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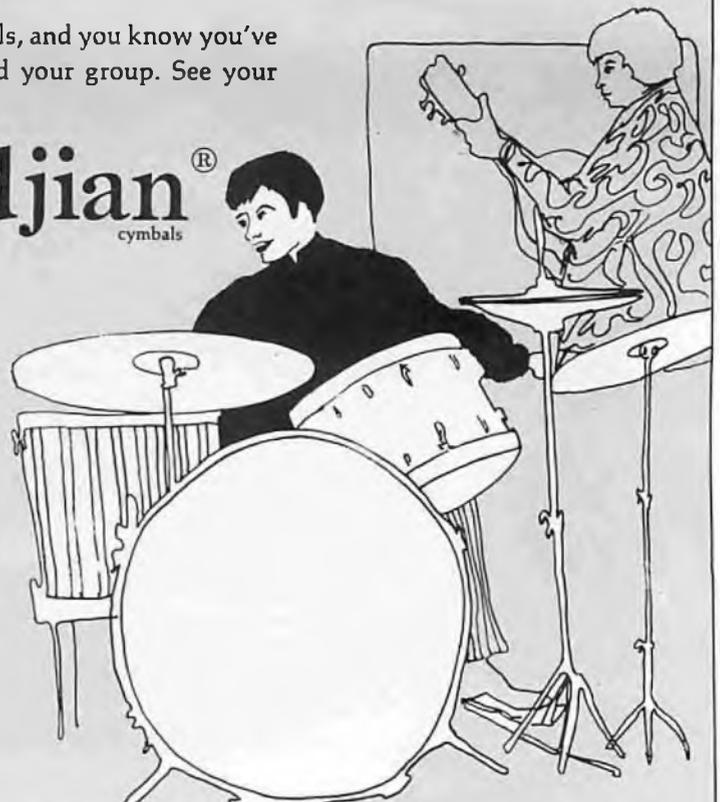
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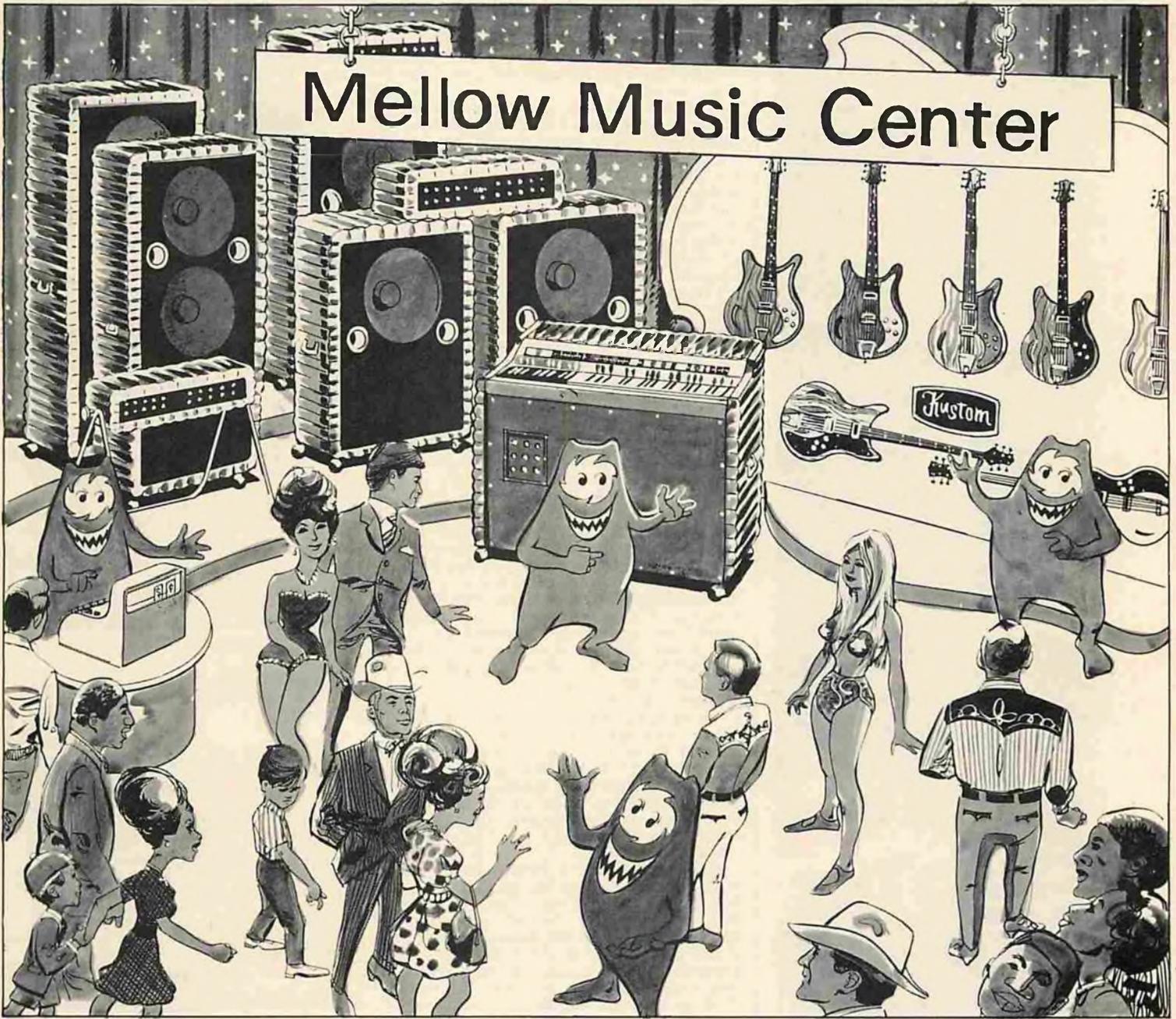
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THE FIRST CHORUS

By CHARLES SUBER

THE QUESTION has been asked, in several ways: What is the black musician's role and status in the school jazz movement? A quick and almost true answer would be: "Just about the same as anyone's elses." A more measured reply would have to consider certain attitudes and conditions which do exist.

First, let it be said that discrimination on the local or regional festival level is non-existent. High school entries are not screened for any reason; college entries are sometimes screened on the basis of audition tapes, on a purely musical basis. The tapes are neutral. Audiences at these festivals are mixed and have been as long as I've been attending and observing (about 17 years). And this does include Texas, Louisiana and Chicago.

Lest you think that all is pie in the sky, I hasten to say that discrimination does still exist in some school districts and individual schools. It does not make the fact any less nasty to state that discrimination towards black student musicians is somewhat less than against black students generally.

Most of the discrimination against black student musicians is based on economics (certainly not a new factor). New schools have been built. Not all have been equipped with libraries, lab equipment, or music facilities. Poverty areas (for all colors) find it hard to come up with funds for music teachers and instruments. Receipts from football games are not sufficient to fully outfit a marching band and thus create the nucleus of an instrumental music program. Things are improving, thanks mainly to government aid-to-education, and school districts that are doing the right thing (and not advertising the fact, lest local politicians lose face).

There is a sociological reason why more black student musicians are not involved in jazz. That reason lies in the images still retained by many black educators, school administrators, and community leaders. Jazz means slavery, sporting houses, "natural rhythm" and sin and damnation. Jazz stands for those unpleasant things that could "reduce endowments" or "debase our cultural standards".

For example, before Selma and the sit-in, "Mama didn't allow no jazz playing in here" at Tuskegee. Howard, Fisk and other leading "colleges for colored". Only when the students began the black-is-beautiful chant, with all its implications, did jazz come to the black campus. We still haven't seen many entries at jazz festivals from these schools, but they're on the way.

Similar attitudes exist to a somewhat lesser degree in predominantly black high schools. In large urban area schools, there is something else that inhibits the student musician from participating in jazz festivals. This is the feeling that "jazz is for whitey. He took it, debased it, and killed it." And furthermore, "our thing is blues."

Great. Labels are unimportant as long as anyone can claim identity and relate to a creative ideal. (I just wish you could hear what a 15-year old vocalist is doing with the stage band from Ville Platte, La.) And that is why jazz musicians Clark Terry, Oliver Nelson, Cannonball Adderley, Sonny Stitt and so many others are so well able to fulfill the needed hero images in the school jazz movement. Responsibility and love—what else is there to say? 

education in jazz

by Gary Burton

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contents

- 4 The First Chorus, by Charles Suber
- 9 Chords and Discords
- 13 News
- 14 Strictly Ad Lib
- 15 The Bystander, by Martin Williams
- 16 "Now Is The Renaissance . . .": Ira Gitler views with approval the activities of The World's Greatest Jazz Band.
- 18 Herbie Hancock's Declaration of Independence: The gifted pianist-composer strides out as combo leader. By Michael Cuscuna
- 19 Mellow McDuff: Dan Morgenstern chats with organist-leader Jack McDuff.
- 20 Record Reviews
- 26 Old Wine—New Bottles
- 33 Blindfold Test: Gabor Szabo, Part II
- 34 On The Dial: A listing of jazz on radio
- 36 Caught in the Act: Boston Globe Jazz Festival • Composers' Showcase • Art Hodes • George Shearing • Keith Jarrett • Bobby Hackett • Barry Miles
- 44 Jazz On Campus, by George Wiskirchen, C.S.C.
- 45 Music Workshop: John Coltrane, by Marian McPartland • Guitar Chord Studies, by Dr. Wm. Fowler • Percussion Workshop, by Bob Tilles
- 58 Where & When: A Guide to current jazz attractions.

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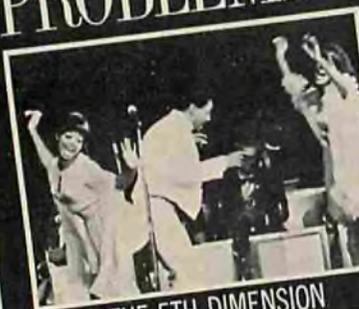
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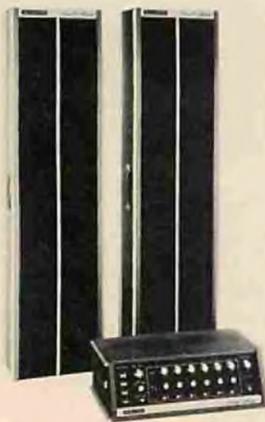
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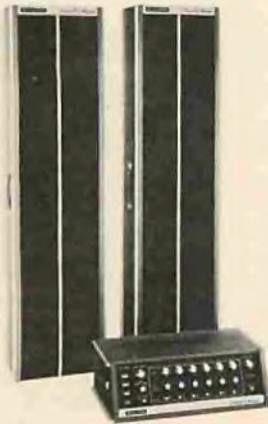
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CHORDS & DISCORDS

A Forum For Readers

Wigged Out By Vig

In all seriousness, was Tommy Vig's *Blindfold Test* (DB, March 20) for real or just a joke? My issue is not dated April 1. His comments on Charles Lloyd's *Love-In* and Gabor Szabo's *Valley of the Dolls* were just plain obsolete. *Love-In*, to me, is a perfect example of jazz-rock, not primitive music, and can you dig the fact that he didn't recognize *Valley*, which, incidentally, is performed very beautifully by Szabo?

Those being two of my favorite musicians, I just had to take time out to plead defense for their highly-rated talents, and to you, Mr. Vig—please catch up with the times!

Phillip G. McCollum

P.S. I'm not even going to say anything about his comments on Roy Ayers and the Jazz Crusaders.
Durham, N.C.

. . . And From Vig Himself

I read with great interest Stanley Dance's letter printed in your March 20 issue, in which he suggests to award stars to records reviewed by *DB* on a collective basis rather than by "the spur-of-the-moment whim of an individual."

My first LP, *The Sound of the Seventies*, was reviewed by Don DeMicheal with comments on Erich Fromm (who he dislikes and to whom a major work in the album was dedicated) and on my *imagined* success in Las Vegas instead of on the music, and I was given two stars.

This dissuaded my producer from cutting any further big band albums with me. What Stanley Dance suggests would be a fairer way.

Tommy Vig

Hollywood, Calif.

Tar And Feather

Really, Leonard Feather should know better. His column, *Our Debt to Europe* (DB, March 20) is replete with numerous inaccuracies. Firstly, he states that the British *Melody Maker* was founded in 1927. Wrong! The first issue appeared under the date of Jan. 1926. Thus, *Melody Maker* is considerably older than the Swedish *Orkester Journalen* in terms of continuous publication.

Secondly, Leonard states that Nils Hellstrom ran the Swedish *Estrad* for 30 years. Wrong, again. The first issue of *Estrad* was published under the date of Jan. 1939, the last issue Dec. 1963. Thus, *Estrad* published for exactly 25 years, not 30.

I know whereof I speak as I have the 100% complete files of both *Orkester Journalen* and *Estrad*. I also have the only 100% complete file of *Melody Maker* in the Western hemisphere. . . .

Finally, concerning the Finnish-published *Rytmii*: It is true that *Rytmii* commenced publication in April 1934, if memory serves. However, the magazine threw in the sponge with the Dec. 1937 issue, fully 20 months before the outbreak of

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subject. Firmly believing that healthy discussion can spark interest and attention in such matters, the W. T. Armstrong Company is pleased to have made this brochure available. As illustrated, one of Mr. Vornholt's instruction techniques reveals by "touch" how the effect is produced. Mr. Vornholt serves as flutist, piccoloist and personnel manager with the Dallas Symphony. He also teaches flute and piccolo at Southern Methodist University.

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World War II. Publication was not resumed until as late as 1949. Thus, there was an 11-year hiatus during which period *Ryimi* did not publish at all. Thus, it can make no legitimate claim to continuous publication, and the key word is *continuous*. Furthermore, during the entire almost four-year period from April '34 through Dec. '37, a grand total of only 18 issues appeared. In no way can this be compared with the hiatus in publication of the French *Jazz-Hot* during the war years. Even during the war, there was a *Bulletin* of the Hot Club of France, and this was succeeded by the *Circulaire du HCF*. These published somewhat irregularly from Dec. '40 through ca. mid-'45, when *Jazz-Hot* reappeared (2nd Series) after the final issue of the *Bulletin*.

Leonard should really do some checking up before committing himself to print.

Harold Flakser

Brooklyn, N.Y.

Rich Praise

Thanks to Dan Morgenstern for his excellent article on Buddy Rich (*DB*, March 20). I would like to claim to be the oldest young Rich fan. Now 17, I have enjoyed Buddy since I started taking lessons in 1960. I've seen him in concert, at the Riverboat, and at Newport. When I read that he was going to play the Fillmore here, I rushed to purchase a ticket.

As in the article, he wiped out the entire place, and played (in my opinion) the best



set of his life. I have been lucky enough so that every time I've seen him, I've met him backstage. He sincerely does like teens. He was always interested in my questions, no matter how elementary.

As this is being written, he is to play the Riviera here in Port Washington. Ed Shaughnessey will be there, no doubt. But so will the most devout jazz, big band, drum and Buddy Rich fan that ever lived.

Steve Oldford

Port Washington, N.Y.

Hard On Hart

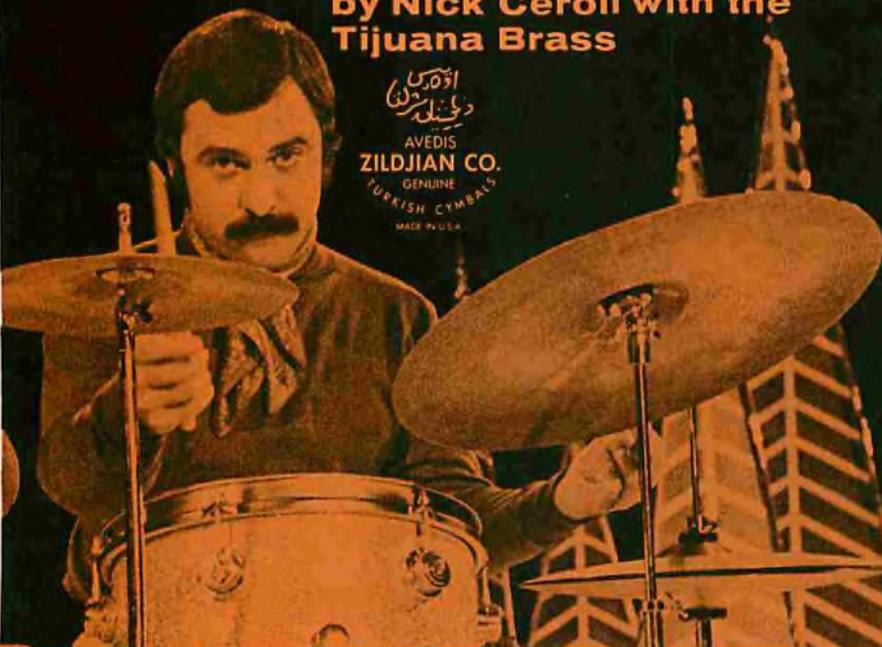
Re Howard Hart's mini-article on Elvin Jones (*DB*, March 20): Jazz writing is always a mixture of jive-talk and technical lingo, and hence it is doubly tricky. Hart embraces extremism on both counts. His technical language is a semantic garble; his nitty-gritty jargon is cliché-ridden (throwing around terms like "a moment in time," "soul," and "Eastern"). Literary articles are for communication, not for auto-eroticism. The reader cries for less Howard—more Elvin. Thank God for the photos!

John Bensinger

Williamsburg, Va.

Howard Hart is a published poet with considerable reputation; as a jazz drummer, he has worked and recorded with John Benson Brooks. One man's cliché is another's gem; reader Bensinger's letter is a case in point. —Ed.

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FILLMORE JAZZ BITES DUST; ATTENDANCE LOW

Jazz at the Fillmore is no more. After three Sunday evening jazz concerts at the Fillmore East in New York City, it was decided to discontinue the series, originally scheduled for an eight-week run.

The reason given for the demise was "waning attendance." The first concert attracted 1000 persons, the second 700, and the last 400. The final show, on March 16, featured the Chicago Jazz Sextet, the groups of Gary Burton, Coleman Hawkins, and Lee Morgan, and the Thad Jones-Mel Lewis Orchestra.

The obvious question is, why did people stop coming? Here were attractive programs, each featuring five well-known outfits covering the spectrum of jazz, with tickets priced reasonably at \$5, 4, and 3. New Yorkers, always with an eye for a bargain, should have given better support.

For instance, whenever there is a benefit in town, people will throng to a night club to hear many top musicians at one low price. Perhaps the venue was the problem here. Many middle-aged, middle-class jazz fans may have felt that the lower 2nd Avenue neighborhood where the Fillmore East stands was to be avoided. Or perhaps the competition for the dollar of the young local population was balanced too much in favor of the rock acts that regularly play the Fillmore on Friday and Saturday nights. Some observers felt that a mixture of jazz and rock (or blues) might have brought in the young audience gradually.

At this year's Newport Jazz Festival, George Wein, co-producer with Bill Graham of the Fillmore jazz series, will intersperse rock acts with the jazz groups. It should prove more successful than the experiment at Fillmore East.

ELLA, TERRY, McCANN FOR MONTREUX FESTIVAL

This year's Montreux Jazz Festival, scheduled for June 18-22, promises to uphold the tradition that has made the annual event perhaps the most-praised of all jazz festivals.

The U.S. artists invited to perform at the Swiss resort are Ella Fitzgerald (with pianist Tommy Flanagan), Les McCann and his trio, and Clark Terry and Ernie Wilkins, who will front and coach an all-star big band made up of the best players from various European radio jazz bands.

For the first time, an American student band will play at the festival. This will be the Senton High School Band from Bensonville, Ill., directed by Fred Lewis. There will also be showings of television jazz programs from all over the world, and Norman Granz will present and introduce a complete print of the famous short film *Jammin' The Blues*.

As usual, the cornerstone of the festival

will be a competition between jazz ensembles from European radio networks. President of the international jury will be record executive Nesuhi Ertegun, and Bob Share of the Berklee School of Music will serve as vice president. The festival offers particularly attractive tourist rates including room and board, and information can be obtained at Swiss Air offices throughout the U.S.

ELLINGTON, BILL EVANS WIN GRAMMY AWARDS

The 1968 NARAS Grammy awards, 39 in all, included just three in the jazz field, one of which was not for musical distinction, but for best album cover (Thelonious



Bill Evans and Grammy
Mostly Pop

Monk's *Underground* on Columbia—a piece of neo-pop art regarded by most jazz people as a puton).

The crumbs from NARAS' pop-laden banquet fell to Duke Ellington's . . . *And His Mother Called Him Bill* and Bill Evans' Montreux Jazz Festival album, in the large and small jazz group categories respectively.

Belated recognition to the Motown complex came in the form of an award for The Temptations' *Cloud Nine* as best r&b performance by a duo or group. Best female vocal r&b record was Aretha Franklin's *Chain of Fools*, while the best male award in this category went posthumously to Otis Redding's *Dock of the Bay*.

Glen Campbell's *By the Time I Get to Phoenix* was voted album of the year, and Jose Feliciano was elected best new artist of 1968, while his *Light My Fire* was picked as best contemporary-pop vocal performance, male. Best female performance in this cumbersome category was Dionne Warwick's *Do You Know the Way to San Jose*.

Other winners included Johnny Cash, Flatt & Scruggs, Bill Cosby, Rod McKuen, songwriter Bobby Russell, Simon & Garfunkel, Vladimir Horowitz, and Pierre Boulez.

PICK WINNERS AT TWO INTERCOLLEGIATE FESTS

Six collegiate jazz groups have won regional championships in the Intercollegiate Music Festival competition, thereby qualifying for the national finals to be held May 22-24 in St. Louis.

The University of Illinois swept all honors at the Mobile, Ala. festival. The University of Illinois Jazz Band, the Ron Dewar Quartet from Illinois and Illini vocalist Don Smith all won trips to the finals.

The Philadelphia Musical Academy Jazz Workshop Festival Band, the New Directions Quartet from Arkansas A. M. & N. College, and the G-Stringers from Vassar College headed for St. Louis by winning at the Villanova Festival.

The New Directions weren't even supposed to be at Villanova. They were selected as "first alternate" during the judging of tapes, and decided to make the trip just to listen. A combo had to cancel, and the Arkansas group took full advantage of the opportunity.

Winners of the Cerritos College, Midwest, Little Rock, and Intermountain Music Festivals will fill 12 additional spots in the final competition, which is sponsored by Budweiser and TWA.

The winners at St. Louis will also compete in Canada August 23, meeting the Canadian national champions in Toronto for the North American College Music Championships.

K. C. JAZZ FESTIVAL SET FOR APRIL 26-27

The sixth annual Kansas City Jazz Festival will take place April 26-27 at the Municipal Auditorium, opening with an 8 to 12 p.m. segment on Saturday and winding up with a marathon 5 to 11 p.m. run on Sunday.

Featured artists are scheduled to include Clark Terry, June Christy, Herb Ellis, Bob Cooper, Frank Capp, and a "surprise big name" to be announced. In addition, an array of local talent will perform.

Other musical festivities will also take place. On Saturday morning (26) the University of Missouri at Kansas City's Mid-America Campus Jazz Finals will be held at the Plaza Theater, starting at 8:30 a.m. The winners will be heard at the K.C. Festival. Also on Saturday morning, the Missouri High School Jazz Band playoffs will take place at the Hotel Muehlbach, starting at 10 a.m.

CHICAGO JAZZ SOCIETY OFF TO FLYING START

In a sense, the Jazz Institute of Chicago began with Jelly Roll Morton. A recording of his *London Blues* sparked an interest in

a young, dynamic, Chicago newspaper-woman, Harriet Choicc, and that event has led, in a relatively short time, to the formation of what promises to become one of the strongest jazz organizations in the country.

The Institute's story can best be told by quoting from Mrs. Choicc's own chronology of events, which appeared in the first issue of the organization's publication, *The Jazz Sheet*. She wrote, "I suppose the Jazz Institute of Chicago began during a phone conversation with Art Hodes last spring. I had just returned from New Orleans where Art's band was among the groups that had performed at the first New Orleans Jazz Festival. There had been so many places to hear traditional jazz there and so few . . . in Chicago. We talked about the possibility of getting an old store and turning it into a kitty hall similar to those in New Orleans.

"With this in mind, I called George Finola in New Orleans. The young Chicago-born cornetist had at one time operated such a hall, but he was then working as the assistant director of the New Orleans Jazz Museum. Though he was enthusiastic about the possibility of Chicago having such a hall, he was more interested in continuing his work in jazz research and history. Chicago didn't have a jazz museum. Hmm . . . I shelved the kitty hall and started thinking museum."

Next, she relates, came two vital contacts. Through Hodes and attorney John Baker, they enlisted the support of Jack Howe's Youth Music Foundation, and, through Finola, they met jazz historian John Steiner, who agreed to donate his vast record collection if they could come up with an organization and adequate housing for it.

The generosity of Edwin (Squirrel) Ashcraft enabled them to retain Finola as a professional museum consultant, and, Harriet continues, "in August, a group of jazz people of various persuasions sat down together in the same room—no mean achievement!—to discuss what as a group they could do for the music. It turned out to be the first of many meetings of what is now the Jazz Institute of Chicago." Those who attended included Hodes, Finola; Dan Morgenstern of *Down Beat*; band leader Franz Jackson; Richard Abrams of the Association for the Advancement of Creative Musicians; Bob Koester, owner of the Jazz Record Mart and Delmark Records; Joe Segal, who has presented jazz concerts in Chicago for 20 years; drummer Wayne Jones, and attorney Roger Severns

A majority of the group felt that the project was in danger of becoming just another Dixieland jazz society. It was then decided that the Jazz Institute would represent all phases of jazz. "Also, museums and collections were not enough—jazz was alive, and it needed to be played and heard as well as enshrined", Mrs. Choicc wrote. "Answer to a split decision: bring the museum-library concept and live performances under one roof."

After this fruitful compromise, things really started to move. *Chicago's American* contributed \$1000. A bimonthly publication, *The Jazz Sheet*, was proposed, and its first issue was handsomely edited by for-

mer *Down Beat* editor Don DeMicheal. A free concert, which would use Chicago musicians to tell the history of jazz, was planned, and the Chicago Federation of Musicians agreed to aid it with moneys from the Music Performance Trust Fund of the Recording Industries.

That concert was held March 16 at the Field Museum of Natural History, and was a remarkable success. The program, emceed by DeMicheal, negotiated the history-of-jazz theme with depth and breadth, and the performers—J. B. Hutto and his Hawks, Lil Armstrong, Franz Jackson and his Original Jazz All Stars, Art Hodes' band, Bunky Green's quintet, and the A.A.C.M. ensemble led by Richard Abrams—were all in good form. But it was the



turnout that was most heartening. The hall, which held more than 1200, was packed, and at least 2000 people regrettably had to be turned away!

An organizational jam session-party was held afterwards at the Tejar Club, resulting in a number of new members being added to the Institute's rolls. An Annual Membership in the Jazz Institute, a nonprofit organization, costs \$5, and members receive *The Jazz Sheet* and other benefits.

The Institute's immediate plans call for another concert (with an admission charge this time), featuring Coleman Hawkins and Roy Eldridge, to be held April 20 at a location yet to be determined. Subsequent concerts will feature both local and out-of-town musicians.

Their long-range hopes are that, through contributions, they will soon have the funds to "bring the museum-library . . . and live performances under one roof." Off their track record, that goal is within sight.

For further information, contact the Jazz Institute at No. 613, 1400 E. 55th Place, Chicago 60037.

POTPOURRI

The Milliken University Jazz Band leaves April 20 on a six-week tour of the Mid-East for the State Department's Cultural Exchange Program. The band, directed by Roger Schucler, was a finalist at the 1968 Intercollegiate Jazz Festival. It will visit Lebanon, Turkey, Iran, Greece, Cyprus and Portugal.

The New Jazz Orchestra of Las Vegas, directed by Tommy Hodges, will give its second annual concert at the Sahara Hotel Space Center April 20 at 2:30 p.m., with trombonist Bill Harris and trumpeter Louis Valizan as featured soloists and Ladd McIntosh and Raoul Romero as guest conductors.

The New York City Center's Spring Festival of Music and Drama will present singer-pianist Amanda Ambrose and the New York Jazz Sextet April 24; Duke Pearson's big band and Billy Taylor and Friends (matinee) and the Thad Jones-Mel Lewis Orchestra (evening) April 26, and a Gospel show April 27. Former

Dizzy Gillespie bassist Chris White is executive producer of the series.

Erroll Garner's new bassist is Larry Gales (not Larry "Gaylord", as erroneously reported in Los Angeles *Ad Lib* April 17), who left Thelonious Monk after 4½ years. Said the bassist: "The main difference between playing with Garner and playing with Monk is that Erroll plays much faster. Otherwise, it's a groove, because, like Monk, he never plays the same thing twice." On hand for Garner's opening at the Honk Kong Bar in Los Angeles were Sarah Vaughan, Quincy Jones, Lalo Schiffrin, Michel Legrand, Joe Bushkin, Ruth Olay, Shelly Manne, Paul Weston, Maria Cole and Wilt Chamberlain.

The New York State University Jazz Festival at Albany will be held April 18-19 and is scheduled to feature Dave Brubeck with Gerry Mulligan, the Elvin Jones Trio; Miles Davis' quintet; Clark Terry, Olatunji, and baritonist Nick Brignola.

In conjunction with the recent release of his new Skye album, *America the Beautiful: An Account of its Disappearance*, Gary McFarland was honored by the Artists' Resistance Movement at the Sierra Club in New York. The ARM was formed to stir public reaction against the deterioration of America's natural resources and treasures.

George Wein visited Paris in March and signed violinist Stephane Grappelli (who recently changed the spelling of his name as shown) and Phil Woods and his European Rhythm Machine (George Gruntz, piano; Henri Texier, bass; Daniel Humair, bass) for the 1969 Newport Jazz Festival. Grappelli hopes to meet Joe Venuti, his first idol, at the festival.

The Cream's farewell concert in London was filmed by Robert Stigwood, and the results are now being made available for showings in the U.S. The film was premiered at New York's Lincoln Center.

STRICTLY AD LIB

New York: The city is in the midst of "Jazz Month," an event spearheaded by WLIB-FM and focusing on that station's Carnegie Hall concert April 16 for the benefit of the newly established Musicians Emergency Fund. The station plans to expand to 24-hour jazz programming daily in the near future, and also plans future concerts on behalf of the MEF . . . The Oscar Peterson Trio took time out during their Plaza 9 engagement to play for the inmates at Riker's Island. Al Dailey has replaced Ross Tompkins as pianist in Mousey Alexnader's house trio at Plaza 9 . . . Beginning March 11, *Salvation*, an "enacted rock concert," began a Tuesday through Thursday schedule at the Village Gate, immediately following performances of Jacques Brel, etc. The music is supplied by a group called Nobody Else, under the leadership of Kirk Nurock. Singer Joe Tex was at the Gate for two weekends in March . . . *Jazz For The*

Masses, three jazz masses by **Eddie Bonnemere**, **Joe Newman**, and **Robin Miller** respectively, was performed at Town Hall March 21 under the auspices of Rev. **John G. Censel**. . . Former **Woody Herman** sideman **Bobby Jones**, back in New York after several years in Louisville, Ky., was the guest start in the first of a series of Sunday jazz matinees at the Jolly Sixpence, 47th St. and 2nd Ave. His tenor, soprano and clarinet were backed by the house trio of **Lenny Metcalfe**, piano; **Jack Gregg**, bass, and **Johnnie Butler**, drums. . . **Roswell Rudd's Primordial Group** performed at Elmont Memorial High School, Elmont, L.I., premiering a work called *The Sky Above, The Mud Below*. Rudd, on trombone, French horn and piano, had **Charles Davis**, baritone and soprano saxes; **Perry Robinson**, clarinet; **Roland Alexander**, tenor sax; **Richard Youngstein**, bass, and **Randy Kaye**, drums. Rudd also gave a lecture-demonstration, *Blues—The Primordial Music of Mankind*, as part of the music curriculum of the City University of New York. The group also performed at the University with **Ramon Morris** replacing Alexander. . . **Marion McPartland** gigged at the Apartment with **Mike Moore**, bass, and **Charles Perry**, drums. . . The International Art of Jazz concert at Smithtown, L.I., spotlighted the **Jerome Richardson Quintet**, with the leader on all the reeds and flutes, and **Garnett Brown**, trombone;

Roland Hanna, piano; **Richard Davis**, bass, and **Grady Tate**, drums. . . Pianist **Walter Bishop, Jr.** did a week at Count Basie's Lounge with **Joe Farrell**, reeds; **John Williams**, bass, and **Al Foster**, drums. . . **Wynton Kelly** did a Sunday date at the President Chateau in Brooklyn opposite tenor saxophonist **Ray Abrams** and his 10-piece band. . . **Ray Bryant** played a soiree for the United Nations Jazz Society with his quartet. . . Pianist **Walter Norris**, in residence at the Playboy Club since 1963, has been named musical director for the bunny hutch, replacing **Sam Donahue**.

Los Angeles: The local reception for **Jean-Luc Ponty**, the phenomenal fiddler from France, was extra special. In Los Angeles to record with **Gerald Wilson's** big band for World-Pacific, Ponty managed to squeeze in six nights at Donte's, backed by the **George Duke Trio**. World-Pacific got the club date on tape also—surprisingly, only the second live recording ever at Donte's (the ice-breaker was **Pete Jolly** for A&M). With pianist **Duke: John Heard**, bass; **Al Cecchi**, drums. Ponty departed for New York after sandwiching in a visit to San Francisco between the Donte's gigs, then returned to Paris. . . **Stan Kenton** will be touring college campuses this spring with his Neophonic Orchestra. . . **Don Ellis**, who conducted a clinic at the University of Nevada, is taking

his band on a tour that will include Vancouver, British Columbia, plus a series of campus concerts that will occupy every weekend in May except the Memorial Day weekend. On May 29, 30 and 31, the band will be featured at Discnyland. Ellis will record his next Columbia album in New York, with his new producer, **Al Kooper**. On April 20, the Ellis band inaugurated the spring festival of free, county-sponsored, Sunday jazz concerts at the outdoor Pilgrimage Theatre in the Hollywood Hills. This season's line-up is the usual cross-section of combos and bands, with two innovations: on June 8 the sounds will be strictly Dixieland; and the final concert on June 22 will feature the **Art Van Damme Quintet**. Coordinator **Tony Ferraro** is an accordionist himself. He probably put the squeeze on the county supervisors. . . Producer **Ray Bowman** continues to present avant-garde groups at the folk nitery, Ash Grove, on Wednesdays. Among the latest to be heard there were the **New Art Jazz Ensemble**, featuring **Bobby Bradford**, trumpet; **John Carter**, reeds/leader; **Tom Williamson**, bass; and **Bruz Freeman**, drums. They were followed by **The Jazz Corps: Tommy Peltier**, fluegelhorn, cornet/leader; **Freddy Rodrigues**, reeds; **Lynn Blessing**, vibes; **Wolfgang Melz**, guitar, electric bass; **Maurice Miller**, drums; **Judy Sills**, vocals. The most recent concert featured the **Quintet de Sade:**

(Continued on page 41)



FURTHER NOTES OF AN LP LISTENER

Bystander

by MARTIN WILLIAMS

THERE'S THIS Earl Hines reissue LP on Epic 22021. Very good set. Hines is really wonderful on *Harlem Lament* and very good on *Inspiration*, *Hines Rhythm* and *Rhythm Rhapsody*, and there is much else to enjoy. But to sit down and listen to this record continuously! It can be difficult, no matter how good the music is.

I don't want to sound ungrateful. I mean, 16 titles on one LP is a bargain. And no phoney, electronic stereo either. But as piece after piece goes by, at roughly the same tempo, in roughly the same style, one can get numb.

Jazz is a miniature art. I know of few excellent recorded jazz performances that are sustained, truly sustained, for over 10 or 12 minutes, although I know some very good ones that are longer. Most of the classic recordings are under 10 minutes, and perhaps a majority are about three minutes long—the approximate length of an old 10-inch, 78 rpm record.

The best of the Hines band in the 1930s, the kind of thing that's going to make a reissue LP, is medium-tempo

instrumentals, with an occasional ballad, an occasional fast flagwaver. So when you play the Epic Hines LP straight through, you get a lot of medium-tempo swingers in a row.

An even better case in point is Epic's otherwise revealing LP devoted to the way bluesman Big Bill Broonzy sang for Negro record buyers in the 1930s (not the way he sang for white audiences in the 1950s). Here we have 16 titles, most of them in the "refrain" variant of the 12-bar blues, most of them at the same tempo, most of them in the same key!

This music was never meant to be programmed this way, or course. No band in the '30s, playing for dancing and/or listening would offer an occasionally broken string of medium swingers. And no blues singer would do eight or 16 numbers in an unbroken stretch.

Nor were the records originally made or issued this way. With some exceptions, a record date was four, or sometimes six, three-minute titles. These were issued two titles at a time, back-to-back. The people who owned the records played one piece at a time. (Automatic record changers were rare; albums of jazz records hardly existed.)

Of course, an avid fan might play a succession of records by a favorite band, but probably not an unbroken string of eight or 16 titles.

Theoretically, reissues are anthologies of what the reissue producer thinks is the best of what a musician or singer recorded. That is, the best he recorded for the label or labels that the reissue company has or can get the rights to.

But things don't always work out.

The first problem is getting a hold of reasonable clean copies of the old 78s under consideration, and that isn't always easy, because companies don't always have copies on file. Second, there is the question of what is currently in print on other LPs, or what has been recently been available. If I am producing an LP called *The Soprano Sax*, I will surely have to include a good Sidney Bechet recording—if I can get one. Then when I do my *Art of Sidney Bechet* album, I may decide not to duplicate the selection I put in the sax album. (Actually, if it were me, I *would* duplicate it. I think a Sidney Bechet LP, or any reissue LP, ought to try to be in some sense as complete as possible a representation of an artist at his best, but maybe that's just me.)

Then, matters of programming do intrude. If the 16th title is a choice between a good piano solo and still another good big band arrangement by a pianist leader, a producer will probably choose the solo for the sake of variety.

Such things being granted, what should be done about programming the old 78s on reissue LP? Nothing, I think. No effort should be made to induce a variety of mood or style or tempo in a reissue LP. Jazz reissues are documents of merit—or they should be. They are collector's anthologies, and as such they are a bargain. They should be programmed chronologically. If things don't work out for effective continuous play of one or both sides of a reissue LP, then maybe we shouldn't play them continuously.



“Now is the renaissance”:

THE WORLD'S GREATEST JAZZ BAND

by Ira Gitler

FOR ALL THE stars that shine in solo with The World's Greatest Jazz band, the thing that really hits the listener is the cumulative power and spirit of the ensembles. They reflect the effort and devotion all the members pour into this band, making it a co-operative endeavor in every sense of the word. On the stand, they sometimes resemble an athletic team, urging their fellows on with appreciative looks and calls of encouragement, everybody playing his supporting part. “Too many all-star bands are broken up by squabbles,” says Billy Butterfield, whose singing trumpet once graced the bands of Bob Crosby, Artie Shaw and Benny Goodman, “but there's no all-star complex here. You can't have a bunch of guys going for themselves. You've got to blow as a unit.”

That the men in the band feel strongly about their organization is made clearly evident when its oldest member, tenorist Bud Freeman, says: “After 45 years of playing, I feel it's the best band I've ever played with. It's unique because it can play the current arrangements and the old tunes. It can't miss because now is the renaissance.”

Freeman explains that although there may be work in the TV or recording studio during the day, he and the others can't wait to get to the Downbeat, at New York's 42nd Street and Lexington Avenue,

where the band is appearing through May 1. Something takes the place of fatigue, he offers. “It's the first time I've ever owned a piece of a band. There's no boss. In the days of the big bands, the leaders made the big money. Here the band makes it. Dick Gibson is a true patron of jazz music.”

Gibson, the affable, affluent former New York investment banker who resides in Denver, Colorado, is the subsidizing and chief administrative force behind the band. He feels it is “a band that must make it big or not at all” and sees it as a positive power in expanding jazz by bringing it to a new audience. In addition to traditional jazz standards, show tunes, evergreens and blues, TWGJB plays the music of Burt Bacharach, the Beatles, Jim Webb and Simon & Garfunkel, among other contemporary composers. This is the opening through which the young can enter.

Although it must be said that the band's formation was due to the annual jazz parties Gibson has been hosting in Aspen (later Vail) since 1963, the model for the unit comes from the band that trumpeter Yank Lawson and bassist Bob Haggart co-led in the 1950's. The Lawson-Haggart Jazz Band, headed by the two illustrious Bob Crosby alumni, contained the instrumental blueprint for TWGJB. Some of the charts are still being used. Haggart, the

man who wrote them, is responsible for most of TWGJB's book, but soprano saxophonist-clarinetist Bob Wilber is also represented. His several arrangements stem from an album of Hoagy Carmichael tunes by singer Maxine Sullivan and some of the band members, soon to be released on Monmouth-Evergreen.

Wilbur, late of the Scarsdale Wildcats and The Six, traces the origins of TWGJB back to before the Lawson-Haggart efforts. “The seeds for our band come from 1933, when Ben Pollack's band broke up and Yank and Bob went with Crosby.”

Like his bandmates, he is very optimistic about the future. “This band has the potential of becoming a classic jazz band,” he states. “The first one I heard on record was Joe Oliver's. Then there was Duke (Ellington) in the early 40's. I would like to see the band become like this.” In terms of a quality-quantity repertoire and a constant personnel, TWGJB is headed in the right direction.

“Playing Hag's arrangements is a real inspiration,” says Wilber. “He writes real loose, leaving room for the individuality of the soloist.” Haggart's lovely, haunting *My Inspiration* is the band's sign-off theme. His diverse talents as a tunesmith are also on display with classics like *What's New* and *South Rampart Street Parade*.

Haggart reveals that there are 60 ar-



Ralph Sutton, Bob Wilber, Bud Freeman, Bob Haggart, Maxine Sullivan, Yank Lawson, Gus Johnson, Billy Butterfield, Lou McGarity, sub Kai Winding.

rangements in the book, but adds: "We could play all night on standards if we had to." There are many intimate combinations within the band. Sometimes Freeman will play with just rhythm section backing, or Butterfield will solo in the same context. Pianist Ralph Sutton has his feature spots with just bass and drums behind him, and when Maxine Sullivan is spotlighted, she is supported by Wilber's soprano and the rhythm. This flexibility keeps the band interested as well as the audience.

Lawson, who blows a forceful, driving lead, compares the feeling of the band to the old Crosby aggregation. "It has the same kind of urgency," he says. "It's not five saxophones and eight brass. It's a big jazz band. It's powerful without being elephantine."

Semi-officially, TWGJB had its start at Elitch's Gardens, a Denver amusement park, in 1963. When trombonist Cutty Cutshall died last year, he was replaced by Carl Fontana, who at 40 is the youngest man in the band. Fontana, an alumnus of Woody Herman and Stan Kenton, is at a stylistic pole at the opposite end from ragtime Sutton, but like all the members, he helps to make a mellow blend.

When the band made its official bow at The Riverboat in Manhattan last November, Clancy Hayes was on banjo and vocals, and Morey Feld was the drummer. Hayes, however, has gone back to San Francisco and the club in which he has an interest, Earthquake McGoon's, and Feld has found a happy home in Denver, playing with Peanuts Hucko. When the band opened at the new Downbeat club in March, Maxine Sullivan was the new vocalist, and Gus Johnson was behind the drums.

Miss Sullivan, who had been teaching school and making only occasional appearances, like the recent one at the Riverboat with Bobby Hackett and Vic Dickenson (*DB*, March 6), was at Gibson's *Jazz Party* in Vail in September 1968. From that meeting grew the present association. Johnson, one of the most felicitous swingmasters of all time, was a unanimous choice to replace Feld.

The band opened at the Downbeat (which has no connection with this magazine) on a Friday and got off to a roaring start. But the real test came after the first Monday off. On Tuesday evening, as the musicians mounted the bandstand, a packed house gave them an ovation before they had played one note. It was the sort of respect real pros deserve.

On opening night, the audio balance was inadequate, and the reeds were suffering. Fontana was serving at a music clinic in Louisiana, and while his replacement, Buddy Morrow, is a fine trombonist, he is not in Carl's class as a jazz soloist. So I decided to make a return visit. What I heard in the course of a long evening was a veritable jazz cornucopia.

From a lovely, singing arrangement of *Taste of Honey*, they went to another beehive, *My Honey's Lovin' Arms*, with Lawson's masculine romantics, a Wilber clarinet not unlike Benny Goodman's brand of liquid lyricism, emphatic chases between Butterfield and trombonist Lou McGarity, and a sonorous, plucked solo by Haggart.



Haggart and Carl Fontana

Then Freeman was featured on *Chicago*, dedicated to veteran drummer Zutty Singleton, who was at ringside with Maxine Sullivan's husband, pianist Cliff Jackson. *Little Green Apples* (as a slow bossa) followed, with Wilber's soprano carrying the melody, and Lawson's virile horn taking care of the improvising.

Fontana bopping away with hints of *Hawaiian War Chant* on *At the Jazzband Ball* may appear incongruous to some, but it made all kinds of musical sense. Wilber's curved soprano on his own arrangement of Hoagy Carmichael's *One Morning In May* offered poignant contrast, followed by Sutton's rollicking version of Meade Lux Lewis' *Honky Tonk Train Blues*, once a Bob Zurke speciality in the Crosby band.

Does this begin to sound like a miniature jazz festival? Nothing small about it. The set was brought to a close with *South Rampart Street Parade*. On the rousing out chorus, Lawson (with plunger) and Butterfield (open and shouting) supplied a climax that needed no further punctuation.

Set two got off the ground with *Up, Up and Away*, but it was Delta rather than TWA. They were flying New Orleans style. Haggart's titular sequel to *What's New*, called *What Else Is New*, found Wilber's soprano echoing Bechet via Hodges, Lawson again with plunger, Freeman literally wailing, and exchanges between McGarity and Fontana. *Mood Indigo* contained more fine Wilber soprano and another portion of the two trombones. McGarity's style is generally brasher than Fontana's although he can also play a tender ballad with the best. He belts joyously while Fontana zooms and glides, and they intertwine. Those close to the band call it a trombone love affair. That's true, but there are also the trumpet and reed love affairs, and the big love-in in which everyone on the stand is involved.

Haggart's *I'm Prayin' Humble*, written for the Crosby band, was brought up-to-date as Johnson layed down a rock beat. Fontana's slide wizardry received a workout on *Whispering*. Then the stage was set for Miss Sullivan.

Her sweet, pure, in-tune tones caressed *Skylark*, *A Hundred Years From Today*, and *I Thought About You*, as Wilber uti-

lized bass clarinet as well as soprano sax, and then she swung *Keepin' Out of Mischief* and her all-time hit, *Loch Lomond*, Johnson chiming in vocally on the latter. In another set, she did beauties like *Wrap Your Troubles In Dreams*, *He's Funny That Way*, *I'm Coming Virginia*, and Johnny Mercer's rarely heard *Harlem Butterfly*. The only thing Miss Sullivan needed was a bit more amplification. Her voice is not the most powerful. In a small club, it would be perfect, but in a room the size of the Downbeat, she needs a little boost. Perhaps another type of mike would be the answer.

As the evening rolled along, so did the band, displaying its kaleidoscopic repertoire. Freeman was indeed summa cum laude as he described that swinging chick, *Mrs. Robinson*, with his tenor. A lively, bouncing, *Girl On the Beach*, with Lawson loud and clear and Wilber sunny on soprano, led to Sutton in the solo spotlight again with *Hobson Street Blues* by Bob Zurke. After a relaxed *Baby Won't You Please Come Home*, the band displayed *Fidgety Feet*, on which Freeman played a drum solo on his horn, dedicated to Zutty. Then Butterfield blew a gorgeous *Summertime*, and everyone got in their licks in an intense *Limehouse Blues*.

This seems like just the beginning for TWGJB. The band has an album on the Project 3 label. It will appear on CBS-TV's *Dial M For Music* on April 20; play in Odessa, Tex. on May 20; do the Newport Jazz Festival on July 5, and work Elitch's Gardens later in July. Meanwhile, it is in residence at the Downbeat through May 1.

Some of the bandsmen are concentrating solely on the group; some are keeping up other activities. Haggart can be seen on the *Tonight Show*, playing Fender bass in the Doc Severinsen orchestra. Sutton owns a supper club, *Sunnies Rendezvous*, in Aspen, where he plays solo piano. Everyone, however, is deeply concerned with the success of the TWGJB venture. They have a faith and dedication that goes beyond the ordinary. All they need is continued opportunity for the public to hear them. If their current run is any yardstick, The World's Greatest Jazz Band should be gaining more and more of the world's jazz audience.



Herbie Hancock's Declaration of Independence

The pianist steps out as a combo leader



VALERIE WILMER

HERBIE HANCOCK has made it as a pianist (he spent five fruitful years with Miles Davis), as a composer (among his achievements are *Watermelon Man* and the score for *Blow Up*), and as a leader on record dates (he has six varied and successful albums on the Blue Note label). And, as of November 1968, he is making it as the leader of a working combo, the Herbie Hancock Sextet—a step which is a logical extension of his previous activities.

When Hancock first came to New York with trumpeter Donald Byrd's group in 1961, he made his initial impact as a pianist, and he has since become a major figure on the instrument, influencing an entire generation of young players.

After his stint with Byrd, he freelanced and recorded with Kenny Dorham, Jackie McLean, Mongo Santamaria, Oliver Nelson and others, but he really began to blossom in 1963 when he joined the Miles Davis quintet—a group in which versatility, spontaneity, and inventiveness are just the basics. With bassist Ron Carter and drummer Tony Williams, Hancock created a rhythm section style as distinctive and influential as that of the McCoy Tyner-Jimmy Garrison-Elvin Jones unit that backed John Coltrane at the time.

During his five years with Davis, the young pianist broadened his range of experience, playing with a variety of small groups and large bands including the Thad Jones-Mel Lewis Orchestra. He also became an important figure in the avant garde, recording with reedman Sam Rivers, trombonist Grachan Moncur, and vibist Bobby Hutcherson.

In the role of sideman, Hancock also found himself playing organ on record dates led by vibists Dave Pike and Hutcherson, and more recently he has used electric piano on several Miles Davis al-

bums. "I like using that instrument," he says. "I'm thinking of getting one permanently, but not for solo work, just for ensemble passages. The regular piano is not an instrument that blends well; it's best for solo work. And the electric piano can cut through a line of horns much more effectively."

Hancock is an outstanding and influential instrumentalist, but even if he were not, he would be famous as a composer. The first fruits of that side of his talent were displayed when Donald Byrd decided to record two of his sideman's compositions (*Requiem* on the album *Royal Flush*, and *Night Flower* on *Free Form*.) These efforts led to Hancock's first album as a leader, *Takin' Off*, which included *Watermelon Man*.

Hancock says offhandedly of that Top Ten hit, "I wrote it as a funky kind of tune to sell the album. Then I was on a weekend job with Mongo Santamaria's band, and, during one of the breaks, Donald Byrd and Mongo were discussing the relationship of jazz and Afro-Cuban music. Donald asked me to play my *Watermelon Man* to prove some point. Mongo liked it, and the whole band joined in. Later he recorded it on a single, and it became a gigantic hit. I had never thought of it as a Latin tune. It was quite a nice surprise. Now everyone is playing it."

Hancock's major breakthrough as a composer was the commission to write the score for Michelangelo Antonioni's film *Blow Up*. He remembers, "I got a phone call from England saying that Antonioni was a great jazz fan and that he wanted me to score his new film. I flew to London, got instructions from Antonioni on where he wanted the music placed in the film, saw the actual film twice in an almost finished version, and was back in New

York two days later with only a few weeks to complete the project. It was very interesting, and I had the chance to use some of the best musicians in New York while recording the actual music. Everyone seemed pleased, especially MGM, who knew that they had an artistically great film that would also make a lot of money. You know, that wasn't an art film that just happened to become popular. The studio knew what it would be from the beginning."

The resounding success of *Blow Up* and its score has given Hancock the composer opportunities to work in related fields. "Strangely enough," he says, "I have recently finished the music for a Silva Thins 100 cigarette commercial, which was fun. Currently, I'm involved with an art film which International Chemical is making to reflect the taste of their company. I have a lot of room to do many things within it."

Hancock's career as a leader on record dates is the most direct link to his present status as leader of his own combo. After the success of *Takin' Off*, his second album, *My Point of View*, featured a seven-piece group that allowed him to exercise his writing talents. It included *Blind Man*, *Blind Man*, another piece in the soulful vein of *Watermelon Man*. His next effort, *Inventions and Dimensions*, was born out of a very different concept. Hancock, with bassist Paul Chambers and several Latin percussionists, recorded a series of pieces with no pre-conceived themes or chord patterns, using only tonal centers as guidelines. The fascinating experiment was successful from every standpoint but the financial one.

As Hancock's reputation with the Davis group began to grow, so did his association

/Continued on page 42

Mellow McDuff by Dan Morgenstern

Jack McDuff is one of those rare people with whom you feel completely at ease after just a few minutes of conversation. A warm, friendly and relaxed man who enjoys making music and enjoys life, he communicates easily—on and off the bandstand.

Among the many organists who became prominent after Jimmy Smith had swung open the door, McDuff has perhaps been the most consistently successful. He's led his own group since 1960 (not counting the earlier years, when, as a pianist, he had his own trio for quite some time), has 29 albums listed in the current Schwann Catalog and a new contract with Cadet Records, and never has to look far for bookings.

"You wouldn't listen to our group with a score card and pencil," he says. "Grade your papers next door, then come into our joint, have a taste and pop your fingers. We have all the work we want, because we play that good-time thing. We play the way we feel."

His present quartet includes tenor saxophonist Bill Phipps, who uses the Varitone and doubles flute, guitarist Jerry Byrd, and Joe Dukes, who has been McDuff's drummer for almost eight years. At their recent opening at Chicago's London House (their first engagement there), they began with a relaxed and rather polite set of standards (*And the Angels Sing; Summertime; Midnight Sun; Lullaby of Birdland*) which were politely received, but when they decided to open up a little with a Cannonball Adderley original featuring a Dukes solo, the diners responded enthusiastically.

McDuff is being modest when he describes his music as "a good-time thing." It is that, to be sure, but this doesn't mean that it is without the virtues the people with the score cards and pencils are looking for. His bands consistently have been very musical, and the leader himself is a complete musician who handles his difficult instrument with taste and feeling.

On the road, McDuff is never without his electric piano, which he sets up in his hotel room. He also brings along a combination tape recorder and radio, and when he's awake, the radio and the TV (or both) are always on. "I might hear something interesting," he says, "and I can tape it and maybe make some use of it. Or I might think up some chords on the piano, record them, and maybe fit a melody line to them later."

His whole life, in fact, is surrounded with music. He likes to rest during the day, but after work, he'll more likely than not hang out with musician friends and find some place to jam or listen. At home in uptown New York City, "we live right across the street from the Club Baron, and you'll always find a houseful of musicians at my place during intermission or after work. I get to see everybody, and when I'm out of town, my wife can go across the street and have a taste and see her friends. We've been married 11 years, and for eight years, she was on the road with me. But it gets boring. There are a lot of clubs in the area—Smalls, Basic's, Wells'—and sometimes, at 4:30 in the morning, there'll be so many musicians out in the street in front of Basic's, having a lying

session and carrying on, and so many people standing around listening, you'd think we were putting on a street show."

McDuff started his musical career as a bassist, "but I never had the stamina. I was playing with Johnny Griffin when Art Blakey offered me a gig, but they were doing those 90 mile-an-hour things—sometimes for a half hour or more, and I didn't think I could make that." He switched to piano, and had trios including such famous-to-be sidemen as bassists Richard Evans and Leroy Vinnegar. He also worked with big bands led by Porter Kilbert, Johnny Cole, and King Kolax ("Everybody worked with him, I guess.")

All this early experience was gathered in Chicago, Indianapolis, and McDuff's native Champaign, Ill. He speaks with affection of the great Chicago days when "63rd Street was it and Johnny Griffin was the man. The Beehive had a house rhythm section of Junior Mance, Israel Crosby, and Buddy Smith, and they could play with anybody." In Indianapolis, he first heard Wes Montgomery in 1949, "and he was playing octaves then. Earl Grandy, a great piano player who never left town because of his poor eyesight, knew all the right changes and correct voicings, and he turned everybody on. He was like school."

The switch to organ, McDuff says, "was mainly an economical thing. One night, you'd walk in the club, and there'd be an organ on the stand. If you wanted to keep the gig, you'd better play it. It saved hiring a bass player. But then, it really turned out to be an instrument. You can play your own bass line, but what really got to me is that it's a complete instrument. I don't care what else is playing, if the organist swings, the band will be swinging. And the other way around, of course . . . it's so dominant. It's a hell of an instrument."

When it comes to organ players, McDuff says he has to mention Larry Young. "He's the Trane of the organ. He'll may not be selling lot of records, but he'll definitely leave something behind for others to play. It's a case where selling records doesn't mean a thing as far as ability to play is concerned."

Jimmy Smith, of course, also ranks high with McDuff. "He's been the president so long that perhaps it's no longer a gas for him," he comments regarding his feeling that Smith's current work is not as exciting as it once was. "It used to be that you couldn't sit down when he was playing," he recalls. "The first time I saw him—some cats took me around to where he was working, and it was the last set—I'd never heard anything like it in my life! The place was a shambles when he got through. I followed him around the rest of the night like a kid at a circus. When I got to know him, he helped me a lot . . . he's not at all like some people say."

When McDuff formed his first organ group, after leaving tenorist Willis Jackson, he added a saxophone. "The other organ players told me I didn't need it" he remembers. "Jimmy Smith says horns just get in his way. But I liked a tenor and guitar, and I still do. I liked the group I had with Red Holloway on tenor and George Benson on guitar."

Benson is one of the many fine guitarists

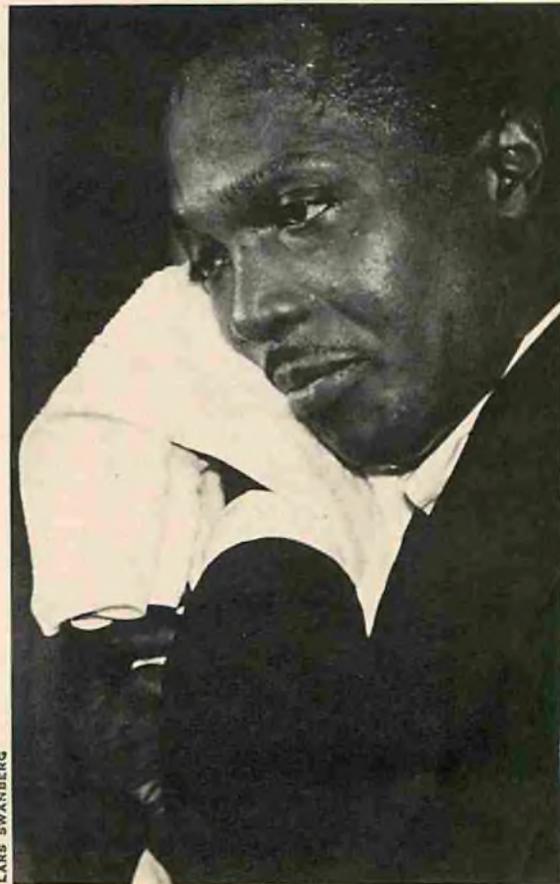
who went through McDuff's school. Others have been Pat Martino ("He's something else, too . . ."), Grant Green, and Eddie Diehl. But he seems particularly fond of Benson.

"When I first met George, he didn't know any complete tune, not even the bridge to *Moonlight in Vermont*, which all the guitarists were playing because of Johnny Smith's record. But he could play blues, and he was so fluent that it was clear you could show him things. I had my electric piano, so I'd tape five or six tunes, and the next day, he'd be playing them like he'd been reading them . . . in fact, Red Holloway was a good reader, and I'd write out parts for him, but George would be playing them before him! People started to recognize that he was a bitch, and he hasn't looked back since. He has an ability like Wes . . . he can become a big cat."

The two men have remained friends, and "when we're in town at the same time, George will come by the house and bring stuff for me to hear. It's going to be hard to slow him down for commercial reasons. I tell him, 'Play the way you play, but put a lot of emphasis on the melody.' That's what Wes did, and the people could always understand Wes. He didn't just sell to one market. It wasn't what the people who're grading the papers wanted to hear, but he'd stretch out in person, and always play enough to let the folks know he could play."

McDuff is also fond of the group he had with two hornmen, Danny Turner and Leo Johnson, both of whom doubled flute. "We made an album backing Jimmy Witherspoon, and with Fathead Newman

/Continued on page 43



LARS SWANBERG

Record Reviews

Records are reviewed by Chris Alberison, James R. Bourne, Don DeMicheal, Gilbert M. Erskine, Ira Giller, Alan Heineman, Wayne Jones, Lawrence Kart, John Litweiler, John McDonough, Dan Morgenstern, Don Nelsen, Harvey Pekar, Harvey Siders, Carol Sloane, and Pete Welding.

Reviews are signed by the writers.

Rating: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

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

SPOTLIGHT REVIEW

Blood, Sweat and Tears

BLOOD, SWEAT AND TEARS—Columbia CS 9720: *Variations on a theme by Erik Satie (1st and 2nd movements); Smiling Phases; Sometimes in Winter; More and More; And When I Die; God Bless the Child; Spinning Wheel; You're Made Me So Very Happy; Blues, part 2; Variations on a theme by Satie (1st movement).*

Personnel: Lew Soloff, Chuck Winfield, trumpet, flugelhorn; Jerry Hyman, trombone, recorder; Fred Lipsius, alto saxophone, piano; Dick Halligan, organ, piano, flute, trombone, vocal; Steve Katz, guitar, harmonica, vocal; Jim Fielder, bass; Bobby Colomby, drums, percussion, vocal; David Clayton-Thomas, vocal.

Rating: ★★★★★ ½

The first album by Blood, Sweat and Tears (*Child is Father to the Man*, Columbia CS 9619) was one of the very best of 1968, rock or otherwise. Under the leadership of Al Kooper and Steve Katz, both formerly of the Blues Project, the band combined rock, rhythm and blues, jazz, and a refreshingly small amount of pretentiousness into a most enjoyable recording. Highlighted were Kooper on organ and as composer, trumpeter Randy Brecker, and Fred Lipsius on alto. Kooper left the band shortly after the record was released, to pursue a career as producer and musician for Columbia; Brecker recorded with the Duke Pearson big band and went on the road with Horace Silver; and many assumed that Blood, Sweat and Tears had died a regrettable early death.

Not so. With Kooper's departure, the band went through some changes and emerged in some ways even stronger than before. BS&T grew from an octet to a nonet. Dick Halligan took over the organ chair (he had originally played trombone) and shared the arranging chores with Fred Lipsius. Lew Soloff now handles the trumpet solos, and the featured vocalist is Canadian David Clayton-Thomas.

With its new album, BS&T demonstrates vividly all the strengths and weaknesses of its approach. When the band is good, it is superb; when it is bad, it is a great disappointment—and the feeling of disappointment is heightened by the fact that the band's potential is so apparent.

Halligan's arrangements of the two Satie pieces are typical of this conflict. The first is a pretty scoring for flute (double-tracked), acoustic guitar, and chimes; but the second is marred by meaningless phase changes (a freaky gimmick of little value) and Halligan's tendency to write the brass in close harmony, making it sound ultimately stiff and academic.

Clayton-Thomas bows in *Smiling Phases*, a Traffic composition. He has a husky voice, reminiscent of beer in quarts and lengthy arm-wrestling matches. He ranges at times from Ray Charles to Tom Jones, but his control and phrasing are excellent and his own. The highlight of this track is a fleet, swinging piano solo by Lipsius.

Steve Katz's only vocal (on which he

sounds a bit like Tom Rush) is his own composition *Sometimes in Winter*, a gentle ballad arranged by Halligan in a temperate Don Ellis manner with an effective flute and brass obbligato. However, Bobby Colomby's sharply percussive drumming (both brushes and sticks) is inappropriate.

More and More, with a shouting Clayton-Thomas vocal, has a brief guitar solo from Katz—the only one on the album! That can be said for few other pop-oriented recordings.

Laura Nyro, she of the spreading underground reputation and the fattening pocket-book thanks to the Fifth Dimension, wrote *And When I Die*, and Halligan has given it a truly eccentric arrangement, in the very best sense of the term. It's a big band jazz cowboy song, complete with a clip-clop rhythm you can almost smell. It's also the best track on the album: funny, swinging, and moving. Just let it carry you.

Billie Holiday's *God Bless the Child* seems to be enjoying a small renaissance these days. The Loading Zone did it about a year ago, and BS&T's rendering here presents the band's virtues and flaws in a nutshell. The brass intro has a Salvation Army flavor that pushes being maudlin. Clayton-Thomas's vocal is beautifully restrained and felt (lots of Ray Charles here), and the organ backing is perfect. Then, suddenly, the band throws the biggest curve ball I've ever heard. At the end of the first vocal chorus, they break into a fast Latin rhythm with a trombone solo by Jerry Hyman, followed by Soloff and Lipsius (on alto) soloing well over a fast walking four. It all resolves perfectly back to the bridge, but it makes no real sense in the context of Lady's moody composition. I still don't know if it works or not.

Spinning Wheel was written by Clayton-Thomas and arranged by Lipsius. It's the second best track: a good, funky line, strong vocal, a skittering solo by Soloff, and excellent riffing by the brass—marred only by a superfluous vocal echo at one point and a ridiculous *ach du lieber Augustin* ending.

Lipsius and Al Kooper collaborated on the arrangement of *Happy*, a Motown ballad given a Tom Jones treatment by Clayton-Thomas and featuring a pretty, muted trumpet obbligato.

Once again, with the *Blues*, the strengths and weaknesses walk hand in hand. Halligan's organ solo is very classical—but not academic. It's harmonically rich and melodically interesting; apparently he digs Hindemith, and this may be his inspiration. But Fielder's bass solo is an object lesson in how bad a jazz solo can sound on a Fender bass; it's stiff, the ideas don't flow, and the sound has none of the wood-and-string snap of a standup bass. (Else-

where he is excellent.) Colomby's solo is uninspired; he is, sadly, the most consistently weak link in the band. He seems to have gotten stuck on one set of rhythmic figures, and he uses them whether they fit or not. Lipsius, on the other hand, shows that he is probably the best musician of the bunch. His solo (again on alto) is excellent, and Katz's Wes Montgomery fills work nicely. Then the band shows the better side of its humor. As Lipsius solos, Fielder begins to pick out Cream's *Sunshine of Your Love*. The brass hop on, in real flag-waver style, and Lipsius howls and shrieks and plays all around them. Katz then neatly produces Willie Dixon's *Spoonful* out of the midst of all this and leads to a less smooth transition to BS&T's own *Somethin' Goin' On* (from the first album) which in turn leads quickly to Clayton-Thomas's vocal exposition on the women in his life. And out.

Having said so many negative things, let me make something clear. This is mostly a beautiful recording, one of the best of the new year. *And When I Die* is a small masterpiece, and *Spinning Wheel* is not far behind. Clayton-Thomas is a fine vocalist, and there is much instrumental talent in the band. But there are occasional annoying lapses of musical common sense. If they can just kick this one bad habit, the sky is the limit.

—Bourne

Wild Bill Davison

WILD BILL AT BULL RUN—Jazzology 1-30: *Georgia; Rosetta; Blue, Turning Grey Over You; Sameday, Sweetheart; I Found A New Baby; Black and Blue; You're Lucky to Me; Louisiana.*

Personnel: Davison, cornet; Slide Harris, trombone; Tom Gwaltney, clarinet; John Eaton, piano; Steve Jordan, guitar; Keter Betts, bass; Bertell Knox, drums; Johnson McRee, vocals.

Rating: ★★★★★

Recorded in 1966, this session finds Davison in the company of Gwaltney's Blues Alley group. Though not a complete success, it's much closer than are most of Davison's other recent albums. The true jam atmosphere is here—Davison sounds, as he so often hasn't lately, downright inspired—and it is this spirit that overcomes the acoustics of Manassas, Virginia's Osbourne High School and the singing of producer Johnson McRee Jr.

McRee, who affects the nickname "Fat Cat", apparently set all this up, and set himself into it in the bargain. Consequently, we must bear his half-baked Frankie Laine-ing on *Georgia, Grey* and *Black*; the time consumed thereby could have allowed more time to the instrumentalists, or for another tune. (Wanted: Producer. Must have cars but no eyes.)

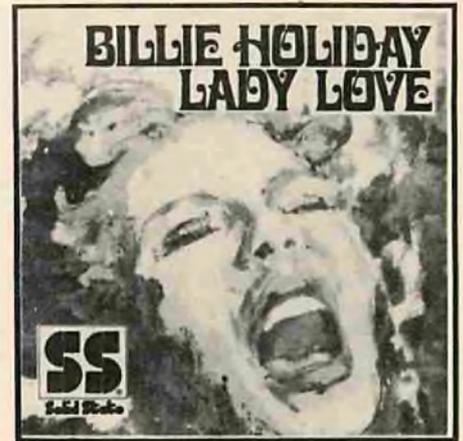
Another detriment, though a comparatively minor one, is the clash erupting now and then in the rhythm section, probably



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brought on by the excitement of the occasion. Betts plays with a strong edge and seems to get on top of the others; Knox is a good drummer, but in this context one realizes the indispensability of a George Wettling or a Cliff Leeman. (His snare-drum chorus on *Baby* loses its swing and effectiveness after eight bars; his *Lucky* chorus is better.)

Johnny Eaton introduces *Rosetta* with an unaccompanied semi-stride chorus that reflects the high level of his playing throughout the set. Jordan, who should Xerox himself for use by countless other bands, lays it in. Harris, shamefully unknown, is a marvelous player of the Wells-Morton-Dickenson school, and Gwaltney has grown from the rather anemic, bland clarinetist of some years ago into a hard-swinging wailer. It seems reasonable that Gwaltney and Harris were largely responsible for Davison's flaring good humor that day.

Two tiny, useless snapshots are reproduced on the liner, and George W. Kay's informative—initially—liner notes degenerate into silliness, mistakes and name-dropping. Example: he describes the familiar rim shot that Philly Joe Jones popularized as "wood block licks", and describes Betts' "sound" as "sort of a cross between Jimmy Blanton and Walter Page." Really?

The rating excludes Fat Cat, the acoustics, Squirrel Ashcraft's Ampex, the photos, and the opinions of the annotator. —Jones

J. B. Hutto and the Hawks

HAWK SQUAT—Delmark DS-917: *Speak My Mind; If You Change Your Mind; Too Much Pride; What Can You Get Outside That You Can't Get at Home; The Same Mistake Twice; 20% Alcohol; Hip Shakin'; The Feeling Is Gone; Notoriety Woman; Too Late; Send Her Home to Me; Hawk Squat.*

Collective Personnel: Maurice McIntyre, tenor saxophone; Hutto, lead guitar, vocals; Lee Jackson, second guitar; Sunnyland Slim, piano, organ; Dave Myers, Junior Pettis, Herman Hassell, bass; Frank Kirkland, drums.

Rating: see below

Apparently it is traditional for *Down Beat* reviewers to grumble about the star rating system, and this time, faced with the need to assign an ultimate value to Hutto's music, I join the ranks of the frustrated. These are all good musicians, the LP has some distinct advantages over the recent Testament 2213 (better recorded sound and a more personal choice of material), and given the sad lack of records covering the recent Golden Era of electric Chicago blues, any collection such as this is valuable. Even so, individually and as a whole, these performances represent a diminution of the Chicago blues tradition.

That tradition itself has faltered badly in recent years, for a number of reasons. Leading figures such as Muddy Waters and Howling Wolf have been repeating themselves, some older players have moved out of the music business entirely, too many younger men have the slicker Motown-James Brown-Memphis Sound tastes, the essential audience itself has grown older and/or dispersed, and in the vacuum, revivalists have arrived to steal the music's energy. The youthful descendants of Lu Watters' Yerba Buena Band (however different in attitudes and talents) surround the modern blues scene.

As Bob and Sue Koester's excellent notes point out, Hutto himself has tired of the blues clubs' absurdly long hours and low pay (*that* traditional feature, at least, has never changed), has moved to the suburbs, and now only performs irregularly.

With a minimum of stylistic renewal or fresh stimulation from younger generations, the music shows signs of spiritual exhaustion. This is, after all, a folk art; by definition rudimentary, inbred, repetitive. The existence of some remarkable individuals does not alter this basic fact, even if you hold the widely-circulated opinion that blues is the highest kind of contemporary folk art. Actually, this primitive, fundamental character is the Hutto band's strength. There is nothing remarkable about the language or performance of Hutto's 20%, but since so much trivial whimsy and self-conscious "poetry" these days is praised as fine art, match it against any current highly praised, technically perfect, "important" revival blues or rock (art rock?) works as a test of pure power, sincerity and emotional urgency. Here Hutto bawls out a wine-loving lady ("The wine you're drinking took out all your hair"), and the relentless images of total humiliation and despair are terrifying precisely because they are true. Any art that can produce such a strong statement is still vital.

The strongest track is *Feeling*, which strikes the slow, funky groove that all Chicago bluesmen thrive on—Hutto's singing is moving, Slim's organ is just right. Elsewhere, there are many echoes of Muddy Waters and Elmore James, and the songs are a reasonable mixture of tempos, rhythms and emotions. Some listeners may be attracted to this set because the much-praised avant-garde tenor saxophonist Maurice McIntyre appears on four tracks—but he seems to have instantly realized that his normal melodic style would be quite out-of-place, and therefore chose to play down; uneasily at that. Finally, my own copy omits the trio *Hip Shakin'*, but this is included on the second and (promises Delmark) future pressings. —Litweiler

Stan Kenton

STAN KENTON CONDUCTS THE JAZZ COMPOSITIONS OF DEE BARTON—Capitol 2932: *Man; Lonely Boy; The Singing Oyster; Dilemma; Three Thoughts; A New Day; Woman.*

Personnel: Mike Price, Jim Karthner, Carl Leach, John Madrid, Jay Daversa, trumpets; Dick Shearer, Tom Whittaker, Tom Senff, Jim Amlorre, trombones; Graham Ellis, tuba; Ray Reed, Mike Altshul, Kim Richmond, Mike Vaccaro, Earle Dumlér, reeds; Kenton, piano; Don Bagley, bass; Barton, drums.

Rating: ★★ ★ 1/2

The first thing that impresses one in this album is the *playing* of Dee Barton, despite the fact that his writing is what's being touted. Although Barton began his career as a trombonist, he is so thoroughly a drummer now that his charts reflect his percussive thinking. He instinctively and pulsatingly leaves the gaps that can only be filled by drum flurries, or else his melodic lines are such that they lend themselves to rhythmic doubling.

It's most effective, but in the process, he has injected the current Kenton bag with a somewhat foreign flavor. Frankly, it

doesn't sound like a Kenton aggregation; it approximates Rich or Bellson—muscular groups pushed from behind rather than led from out front.

But that's not criticism—merely comment. Within this atypical framework, there are exciting pages of ensemble togetherness, moments of free-form flirtation, a good cross-section of orchestral moods, and above all, showcases for the band's outstanding soloists: trumpeter Jay Daversa and reedman Ray Reed.

Too bad that no other soloists were heard from. Daversa enhances every track; Reed is heard on all but two. As remarkable as they are, it's a bit unfair. The only other strands of sound that can be separated for purposes of crediting are Bagley's authoritative bass lines and Mike Price's fine screech work on *Man*.

The tracks that show Barton's writing skill at its best are *Three Thoughts* and *Woman*. *Thoughts* range from a dignified opening statement to some driving pedal points that provide excellent foundation for Daversa and Reed, and tight, concerted voicings, reprised by broad polyphonic statements. *Woman* shows a swinging playfulness, muted trumpet and flute engaging in a tricky dialog. *A New Day* has the old Kenton trademark of rich trombone clusters, plus hauntingly beautiful solo statements by Daversa. *Dilemma* has the toughest orchestral fabric. Its momentum is assured by Reed's frenetic solo and his and Daversa's free sorties within some well-controlled orchestral comping.

—Siders

Eric Kloss

SKY SHADOWS—Prestige 7594: *In a Country Soul Garden; Sky Shadows; The Girl with the Fall in Her Hair; I'll Give You Everything; January's Child.*

Personnel: Kloss, alto and tenor saxophones; Jaki Byard, piano; Pat Martino, guitar; Bob Cranshaw, bass; Jack DeJohnette, drums.

Rating: ★★ ★ 1/2

Kloss is a 19-year old student at Duquesne University in his hometown, Pittsburgh, Pa. He started recording for Prestige in 1966 but his first efforts were marred by incongruous musical surroundings which tended to cramp his style.

This is Kloss' fourth album since producer Don Schlitten came to the rescue and, so to speak, emancipated this remarkable young player.

The direction Kloss is taking is still unsure but it is clear that he is on the move, as are his fellow players in this set.

Too often, nowadays, albums are recorded as a matter of routine. What may sound quite satisfactory in a club appearance, enhanced by an audience, dim lights and intoxicating spirits, often does not stand up on a recording which is subject to closer scrutiny in sober moments. Many jazz musicians and recording executives seem to lose sight of that fact and tend to devote less time, if any, to the preparation of a jazz album than they would to one featuring almost any other kind of music.

I think that the artistic success of this album is due to the selection of musicians who have a common ground (all are explorers who are not afraid to look back) and the fact that these men are fairly new to each other. Kloss and Martino had worked together once before, on the

former's *Life Force* album, a union that decidedly called for a further collaboration.

What impresses me most, and what I am leading to, is that a great deal is happening on this album. Take, for instance, the exciting interplay between Byard and Martino following Kloss' ambitious alto solo on *The Girl*, Byard's effective ramblings in the treble, and the hard-driving acrobatics of DeJohnette which hold the whole thing together. It's as invigorating and fresh as Armstrong's Hot Five dates or Bird's first Savoy sessions.

That Kloss is also an eminent balladeer is evident on *I'll Give You Everything*, recorded without Byard but featuring some excellent work by Martino. The group is in a more conventional bag here, but the leader's tenor is a thing of great beauty and beauty is never boring.

What Kloss' playing lacks is individual style, but he is very young and his playing does not seem to be formed after that of any single idol. Style is not something that an artist should strain himself to find; it emerges gradually as the artist develops his technique and thinking. Eric Kloss reaffirms with this album what his last three recordings so clearly told us, that here is a new jazz performer in some extremely promising early stages, one whose early stages are more meritorious than many contemporary efforts by more established musicians.

—Albertson

Jim Kweskin

WHAT EVER HAPPENED TO THOSE GOOD OLD DAYS AT CLUB 47 IN CAMBRIDGE, MASS.—Vanguard 79278: *Mississippi Mud*; *Buddy Bulden Blues*; *Bill Bailey, Won't You Please Come Home*; *Ain't She Sweet*; *La Bamba*; *Good Morning, Little Schoolgirl*; *I Had a Dream Last Night*; *Five Foot Two, Eyes of Blue*; *Ella Speed*; *Blues*; *Sheik of Araby*.

Personnel: Kweskin, guitar, autoharp, piano, and comb and tissue paper, vocals; Maria Muldaur, violin (*Ella Speed*); Fritz Richmond, wash-tub bass, jug.

Rating: ★★

This record is rather like one of those it-actually-happened jokes that falls flat: it was groovy at the time, but you had to be there. A certain nostalgia is evoked, because the Club 47 is defunct; so is the Jug Band, and as this record demonstrates, Kweskin will find the going tough if he remains on his own.

He's a very nice guitarist—good solo on *Sheik*, and good self-accompaniment throughout—and a pretty fair light singer with better swing time than most other white vocalists, but his delivery has neither depth nor a great deal of variety. The arrangement of *Schoolgirl*, for example, is down and dirty, really moving, but his voice is no match for it. (Weird pronunciation too—he doesn't sing as he talks, so what dialect is he mimicking when he sings, "Good maowning, little skewlgirl?")

He does do a number of good things in scattered parts: effective time alteration in the final chorus of *Mud*, a relaxed but concentrated comb-and-tissue-paper solo on *Ain't*, and a lovely Waller-like finish of the *Sheik* vocal—"I'm the sheik, the shake, the shuck from Araby—aw, wha'd I say?"

Kweskin also has a tremendous plus in Richmond; if there ever lived a more adept washtub bass player, he must have had four hands. Richmond, who also plays mean jug, gets incredibly accurate intonation out of the obdurate and unpredictable

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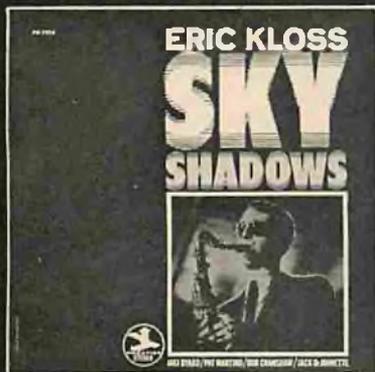


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washtub. His most appealing work is behind Kweskin on *Schoolgirl*, where the listener must constantly remind himself that Richmond's instrument is not, in fact, an upright four-stringed bass.

The best cut is an extremely funny reading of *La Bamba*. Kweskin begins slow on autoharp, gradually accelerating until he sets a regular tempo, at which point Richmond enters on jug. This for a few choruses, and then Kweskin breaks into some wildly incongruous jug band scat singing, effective both because it's humorous and because Kweskin's favorite syllable in all his scat work is "bom", and so it sounds almost right for *Bamba*. He also throws in a quote from *Twist and Shout*, another breakup.

All told, though, Kweskin really needs the band. When they played together, there wasn't a lot more profundity, except in Geoff Muldaur's blues singing, some of Maria's vocals and Dick Green's fiddling, but there was always a high degree of musicianly interplay, and the group was capable of a much more variegated approach than is Kweskin alone. He's too constantly the rick-tick good-timer to make his solo outings anything more than pleasant.

A good time was had by all, to judge from the audience's responses, but the mood evanesces when on vinyl and offered for further listening. —Heineman

Jimmy Smith

LIVIN' IT UP!—Verve 8750: *Mission: Impossible*; *Refractions*; *The Gentle Rain*; *Burning Spear*; *Go Away Little Girl*; *Livin' It Up*; *This Nearly Was Mine*; *Big Boss Man*; *Valley of the Dolls*.

Personnel: Plas Johnson, reeds; Smith, organ, vocal; Howard Roberts, guitar; Ray Brown, bass; Carol Kaye, Fender bass; Larry Bunker, percussion; Oliver Nelson, arranger-conductor; unidentified orchestra.

Rating: ★★★★★

Jimmy Smith and Oliver Nelson are good for each other—not merely on the strength of their collaborative track records; not even because each is capable of "walking on the other's wild side." Their true compatibility lies in the fact that each can be a catalyst for the other's lyrical side. There isn't a jazz fan alive who doesn't know that Smith is all soul. Nor is there one among them who hasn't heard Nelson's driving big-band charts. That the two should come together for "funk and games" such as *Refractions*, *Mission: Impossible* or the title swinger is no surprise; in fact, it's a downright pleasure.

The latter is a bop-flavored Smith original based on blues changes. It takes off immediately with a basic, trumpet-tenor unison flavor, and maintains its hard edge thanks to Smith's inspired single-note cooking while Nelson keeps the brass barking in the background. *Refractions*—a skillfully reharmonized, minor mode blues—is an excellent showcase for Smith's ability to improvise over sequentially shifting patterns. But it is an equally exciting outlet for Brown's bass work. His cello-range pedal points and serpentine lines focus attention to what's going on behind Smith's flurries. *Mission's* 5/4 glides along on a solid undercoating of bongos.

For this listener, the more meaningful product of this coupling can be heard in the ballads that give Nelson a chance to weave a rich string texture. *This Nearly*

Was Mine is a lovely waltz. Nelson retains its intrinsic beauty while Smith can't resist a few funky suggestions amid his tender treatment of the theme. Again, Brown does his incredible thing behind the flowing melody. *Gentle Rain* shows Smith at his most exquisite, above the pure velvet of the strings, while the gentle rain of a bossa nova beat keeps falling. More persistent is the Latin beat of *Burning Spear*—almost like a Latin march, but it's hypnotic repetition is most effective. Even the simple expedient of unison strings adds to the infectious quality. One of Smith's most sublime moments is his solo intro to *Go Away Little Girl*: it's just a free-sounding mosaic that nearly pushes tonality to its limit. The mood remains through the opening chorus, as Nelson provides a cushion of flutes, then Smith eases into an exercise in mild funk. A similar contrast in moods pervades *Valley of the Dolls*. After Nelson's rich, rock-flavored introduction (highlighted by all-too-brief, expanded string quartet interludes), Smith works up a fine soul lather. While Miss Kaye is gulping away on Fender bass and Smith is swinging away with some deliciously dirty licks, the track begins to fade—the typical rock post-script. But Nelson's luxurious orchestral sound returns to end as it began.

Oh yeah, I almost forgot. Smith sings a tune on side two. —Siders

Various Artists

THE ROOTS OF AMERICA'S MUSIC—Arhoolie 2001/2002: *Shake 'em on Down* (Fred McDowell); *Sugar Babe* (Mance Lipscomb); *New Triffin' Woman* (Black Ace); *July Boogie* (Alex Moore); *Greystone Blues* (Big Joe Williams); *Roberta* (Lil Son Jackson); *Going Down in Georgia on a Horn* (John Jackson); *No More Hard Times* ("Guitar Slim and Jelly Belly", Alec Seward and Fat Boy Hayes); *River Blues* (Lowell Fulson); *Walked Down So Many Turnrows* (Mercy Dee); *Going Back to the Country* (Juke Boy Bonner); *Tom Moore Blues* (Lightnin' Hopkins); *Unlucky Girl* (Big Mama Thornton); *Louisiana Blues* (Clifton Chenier); *I Know You Hear Me Calling* (Larry Williams); *Wild Wild Woman* (Johnny Young); *Jesus Died on the Cross to Save the World* (Bukka White); *Amazing Grace* (Jesse Fuller); *I'm a Soldier in the Army of the Lord* (Rev. Overstreet); *The Ma Grinder* (Robert Shaw); *Eb La Bas* (Kid Thomas); *Old Piney Brown's Gone* (Joe Turner); *Nisaba in the Grass* (Luna-Lee Cronbach); *Run Mountain* (J. E. Mainer's Mountaineers); *Dreams* (Del McCourey); *Carroll County Blues* (The Hodges Brothers); *Crowley Waltz* (Luderin Darbone and the Hackberry Ramblers); *Cajun Two Step* (Nathan Abshire); *Once I had a Sweetheart* (Alice Stuart); *Charles Liteau* (Crabgrass); *Baby, Please Don't Go* (James Campbell and his Nashville Street Band).

Rating: ★★★★★

I have to admit that I am not an advocate of what Bill Mathieu terms "rating-oriented criticism." I would prefer to eliminate the stars and express my opinion in words. However, complying with the rules of the game, I have given this two-record set the maximum rating because it is an excellent collection of tracks culled from previous Arhoolie releases, well packaged and intelligently annotated.

It is not perfect, but its faults are easily overshadowed by its many good points and subtracting a star or two would be rather meaningless. My overall opinion of this album is high and I have based the rating on that.

Due to space limitations, I cannot deal with each of the 31 tracks in detail, but the album is divided into four sections and I shall treat them individually.

Part 1, *Country Blues*, consists of the nine tracks on the first side. It is hard to

find serious fault with any of these selections. Granted, some are a bit rough, but then again, a slick blues performance tends to be somewhat suspect. I fail to see what qualifies Alex Moore's boogie woogie piano solo for this section. Contrary to the information on the album jacket, Moore does not sing on this track but performs, with some technical imperfections, a boogie woogie which at times reaches a degree of sophistication that defies the *country* tag. Annotator Pete Welding has taken two paragraphs to point out the difference between country and city blues but the samples within do not bear out his theories. It's admittedly a moot point but I have always found this distinction between country and city blues to be somewhat ambiguous because the walls of division are extremely thin. For instance, I cannot hear why Big Joe Williams' *Greystone Blues* fits into the country category while Lightnin' Hopkins' *Tom Moore Blues* doesn't. This does, of course, not detract from enjoyment of the album.

Side 2 is devoted to *City Blues* and such items as Big Mama Thornton's *Unlucky Girl*, Larry Williams' *I Know You Hear Me Calling* and Clifton Chenier's *Louisiana Blues* have clearly left the farm behind. The latter, incidentally, sings in Cajun French and provides some unusual, but effective accordion accompaniment. This, too, is an excellent side.

Gospel and Jazz are represented on side 3 and it is interesting to note that, of the three Gospel selections, two are performed by bluesmen. Bukka White is heard in a

sprightly version of *Jesus Died on the Cross to Save the World*, while Jesse Fuller, most often heard as a one-man band, concentrates on the guitar for a solo performance of *Amazing Grace* and creates a sound strongly reminiscent of Blind Willie Johnson, that rambling Gospel artist whose guitar sang in a language often closer to New Delhi than New Orleans. Gospel music of the hand-clapping, call-and-response variety is nicely represented by the Reverend Overstreet.

The four selections representing jazz are rather inadequate: A barrelhouse piano solo by Robert Shaw, a Texas veteran of that style; a 1959 recording of New Orleans jazz by trumpeter Kid Thomas and his band; an interesting 1949 performance by singer Joe Turner with his old sidekick Pete Johnson and a small band which includes the brothers Art and Addison Farmer; and a giant jump in style to a rather incongruous track featuring a group called Luna (led by pianist Lee Cronbach), playing some avant-garde sounds.

The Turner track is a better sample of "city blues" than jazz, if we must categorize things. Its inclusion in this section is therefore not fulfilling (although it is a delightful item) and we end up with a giant gap as we are virtually taken from one of the earliest forms of traditional jazz to a very recent development, a development which *has* roots but hasn't been around long enough to be one.

Of course I understand that Arhoolie, being a fairly young label, does not have in its catalogue some of the items that

belong in a collection of *The Roots of America's Music* and I can forgive them for not including samples of field hollers, work songs, ragtime or some of the jazz styles, but the avant-garde track was an unnecessary inclusion and the set would have been better off with another track from the Turner session or any of the other sessions represented up to this point.

The final side covers three idioms, *Country, Cajun and Folk*. I must confess a certain ignorance when it comes to country music, but the three tracks representing that ingredient sound quite authentic to me and are certainly far more satisfying to listen to than the Hank Williams-Eddy Arnold variety. They also point out a close relationship with some of the non-white music represented in this collection.

I will disqualify myself from reviewing the two Cajun selections, since I don't have sufficient knowledge of that particular idiom to contribute any worthwhile thoughts. Alice Stuart is another matter. She is a young "folk singer" from California and I put that in quotes because I have always believed that a folk song is an anonymous composition open to a wide variety of interpretations as it is handed down from singer to singer. I don't believe that a contemporary song writer can create a "folk" song. Alice Stuart is a contemporary song writer/performer. The performance of her own *Once I had a Sweetheart*, included in this album, hardly represents a musical *root* but rather the outgrowth of some of the other roots represented in the set. Since producer

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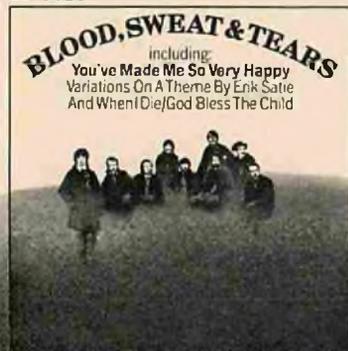
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Chris Strachwitz decided to include Miss Stuart, I would have preferred a topical selection more representative of our times, for instance her recording of Tom Paxton's *I Can't Help But Wonder* or her own *Beatnik*.

If I seem to have concentrated on the set's weaknesses, its strengths are far greater, and I highly recommend it. The fact that most of the selections were recorded in the '60s, and none before 1949, just goes to show how fast America's music has developed. It makes one wonder where it will be at 50 years from now.

—Albertson

OLD WINE— NEW BOTTLES

Henry Red Allen (RCA Victor LPV 556)

Rating: ★★★★★

Duke Ellington, *Pretty Woman* (RCA Victor LPV 553)

Rating: ★★★

Charlie Barnet, *Vol. 1* (RCA Victor LPV 551)

Rating: ★★★★★½

Jimmy Lunceford, *Harlem Shout* (Decca DL 79238)

Rating: ★★★★★

Jay McShann, *New York—1208 Miles* (Decca DL 79236)

Rating: ★★★★★½

Columbia Musical Treasuries (D450; P2M5267)

Rating: see below

Red Allen was a remarkable musician, a fact which has been generally conceded by jazz pundits after a period of partial neglect. This compendium covers the full range of his growth as a musician, from 1929 to 1957.

In the beginning we hear the extent to which he was under the Armstrong influence, down to his paraphrase of the *West End Blues* opening cadenza in *It Should Be You*, the brief quote from *Tight Like This* in *Biffly Blues*, and his vocal style on *Roamin'*. His strong attack and broad tone (though with somewhat less vibrato) were not untypical of the trumpeters of the period, and even if he had never moved farther, it would have been to his credit that he played so powerfully in that genre. Listen to the profound beauty of his solo on *Feelin' Drowsy*, issued here in an alternate take.

But move forward he did, and hints of his more individual inclinations are suggested even amid the early Armstrong-like lines. His playing began to show marked signs of linear construction as he started to break through the two and four bar symmetry that dominated jazz concepts then.

Though this is evident in the first few tracks, it emerges strongly in *Singing Pretty Songs* and *I Fell in Love*, two of four sides included here from a July 1930 session. In the next track, *Stingaree Blues*, he is teamed with King Oliver, and the generation gap between Allen and his early mentor is apparent.

From the Oliver performance of 1930, we jump ahead to 1934, represented by

Hocus Pocus, an exquisite track by the Fletcher Henderson band—a simple call-and-response riff played with velvet suppleness at moderate tempo. In addition to a beautifully intoned performance by the band, there is also as fine a solo as Buster Bailey ever blew, and a magnificent chorus by Coleman Hawkins which floats like an intoxicating cloud over the chords whispered by the band. Then comes Allen, mature and unique, with a style that was no doubt being heard by Buck Clayton, Roy Eldridge, and perhaps even Dizzy Gillespie. (By the way, why doesn't Victor stop spreading its Henderson material so thinly and devote an entire LP to it?)

A lot had happened to Allen by 1957, where the LP ends. Like Clayton, he came to give much attention to volume and dynamics (he sounds very much like Clayton on *Love Is Just Around the Corner*, although his conception was more asymmetric). Stylistically, he went perhaps farther than any other direct descendant of Armstrong.

Pretty Woman dwells exclusively on Ellington's post-war output of 1945 and '46, a period which has traditionally been more cussed than discussed by Ellington buffs. The reasons are clear: his choice of material as represented here consisted of three-fourths puff, going on four. Moreover, the band seemed unable to digest the large number of new, though talented musicians who were replacing old familiar faces at this time, not to mention the parade of vocalists which passed through the ranks during these years.

On the other hand, with Hodges, Carney, Greer, Nance and Stewart still around, and such new men as Oscar Pettiford, Shorty Baker and Jimmy Hamilton well in evidence, one cannot write off everything as a total loss. *Beale Street Blues* is played beautifully, with solos by Hamilton, Baker and Nance. *Gathering In a Clearing* is an excellent early showcase for Cat Anderson. *Indiana* is a solid piece of swing. And *Esquire Swank*, which Stanley Dance mistakenly cites as previously unissued in America (it was issued in 1955 on Victor LJM 1008), is a fine, low-key piece for Hodges and Anderson. There are also two piano duets by Ellington and Strayhorn—*Tonk*, an experiment in dissonance which both men have some fun with, and *Drawing Room Blues*, a slow meandering turn that suggests cocktail piano rather than blues.

In future Ellington issues, Vintage will go back to 1927 and move forward from there. Hopefully, they will pick up Barney Bigard's small band dates and perhaps even *Moon Over Cuba*, a delightful Juan Tizol tune by the full 1941 band which was passed over in previous albums.

Long considered an imitator of Ellington, Charlie Barnet was very much his own man by the time he made the Bluebird sides now reissued by Victor. To be sure, he knew whom he admired (*Duke's Idea* and *Count's Idea* are eloquent salutes to his mentors), but aside from a similar saxophone lineup (two altos, two tenors, a baritone) and occasional sorties into Duke's book (a superb *Rockin' in Rhythm* is heard here, played with great spirit and swing), Barnet had little in common with Ellington. His arrangements were in the

call-and-response tradition of Henderson, simple and often spontaneously devised.

Though Barnet did not have the solo power of Basie, Goodman or Ellington in his ranks, the band as a whole worked well. It was a loose, swinging outfit with lots of bite and an excellent rhythm section anchored by Cliff Leeman's drums. The growl trumpet work is by Bob Burnet. Vocalists heard include Lena Horne, Mary Ann McCall (an attractive voice) and Bob Carroll, a Crosby-styled crooner.

The most characteristic Barnet sound is heard on *Cherokee* and its sequel, *Red-skin Rhumba*. Barnet himself was not a seminal stylist, but he appreciated Hawkins and Chu Berry and can be broadly classed as part of that school. His playing is marked by a sort of controlled choppi-ness which jabs at the listener.

Jimmy Lunceford's second LP in Deca's Heritage line covers his first peak years, 1935 and '36. Lunceford led a band in the collective sense of the word. Much has been made of the celebrated Lunceford legend—the sparkle of his stage presentations, the elegant uniforms, the strict discipline, the showmanship. But all this is ephemeral. The legend today must stand or fall on the recorded evidence of the music. In this respect, the legend is somewhat diminished, especially in the face of the contemporaneous potency of vintage Ellington and Basie, the two bands with which he usually is ranked. What emerges is a relaxed but basically low-key brand of swing, characterized by often complicated interplay between sections. Little wonder the band had discipline; without it the musicians would have made hamburger out of the intricate saxophone and brass passages.

Lunceford didn't often go in for killer dillers. The arrangements were carefully constructed, with a strong sense of dynamics. It was not a band of soloists either, although in Willie Smith Lunceford had one of the great alto voices of jazz. There was also a strong streak of commercialism in Lunceford which accounts for the presence of vocalist Dan Grisson, who sounded like one of those castrated sweet tenors of the '30s.

Among the better tracks are *On the Beach at Bali-Bali* and *Four or Five Times*, which prove that swing can be whispered as well as roared; and *Oh Boy*, *Avalon* and *Harlem Shout* for good, open, swinging music with good split choruses by Smith. There is a moving appreciation of Lunceford by Ralph Gleason in the liner notes.

The Jay McShann unit was a blues band, pure and simple. Though McShann had an excellent orchestra, in a direct line of descent from Basie with a super rhythm section including Gene Ramey and Gus Johnson, the primary interest in this album is the presence of Charlie Parker, who made his recording debut with the band.

Parker made three sessions with McShann and all the sides on which he soloed are presented here, plus several on which he was not heard. *Swingmatism* opens as a brass riff figure played against an ominous sounding reed section. It's a swinging blues for big band and features Parker, who demonstrates a style remarkably

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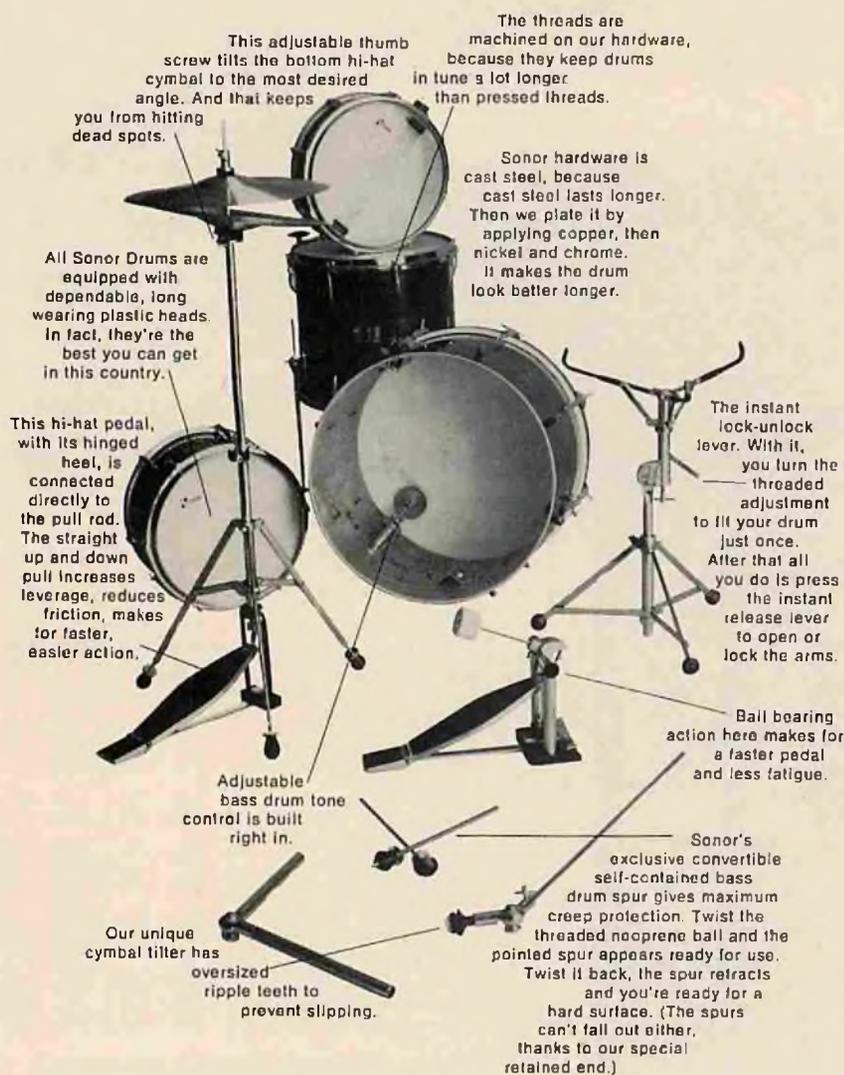
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similar to his playing on the key post-war Dial and Savoy sessions.

These early sides, coming five years before wide public recognition, suggest that Parker's conceptual grasp of jazz improvisation was not a mutation of a previous style but was born virtually mature. Because he had played professionally since at least 1937, however, this cannot be judged with real accuracy.

Other tracks on which Parker plays are *Hootie Blues* and *Dexter Blues*, both moderately slow, with vocals by Walter Brown; *One Woman's Man*, on which he backs up Brown's vocal; and *Jumpin' Blues* and *Sepian Bounce*, uptempo band sides in which he swoops atop the changes with exquisite grace.

The set also offers the earliest recordings of Paul Quinichette, an excellent tenor soloist who even then (1942) had mastered most of the key elements of Lester Young's style. Unfortunately, the collection as a whole is somewhat marred by an overabundance of vocals by Brown, whose monotonous blues shouting fails to hold interest after one or two numbers. Al Hibbler and Bob Merrill also are heard.

A few comments are in order regarding Columbia's Musical Treasury series, a mail order premium group of important jazz performances mixed, regrettably, with miscellaneous Mickey Mouse tracks. In this way, however, Columbia has allowed several first class jazz sides to slip into circulation through the back door, as it were.

Of prime importance is *The Kings of Swing* (D 450), which offers Benny Goodman's August 1939 record of Ravel's *Bolero*, never issued before except on a V Disc. It contains some radiantly mellow scoring by Eddie Sauter for the saxophone section.

Other tracks are made up of material out of print in recent years. *Ain't Misbehavin'* is from the *Satch plays Fats* session by Armstrong; two thundering Charlie Barnet sides, *Cherokee* and *Redskin Rhumba*, are from his 1947 Town Hall concert; Glenn Miller's *Dippermouth* has some fine Irving Fazola clarinet; and Lionel Hampton's lively *How High the Moon* is a welcome returnee to availability. For those who would appreciate having Roy Eldridge and Gene Krupa's savage assault on *After You've Gone*, or Woody Herman's blistering *Apple Honey*, but do not wish to buy the boxed sets on which they are available, this LP is a good way to pick them up.

Another entry in this series, *The Great Bands* (P2M 5267), includes Billie Holiday and Teddy Wilson; Ellington from a late '40s session with Al Hibbler; Bunny Berigan's small group *I Can't Get Started*; a mid-'30s Fletcher Henderson side with a Dorothy Derrick vocal; an Ella Fitzgerald vocal with Teddy Wilson from 1936; two Jack Jenney tracks, and more. No alternate or unreleased takes, though, and most of the best material is available elsewhere. Moreover, with nine tracks per side, an excess of insipid ballads and businessman's bounce is thrown in for nostalgia hunters. This 2-LP set and *Kings of Swing* are available as a package at \$5.50 through the Columbia Record Club on a non-membership basis.

—John McDonough

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GABOR SZABO BLINDFOLD TEST

Pt. 2

In 1956, Gabor Szabo was coming out of the American Legation in Budapest when he was stopped by a policeman who found in his possession a highly suspicious document: a copy of *Down Beat*.

Szabo was not jailed for this treachery; however, the magazine was confiscated on the grounds that it was dangerous. In a sense, *Down Beat* was inflammatory, since it whetted Szabo's appetite for the in-person American jazz he hoped some day to hear.

A few months later, after the Hungarian rebellion, he and two friends pooled their savings, took a train bound for Austria, jumped off ten miles from the border and managed to cross the line with the help of a friendly railroad worker. A series of vicissitudes took him to Camp Kilmer, N.J. as a refugee, then to San Bernardino, Cal., and ultimately to Berklee, where his study of and participation in the U.S. jazz scene got underway in earnest.

Since then, he has become one of a number of non-American guitarists with an international jazz reputation. The list began with Django Reinhardt and takes in Laurindo Almeida, Attila Zoller, Bola Sete and Eric Clapton.

Following is the second section of a two-part test. Szabo was given no information about the records played. —Leonard Feather



VERYL OAKLAND

1. CHARLES LLOYD. *European Fantasy* (from *Charles Lloyd in Europe*, Atlantic). Lloyd, tenor saxophone, composer; Keith Jarrett, piano; Cecil McBee, bass; Jack DeJohnette, drums.

That was Charles Lloyd in concert, and I could tell well enough after the first few notes, because I played long enough with Charles to know the different stages that he has in his musical world, and this is one of them when he goes into some deep abstractions.

There is a lot of humor, and this is the part I enjoyed the most about it. His tone and phrasing and everything sounds like a real old, corny saxophone player, and yet his playing is a way-out type of music.

I have to admit the things I enjoyed most in it were the things that Keith Jarrett and Ron McClure were doing. I must say I didn't realize Ron was so great with the bow, and I'm really prejudiced when it comes to that because Louis Kabok, my bass player, is really excellent with the bow work.

To sum it up, it's all very familiar to me, and in a way it's unfair for me to judge, because I was once in the middle of this kind of music, and I remember how it felt when we were doing it—how this kind of thing comes about.

Even though there are no rules to this, I could feel practically where it was going and what it was going to do at any given time, and it just proves how different my musical convictions are since I left Charles. I went in a completely different direction, and I find great satisfaction and release in playing more disciplined music and find all the freedom within those sometimes even rigid disciplinary forms. Of course, I found out that this has nothing to do with not being free, because I believe that classical music is free also and yet terribly disciplined and rigid.

There are absolutely no musical rules to be followed and no ways to judge the form

—or even the musicianship, because you cannot tell how good a musician is from something like this. There is so much doing that even if fantastic technique should come about, it may not be fantastic technique at all but just because everything is so spontaneous and free. Therefore the only way I can judge this kind of thing is through the energy level, and I feel there's a great amount of energy being released, and if everything clicks, then some music will come out of it—this time it did.

2. ATTILA ZOLLER. *Explorations* (from *The Horizon Beyond*, Emarcy). Don Friedman, piano; Zoller, guitar, composer; Barre Phillips, bass; Daniel Humair, drums.

I think it was Attila Zoller and Don Friedman on piano. I can't tell who the bass player was. Here again pretty much the same motivation results as in the previous record. The only thing I really enjoyed on it was the melody line, because it was a modern, abstract kind of line which was well conceived and executed.

The rest of the time, I have to say again, I'm against this kind of attitude in music, because it has gotten to the point where you can't put your finger on it. There are absolutely no rules in the abstractions. You run up and down, and having been involved in this kind of music, I know that you really play just anything that comes into your mind or under your fingers.

Being a musician, you will not play absolutely bad notes in a succession, so something will always sound musical, but it's so much without discipline and so much without any kind of objective that it cannot be judged. I didn't particularly enjoy the mood of it; emotionally it didn't get to me, therefore, how is there anything that you can say about it?

One of the things that makes jazz seem so unfriendly to people is that you can't

put your finger on anything; you don't give a point of judgment any more. Therefore, I can only give one star.

3. DUKE ELLINGTON. *Blood Count* (from . . . *And His Mother Called Him Bill*, RCA). Johnny Hodges, alto saxophone; Ellington, piano; Billy Strayhorn, composer.

That was gorgeous—the exact opposite of what we were saying so far, or rather this would be an example of what I was trying to say.

There's a man—I think he was Johnny Hodges with Duke Ellington's band—who will play the melody all the way through with great emotional impact, making the melody terribly clear, making you know something about it, plus letting you know something about his *own* style, which is not that easy when you start throwing some notes around freely all over the place, and eventually people can tell who you are because of how you bounce the notes back and forth. But when somebody writes a melody with his feelings in it, and then you're playing it and projecting the composer's feelings plus your own emotions, plus setting a style and keeping an arrangement in mind and making a person who's around feel comfortable, not making him aware of how difficult it is to do—then I think you are a musician.

Oh, please don't get me wrong, because I'm modern in my thinking. I just got to a point where I realized that being modern gives an awful lot of room for charlatans and for surfaceness about music, which I think is a great crime, because music has to be deep or nothing at all.

There's absolutely no mediocre, in-between way. I believe that I'd much rather listen to this than to a bad effort of trying to be hip or modern or trying to be the apostle of 1969.

I have great respect for Johnny, and I enjoyed this tremendously—five stars. 

ON THE DIAL

Jazz Radio

Disk Jockeys—please send additions & corrections

New England

CHICOPEE, Mass.: WACE (730) *Jazz Corner* (Joe Scalia) 12-6p/s.
NEW HAVEN: WYBC-FM (94.3) *Pardon Our Progress* 11:15p-1a/m-f; *Jazz By Request* 9p-1a/s.
PAWTUCKET: WXTR (550) *The Fred Grady Show* 9p-2a/dy.
PROVIDENCE: WBRV-FM (95.5) *Dr. Strange-voice* 7-2a/m-s; *Larry Daasch* 1p-2a/su.
SOUTHBRIDGE: WESO (970) *Dimensions in Jazz* 1-3p/s.
WORCESTER: WNEB (1230) *Music From Studio B* (Joe Stezik) 9-10:30p&12-5a/m-f.
WEST YARMOUTH, Mass.: WOCH (1240-AM/94.9-FM) *Music in the Night* (Dick Eressy) 8-10p/m-th.

Middle Atlantic

ASBURY PARK, N.J.: WJLK (1310-AM/94.3-FM) *Oliver Coleman's Jazz Corner* 9:15p/w.
BUFFALO: WEHR (970) *Jazz Central* (Carroll Hardy) 11:10p-1a/s; *Jazz on a Sunday Evening* (Hardy) 9:30-11p.
DOVER, N.J.: WDHA-FM (105.5) *Jazz Corner* (Dick Nickel) 7:05-8p/s; *AM Musical Scene* (Bob Servilio) 8:05p-12a/s.
ERIE: WYWW/WXFM (1260-AM/99.9-FM) *Stereo Jazz Party* (Joseph Passerotti) 8p-12a/s.
FREDONIA, N.Y.: WBUZ (1570) *Jim Sotet Show* 2-5p/s.
FRESH MEADOWS, N.Y.: WTEM (103.5) *Jazz in Stereo* (Rhett Evers) 12-6a/t-su.
HARRISBURG, Pa.: WKBO (1230) *Toby Young* 6:20-9p/m,th,f; 10:30-11p&11:30p-1a/s.
ITHACA: WYBR-FM (93.5) *Jazz Nocturne* (John Penney) 11p-2a/s; *Progressive Rock* 12-3a/m-th; 12-7a/f-s, 10-3p/su.
NEW YORK CITY: WLIB-FM (107.5) *Maiden Voyage* (Ed Williams) 12-4p/dy; *Billy Taylor Show* 4-7:30p/dy; *Del Shields Show* 7:30-10p/dy; *Piavin Roundtree Show* 10-11:30p/dy. WQXR (1560) *The World of Jazz* (John Wilson) 2:07p/s.
WYRV-FM (106.7) *Just Jazz With Ed Beach* 7-9a&8-8p/m-f, 8p-12a/s; *Jazz With Father O'Connor* 4-6p/s; *More Jazz With Max Cole* 8-9a&6-7p/s; *Father O'Connor Jazz Anthology* 7-8p/s, 6:30-7:30 a/su.

CAKHURST, N.J.: WILK (1310-AM/94.3-FM) *The Art of Jazz* (Art Vincent) 9:15p-12a/th.
PATCHOGUE, N.Y.: WALK (1370-AM/97.5-FM) *Jack Ellsworth Show* 11a-12p/m-s; *The Big Bands Are Here* (Al Turk) 11a-12p/s; *Saturday Night Dance Party & Jazz At Midnight* (Robert Klein) 10p-2a (FM only).
PHILADELPHIA: WVDH-FM (96.5) *The Chase Is On* (Stewart Chase) 6-10a/dy; *Allen Drew Program* 10a-2p/dy; *The Mark of Jazz* (Sid Mark) 2-8p/dy; *Bob Bachman Program* 10p-12a/dy; *All Nite Show* (Mel Perry) 12-6a/dy.
PITTSBURGH: WAMO-FM (106) *Bill Powell Jazz Show* 11a-2p/s.
ROCHESTER: WHAM (1180) *Ardis Against the Night* (Bill Ardis) 12-5:30a/m-s. WROC (1280-AM/97.9-FM) *Jazz for Moderns* (Will Moyle) 6:05-7:35p/s; *Will and All That Jazz* (Moyle) 11:15p-1a/f; *Music for an After Hours Mood* (Moyle) 12-1a/m-th. WGY/WGFM (810-AM/99.5-FM) *Breakfast With Bill* (Bill Edwardson) 7-10a/m-f; *Just Jazz* (Randy English) 8p-12a/m-f.
SYRACUSE: WHEN (620) *Just Jazz* (Chet Whiteside) 11p-12a/s; *Spotlight Bands* (Dave King) 11:10p-12a/th; 10-11p/s. WPAW (1540) *Strictly Jazz* (Leo Ravhill) 3:30-6p/s.
UTICA: WIXX (950) *The World's Most Exciting Music* 8:20-10p/su.
WHITE PLAINS: WEAS (12:30-AM/103.9-FM) *The Jazz Corner* (Sonny Mann) 8a-3p/m-f.

North Central

AMES, Iowa: WOI (640-AM/90.1-FM) *That's Jazz* 11p-12a/th, 9a-12p&10p-12:30a/s.
BIRMINGHAM, Mich.: WHFI-FM (94.7) *Jazz in Stereo* (Ken Collins) 10p-12a/su.
CHICAGO: WGRT (950) *Daddy-O's Jazz Patio* (Daddy-O Daylie) 10a-12p/m-f. WLS-FM (94.7) *Mike Rapchak Show* 4-5p/dy. WSDM-FM (97.9) *98 Music Den* (girl DJs) 24 hours/dy; *Yvonne*

Daniels Den 7-11p/m-s. WXFM (105.9) *Speakeasy Junction* (Ron Warren) 10p-12a/su; *Nightwatch* (Warren) 9-11p/w.
CINCINNATI (Newport, Ky.): WNOP (740) *Leo Underhill Show* 6-11a/m-f; *Tommy Lee Show* 11a-3p/m-f; *Ray Scott Show* 3p/m-f; *Oscar Treadwell Show* 2-5p/s-su.
CLEVELAND: WCLV-FM (95.5) *The Perlich Project* (Martin Perlich) 10:30p-1a/f. WCUX-FM (92.3) *Ray Allen Show* 7-10a/dy; *Dave Smith Show* 10a-1p&3-6p/dy; *Joanie Layne Show* 1-3p/dy; *Gary Stark Show* 6-8p/dy; *Scan O'Meara Show* 8p/dy. WERE (1300) *Bill Randle Show* 8-10p/s; *Seven Arts* (Bob West) 8-10p/su. WGAR-FM (99.5) *Henry Pildner Swings* 7-8p/m-f. WJW (850) *Dave Hawthorne Show* 12:05-5a/m-s.
COLUMBUS: WBNS (1460-AM/97.1-FM) *Modern Jazz* (Fritz Peerenboom) 9:40-11p/m-f, 11:05p-1a/s; (AM only); *We Call It Music* (Bill Culter) 11:15p-12:15a/m-f (AM only); *Saturday Night at The Radio* (Fritz Peerenboom) 9:40-11p (AM only).
DAYTON: WDAO-FM (1077) *Jazz On A Sunday Evening* (Clay Collins) 7:05p-12a.
DETROIT: WCHD-FM (105.9) *Modern Sounds* 10-6a/m-f; *From Out of the Past* the *Swinger Speaks* (Jack Springer) 12-4p/s; *Jiv'n with John* (John Edwards) 4-7p/s; *It's Young Folks* (Norm Young) 9a-12p/su; *A Sunday Kind of Happening* (Tommy J) 4-7p. WDET-FM (101.9) *Jazz with Bud Spangler* 9p-1a/m, 5-8p/s; *The Jazz Man* (George Fletcher) 11p-12a/f; *WBPR-FM* (107.5) 24 hrs/dy.
EAST LANSING: WKAR (870-AM/90.5-FM) *Jazz Horizons* (Brian Rublein) 9p-12a/th (FM only); *Friday Album Jazz* (Rublein) 2-5p/f (FM only); *Saturday Album Jazz* (Rublein) 1-4p (AM only).
FLINT: WGMZ-FM (107.9) *The Night, Up Tight* (Jim Todd) 10p-1a/m-f.
LAFAYETTE, Ind.: WASK (1450-AM/105.3-FM) *The Jazz Corner* (Dave Harold) 11p-1a/s.
LIMA, Ohio: WIMA (1150-AM/102.1-FM) *Jazz on Sunday* (Jim Paulus) 9:35-10:30p; *Afternoon Show* (Paulus) 2-5:30p/m-s.
MANKATO, Minn.: KMSU-FM (90.5) *Pothole* 12:30-2p/m-f; *Tower Sounds* 9:30-11p/m-f.
MATTOON, Ill.: WLBI (1170-AM/97.6-FM) *Jazz on Records* (Pete George) 3-4p/su.
MILWAUKEE: WTMJ (620) *Saturday Date* (John Grams) 9:30p-1a.
ST. LOUIS: KADI-FM (96.5) *Jazz 24 hours/dy.*

South Atlantic

ATLANTA: WGKA (1190-AM/92.9-FM) *Gentle Jazz in Stereo* (Alex Houston) 6:30-7p/m-f; *World of Jazz in Stereo* (Houston) 6-7p/s; *WIGO* (1340) *Herb Lovine* 12-5a/dy.
BALTIMORE: WBAL (1090) *Music Out of Baltimore* (Harley P. Brinsfield) 10:10p-12a/m-f. WFBR (1300) *The Modern Jazz Hour* (Mike James) 12-1a/m-s. WWIN (1400) *All That Jazz* on the *Turnpike* (Sir Johnny-O) 2-6a/dy.
BERKELEY SPRINGS, W. Va.: WCST-FM (93.5) *Just Jazz* (Ken Robertson) 7:00-9p/m-s.
CHARLOTTE: WBT (1110) *Bill Curry Show* 9p-12a/m-s.
COCOA, Fla.: WKPE-FM (104.1) *Jazz on the Beach* (Jack Simpson) 9p-12a/su.
COLUMBIA, S.C.: WOIC (1320) *Sunday Jazz* (Charles Derrick) 1-3p; *Soul Jazz* (Derrick) 10:45-11p/dy.
DURHAM: WSRG (1410-AM/107.1-FM) *The Norfolk Whitted Show* 10-11:30 a/m-f; *Serenade* (Cluck Harris) 8-9p/m-f.
ORLANDO: WHOOF-FM (96.5) *Jazz with Bill Franzen* 10-11p/m-f, 10p-12a/s.
RALEIGH: WPTF-FM (94.7) *Listeners' Choice—Jazz* (Gary Dornburg) 7-8p/w.
TALLAHASSEE: WTNT (1270) *Kuzzin's Jazz-Al-Rama* (E.A. "Kuzzin" Kershaw) 12-1a/m-f.
TAMPA: WDAE (1250) *Hay Time* (Tommy Hay) 12-1a/m-s.
WASHINGTON, D.C.: WHFS-FM (102.3) *Jazz from the Edge of the Clearing* (Jonathan Semple) 12-2a/s. WMAL (630) *Felix Grant Show* 7:45p-12a/m-f. WRG-FM (93.9) *Jazz Unlimited* (Paul Anthony) 3-6p/s, 5-8p/su; *Am on FM I* (Anthony) 7:05-7:30p/m-f; *AM on FM II* (Mac McGarry) 7:30-8p/m-f.

South Central

BATON ROUGE: WQXY-FM (100.7) *Moonglow with Martin* (Dick Martin) 9p-12a/m-f; *Saturday Night Dance Party* (Martin) 10p-2a.
CLEBURNE, Tx.: KFAD-FM (94.9) *Sound Circus* (George Ferrier) 6a-1p/m-s; *Portraits in Jazz* (Bob Stewart) 5p-12a/m-f; *Reflections in Jazz* (Pat Patterson) 5p-12a/s; *Afternoon Jazz* (Beverly Johnston) 1-5p/m-s.
HOUSTON: KTRH-FM (101.1) *And All That Jazz* (Ed Case) 6-8p/su.
MEMPHIS: WDLA (1070) *Jazz Entoto* (Robert Thomas) 11p/su. WLOK (1340) *Jazz Lab Show* (Ed Horne) 12-6a/s-su. WREC (600) *The Cool of the Morning* (Fred Cook) 10:15-11a/s.
NEW ORLEANS: WDSU-FM (93.3) *Showcase* (Bob Carr) 8-10p/m-f; *Jazz Review* (Doug Ramsey) 7-8p/s; *Saturday Showcase* (Al Braud) 8p-12a; *Music '69* (Braud) 6a-5p/su.

Mountain

ALBUQUERQUE: KUNM-FM (90.1) *House That Jazz Built* (Barry Walter/Mike Maddux) 9p-1a/m; *Honeyard* 12-9p/m-s.
COLORADO SPRINGS: KVOR (1300-AM/92.9-FM) *Profiles in Modern Sound* (Paul Dunn) 9-10p/su; *Finch Bandwagon* (Bill Finch) 8:15-10:30a/s.
DENVER: KFML (1390-AM/98.5-FM) *The Jazz Festival* (Dan Hopkins) 10p-12a/dy (FM only); *Apple Gas* (Logan Houston) 12-6a/dy (FM only); *Songs of the People* (Jerry Mills) 5-6p/s; *Jazz Classics* (Harney Peterson) 6-7p/s.
FT. COLLINS: KZFY-AM/KFME-FM (600/93.3) *Music in the Night* (Clint Bennett) 7-10p/m-f.
PHOENIX: KNIV (1400) *Mort Fega* 2-6p/sa,su.
PROVO, Utah: KBYU-FM (88.9) *Crosscurrents in Jazz* (David Koralewski) 11:05p/m,w,f; *Records & Reviews* (Koralewski) 4p/m-f.
PUEBLO: KKAM (1350) *Earlybird* (Larry Reece) 5-9a/m-f; *Showcase* (Darrell Aune) 10a-2p/m-f; *Commuter's Special* (Bill Kafka) 3-6p/m-f; *Nightside* (Don Smith) 6:30p-12a/m-f.
RENO: KBET (1340) *Invitation to Jazz* (Franklyn E. Musselman) 5p-12a/m-s, 7:30-9:30p/su.
SALT LAKE CITY: KWHO-FM (93.3) *Jazz 'Til Midnight* (Don Bronke) 10p-12a/m-s.
YUMA, Ar.: KBLU (1320) *Old Wax Works* (Fred Pelger) 9a/su.

Pacific

EUGENE, Ore.: KFMV-FM (97.9) *All That Jazz* (Tim Young) 8p-1a/s; *Silhouettes in Sound* (Young) 5-6p/f.
LOS ANGELES: KRHM-FM (102.7) *Mike Saxon Show* 7a-1p/m-s; *Bill Stewart Show* 1-5p/m-s; *Strictly from Dixie* (Renson Curtis) 5-6p/m-s; *Comedy & Jazz* (Eddie Baxter) 11p-12a/m-f; *Cobweb Corner* (Don Brown/Gary Hammond) 12-2a/m; *KBCA-FM* (105.1) *Rich Holmes* 24 hrs./dy.
PANORAMA CITY, Calif.: KVFM (94.3) *Doug Stewart Show* 9p-12a/s.
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Boston Globe Jazz Festival War Memorial Auditorium, Boston, Mass.

Kudos to George Wein. The fourth Boston Globe Festival offered only one outstanding success in its three concerts (Friday and Saturday nights; Saturday afternoon), but the other two were by no means dull. More importantly, Wein wholly reversed the trend of the first three festivals.

The series had presented safe box office draws almost exclusively—groups that were virtually never in the vanguard of creativity. There were a few concessions to fiscal security this year (Brubeck with Gerry Mulligan, Hugh Masekela) but the presence of Roland Kirk, Sun Ra, and the Mothers of Invention was eloquent testimony to Wein's realization that preceding festivals had been less than electrifying. Both evening concerts were sold out, and the afternoon affair was very well attended.

Let's save the Friday concert for last, to simulate partly the climactic effect that evening produced. The Saturday afternoon performance featured Wein's Newport All-Stars, with Mulligan guesting. The All-Stars (Ruby Braff, cornet; Red Norvo, vibraharp; Wein, piano; Barney Kessel, guitar; Larry Ridley, bass; Don Lamond, drums) were slightly more involved with group interplay than they had been the previous evenings; Lamond was a great deal surer, and Mulligan seemed greatly relieved to be freed from the Brubeckian straitjacket, but nothing really happened with individual solos.

The other band at the matinee was Gene DiStasio's Brass Menagerie. The musicians, save trombonist DiStasio, are very young, and the tunes and arrangements are contemporary. The group is attempting a fusion of jazz and rock. Unfortunately, the instrumentation (six horns plus guitars and rhythm) militates against any real faithfulness to rock. Furthermore, the pieces selected by the Menagerie are not hard rock (they do Jim Webb and recent Beatles things mostly—very little r&b). While drummer Peter Donald and guitarist Michael Goodrick and John Abercrombie play with bite and force, the charts are closer to fortissimo swing than rock.

The Menagerie's ensemble playing is expert, and when they build over several choruses, the band generates considerable power. However, the solo work is derivative, except for DiStasio himself and Abercrombie. Reedman Ray Pizzi, who carries a lot of the solo burden, has not yet discovered an individual voice. The band has youth, enthusiasm and adventurousness, however.

The Saturday lineup promised much—Masekela, Nina Simone, B.B. King and Sun Ra. The promise went unfulfilled. It is difficult to appraise Masekela properly. He is a tremendously engaging and appealing personality, and says all the right socio-political things between numbers. Sadly, the numbers intervene. His vocals and trumpet playing are of a piece: heavy on passion, limited range, sloppy technique and grating tone. His trumpet solo on the Association's *Along Comes Mary* was typical: pyrotechnics with no substance. He hauled out his favorite gimmicks (the Lee Morgan flutter, the downward-smeard



Roland Kirk and The Mothers: More!

trailoff to end a phrase), and he labored them all night.

Bassist Henry Franklin played what turned out to be the best solo of the set on this tune.

The trumpeter's African vocals were considerably superior to those in English, although one doesn't really know what the valid criteria are. One in particular was most moving, and he enriched it with a good, brief trumpet solo that built to a crescendo and then diminished suddenly but logically. It was about the only tune on which Masekela varied his dynamic approach.

Miss Simone's portion of the evening, while enormously appreciated by the audience, was musically wildly erratic. She's doing message material almost exclusively these days, and what she gains dramatically she loses in terms of variety. Still, some of her vocals were stunning. She opened with *The Times They Are A-Changin'*, taken at a slower tempo than its composer used, which made the apocalyptic vision of the song that much more forceful.

The second tune was sheer joy. Called *The Morning of My Life*, it was performed with an infectious gospel-meeting rock beat; it was an invitation to participate in digging life, and the message came through. After the applause, Miss Simone recapitulated the motif sadly, with some minor chording, and suddenly the song took on another dimension—pensive, second-thoughtish.

Several less impressive numbers followed, including *Compensation*, a poem by Paul Laurence Dunbar set to music. She also did Dylan's *I Shall Be Released*, which shouldn't have been, and a rather frenetic and unconvincing gospel thing, *Save Me*. She proceeded to save herself with her medley of *Ain't Got No* and *I Got Life*, from *Hair*, which was kicky; a very free interpretation of the Beatles' *Revolution*, with some improvised lyrics a good deal harsher than those of Lennon-McCartney, and Leonard Cohen's *Suzanne*.

B.B. King had reportedly been sick the week before his Boston performance. That would partly explain the matter-of-factness of his set. Even when he's not trying, he's

still king of the blues, but it was mostly warm familiarity, the satisfaction of a pre-ordained ritual, that was offered. Lots of posturing, hands on hips, falsetto recitatives, artificially soulful vocal climaxes, and like that. The several choruses of guitar work before the slickest vocal, *How Blue Can You Get*, were worth the price of admission, though. Tenorist Lee Gatling and trumpeter Pat Williams added to the cataclysm. Archetypal, protean rhythm and blues.

Sun Ra's set was a thundering (in both senses) bore—this despite the visual pagantry. Neo-Afro costumes; a revolving sphere of section glass spewing light over the auditorium; a movie screen with pictures projected on it; at either side of the stage an opaque, rectangular-solid light screen with colored patterns flowing; the Arkestra members improvising choreography all over the stage and in the aisles, parading back and forth holding signs, paintings, and Lord knows what else, and blowing their heads off.

Unhappily, what came out was not music. Sun Ra's recorded material, at its best, is densely textured, complex and serious. This was anarchy, and the words intermittently chanted were ludicrous. The whole set was one long . . . what? Space Suite, one supposes. Occasionally, the leader's deafeningly amplified organ began to pull the chaos into something of a pattern. At several points, almost everybody was playing percussion instruments simultaneously, and that was interesting. But when all the horns were off in their own worlds, ennui resulted, especially since the instruments weren't individually miked. The crowd was very receptive and seemed to welcome the mixed media presentation, so there was a golden opportunity to demonstrate what's happening with new music, but Sun Ra blew it. The suite, or whatever, ended with a male vocalist doing what sounded like a straight version of *On a Clear Day*; if it was a joke, it bombed, and if not, it was all the more embarrassing.

Friday night was a different story. The All-Stars led off. Except for a couple of

good Norvo phrases (on *Just You, Just Me* and *Sunday*), some interesting Kessel spots (on *Sunday*, which he chorded well, and *Days of Wine and Roses*, where he slurred chords a la Wes), and great support by Ridley throughout, the set was tepid.

Then Kirk broke it up. Backed by pianist Ron Burton, bassist Vernon Martin and drummer Jimmy Hoppes (and occasionally by Joe Texador on tambourine), the multi-talented reedman began the set by lashing his huge gong furiously, then launched into a shape-shifting song that began with a boppish tenor and tenor-stritch excursion, then (after some atonal arco bass by Martin) became a raunchy New Orleans blues with Kirk on clarinet, r&b (Kirk on tenor), then a relatively calm stritch-manzello interlude, then a ritard into *Shadow of Your Smile* on stritch and finally an accelerated tag. Great horn work throughout, save a showboating circular breathing exhibition on clarinet midway through—it must be hard not to try to grab a big crowd with whatever tricks come to hand, but Kirk doesn't need them. The rhythm section was fine, too. Burton is an inventive, strong pianist, and Hoppes gets amazing tonal variety from his curiously abbreviated kit (bass drum, snare, hi-hat, ride and crash cymbals, and that's all).

Kirk's other major foray began with a tenor-stritch statement of *I Say a Little Prayer* (with quote from the *Warsaw Concerto*, no less) and alternated improvisations on that theme with a three-horns-at-once version of the *Manueca* riff. Burton soloed on *Prayer*, a surging, melodic few choruses with unusual rhythmic inversions.

The Brubeck quartet followed. Best thing about the set was the superbly empathetic support of Alan Dawson. Not much to empathize with; Brubeck was his usual heavy-handed, rhythmically stiff self, and Mulligan sounded woefully uncomfortable in this context.

The next 45 minutes are quite literally indescribable. The Mothers of Invention are a nine-member band who make the East Village look like a Brooks Brothers showroom. Musically, they can play anything from early Basie to late '50s schlock-rock to concepts out of a Varese-Cage-Stockhausen panorama. Can play them; each musician is highly gifted, and the Mothers are a tightly disciplined, responsive aggregation.

They started very free—electronic shrieks and whines, scale-running from hornmen Ian Underwood, Bunk Gardner and Jim Sherwood, and some falsetto sing-song by electric bassist Roy Estrada. They settled into a jazz framework with a riff similar to the Jazz Crusaders' *Young Rabbits*. Short solos by Don Preston on electric piano and Gardner on trumpet (using the false low range, like Rex Stewart on *Lion of Judah*) . . . and then pandemonium broke loose as Kirk wandered out and jammed with them for the rest of the night. All stops were out; Kirk wailed, the Mothers dug it and responded with uncanny support. Free stuff, Kirk weaving in and out of the flow of sound patterns into which Frank Zappa directed his crew. Basie riffs by the reeds, a raunchy stripper blues with Kirk sounding as raspy and earthy as he ever has. Zappa instantly

picking up Kirk's concepts and playing telepathic guitar counterpoint. Choreography: high-kicking, everybody on his knees, everybody on his back. Tune ends, crowd goes bananas, "More! More!" Okay: *All Night Long*. More of the same, only different. After this one, and a short, sardonic rendition of *Louie Louie* (with the lyrics of *Plastic People*), the audience was close to berserk. Wein had to close the curtains, turn up the house lights and beg them to leave, which they ultimately, happy-sadly did.

That particular set is lost forever, but Kirk and Zappa are crazy if they don't make a record together. The Mothers are capable of many other things—so is Kirk—but this was too much, and nobody with half an ear who heard it could ever again say that jazz and rock can't combine without damaging one of the idioms. An incredible, exhilarating, exhausting, exciting set.

On balance, then, the festival did well by its clientele. —Alan Heineman

Composers' Showcase

Whitney Museum of American Art,
New York City

Personnel: Carnegie String Quartet (Lamar Alsop, violin I; Alan Martin, violin II; Julian Barkor, viola; Ruth Alsop, cello); Sonny Rollins, tenor saxophone (solo); Jimmy Giuffre, clarinet, with string quartet; Cecil Taylor, piano; with Sam Rivers, tenor saxophone; James Lyons, alto saxophone; Andrew Cyrille, drums.

As I entered the Whitney Museum of American Art, I was thinking how remarkable it was that a major American museum could be presenting a program of music in its *Composers' Showcase* series, most of it commissioned for the occasion through the devoted work of the evening's tenacious producer, Charles Schwartz, some of it for string quartet, all of it by four prominent jazz musicians. And although my thoughts led me to no particular conclusions, somebody or something has certainly come a long way—whatever one thinks of that way.

As I walked briefly through the Whitney galleries of paintings, I had the distinct feeling that the world is being taken over by a group of insane but talented cartoonists—but that is another story.

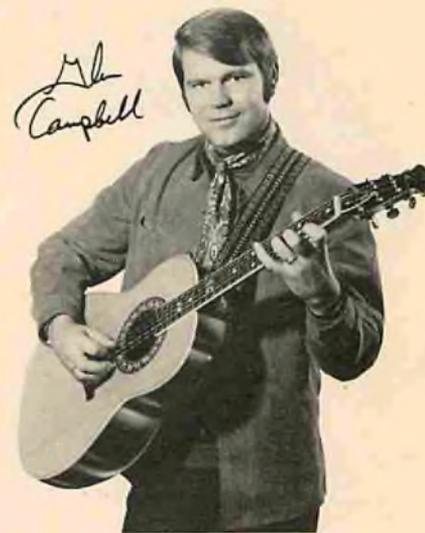
By 8:30, the large, open, third floor of the museum was jammed with almost a thousand expectant listeners, most of them seated on the floor.

My comments here are only my immediate impressions of the evening as it went by; I don't intend them in any sense as a final word (even as my final word) on the music I heard.

Ornette Coleman was in Europe, and his contribution was his scores to *Saints and Soldiers* and *Space Flight*. The Carnegie String Quartet performed them with careful respect. Parts of these companion pieces are so good—some of the developmental sections; some of the understanding ways the quartet's instruments are made to work together—that it is a pity that others are not. (One slow movement sticks in the memory as four bars of string harmonics repeated for several long, long minutes.)

Rollins' unaccompanied solo was both an amusement and a big disappointment, and one which in my opinion did not fulfill his commission. With the casualness of

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a warm-up, he free-associated fragments of blues, calypso and pop tunes, as if all of them were on his mind but none was worth developing. Those members of the audience who caught on to the game early began to laugh with the saxophonist, and at the end the applause called for an encore. For this, Rollins brought forth a good version of a piece which had been lurking in the background of most of his previous melange, *St. Thomas*. Sonny Rollins is currently playing not with his bite-off-the-notes-and-spit-them-out staccato; he has regained a great deal of the remarkable deep, and varied tenor sound he had fifteen years ago.

Giuffrè did fulfill his commission by composing *Orb* for himself and the strings, and Giuffrè's virtues of terseness, condensation and skillful variety of textures were very much in evidence. I liked the "themes" (or motives) involved too. But Giuffrè's occasional tendency to employ an obvious, under-the-fingers clarinet run, usually in passages of rising tension, bothered me a bit.

Then Cecil Taylor. He came up with *Tongues*, the only piece that fulfilled the evening's ostensible title "New Directions in Jazz" by being both "new" and "in jazz." Taylor's music for me falls into three virtually equal parts. One third of it is a brilliant, personal extension of the jazz tradition. Another third is unsuccessful (and perhaps misguided) efforts to ally the various musics in Taylor's background and training. And one third is sincere, difficult, furious, breakneck bullshit. *Tongues* seemed to me to rush headlong into that latter third.

—Martin Williams

Art Hodes

Edinburgh Castle Inn, Chicago

Personnel: George Finola, cornet; Hodes, piano; Rail Wilson, electric bass.

Rhythm is Art Hodes' province. The strength and evenness of his beat enable him to create complex rhythmic patterns through relatively simple means, since the internal rhythm of each phrase is heard as counterpoint to the basic pulse.

This may sound like something every good jazz musician does, but most contemporary pianists follow a different road. Wanting to approximate the lyric freedom of hornmen, they keep the basic pulse as fluid as possible and sacrifice the possibilities of rhythmic counterpoint. Horace Silver, Lennie Tristano, and, on another instrument, Wilbur Ware are among the musicians who, like Hodes, retain a rock-solid pulse as the essential building block. In fact, if you combined some of the virtues of that oddly assorted trio—Silver's blues-feeling, Tristano's melodic sobriety and complex but ultimately stable rhythms, and Ware's push-me-pull-you patterns that seem to spring from dancing—you'd have a good picture of Hodes' music.

Finola was an ideal partner for Hodes. Learning from Beiderbecke and Armstrong, at present he is, like many young musicians who have a traditional background, what might be called a "phrase improviser." He seems to feel a chorus as a series of four or eight-bar units, each of which must be filled with a resolved, symmetrical invention. It's a method that

sits very well on top of Hodes' even beat, and it gives the pianist room for comment and elaboration, since he can accept or extend Finola's phrase divisions at will.

Finola is only 23, and it's likely that he'll soon begin to risk some of that symmetry in a search for more extended invention. Right now, though, he is a most satisfying player, and his present success promises much future achievement.

Wilson, who played the upright electric bass, is, like Hodes, a jazz elder who has the virtues of age without its drawbacks.

The virtue of experience, for one. The group was supposed to be a quartet, but the drummer didn't show. So Wilson and Hodes turned a liability into an asset by playing with such rhythmic vigor that the room itself seemed to dance.

The absence of drums gave the group a unique sound—Finola's mellow, pure-toned cornet over Wilson's equally mellow bass, with Hodes piano adding an astringent touch when necessary.

The group's repertoire ranged from *Ballin' the Jack* to *Watermelon Man*, and everything they played sounded *complete*, a rare quality in any music. If music is food for the soul, Finola, Hodes, and Wilson discreetly offered a banquet.

—Larry Kart

George Shearing Quintet

Hong Kong Bar, Century Plaza Hotel
Los Angeles, Calif.

Personnel: Charles Shoemaker, vibes; Shearing, piano; Dave Koonse, guitar; Andy Simpkins, bass; Stix Hooper, drums. Guests: Joe Pass, Emil Richards, Al McKibbon, Colin Bailey, John Levy, Phineas Newborn Jr., Terry Gibbs, Leonard Feather.

It began the way most Friday evenings begin at the posh Hong Kong Bar: crowded. On the small stand, Shearing was weaving back and forth in his characteristic fashion, clicking off tempos with his usual "knuckle slapping" gimmick, radiating happiness with his patented polite jazz. Like most of the patrons in the room—and those queued up in the entry way waiting for the next show—the pianist was completely unaware that this night was meant to be different from all other nights. So he proceeded to swing and to please in his meticulous style: *By the Time I Get to Phoenix*, with mild suggestions of rock; *A Time for Love*, wrapped in a subtle Latin tempo, climaxed by a beautifully fading piano cadenza at the end with one, well-chosen plucked string for a postscript.

After *A Man and A Woman* (also in a Latin declension) Shearing announced: "Just so no one will be left out, here is *On a Queer Day*." *Promises* underscored the unusual Bacharach accents; *Manha de Carnival* featured Koonse with some Wes-side octaves; *Flamingo*—taken at a rarely heard up-tempo—provided Shoemaker with a good showcase; and *Shadow of Your Smile* evolved into Shearing's famous flirtation with Bach-type fugal filigrees. The most significant number was a nameless but gutsy blues for piano, bass and drums that showed the new rhythm section to fine, funky advantage. The addition of Simpkins and Hooper has given the Shearing combo a hard-edged crispness it never had before. The precision and the neatness are still there, but now, when he chooses, Shearing can

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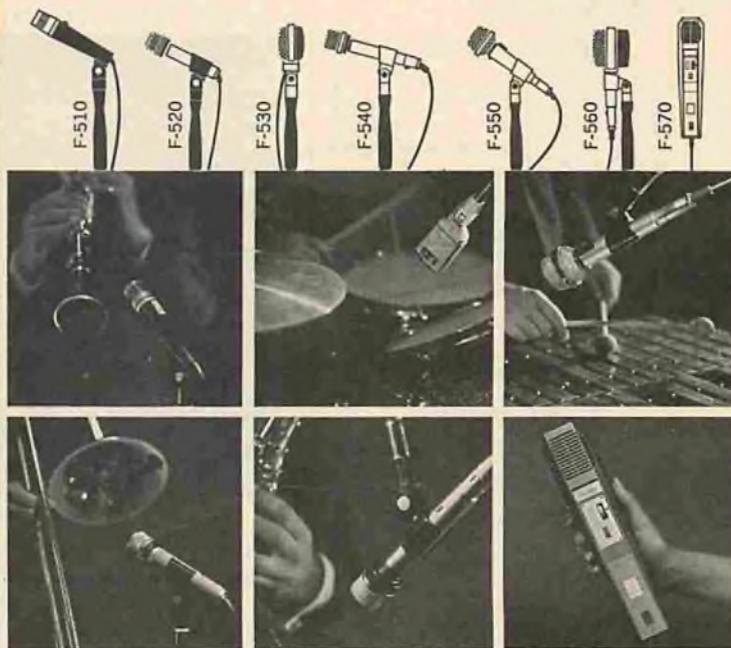
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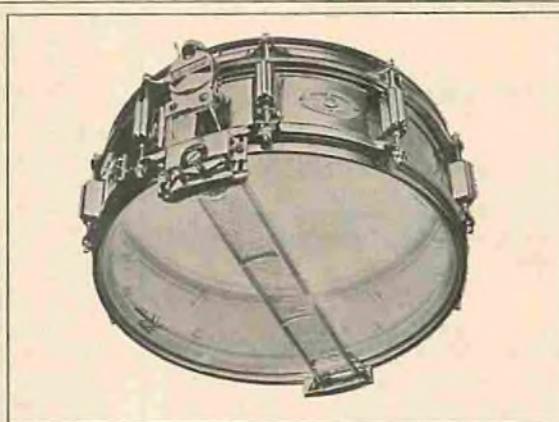
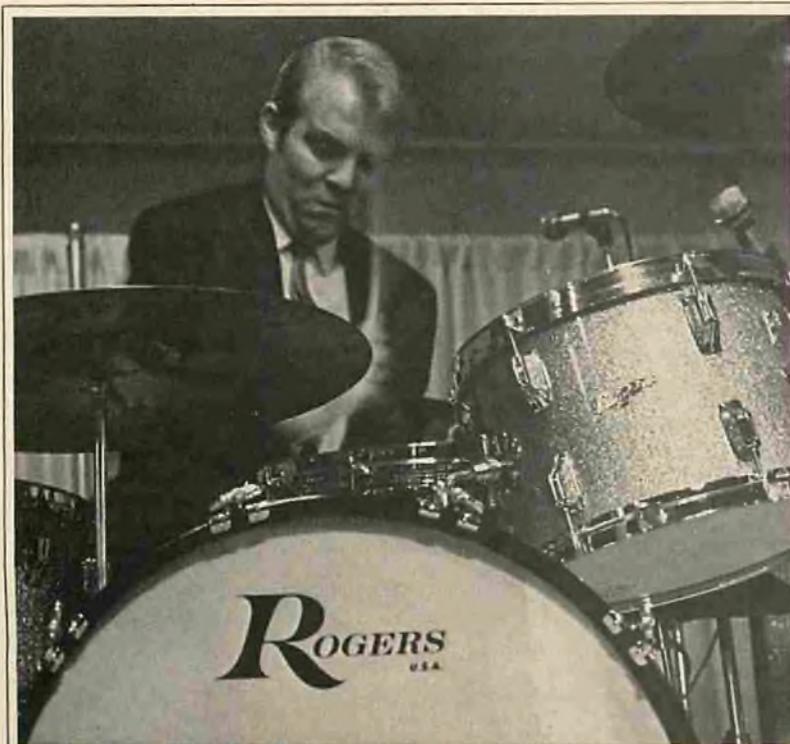
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cook. It's like a gentle man you've known for many years suddenly acquiring muscles.

And then it happened. While Shearing was awaiting the return of his "front line," and explaining how he occasionally resuscitates the old charts, Al McKibbon relieved Simpkins of his bass; Colin Bailey took the sticks from Stix; Joe Pass strapped on Koonse's guitar; and Emil Richards took Shoemake's place at the vibes. The medley began: *East of the Sun*, *Roses of Picardy*, *I'll Remember April*. George's head tilted. He wasn't certain, but *something* sounded different (He later told us: "I didn't know who was playing vibes,

capabilities at this concert. He tried a little bit of everything, not only on the keyboard but with some swipes at the strings as well as going a couple of rounds on soprano saxophone. For all his technical facility, however, Jarrett left a rather fuzzy impression, largely because he does not yet seem to have found his own personal direction.

All sorts of familiar figures rose up through his playing. There were echoes of Bill Evans (even to the fetlock scraping the keyboard), furious excursions in the Cecil Taylor manner, shades of Billy Strayhorn's pastel compositions, even a bit of



Pass, Richards, Bailey, Shearing, McKibbon: Surprise

but the use of octaves made me suspicious."). The crowd—many still puzzled by the visual transformation—applauded the aural nostalgia. Richards became playful and made goofs in the most inexcusable melodic areas. George—thoroughly puzzled—went along with what he thought was "sideman horseplay." He even got up and offered his glasses to "Shoemake."

Finally Leonard Feather, who was at ringside, grabbed the mike and put an end to the speculation. He identified the "new" sidemen, and announced that exactly 20 years ago—to the day—he had produced the recording session that gave rise to the initial Shearing quintet. At that point, Shearing's original bassist, talent manager John Levy, brought out a birthday cake in the shape of a grand piano. Leonard spotted non-alumnus Phineas Newborn Jr. sitting in the audience and prevailed upon him to come up and play *Happy Birthday* since, as Leonard put it, "George couldn't very well play the tune for himself." Phineas made *Happy Birthday* into a newborn anthem. Another Shearing non-alumnus, Terry Gibbs, volunteered his services, and the perennial sinner-innerv proved to be a crowd pleaser.

Musically and emotionally, it was an extremely satisfying evening. Leonard and his partner-in-crime for this occasion, Century Plaza press agent Blake Chatfield, did quite a job rounding up the alumni and selectively leaking the story to the press while keeping the surprise from Shearing. —Harvey Siders

Keith Jarrett

Judson Hall, New York City

Personnel: Jarrett, piano; soprano saxophone; Charlie Haden, bass; Paul Motian, drums.

Jarrett left no doubt of his virtuosic

Brubeckian head twisting (but without the thumps with which Brubeck accompanies it). Jarrett was busy, he was flashy and had eclat. But it all added up to a series of segments projecting more polish than content.

Charlie Haden and Paul Motian provided strong, steady foundations over which Jarrett could move with great freedom. —John S. Wilson

Bobby Hackett-Maxine Sullivan

Rikers Island, New York City

Personnel: Hackett, trumpet; Vic Dickenson, trombone; Lou Forestieri, piano; Tito Russo, bass; Joe Brancato, drums; Miss Sullivan, vocals.

Rikers Island is the New York City Correctional Institution for Men, located in the East River between the Boroughs of the Bronx and Queens. It is a most unlikely place to catch someone in the act but, thanks to the institute's music director, Carl Warwick, its two auditoriums, normally used for assemblies and the processing of prisoners, often reverberate to the sounds of great jazz.

Warwick, himself a trumpet player, has been a member of numerous famous bands, including those of Lucky Millinder, Woody Herman, Teddy Hill, Roy Eldridge, Buddy Rich, Dizzy Gillespie and Frank Fairfax. While in the Fairfax band, in Philadelphia, he met the young, still little-known Gillespie and it was Dizzy who, years later, initiated the Rikers Island jazz concerts.

"It all happened accidentally", Warwick recalls, "about two-and-a-half years ago. I had only been with the Department of Corrections for six months and I was driving Dizzy back from Boston. We talked about my job at Rikers and he said 'How'd you like me to come out and

play for the guys'. I thought it was a good idea; it had not been done before but the warden, a jazz fan himself, immediately agreed to let us go ahead—so Dizzy and his group were the first ones out there."

Since then, the Rikers Island concerts have been held as regularly as Warwick has been able to recruit performers. So far, the list of visiting jazz and entertainment dignitaries has included Toshiko, Carmen McRae, Cannonball Adderley, Nina Simone, Machito, Buddy Rich (who brought his big band), Slappy White, Charlie Shavers, Timme Rogers and Willie Bobo. "These are all my friends," Warwick points out, "and I have yet to be turned down."

The most recent event featured Bobby Hackett's group with singer Maxine Sullivan. Unfortunately, the larger auditorium, which seats 1700, was undergoing repairs, and the group had to perform in a much smaller hall, seating only 650, selected by the warden from men who had not been able to attend the previous concert.

The inmates were filing into the hall as we entered. On the small stage a small prison jazz band rather nicely echoed the sentiments of the late John Coltrane. It contained one familiar face.

Gillespie, who had just recovered from the Hong Kong Flu and hadn't played his horn in over two weeks, had come along to act as MC. He was greeted with great enthusiasm by the inmates and the whole affair soon took on the aura of a USO show.

The present Hackett group is an extremely cohesive unit which plays its repertoire of sweet and funky items with great precision and swing. After the opening number, *Tin Roof Blues*, Dickenson lent new sparkle to the old Glenn Miller favorite, *String of Pearls*. Then it was Miss Sullivan's turn.

Before introducing the singer, Gillespie had addressed the audience as "ladies and gentlemen", correcting himself to just "gentlemen." The inmates were amused by this, but they roared with laughter at Dizzy's jokes about holdup men getting caught by the cops.

Miss Sullivan was in top form on such standards as *I've Got the World on a String*, *The Lady is a Tramp* and, of course, her big hit, *Loch Lomond*. Her voice barely betrays the fact that she recently joined Hackett after a 10-year semi-retirement. "I would like to sing some more recent songs," she said, "but we don't have time for rehearsals."

Hackett's group proved to be the perfect complement for Miss Sullivan's relaxed voice. Only in one instance was their playing less than perfect. That happened when the two horns and the rhythm section played in different keys on *A Cottage For Sale*, a special request from Commissioner George F. McGrath.

Highlights of the afternoon were Dickenson's mellow *Basin Street Blues*, the musical humor of his *Oh, By Jingo*, Hackett's very pretty reading of Henry Mancini's *Joanna* and Miss Sullivan's sensitive rendering of *St. Louis Blues*.

One hopes that Warwick's unusual concert series, an extracurricular activity (his

primary job is to supervise inmate-musicians and maintain a prison orchestra), will serve as a model for other penal institutions to follow. —Chris Albertson

Barry Miles Quintet

Woodrow Wilson College,
Princeton, New Jersey

Personnel: Robin Kenyatta, alto and tenor saxophones; Sam Rivers, tenor and soprano saxophones, flute; Miles, piano; Cameron Brown, bass; Horace Arnold, drums.

A tight group of creative, knowledgeable players using the foundations of modern jazz and producing exciting, vibrant music is possibly the rarest of all musical experiences today. But Miles' quintet, on the merits of this Princeton concert, has accomplished that Herculean task.

In Kenyatta and Rivers, Miles has the epitome of reed versatility. Bassist Brown and drummer Arnold are quite skillful and flexible. Miles himself is an excellent pianist and an exceptional composer, both roles being enhanced by his great harmonic knowledge.

The varied program began with the short, leaping *Lines*. Rivers ran up and down and through the tune with his oboe-sounding soprano saxophone. Kenyatta made his public tenor saxophone debut, revealing an approach quite apart from his alto work. His tone was harder, and his lines were constructed with smaller intervals and fewer leaps. Miles' comping, here and throughout, was a decided inspiration for his reedmen.

Aural, a prancing, light melody with loping, rich harmonies, was performed with Kenyatta on alto, Rivers on flute and no drummer. Kenyatta displayed a dramatic flair on his main instrument, similar to the robust sincerity of Coleman Hawkins and Johnny Hodges. And like those two giants, he was extremely lyrical in his creations. Rivers' flute was strong and laden with swooping, melodic lines. Miles' piano was rhapsodic yet masculine over the strong bottom of Brown's double stops.

Miles' *Contrasts* proved to be the most interesting composition and most intense single performance of the evening. The infectious 40-bar theme is actually five eight-bar tunes, which keep the soloist revolving in a melodically, harmonically and rhythmically changing cycle. Miles, Rivers on soprano, and Kenyatta on alto offered long, well-conceived, distinctive and burning solos, and the entire quintet rolled through the cycle comfortably and deftly.

The audience-grabber was Kenyatta's *Beggars and Steelers*, a short bluesy selection featuring both reedmen on tenor. Rivers gave a definitive performance.

Brown exhibited a very individual melodic mind and superb technique in his delightful solo. He was so impressive that the bulk of the audience (a group usually indifferent to bass solos) literally cried for more. Arnold, rooted in the Max Roach-Elvin Jones bag, let it all out in a very musical percussive excursion.

Miles is a group leader and composer of importance, who will help shape the mainstream of the coming generation. In Rivers, Kenyatta, Brown and Arnold, he has found individualists who have the ability and intelligence to perform and enhance his music. These are people to be heard. —Michael Cuscuna

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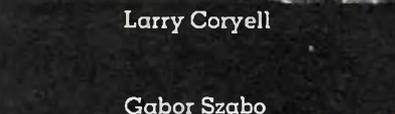
Judy Lynn



Larry Coryell



Gabor Szabo



Trini Lopez



HANCOCK

(Continued from page 18)

with Ron Carter and Tony Williams. The threesome, enhanced by the trumpet of Freddie Hubbard, made *Empyrean Isles*, an album that explored the possibilities of free improvisation.

The same four men, with ex-Miles Davis tenorman George Coleman added, produced *Maiden Voyage*, which was both a musical and popular success. *Maiden Voyage* has become one of the most widely known modern jazz recordings, and its influence among young musicians is comparable to the effect Miles Davis' *Walkin'* and *Bags Groove* had on the previous generation.

Two years separated the release of *Maiden Voyage* and Hancock's latest album, *Speak Like a Child*. A portion of that time was devoted to a project which the young pianist-composer had contemplated for a long while—the making of a genuine rhythm and blues album. "Yes, we made it," he says, "but it was not really successful. I wanted to explore my roots and the pop music of today. I wanted to see if I could make a record that was at the heart of rock, not just commercial jazz-rock, but I made the mistake of allowing too much solo space. The tracks were too long for that sort of music. But I learned from the experience. And I still enjoy Dionne Warwick and B.B. King. I was also impressed recently by Blood, Sweat and Tears. . . ."

The aforementioned *Speak Like a Child*, recorded in the spring of 1968, is essentially a trio date with the addition of a three-horn choir, consisting of flugelhorn, bass trombone, and alto flute. The horns have no solos and are used to color the music harmonically. Hancock explains, "I was more interested in sound than conventional chord writing," and the album's subdued quality reveals a new side to his music.

That last album served as the precursor to the Hancock Sextet, which made its debut at New York's Village Vanguard in November 1968, immediately after the pianist's departure from the Davis fold. As we discussed the new group between sets at the Vanguard, Hancock explained, "I left Miles on very good terms. We had a mutual understanding. I had been with him for five years and felt it was time for me to go out on my own. That's also why I don't use Tony Williams or other Miles sidemen on my recordings or in my appearances anymore. They are among the best, but I sort of felt a musical dependency on them. So I used different people on *Speak Like a Child*, except for Ron Carter."

Hancock's group currently includes flugelhornist Johnny Coles, trombonist Garnett Brown, tenor saxophonist and alto flutist Joe Henderson, bassist Carter, and drummer Albert Heath, recently returned from Europe. After their initial long tenure at the Vanguard, Hancock does not envision the sextet playing too many jazz clubs. Instead, he is seeking the concert stage as a musical outlet, and he has formed a cooperative concert agency with Joe Zawinul, Donald Byrd, and manager Darlene Chan.

The group's music bears the distinctive sound of its leader, although it cannot be likened to any of his past recordings in concept. Much of the material is drawn from *Speak Like a Child*, but performances are in no way limited to that sound.

Concerning the avant garde-versus-chords question, Hancock simply declares: "If freedom strikes me, I'll use it with the group, but our conceptions of freedom might differ. On *Empyrean Isles*, Tony Williams was on drums. On *Speak Like a Child*, I had Mickey Roker. So, even if I played the same notes, they would have come out differently. *Empyrean Isles* was a nice stretching thing, but certainly not my whole basis. I like the simplicity of *Speak Like a Child*."

"I have found ways of playing tunes that would have been restricting to me once. I've found ways of opening myself up and playing free without losing the flavor of the tune. I did that on some of Wes Montgomery's last albums. I'm using methods of putting things in that I had been looking for for a long while."

Undoubtedly, Hancock will continue to explore the rhythmic, melodic, and harmonic elements of music and find new ways of expression on manuscript paper and at the keyboard. The launching of his first full-time working group is a new experience for him, and it will make new demands on him. His record to date implies that he will meet them, and that he will provide us with quality and innovation for years to come.

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McDUFF

(Continued from page 19)

as a guest; on one track, we had three flutes going together, and I think that's where Herbie Mann might have gotten the idea for his flute group. But carrying five pieces got to be too expensive."

Joe Henderson, who worked with McDuff for a while, also comes in for praise. "He can play both the funk and the tunes," he says. And speaking of tenor players, McDuff recalls the legendary Nicky Hill as one of the true greats, an opinion shared by most who were lucky enough to hear him.

One of the organist's favorite working groups is the Sonny Stitt-Don Patterson-Billy James Trio. "That's an exciting group," he says. "No gimmicks. And they can play anywhere, even Hopkinsville, Kentucky—and if you can play there, believe me, you can play anywhere. All the people know there is *Honky Tonk* and James Brown tunes. But Sonny made it, playing the way he always does."

Among McDuff's youthful companions in Champaign were two musicians that have become well known, Joe Farrell and Denny Zeitlin. "My folks were sanctified," the organist says, "and on Saturdays, they'd bake little sweet potato pies, and we'd take them out to sell—and eat what we didn't sell. Denny was a good bass player did you know that? And Joe has become a complete saxophone player . . . he can play that fat-meat thing, and then all the other stuff. I've always been interested in writing and arranging, and Joe showed me somethings about chord voicings—he's a bitch."

When it comes to music, McDuff, who states that he's seen "damn near a complete revolution since I came up; 4/4 is nearly dead, bass players hardly walk anymore, and there's always some kind of breakup in the time" confesses to a lasting preference for something that swings.

"I've got to admit," he says, "that I like that swing thing. I can understand modal music—but that swing! It's harder to play changes than to be free. But what it all boils down to is the final result. How you get it isn't really important. When it's time for that \$2 at the door, they don't ask, 'Can he read?' Just play . . ."

"I've been the luckiest cat to know some of the best musicians in the world, and to have had some of them in my band. They have no limitations—the only thing that limited them was being in my band. But we do our thing. We've been on concerts with many famous groups, and we'll just go out there and play our thing—no big deal. It's always been a happy thing; play and swing and have a good time. No formula. There's an old saying: 'Cut me in or cut it out.' You can play with today's rhythm and still make it swing."

In this day and age, the ability (and desire) to make people feel good with music is nothing to sneer at. Jack McDuff's music has been making people happy for a long time now, and while revolutions come and go, chances are he will be around for a long time to come. Lay on, McDuff!



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JAZZ ON CAMPUS

BY GEORGE WISKIRCHEN, C.S.C.

RECENTLY I received a letter from a man who had been given the assignment of drawing up some rules for a proposed stage band contest by the North Dakota Music Educators. In answering his questions, I began to think about some of the problems I had encountered in my judging work this year. Here are some of the "gripes" I have. They are not organized logically, but are put down as they come to mind.

I feel strongly that the first requirement for a successful festival is the use of qualified judges. There are more good judges available now than ever, but too many contest managers are still involved in the "name" game. I feel that there are many

"names" who are not really qualified to judge since they lack the educational expertise necessary. They are of course excellent performers, but something is lacking when the most they can write on a sheet is "great" or some other one-word comments. The director who in some cases has paid a rather exorbitant entry fee has a right to expect more help than this. "Names" may give prestige to a contest, but the main purpose of these events is educational.

This same criticism, with even more validity, can be leveled against some of the local musicians that are used as judges. Experience in teaching jazz is an absolute prerequisite for judging.

Frequently the judge is asked to give a clinic. Many of the "names" are not qualified to give good ones. The clinic session is potentially one of the best ways for growth to occur. It must be more than a

concert by a local college group or a judge as soloist. It must be more than an anecdote-filled personal biography of the clinician. This is the spot in the festival day where learning should take place; where inspiration should be given; where the emphasis should be on "how to". If other directors are like myself, we can cite example after example of inane and unproductive remarks on the judging sheets and meaningless clinics.

I feel that contest rules should demand that the judge be furnished with a copy of the lead sheet of the music to be performed. It is ridiculous for the judge to attempt to comment specifically on a performance in the dark. Certainly there will be many valid, general comments that he can make without a score, but the effectiveness can be greatly improved. I personally like the use of a tape recorder for comments. The judge can say so much more than he can write, and the band is audible in the background to tie down specific correctional spots. Couple this with a score that can be annotated (accents, dynamics, phrase marks, etc.) and you are making the judging experience much more effective.

I feel that every festival should provide a clinic session somewhere in its structure that is available to all the students and directors. This is vital if growth is to occur. I also feel that the structure of the contest should involve a meeting between the judge and the directors in private where he can more freely comment to them and defend himself against their complaints. Too often, directors go away from a contest disgruntled at the judges' comments whether justified or not. They go back to their schools with the perduring attitude that they are still on the right track and that the judge was wrong or didn't understand them. They continue on in their self-righteous ignorance and prejudice. A face-to-face confrontation with the judges can remove some of this attitude and lead to better education, which, after all, is what this game is all about.

The contest center should provide adequate warm-up facilities with tuned pianos. I have frequently gone into contests where there was no piano in the warm-up room or where it was at a different pitch from the piano in the judging area. You tune the band and then have to re-tune under the stress of the performance area.

I have seen contests where, in the interest of moving things along, they insisted that bands use the "house" drum set. This is wrong. A good drummer is as much of a musician as any other member of the band who is used to his own instrument.

I feel that one of the big problems with a contest is the short amount of time allotted in the schedules. I know that managers want to accommodate all the bands who apply, but performances get rushed, tempers get frayed, judges get pushed. I feel that it would be better to schedule fewer bands and wider intervals or to establish different judging areas for different classes of bands.

I feel strongly that any reference to types of music should be deleted from the

/Continued on page 53



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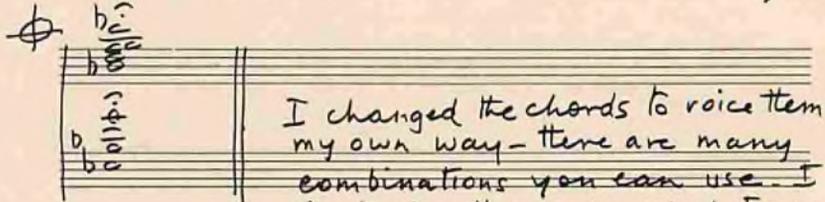
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I changed the chords to voice them in my own way - there are many combinations you can use. I like to play this as an out-of-tempo piece once in a while, before trying it in tempo EXAMPLE III



JOE ALPER



and so on.

One should be able to play this tune at about $d = 126$ eventually.

GUITAR CHORD STUDIES By Dr. Wm. C. Fowler

THIS ARTICLE is intended to acquaint the guitarist with the various methods of adding ninth, elevenths and thirteenth to seventh chords. Addition of these higher chord components automatically results in the complex sounds typical of modern jazz. But complex chords greatly increase the possibility of clash with the melodic line. In general, another instrument is improvising. But when the melody is expected, as with a ballad singer, the guitarist should try for a more interesting harmonic background. And when playing alone, the guitarist should provide as much harmonic interest as possible.

Addition of the higher components to a seventh chord does not change the function of the seventh chord—to induce the desire for a chord change. The higher components may add somewhat to this desire, but their basic function is to add color and interest to the harmonic flow. Altered 9ths, 11ths, and 13ths add more color than their normal positions do.

Since the higher components add complexity to the harmony, they are most successfully used with the simpler forms of seventh chords—major seventh, minor seventh, diminished seventh, or seventh (with normal or flatted fifth).

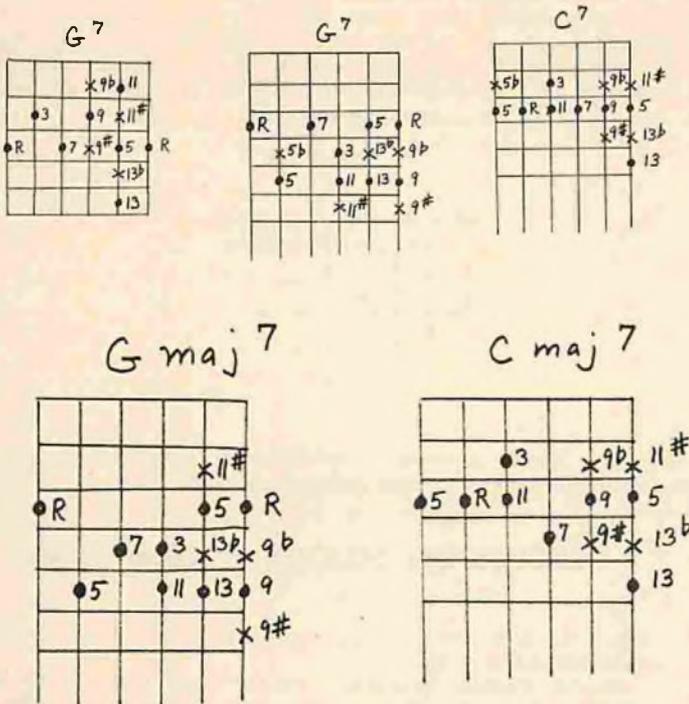
In some cases, a higher component will be a duplication of one of the components of the seventh chord to which it is being added. Such duplications are: mi 3 = 9 \sharp , sus 3 = 11, 5 flat = 11 \sharp , 5 \sharp = 13 flat. The higher components usually sound the best when they are placed above the complete seventh chord. If the seventh chord cannot be complete, the fifth or root may be omitted. (It is advisable to review the article on seventh chord fingerings in the January 23 issue, if possible).

The ninth can appear in three positions. Its normal position is one octave plus two frets (whole step) above the root. Lowering the ninth one fret makes it nine flat (mi 9th). Raising it one fret makes it nine sharp (aug 9th). (Root C, 9th D).

The eleventh can appear in two positions. Its normal position is one octave plus one fret (half step) above the major third. (Root C, 3rd E, 11th F). Raising the eleventh one fret makes it 11 sharp (aug 11th). The thirteenth can appear in two positions. Its normal position is one octave plus two frets above the fifth. (Root C, 5th G, 13th A). Lowering the thirteenth one fret makes it thirteen flat (mi 13th).

Since complex chords sound fullest with the root or fifth in the bass the model seventh chords shown will have either root or fifth on the low string. The dots will indicate the normal positions of the 9th, 11th, and 13th (as explained above). The X's will indicate alterations. Try all possible fingerings, using thumb on 6th string when necessary and barring with any finger when called for. Find convenient fingering patterns based on the root progressions listed in the article of Jan. 23. Look for the chance to use the very effective device of chromatic contrary motion. Note that it is possible for a fingering to have two names: G7 (5 flat, 9, 13 flat) is exactly the same fingering as C \sharp 7 (5 flat, 9, 13 flat).

Chart I



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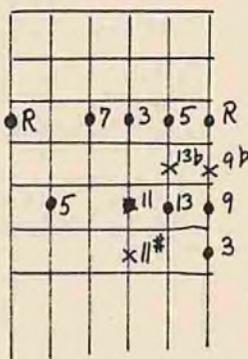
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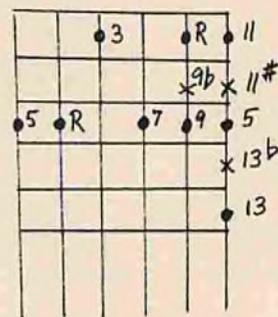
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G mi⁷



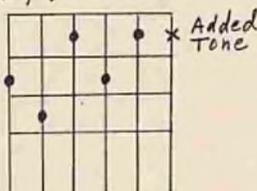
C mi⁷



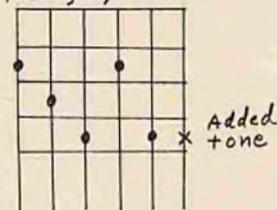
The diminished seventh chord is built for components exactly three frets apart, thus making it perfectly symmetrical. For this reason, the only way the root can be determined is by reference to the key in which the chord appears. Since the chord is used so many different ways, with so many key implications, determining which of the four notes is the root is often a mere academic exercise. There are two frets between adjacent components. Using the upper of these two possible added notes generally makes a more interesting sound. This might be considered a stroke of luck for guitarists, for the only two practical fingerings of a diminished seventh on the lower strings allow the upper note to be added on the first string.

Chart II

F#, C, Eb, or A dim⁷

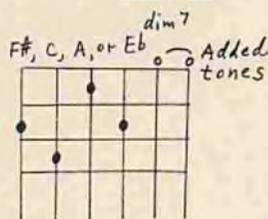


F#, C, A, Eb dim⁷



In both of these fingerings, the added note is 9th, 11th, 13 flat, or maj 7th, depending on which component note is considered the root. The five lower strings in both cases are sounding chord tones, one of which is duplicated. The only way to get two added tones is to use the first and second strings open with the F# (A, C, E, flat) dim⁷. The second string will be 11th, 9th, maj 7th, or 13 flat. The first string will be a contradictory root, 3rd, 5th, or 7th. Nevertheless, it provides an effect that might at some time be found useful.

Chart III



Now you have almost unlimited possibilities of harmonic progression. Develop your harmonic intuition for your own personal harmonic style. 

PERCUSSION STUDIES By Bob Tilles

THE FOLLOWING exercise is a warm-up routine incorporating technique and reading.

Play the rhythmic figures with the left hand only and then the right, or change hands each measure as indicated. Maintain a steady tempo throughout the exercise and gradually increase the speed each day. Keep repeating for at least two minutes and extend the duration to five minutes in a few weeks. Advanced players can usually start this warm-up with five minutes a day and work up to 15.

WARM UP EXERCISE

-THIS EXERCISE CAN BE PLAYED WITH THE
RIGHT FOOT ONLY AND THE LEFT FOOT
ONLY.

The playing of drum solos is a personal interpretation of ideas and good taste. Each musical situation is different, and many factors influence the player and the solo. There are no rules—just time, feel, and taste.

Under actual playing conditions with a group, listen to the other players and the tune, and play a solo that seems logical within the tempo and feel of the arrangement. To help you get ideas for solos and to find new sounds and patterns, try these suggestions on your set and consider the following:

1. Experiment with different stickings.
2. Play on different sounds, e.g., snare drum, tom toms, bass drum, cymbal, etc.
3. Play the rhythm first, and keep a steady tempo throughout the exercise.
4. Change the solo each time; start simply and keep building.
5. Experiment with these rhythmic figures and mix them together. Use other patterns.

BY COMBINING AND ALTERING SOME OF THESE
RHYTHMS, A SAMPLE TWO BAR SOLO IS FORMED

DRUM SOLO

Practice the following exercises for two to five minutes each. Practice at different tempos, but keep one steady tempo going throughout the exercise. Change the solo each time. Extend the solo practice to longer solos, and experiment with other time signatures.

I (TWO BAR PHRASES)

II (FOUR BAR PHRASES)

III (EIGHT BAR PHRASES)

IV (12 BAR BLUES)

Next, we'll analyze independence and charts.



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9-10/69

JAZZ ON CAMPUS

(Continued from page 44)

rules. If you are going to hire competent judges, then have confidence in them to be able to determine the musical value or suitability of the music. Guidelines are fine, but definite prohibitions are out of place. I have similar feelings toward minimum numbers of players. Let the judge decide and penalize. We are not engaged in a basketball tournament where an extra man is a decided advantage. Again, I would favor guidelines or recommended instrumentation but no hard rules. In short, I would like to see as much physical and musical freedom and flexibility allowed as possible so that the creativity of the band is not stifled.

I feel that all festivals should move in the direction of a contest. Educators tend to shy away from it, but the whole of modern education and society is based on it. There would be little interest in a school football game in which no one kept score but where they played for comments only. Whether or not you set it up to pick an "outstanding" band, rating evaluations should at least be given. If you are going to have an evening play-off, make sure that it isn't inordinately long. This phase of a competition is trying for both the competing students and their directors. To prolong it with concerts by guest bands, all-star bands, speeches, etc. takes the fun out of things.

I feel that festivals should start looking into the possibility of opening up combo divisions. Small group playing is vital to learning jazz, and a chance to perform and compare would give it stimulus.

Contests are great and will continue to have a valuable effect on the future of educational jazz. I hope some of the above suggestions can make for a more profitable experience for the students.



AD LIB

(Continued from page 15)

Larry Chaplan, violin; Tom Shepherd reeds; David Pritchard, guitar/leader; Frank Blumer, electric bass; Rich Kunitz, drums. Bowman still presents concerts at the Ice House in Pasadena on an occasional Monday . . . Recently, Dennis Dreith unveiled his new Jazz Consort: Tom Manasian, trombone; Dreith and Jack Baron, reeds; Tim Barr, bass; Greg Mathison, piano; and Frank Chavez, drums. Dreith, 20, is a music major at Cal State College in Los Angeles who has written for Don Ellis' band . . . Jazz could be heard at Melodyland's Theater-in-the-round in Anaheim, but it had to take second billing. Rhetta Hughes warmed up the audience for headliner Bill Cosby; Peter Nero did likewise for Ed Ames a week later. Henry Mancini needed no warm-up for his recent concert at the Pasadena Civic Auditorium. He and about 40 sidemen were the headliners. Purpose of the concert was a benefit for the Cardiac League . . . Lorez Alexandria received an award "for outstanding contributions to her field" from the Angeles Mesa YWCA. The affair was held at the Sheraton West.

Lorez just closed one of the most successful gigs of her career—at the Parisian Room in Los Angeles. Despite the fact that owner Ernie France just enlarged his club, it was SRO almost every night of her long engagement there. Backing her was the Henry Cain Trio: Cain, organ; Clifford Scott, tenor and flute; LaVell Austin, drums. During the latter part of the gig, Scott and Austin were replaced by guitarist Francois Vaz and drummer Donald Bailey. Scott still is in charge of the Monday Celebrity Night series. Among the musicians sitting in with Lorez: Bobby Bryant and Bill Green . . . There was a real "mallets in wonderland" atmosphere at the Master Inn, in Santa Monica, for Terry Gibb's quartet. His three sidemen—Frank Strazzeri, piano; Herb Mickman, bass; and Timmy Vig, drums—all double on vibes. Terry put that "show biz" potential to good use when he featured certain numbers that found all four crowding around the vibes, each trying to get his licks in. Irene Kral is the featured singer with the Gibbs quartet . . . Mongo Santamaria brought his Latin-jazz septet into the rock bastion, P.J.'s, then moved to the more conducive atmosphere of the Lighthouse, where he followed Richard (Groove) Holmes. Still at the Lighthouse; the Tom Scott Quintet on Sunday afternoons; Bobby Bryant's quintet on Monday and Tuesday . . . Mose Allison played 10 nights at Shelly's Manne-Hole, and as is his custom, picked up a local rhythm section: Ray Neapolitan, bass; Dick Berk, drums . . . Former Kenton percussionist Jack Costanzo fronted a combo at the Playboy Club for two weeks, along with vocalist Gerrie Woo . . . Don Rader brought his big band into Donte's for a Sunday concert. Three nights later, he returned to the role of sideman as Les Brown's band played at the Grammy Awards show at the Century Plaza . . . Clare Fischer's big band was featured for two Sundays at Donte's—just in time to plug his new Atlantic release, *Thesaurus*. Personnel in the Fischer band: Larry McGuire, Buddy Childers, Conte Candoli, Steve Huffsteter, Stewart Fischer (Clare's brother), trumpets; Gil Falco, Dave Sanchez, Charlie Loper, Morris Repass, Bill Tole, trombones; Gary Foster, Kim Richmond, Lou Clotti, Warne Marsh, Bill Perkins, Jack Nimitz, reeds; Fischer, piano, electric piano; alto sax; Chuck Domanico, bass; John Guerin, drums . . . Another big band was heard from—not at any club, but at Eagle Rock High School in Los Angeles. Its new director, Johnny Rindaldo, just moved here from Illinois, and is using well-known jazzmen in his band and encouraging students to sit in whenever feasible. He has used Mickey McMohan, Kim Richmond, Jack Montrose, Ernie Watts and Chuck Flores in his band. For the most recent concert, Lloyd Morales subbed for the regular drummer, who broke his toe . . . Combos dominated the activity at Donte's during March. Howard Roberts' Quintet played each weekend (Tom Scott, reeds; Roberts, guitar; Dave Grusin, organ; John Guerin or Nick Ceroli, drums.) Jim Stewart and the Advancement; the Joe Pass Quartet; and the Al Viola Quartet made up the Guitar Nights. Victor Feldman was featured three Thursdays with his quartet;

the Hampton Hawes Quartet was in for two nights; ditto Emil Richards and his Micro-Tonal Blues Band. Another group at Donte's earlier was a rarity, if only for the opportunity of getting open dates for two musicians who are usually buried in the studios: The Candoli Brothers. Pete and Conte were backed by Al Viola, guitar; Clare Fischer, piano; Buddy Clarke, bass; and Stan Levey, drums . . . Spanky Wilson's opening at Shelly's Manne-Hole was marred by an inflamed throat. Miss Wilson skipped the following night but returned to the Manne-Hole on the third. During her absence, Lou Diamond sang at the club. The backup group was fronted by Karen Hernandez, piano; with Harper Cosby, bass; Everett Brown Jr., drums . . . KBCA Disc jockey Chuck Niles had a dream, but it was shortlived. His opening Sunday afternoon jam session was just that: a great session and literally jammed. Close to 400 people showed up at the Golden Galleon Room of the Marina Del Rey Hotel to see Bobby Hutcherson, vibes; Joe Sample, piano; Monty Budwig subbing for Tay Brown, bass; and Shelly Manne, drums. They received a sitting-in bonus of Pete Christlieb and Ira Shulman, reeds; Adelaide Robbins, ex-Buddy Rich pianist; Ron Anthony, guitar; and Willie Bobo, drums. It was an extremely well-behaved, well-integrated crowd, and it looked as if Niles was on his way to a successful series of swinging Sabbaths, but . . . Good news for Billy Brooks. His one-man campaign to add the skoonum to the family of brass got a terrific boost from Ray Charles, who just added Brooks' double-belled brainchild to his band. There are four in the section, all amplified, allowing the player to control each bell individually. Brooks has been busy with Preston Love's band—known as the Motown-West Band—backing the Supremes . . . The Chi Chi in Palm Springs called it quits. Kay Starr was the last big name. The club ended \$200,000 in the red . . . Craig Hundley is moving ahead in the recording field: another single, plus another album for World-Pacific.

San Francisco: The heavily committed Vince Guaraldi Quartet (Bob Addison, guitar; Kelly Briam, bass; Al Koster, drums) had to cancel an engagement at El Matador in March. One of their more recent gigs was at the Bear's Liar at the U.C., where the Gary Burton Quartet followed in a series of attractions climaxing in the April 25-26 jazz festival . . . Oakland's Merritt College had a three-day festival March 6-8. The *Sonic Voices*, directed by pianist Elijah Green; Now, a big band with Pete Montovano, trumpet; Pat O'Hara, trombone; Bert Wilson, Mike Brean, tenor saxes; Mike Nock, piano; Harley White, Chris Ambar, Kenney Jenkins, basses, and Smiley Winters and Jim Zitro, drums; altoist Sonny Simmons' group (Barbara Donald, trumpet; James Leary, bass; Winters, drums); and a performance of LeRoi Jones' *Slave Ship* with incidental music by Rahim Roachim, alto sax; White on bass and Winters on drums, comprised the program . . . Between traditional Japanese theater and Ziegfeldish revue at the new Kabuki Theater Restaurant, tenorist Vince Ruff leads

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Pat Houston, Forrest Buchtel, Bill Catalona, trumpets; **Rudy Acia, Van Hughes,** trombones; **Art Docherty, Allan Hoeschen, Pete Davideo,** reeds; **Jack Coker,** piano; **Ernie Diradoni,** bass, and **Brad Burke,** drums, in dance sets with a jazz flavor . . . **Jack McDuff** was at the Jazz Workshop, with **Billy Phipps,** tenor, flute; **Gerry Byrd,** guitar; **Joe Dukes,** drums . . . **Charlie Byrd** held forth at Basin Street West, with **Mario Dunsino,** flute; **Joe Byrd,** bass; **Bill Reichenbach,** drums . . . **Bola Sete** was added to the **Flip Wilson Show** April 1 at the Circle Star Theater in San Carlos . . . The **Cal State Jazz Workshop** gave two concerts on campus March 10-11, with tenorist **Don Lanphere** as guest soloist . . . **Ella Fitzgerald** recorded live during her Fairmont Hotel engagement, using her trio (**Tommy Flanagan,** piano; **Frank De La Rosa,** bass; **Ed Thigpen,** drums) . . . **Ex-Earl Hines** and **Gerald Wilson** trumpeter **Frank Fisher** fronted the **Don Pistrup Band** in his own compositions at recent concerts at the Casuals in Oakland . . . **Oscar Brown, Jr.** has been held over indefinitely at the Both/And, and **Cal Tjader** ditto at El Matador.

Chicago: **George Brunis,** back in town after a Florida sojourn, celebrated his return at an Edge Lounge session March 23, held under the auspices of **Pauline Alvin,** including **Nappy Trotter, Art Hodes** and cornetist **George Finola.** Brunis, Hodes, and Finola, plus clarinetist **Jimmy Granato,** left immediately afterwards for a three-week job in Clear Lake, Iowa. . . . **Dave Remington** and **Rev. Robert Owen,** the Night Pastor, began a six-week lecture-concert tour in April with a band scheduled to include pianist **Eddie Higgins** . . . **Duke Ellington** gave a benefit performance of his sacred concert at the Auditorium Theater April 13 . . . Chicago was the scene of a vocal festival of popular song in March and April. **Morgana King** was at Mister Kelly's, while **Peggy Lee,** who also featured the singing of **Grady Tate,** was at the College Inn March 18-29. She was followed by **Ella Fitzgerald,** who opened April 5. . . . Blues vocalists had their innings too. **Howlin' Wolf,** who still doesn't like his new Cadet album, did two successive weekends at the Aragon, and **Bobby (Blue) Bland** appeared at the Plugged Nickel. Following Bland, the Nickel featured the team of **Sonny Stitt** and **Zoot Sims** in a return engagement, succeeded by the **Dizzy Gillespie** quintet . . . The **A.A.C.M.'s** concert schedule at the Parkway Community House now runs Wed. through Sun., with **Richard Muhal Abrams'** play *The Dream* featured on weekends. The players include **Joseph Jarman** as Note, **Claudine Myers** as Blues and Accidental, and **Rita** as B Natural. Jarman and the **Kim On Wong** dance troupe gave a complete performance of their *Tibetan Book of the Dead* March 9 at the University of Chicago. An earlier performance at the Francis Parker School had been halted by school officials when the dancers disrobed, but this time the dancers were all together in the alltogether. The **A.A.C.M.** had further difficulties with officialdom when bassist **Mehaka Uba** and his wife were harrassed by police as they attempted to put up posters. The organiza-

tion held a news conference to protest the interference . . . The **Tamba 4** was held over at the London House . . . Pianist-singer **Kim Martell** has developed a devoted following at the Flame East . . . **Sloppy Joe's** at Dearborn and Hubbard features the **Original Salty Dogs** on weekends . . . **Aretha Franklin** will appear at the Auditorium Theater May 2 and 3.

Las Vegas: The **C.C. Riders** (backing the phenomenal **Wayne Cochran**) have been turning on Flamingo Hotel audiences with new arrangements by trumpeter **Tony Klata** played by four reedmen, two trombones, four trumpets, bass and lead guitar, and two double bass drummers. It's the wildest musical ensemble put together in a long time . . . **Duke Ellington** opened in the Casbah Theatre of the Sahara. Trumpeters **Cootie Williams** and **Cat Anderson** were in rare form—ditto **Rufus Jones** on drums. Bassist **Jeff Castleman** is about the closest we've heard to **Scott La Faro,** Vocalist **Trish Turner, Toney Watkins** and **Shirley Witherspoon** were pleasant to look at and listen to . . . **Julius LaRosa** closed a successful engagement in the Starlite Room of the Riviera by signing a contract with the hotel for 16 weeks during 1969 . . . **Sarah Vaughan** made her debut in Nero's Nook at Caesars Palace, and as usual satisfied the audience with a great selection of tunes. She was backed by the **Charles Coleman Trio** (**Coleman,** piano; **Gus Mancuso,** bass; **Steve Shafer,** drums) . . . **Lorae Frazer,** a newcomer to the strip, has been held over in the Circle F. Theatre of the Frontier Hotel for an additional six weeks. She is ably backed by **Steve Perlow's** orchestra . . . The Village Pub, originally owned by **Bobby Sherwood,** has been sold and is holding jam sessions every Sunday night after hours. Another favorite spot for sitting in is the Flamingo Sky Room . . . **Lou Rawls** appeared at the Ice Palace in concert March 14 with **Bo Diddley** . . . The **Brooklyn Bridge** opened at the Riviera for a five-week stint. **Shelly Davis,** 1965 *Down Beat* Scholarship winner for piano and composition, is playing trumpet in the group.

Philadelphia: *A Tribute to Coatsville Harris* (the Philadelphia bandleader and former drummer with the **Louis Armstrong** big band) was to be held March 29 at Drew's Rendezvous. A long guest list included such notables as **Al Grey, John Lamb, Shirley Scott, Mildred Anderson, Beryl Booker, Edgar Bateman, Evelyn Simms, Kid Haffey, Bootsie Barnes, Jimmy Oliver, Eddie McFadden, Harry (Skeets) Marsh, Dottie Smith, Ernie Banks, Spanky DeBrest, Colmar Duncan, Eddie Campbell, Dan Jones, Bill Lewis, Freddie the Freeloader,** and many others. The program was sponsored by **Johnny Drew, Harry (Skeets) Marsh,** and the **Fred Miles' American Interracialist Jazz Society** . . . **Count Basie** and his band did a one-nighter at Capriotti's in N.J., March 16 . . . Heavyweight champion **Joe Frazier** was the featured vocalist at the S.S. Jimmy John with vocalist **Billy Paul** and his trio slated to follow for a return engagement . . . A rock show at

the Arena March 2 offered the **Vanilla Fudge, Mothers of Invention,** and the **Soul Survivors** . . . The **Eddie Green Trio** is now backing vocalist **Little Jimmy Scott** . . . Rochester, N.Y., should be a haven for Philadelphia artists as this issue goes to press. **Al Grey** and his group were scheduled to back **Jimmy Rushing** at Duffy's Backstage; **Pat Martino** was set for two weeks at the Pythod, and **Bruce Mills** is reportedly still playing piano in the area and getting much praise from **WHAM DJ Bill Ardis** . . . **Bobby Durham,** former **Oscar Peterson** drummer, has a trio at the Holiday Inn . . . **Shirley Scott** featured **T.L. Scott,** tenor sax, and **Johnny Royall,** drums at the First Nighter club. Singer **Joe Watson** closed at the room the previous week . . . The **Buzz Allen** jazz show on WIFL-FM has gone modern. The program is now aired Saturdays from 10 to 3 and Sundays from 7:30 to 11. A new traditional jazz show is aired on this station by **Bob Schriebman** on Saturdays from 3 to 4 . . . Vocalist **Evelyn Simms** and the **Spanky DeBrest Trio** featuring **Colmar Duncan** and **Eddie Campbell,** continue to hold forth at the Sahara. **DeBrest** never fails to get a smile from the audience with his well-worn line "and we'll be right black after the next set" . . . Jazz art by **Martin Knelin** was scheduled at the Sorelli Gallery from April 13 to May 18 . . . **Charlie Borneman,** the trombonist once featured at **Billy Krechmer's** and the **Metropole Jazz Corner** continues with the **Dukes of Dixieland.** Trumpeter **Conrad Jones** is featured with **Pete Fountain** and clarinetist **Harold Cooper** is now at the **Famous Door** in New Orleans . . . **Charlie Ventura** picked up a number of bookings in New Jersey since his return to this area. **Count Lewis,** organ, and **Tony DeNicola,** drums continue with him . . . **B.B. King** was at the **Electric Factory** March 14 and 15 . . . **Backbench,** 32 S. 40th St., has announced jazz each Thursday and Saturday evening at 8 p.m., but no mention was made of musicians' names or what style of jazz would be presented . . . **Freddie Thompson,** for years the house pianist at **Billy Krechmer's Jam Session Cafe,** died at Pennsylvania Hospital Feb. 16 after being hospitalized for a gall stone operation. **Thompson** had worked steadily with guitarist **Tal Farlow** and clarinetist-owner **Krechmer,** often sharing the stand with the jazz greats of that era. He retired from music in recent years, and had been working as a bartender in West Philadelphia . . . **Ray Jackson,** 56, owner of **Ray's Cozy Corner Club** in Chester, Pa. and former bartender at **Spider Kelly's Musical Lounge,** where he was a landmark and had more of a following than many of the name artists who played the room, died Feb. 21 when he was struck by two automobiles in a hit and run accident.

Pittsburgh: The **Duquesne University Jazz Band** put on an entertaining show on campus late in February. Under the direction of saxophonist **Ray DeFate,** an alumnus, the group featured **Ed Smarsh** and **John Comarado,** trumpets; **Bob Hankle,** trombone; **George Clewer,** lead alto; **Dave LaRocca,** bass, and **Denny Cameron,** guitar. The **Jay Miller Singers**

were also featured . . . The **Walt Harper Quintet** was back in action at the Redwood Motor Hotel, where the public was invited to hear the group as it played for a civic affair honoring the Schenley Park Tennis Team and the Pennsylvania Conference, NAACP. Harper has also been doing a successful series of lecture-concerts at local schools . . . The **Vann Harris** outfit, now the most popular jazz-rock group in town, played its February gigs with the following personnel: **Billy Skinner**, trumpet; **George Green**, saxophone; **Jeff Brown**, organ; **Lionel Harris**, guitar; **Don Jackson**, bass; **Vann**, drums, and **Sharon Cotten**, vocalist . . . The **Sel Thomas** organ combo continues to please with its mixture of mod and mainstream. It was featured at the Aurora Lodge Club, several Sundays in February . . . **Richard (Groove) Holmes** had a packed house for his one-nighter at the Hollywood Club in Clairton, Feb. 23, and also played Crawford's Grill . . . The Hurricane Bar followed **Lou Donaldson** with the **Gene Ludwig** organ trio. **Pat Martino** was the guitarist, and **Randall Gillespie** the drummer. **George Benson's** quartet was next . . . A new room in the South Hills is getting some top jazz talent. Dubbed the Can Can Room, it changes entertainment nightly. Among the jazz attractions have been the **Troy Campbell Quartet** with vocalist **Jeannie Smith**; the **Dave Wilkinson** organ trio; and the **Bud Richards** combo featuring vocalist **Shirley Bell** . . . The Thunderbird Boatel on the river near Blawnox, Pa. is drawing good crowds to hear the **Trade Winds** . . . The Hollywood Club presented **The Magnificent Steros**, a jazz-rock group, early in March . . . Trombonist **Jerry Elliott** rejoined the **Walt Harper Quintet** after an extended leave . . . A group known as **L.B. and the Soul Brothers** made a successful debut at American Legion Post #913 in Homewood.

Kansas City: The great **Duke Ellington** appeared at the posh Tan-Tar-A resort, at Osage Beach, at the Lake of the Ozarks . . . **Marian Love** wowed audiences during her recent stints at the Playboy Club and Channel 3 . . . Kansas City's own **Marilyn Maye** played the week of Jan. 27 at the Playboy Club. In addition she was seen on two **Mike Douglas** shows during January . . . **Woody Herman** did a one-nighter at the Playboy Club Feb. 1 . . . The Music Hall was the site of a recent memorial concert presented in behalf of the late **Don Winsell**, guitarist. Participants included **Marilyn Maye**, the **K.C. Kix Band**; **Charlie Stewart**; the **Rod Wilson** quartet; the **Pete Eye** trio; the **Gary Sivils** quintet; **Kay Dennis** and the **Mike Ning** trio; the **Sammy Tucker** trio, and the **Warren Durrett** orchestra . . . A concert-dance affair was held at the Town Hall Ballroom to raise money for the **Charlie Parker** Scholarship fund. On hand were **Eddie Baker's** 18-piece **New Breed Orchestra**, the **Reginald Buckner** trio, and vocalists **Jean Baker**, **Earl Le Vant**, and **Beulah Roberts**. Among the notables in the Baker ensemble were **Arch Martin**, **Don Parsons**, and **Frank Smith**. The Parker fund provides scholarship aid to students at **UMKC's** Conservatory of Music . . . Attractive vo-

calist **Kay Dennis**, backed by the **Mike Ning** trio, closed a successful stay at the Colony Steak House in January and is now at the Penthouse, atop the Hilton Inn. The group, which consists of **Ning**, piano; **Ron Roberts**, bass; and **Dave Gordon**, drums, also provided entertainment at the annual Rod & Custom Show . . . The great **Erroll Garner** was brought in for a Sunday afternoon gig at the Music Hall Feb. 23. His sidemen were **Ike Isaacs**, bass; **Jose Mangual**, bongos, and **Jimmie Smith**, drums . . . The **Pete Eye** trio is currently doing Saturday afternoon sessions at the Latin Quarter Lounge . . . Vocalist **Michael Dees** opened a 3-week engagement at Channel 3 on March 4. His backing is by the **Vince Bilardo** trio . . . The city's rock scene is still flourishing. **Jimi Hendrix** played to a throng of 10,000 at the Municipal Auditorium. The gathering for **Steppenwolf** Feb. 22 was of equal size. Also on the Bill was the **Mystic Number National Bank**, a promising Kansas City unit, with substantial recognition here . . . The **Iron Butterfly** and the **Grateful Dead** were also in town. And **John Mayall's Bluesbreakers** were in for a March 10 bash.

Washington, D.C.: Prior to embarking for Africa, the **Oliver Nelson Septet** played a week at Byrd's Nest, performing much of the material to be played on the State Dept. tour, including several tunes in the African High Life style. **Oliver** played soprano sax ("because it's small and easy to carry"). **Kenny Burrell** also played the Silver Springs, Md. club, with **Richard Wyands**, piano; **Martin Rivera**, bass; and **Bill English**, drums. **Ahmad Jamal** was next with his trio (**Jamil Sulie-mann**, bass; **Frank Gant**, drums.) Then **Dizzy Gillespie** spent a week at the club. The bassist was **Jymie Merritt** . . . That same week, **Miles Davis** was ensconced at Georgetown's Cellar Door, with **Chick Corea**, **Wayne Shorter**, **Dave Holland**, and **Jack DeJohnette**. They followed the currently hot **Young-Holt Unlimited** . . . **Roberta Flack** continues at Mr. Henry's on the hill . . . **Gary McFarland** stopped off in Washington on a promotional tour for his new lp, *America the Beautiful—An Account of its Disappearance* . . . The Corcoran Gallery of Art announced the first of a series of concerts to be held at the gallery. The first concert, *The Shattering Experience of John Coltrane's Music*, featured the **Pharoah Sanders Quintet** with bassist **Jimmy Garrison**, **The Jazz Iconoclasts**, and poet **Larry Neal** . . . You've heard of head arrangements? The new Capitol Hill club, **Hawk and Dove**, features a very heady group in the **Harold Kaufman Trio**. Pianist **Kaufman** has an L.I.B. degree and also is an M.D. specializing in psychiatry. **Bob Hodge**, the bassist, has a Ph.D. in philosophy from the University of Chicago and is in his second year at Georgetown University Law School. Drummer **Bob Resnick** merely has a Ph.D. in biochemistry. Occasionally the group is augmented by altoist **Gordon Tomkins**, who has a Ph.D. in biochemistry and an M.D. from Harvard Medical School. He is also the cousin of pianist **Russ Freeman** . . . Flutist-artist **Lloyd McNeil** and his quartet helped ex-Wash-



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ington Redskin **Bill Briggs** open his new club, The Bridge. The **Ramsey Lewis Trio** was scheduled to play during the first full week of operation . . . Pianist **Jimmy McCarthy**, with bassist **Butch Warren** and drummer **Phil Troop**, entertain nightly on the upper deck of The Gangplank Restaurant . . . Popular Washington pianist **Tee Carson** plays Sunday nights at Blues Alley, which continues to book top-name traditional jazz performers on a regular basis . . . *The Holy Modal*, the title for a new series of Sunday night concerts is now in full swing. Jazz harpist **Dorothy Ashby** recently appeared with her trio, followed by the **Afro Jazz Ensemble**. The concerts are held at the St. Stephens and Incarnation Church . . . Another scene of regular jazz workshops is St. Margaret's Episcopal Church where the New Thing Art and Architecture Center presents local artists on Tuesday nights.

Baltimore: Hank Levy's Towson State band was one of six big bands selected to compete at the Villanova Festival March 7 and 8 . . . **Rufus Harley** sat in at Bluesette during his 10-day appearance late in February at Henry Baker's Peyton Place . . . **Nina Simone**, **Hugh Masekela** and **Young-Holt Unlimited** were in town earlier in the month for two shows at the Lyric . . . **Donald Criss** and **Monty Poulson** (piano and bass, respectively) filled in for two members of **Lee Morgan's** group who were unable to make the trip down from New York early in February for the Left Bank Jazz Society. The **Wynton Kelly Quartet** appeared Feb. 16 for the LBJS. The following Sunday, an SRO audience of 1200 turned out for **Count Basie**. The **Charles McPherson-George Coleman Quintet** followed March 2 . . . Basie was scheduled to return at the end of March for a concert at the Civic Center. **Herbie Mann**, **Buddy Rich's** big band and **Cannonball Adderley** were also on the bill . . . **B. B. King** was set for a mid-March appearance at the Civic Center.

New Orleans: Television rights for *Jazzfest 1969* have been acquired by Pier V Productions of New York, according to **Durel Black**, general chairman for the festival. Media specialist **Sid Smith**, a former Orleanian, will produce and direct the TV coverage, which will receive worldwide distribution after the festival . . . Two Orleanians, drummer **Johnny Vidacovich** of Loyola and trumpeter **Ben Smalley** from LSUNO, were ranked among the top 10 instrumentalists at the Mobile Jazz Festival . . . Impresario **Clinton Scott** brought blues-rock performer **Joe Tex** in for a show at the ILA Auditorium. Also on the program was the **Clyde Williams** orchestra . . . A Members' Council luncheon announcing the First New Orleans Food Festival (to be held in conjunction with *Jazzfest 1969* from June 1-7) featured music by the **Ronnie Kole Trio**, clarinetist **Louis Cottrell's** group, and the **Olympia Brass Band**. Kole recently returned from a goodwill tour of Central America for the Louisiana Tourist Commission . . . **Lou Angelo** plans to import name acts into his Bistro lounge, which has been success-

ful with a jazz-for-dancing policy in recent years. The house combo, led by pianist **Ronnie Dupont**, will remain at the club. Dupont's vocalist **Betty Farmer**, left the lounge recently and is reportedly in Paris, France . . . The New Orleans Jazz Club's new slate of officers includes **James Nasikas**, president; **Harry Souchon**, **Sidney Larguier**, and **Steve Loyacano**, vice-presidents; **J. Leslie Jernigan**, treasurer; **James Wynne**, recording secretary; and **Mrs. Rosemary Jernigan**, corresponding secretary . . . Vibist **Godfrey Hirsch** left the **Pete Fountain** band, ending a long-time association with the clarinetist.

Dallas: Forty high school bands competed in this year's Brownwood, Texas "Stage" Band Festival. Judges **John La Porta**, **Clem DeRosa**, **Harley Rex** (Sam Houston State Teachers College) and **Leon Breeden** awarded first, second, and third prizes in four classifications based on school enrollment. The band from Douglas MacArthur H.S., San Antonio, directed by **John H. Pearson**, won the AAAA title, edging runners-up Robert E. Lee of Houston and Edison of Oklahoma City. In AAA, Lancaster H.S., **Pete Rodriguez** conducting, took top honors, followed by Stephenville and Snyder. The AA crown was taken by **Tim Jones'** Hamlin band, with Bridgeport and Star-Spencer of Oklahoma voted next best, while in Class A, including schools of only 115-225 students, the Clifton ensemble of **Mel Cowan** finished first, ahead of Mustang and Lake Dallas. Hosts for the event were **Jimmy** and **Leonard King** of King Music Co., based in Brownwood and San Angelo . . . Club Lark, for several years a Dallas jazz landmark, is experiencing growing pains, with owner **Chuck Banks** planning to absorb some adjacent office space this spring so he can book a series of name artists into the Grand Avenue spot. Currently there six nights plus a Sunday matinee are organist **Andre Lewis** and the **Spiritualistic Convoy**, featuring **Billy Clemmons**, guitar and vocals. The group was recently seen on a locally produced series, *The Spirit of Blackness*, on educational TV . . . Pianist-singer **Gloria Watkins** and her trio took over the Villager bandstand until the April return of **Jac Murphy** for his State Dept. jaunt through Central America . . . **Herbie Mann** was scheduled for a March 21 concert date, with **Clark Terry** heading a distinguished list of sidemen . . . New Yorker **Johnny Cola**, a fixture on the Dallas club and society circuit since moving here in 1948, takes his piano and quartet into the plush Chaparral Club in June for his ninth consecutive summer engagement . . . The Hyatt House chain has taken over operation of the troubled Cabana Motor Hotel. Throughout the motel's financial ills its musical standards remain high, with **Xavier Chavez** fronting the house band in the Bon Vivant Room, and groups such as **Don Jacoby's** holding forth in the lounge, Nero's Nook. Following the Cabana date and a series of one-nighters, the Jacoby sextet is scheduled to open **Joe Martin's** Pearl Street Warehouse June 1. In the works is an album featuring the Jacoby small group and spotlighting some of reedman **Lou Marini's** charts. Current personnel also includes **Wayne Harrison**,

trombone; **Richie Salico**, piano; **Billy Michaels**, bass, and **Matt Belton Jr.**, drums.

Toronto: Singer **Salome Bey**, with **Charlie Rallo's** trio, appeared for two weeks in the Polo Bar of the Westbury Hotel. A one-time member of Andy and the Bey Sisters, Salome is married to Toronto restaurateur **Howard Matthews**, who with drummer **Archie Alleyne** and football stars **Dave Mann** and **John Henry Jackson**, is now operating a new "soul food" restaurant, The Underground Railroad . . . Vibist **Jimmy Namaro**, who has been an attraction in the Westbury Hotel for several months moved on to The Sutton Place's rooftop room, Stop 33 . . . **Sir Charles Thompson** is still holding forth on piano and vocals in the Golliwog Lounge of the King Edward Hotel . . . Vibist **Peter Appleyard** recently completed an album for Canadian Talent Library with an all-star personnel. In the lineup: **Guido Basso**, trumpet; **Rob McConnell**, trombone; **Moe Koffman**, saxophones; **Norm Amadio**, piano; **Ed Bickert**, **Hank Monis**, guitars; **Cary Binsted**, bass, and **Howie Reay**, drums.

Paris: The two-record set *The Jazz Composer's Orchestra*, presenting works by **Mike Mantler** with featured soloists **Don Cherry**, **Roswell Rudd**, **Pharoah Sanders**, **Larry Coryell**, **Gato Barbieri**, **Cecil Taylor**, won the annual jazz award of the Charles Cros Academy . . . **Phil Woods** and **His European Rhythm Machine** (**George Gruntz**, piano; **Henri Texier**, bass; **Daniel Humair**, drums) opened a two-week engagement at **Ronnie Scott's Club** in London March 31 . . . Composer-arranger-pianist **Jef Gilson** recorded an album for Vogue Records with **Jean-Louis Chautemps**, tenor and soprano saxophones; **Luis Fuentes** and/or **Benny Vasseur**, trombones; **Jean-Charles Capon**, cello; **Guy Pedersen** or **Jean-Francois Catoire**, bass; **Philly Joe Jones**, drums . . . The sextet of trumpeter **Jean-Claude Naude** replaced **Francois (Frick) Guin's** group at the Club Saint-Germain . . . At presstime, **Lucky Thompson**, who makes his home in Lausanne, Switzerland was expected to play the *Chat Qui Pêche* in Paris very soon.

Poland: The 11th Polish international jazz festival, *Jazz Jamboree '69*, will be held in Warsaw, Oct. 16-19. A address of the organizing committee: Polish Jazz Federation, Warsaw, Nowogrodzka 49, Poland. Prior to this, from Oct. 9-12, there will be an International Jazz Festival in Prague, Czechoslovakia . . . **Hans Gertberg** of Norddeutsche Rundfunk in Hamburg, will present another of his Jazz Workshops May 5-6. Leader will be a top Polish composer, and pianist **Andrzej Trzaskowski** will bring his sextet, featuring **Wladzimir Nahorny**, winner of the International Jazz Competition in Vienna in 1966 . . . Contemporary Polish composer **Krzysztof Penderecki**, known all over the world for his *St. Luke's Passion* has been commissioned to write a jazz composition for the well-known West German composer-pianist **Alexander von Schlip-**

penbach. It will be premiered at the Donaushagen Festival in 1970 . . . Composer Krzysztof Komeda, who specializes in film music, was reported seriously ill in a Hollywood hospital. After an accident and the operation which followed, he was unconscious for several weeks. He has regained consciousness but is partially paralyzed. Komeda scored many Roman Polanski films, among others *Knife in the Water*, *Cul-de-sac* and *Rosemary's Baby* . . . American blues singer Eddie Boyd appeared here in February . . . J. E. Berendt's *Das Jazzbuch* will be published in Polish in 1969.

Norway: The Danish pop band *Savage Rose*, seven musicians and the outstanding singer Annisette as the really wild rose, visited Oslo with great success. The drumming of Alex Riel was especially noted by public and critics both . . . Terje Rypdahl, the best pop guitarist in Norway, has made a superb LP, *Bleak House*, using Jan Garbarek on tenor; Knut Riisnaes as arranger, and a bunch of the best jazz musicians. Rypdahl plays in the most popular group in Norway, *The Dream*, which also includes organist Christian Reim (leads his own jazz sextet as well), drummer Jon Christensen, and sometimes tenorist Garbarek. Rypdahl was studying with George Russell in Oslo for his sextet concert at Hovikodden in April. He'll also use Garbarek and Christensen . . . The *Oslo University Jazz Band* has been started by Steinar Kristiansen, who also runs the student city's jazz club. An 18-piece band of students and alumni, it includes Garbarek, Riisnaes, trumpeter Kitlef Eckhoff, pianist Terje Bjorklund and altoist Kalle Neumann. Musical director is pianist Kaare Grottum. Kristiansen was inspired by the successful concert by the *University of Illinois Jazz Band* here. In Europe, there are no more than four or so of such student bands in existence. Rypdahl will also join this big band . . . Cliff Jordan visited Oslo again doing club dates and conducting the radio band as soloist in his own compositions and arrangements. At the Sogn jazz club, he used a sextet for his special *Leadbelly* arrangements—Eckhoff, trumpet; trombonist Wicklund; Bjorklund, piano; Tore Nordlie, bass, and Svein Christiansen, drums. Jordan also gave a special blues concert at the Down Town key club with organist Reim and drummer Christensen. The next U.S. visitor in Oslo was to be Charles Tolliver, whose trip was delayed when he had to return to New York following the death of his mother. He was expected after March 17, when he had a date on Swedish radio . . . Svein Finnerud's advanced trio has released its first album for the Norwegian Jazz Forum, with very interesting results . . . Karin Krog's third LP, *Joy*, has been released. Miss Krog experimented successfully with electronic effects. Liner notes are by George Russell who has received an award from the National Endowment for the Arts in Washington—\$5,500 for his contribution to American music. Czech composer Pavel Blatny, currently in the U.S., said when he heard Russell's *Othello* that it was the work of the century.

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WHERE & WHEN

The following is a listing of where and when jazz performers are appearing. The listing is subject to change without notice. Send information to **Down Beat**, 222 W. Adams, Chicago, Ill. 60606, six weeks prior to cover date.

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

NEW YORK

Apartment: Charles DeForest, Ray Starling, tfn.
Baby Grand: unk.
Blue Coronet (Brooklyn): name groups.
Blue Morocco (Bronx): sessions, Mon.
Broadcasters Inn (Flushing): unk.
Carnegie Recital Hall: Art Blakey, 4/18. Elvin Jones, 5/9.
Casey's: jazz nightly.
Chuck's Composite: Chuck Wayne, tfn.
Cloud 9 Lounge (E. Brunswick, N.J.): Ralph Striker, Wed., Fri.-Sat.
Club Baron: Clark Terry, Mon.
Club Ruby (Jamaica): sessions, Sun.
Columbia Jazz Festival (Wollman Auditorium): Freddie Hubbard, 4/28.
Continental (Fairfield, Conn.): sessions, Wed.
Count Basie's: name groups.
Cove Lounge (Roselle, N.J.): Morris Nanton, Thur.-Sun.
Downbeat: World's Greatest Jazz Band, Joe Venuti to 5/1.
Ember Room (White Plains Hotel, White Plains): Saints & Sinners.
Ferryboat (Brielle, N.J.): Dick Wellstood, Al McMannus, George Manzo, Jimmy Hamilton.
Filmore East: Butterfield Blues Band, Chuck Berry, 4/18-19. Joni Mitchell, Taj Mahal, 4/25-26. Incredible String Band, 4/27. Jeff Beck, Joe Cocker, 5/2-3.
Forest Hills Inn: Dayton Selby, tfn.
Four Seasons: Jimmy Lyon.
14 and 10: name pianists.
Gashlight Club: Sol Yaged, Dave Martin, Sam Ullano, Ray Nance.
Half Note: Anita O'Day, Roy Eldridge.
Jazz at the Office (Freeport): Jimmy McPartland, Fri.-Sat.
"L"-Shape Room (Huntington, L.I.): Nita Greene, Sun.-Mon, Guest Night, Mon.
La Boheme: Booker Ervin, Ted Curson.
Little Club: unk.
Lulji II: Mary Hart.
Mark Twain's Riverboat: unk.
Miss Lacey's: Tiny Grimes.
Needle's Eye: pianists, wknds.
NYU's University Heights Campus (Bronx): Elvin Jones, 5/5.
Pee Wee's: John Blair, tfn.
Pellucane's Supper Club (Smythtown): Joe Pellucane, Joe Font, Peter Farn, Joe Coleman, Mon.
Pink Poodle: Sam Pruitt, Jazzmen, Sun. afternoon.
Pitts Lounge (Newark, N.J.): Sunny Davis, hb, Sessions, Mon.
Plaza Grove (Fairhawn, N.J.): John Noble, Hobby Granden, Fri.-Sat.
Playboy Club: John Blair, tfn.
The Playhouse: name groups.
Plaza 9: Glenn Corington to 4/27. Dukes of Dixieland, 4/29-5/18.
Port of Call: jazz, Fri.-Sat.
Raffael Restaurant (Corona): Pat Trizix, Les Jenkins, Paul Raymond, Joe Fontana, Joe Arden, Fri.-Sun.
Rainbow Grill: Billy Eckstine to 4/26. Marilyn Maye, 4/28-5/17.
Jimmy Ryan's: Fred Moore, Max Kaminsky, Tony Parenti, Marshall Brown, Bobby Pratt.
The Scene: Jazz Interactions sessions, Sun. afternoon.

Shepherd's: New Zealand Trading Co.
Showcase (Cresskill, N.J.): Johnny Morris, Russel George, Jimmy Fitzsimon, Tue.-Sun.
Slugs: Pete LaKoca, 4/19. New Life Trio, 4/26.
Small's Paradise: sessions, Sun. afternoon.
Sulky (Westbury, L.I.): Dick Norell, Hap Gormley, Harry Stamp, Tom McNeil, Frank Thompson. Sessions, Mon.
Tappan Zee Motor Inn (Nyack): Dottie Stallworth, Wed.-Sat.
Three Aces: Skeeter Best.
Tom Jones: unk.
Top of the Gate: Bill Evans Trio to 4/27. Mose Allison Trio, 4/20-5/18.
Village Door (Jamaica): Peck Morrison, Stan Hope, Slam Stewart.
Village Gate: Miles Davis, Eddie Harris, 4/18-19. 4/25-26. Hugh Masekela, Modern Jazz Quartet, 5/2-3.
Village Vanguard: Thad Jones-Mel Lewis, Mon.
Duke Pearson, Sun.
Wells: Horace Parlan, tfn.

NEW ORLEANS

Bistro: Ronnie Dupont, Betty Farmer, Tony Page, Warren Luening, Mon.-Sat. Dave West, C. J. Cheramine, Sun.
Cabaret: Marcel Richardson, Sun.
Club 77: Porgy Jones, afterhours, wknds.
Court of Two Sisters: Cousin Joe, Roosevelt Sykes, Harry Hawkins, tfn.
Cozy Kole's: Ronnie Kole, Sun. afternoon.
Dee's Chinese Restaurant: Tee-Man, wknds.
Desert Sands: Sam Henry, Aaron Neville, Cyril Neville, tfn.
Devil's Den: Marcel Richardson, Mon.
Dixieland Hall: Sweet Emma, Cottrell-Barbarin Band, Papa Celestin Band, hbs.
Fairmont Room: Laverne Smith, Charlotte Champagne, tfn.
Famous Door: Santo Pecora, Art Seelig, hbs.
Fountainbleau: Tony Mitchell, tfn.
French Quarter Inn: Pete Fountain, Eddie Miller, tfn.
544 Club: Clarence (Frog Man) Henry, hb.
Al Hirt's: Big Tiny Little to 3/15.
Jazz Workshop: Willie Tee and the Souls, tfn.
Jerry Hirt's: Jerry Hirt, tfn.
Ivanhoe: Art Neville, tfn.
Kole's Korner: Ronnie Kole.
Laura's: James Rivers, wknds.
Off Limits: David Laste, wknds., afterhours.
Paddock Lounge: Snookum Russell, Thomas Jefferson, tfn.
Playboy Club: Al Belletto, Bill Newkirk, Dead End Kids.
Preservation Hall: various traditional groups.
Sho' Bar: Don Suher, tfn.
Steamer President: Crawford-Ferguson Night Owls, Sat.
Sugar Plum: Billy Tircuit, tfn.
Sylvia's: Porgy Jones, wknds., afterhours.
Top-of-the-Mart: Paul Guma, tfn.
Touché: Armand Hug, tfn.
Vancresson's Cafe Creole: Kid Clalhorne, tfn.
VIP (Mason's): June Gardner, Germaine Buzile, tfn. James Rivers, Wed.

BALTIMORE

Bluesette: Ted Hawke, Jimmy Wells, Phil Harris, Fri.-Sat.
Kozy Korner: Mickey Fields.
Left Bank Jazz Society (Famous Ballroom): Name jazz groups, Sun.
Lunny Moore's: Fuzzy Kane.
Meeting Place: Jimmy Wells, Mon.-Sat.
Peyton Place: Greg Hatza, Thur.-Sun.
Playboy Club: Ted Hawke, Tom Garvin, Donald Bailey.

LOS ANGELES

Ash Grove: Avant-garde jazz, Wed.
Bill of Fare: Chuck Rowen.
Black Fox: Vee Jay, Dave Holden.
Brass Ring: (Sherman Oaks): Cosmic Brotherhood, Mon.
Buccaneer (Manhattan Beach): Dave & Suzanne Miller.
Caribbean: Leon Haywood. Red Holloway.

Center Field: Tommy Bush.
China Trader (Toluca Lake): Bobby Troup.
Jack Sheldon, Joe Mondragon, Sun.-Mon.
Club Casbah: Curtis Amy.
Dino's Lodge: Bill Marx, hb.
Donte's (North Hollywood): jazz nightly. Guitar night, Mon. Big bands, Sun. Tommy Vig, 5/4, 5/11.
Elks Club (Santa Ana): New Orleans Jazz Club of Southern California, jam sessions 1st Sun. of each month.
Fire Station Inn (Garden Grove): Dixieland.
Golden Bull (Studio City): D'Vaughn Pershing.
Hong Kong Bar (Century Plaza): Woody Herman to 4/20. Lionel Hampton, 5/7-5/25.
Jilly's (Palm Springs): Willie Restum.
Joker Room (Mission Hills): Bob Jung, Mon.
Lighthouse (Herosa Beach): Mongo Santamarina to 4/20. Freddie Hubbard, 4/23-5/4. Bobby Bryant, Mon.-Tues. to 4/20. Tom Scott, Sun. aft.
Memory Lane: Tyrone Parsons.
Mickie Finn's (San Diego): Dixieland.
Moonfire Inn (Topanga): Gil Melle, Mon.
Parisian Room: Lorez Alexandria to 4/20. Henry Cain. Clifford Scott, Mon.
Pied Piper: Sam Fletcher, Ike Isaacs. Harper Cosby, Karen Hernandez Trio, Tues.
Pitruzzello's Restaurant (Riverside): Edgar Hayes, Tue.-Sat.
Pizza Palace (Huntington Beach): Dixieland, wknds.
Playboy Club: Bob Corwin, hb.
Shakey's (Long Beach, Pico Rivera, Gardena): Dixieland, wknds.
Shelly's Manne-Hole: The Advancement to 4/20.
Cal Trader, 4/22-27. Shelly Manne, Fri.-Mon.
Smokehouse (Encino): Bobbi Boyle, Joyce Collins, Tue. Jazz concerts every 5th Tue.
Tiki Island: Charles Kynard.
Volksgarten (Glendora): Johnny Catron, Thur.-Sat.
Westside Room (Century Plaza): O. C. Smith, 4/1-20. Lou Rawls, 4/22-5/4.

CHICAGO

AFRO-Arts Theater: The Pharoahs, wknds. Shows, nightly.
Flower Pot: Judy Roberts, Mon.-Tue.
Good Bag: Lu Nero, Wed.-Sun. Sessions, Mon.-Tue.
Hungry Eye: Gene Shaw, Tue.-Thur. Sonny Cox, Fri.-Sun.
Jazz, Ltd.: Bill Reinhardt.
Kinetic Playground: various rock & blues groups, wknds.
London House: George Shearing to 5/4.
Lurlean's: Name singers. Vernell Fournier, wknds.
Mister Kelly's: Larry Novak, Dick Reynolds, hbs.
Parkway Community House: AACM concerts, Wed.-Sun.
Pigalle: Norm Murphy.
Playboy Club: Harold Harris, Keith Droste, Gene Esposito, Joe Iaco, hbs.
Plugged Nickel: Bola Sete to 4/27. Jimmy Smith, 4/30-5/11. Kenny Burrell, 5/14-5/25. B. B. King, 5/27-6/1. Miles Davis, 6/3-6/17.
Pumpkin Room: unk.
Rene's Lounge (Westmont): Chicago Footwarmers, Sun.
Will Sheldon's: Judy Roberts, wknds.
Tejaur Club: various name groups.

ST. LOUIS

Al Baker's: Gale Belle, tfn.
Hears and Bulls: Gene Lynn, tfn.
Brave Bull: Sheryll Lynn.
Carlo's: The Marksman, tfn.
Contak Room: The Troupe, tfn.
El Dorado Lounge: Fred Washington, tfn.
Esquire Club: Bernard Hutcherson, Fri.-Sat.
Fats States Lounge: Fred Washington, sessions, Sat. afternoon.
Hilton Inn: Jim Willman.
House of the Lions: Roger McCoy, tfn.
Kettle and Keg: Jim Becker, Thur.-Sat. Jeanno Trevor, Tue.-Thur.
Le Apartment: Dan Wintermantle, tfn. Judy Gilbert, Wed., Fri., Sat.
Mainlander: Marion Miller.
Mr. C's LaCachette: Gordon Lawrence, tfn.
Mr. Yac's: Ralph Winn.
Montmartre: Herb Drury, Sat. Jim Bolen, Thur.
Parkway North: Sacco-Walters Duo, tfn.
Playboy Club: Jazz Salerno Quartet, hb. Phil Hulsey Trio, tfn.
Spanish Door: Dave Venn, cocktail hr., Mon.-Fri. Peanuts Whalum, Mon.-Sat.
Steak and Still Lounge: Combination Three, Thur.-Sat.
Wreck Bar: Byington-Schroeder Duo.



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