* "way out in left field" — in short, the orchestra sounds like an orchestra.

In a good stereo system it is not necessary for the listener to station himself or herself midway between two speakers to get the effect. The depth and fullness is readily apparent no matter where the listener is seated, just as in the original live performance. If the conductor originally wanted the effect of a trumpet stationed some distance off, then the stereo reproduction duplicates this exactly — if the conductor wanted to achieve a fully blended sound, then this too, is reproduced exactly. An excellent example is of full orchestra with a single vocalist: in the reproduction of this type of music, the vocalist appears to be in the *center* of the orchestra and not, as in binaural, stationed at one of the speakers. A most important contribution of stereo reproduction is that we have not only a *spread* of sound, but a *depth* of sound also. The classic binaural demonstration of a train rushing by is not limited to *left to right* sound, but the train can go across at an angle, sounding as though it were coming from the listeners left and going off into the distance *in front* of the listener. By the same token, a section of the orchestra will appear in the *rear*, rather than to one side — just as in the original.

The true stereophonic system then does not depend on separation of the loudspeakers, but quite the reverse — the speakers placed close together do a much better job. The natural consequence of this depends only on continued research; the stereo of the future will be reproduced from a *single* specially designed loudspeaker and amplified by a *single* specially designed amplifier. We already have *single* specially designed stereo microphones for use by the recording engineer.

The danger confronting the public is that companies not fully cognizant of the above, will continue to put out binaural rather than stereo records. In the long run, they will of course be forced to equal the quality of the more enlightened companies. Also, there is a large library of binaurally recorded sound that will be sold as "stereo." It is a pretty safe bet that older records reissued in stereo form will be sub par in stereo quality.

One last observation: in the past, a music reproducer of poor quality could be tolerated, but after continued use at one time, the listener was stricken with *distortion fatigue*, a condition brought on by the peculiar action of the ear in supplying the missing parts of the reproduction. The natural reaction to the fatigue has been to irritably turn off the sound. In stereo, a widely spaced system gives rise to the same type of reaction, *stereo fatigue*. For quick and positive stereo effect, a widely spaced system shows the *new sound* easily, but for continued use, the pleasure is diminished considerably once the novelty has worn off. Retail-wise, this situation is completely analogous to the juke box bass, used by cheaper (not necessarily less expensive) high fidelity sets.



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Latest Reviews of Newest Equipment

by George Kluge

We are most grateful to Mr. Lang for his current observations regarding Stereo and its shortcomings at this early stage of development. However, we feel confident that the combined efforts of audio engineers in this country and abroad will continue to produce workable solutions to the problems mentioned by Mr. Lang. Typical case in point is the microphone manufacturing firm of Georg Neumann in Berlin, Germany, which has introduced a Stereo microphone containing two similar, closely adjacent microphone capsules mounted in a single case. The Stereo tapes and disks recorded with this microphone demonstrate that the "hole-in-the-middle" effect need not appear in any quality Stereo recording. After hearing some of the results of program material recorded with this microphone we are convinced that the placement of Stereo microphones at the recording session is vitally important in achieving accurately balanced Stereo through the correctly spaced loudspeakers in the living room.

Also, most of the major recording studios in this country are devoting considerable thought to their microphone set-ups in an effort to come up with a more perfect form of Stereo. Since most of the obvious special effects type Stereo records have served their purpose and are passe, (Ping-pong games, bowling balls, trains and jet), the primary objective of most record labels is to recreate, in full dimension, Stereo sound, the original MUSICAL performance via tape or disk in your living room. Music is above all else, and Stereo will, if properly used, add the missing dimension to that almost lost technique: Monaural recording. Arthur Fiedler and the Boston Pops Orchestra Stereo RCA Victor release *Hi Hi Fiedler* is one of the current LP's displaying symphonic potentialities on Stereo disk. It's an excellent example of true Stereo exceptionally well performed Coral's latest Stereo disk release *Jack Kane is Able* is another example of quality Stereo.

New Equipment: Capitol Stereo tape reproducer.

Recently, we had the opportunity of listening to Capitol's new tape recorded and Stereo reproducer Model 850. It seems to provide ample Stereo sound for its small size. Easily portable, the tape transport is contained in one case 15½" wide, 11⅝" deep and 9⅞" high. The second case splits to provide two 8" woofer speakers each of which also has a 3½" tweeter for Stereo listening. Twenty feet of speaker cord on each speaker makes for plenty of experimenting to obtain optimum Stereo-effect placement. The 850 is extremely flexible and can be used for Stereo In-line reproduction, for playing monaural tapes; it can be used as a home recorded (monaural), for voice and music; it may also be used as a 10-watt public address system; and finally, when connected to a tuner or phono it provides hi-fi reproduction. Manufacturers claim 80 to 1200 cps. frequency response, 3 watts power output from each channel-undistorted; Wow and flutter less than .3% at 7½ IPS, less than .5% at 3¾ IPS. The circuit includes 7 tubes with a pair of EL 84/6BQ5 audi output tubes. Speed is listed plus or minus 2% at 7½ IPS and 3¾ IPS. Hum balance and Stereo balance adjustments are easily within reach. The recording safety lock and tape run-out switch prove to be noteworthy additional features. The former control makes it impossible to erase expensive pre-recorded tapes while the latter run-out switch turns off the motors when the free end of the tape passes through it.

To audition its Stereo playback functions, we tried one of Capitol's Stereo tapes *Ray Anthony's Young Ideas* and we're happy to report that Ray's great dance band took on an unusual breadth via the two channel Stereo reproduction. This tape is a quality engineered example of good Stereo recording.

An interesting added inducement for purchasers of the Capitol Tape Recorder is the Free labor and parts for first 90 days of ownership. Since most "bugs" show up within that 3 month period, this is an attractive offer to any one interested in a good Stereo Playback

(Concluded on next page)

Tape Recorder in the moderate price class. Priced at \$249.95, it calls for your inspection.

Selecting the right tape for your recorder.

Some of our readers have asked how to select proper tape from the many types available. In answer to this question we recommend that the recordist first determine what he plans to record. By this we mean (assuming one is using the 7" or smaller reel) — Will a standard tape, or a long-play (50% more recording time), or a double-play 100% more recording time), be sufficient? For Clarification; the longer the playing time, the thinner the tape (in each reel size). Secondly, you can choose between cellulose acetate or Mylar Polyester film base tapes. The Mylar base is more expensive but has definite tensile strength and longer life advantages which may justify the slightly higher cost depending on your tape machine and personal needs. Most tape manufacturers also produce Low-Print-through tapes for special High Quality assignments.

To illustrate: On a recent organ and choir recording assignment we used Audiotape's Low Print-Through type 2551 RM on 10½" reels because of the dynamic range involved, as well as the indefinite time interval between final recording and processing of a master LP record. (Note: experienced recordists agree that TIME can add Print-Through as well as can too high a level at the original recording session.)

In another recording situation we used a 5" reel of Irish regular Double Play No. 724 tape on that fabulous little Norelco tape recorder (Reviewed here July, 1958) at the amazing slow speed of 3¼ IPS (Dual Track) to record the *entire* Van Cliburn Carnegie Hall Concert as broadcast over WQXR-FM. In this case we were most interested in the Long Play feature of the tape in addition to full fidelity quality.

A third case in point is a recording artist who chooses to remain anonymous. For her we suggested Soundcraft magnetic Lifetime Series (Yellow Diamond) Mylar Base to use for experimental live Stereophonic recording. Its super strength and durability make it ideal for day in and out rehearsing as well as for Lifetime preservation of her "perfect takes."

In all instances we tried to find the perfect tape for the situation. In your shopping you will find that each of these tape companies (Audiotape, Irish, and Reeves Soundcraft), has a complete line of tapes and accessories for every recording use. Discuss your tape requirements with your audio tape salesman for the same complete, trouble-free satisfaction we experienced in the above-mentioned recording examples.



Photo from Hi-Fi Music at Home (March, 1958)

LOUIS ARMSTRONG IN HIS DEN, EDITING TAPE

(Note his AR-2 loudspeaker at the left)

Where natural, musical quality is required, without pseudo-hi-fi exaggerations, AR-2 speaker systems are a logical choice. They are used in recording studios, in broadcast stations, and in the homes of leading figures of the musical world—including Louis Armstrong above, and John Hammond, director of the Newport Jazz Festival.

AR speaker systems, because of their patented acoustic suspension design, must use small cabinets. These small enclosures mean an advance rather than a compromise in quality, particularly of the bass range.

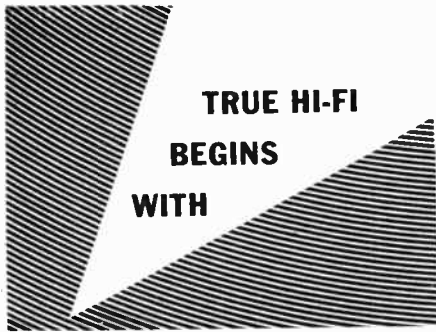
AR-2's are \$89 to \$102, depending on cabinet finish; AR-1's are \$172 to \$194. Literature is available for the asking.

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In Person

(Concluded from page 30)

shey Bar and Them There Eyes. But if you've heard Anita, and who hasn't who is interested in jazz, you expect this. Anita has always been most famous for her rhythmic interpretations. She sings with great time, humor and imagination. On the particular evening we heard her though, her ballads were a distinct surprise. Often on ballads, Anita has the tendency to disregard lyrics, sacrificing the meaning of the words to the musical phrase. We've often gotten the impression that she prefers singing up-tunes and only sings ballads because it's expected of a singer. In any case, Anita was warmly and delicately beautiful on tunes like *Tenderly*. In strange and sudden contrast, Anita has the ability to switch from the cutting "bad girl" hardness to a sudden soft phrase full of warmth and tenderness. A paradox of expression that is both dramatically and emotionally effective. This too, is the mark of the spontaneously improvising musician.

The Mose Allison trio was the alternate attraction. Mose has a very lively little group that includes Addison Farmer on bass and Ronnie Free on drums. They are a very comfortable, folksy threesome (thanks mostly to Mose's folk-blues tinted playing and singing), that can swing mightily when the occasion and the material demands (thanks mostly to Addison Farmer who is growing melodically and rhythmically with each new gig).—Jack

Charlie Byrd

(Continued from page 19)

You meet a lot of new people, hear new things and get a different outlook on life. It's a 'stagier' type of existence, but I wouldn't want to go back."

Keter, whose lack of chit-chat is more than balanced by his bass brilliance, ran through a whole bandstand of instruments before setting on the bass. It was apparently the fashion in his home territory of Port Chester, N. Y., for Horace Silver, a boyhood chum, was then playing tenor.

Bertell Knox, a late-comer to the jazz field, says firmly, "The road is not for a family man. Something extra good would have to come along to get me out of here."

The newest member of the Trio, Bertell learned drums in the Army and says, "I owe everything to Specs Wright of Philadelphia." A specialist with brushes, Bertell admits to a solid year of practicing little but brush work before looking for his first professional job in 1949.

"I think a good drummer has to be in the driver's seat but not as a back-seat driver," is Bertell's estimate of the drummer's role. After working with Ella Fitzgerald, Pearl Bailey, Arnett Cobbs and Jackie Davis, Bertell came off the road and joined the Byrd group early in 1958.

A constant experimenter in rhythmic combinations, Bertell often uses a conga drum as another instrument in his conventional set and features it in one of the Trio's regular offerings, a Knox original entitled *Message*. Originally from New York, Bertell is married and has a son, Bertell, Jr.

To round out the full picture of the Byrd success on home grounds, you have to go no further than Showboat owner Pete Lambros, who has seen the group pack his room for months on end and do equally well in concert appearances which he co-sponsors.

"Before I got into the musical end of things, people warned me that I was only asking for trouble — that the musicians would drive me crazy. Instead, I find I've not only hired good musicians, but gentlemen as well. Charlie is both of these and on top of it all, is an excellent businessman. I'm positive I have the best group in town and certainly one of the best in the country. I hope they never leave."

This cheer-leading is a two-way street, for the members of the Trio point out that owner Lambros makes alterations to better display the group; repairs or junks squeaky equipment, and tosses out talkative customers whose conversation interferes with others' listening pleasure.

With all the evidence in, the home-town team has won on all counts; security, working conditions, top-flight music, recordings and television. What could 200-mile hops, noisy club crowds and flea-bag hotels hope to offer the Charlie Byrd Trio or their counterparts elsewhere in the country?

—ALLEN SCOTT

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Bill Potts

(Continued from page 16)

tunes illustrate the Potts facility for writing small groups "up" to the sound of an 11 or 12-piecer and for making an 11-man group sound for all the world like a full-sized 17 or 18-piece orchestra.

As in the case of nearly all Potts numbers, the Merkle album contents are easily recognizable as products of Bill's pen. "I've never tried for a special sound, but people tell me that they can pick one of my tunes from a group and have proved it to me."

An analysis of the Potts writing style fails to uncover any hard and fast device which would serve as a name tag. Perhaps the two outstanding features, particularly on up-tempos, are a "hard" reed sound and an over-all recklessness which is more of a feeling than a definitive sound.

Bill refuses to express a preference for any set instrumentation or type of group. "I'll try anything because it's a challenge. Writing for a small group is more intricate, because if somebody goofs, there isn't any one there to take up the slack while in a big band, some one can fluff a note and chances are that another instrument is playing the same thing, although it might be in a different range.

"I am partial to tenor saxophone and like writing for that instrument about as well as any. Al Cohn and Zoot Sims really tear me apart," Bill says.

Tenor solos, enhanced by brilliant backgrounds, have long been a hallmark in Bill's writing for THE Orchestra. An outstanding example would be *Head First*, a tune written for the Basic band, which allows a lot of blowing room to Al Seibert of the Washington group.

Flexibility could be one of Bill's most important stocks in trade. For lineups of many shadings have been well served by Potts scores. The *Makin' It* album provided a framework of two guitars, two flutes, piano, bass and drums, while the traditional lineup of The Six, the three tenors of *The Brothers* and the full sound of THE Orchestra all came off well with Bill's scores on the stands.

As his favorite arrangers, Bill lists Al Cohn, Gerry Mulligan, John Mandel, Bill Holman and the late Tiny Kahn, among others.

"As for my future work, I'll try whatever comes to mind. I do have some projects underway that should prove interesting. In the past, I wrote some vocal backgrounds for Lea Mathews using a 20-piece string section and I'd like to do more of this type of thing for Shirley Horne who has sung with THE Orchestra."

Bearing in mind his recorded piano debut in the Dome album, Bill has some trio charts already on paper and is working on more. "I'd like to do more piano work. I've been lazy and I need to practice more,"

(Concluded on page 38)

Next month:

A variety of personal hornblowing about some of the most provocative men in jazz

Washington Jazz Library

There's a wonderful opportunity to do something big for jazz now afoot in Washington, D.C., in the form of a drive to establish a jazz recording collection in the Library of Congress.

This campaign, spearheaded by Rep. Frank Thompson, Jr., (D., N.J.), should serve as a natural rallying-point for musicians, promoters, record companies and just plain jazz fans who so often express a desire to strike a telling blow in a common cause.

As Congressman Thompson sees the idea, the Librarian of Congress would be given the chance to collect two copies of a new recorded work as part of the Library's permanent collection. A process of careful selection would be emphasized to insure the quality of such a collection.

Under the Thompson bill, H.R. 9844, a system of penalties would be set up to insure enforcement of the legislation. Motion picture sound tracks would not be covered by the Thompson bill.

While designed as an over-all collection of recorded music, the proposed Library of Congress addition would benefit jazz to perhaps a greater degree than any other type of music.

The foundation of this view was expressed by the Congressman in a speech delivered from the House floor. Rep. Thompson said:

"Whenever Congress legislates, the principle or product involved comes into full view and thereby, becomes understood. This legislative body has a responsibility in sponsoring the development of American music.

"As one example of the many benefits that could be derived from the passage of my bill, may I call to your attention the need for the establishment of a national collection of jazz.

"This musical form, which has developed in the United States is worthy of mention from the viewpoint of its contribution to musical history. Jazz is a one-hundred per cent American product. It has never asked to be justified. It has been called 'free speech in music.'

"The Librarian of Congress has stated to me that 'the Library of Congress has a very large collection of material which is of interest to the student of American jazz.' Through existing avenues of copyright, the Library of Congress receives all the regularly published popular music as well as books and periodicals on this subject written in many different languages.

"My bill, H.R. 9844, in providing for the deposit of sound recordings in the Library of Congress, would make possible the establishment of a fine collection of jazz for study and research. I should like to emphasize that I am not advocating a Federal subsidy for study or performance, but my bill would facilitate the establishment of a national jazz collection. It would be a forward step in the development of American culture."

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The third and last part of lesson seven in Berklee's Modern Chord Course

The following is the last of three sections which comprise Lesson #7 of the well-known correspondence course of the Berklee School of Music (Schillinger System), Boston.

Mr. Lawrence Berk, director of the school, says: "We will be happy to answer any questions pertaining to further applications of the specific principles covered in this lesson as well as any questions regarding the over-all course content. Also, at no fee, we will review and correct all assignments mailed to us by your readers."

Send assignments to: Mr. Lawrence Berk, director, Berklee School of Music, 284 Newbury St., Boston, Mass.

D. CHORD PATTERNS

A detailed analysis of the chord changes to many hundreds of popular, standard and jazz melodies, has revealed the existence of certain definite harmonic patterns.

In view of the fact that these patterns do occur so frequently, it is certainly to our advantage to be able to identify them and apply them in all keys.

The value of a thorough knowledge of these patterns cannot be stressed too strongly. Sufficient familiarity with them will enable you to transpose or memorize the chord changes to many tunes virtually at sight. Further, since you are dealing with those very same elements which go to make up the chord changes to most tunes, you should have no difficulty whatsoever in composing original chord progressions in the same style.

The Berklee School's Correspondence Course Lesson Number Seven

PATTERN #1

	<u>I</u>	<u>VIm7</u>		<u>IIm7</u>	<u>V7</u>
Key of C:	C	Am7		Dm7	G7
Key of Ab:	Ab	Fm7		Bbm7	Eb7

PATTERN #2

	<u>I</u>	<u>#Idim</u>		<u>IIm7</u>	<u>V7</u>
Key of C:	C	C#dim		Dm7	G7
Key of Ab:	Ab	Adim		Bbm7	Eb7

PATTERN #3

	<u>I</u>	<u>bIIIdim</u>		<u>IIm7</u>	<u>V7</u>
Key of C:	C	Ebdim		Dm7	G7
Key of Ab:	Ab	Bdim		Bbm7	Eb7

PATTERN #4

V7 of V | IIm7 V7 | I

Key of C: D7 | Dm7 G7 | C

Key of Ab: Eb7 | Bbm7 Eb7 | Ab

PATTERN #5

V7 of II(b9) | IIm7 V7 | I

Key of C: A7(b9) | Dm7 G7 | C

Key of Ab: F7(b9) | Bbm7 Eb7 | Ab

PATTERN #6

I V7 of IV IV IVm I

Key of C: C C7 | F Fm | C

Key of Ab: Ab Ab7 | Db Dbm | Ab

Using only those techniques which have been discussed up to this time, it is possible to create some musical and practical (though still very simple) chord progressions.

One further principle, however, must be known and applied, i.e., ANYTHING MAY FOLLOW THE I CHORD.

Following are some logical eight-bar chord progressions along with an explanation of the function of each chord. Only materials contained in this lesson have been used.

a. Key of C:

<u>PATTERN #1</u>				<u>PATTERN #2</u>			
I	VIm7	IIm7	V7	I	#Idim	IIm7	V7
C	Am7	Dm7	G7	C	C#dim	Dm7	G7

<u>PATTERN #6</u>					<u>PATTERN #4</u>				
I	V7 of IV	IV	IVm	I	V7 of V	IIm7	V7	I	
C	C7	F	Fm	C	D7	Dm7	G7	C	

b. Key of C:

I	IIm7	V7 of II	IIm7	V7 of II	IIm7	V7
C*	F#m7	B7	Em7	A7	Dm7	G7

↓

<u>PATTERN #4</u>						
I	V7 of V	IIm7	V7	I		
C	D7	Dm7	G7	C		

c. Key of Eb:

<u>PATTERN #1</u>				<u>PATTERN #2</u>			
IIm7	V7	I	bIIIdim	Fm7	Bb7	Eb	Gbdim

<u>#3</u>				<u>#4</u>			
IIm7	V7	I	V7 of V	V7 of II	IIm7	V7	
Fm7	Bb7	Eb	G7	C7	Fm7		

d. Key of G:

<u>PATTERN #2</u>				<u>PATTERN #6</u>			
I	#Idim	IIm7	V7	I	V7 of IV	IV	IVm
G	G#dim	Am7	D7	G	G7	C	Cm

<u>PATTERN #3</u>				<u>PATTERN #5</u>			
I	bIIIdim	IIm7	V7	I	V7 of II	IIm7	V7
G	Bbdim	Am7	D7	G	E7(b9)	Am7	D7

NOTE: It is possible in the course of a progression to establish a key other than the one indicated in the key signature. The following chord changes to "What's New?" effectively illustrates this point.

e. "What's New?" --- Key of C

<u>Key of Ab</u>				<u>Key of Cm</u>			
V7	I	IIm7	V7	IIm7(b5)	V7	I	
G7	C*	Bbm7	Eb7	Ab*	Dm7(b5)	G7	
						Cm	

IIm7(b5)	V7	I	V7 of V	V7	I
Dm7(b5)	G7	C	D7	G7	C

* ANYTHING MAY FOLLOW THE I CHORD

Lesson Assignments

ASSIGNMENT No. 4

Work out Pattern No. 1, No. 2, No. 3, No. 4, and No. 5 and No. 6 in all keys.

ASSIGNMENT No. 5

Compose two eight-bar chord progressions in every key using only those materials contained in this lesson. Indicate the function of each chord.

ASSIGNMENT No. 6

Using any and all of the improvisational techniques covered in the preceding lessons (approach notes, tensions, tension-resolve, delayed resolution, etc., etc.), compose original melodic lines to each of the progressions resulting from Problem No. 5.

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Bill Potts

(Continued from page 35)

but finishing up a tour with Woody Herman late in 1957 was a real ball and whetted my appetite for more piano, maybe even some solo numbers," Bill relates. High on the Potts piano list are Dave McKenna, Mose Allison, Oscar Peterson and Hank Jones.

Taking second place only to the musical merit of a Potts score is the title which goes over it. Wry, witty and aptly descriptive, Bill's titles can be interpreted on several levels in the manner of Lil' Abner, Pogo and Peanuts.

For example, there are *Blixed, Hags, Dry Chops in the Moonlight*, and from the *Domc* album — *555 Feet High* (the height of the Washington Monument), *D.C. Current* (with a chopped-off ending a la a light switch), *Aide de Comp* and *Proto Cool*.

A forthcoming title will be *Castoff*, a salute to Bill's shedding a massive plaster jacket worn while several vertebrae were healing after a sports car crack-up.

The full Potts life takes in a very pretty daughter, Loren Christi, 6, a born mimic and budding vocalist who sings along with any Sinatra record within hearing; sideline addictions to Nathan's hot dogs at Coney Island; sports cars, TV watching and some musical aspirations.

"Like every one else, I'd like to have a relaxed TV jazz show with good music and no fuss. I think it would be a good shot in the arm for jazz in general and might help to get the kids listening. Jazz releases on 45 rpm sides would help too. There's no question about it, jazz needs the youngsters and some one has to do something to get them off the garbage they're listening to now," Bill says.

Then there's THE Orchestra, which Bill revived after the untimely death of drummer Joe Timer. Finding Jim Lucht entirely capable of filling the all-important chair left vacant by Timer's death, Bill restored the group to its former brilliance.

With the aid of guitarist Herbie Powell, Bill and the group have furnished Washington with many of the city's happiest listening hours over the past several years.

"It's a constant hassle and Herbie and I have lost money on the venture together. Still, it's important that the band stay in existence. We should record again with a Joe Timer memorial album at the top of the list. Joe, who was a Tiny Kahn disciple, was just starting to gain recognition as a top-notch drummer and arranger when he died. An album might help to see that his talent isn't forgotten," Bill says.

With these varied projects in the works and more of Bill's work being heard, there appears a good chance that the composer of *Pottsville, U.S.A.* may be moving his sign to seek a more lucrative musical climate than that of Washington.

Whether claimed by East or West Coast territory, there is little chance that the community of Pottsville will be swallowed up by the surroundings.

You just can't bury the sound.

ALLEN SCOTT

METRONOME

Educator's Panel

(Continued from page 11)

cian and the classical teacher which will perhaps bring about a teaching approach of value.

MARTIN WILLIAMS: I'd like to comment on that Farmingdale tape which I had never heard before (I never heard the band before this). It was a very bad performance, it was crude and rhythmically it was questionable from beginning to end. But there was something happening there that struck me as perfectly marvelous — that was altoist Andy Marsala. I don't think that you could hear that boy playing and not know that here is a real musical sensibility and here is a very good improvisational talent. Now to discourage this fellow right now would be a sin of the worst kind. The fact that his sensibilities right now take the form of jazz improvisation is something to encourage. You can add to it all you want. You can enlarge his musical experience in the greatest possible way. But to tell him that he is doing something unworthy is to kill what is obviously an authentic talent. On that basis, I'd say fine — study jazz — on any other basis it doesn't make any sense.

JOHN MEHEGAN: I'd like to add to all that. I took exception to several of Mr. Slonimsky's remarks. First of all, I didn't think that we were here on a debate to defend progressive jazz. I didn't quite get what the premise of his remarks was. But like George Gershwin, who was not a jazz musician by the way — he wrote songs which jazz musicians are able to play — but neither Gershwin nor Mr. Slonimsky swing when they play.

MR. SLONIMSKY: Ladies and gentlemen, the fight is on. There can be nothing worse than a panel that agrees with itself. I take no exception to what Mr. Mehegan said, and I plead guilty to being unable to swing. The reason I brought in George Gershwin, was because he was a jazz musician, a creator of jazz music as we knew it twenty-five years ago.

JOHN MEHEGAN: George Gershwin did not create jazz. George Gershwin created tunes that offer a framework for a jazz musician to create spontaneous jazz. It can only be created by instrumentalists playing jazz in a social group with each other.

MR. SLONIMSKY: But Gershwin made an honest woman of jazz.

MODERATOR: Before we go any further, I want to ask a question. I agree fully that we should not discourage any youngster from playing anything, jazz or whatever. We should be grateful for the playing. But I haven't found the antagonism which you seem to have come here to fight against. Instead, I

have found it to be the other way around. I find dozens of music directors who do nothing except have dance bands, some of them playing bad jazz. And all the budget goes for the band. But I don't find string quartets or any one even suggesting that there should be string quartets. I think there is some reason for concern there, as long as we are talking about truly liberal musical education.

JULES FOSTER: I think that the problem is other than a money one. Having taught at Texas Tech, which is the heart of the oil country, we had the money, but we did not have the string players. We had about five hundred students in the music school and we only had four string players. This wasn't the college's fault — you have to take what you get on that level — you don't demand, as you do in the elementary schools. But back there, when those children first began to take up music privately, they were enthusiastic and young and everything went well. Then they began to grow up. They find that they are going to school and doing things that are vital to them, but they go to their music lessons and the teacher gives them a dumb Mozart piece to play, and some Mozart pieces are dumb, they are silly pieces, and we teach them, not throwing them in the wastebasket, where they should be, and we will defeat our own purpose because the student, who is more aware than we

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give him credit for, says that this is dumb music, I don't want to play it and he quits. Therefore, we lose him.

So what do we have. In junior high we have a band and that is fun marching around. But, they are playing bad band music, perfectly terrible band music. You also don't find symphony orchestras in junior highs and you don't find them in most high schools either. But you do find the kids tramping around playing John Phillips Sousa. It is a tragic thing that this happens. We lose our music students because we do not teach them form. In the first place, if you teach a child how to make a two-part invention and teach him how to improvise it on the piano, you may not have taught jazz, but you have gone a long way toward interesting your student. And that is the whole basis of this discussion of jazz. Jazz operates on the principle that the musician understands by creating for himself; he works as a composer. Therefore, you teach the student how to make a chord move, how to take a melody and write a melody beneath it, how to write a canon, how to write a two-part invention, how to write a fugue. Now that's not so impossible. You can teach teachable things. They are not vague. And once the student has been taught these things, he won't have any trouble with any kind of music. He could pick up Bach then and look at the music and say, "Oh, I know what this is."

MODERATOR: I must say that I agree with that. But do you mean to say that this is the only way to get to Bach and Brahms and so on?

JOHN MEHEGAN: Well, I think, that we all want the same thing. As a matter of fact, you have used the word participation. What we are trying to do is to involve the student on a personal level, so that his emotions and his intellectual curiosity are involved in what he is doing. There is too much drill-master teaching that goes on. There is no contact with Mozart and Brahms and there can be with jazz, when it is taught creatively, in its own terms, not in the ridiculous and mannered way that it is so often presented in professional folio books.

JULES FOSTER: And I should correct any misconception that may have come from what I said. I am not suggesting that we substitute jazz for other music. What I am saying is that the jazz approach is different from anything that we are doing. There are some things that jazz musicians use in teaching music, which we could use in teaching Bach, Brahms and Mozart. The jazz musician comes to know a piece intimately by its construction because this is the structure on which he improvises.

The other approach, that of teaching off of notes, stifles this. The student is

doing something that belongs to some one else. The jazz musician works without any notes in that sense and as a teacher he uses no score. He begins with ideas which the student thinks of himself, either adapting from something he has heard, working with a popular song perhaps. The student is made to create as if he were a composer writing it out on paper, except that he doesn't write it out, because the spontaneity must be there. We should teach from this fundamental point of view, teaching almost from the composer's point of view, so that the performer understands music as the composer does. Then he is capable of understanding all music — every kind. I feel that perhaps I can point up the opposite most strongly, by telling you that after being in one of the largest music colleges in the country, it was not until I was in graduate school, that I understood Bach, simply because no one had ever taken the time to explain to me about form.

QUESTION: Is the beat in jazz distinguished from the rhythm and is the beat absolutely essential to jazz?

MARTIN WILLIAMS: Yes it is. There are more and more people who are trying to imply it rather than state it. It is becoming less and less obvious all the time, but the answer is still yes.

QUESTION: Isn't it to be worried about that jazz has an almost hypnotic quality, together with a quality of frenzy which reduces the listener's individuality and makes him less than he is?

QUESTION: I seem to have come here with an open mind and I find it disheartening, but illuminating to see the antagonism by the classical members on the platform toward this new form of music, which is gaining respect in this country.

(There was a loud cry of "Not so." to this statement, but the cultured-sounding lady who had questioned the open-mindedness of some of the "classicalists," was not answered immediately. Instead, another question was asked):

QUESTION: Could you safely say that jazz is always in four, that is inflexibly so, bounded as it were by that, as in a square.

MARTIN WILLIAMS: Not entirely. There is three-four jazz, six-eight, two-four; frequently you'll hear all of these rhythms played against each other by the rhythm section. But if you really simplify it to the basic level, the answer is yes.

JULES FOSTER: I did want to add that we verge on very tenuous ground when we try to justify jazz in terms of what we are used to in traditional music. In the first place, jazz hasn't contributed a new form, hasn't contributed any harmonies, or new scales. It has borrowed everything it has, and it isn't even as advanced as Bartok. But neither are we as listeners. But jazz has made significant contributions in sound itself, in an exploration of what an instrument can do. It has also done something as far as melody is concerned, in that it teaches something about how to shape a melody. But primarily jazz has contributed to our musical culture in a rhythmic way, teaching us, in an inflexible form, how many rhythmic possibilities there are.

MODERATOR: We have been accused of something and I would like to speak about it right now. As moderator, I feel that I have to ask what may seem like antagonistic questions. I would like to apologize right now if I have said anything which might seem to be anti-jazz, because I am not prejudiced about it at all. But Mr. Mehegan made the point that there are practically no jazz teachers in this country. Consequently, our questions are an attempt to get under the skin of the thing and find out how do you teach jazz and will it stimulate youngsters' interest. And you know we are finding out a lot of things which are not really new. But I am on the side of jazz and I think that we have learned a lot about the give-and-take which should exist in our field of music. Although we will leave today still arguing with each other, we will have certainly gained in enthusiasm and been stimulated to further discussion. That is a distinct step toward progress.

(Unfortunately, the panel ended at this point, long after its appointed time of adjournment, and with various members of the jazz part of the panel wanting to answer the several questions which had been asked that really required answering. The major point of the panel seemed to be the continuing separateness of the two schools, more evident even on the teaching than on the performing level. Whether the audience made up of other educators gained something from the exchange is really an unknown factor, but it is plain that the panel members from the *classical* school made no concession to any evidence.)

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Jazz in Europe

(Continued from page 8)

Guide, who commented recently that "nearly all American writers on jazz are record reviewers. They are not — in the sense that Hodeir is-critics." Hentoff includes in his list of critics, Whitney Balliett, Ralph Gleason ("who is erratic"), Richard Hadlock, Larry Gushee, Charles Edward Smith and Glenn Coulter. Here are some additional "portraits": Leonard Feather — "frequently is a writer who illuminates . . . his record reviews currently far surpass any others in *Down Beat* . . . he does, however, verge on the superficial in many of his feature articles." John Wilson — "the very prototype of the record reviewer who writes skilfully and does have something to say on occasion, but is so limited in space — and apparently in his estimate of the nature of his readership — that he comes through much more superficial than he is." Marshall Stearns — "is a historian, desperately concerned not to offend any one." Wilder Hobson — "used to be a critic of value, but his monthly column is now little more than a catalogue of his enthusiasms with proselytizing adjectives substituting for analysis."

Of the few other writers (record reviewers all), "none of them approach their listening with anywhere near the hard thinking about feeling that criticism is." In Hentoff's opinion, this stems in most cases from the lack of a jazz background with too much emphasis on personal likes and dislikes.

He is as a rule, not particularly kind to the specialized American jazz magazines. He finally asks himself, should "serious" American publications see fit to allot space to "serious" jazz articles, say in the next couple of years, where will they find enough competent writers on jazz? Nat believes that they do exist, but not particularly on the staffs of American jazz magazines. This subject, besides being complex, is very timely, and should be considered more closely than it has been in the past.

As this column is especially concerned with reactions from foreign jazz fans, I would safely venture to state that they would fully agree with Nat's observations. For there is a lack of American leadership in the field that is almost frightening.

Our background and present status, from which we should have derived our main strength, does not favor us in meeting objective criticism from abroad. I am of course alluding to the fact that we pride ourselves on hailing from the country where jazz was born and that we live much closer to the great jazz musicians than our foreign friends — therefore, we *must* know better than they do. But as experience shows, are we really that hot? . . . Europeans are not of that opinion and feel that their critics could tell us a thing or two.

I believe that in many of us there is still a basic sense of guilt in either paying so much attention to or playing this music (and this applies also to certain musicians who find it more profitable than "interesting"), a music which is a johnny-come-lately to respectability, in many a mind. This is quite apparent when one overhears such remarks as: "Jazz, an art form? My foot!" "Jazz is fun!" or "Oh, I chose jazz only as a matter of expediency," etc. Why all these excuses — for excuses they are — and not accept jazz for the contribution and listening pleasure it has provided to millions.

Roger Guerin plays trumpet. A three time winner during the 1955, '56 and '57 polls of *Jazz Hot*, he barely missed first place for the 1957 Prix Django Reinhardt. Guerin does quite a bit of thinking on problems that affect the jazz musician, and here are some of his latest observations:

"What is important to me in jazz, outside of the swinging quality, is the harmony that is established between sound and style. Some people, because they don't like Armstrong, would like to hear a phrase of

Louis played in a Miles-manner sound, or vice-versa. That's completely wrong. I can never be expected to dislike my sound when I like my ideas, and the reverse is also true . . . When I listen to recordings, it is not to find readily constructed phrases, but to try and understand the spirit in which they have been conceived . . . In general, the musician does not know how to listen; he doesn't even know how to listen to others without feeling prejudiced. He expects the drummer to play like Blakey, and if he doesn't, he's disappointed. To attain a creative mood, you have to be ready to listen to the other's playing. Otherwise, why play with him? After his first experiences, the modern jazzman has his back against the wall. He is now playing more for the right of expression than for pleasure, although he still feels very happy when playing. But there is something he loses when expressing himself. Some have found a temporary solution in drugs. But drugs build up to a world in itself, in which music has no place . . . How can one define the attitude of the successful musician: a) play up to the public (some go even a little too far) and b) create yourself a new mind — repeat, 'I play what the public likes me to play, but I haven't changed and if I wanted to, I could still create as in the old days.' But that is not true. You can only display from town to town what is life over from the original talent. When a musician's only concern is to be accepted by the public or when he feels that his creative period is over, he drifts, thus gathering the intake of his past and thereby promoting his own downfall. There is also the legitimate desire to become known, during his lifetime. The jazzman does not always realize that there are two ways of establishing a reputation. To see his name on a poster becomes more important than the continuation of the work itself. This is very saddening: many jazzmen behave like a star in a variety show. But who can blame these musicians, when everybody knows that pure jazz only interests a small minority?" . . .

—FELIX MANSKLEID

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