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six saxophones (who double), and rhythm section, Bolling does not try to play this traditional material in the manner of its era. Instead, he has written swinging, functional arrangements in the mainstream big band manner. A long time-admirer of Duke Ellington, Bolling sometimes uses Ellington-like voicings, especially in the reeds. Some of the rest recalls in spirit the days of Harlem's Savoy ballroom.

Particularly effective is the "floating" reed section. There are sturdy, big-toned soloists, not all of them identified. The album would have been even more enjoyable if there had been more change of pace, and some of the arrangements do go on too long for what they have to say. Notes fail to list complete personnel. Brass is usually on the right and reeds on the left, but there is some shifting. **N.H.**

● **MORTON GOULD: Baton & Bows.** Music of Kreisler and musical comedy tunes. Liebesfreud; Schön Rosmarin; The Old Refrain; Tambourin Chinois; Liebesleid; Caprice Viennois. The Way You Look Tonight; Can I Forget You; I Dream Too Much; All The Things You Are; Yesterdays; Jockey On The Carousel. RCA Victor LSC-2217 \$5.98

Musical Interest: Good familiar fare
 Performance: Very Gould
 Recording: Superior job
 Stereo Directionality: Well divided
 Stereo Depth: A trifle short sounding

The school of Kostelanetz-Mantovani-Gould etc., has produced an ocean of LP's designed to make a lot of money quickly, and steadily. This is not as unlaudable as it might seem, for the profits from such go towards the making of other and more serious recordings. Mr. Gould is a pastmaster in the art of orchestral arranging, and his hand is fully evident on *Baton and Bows*. He is best in the straightforward scoring of the great Kreisler favorites.

But on the other side, his treatment of Kern's showtunes falls into a kind of musical rut. After a bit it sounds all the same. The same kind of harmonies, the same kind of entrances, the same brand of lushness. The Kreisler is so much better, and given simpler arranging, the Kern would have been lovely too. Just the same, the record will make money and RCA Victor will use the currency—we hope—to make a new Berlioz *Requiem* with Mr. Munch in Boston. Thank you, Mr. Gould. **J.T.**

● **THE SWING'S TO TV—Bud Shank and Bob Cooper.** Bud Shank (flute and alto saxophone), Bob Cooper (oboe and tenor saxophone), with strings and rhythm. Put Your Dreams Away; Danny Boy; Dinah; The Love Nest & 6 others. World Pacific S 1002 \$5.98

Musical Interest: Small
 Performance: Slick
 Recording: First-rate
 Stereo Directionality: Good
 Stereo Depth: Better on jazz side

The first side—with strings—consists of pleasant mood music of minimal interest to jazz collectors. The second side—with just rhythm section in addition to Shank and Cooper—has competent jazz playing, but it is almost never original or emotionally compelling. All the numbers on both sides are themes of various TV programs, present and past. An undistinguished album. **N.H.**