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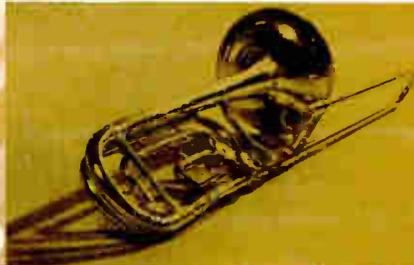
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a monograph regarding the holding of the flute

by Walfrid Kujala

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

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

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

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THE FIRST CHORUS

By CHARLES SUBER

1969 WAS A HARD YEAR for music educators. 1970 will be harder. It has not been easy for many music educators to admit that anything is wrong with school music. It will be even more difficult to turn around and start doing right.

The lid popped open at the Youth Music Institute in Madison last summer. The co-sponsor of that month-long inquiry into relevant music was the Music Educators National Conference. This august body is now writhing with self-criticism in an almost painful desire to shed its old dull skin. MENC President Wiley Housewright has stated in print that "Church choirs, marching bands, choruses, and orchestras do not fully satisfy the musical appetites of the young. Thousands of American youth want more . . . Young people's music can be held at bay outside the institutions of society as it largely is at present, or it can be recognized as a vital and welcome new regenerative force and invited to assume a respectable position in the American musical culture . . . (MENC) not only accepts rock and other present-day music as legitimate, but sanctions its use in education." (The last part of that statement about "sanctions its use" may seem at first reading somewhat officious, but you must know that educational administrations and the people who man them dutifully nod to official green lights.)

There have been many voices crying "relevance" for years, and there have been many (but not enough) educators who have acted in the best interests of their students regardless of the short-sightedness of official policy. But now blood is showing through the hair shirt. Educators have been scurrying about crying "Chicken Little, the sky is falling". Now it is time to turn from breastbeating to action. That's why 1970 is going to be a hard, hard, year for most music educators. It's one thing to passionately vow to teach rock tomorrow morning, and another to know how to go about it. For everyone's sake, I will repeat some of the ways to go if you educators are serious about getting there.

- (1) Teach guitar beginning in grade four (a 10-year-old can apply the necessary 23 pounds of pressure on the frets). By including guitar in your program you are making a moral commitment to the young people, saying, in essence, "We hear you."
- (2) Learn what jazz is all about. You will be lost in rock—or any other "now" music—without knowing the blues, or improvisation, or a sense of moving time.
- (3) Learn what is available in the way of teaching and performance materials. Don't go to your approved list of methods and teaching aides for real assistance.
- (4) Attend jazz clinics and festivals. (See our directory beginning on page 16.) See, hear, and feel what's happening.
- (5) Go back to school (this could mean summer jazz courses, etc.) and catch up on what was so carefully omitted from your training.
- (6) Learn more, teach less. Use your own musical expertise and experience to best advantage by learning with your students.
- (7) Watch out for that "Toscanini complex". Avoid structuring your students into styles and forms that best suit you.

There are many other things. We'll be reminding you about them from time to time. 1970 could be a vintage year if the vines are carefully tended.

down beat

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contents

- 4 The First Chorus, by Charles Suber
- 6 Chords and Discords
- 7 News
- 8 Rock's In My Head, by Alan Heineman
- 8 Strictly Ad Lib
- 11 Ornette Coleman: Ten Years After (Part II): The conclusion of Martin Williams' analysis of this year's Hall of Fame winner.
- 12 Cannonball The Communicator: The freewheeling Cannonball Adderley offers some novel insights into the state of jazz today. By Chris Albertson.
- 14 Herb Pomeroy: Confessions Of A Jazz Teacher: Berklee's Pomeroy and Ira Gitler frankly discuss the problems of jazz education.
- 16 1970 School Jazz Festival Calendar: Detailed list of upcoming events.
- 18 Record Reviews
- 25 Blindfold Test: Zoot Sims
- 26 Caught in the Act: Jazz Expo '69
- 30 Music Workshop: Three Ways of Playing a Song, by Rudy Stevenson • Jazz on Campus

Cover photo: Cannonball Adderley by Giuseppe Pino

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CHORDS & DISCORDS

A Forum For Readers

Ellis Elicitations

What bothered me about Don Ellis' article on the new revolution in rhythm (*DB*, Nov. 27) was that he neglected to stress how crucial the soloist is to the over-all sense of rhythmic excitement.

One reason the performances of Miles Davis and Sonny Rollins are so exciting is that they don't phrase according to any set rhythmic "style". Their personal sense of rhythm is independent of, but still interacts dramatically with the patterns created by their accompanists. Their "swing" results when the whole group tries to restore the balance upset by the soloist's attempt to subvert the rhythmic evenness without destroying the beat.

What excites me most about the rhythm of a performance is the way the soloist asserts his individuality over the insistent energies which support him. A musician who can accomplish this transcends "style" (in the doctrinal sense). And he is neither "old-fashioned" nor "up-to-date", just human.

I seriously believe many young listeners are so hypnotized by the rhythmic histrionics of rock that they are insensitive to the kind of drama I am referring to. (And that drama can occur in rock as well as in jazz.)

If there is a need for development and

expansion of the new rhythmic trend, it should be in how the soloist uses its patterns without being dominated by them.

Sgt. Ronald Olson

U.S. Army, Korea

Thank you for Ed Shaughnessy's lesson on rock drums, and particularly for Don Ellis' analysis of the complexities of rock and soul rhythm. (I prefer soul to rock because rock rhythm is too often sloppy, poorly defined, and not very subtle.)

Mention should be made of some of the outstanding practitioners of soul drumming: New York studio man Bernard Purdie (his Date LP, *Soul Drums*, should be heard); Stax Records' Al Jackson, Jr.; Muscle Shoals studio drummer Rodger Hawkins; James Brown's percussion team; Smokey Johnson of New Orleans; George Weaver with Johnny Taylor's band; the guy with The Meters; Morris Jennings of Cadet/Chess, and Maurice White with Ramsey Lewis. How about stories on these men?

I feel that the dotted-eight-followed-by-sixteenth-note and triplet rhythms of jazz and blues still offer the drummer more freedom than the even-note patterns of rock and soul. This will probably change with developments such as Tony Williams is working at now.

PFC Lee Hildebrand

U.S. Army, Vietnam

Terry-fic

Down Beat has taken a quantity of lovely giant steps straight ahead with the

Clark Terry story (Nov. 13). We are reassured and renewed to see an artist receive his just credits now, while he and we are still around to enjoy them.

In six years, International Art of Jazz has made it, but only because of artists like Clark, and Billy Taylor, and Marian McPartland—three special people who have extended themselves for jazz. We are most humbly grateful to the many jazz artists who support our efforts, and our thanks now go to *Down Beat* for telling it like it is.

Good luck to our Michiana Friends of Jazz. With friends like Clark, they're off to the best of all possible starts. We call jazz the Great Communicator. There is no one who gets that message across more clearly than Clark Terry.

Ann H. Sneed
Program Director

International Art of Jazz

Centereach, N.Y.

Drumming Up Support

Just a short note to say thanks for your *Different Drummers* article (*DB*, Dec. 11). Being a drummer myself, I hope several of my fellow musicians, namely the sax player in one group and the bassist in another, will stand up and take heed of what I do! I'm probably not the only drummer who has to take a lot of bull from the rest of the group. Drummers, stand up for your rights!!!

Ty Von Jenef

Barrington, Ill.



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SATCHMO STATUE FUND RAISING DRIVE IS ON

A movement to erect a statue of jazz giant Louis Armstrong is under way in California and New Orleans.

The idea was initiated during the New Orleans Jazzfest '69 when Floyd Levin, a veteran jazz fan who founded the Southern California Hot Jazz Society in 1949, was on a sightseeing trip with a group of musicians.

As they passed the site of Armstrong's birthplace (the building was torn down some years ago after futile efforts to enshrine it), guitarist Danny Barker remarked on this fact and added, "Maybe someday a collection will be taken up to erect a statue to Louis in his hometown."

Clark Terry and Benny Carter, who were in the bus, immediately gave contributions, and Levin set in motion the machinery for a fund-raising drive, with Carter as chairman and Terry, Leonard Feather and himself as directors.

Meanwhile, a committee with the same purpose has been set up in New Orleans by the local chamber of commerce, headed by Durel Black and James Nassikas. Negotiations have begun to arrange for a proper site for the statue, and the California Fund is planning a fund-raising concert in honor of Armstrong's 70th birthday on July 4, 1970, hopefully to feature Satchmo himself and as many important trumpet players as possible.

Contributions should be sent to the Louis Armstrong Statue Fund, c/o Benny Carter, P.O. Box 60244, Los Angeles, CA 90054. Needless to say, *down beat* fully supports this endeavor.

UNIQUE COLLEGE JAZZ FEST SET FOR CAPITAL

Biggest news on the school jazz scene for 1970 is the National College Jazz Festival, sponsored by the John F. Kennedy Center for the Performing Arts at Georgetown University, Washington, D.C. April 24-26.

In approving the project on behalf of the JFK Center, famed operatic basso George London stated that "college level jazz activity is enormously important to the culture of the country and its musicians should be suitably honored in Washington for their dedication and talent."

Programming for the NCJF will be innovative. There will be no ensemble competition. The only competitive aspect will be among individual performing musicians for scholarship awards.

Invitations to participate will go to big bands, combos, and vocalists competing in five regional festivals: Quinnipiac, Conn.; Elmhurst, Ill.; Mobile, Ala.; Salt Lake City, Utah, and Northridge, Calif. (For further details on these, see p. 16.)

Since the Mobile Festival is not declaring any winners this year, a committee

from the NCJF will chose the groups to be invited. A total of five big bands, five combos and five vocalists will appear in Washington, all of them to be considered national "winners."

The festival will also allow participation by several groups who deserve to be heard on the basis of their established reputation. Thus, invitations will undoubtedly go to the big bands from North Texas State Univ., the Univ. of Illinois, and Indiana Univ.

Plans call for three evening performances, plus special clinics, seminars, etc. on Saturday and Sunday afternoon. Clem De Rosa will bring his Cold Spring Harbor, N.Y. high school band to work with the clinicians, who will double as judges and performers. Among those who have been invited to participate in these capacities are Clark Terry, Alan Dawson, Marian McPartland, Zoot Sims, and Milt Hinton. Quincy Jones and Henry Mancini have been asked to participate in the arranging clinics.

Willis Conover of the Voice of America will be producer and emcee, and the VOA will tape the festival. Video taping for educational television is also expected. The Kennedy Center will provide the performance facilities and room and board for the participants, while the cost of transportation, production, and scholarship awards will be underwritten by commercial sponsors to be announced.

Down beat will act as coordinator for the festival in conjunction with the organizers of the five regional collegiate festivals. For further details, write Charles Suber at *down beat's* Chicago address.

AFM ORDERS LOCALS IN NEW ORLEANS MERGED

New Orleans' two musicians unions, Local 174 and 496 of the American Federation of Musicians, merged in November by order of AFM president Herman Kenin.

The merger came after three years of negotiation that culminated, ironically, in acceptance of the merger by members of the predominantly white Local 174 and rejection by members of the predominantly black Local 496. According to a notice issued by David Winstein, president of 174, the merger was approved by his local at a meeting July 28. The black local, headed by reedman Louis Cottrell, reportedly was against the merger for economic rather than racial reasons.

Local 496 has greater per capita wealth than its brother local, and funds will be combined with the merger. Furthermore, the officerships will run concurrently for a while, then be combined in the new Local 174-496, with the possibility of loss of black representation due to the greater numerical strength of the white local.

Dissenting members argued that since token integration already existed in each of

the locals, a two-union system could have continued in a manner similar to the setup in the city's longshoremens unions. In New Orleans, where racial relations among musicians have traditionally been harmonious, the success of the merger might hinge on the willingness of white musicians to vote for qualified blacks in future elections.

U. OF ILLINOIS BAND TOURS USSR FOR STATE

The University of Illinois Jazz Band, directed by John Garvey, embarked on a six-week concert tour of the Soviet Union for the U.S. Department of State Nov. 12.

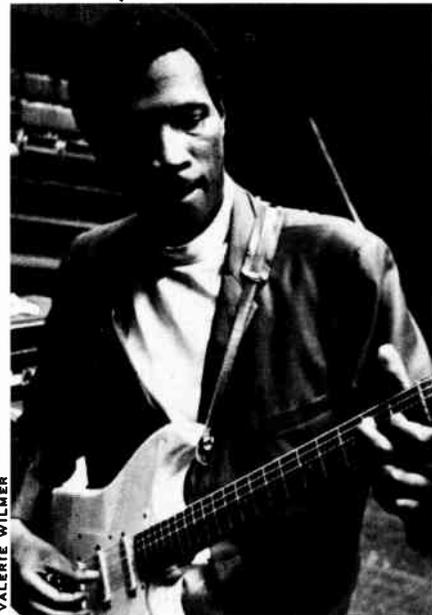
The band, winner of numerous awards in intercollegiate competition, toured Europe in 1968 with great success. While in the U.S.S.R., the band will also conduct clinics and workshops for local musicians.

A full report on the tour will appear in *down beat* in the near future.

FINAL BAR

Samuel Maghett, 32, known professionally as Magic Sam and considered one of the outstanding contemporary blues artists, died at his home in Chicago Dec. 1, apparently of a heart attack.

Born in Granada, Miss., Magic Sam began to play guitar at the age of 13 and



VALERIE WILMER

moved to Chicago with his family soon thereafter. He turned professional in 1955 and had been performing regularly in blues clubs on Chicago's south and west sides since then.

His first recordings were made for the Cobra label in 1957-58, followed by singles for Chief records in 1960-61. More recently, he recorded two LPs for the Delmark label, *West Side Soul* and *Black Magic*.

Magic Sam appeared in concerts, festi-

vals and clubs throughout the U.S. and was one of the biggest hits at the Ann Arbor Blues Festival last summer. In October, he toured Europe with the American Folk Blues Festival.

An excellent guitarist, engaging singer and vital performer, Magic Sam was a likely contender for blues stardom.

Blues singer-composer and saxophonist-clarinetist J.T. Brown died in Chicago Nov. 24. He recorded under his own name and as Nature Boy Brown for Meteor, States and Atomic-H records and also as a sideman with Muddy Waters, Elmore James, Little Walter, Washboard Sam and several others.

He was a regular member of the Elmore James and Roosevelt Sykes bands. His best-known composition was *Short Dress Women*, which he wrote for Muddy Waters.

POTPOURRI

The music for LeRoi Jones' play *Slaveship*, which ran for three weeks in December at the Brooklyn Academy of Music, was composed by Archie Shepp and performed by Mike Ridley, trumpet; Charles Davis, soprano saxophone; Bob Ralston, tenor saxophone; Richard Fells, bass; Leo Fleming, conga; Beaver Harris, drums. The ill-fated New York production of *Buck White*, starring Muhammad Ali in his Broadway debut, featured a rock-jazz band performing Oscar Brown Jr.'s score on stage. Directed by Merl Saunders, organ and piano, it included Virgil Jones, trumpet; Britt Woodman, trombone; Monty Waters, alto saxophone; Seldon Powell, tenor saxophone, flute; George Barrows, baritone saxophone, flute; Ted Dunbar, guitar; Bob Bushnell, bass; Johnny Pacheco, conga; Billy Cobham, drums.

A Timme Rosenkrantz Memorial Concert was held in Copenhagen in November, featuring many U.S. musicians associated with the Danish jazz writer. On hand was trumpeter Charlie Shavers; tenorists Don Byas and Ben Webster; pianists Teddy Wilson and Kenny Drew; singer Inez Cavanaugh; The Saints and Sinners featuring Buddy Tate; drummer Makaya Ntshoko; bassist Niels Henning Orsted Pedersen, and Papa Bue's Viking Jazz Band. Proceeds went to a foundation in Rosenkrantz's memory.

Ludwig Industries have formed a new division, Ludwig Electronics, and will also assume retail distribution of Electro-Voice products. The new division is headed by C. A. (Bud) Doty, who said that it will "aim to produce only products that are musically significant."

STRICTLY AD LIB

New York: Lionel Hampton was at Plaza 9 through the first week of December. Hamp was the first to play the room when it began a jazz policy in September 1968. Pianist Marty Napoleon's trio (Larry Rockwell, bass; Ray Mosca, drums) continues as the house group . . . Hamp's old leader, Benny Goodman, broke it up at Philharmonic Hall where the Friends of the Music Theater of Lincoln Center presented an evening of Rodgers and Hart on Nov. 16 . . . Trumpeter Joe Newman blew for Jazz Interaction (he's vice pres of the organization) at Danny's, aided by Joe Farrell, reeds and flute; Larry Willis, piano; Earl May, bass, and Charlie Persip, drums . . . Fluegelhornist Art Farmer, visiting from Vienna, also did a JI Sunday session with

Jimmy Heath, tenor and soprano saxophones; Bobby Timmons, piano; Buster Williams, bass, and Tootie Heath, drums . . . Roswell Rudd played the Jazz Vespers for Rev. John Gensel at St. Peter's Church. The trombonist also recorded an album for Flying Dutchman with Gato Barbieri, tenor saxophone; Lonnie L. Smith Jr., piano; Charlie Haden, bass, and Beaver Harris, drums . . . Pianist McCoy Tyner was heard in concert at Judson Hall with Herbie Lewis, bass, and Freddie Waits, drums . . . The Sunday sessions at Uncle John's Straw Hat kicked off with Wild Bill Davison, supported by Eddie Hubble, trombone; Kenny Davern, clarinetist; Chuck Folds, piano; Johnny Giuffrida, bass, and Marquis Foster, drums . . . Art Blakey was at Slugs', followed by Tony Williams' Lifetime . . . Pianist Jimmy Neely is at the Troubadour with Ted Cromwell, bass, and Frankie Dunlop, drums . . . The Nice, fresh from England, were cancelled out, along with the Isley Brothers, from a Felt Forum concert, but they did do three days at Ungano's . . . A New Music Series was inaugurated at the Champagne Gallery on MacDougal Street in mid-November with the John Fischer Quintet: Fischer, piano and voice; Perry Robinson, clarinet; Mark Whitecage, tenor and alto saxophone; Mario Pavone, bass, and Laurence Cook, drums . . . A new music ensemble, Reverend B, was heard in concert at the Museum for Living Artists. Led by organist Martin Reverby, the group included Roger Spitz, Arthur Williams, Ahmed Rameen, trumpets; Joe Rigby, tenor saxophone; Jimmy Hahn, oboe; Ramsey Ameen, electric violin; Steve Tintweiss, melodica; and Bill Mintz, drums . . . Tintweiss, in his in-

/Continued on page 34

ROCK'S IN MY HEAD



By ALAN HEINEMAN

I'VE BEEN thinking a lot, recently, about rock and jazz, wondering mostly whether the terms have any meaning and, if so, whether they are names for two different sorts of music.

One cannot, if one pretends to be a responsible critic of contemporary music, ignore the question. If one's conscience weren't good enough, there is also continuing controversy, in print and in conversation, about "true" rock, "true" jazz, and about the extent to which one may profitably have to do with the other.

The most virulent contributions to the controversy come generally from purists in both camps. There are—and jazz followers should be aware of it—some fanatically devoted rock purists, people who want their music to remain untainted by jazz, which is seen as too abstract and univisceral. Now, I distrust purists,

of whatever persuasion. A purist is someone afraid of change, afraid of the unknown. He has come to love a certain art form, usually because it was an important part of his growing up, or because he is expert in that form, and if it changes substantially, he won't be.

Real love, be it for an art form, a country or another person, embraces constructive change; to have stopped changing is to have begun dying. Unless one admires only rhythm-and-blues in rock, or only New Orleans style in jazz, one has already admitted, consciously or no, that change is necessary. Jazz and rock have borrowed extensively from other musics—and both, after all, started from the same roots. They will continue to borrow from each other, among other sources, and unless one insists there is nothing of value in jazz or in rock, he makes himself out a fool to oppose that cross-fertilization.

But we are back at the starting point. What is jazz? What is rock? It seems to me that if Louis Armstrong and Duke Ellington and Dizzy Gillespie and Ornette Coleman are all jazz musicians, then the best we can do for a categorical definition is: improvised rhythm music. And much of rock also fits that definition. Some of it doesn't, but, then, some jazz accents composition more than im-

provisation too. If anything, largely non-improvisational rock is closer to Western "classical" music—fruitfully hybridized, of course—than most jazz, in terms of compositional emphasis and technique. Substitute "popular song" for "classical," if you will, but the distinction is one more of intent than of category—an important distinction to be sure.

Having recognized the empirical kinship, or at least the substantial overlapping, of rock and jazz, however, is by itself no more satisfactory than insisting on their utter separateness.

It behooves the serious critic of either music to become aware of the historical, traditional differences in the development of each. In other words, when we speak of a rock musician playing "jazz," or using "jazz" elements in a performance, for example, we are not speaking of the juxtaposition of two classes of music but rather of the attempted union of two traditions.

If the player or group has not sufficiently assimilated either tradition, the union is likely to be unsuccessful; otherwise, there is no reason the marriage should fail.

And if the critic has not assimilated the tradition of the music he is discussing, he ought to keep his mouth shut.



ORNETTE COLEMAN: TEN YEARS AFTER (Part II)

BY MARTIN WILLIAMS

This is the conclusion of an essay which will appear in different form in Martin Williams' The Jazz Tradition, to be published next spring by Oxford University Press. Part I appeared in db, Dec. 25.

I HAVE SAID that a modality comparable to Coleman's had appeared almost simultaneously and apparently independently in the work of other jazzmen, and that this plus the fact that Coleman unquestionably later influenced him, invites a comparison between Coleman and John Coltrane. Coleman's use of key motives is developmental, sequential. But Coltrane's was repetitious and incantatory. Further, it seems to me that his modality *cum* atonality released Coleman melodically and rhythmically. But Coltrane undertook drone modality out of a desire to cut back and limit a sizeable harmonically-oriented technique.

Coleman's best statements seem to me complete. He may avoid conventional resolutions, but his solos are entities because of their rhythmic and motivic continuity and development. And one is much less aware of the "drone" in his playing, I think, than in that of other "modal" improvisors.

Coleman's *Change of the Century* was recorded at about the same time as *The Shape of Jazz To Come* and if it does not expand on any of that set's ideas, it has some good music. *Ramblin'*, for example, is a sort of light, blues impression of a Southwestern hoe-down. And *Free* has Ornette using some striking accents in his opening solo, and an interesting moment when the fast tempo stops and then resumes with the exchange of soloists.

On *Beauty is a Rare Thing*, from mid-1960, we hear a collective improvisation by all four members of the quartet. That idea led to the remarkably conceived and remarkably influential *Free Jazz* (1964), a flawed and brilliant work by a double quartet—two trumpets, two reeds, two basses, two drummers—in a collective improvisation that lasted 36-plus minutes. There are solos, or rather there are exchanges of a lead voice with comments, encouragements, and counter-melodies from the other players as they feel inspired. And there are written themes that introduce each section—these plus the order of solos being the only premeditated aspects of the performance in these turbulent, purposeful, harrowing, and joyous textures. Here is a realization of the polyphonic possibilities that were implicit in Coleman's music since the beginning.

There is effective contrast between the more traditional phrasing of Freddie Hubbard's trumpet and Eric Dolphy's bass clarinet and the accents of Cherry and Coleman. On bass, Scott La Faro's virtuosity and Charlie Haden's almost lyric directness work beautifully together—indeed, the sections by the bassists and drummers (Billy Higgins and Ed Blackwell) are extraordinary. Coleman's section, which is roughly twice as long as the others, is both inspired and inspiring to the ensemble although one wishes that the shuffle beat that gets set up behind him might have been tempered. Jazz is a music full of the stuff of life, and *Free Jazz* has the stuff of life in it as no other recorded

performance I know of.

C. & D., from 1961, returns Coleman to a quartet, here with La Faro and Blackwell. Its theme has been praised for its melodic logic; its originality is equally evident. Similarly, Ornette's solo is almost traditional in its materials, but not in his use of them.

R.P.D.D., from the same session, has a much-praised solo. It benefits, I think, from the richly textured virtuosity of La Faro's bass, which is less sympathetically complementary than Haden's, but in its way no less inspiring to Coleman.

One thing that was eminently clear at this point was Coleman's mastery of the alto saxophone. But when he chose to make a subsequent recording on tenor sax (the instrument he had played for several years in rhythm-and-blues bands), he sounded entirely comfortable on that instrument. *Cross Breeding* has an admired tenor solo, and on *Mapa* he returned to the proposition of simultaneous improvising by the members of the quartet in a performance that moves back and forth from almost antiphonal textures to polyphony.

The trio recordings Coleman made in 1965 in Sweden show a striking renewal in his music. I do not admire his violin or trumpet playing as such, but on *Snowflakes and Sunshine* they are functionally effective parts of a singular, and even sophisticated, musical performance, to which David Izenzon's bass also makes an important contribution.

Dawn, truly an ensemble creation, is a beautiful piece, full of fear, expectation, and splendid, shining beauty.

The Riddle is a wonder: an extension of the traditional idea of double-timing perhaps, a radical attack on the idea of fixed tempo, and a real contribution to the jazz language. Under the inspiration of the moment, the soloist and group collectively and almost telepathically move in and out of several tempos with such ease, naturalness and musical logic that one may barely notice—and so that one may barely recognize—the significance of what is happening.

On *Antiques*, also from the trio performance—a deliberate meandering, fragmented piece—there are casual changes of tempo. But the idea gets a further development on Coleman's later *Garden of Souls*, where tempo changes are, again, clearly an integral part of a musical development. And on *Broadway Blues* (built on the re-evaluation of an old riff), the tempo changes seem to be extensions of the ritards built into the theme itself.

Round Trip takes up the idea of polyphony again, but the most significant work in that idiom since *Free Jazz*, I think, is a piece called *Trouble in the East* from a 1969 concert.

Trouble in the East, played by Don Cherry, Coleman, Dewey Redman on tenor saxophone, Charlie Haden on bass, and Coleman's son, Denardo, on drums, is unlike any other collective improvisation ever undertaken in this idiom or any other idiom. It seems spontaneously ordered in all its aspects, due, it would seem (I am guessing at this), to the assignment of certain recurring motives to be freely used, particularly to Redman. I wrote in

this magazine of its first performance that it "had the timeless joy and melancholy of the blues running through it. It had its feet planted on the earth and it spoke to the gods. It was one of the most exciting beautiful, and satisfying musical performances I have ever heard."

I have said little in the foregoing about the development of Don Cherry from the adroit "modernist" of Coleman's first LP, in whom one hears a synthesis of the work of so many trumpeters of the '40s and '50s. But I will here mention his piece *Complete Communion*, for it seems to me one of the most interesting efforts at an "extended" work in jazz history. Cherry has used counterpoint, both written and improvised; he has used both his bass and drums as melodic voices; Cherry's theme and improvised sections change tempo and flow one to the next; little ideas and riffs from each section echo through the rest of it. The solos are frequent, usually brief, and although I think a couple of them do rush to their climaxes a bit too soon, both the written passages and improvisations are related parts of a commendable overall compositional plan.

A music like Coleman's, which depends so much on reflex, and has so few built-in protections, risks much and demands inspired players. Coleman is inspired. And there is not in his music the sizable element of throw-away expendability one hears in that of some younger players, wherein one waits through 20 minutes of effort for three minutes of excellence.

Coleman is an orderly player, but I do feel that, particularly since about 1962, his solos, and his use of recurring motives, may sometimes extend past the point of inspiration to the point of ingenuity and, beyond it, to the point of repetition—and I think that this is true of some of the initially brilliant solos.

Whether other and younger players should follow in Coleman's idiom is of course a matter that those players have decided and will decide for themselves. An ability to improvise with less pre-

/Continued on page 33

GIUSEPPE PINO



Cannonball the Communicator

by Chris Albertson

TEN YEARS AGO, as we entered the '60s, teenagers were wearing out the treads of their factory-dirtied sneakers to the rather basic tunes of such items as *Kookie Kookie, Lend Me Your Comb; Lipstick On Your Collar*, and *Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini*, while the middle-of-the-road themesters were sipping cocktails to *Mr. Lucky, Peter Gunn*, or *Exodus* and the don't-mention-rock 'n' roll-to-me jazz followers were discovering a new Cannonball Adderley Quintet through its first hit record, a churchy tune by Bobby Timmons called *This Here*.

There existed at that time a rather wide gap between jazz and rock. As much rock music has gained musical sophistication, and a great deal of experimentation goes on in both musics, that gap has now narrowed considerably.

The secret of Cannonball's success 10 years ago was partly his quintet's use of highly melodic material imbued with more than a hint of Gospel and blues flavoring, resulting in a sound that was both traditional and thoroughly modern. The success was probably also due to the fact that Cannonball communicated verbally as well as musically with his audience—something that many of that period's jazz groups avoided.

All this was of course not anything new (Horace Silver and others had been doing it for some time), but Julian Adderley has a very special gift for personal communication, and the verbal improvisations with which he introduces each number create a rare intimacy. Critic John S. Wilson summed it up in a 1961 issue of *down beat*: "His unique ability to talk to an audience with intelligence, civility, and wit does a great deal toward establishing a warm, receptive atmosphere for his group."

The new Adderley Quintet was born on the Riverside label whose driving force was the late Bill Grauer, an enterprising man who greeted the sounds of King Oliver's Creole Jazz Band and a new Quincy Jones Orchestra with equal, boyish enthusiasm. In Cannonball's music, Grauer saw earthy elements that were missing in the so-called *cool* jazz and the free-form music which Ornette Coleman was pioneering—Cannonball's music had *soul*.

Just how the term *Soul jazz* came about is uncertain, Cannonball believes it was coined by Grauer, and it might well have been. Certainly, Grauer did a great deal to promote the use of the term, to the point where its application became so widespread that it lost any meaning it might have had.

Today the term *soul* has a different connotation, having become a synonym for *black*. Today's soul music is that performed by the Temptations, James Brown or Gladys Knight and the Pips. "Let's say that soul has developed the way it should have, according to Bill Grauer's concept and the way I thought it was going to be", says Cannonball, "it has developed along the lines of the old things, utilizing elements of contemporary beats and stuff like that . . . now the blues, the same old blues that we loved 25 or 30 years ago. It's a big thing and it's called *soul* music instead of the blues . . . B. B.

King is a lion after so many years of being just B. B. King, and I think it's beautiful."

With the tremendous impact of rock music in recent years, and its wide popularity among "intellectuals", including many jazz followers, performers and critics, there are those who believe that jazz is dead or, at least, dying. Cannonball does not subscribe to those theories, although he does see jazz taking a back seat to rock. "There's no question about it", he says, "but everything else is, not just jazz. We found that we get more bookings these days on the same program with a symphony orchestra, simply because they need the help—they've been dying on the vine. The Cleveland, Boston, New York and Philadelphia Orchestras are OK, but the San Francisco Orchestra, for example, is in trouble. It doesn't draw the way it should. They go on the road, they make college tours and they go to the boondocks during their six-month off season. The people in Butte, Montana won't come out to hear the San Francisco Orchestra, but they will come out to see it with Ramsey Lewis, and that is weird, but that's the kind of thing that's going on."

As for jazz, Cannonball feels that it will survive, but that attempts are being made on its life. "I am chauvinistic enough to want to see jazz protected institutionally", he notes. "I think that it has been assaulted by the people who claim they love it, by creating the idea in the minds of the world that jazz is a dying institution. I think it is a terrible thing to see an article with a byline by a major jazz writer saying 'Why is Jazz Dying?' That is a most negative concept. People will say 'All the jazz clubs are closing . . . when Birdland closed, man, something really went out the window, blah, blah, blah.' That is true, except that they don't put it the way it really is . . . *night* clubs are dying, not *jazz* clubs. Latin night clubs are dying, the old-fashioned supper club concept is dying . . . the local concept of a night club, that's becoming *history*. Night life is being hurt for various reasons . . . why should anyone go out and spend 55 or 60 dollars for him and his wife to have dinner and see a show with Sammy Davis Jr., when he can sit down and watch it on television and have a TV dinner and not have to put his shoes on. You see, it is not the *jazz* club that is dying."

The blame, Cannonball feels, is not just competition from television, but also, in part, lack of exposure and promotion of jazz. "Kids don't know anything about jazz because a whole generation hasn't heard it. We've got a decade of people who have been constantly exposed to rock, you know, all their life," he says. "They're 20 or 25 years old and, since they were 15, they've been listening to radio and television, and in that length of time they never *heard* of Thelonious Monk . . . they don't know what it means at all.

"An example of what I mean by promotion and exposure is this sudden popularity of the blues. That's because it's being exposed . . . they got endorsed by the lions of rock. All of a sudden the Rolling Stones said 'B. B. King is the

greatest"—B. B. King, Chuck Berry, they run these names down and so the kids say, 'Well, who is that?' and when they hear it they *love* it."

Cannonball's quintet has recently been booked into some of the country's rock palaces, such as San Francisco's Fillmore West and Chicago's Kinetic Playground. The result was interesting. "The kids really enjoyed our music", he recalls, "and the more far-out we played, the better they like it. If we played a traditional Monk-type tune, it would go over like a rock, but if we really got into other things, expressionism, they called it 'doing your thing' and they dug it. Today, John Coltrane would probably be bigger than bubble gum; he'd probably be a big man in the business.

"I'll tell you something about this business", Cannonball continued, "if we got strongly endorsed by Blood, Sweat and Tears or Sly and the Family Stone, and an interview in two or three of the major pop publications, our records would sail, they would just sail . . . kids would want to know 'Who is this Cannonball? If Blood Sweat and Tears dig him, he must be beautiful'. I don't particularly care for an artificial endorsement, you know; I'm not looking for the money, but I would like to have all the kids hear what we have to say and make up their own minds as to whether it has some validity."

As previously noted, many jazz performers are now digging rock, and Cannonball is no exception. His favorite groups are Sly and the Family Stone and Blood, Sweat and Tears, two groups that are generally considered to be strongly jazz-influenced. Cannonball disagrees. "You know", he said, "I have never felt that, although I often hear it said. I look at Blood, Sweat and Tears as another institution, another music altogether. I don't feel that they bridge any gap. I think that they utilize jazz and rock elements in their presentation, but it comes out as something altogether different because they don't have the spontaneity that jazz players have . . . they have it all figured out, and worked out, and written out. I don't mean that it's overarranged, but it's another musical concept that I think is a great one."

Of his own current group (brother Nat, cornet; Joe Zawinul, keyboards; Walter Booker, bass; Roy McCurdy, drums), Cannonball says: "It's the finest group I've ever had. The whole concept of the group is much more unitized—we all think alike, musically and we're beginning to really get a groove that is . . . it's fantastic."

Cannonball also feels that his own playing has changed. "Frankly, years ago, I never dismissed the *avant garde*", he notes. "I was confused by some of the elements of it, the first Ornette Coleman record I ever heard, but I've always liked advanced music and never knew how to apply it. Now I play everything more freely than before. This is, I don't have the concept of 'Well, I'm going to play this tune, so I'm going to have to play it this way'. I'm going to play the same tune differently the next night; I don't mean different notes, because that's automatic, I mean a different concept. I might apply my information about how to play the old way, ap-

"...night clubs are dying, not jazz clubs."



Nat and Cannonball Adderley

proaching it like Ben Webster or Johnny Hodges or Charlie Parker, because that's an old way. You might ask "What's your own way?" and that is a collection of all the knowledge that I've ever had, the same way that everybody else's way is, except that when I directly try to emulate somebody, it takes a great amount of summoning information that I have accumulated."

About a year ago, Cannonball took up the soprano saxophone. "It's a total new experience for me", he says. "because it is *not* like the alto sax or the tenor sax; it takes another kind of technique to play it well. I have much more admiration for Sidney Bechet now than I ever did, although I always loved him musically . . . the technical aspects of being a good soprano saxophone player are frightening. You have to use what we call a tempered intonation concept because you can't find an instrument that is *really* built in tune. Consequently, as you play, you have to make adjustments for the intonation in order to maintain a sound. Of course, John Coltrane was the outstanding *modern* soprano sax player, so it is difficult to find some way to play this instrument which only has the major Sidney Bechet and John Coltrane influences to go on." So far, Cannonball has recorded one album using the soprano sax, *Accent On Africa* on the Capitol label.

Back in 1961, Cannonball Adderley, who had spent eight years as a music teacher, tangentially re-entered the field of education by narrating a Riverside album entitled *A Child's Introduction to Jazz*. "Ten years ago", he recalls, "we were secure enough to think that kids who listened to rock would grow into jazz." He still believes that an initial interest in rock can lead to jazz, but he realizes that

this is generally not happening today, simply because the younger generation is not given the opportunity to hear it in a proper perspective. A couple of years ago, he had an experience which made him decide to again become a serious jazz educator, this time on the college level.

"We went to Georgia," he explains, "and spent a week in residence at Albany State College, during Black Heritage Week. We found out that the kids there, all black, had no concept of what jazz represented. They knew who we were because we had a record called *Mercy, Mercy, Mercy*, and they identified us as 'Cannonball Adderley Mercy, Mercy, Mercy' . . . and that was the limit. So I did a little inquiring and discovered that not only did they not know anything about jazz, but they didn't know anything about any of the music that they danced to or sang. They take for granted that there is going to be a new James Brown record, that there is going to be a good choir at the church that will provoke certain things for them or that B. B. King is going to come out with a new record and it's all going to be beautiful. They take it all for granted, but *why?* What is it all about? They're all wearing dashikis and natural hairdos and saying 'I'm Black and I'm proud', but proud of *what?* Are you proud because your skin is black? Is that the reason you're proud? I don't think that skin color is any reason to be proud or sorry. I think that a person should be proud of himself—for whatever he is, if he has *reason* to be proud of himself. By the same token, he should not be ashamed of himself unless he has reason to be ashamed of himself. So, you walk around and say that you're black and proud, but do you know anything about black? Yes, they run down things to you,

like Malcolm X or Stokely Carmichael or anything that's recent and they even get into something about Africa, 'Well, we know that the slaves came over here, and so forth', generalities.

"And I say 'Well, you have a lot of things that are a part of your everyday existence that you have *reason* to be proud of—you should be proud of this music that is black-oriented, that was begun, nurtured and developed by black people, in essence. And you don't know anything about it. Why don't you? If you're *really* proud of being black, why don't you know something about it—you should.' You see, we have been *told* in print and over the air that, by and large, the music is dying . . . jazz is dead or dying . . . and I resent it because there's really a lot happening. We have become alarmed about this thing and, fearing that the rumors might become reality, we decided to do something about it."

What Cannonball did was to devise a program of jazz education which, conducted by all the members of the quintet, is offered gratis to any institution that books the group for a regular concert appearance. "Our seminar workshops", explains Cannonball, "consist of lecture demonstrations on jazz, styles in jazz and why jazz is a little bit different. We also go into the sociological aspects of jazz and why we talk black. We don't talk black about militancy or any such things . . . we never suggest that there is anything wrong with any other music. It's ironic that one of our teachers and members is Joe Zawinul, who is white and has a great concept of expressing this black-oriented music—*anybody* can do it if they love it and get involved in it.

"Racial orientation has nothing to do with the performance of the music. We talk about its origins and development on the basis of its blackness simply because that's the way that it has to be, but we don't say that this is something which is peculiar to black people, because *that* is ridiculous."

So far, the quintet has been performing all the musical demonstrations, but they hope to be able to prepare some special tapes of recorded illustrations in the near future. Last year, Cannonball played 40 college concerts, and he already has over 60 bookings for the current academic year. Mailings are sent out to schools, offering the free seminars along with paid-for concert bookings, and a syllabus, developed by Cannonball and his touring faculty, will be in print by early 1970.

Several institutions of learning now feature courses in Black music, such as the jazz history course taught by Ernest Dyson, a faculty member at Federal City College, Washington, D.C., and tenor saxophonist Joe McPhee's course which is part of Vassar's Black Studies program.

Today, when the step from rock to jazz is shorter than it ever was, Cannonball Adderley's group and individual jazz educators around the country stand a very good chance of dispelling those death rumors that have been circulating. As Cannonball says, "You'll find very few young people interested in anything old, unless it's new. Jazz is still new."

Amen.



Herb Pomeroy: Confessions of a Jazz Teacher

by Ira Gitler



Boston's Berklee School of Music, founded in 1945 by Lawrence Berk, its president, has grown by leaps and bounds, especially in the three-year period beginning with the move to its present quarters at 1140 Boylston Street. Last spring the building's dormitory wing was redone to allow expansion of teaching facilities, and new living space was completed at a nearby location. The enlarged print shop which turns out books and scores for Berklee is now also housed outside the main building and has grown to the point where it employs students.

Berklee currently is attended by more than 1000 students, 80 of whom come from foreign lands. As part of the equal opportunity program, and as an indication of the modern woman's continuing effort to break out of her restrictive life role, the school's female enrollment jumped from 11 in 1968 to 44 in the fall of 1969. To counter any negative aspects of the school's rapid growth, a Student Services department has been instituted, enabling individuals to receive more specialized aid with scholastic or personal difficulties. "We're like a big family," says Berk.

Part of the Berklee family are the highly respected jazzmen on the faculty: reedmen Charlie Mariano, Andy McGhee, and John La Porta; trombonist Phil Wilson; pianist Ray Santisi; bassists Tony Eira and Major Holley; drummer Alan Dawson; and trumpeters Lennie Johnson and Herb Pomeroy. The latter, who led his own small groups and big band in Boston for many years, is now in his 15th year at Berklee, the oldest resident jazzman in point of service. Only reed teacher Joe Viola and the school's dean, Richard Bobbitt, have been there longer.

In 1950-52 Pomeroy was a student at Berklee. Then he left Boston to tour with Lionel Hampton, Stan Kenton and Serge Chaloff's sextet, but the road never really appealed to him. During the summer of 1955, Lawrence Berk asked him to return as an instructor. There were then 150 to 200 students at Berklee. When I talked with him last October, he compared then and now for openers in a no-punches-pulled interview.

Pomeroy: There were aspects of that first part of the school that were, to my way of thinking, a plus compared to what we have now. I know that in my own teaching, as I would present my material, I would be able to have pretty much in mind

what was going on in just about every other class in the school, and hence my teaching could be correlated to that. Now, when I am in my classroom teaching my own material, I feel very isolated and oftentimes will have to ask the students, "Well, now in coming from your last course, what material have you covered?" The school has gotten so large and there are so many different courses and different teachers and different approaches. . . .

Gitler: Is there any way the faculty is combating that isolation feeling, enlightening the teachers as to overall activity?

Pomeroy: They certainly try, but it's very difficult with the breadth of material covered. It's the dean's responsibility to do this and he does, to a point, but I don't know if he can do more than he does, with the teachers so busy with their teaching and outside playing. To get them together on a regular basis to discuss what each is teaching would be difficult. We used to, some number of years ago, but in no way was the school as large then as it is now. I think he's attempting to correlate everything, but it is a physical impossibility.

As far as the teaching approach is concerned—in my own area I've been teaching the same kinds of material most of the time that I've been here: jazz writing, jazz composition and jazz arranging applied to a small group and the large jazz orchestra, and, naturally, my own approach has changed through 15 years of teaching. You learn a great deal about the material you're teaching and also your approach, and if a former student took a course with me now that had the same label 10 years ago, he wouldn't recognize the materials. I do all my teaching from my head. I do not commit outlines to paper. The material is the same basic idea, but from year to year it changes as I change.

Gitler: How has the music the students are coming in contact with today and are oriented toward before they come here affected the teaching? Five years ago they were not as affected by rock as they are now.

Pomeroy: I'm sure it has affected it a great deal. Now, the course materials I teach are jazz materials, and all the course teaching I do begins in the junior year. I teach people in the junior and senior years. I am sure that in the first two years there has been a much different approach because of the orientation of the kids

coming in here. And so many that come in now have had little or no contact with jazz but are strongly involved with rock, where five, 10 years ago, a good portion of the kids were very jazz-oriented. Let's say that the number is no less than it was five years ago but that it is now a much smaller percentage of the total school. My courses are elective, and they are jazz courses, so I'm not making any conscious effort to direct them toward rock, any more than what the rock influence has been on me as a musician. I may say and do things somewhat differently, but there has not been a conscious effort to change course material to attract the rock people. **Gitler:** A question often asked of me by people outside the field about schools such as Berklee and the many colleges with jazz in their music departments and stage band programs is where do the students go when they graduate? What is their future? How do you feel about it? What do you tell your students?

Pomeroy: I feel very gloomy about that, and when I'm completely honest with the kids I must give a gloomy approach to that. When I began teaching here, I was making my living playing jazz music. Now, at the end of a year, when I make out my tax records I can see how much of my income is made playing jazz. For instance, the quintet with Charlie (Mariano) and Ray (Santisi)—we do, over the course of a year, from 15 to 20 concerts. Other than this, it's pretty rare that I do what I'd call real jazz playing. So when I examine my own situation and what I see in store, I say that if Charlie and I are playing less than we were 10, 15, 20 years ago—and we know we're better players now—what are these kids going to do who do not have the experience? They've certainly got their rock thing to go to, but when it comes to jazz. . . . I feel that if maybe from a graduating class of 60-75 kids, if one goes into playing jazz full time to make his living—I think that's being liberal. I think what we're doing, and the reason I'm still part of this thing and saying there is sense in teaching the kind of music I understand to these people—is that I believe in the tools of jazz just as strongly as I did when they attracted me into wanting to play this kind of music, and when I was making my entire living writing and playing with them. These very tools, I find, broaden the better student that comes out of this school. In other words, looking at a graduating class, if there are 75 kids, the 15 who are the best musicians as they go out are usually the 15 who will become most involved in jazz. I don't mean to make a case for jazz, but it is the kind of music that has given them some aesthetic experiences that they would not have had if they were not here. Our best student jazz activity is really comparable to a good professional level, and it just may be the highest level of performance these kids will ever take part in the rest of their musical lives. It gives them a taste of something good. It really, to my way of thinking—I hate to admit it to you and myself and anyone else who is going to hear about what we're saying here—is somewhat comparable to the situation in college when someone is preparing for a specific thing and

he takes courses that do not directly prepare him for this, but open up his mind to other things that are really important to all of us but that we don't use in such a practical sense. It's like studying Latin. Even if you don't use it later, it will broaden your thinking. Jazz is almost becoming like a classical element in the instruction going on here.

Gitler: To me, jazz has become the classical music of America in many ways. It should have the respect that classical music has or *had*—because classical music has gone down in “popularity.” It sells less records than jazz.

Pomeroy: The Boston Symphony never used to advertise their concerts in the newspaper. They were always sold out with people lined up for the “rush” seats. Now, every week, you see an ad with a listing of who the conductor is if it's a guest conductor, what the pieces are—trying to lure people into Symphony Hall. And the orchestra goes into the red, probably, say, for hundreds of thousands of dollars a year. And there's no question it's in trouble too. The jazz in schools here—you know, I've got this feeling, Ira, especially teaching here and being the director of the jazz band at M.I.T. (Massachusetts Institute of Technology), and going to the college festivals, that most of the better jazz I'm hearing (I don't go out to jazz clubs that often anymore, and there aren't that many here in Boston to go to), most of the better music is being done under the cover of education. If I would form a professional band here in Boston, I could put together a band that would be vastly superior to the best Berklee band or my M.I.T. band, but I couldn't go out and work with this band. Nobody would pay to hear it. But I can go to the college festivals with my M.I.T. band—which is a good college band—and we can play just exactly the kind of music I believe I want to play, and people enjoy it. But we're doing it under the guise of a college jazz festival. And here, down in the bottom of the building, we create some wonderful music, but it's done under the cover of education. In the professional world, nobody wants to buy it.

Gitler: I noticed that some of the former Berklee students visiting here yesterday were from Buddy Rich's band. And Woody Herman has Berklee alumni in his band, doesn't he?

Pomeroy: Buddy's band is often 50 percent Berklee people. Woody's has been as much as 50, and he usually has three or four Berklee people, but after Buddy and Woody and Stan Kenton's band, which is mostly made up of young fellows from the west coast, there aren't even any jazz-oriented road bands anymore.

Gitler: Thad Jones and Mel Lewis have the New York players; Duke is Duke and Basie is Basie.

Pomeroy: And that about covers the whole thing. There isn't much of an opportunity, but in that area there isn't much less than there was 10 or 15 years ago. I think the jazz road band thing has about run its gamut, unfortunately.

Gitler: How do you feel about Blood, Sweat & Tears and other groups which are incorporating jazz techniques and feelings?

Pomeroy: I'm encouraged in this sense:

I am encouraged more than just by the fact that they are incorporating. I'm beginning to see that even the rock audience seems to be beginning to respond to elements that are borrowed by rock people from jazz. Even if the audience is still naive and blasé enough to think that these elements are unique to rock, at least they are beginning to be thought of as some of the better elements in rock and they are things that the jazz musicians have been doing for years, so this is encouraging. It may run a cycle and come back to jazz. I have my fingers crossed; I don't have any real great faith in it, but it may. I see indications that it could possibly happen. Certainly the quality of rock has improved so in the last 10 years, and a lot of the improvement has to do with borrowing, in one sense or another, from jazz elements.

Gitler: If that cycle doesn't come around, what alternatives do you see?

Pomeroy: I really haven't thought too much about the alternatives. I get so involved in my work—my teaching and playing—that I don't have enough hours per day or week to sit down and think about these things. I'm not pleased with the situation, but to make a living in this business requires double duty. I cannot just teach at Berklee. I cannot just play—in Boston at least. Maybe if I were in New York I could do one or the other. I have a wife and four children to support. The small amount of thinking I've done about alternatives is that if a cycle like this doesn't happen, jazz could grind to a halt, that the number of young people who are interested as both players and listeners—late teens and early twenties—could become so small that 20 years from now there would be no jazz audience. I hope it doesn't happen.

I am 39. Charlie (Mariano) is in his early forties. We know we are better players than we were 10, 15 years ago. Neither of us have recorded in years. [Mariano cut an album with his jazz-rock group, *Osmosis*, for Flying Dutchman recently.] Then, we were recording often. We played clubs. I played at the Jazz Workshop for eight years. Now we just *don't* play in jazz clubs—not that we don't want to. No one chooses to have a quintet of ours that is contemporary, not far-out, with roots in basic jazz.

The school brings into the city of Boston semi-professional or bordering-on-professional players who really put a lot of us professionals out of work. The Boston recording scene—what there is of it—is a very black market situation, because the studios know that they can get kids out of Berklee who will come down and play for \$20 an hour when scale is supposed to be \$60, or something like that. And the same thing with the clubs. Ray Santisi seldom works in a club, but there are piano players who don't play as well as Ray, who are students at school, and where the top scale might be \$225 they'll go out and play for a bill, bill and a quarter, and do the job adequately. So the school has drawn into Boston a reservoir of talent that is good enough to do the job, if not as good as the best professional level in Boston, but takes a lot of the work away. So the school, in a sense, does us a favor

by being here. In another sense, professionally, it makes things difficult.

Gitler: What percentage of your students, over the years, have gone into not necessarily jazz, but playing music? And what percentage has gone into teaching?

Pomeroy: I find that in my classroom teaching, not my ensembles, I have contact with about 60 students a term. These are juniors and seniors. Because of their interest in jazz, they usually turn out to be among the better students in the school. A good half of them go into music education. That is one of the things that has helped the school to grow physically and to grow in all ways. Another quarter of the rest go into music in some way other than education and make a living at it. But certainly not from jazz only.

I feel some things about education which I might as well say now. I have seen many good young students who went to college when I did, who showed a great interest and great talent for music—jazz in particular, music in general—who because of their own feeling of a need for security went into music education. They were first drawn to music because they loved the music, the feeling of experiencing it both as a player and listener. So many of these people I'd see a few years later and their spirit had been broken. The very thing that drew them to this music to begin with—no longer did they get anything from it because so seldom were they involved in it. They were public school music teachers. . . .

Gitler: Is the system so strong that all these people who supposedly were jazz-oriented would not have had some kind of an effect by now? You'd think they would have been able to do some good as a force within the system.

Pomeroy: Now, I think so. Then, no. I'm talking about the early '50s. The public school stage band was virtually nil, at least in the eastern part of the country.

Gitler: Do you think that the people from the four graduating classes from Berklee (since its full accreditation) who have gone into music ed can have an effect?

Pomeroy: They're having some degree of success with this thing because the schools are broader now in what they allow in their extra-curricular activities and in the curriculum itself. I know of fellows from here who have gone to school where there was no jazz-flavored thing and have started it up and are having success with it. They are able to interest the faculty and the administration, but now the kids are not that interested in jazz. You know, the faculty and administration are now beginning to associate with jazz because it came out of their period, but now it's hard to get the kids. At M.I.T. we have a good, strong jazz situation, but considering the number of students that go there it should be larger. We presently have two bands. Every fall we get enough to fill these bands, but we should have more people applying to the jazz program. I'm sure it has to do with rock.

Gitler: How about your ensemble here? Isn't that the number one band at Berklee?

Pomeroy: That's the band we call the

/Continued on page 34

January 8 □ 15

1970 School Jazz Festival Calendar

The following listing, giving details of school jazz festivals, was compiled by the down beat staff. The information is as complete as festival sources were able to furnish at presstime.

New England:

Hamden, Conn.: Third Annual Quinnipiac College Jazz Festival to be held at Quinnipiac College sponsored by the student government April 17-19, 1970. For applications, contact festival chairman Robert McCarthy, Quinnipiac College, Box 261, Mt. Carmel Ave., Hamden, Conn. 06518. Number participating: 10 stage bands and 8 combos on senior high school, junior college and college levels. Entry fee: \$5.00 per musician. Clinicians/judges include: Clark Terry, Charles Suber, Clem DeRosa and Robert Share. Awards/prizes: trophies, instruments, television appearances. Evening concerts: admission \$3.50 & \$4.50.

Boston, Mass.: Second Annual New England Stage Band Festival to be hosted by Berklee School of Music sponsored by National Association of Jazz Educators on April 11, 1970. For applications, contact Lee Berk, NAJE Festival, 1140 Boylston, Boston, Mass. 02215. Number participating: 35 stage bands on the senior high school level. Entry fee: none. Clinicians/judges include: John LaPorta, Phil Wilson, Alan Dawson, Charlie Mariano, Bob Share. Awards/prizes: tuition scholarships, plaques, Jazz-in-the-Classroom score/LP packages. Evening concert.

Mid-Atlantic:

Lancaster, Pa.: Seventh Annual Stage Band Competition to be held at the Catholic High School sponsored by the Rossmen of Lancaster Catholic High School date to be announced. For applications contact festival chairman Joseph W. McCaskey, 650 Juliette Ave., Lancaster, Pa. 17601. Number participating: 8-12 stage bands on senior high school level. Entry fee: none. Clinicians/judges: to be announced. Awards/prizes: trophies and certificates. Evening concert: admission \$1.50.

Reading, Pa.: 12th Annual Zeswitz Stage Band Festival to be held at Reading Senior High School sponsored by Zeswitz Music Store on March 29, 1970. For applications, contact festival chairman Conrad Moyer, Zeswitz Music Store, 812 Penn St., Reading, Pa. 19602. Number participating: 15-18 stage bands on senior high school levels. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: Summer Jazz Clinics scholarships,

trophies, music accessories. Evening concert: admission \$1.00.

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

South Atlantic:

Falls Church, Va.: Eighth Annual Falls Church Stage Band Festival sponsored by The Foxes Music Co. on Jan. 23-24, 1970. For applications, contact festival chairman Dorothy B. Fox, The Foxes Music Co., 417 Broad St., Falls Church, Va. 22046. Number participating: 35-40 bands and combos on junior and senior high school levels. Entry fee: \$15-25. Clinicians/judges include: Dave Baker, Larry Wiseman, Jerry Coker, Whitney Sidener. Awards/prizes: trophies, National Stage Band Camp scholarships. Evening concert: admission \$1.00.

Charleston, W. Va.: 12th Annual West Virginia Stage Band Festival to be held at Morris Harvey College sponsored by West Virginia Bandmasters Association, Morris Harvey College and Gorby's Music Inc. on Feb. 28, 1970. For applications, contact festival chairman C. H. Gorby, P.O. Box 8005, South Charleston, W. Va. 25303. Number participating: 30 stage bands on junior and senior high school levels. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: tape of performance with judges comments. No evening concert.

East North Central:

Decatur, Ill.: Eighth Annual Millikin University Jazz Festival to be held at Millikin University sponsored by the School of Music on Feb. 14, 1970. For applications, contact festival chairman Roger Schueler, School of Music, Millikin University, Decatur, Ill. 62522. Number participating: 18-20 stage bands on junior and senior high school levels. Entry fee: \$15.00 per band. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$2.00.

Charleston, Ill.: 10th Annual Stage Band Festival to be held at the Fine Art Auditorium, Eastern Illinois University sponsored by E.I.U. on Feb. 2, 1970. For applications, contact festival chairman Peter Vivone, E.I.U. Number participating: 22 stage bands on junior high school, senior high school and college levels. Entry fee: none. Clinicians/judges include: Ladd McIntosh. Awards/prizes: none. Evening concert by E.I.U. Jazz Band. Admission free.

Chicago, Ill.: First Chicago High School Jazz Festival to be held at a high school to be announced, sponsored by the City of Chicago in cooperation with Karnes Music Company and down beat on a Saturday in May to be announced. For applications contact Mr. Don Minaglia, Supervisor of Music, Board of Education, 228 North LaSalle, Chicago, Ill. Number participating: 8-12 bands on junior and senior high school level. Entry fee: none. Clinicians: Rev. George Wiskirchen and others to be announced. Awards/prizes: Summer Jazz Clinics scholarships. pins. Evening performance: details to be announced.

Oak Lawn, Ill.: 11th Annual Chicago-

land Stage Band Festival to be held at Oak Lawn Community High School sponsored by Lyon-Healy and Oak Lawn Community High School on Feb. 7, 1970. For applications, contact festival chairman Richard G. Pettibone, Oak Lawn Community High School, 94th and Southwest Hwy, Oak Lawn, Ill. 60453. Number participating: 50 stage bands and 20 combos on junior and senior high school levels. Entry fee: \$25.00 per band, \$15.00 per combo. Clinicians/judges: to be announced. Awards/prizes: trophies, certificates, all-star pins. Evening concert: admission \$1.25.

Elmhurst, Ill.: Third Annual Midwest College Jazz Festival to be held at Elmhurst College sponsored by the college, Karnes Music Store and National Educational Services, Inc. on April 3-4, 1970. For applications, contact Jim Sorenson, Music Dept., Elmhurst College, Elmhurst, Ill. Number participating: 20 bands on junior college and college levels. Entry fee: \$2.00 per band member; \$2.50 per combo member. Clinicians/judges include: Phil Wilson, Bob Tilles, Bob Share. Awards/prizes: Summer Jazz Clinics scholarships, Berklee School of Music scholarships, trophies. \$1.50 admission for each of three semi-finals; \$2.00 admission for finals, Saturday night. Special note: High school jazz clinics scheduled Sat. morning. April 4.

Springfield, Ill.: Eighth Annual Illinois State Fair Stage Band Contest to be held at State Fairgrounds sponsored by Illinois State Fair on Aug. 7, 1970. For applications, contact festival chairman E. G. Kornet, Illinois State Fair, Springfield, Ill. Number participating: 18 stage bands on junior and senior high school levels. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: cash. Evening concert.

Lafayette, Ind.: 13th Annual Stage Band Clinic to be held at Purdue University sponsored by Purdue Bands on Dec. 12, 1970. For applications, contact festival chairman Roger C. Heath, Hall of Music, Purdue University, Lafayette, Ind. 47907. Number participating: 5 stage bands plus "All Star" bands on senior high school and college levels. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: certificates. No evening concert.

Notre Dame, Ind.: 12th Annual Collegiate Jazz Festival to be held at Stephen Hall, Notre Dame University sponsored by Collegiate Jazz Festival on March 19-21, 1970. For applications, contact festival chairman Ann Heinricks, Box 115, Notre Dame University, Notre Dame, Indiana 46556. Number participating: 20 stage bands and combos on junior college and college levels. Entry fee: \$2.00 per musician. Clinicians/judges: to be advised. Awards/prizes: trophies, Berklee School of Music scholarships, bookings. 3 semi-final sessions; 1 final session. Admission: to be announced. Special note: High school stage band contest held Saturday, March 21 with approximately 20 bands participating.

Columbus, Ohio: 11th Annual Coyle Music Center Stage Band Festival to be held at White Hall, Yearling High School sponsored by Coyle Music Centers, Inc. on Feb. 28, 1970. For applications, contact festival chairman Ziggy Coyle, P.O. Box 4845, Columbus, Ohio 43202. Number participating: 30 stage bands on the senior high school level. Entry fee: none. Clinicians/judges: to be advised. Awards/prizes: Summer Jazz Clinics scholarships. No evening concert.

Delavan, Wis.: Fourth Annual Badger State Stage Band Festival to be held at

Delavan High School sponsored by the high school on **Feb. 14, 1970**. For applications, contact festival chairman Patrick Neuman, 150 Cummings St., Delavan, Wis. 53115. Number participating: 20 stage bands on the senior high school level. Entry fee: \$25 per band. Clinicians/judges include: Terry Applebaum, John La Porta, Paul Smoker, Chuck Howard, James Froseth. Awards/prizes: trophies and scholarships. Evening concert: admission \$1.00.

Milwaukee, Wis.: 13th Annual Stage Band Festival to be held at Milwaukee Technical College sponsored by MTC on **March 6, 1970**. For applications, contact festival chairman Gene Morrissette, Milwaukee Technical College, 1015 N. 6th St., Milwaukee, Wis. 53203. Number participating: 25 stage bands on elementary, junior high school and senior high school levels. Entry fee: \$15.00 per band. Clinicians/judges: to be advised. Awards/prizes: plaques, trophies, Summer Jazz Clinics scholarships. Evening concert: admission free.

West North Central:

Cedar Falls, Iowa: Phi Mu Alpha Tallcorn Stage Band Clinic to be held at University of Northern Iowa sponsored by the university and Phi Mu Alpha Sinfonia Fraternity of America on **Jan. 9-10, 1970**. No further applications accepted. Number participating: 22 stage bands on the senior high school level. Entry fee: none. Clinician/judges include: James Coffin, Phil Wilson, Charles Suber. Awards/prizes: none. Evening concert: admission \$1.50.

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

Washington, Iowa: 10th Annual Washington Stage Band Festival to be held at Washington Senior High School sponsored by Everetts Music Co. **March 14, 1970**. For applications, contact festival chairman Dick Ballard, Everetts Music Co., 122 S. Iowa, Washington, La. 52353. Number participating: 16 stage bands on junior and senior high school levels. Entry fee: unknown. Clinician/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

Dowrie, Iowa: First Dowrie Stage Band Festival to be held at Prairie High School, sponsored by the high school on **January 20, 1970**. For applications contact Herb Mason, Prairie High School, Dowrie, Ia. Number participating: 12-18 stage bands on junior and senior high school levels. Entry fee: not known. Clinician: Buddy Morrow. Awards/trophies: to be announced. Evening Concert: admission \$1.50.

Carroll, Iowa: Second Annual Carroll Stage Band Festival to be held at the Senior High School, sponsored by the high school on **Jan. 24**. For applications: contact John Ericson at the high school and for all other details.

East South Central:

Mobile, Ala.: Fifth Annual Mobile Jazz Festival to be held at the Civic Auditorium, Mobile, Ala. on **Mar. 19-21, 1970**. For applications, contact festival chairman J. C. McAleer III, P.O. Box 1098, Mobile, Alabama. Number partici-

pating: 10 stage bands and 10 combos on junior college and college levels. Entry fee: \$2.00 per musician. Clinicians/judges include: Urbie Green, Mundell Lowe, Thad Jones, Larry Ridley, Larry Rosenbaum, Al Green. Awards/prizes: trophies, Berklee School of Music scholarships. \$1.50 admission for each of three semifinals; \$2.00 admission for finals.

West South Central:

Ruston, La.: Fifth Louisiana Tech Jazz Ensemble Festival to be held at Louisiana Tech sponsored by the school's Music Department and Phi Mu Alpha on **Feb. 13-14, 1970**. For applications, contact festival chairman Joe G. Sheppard, Stage Band Festival, Box 5316 Tech Station, Ruston, La. 71270. Number participating: 25 stage bands on junior and senior high school levels. Entry fee: \$2.00 per musician. Clinicians/judges include: Leon Breeden, Ashley Alexander, Bob Lanese, Wendell Evanson. Awards/prizes: trophies. Evening concert: admission free.

Enid, Oklahoma: 11th Annual Tri-State Music Festival to be held at Phillips University sponsored by the university and Enid Citizens on **May 1, 1970**. For applications, contact festival chairman Dr. Milburn Carey, 2068 University Station P.O., Enid, Okla. 73701. Number participating: 50 stage bands on junior and senior high school levels. Entry fee \$0.45 per musician. Clinicians/judges: Matt Betton, Ed Shaughnessy, Remo Belli, Dick Schory, Leon Breeden, Warren Covington, Rich Matson, and others. Awards/prizes: trophies. Evening concert: admission price to be advised.

Brownwood, Tex.: 19th Annual Stage Band Festival to be held at Brownwood High School sponsored by the school and King Music Co. on **Feb. 27-28, 1970**. For applications, contact festival chairmen Leonard King or Jimmie King, 409 Central Ave., Brownwood, Tex. 76801. Number participating: 40 stage bands on the senior high school level. Entry fee: \$30.00 per band. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission free.

Canyon, Tex.: 10th Annual WTSU Stage Band Festival to be held at West Texas State University sponsored by the university's Music Dept. on **Jan. 31, 1970**. For applications, contact festival chairman Gary Garner, WTSU Music Dept. Canyon, Tex. 79015. Number participating: 15 stage bands on elementary, junior high school and senior high school levels. Entry fee: \$30 per band. Clinicians/judges include: Pat Patterson, J. R. McEntyre, Rule Beasley. Awards/prizes: trophies, arm patches. No evening concert.

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

Huntsville, Tex.: 14th Annual Sam Houston Stage Band Festival to be held at Sam Houston State College sponsored by Houstonians Stage Band on **Feb. 6-7, 1970**. For applications, contact festival chairman Harley Rex, Music Dept., Sam Houston State College, Huntsville, Tex. 77340. Number participating: 30 stage bands on junior high school, senior high school, junior college and college levels. Entry fee: \$25.00 per band. Clinicians/

judges include: to be announced. Awards/prizes: Benny Goodman Award, Music Store Awards. Evening concert: admission free.

Nacogdoches, Tex.: 10th Annual Stage Band Festival to be held at Stephen F. Austin State College sponsored by the Instrumental Music Dept. on **Jan. 31, 1970**. For applications, contact festival chairman Darrell Holt, Dept. of Music, Stephen F. Austin State College, Box 3043, Nacogdoches, Tex. 75961. Number participating: 40 stage bands on junior high school, senior high school and junior college levels. Entry fee: \$30 per band. Clinicians/judges include: Ashley Alexander, Don Jacoby, Jack Peterson, Paul Guerra, Al Wesar. Awards/prizes: trophies. No evening concert.

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

Texarkana, Tex.: 10th Annual Texarkana Stage Band Festival to be held at Texarkana College sponsored by the college in **Feb.** For applications, contact Director of Instrumental Music, Texarkana College, Texarkana, Tex. 75501. Number participating: 20 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

Mountain:

Salt Lake City, Utah: Fourth Annual Inter-Mountain College Jazz Festival to be held at the Salt Palace sponsored by Salt Lake *Tribune* on **April 10-11, 1970**. For applications, contact festival chairman Dr. William Fowler, 100 S. West Temple, Salt Lake City, Utah 84101. Number participating: 20 bands, combos and vocalists on junior college and college levels. Entry fee: \$2.00 per musician. Clinicians/judges: to be advised. Awards/prizes: trophies, Summer Jazz Clinics scholarships. \$1.50 admission for each of three semi finals; \$2.00 admission for Saturday night finals.

Pacific:

Sacramento, Calif.: Sixth Annual Sacramento Stage Band Festival to be held at Sacramento City College sponsored by the college on **April 25, 1970**. For applications, contact festival chairman David W. Tucker, Sacramento City College, 3835 Freeport Blvd., Sacramento, Calif. 95822. Number participating: 22 stage bands on junior and senior high school levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

San Jose, Calif.: Seventh Annual Festival Of Jazz to be held at San Jose State College sponsored by the college in **May**. For applications, contact festival chairman Dwight Cannon, San Jose State College, San Jose, Calif. Number participating: 16 stage bands on senior high school and junior college levels. Entry fee: unknown. Clinicians/judges: to be advised. Awards/prizes: trophies. Evening concert: admission \$1.00.

Norwalk, Calif.: Northridge West Coast College Music Festival to be held at San Fernando Valley State College sponsored by the college on **April 3-4, 1970**. For applications, contact festival chairman

/Continued on page 33

Record Reviews

Records are reviewed by Chris Albertson, Don DeMicheal, Gilbert M. Erskine, Ira Gitler, Alan Heineman, Wayne Jones, Lawrence Kart, John Litweiler, John McDonough, Dan Morgenstern, Irvin Moskowitz, Don Nelsen, Harvey Pekar, Harvey Siders, Carol Sloane, and Pete Welding. Reviews are signed by the writers.

Ratings are: ★ ★ ★ ★ excellent, ★ ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor.
When two catalog numbers are listed, the first is mono, and the second is stereo.

Nat Adderley

THE SCAVENGER—Milestone MSP 9016: *Sweet Emma; Rise, Sally, Rise; Unilateral; Melnat; The Scavenger; Bittersweet; But Not For Me.*
Personnel: Adderley, Mel Lastie, cornets; Jeremy Steig, flute (track 5); Joe Henderson, tenor sax (tracks 3, 5, 7); Joe Zawinul, piano, electric piano; Victor Gaskin, bass; Roy McCurdy, drums; strings conducted by Bill Fischer (tracks 1, 6).

Rating: ★ ★ ★

CALLING OUT LOUD—A&M SP3017: *Biafra; Haifa; St. M; Grey Moss; Nobody Knows; Comin' Out the Shadows; Ivan's Holiday; Calling Out Loud.*

Personnel: Adderley, cornet; Paul Ingraham, French horn; Don MacCourt, bassoon; Seldon Powell, Jerome Richardson, Romeo Penque, George Marge, Hubert Laws (Danny Bank, Jerry Dodgion, Richard Henderson, track 1 only), reeds; Zawinul, electric piano; Ron Carter, bass; Les Morris, drums; Bill Fischer, arranger-conductor.

Rating: ★ ★ ★ ★

Two extra-curricular views of Nat. The format that allows him to stray further from the brotherly orbit proves the more successful. That's significant: Nat is much too inventive, too eloquent to be constricted to the boppish confines of the two-horns-plus-rhythm combo. Not that Cannonball's quintet is riveted to any one formula, but it's rewarding to hear one of jazzdom's most underrated cornetists stretch out in the solo spotlight in front of the multi-hued sounds charted by Bill Fischer.

Taking them in order, Nat has encumbered himself with an unnecessary or perhaps wrong front line in *Scavenger*. Mel Lastie is no Adderley, and even if he were, one cornet per combo is sufficient. Jeremy Steig has managed to divide his embouchure between rock and jazz, but I still don't know what the big flap is over him. At any rate, his one contribution, on the title tune, is quite forgettable. Joe Henderson is always dependable, but if Nat is going to record on his own, why slip back into the tenor-cornet sound?

Complaints aside, it's a good album and the highlights are many: *Sweet Emma* (Fischer's fiddles are wasted here) has that tantalizing tempo that has become an Adderley trademark in the field of soul music; *Melnat* has the same infectious flavor, only at a brisker pace; *Bittersweet* makes good use of strings (their descending root adds much to the haunting melody); and *But Not For Me* is the jam gem of the album, muted Nat sounding so much like Miles it's frightening.

Calling Out Loud has practically no weaknesses. It's an intelligently conceived showcase for Nat. Fischer provides transitional bridges from one track to the next with a result that resembles a suite. Surely the moods vary with such logic that each side could easily constitute independent, multi-movement compositions. *Biafra* delves into heritage; *Haifa* explores musical history (its sequential harmonies

conjure up the Modern Jazz Quartet's polite look at Baroque); *St. M* forms the swinging scherzo, with an excellent solo by Zawinul; and *Grey Moss* becomes the suitable finale, with a clever interpolation of *And The Angels Sing* by Nat. Fischer's bridges consist of thoughtful contrapuntal lines by bassoon, English horn and bass clarinet.

Side Two is more of same, beginning with Nat's most lyrical utterances on the plaintive waltz, *Nobody Knows*. Nat is plugged in for the next two tracks. *Comin'* is a bluesplate special cooked in soul sauce and Nat's amplified cornet lends the ideal extra spice to the hyperactive ingredients of Zawinul, Carter and Morris. *Ivan's* is a rare gem, highly polished and reflecting the orchestral facets of Fischer's palette. It glides along on a rhythmic underpinning on which Fischer places ever-changing chamber combinations, with Nat's contributions mainly *obligato*.

The final track—the title tune—is the only disappointment. The attempt to build a soulful structure on an *ostinato* figure comes off as a half-hearted hoochie-coochie affair. It's just plain dull and offers no one a showcase. The reason that's mentioned is that the entire album is an outstanding showcase for so many talents: excellent support by Zawinul's gossamer keyboard comping; Hubert Laws' tasteful flute phrases; and the amazing lift everyone gets from Ron Carter's muscular bass lines; but above all, the one-two combination (a la Miles-Evans) of solos by Adderley and body by Fischer.

Both albums belong in your collection; but if budget says buy one, then by all means choose A&M's. —Siders

Jon Bartel

THE ION BARTEL THING—Capitol ST-274: *Where Can I Hide; Listen to the Silence; No Doubt About It; Stormy Monday; Freak Show; Headin' On; There's Gotta Be Something Better; Time Machine; This Girl in Springfield; So What.*

Personnel: Lou Stellute, tenor saxophone; Bartel, piano, organ; Larry O'Brien, guitar, electric bass, vocals; Abe Blasingame, drums.

Rating: ★ ★ ½

When they had nothing better to say about Paul's grandfather in *Hard Day's Night*, people remarked, "He's very clean, isn't he?" This music—jazz-rock, one wearily supposes—is terribly clean. Well-played, and certainly no bother to listen to, and . . . clean.

The jazz part, see, is mainly when Stellute plays "free" tenor. As many rock musicians did with Indian music, Stellute has picked up on the "sound", the salient cliches, of the music he borrows from, with no real idea of what it's about. So we get lots of atonal trills, and an occasional bit of "Tranish chordrunning—

frenetic, naturally. Bartel and Blasingame are both passing fair.

O'Brien is a bit more. A few flashes of originality on guitar, and some competent vocals. (The vocalist credits aren't listed, but the voice sounds the same throughout, and there's a line in *Springfield* about "me and my guitar", so one assumes it's O'Brien singing.)

He's particularly interesting on *Monday*. Plays a countryish intro, then sings the first verse accompanied only by his guitar doing some fluid, jazz-oriented fills. Then he scats in perfect unison with his guitar for the next several choruses with a ride beat behind. The scatting is daring; the lines are difficult, and voice and guitar part company only in a few isolated spots. The transition back to the melody is too sudden, however.

There are a couple of other pleasant tunes: *Doubt* is a Latin line played by unison tenor and organ with a rock rhythm behind, and the tension is rather effective; *Headin' On* is an attractive melody, but doesn't get developed at all; and *Time* is a gritty 3/4 song, on which Stellute plays what sounds like either oboe or soprano, and either his tone is weird or it's distorted by the recording. In any event, it's different.

The telling cut is *So What*. Sorry, Thing, the tradition has escaped you. (One is apt to be antagonized, perhaps unfairly, by O'Brien ripping off the intro at a ridiculous tempo on electric bass if one has in mind the *tours de force* of Carter, Chambers and Davis on upright bass.) Stellute then runs chords dully, O'Brien plays a solo with good horizontal development but devoid of harmonic interest, Bartel does something undistinguished on organ, and Blasingame plays the most banal solo of all, replete with erraticihat accents.

Well, anyway. A couple of years ago, this album might have been a mild ground-breaker. Today, there's gotta be something better, and there is. Lots. —Heineman

Chuck Berry

CONCERTO IN B GOODE—Mercury SR 61223: *Good Looking Woman; My Woman; It's Too Dark There; Put Her Down; Concerto in B Goode.*

Personnel: Berry, guitar, vocals; others unidentified.

Rating: ★ ★ ½

Berry may be best known as one of the major rock performers of the '50s, but he is a knowledgeable musician in other areas. He is a capable bluesman—T Bone Walker was one of the major influences on his guitar playing; he knows country and western music, and he's listened to jazz. Charlie Christian, whose work also marked Walker's strongly, was another big influ-

ence on Berry's guitar style. (Berry exhibits the Christian influence on, for example, *Rockin' at the Fillmore*, a track on a Mercury LP recorded live at San Francisco's Fillmore Auditorium.)

By the early '60s Berry had become a forgotten man, but in the last couple of years he has been making something of a comeback. The renewed interest in him may be partly a by-product of the success of the Beatles, whose style he influenced greatly.

Berry is still a brilliant performer. The producer as well as the star of this LP, he experiments with electronic and recording devices and techniques. However, despite the free hand he has been given to showcase his talent, the record is disappointing.

The first side features Berry's blues singing on selections that range in tempo from slow to brisk. It has a relaxed, urbane quality. His vocals are good but generally not emotionally compelling, and the work of his accompanists—a rhythm section and a harmonica player—is undistinguished.

On *Concerto in B Goode*, a long instrumental that fills the second side of the album, Berry is supported by a rhythm section including an organist. *Concerto* has its interesting moments but in the main is a sodden, monotonous performance. The guitar playing is indifferently constructed and wanders aimlessly; viewed as a whole it doesn't hang together well. However, he turns in some good single-note line and chord work (his chord work is quite original and merits more attention from listeners and critics than it has

received). He also creates some very attractive sweet effects. Berry hasn't emphasized the lyrical elements in his playing and I wish he would because he's more than just an ordinary funky rock 'n' roll guitarist. He does a lot of wa-wa playing here (some of it is precious), showing that he's been paying attention to the work of contemporary rock musicians.

Too much of the music sounds as if it had been recorded with the musicians at one end of a huge, empty hall and the microphones at the other. Although this was apparently done deliberately, it doesn't add anything to the performance. One of the virtues of Berry's playing is its bright, cutting quality, yet, in recording *Concerto* this way, he tends to lessen the penetrating power of his work.

Berry fans may want this LP, but other potential buyers should understand that it has serious shortcomings. —Pekar

Dave Burrell

HIGH—Douglas SD 798: *West Side Story*; *East Side Colors*; *Margy Pargy*.

Personnel: Burrell, piano; Norris Jones, bass; Bobby Kapp, drums (tracks 1, 3); Sunny Murray, drums (track 2); Pharoah Sanders, tambourine (track 1).

Rating: ★★

The late Charles Clark is brought to mind in Norris Jones' playing throughout this LP—like Clark, Jones is rhythmically forceful when he chooses, is self-evidently an extremely skillful technician, tends toward flamboyance, and in general offers pleasing ideas alternating with much unfocused energy. While the fierce intensity of certain Clark performances is not pres-

ent in Jones' playing here, that rare power may very well assert itself on other occasions. Evidence: the motion of the bass solo in *East*, the directness of manner and abstract harmonic unsentimentality, and his wayward, clashing work in the long *West* medley, the one truly rewarding feature of that track.

Side 1 consists of the *West* medley, all the familiar songs one after another, averaging around a minute and a half for each. Along the way some interesting enough possibilities for development are tossed off (*I Feel Pretty* as a funk piece; a bombastic *Maria* turning into a moment of equally bombastic free playing, etc.) without any train of thought being pursued or even any but the most superficial jazz qualities being added to the Bernstein pop ditties. Even on those slight Peter Neroish terms the track fails partially, because of Jones' un-piano-trio-like individualism and the crisp, swinging drummer's becoming lost at some of the quick tempo and tune changes.

East is hardly a superior conception—indeed, perhaps the plural of *Color* in the title is a misprint, for the work is in a fast mono-tempo, featuring the fleet, dissonant surface of Cecil Taylor and little else. Like Coltrane, perhaps only Taylor himself can present his original style completely satisfactorily. Here the density, contrasts, the forces of opposites and occasionally stunning statements of the style are missing, thus cancelling the possibility of the centrifugal intensity that is Taylor's clearest achievement at such breakneck

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tempos. As points of interest *East* includes that bass solo and perhaps the best-recorded Sunny Murray performance to date. It consists largely of cymbal-shimmer with an undercurrent of broken accents and polyrhythms shocking enough to draw attention away from the pianist.

After the virtuoso display of the two long tracks, the little stride 2/4 novelty song is a relief. Clearly Dave Burrell is an able technician with a taste for the whole trend of modern piano. But beyond these strictly dynamic virtues, there is little to sustain jazz listeners here.—*Litweiler*

Lou Donaldson

HOT DOG—Blue Note BST 84318: *Who's Making Love; Turtle Walk; Bonnie; Hot Dog; It's Your Thing.*

Personnel: Ed Williams, trumpet; Donaldson, alto saxophone; Charles Earland, organ; Marvin Sparks, guitar; Leo Morris, drums.

Rating: ★ 1/2

This is an r&b-influenced jazz LP. The music is stale and hackneyed. In general, none of the soloists play imaginatively, although Donaldson does take a fairly nice solo on *Hot Dog*. (Another highlight is his warm theme statement on *Bonnie*, a very pretty composition. It's too bad he wasn't given some room on this track to stretch out and really demonstrate his skill as improvise.)

Donaldson was one of the better modern alto men in the early '50s, but people who buy albums like this want to hear clichés, and that is what Donaldson and his sidemen offer here.

If you want to hear some consistently inspired and inventive work by Donaldson, listen to him on a session he cut with Clifford Brown in 1953, available on Blue Note BLP 1526. It would be nice to hear him play like that again. —*Pekar*

The Gothic Jazz Band

THE GOTHIC JAZZ BAND—Jazz Crusade 1006: *Walk Through the Streets of the City; Phantom Blues; Lead Me, Savior; Lady Be Good; Up Jumped the Devil; She's Crying For Me; Weary Blues; Kid Thomas' Boogie Woogie; In the Sweet Bye and Bye.*

Personnel: Brian Minter, trumpet; Roy Maskell, trombone; Brian Bexley, clarinet; Bill Cato, piano; Ashley Keating, banjo; Allan Mears, bass; Keith Minter, drums.

Rating: ★ ★ ★

Keith Smith

KEITH SMITH AND HIS CLIMAX JAZZ BAND—GHB 27: *Alexander's Ragtime Band; Sugar Blues; Slide, Frog, Slide; Mama's Gone, Goodbye; That's A Plenty; The Second Line; West End Blues; Bogalusa Strut; Them There Eyes; Weary Blues.*

Personnel: Smith, trumpet; Mike Sherbourne, trombone; Frank Brooker, clarinet, tenor saxophone; Jon Marks, piano; Brian Turnock, bass; Barry Marytn, drums.

Rating: ★ ★ ★ 1/2

These two alliances of young Englishmen have chosen different paths within the framework of the New Orleans style. The Gothics simulate the old Howard-Purnell-Marrero edition of the George Lewis band; Smith has chosen a more contemporary approach (using a tenor sax and no banjo) typical of today's kitty hall groups (the acknowledged kings of New Orleans banjo, Lawrence Marrero and George Gjesnon, have proven irreplaceable).

The GJB does its business quite convincingly, though I admit to a bit of a letdown in my interest after the first two tracks. The inclusion of a few odd titles may pique aficionados, though I must point out that these tunes are simple ones and no more ambitious than the spirituals.

(*Devil* is yet another "tune" on the *Sister Kate* changes; *Cryin'* omits the verse, leaving only the two-chord chorus.) The Gothics' specific persuasion may be Lewis' Pax session; *Phantom* sounds nearly good enough to be a leftover from that date.

Smith's first (1963) album revealed him to be a modest emulator of Armstrong; in the interim he has become a thoroughgoing master of the eccentric New Orleans lead style. He begins *West End* with a very good facsimile of Louis' own introduction, as if to affirm his debt to the Master, but his clipped phrasing and variety of effects show he has listened well to Kid Howard, Tom Valentine, and De De Pierce.

Sherbourne, the only sideman present from the '63 band, demonstrates (on *Frog*, especially) his capabilities beyond those of your average Jim Robinson copyist. Brooker plays his Lewis parts sincerely, yet becomes another man when playing tenor. Marks has Alton Purnell down cold, and is a strong rhythmic partner for Turnock. Martyn, subbing for Dave Evans, keeps sturdy, aggressive time, and does it with monotony, repetition, and a strong antipathy toward imagination and dynamics. (It takes some conscientious pre-planning to make the most of the tonal limitations of bass and snare drums, and one cymbal. I can't help wondering why he never played his rims.)

The latter disc is well-recorded, but the former is marred by some tape flaws, though not seriously enough to deter fans, who have often had to be content with far worse jobs.

Again, the age-old problem—how to rate a copy. On its own two feet, or stacked against the source? In this case, the copies are very good, but other considerations dull the edge. A compromise seems fair.

—*Jones*

Arnie Lawrence

LOOK TOWARD A DREAM—Project PR 5028SD: *Gonna Get Some Right Now; Contentment; I Wish I Knew How It Would Feel to Be Free; The Meeting of Two Worlds; Seymour Chick-Chick; Feeling Good; Look Toward the Day of Man's Awakening.*

Personnel: Lawrence, alto saxophone; Larry Coryell, guitar, vocal; Richard Davis, bass; Hal Gaylor, cello, bass; Carline Ray, Fender bass, percussion, vocal; Roy Haynes, drums.

No Rating

This is certainly a far from perfect record, but it is one of the more interesting attempts I've heard to synthesize jazz and rock.

Lawrence, a musician whose ideas have been drawn from a variety of sources, has assembled a group of fine musicians and employs them in a provocative manner. Miss Ray, who plays Fender bass on *Get Some*, percussion instruments on a couple of tracks, and sings on *Awakening*, is band leader Luis Russell's widow. She is a trained contralto who has sung at the Metropolitan.

Get Some, a driving, gospel-influenced composition, is underlain by the churning work of Davis and Miss Ray. There's a fine solo by Coryell who begins with fairly simple, attractive phrases, then plays some clean, many-note lines and finally does some hard-driving psychedelic improvising. Though he sometimes employs the electronic characteristics of his instrument like a rock guitarist, Coryell's work is generally harmonically and rhythmically fresh,

something that cannot be said of the improvising of most rock instrumental soloists. Coryell also deserves praise for using a variety of tone colors and textures.

Lawrence contributes some fairly good, hard-swinging work on *Get Some* which seems to have been influenced by Cannonball Adderley and/or Eric Dolphy. Davis takes a fine solo on this track, playing in such a way as to let the work of his accompanists be heard clearly.

Contentment, a very pretty composition with a rather unusual melodic contour, was written by Lawrence. His lush, sensuous playing is reminiscent of Johnny Hodges.

Feel to Be Free contains Coryell's shouting vocal work. His gospel-influenced singing is ludicrously bad. Though a lot of terrible vocalists have appeared on record, it is still surprising that the producer of this LP would allow Coryell to sing on it.

Two Worlds contains a nice, rock-influenced guitar solo and some good collective improvisation.

Lawrence's *Seymour Chick-Chick* has a buoyant melody with an 11/4 outside and a 4/4 bridge. Some of the playing during the improvised part of this selection has been influenced by avant garde jazz; at times Lawrence plays like a new thing altoist. Haynes' work is also very advanced. During much of this selection the drummer doesn't function merely as an accompanist; his playing is unrestricted and interesting in itself. Coryell has a fine solo during which he rips off some runs which could be termed "sheets of sound".

Awakening, another Lawrence composition, reminds me of an Israeli folk song. Miss Ray's powerful singing is featured.

Haynes is superb throughout. His work is varied, creative, and, even when he plays in a driving, rock-influenced manner on *Feeling Good*, musical.

A star rating would not adequately summarize the value of this LP. The quality varies quite a bit. On the other hand, *Get Some*, *Two Worlds* and *Seymour Chick-Chick* are provocative selections, demonstrating a loose, informal manner in which jazz and rock can be successfully blended. They could prove to be a portent of things to come. —Pekar

Duke Pearson

NOW HEAR THIS—Blue Note BST-84308: *Disapproachment*; *I'm Tired Cryin' Over You*; *Tones for Joan's Bones*; *Amanda*; *Dad Digs Mom (and Mom Digs Dad)*; *Minor League*; *Here's That Rainy Day*; *Make It Good*; *The Days of Wine and Roses*.

Personnel: Jim Bossy, Randy Brecker, Burt Collins, Joe Shepley, trumpets; Garnett Brown, Jimmy Cleveland, Benny Powell, Kenny Rupp, trombones; Jerry Dodgion, Al Gibbons, Frank Foster, Lew Tabakin, Pepper Adams, reeds; Duke Pearson, piano; Bob Cranshaw, bass; Mickey Roker, drums.

Rating: ★★ ★

In these times, when big bands are about as scarce as political rectitude, one has a tendency to let one's judgment be swayed by knowledge of the circumstances which make the maintenance of any large musical aggregation an accomplishment in itself.

Divorcing myself from such considerations, I must rate this album as I've done, in spite of a number of meritorious individual performances.

My main objection is the rather obvious disparity between the arrangements

and the solos—they are a couple of eras apart, the former being somewhat anachronistic.

The cry, "Bring back the big bands!", is not an uncommon one, but it comes, for the most part, from yesteryear's bobbysoxers, nostalgia-ridden veterans of a bygone era who most likely would not settle for anything more advanced than the sounds which haunt their memories.

I very much doubt that we will see another big band era, but if we do, it will have to be ushered in by bands that appeal to today's bobbysoxers—the young rock fans. Blood, Sweat & Tears is a striking example of such a band and it is possible that those of Don Ellis and Clare Fischer are sufficiently radical to capture young imaginations. Pearson's 17-piece unit, star-studded as it is, falls somewhere betwixt the old and the new, and I cannot see it making any significant waves.

That tried-and-true team of Cranshaw and Roker does much to give the band drive, and as noted, the set has a good share of fine solos (Frank Foster is superb on his own arrangement, *Disapproachment*). However, I am unable to give full credit where it is due, which brings up a question: Why are the soloists not identified? Too often, producers (in this case, Pearson himself) fail to do this.

Summing up my feelings about *Now Hear This*: Pearson's arrangements here do not measure up to the individual talents of his players, and outstanding musicians do not necessarily an outstanding album make. —Albertson

Tom Scott

HAIR TO JAZZ—Flying Dutchman FDS-106: *The Flesh Falters*; *Be-In*; *Hair*; *Aquarius*; *Easy to Be Hard*; *Where Do I Go?*

Personnel: Scott, flute, soprano, mezzo-soprano and tenor saxophones, saxello; Roger Kellaway, piano, harpsichord, clavonette; Chuck Domanico, bass; John Guerin, drums.

Rating: ★ 1/2

If this LP doesn't make it it's not because Scott and Kellaway don't play enough instruments. But, if I may be permitted to philosophize, many axes do not necessarily a successful LP make.

Scott, a young (21 when this record was made) studio musician, blows a mess of horns here, including a couple you may never have heard before. Not only does he utilize a lot of instruments, he's been influenced by a lot of people. His playing on this LP has been marked by r&b, post-bop, and new-thing musicians, by John Coltrane and, as some of his flute work on *Be-In* illustrates, by Roland Kirk. If this album presents an accurate illustration of his work today, he hasn't yet gotten around to synthesizing his influences into a fairly original style. His tenor work is gummy and sometimes fulsome; it reminds me of any number of tenor men who play in neighborhood bars and clubs with groups including an organist. His work on soprano and saxello is influenced by Coltrane and has a rather exotic flavor.

Eclecticism can be a style in itself, as the Beatles and Roland Kirk have illustrated. However, the Beatles and Kirk, though eclectic, are basically original performers. Scott has yet to develop an original musical approach.

Kellaway's improvising is crisp but not very imaginative. Domanico turns in some



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good, solid work in the rhythm section.
—Pekar

Reuben Wilson

LOVE BUG—Blue Note 84317: *Hot Rod; I'm Gonna Make You Love Me; I Say a Little Prayer; Love Bug; Stormy; Back Out.*
Personnel: Lee Morgan, trumpet; George Coleman, tenor saxophone; Wilson, organ; Grant Green, guitar; Leo Morris, drums.

Rating: ★★½

This is modern r&b-based jazz in which the cliches of dead but still thud-thudding rhythms and the hopeless chord changes of bad songs demolish a good band, though Morgan and Green put up a good fight. Coleman enjoys this idiom, and is given to playing around with little rhythmic figures in the standard manner. Green plays with great vigor, making lines which

pass in and out of rock, the occasional strong phrase or striking touch vitalizing this music.

Prayer's guitar solo includes Green saying strongly and wittily what Coleman was weakly trying to say two choruses earlier. And there is Morgan, detached enough from the context to suggest the dark side of this music. Frills and darts and tangoes hint at deep feelings while sounding properly vulgar—and he is quite the most rhythmically energetic player here.

In passing, note that Green, a stimulating rhythm section player, is here doomed to accompany with fiendishly dull repeated rock strums.

Wilson's solo style originates in late-'50s

Jimmy Smith. It is involved yet consciously unspectacular, a conventional and enjoyable music which perhaps could use a bit of the showbiz flash that is the rule among other organists. The quite unimaginative programming deserves criticism. The tunes are poor (surely Wilson knows more stimulating pop songs than *Prayer* or *Gonna*), the heads are dully arranged and played, the repetitiveness of chunka-chunka rhythms and medium tempo and format (a chorus to each man on each song, Morgan out in *Hot*—this track has the drum solo) is destructive, the rhythmic foundation collapses completely (not even a Fender bassist), and throughout the set I yearned for a change of tempo, a straightforward swinging piece or perhaps a simple slow blues.

It's impossible to tell about this soul drummer, but the others are good musicians who in a more varied and more jazzy context might well have presented a far superior LP.
—Litweiler

Paul Winter

THE WINTER CONSORT—A&M SP-4170: *Allemande; Ballad in 7/8; Cantata Cantata Mais; The Little Train of the Caipira; Koto Piece; Both Sides Now; Choral Dorian; Heresy; Spring; Marilia; Forlorn Hope; Troitto.*

Personnel: Winter, alto saxophone; Gene Murrow, English horn; Virgil Scott, alto flute; Karl Herreshoff, lute, classical guitar, 12-string guitar; Ruth Ben-Zvi, darbuka, bass marimba; Gene Bertocini, guitar; Richard Bock, cello; John Beal, bass; Jose Cigno, Leon Rix, Jim Kappes, traps; Howard Vogel, tambourine.

No Rating

This is the same Paul Winter whose sextet won top honors at the 1961 Intercollegiate Jazz Festival at Georgetown University, and who subsequently made a name for himself by playing at the White House and touring for the State Department throughout Latin America.

Winter's various Columbia albums are no longer in the catalog and his debut on the A&M label marks his return to records after a fairly long absence.

What emerges is a new Winter in a rather pretentious setting (complete with "liner notes" taken from the writings of composer Charles Ives), playing a mish-mash of musical styles which amount to little more than a modified Mantovani.

The result is actually quite pleasant, but it does not leave you looking forward to the group's next release. The playing, including the leader's Desmondesque sax, is skillfully executed and most of the arrangements contain a modicum of imagination (an exception is *Both Sides Now*, which is pure MUZAK). The trouble is that it all sounds too familiar—shades of Elektra's *Baroque Beatles Book* and Columbia's *Baroque Inevitable*.

Technically, it is an interesting album, well recorded and with good stereo effects, such as the cello darting between channels on *Ballad in 7/8*—effects that I would not condone on an album of serious music, but which seem par for the course here.

I have refrained from applying the rating system to this album, because it is neither good nor bad. I view it with indifference and file it with my other background music to be used as accompaniment for after-dinner conversation with guests whose musical preferences are still not known to me. *Winter Consort* can offend no one.
—Albertson

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ZOOT SIMS / BLINDFOLD TEST

One of the most rewarding evenings of the year just past, so unforgettable that I don't even need to look up the date (it was Oct. 28) took place at Donte's. The North Hollywood club, customarily host only to local musicians or to talent that happens to be passing through town, had taken the unprecedented steps of flying in a soloist from New York for a five-day gig.

Zoot Sims was about as desirable a nominee as could have been chosen for this honor. He had only made two or three brief appearances in this area during the past decade. Though Los Angeles born, and despite the local origin of the Woody Herman Four Brothers band that sent him on his way in 1947, Zoot had remained little more than a legend, someone Californians knew as a unique and beloved sound on records.

During that opening evening, with Roger Kellaway's phenomenal piano piloting the rhythm team (muscularly supported by Larry Bunker and Chuck Berghofer), we were reminded in no uncertain terms that the age of Aquarius and the age of swinging are by no means mutually exclusive.

After breaking the all-time record at Donte's, Zoot stayed around town for a few days, in the course of which he dropped by for his first Blindfold Test in more than three years (6/16/66).

—Leonard Feather



1. NAT ADDERLEY. *Fun* (from *Live At Memory Lane*, Atlantic). Adderley, trumpet, composer; Joe Henderson, tenor saxophone.

I wish I'd been there in person. It was very exciting. It sounded like Nat Adderley to me. The tenor player sounded like Coltrane there at times.

I really liked it; nothing offended me at all. That can certainly make you happy. I'd rate that five stars—it was done right . . . tastefully and swinging.

2. WOODY HERMAN. *Hush* (from *Light My Fire, Cadet*). Herman, alto saxophone; Sal Nistico, tenor saxophone; Richard Evans, arranger.

It sounded like Woody's band to me. It's something I wouldn't have in my own home because it doesn't mean anything to me. I can hear that all day long on the radio.

The tenor player sounded very good, but they should have put him more in front instead of blending in with all the background. If he's gonna take a solo, give him a solo! Let him out there. . . .

I'm sure that in person it would be much more exciting. I like Woody's band. I think he keeps a good swinging band. Is it Woody's band? I thought I heard Woody in there on alto.

But this just isn't something I'd go out and buy. Two stars.

It seems like they used to record better in some ways than they do now. Because, like you take old Basie records. When the solos came on, you heard every note they played, and the background was where it was supposed to be. The same in Ellington's band . . . all the old bands. And maybe sometimes they only had one mike. There's too many mikes now.

3. RICHARD GROOVE HOLMES. *Licks A Plenty* (from *Tell It Like It Is*, Pacific Jazz). Holmes, organ; Ben Webster, tenor saxophone; Les McCann, piano; George Freeman, guitar; Ron Jefferson, drums.

Oh, that was Ben Webster. It wasn't my favorite record of Ben. I love Ben Webster. He's got a pretty definite personality on saxophone. I don't know who else is with him. It sounds like a West Coast record to me, I don't know why.

Ben sounded great on that, but it's rather like a lot of records I made; you just go into the studio and say 'Let's do this and this,' and sometimes it's not the greatest.

That rhythm section was sort of too exciting for me—like they tried too hard, too rambunctious. I'd rate it four stars, anyway. It's a swinging record.

4. THAD JONES-MEL LEWIS. *Tow Away Zone* (from *Central Park North, Solid State*). Thad Jones, composer; Joe Farrell, Eddie Daniels, tenor saxophones.

Very pro! It starts off Blam! and goes right through to the end—pulsating all the way through. That's great, of course, depending on what mood you're in. But there's no story in the melody. It's all on one level; they start from scratch and don't let up at all.

It's obviously an organized band; they all know how to swing and the arranger knows how to swing. I enjoyed the tenor players' work. They sounded good. Three stars.

5. STAN GETZ. *What The World Needs Now* (from *What The World Needs Now*, Verve). Getz, tenor saxophone; Burt Bacharach, composer; Richard Evans, conductor, arranger.

That's Stan Getz. You know my feeling about Stan Getz at this time, I don't love everything he plays, and vice versa, I'm sure. But one thing I know about Stan that I've been digging lately—he's already a great tenor player—he wants to be a better one. He's really concentrating on that, which is a healthy thing. He really wants to do that . . . and so do I.

I've never heard him do that tune before. It's very nice. I like the arrangement. I'm glad he made it; I'm sure he is.

Stan and I were together for two years, 1947-49, and it was a very exciting phase of my life. We were very young then and Woody had to put up with a lot from us punks. You know, I love Woody now more than I ever did, and I'm sure he has a different feeling about me, personally.

Rating on that would be five stars, of course.

6. EDDIE HARRIS. *It's Crazy* (from *Plug Me In*, Atlantic). Harris, amplified tenor saxophone, composer.

That's amazing. I really don't have any idea who that is, but I wish I could do it. It doesn't matter that it's amplified if you can play those notes up there. I'm still trying to look for the high G! I got the high F down—F# I think it is.

That's a great record. It's friendly and nice and moving. I did the amplified bit myself a few times; it's a kick, but that's all I got out of it.

I'll give that five stars too.

7. PHAROAH SANDERS. *Aum* (from *Tauhid*, Impulse). Sanders, tenor saxophone, composer.

Take it off, I don't want to hear any more of that . . . No, that's what I'm trying to get away from. If that represents the sounds of our time, well, I don't like it. I'd rather listen to some of the contemporary classical composers, but I don't want to hear that.

They could probably answer me if they were here, but I really don't know what he (the saxophone player) is trying to do. There's no buttons I could press to make me play that way; I have to play who I am.

I know a couple of people, friends of mine, who play very well, tried to play that way and, man, that's the most ridiculous thing I ever heard. You've got to be who you are . . . maybe that's who he is, but it just doesn't get to me. I like beauty, and I don't see any beauty in that, because the world is mad in the first place, so why allow art to make it seem madder? I don't think we should dwell on what's already going on.

Music should be *exciting*, and make you clap your hands. But this represents . . . chaos! To me. If you can smile, beat your feet, go home happy . . . We've got enough chaos out there on the freeway; we don't need music to give us more chaos.

I don't know how to judge it. Maybe they have a reason for playing that kind of music, but it does absolutely nothing for me.

EB



Joe Venuti: Swinging the pants off everyone

Jazz Expo 1969

Royal Festival Hall; Hammersmith Odeon London, England

The third London Jazz Expo had something for all, drew satisfactory crowds, and gave pleasure at least part of the time. The impression was that the promoters' hearts were in the right places. Unfortunately, the problems that loomed largest in previous years still applied. For the musicians who do not bring their own groups, you need to plan ahead to put them in the right context. Cramming too many acts into a fixed time span is a sad legacy of the Neanderthal era of jazz concerts. Just one slight mishap—usually caused by someone hogging the stage and playing too long—and you are in trouble.

Saturday

The festivities began Oct. 24 with two concerts by Sarah Vaughan and Maynard Ferguson at Royal Festival Hall. Ferguson descended upon the British almost unnoticed a few years ago, set up home in the North (he has recently moved nearer to London) and formed a big-band of musicians from the Manchester area. The book dates mostly from his old New York band and the whole outfit is dominated by the trumpeter's personality and general ebullience. At the Festival Hall the band included their new young drummer, Randy Jones, who has definitely bolstered the rhythm section, and a London-based saxophone section whose collective solo strength was far greater than that of the original Manchester band. They played Don Sebesky's arrangement of *Take the A Train*, Slide Hampton's of *'Round Midnight* and Don Menza's long *Italian Suite*, among others. There were good solos from tenorist Danny Moss, from Peter King, an alto-saxophonist very close to Phil Woods, and from pianist Pete Jackson.

Ferguson was irrepressible as usual, whether soloing, blasting high above the other trumpeters or simply jumping about. He still sounds to me like a caricature of the mid-1940s Harry James, but eccentricity has its own attraction and I was sorry not to hear him do *Maria*.

In her own way, Sarah Vaughan can also be classed as eccentric: as her voice gets better and better, she puts it to more and more outlandish uses. Her technique, range and skill as an improviser are all extraordinary, and it is just as well for the egos of our own singers that she does not often appear over here. Her best moments came on such ballads as *My Funny Valentine* and *Passing Strangers*. The faster numbers were few and not very impressive. She goes in more for clowning these days, some of it gratuitous, but I enjoyed the Deanna Durbin impressions.

Sunday

This evening, the first at the Hammersmith Odeon, began with trumpeter Charlie Shavers backed by an unobtrusive local rhythm section. Shavers played some fast, agitated stuff on *Bernie's Tune*, *Indiana* and *Undecided*, and calmed down for *Nature Boy* and *Baby, Won't You Please Come Home?* It was good to hear that nervous, explosive style again, also to admire his warm and lyrical chorus on *Baby*. If the set never got quite off the ground, well, it was the first set and he had to get it done in 20 minutes.

Salena Jones followed, backed by an unusual nine-piece ensemble that included vibes, harp and three guitars. Miss Jones is a singer whose main virtues are negative—no gush, no torchy mannerisms—alleged to a total competence. What I feel she lacks is a strong personality. Her repertoire included *Summertime*, *Right Now* and *On A Clear Day*; the group produced some nice effects and tone colors, all of which helped to distinguish her performance.

Gary Burton's quartet, a firm favorite in Britain, did six numbers. Burton excelled on his usual unaccompanied feature *No More Blues*, and the group swung hard in its Rock 'n' C&W vein on *Chickens* and *Henniger Flats*. With its sprightly attack, the quartet is always a delight to hear, whatever its actual importance on the contemporary scene may be. Burton's new guitarist, David Pritchard, has developed an unusually cohesive blend of jazz and pop techniques.

To round off the evening, the Kenny Clarke-Francy Boland Band gave us about 50 minutes of their straight-ahead, un-garnished big-band jazz. They opened with a fast blues, *Box 703*, of which I remember a fleet, driving solo from Idrees Sulie-man and some lovely work by Clarke behind Boland's piano—as an old-fashioned 4/4 drummer, Clarke swings more than anyone I have heard in the flesh. Johnny Griffin's *The Jamfs Are Coming*, a slow-medium blues, featured Sahib Shihab on soprano, Sulie-man, and Swedish trombonist Ake Persson. A bold, brassy and beautifully-shaped fluegelhorn solo by Benny Bailey illuminated *I'm Glad There Is You*, and after a drum feature, we heard the rather more restrained fluegelhorn of Art Farmer ease through a gentle waltz entitled *Evanescence*. The final flagwaver was *Sax No End*, a romp on the chords of *Chinatown* for the tenor-saxophones of Johnny Griffin, Tony Coe and Ronnie Scott. Tempo was ultra-fast, not surprising since Griffin set it, and the whole thing was a bit too frantic and a bit too long, but the audience hung on cheerfully. As a sceptic where big-bands are concerned, I freely admit that the combination of Boland's arranging, the drum tandem of Clarke and Kenny Clare and some heavyweight soloists does get through; most important, the musicians look and sound as if they really believe in what they are doing.

Monday

Guitar Workshop night. The rhythm team of bassist Larry Ridley and drummer Don Lamond backed Grant Green, Barney Kessel and Kenny Burrell: each guitarist did a short set and then all three slogged their way through *Just Friends*. Green, who replaced Tal Farlow, began intriguingly with a modal folk-blues that seemed to belong to the Leadbelly age; he followed with an uneventful bossa nova. Kessel played three numbers, two quick and one slow. He was the most accomplished technician of the three but also the most boring, relying entirely on stock phrases and sacrificing swing to speed. Burrell took *Scarborough Fair* for an adventurous, fairly "free" ride, but came back to earth with *Lover Man* and *Easy Rider*. *Just Friends* grew into a shambles, only Burrell retaining his poise. I guess the Workshop idea is one way of squeezing several musicians into one show but, honestly, is it worth it?

Next came Dakota Staton, supported by a quartet led by Pete King making his second Expo appearance. Miss Staton sang acceptable versions of *Porgy* and *Evil Gal Blues*, but the rest of her set I found rather painful. King put down several good solos among the vocals.

The second half was devoted to George Wein's Newport All Stars: Ruby Braff, cornet; Red Norvo, vibes; Joe Venuti, violin; Kessel, Ridley, Lamond, and Wein on piano. The first number, Norvo's *Spider's Web*, limped along to no great purpose until at the very end, Venuti took his solo. Here was an elderly gentleman who looked like an unnaturally friendly insurance tycoon, putting an amplified violin to his shoulder and swinging the pants off everyone who'd played before; the

audience understandably awoke from its collective stupor and cheered. After this, the evening was made. Norvo did a couple of pleasant numbers; Braff played as fulsomely as ever on *I've Got It Bad* and *You're Driving Me Crazy*. But it was Venuti's night. He came back for another spell; none of the tunes reached the heights of the opening statement, but he could do no wrong. He sawed, he plucked, he loosened his bow and wrapped it round the violin—and it sounded fine. The night's other hero was Larry Ridley. The role of all-purpose accompanist is the least enviable there is, but Ridley never lost his enthusiasm. He was always alert to fill in behind the soloists on ballads, and when he had to swing he did just that, in complete contrast to his partner, Lamond, who seemed disinterested—often to the point of sloppiness.

Tuesday

The two following nights went under the daunting banner of "Jazz from a Swinging Era". Daunting, because previous experience of what happens on Mainstream nights had made me wary. Most of the pre-war generation are at their best in an organized setting. They rarely work with a regular group these days, and a festival would provide the chance to collect some good soloists and to form a proper band.

This night suffered two blows before the music started. There was a strike on the Tube ('Subway' to you) which cut down the size of the audience; secondly, Louis Jordan's group did not appear. Buddy Tate

was perfectly acceptable as a substitute, but Jordan's quintet would have put more than one rhythm section on the bill.

The concert opened with *No One Else But You* and *If You Were Mine* from the Alex Welsh band. This eight-piecer is a credit to British Mainstream—one excellent soloist in trombonist Roy Williams, and a very good one in baritone-saxophonist Johnny Barnes—but the rhythm section can drag at times, and tonight it was practically invisible. The first guest was Albert Nicholas; his New Orleans clarinet sound has lost a little of its roundness, but this style is always worth a listen. Then pianist Jay McShann played a laborious and over-long set which consisted largely of second-hand blues figures. The first half closed with a return visit by the irrepressible Charlie Shavers, who tonight was the mercurial and swash-buckling Shavers that I knew from record. Tremendous stuff!

Two numbers by the Welsh band after intermission, and then Bill Coleman. Coleman still plays an awful lot of horn, with power, speed and imagination pretty remarkable for a man of 65. Using both trumpet and flugelhorn, and seemingly more assured on the latter, he played *In a Mellotone*, *Satin Doll* and *Sweet Georgia Brown*, on which Roy Williams took a fine solo. Then Coleman was joined by Buddy Tate for a swift *I Want To Be Happy*. Nothing exceptional, but the next number, *Stomping at the Savoy* by just Tate and rhythm, included about the best solo from the tenorman that I have heard

—fluid, swinging and all ideas perfectly resolved. Tate followed this with a most moving tribute to Coleman Hawkins: *Body and Soul* played superbly in the fashion of the Master. At this point I was forced to leave the proceedings in order to telephone in a review; when I looked in later, an all-in jam-session was in full cry.

Wednesday

Part Two of the Swinging Era package contained some good music, sure enough, but the general air of mismanagement helped to make most of the evening rather heavy going. Humphrey Lyttelton's sextet, which included Chris Pyne on trombone and Kathy Stobart on tenor, moved nicely for a while, but then came five numbers which featured, to a greater or lesser extent, the singing of Elkie Brooks. Miss Brooks is best-known in the pop world and, to put it very kindly, she is not quite good enough to sing Billie Holiday numbers at a jazz concert.

Dave Green, bass, and Spike Wells, drums, remained on stage for the rest of the first part. They were a great improvement on Welsh's men of the previous night, although Wells' beat was not firm enough for the context. Jay McShann came on for three numbers: a gospel thing, a blues on which he also sang, and a slowish waltz. He sounded much more interesting than on Tuesday but, alas, his set was only half as long. For the third time in the week Charlie Shavers materialized, played *Indiana* and *Nature Boy* (enlivened by some extravagant cadenzas) and was



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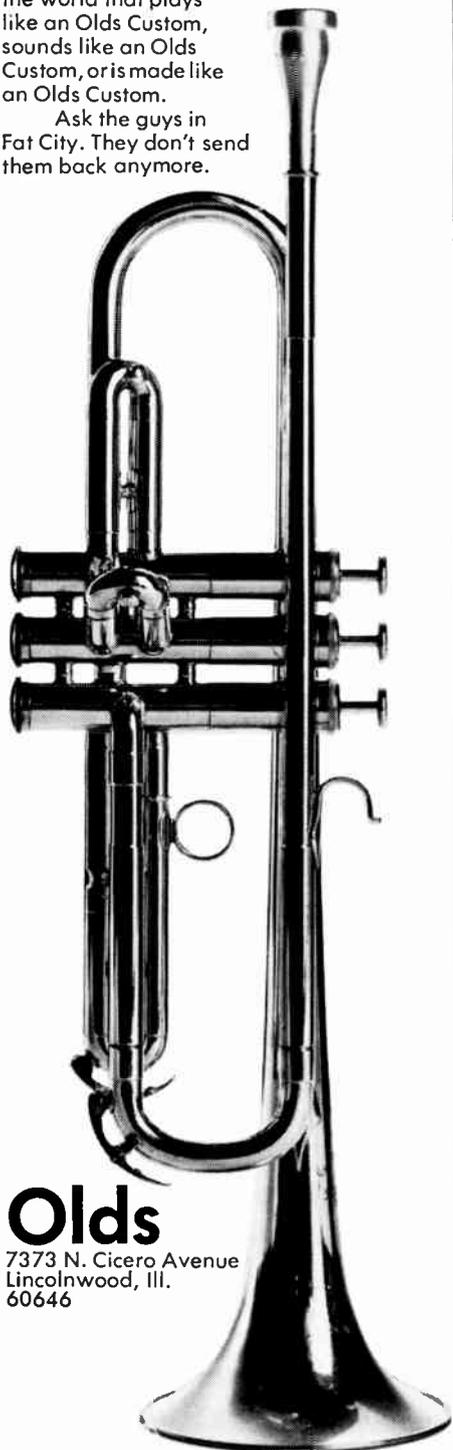
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joined by Buddy Tate for a routine *I've Found a New Baby*. Tate then played *Sunday, These Foolish Things* and *Mack The Knife*: none of them up to his best Tuesday form. Then the curtains were drawn and we prepared for intermission; this turned out to be slightly premature and Tate, Shavers, McShann and everyone were dragged out for a highly unsettled *Jumpin' at the Woodside*.

The next segment had at least the merit of extreme formality. Clarinetist Dave Shepherd's quintet played some imitation Goodman—there is no denying that Shepherd and his vibes man have this style absolutely down—and then Teddy Wilson arrived to do four numbers with rhythm and a final *Avalon* with the full group. Wilson no longer seems to bother, and much of the sparkle has left his piano playing.

After another protracted interval we reached the star himself, Lionel Hampton, with his octet. The early moments were fairly pedestrian, but Hamp came across by sheer force of personality. He played *Midnight Sun* and *The Sweetest Sounds* on vibes, and sang *Spinning Wheel*. The group seemed a little subdued by Hampton's standards: the drummer was quiet and there were no honking tenors. Trumpeter Wallace Davenport took some good solos, but it occurred to me that someone like Shavers would have really lifted the band. Hampton introduced a singer, Valerie Carr, whose version of *For Once in My Life* was so emotive, both visually and aurally, that I was tempted to go up and offer her at least a handkerchief.

After this, Hamp cut loose on a 32-bar theme with a superlative attacking solo, finishing with stick-juggling on the drums. The End. Applause. Back again and into *The Saints*. At this point, Hampton strode purposefully to the side of the stage, threw the stair-covering into the pit (just missing several cameras belonging to *Down Beat's* London correspondent) and marched his men round the front of the auditorium with the aplomb of a leader who has done this kind of thing before.

Then some more encores, *Hey Baba Re-bop*, a bit of piano, and really The End.

Thursday

John Lee Hooker could not make the concert, and the Blues and Gospel evening was reduced to five acts. This should have meant more time for everyone, and perhaps it did. Champion Jack Dupree began with a somewhat flaccid piano solo; then he sang a blues and finished with *What'd I Say?* Dupree has built a following here based on his personality and on his blue jokes. As an entertainer he is great, and he certainly deserved more than three numbers. By contrast the Stars of Faith received too much space. It is true that they succeeded in working up the audience with their last number—one of the singers clambered among the crowd while one of the guards kept an anxious eye on her microphone lead—but the rest of their act did not move naturally to such a climax.

Otis Spann did three numbers which showed off his technically fine piano playing. He deserved his encore. The Robert Patterson singers turned out to be a more sophisticated version of the Stars of Faith. Individually they had better voices and the arrangements were slicker, but each number was dragged on to the point of monotony. Again we had the stroll around the theatre which, I guess, comes with all Gospel groups. The show was closed by Albert King. Initially, he impressed by his size and by his declamatory guitar solos. After a while, his phrases had become so repetitive that they hurt; his singing made little impact.

Friday

The quintet of tenor saxophonist Alan Skidmore which opened the concert includes five of Britain's finest young jazzmen, but they did not have time to do themselves justice. U.S. readers should note the names—Kenny Wheeler, trumpet; John Taylor, piano; Harry Miller, bass; Tony Oxley, drums—because one or more could soon make it on an international level.



Charlie Shavers: Tremendous stuff!

JAN PERSSON



JAN PERSSON

Cecil Taylor: The great moment of the festival

Then came an embarrassing few minutes while Cecil Taylor's quartet came on stage and started arranging drums and music stands in view of the audience. Why the curtains were not drawn, as they had been on every similar occasion, is one of life's little mysteries.

This was the first time I had seen Taylor perform, and I could not stop watching the blur of his hands as they flew over the keys. With Jimmy Lyons on alto, Sam Rivers on tenor and flute, and Andrew Cyrille on drums, Taylor roared through 50 minutes of music that was rarely less than violent and aggressive, even with several written themes breaking the momentum of collective improvisation. Taylor took only one solo as such, but kept up a ceaseless barrage of accompanying figures (the effect of these was minimized by the poor amplification of the piano).

That set was, to an admirer who had waited so long to hear Taylor in person, the great moment of the festival, though I did hope that an occasional burst of sunshine would break through the storm. For all his predictability, this wider emotional spectrum is just what was offered by Thelonious Monk. Jazz musicians rarely develop (exceptions: Miles Davis, John Coltrane, Coleman Hawkins) and Monk has done nothing new for a good 10 years. However, his tunes and his solos are still wonderful, and he has yet to reach the stage where one needs to make allowances for him. His solos on at least two of the numbers, *Light Blue* and *Hackensack*, should have delighted anyone with ears to hear; from some of the comments passed, however, it seems that many people expected him to do a Cecil Taylor. Nate Hygelund (bass); Paris Wright (drums) and the faithful Charlie Rouse gave unremarkable but apposite support.

Saturday

So to the final night. Jon Hendricks opened pleasantly enough, with snatches of his evolution-of-the-blues routine, the highlight of which was Oscar Brown's *Bid*

'Em In. He was joined by an unidentified lady for one of his Basie numbers; it did not work out too well.

More history: this time, Mary Lou Williams encapsulating jazz piano into about five minutes. She was then joined by John Marshall, drums, and Spike Heatley, bass, and another six numbers. I doubt whether the post-Powell idiom really suits her, but she does project her solos in a way that several more inventive pianists should envy. Perhaps it comes down to her unusually full (for this style) left-hand chording.

The word from the first house had been that the Miles Davis Quintet would knock us right back, and it did. This is the first time we'd heard Davis play in a style well in advance of anything he has recorded, and the impact he made was equalled in my experience only by John Coltrane, whose visit in 1961 came as just such a shock. The first half-hour or so contained some of the hardest blowing I have heard, with Chick Corea's electric piano, slightly distorted by the mikes, coming at us from all directions and Jack De Johnette setting new records for volume. Things calmed down after a time and there were quieter passages; most of the regular rhythmic patterns, when these did occur, were derived from rock. As a performance, it was quite as galvanic and intense as Taylor's of the previous night, but with more variations in mood. One could say, to mangle the old French observation, that *c'est magnifique, mais ce n'est pas Miles*, but even if Davis has, on this hearing, discarded much of his old lyricism he has once more avoided resting on his laurels. Art rarely progresses without something worthwhile being jettisoned on the way.

Wayne Shorter complemented his tenor solos with surprisingly mellifluous work on soprano. We had to wait some time for a Dave Holland solo, but it was a blockbuster when it came. Altogether, he fulfilled our highest patriotic aspirations.

—Ronald Atkins

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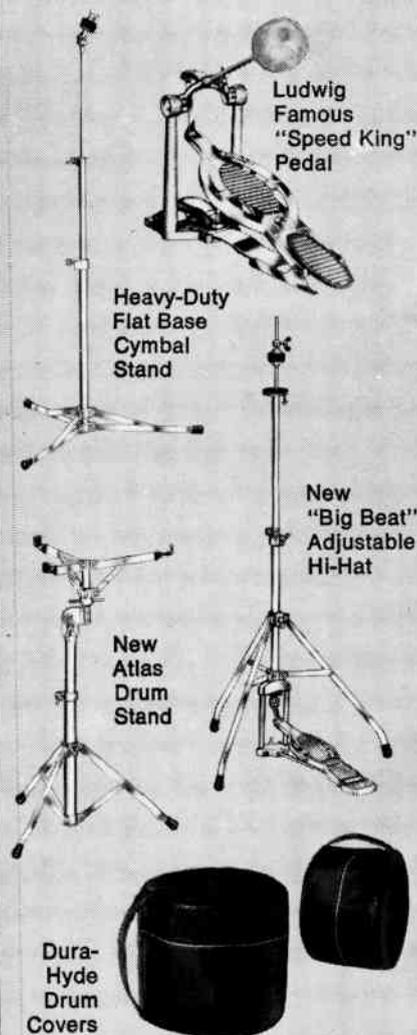
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Three Ways Of Playing A Song By Rudy Stevenson

DON'TCHA HEAR ME CALLIN' TO YA was first recorded by Wynton Kelly, then by George Benson, The Fifth Dimension, and J. J. Johnson and Kai Winding.

The musical examples below include the basic lead sheet for the composition and transcriptions of one chorus of improvisation as interpreted by Benson, Johnson, and The Fifth Dimension.

Guitarist Benson plays the theme with a large orchestra and then begins his improvised solo. However, instead of playing choruses based on the A-A-B-A progression as the song is written, he stays in one mode, using a Gm-C7 progression (the "A" section) for his entire solo. A Latin rhythmic feeling sustains the mood, allowing Benson complete freedom. This interpretation can be heard on the album *Tell It Like It Is* (A&M SP3020).

A sextet was used for the Johnson-Winding date. A jazz-rock mood is set by the rhythm section, which includes Herbie Hancock, piano; Ron Carter, bass; Grady Tate, drums. The trombonists play the theme against this setting. Johnson is the first soloist and one chorus of his solo is transcribed below. Unlike Benson, he bases his solo on the theme as written. It can be heard on A&M SP3027.

The Fifth Dimension's version is accompanied by an orchestral arrangement by Bill Holman. The tune is performed in a strict rock bag. An eight-bar interlude after the theme sets the mood for ad-libs by Billy Davis. His solo is strictly "down home" blues, while the background chant is sung by the other four members. This interpretation is on the album *The Age of Aquarius* (Soul City SCS92005, and also on a single).

Fm Bb Fm Bb Fm Bb Fm Bb
 I MISS ya ba-by and I WANT you back
 Fm Bb Fm Bb Fm Bb Fm Bb
 I gOESS I'M CRA-zY BUT I WANT you back
 Fm Bb Fm Bb Fm Bb Fm Bb
 I Told you To LEAVE me I WAS OUT of MY
 Fm Bb Fm Bb Fm Bb Fm Bb
 head so please for - GIVE ME and FOR-GET what I
 Fm Bb Fm Bb F#m B F#m B
 SAID I'M cry-ING ba-by and I feel so
 F#m B F#m B F#m B F#m B
 bad I NEED you ba-by
 F#m B F#m B F#m B F#m B
 I'M GO-ING Mad you OUGHT-a KNOW I
 Fm Bb Fm Bb Fm Bb Fm Bb
 Love you you OUGHT-a KNOW I CARE
 Fm Bb Fm Bb Fm Bb Fm Bb
 CAN'T you see I'M LONE-ly
 Fm Bb Fm Bb Fm Bb Fm Bb
 I'M IN des-pair (five)

George Benson:

GUITAR

Musical score for George Benson's guitar piece, featuring complex rhythmic patterns and melodic lines across ten staves. The score includes various time signatures and musical notations such as triplets and slurs.

J. J. Johnson:
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The Fifth Dimension:

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RUDY STEVENSON is a native of New York City. He attended Eastman School of Music briefly, but did most of his studying privately. He plays all the reed instruments, guitar, and harmonica.

Stevenson has composed and arranged for many artists, and his work can be found on at least 23 albums by performers including Nina Simone, Wynton Kelly, Duke Pearson, Lee Morgan, The Fifth Dimension, etc. He was featured saxophonist, flutist, and oboist with Olatunji, guitarist-flutist for Nina Simone, guitarist with Lloyd Price, and currently plays flute, oboe, guitar, and harmonica with the Fifth Dimension.

Stevenson has recorded with many of the above artists, and is presently preparing to record his own album.



JAZZ ON CAMPUS

Bill Dobbins, student leader of the Kent State University (Ohio) big band and winner of the top arranger award at the 1968 college jazz festival finals, is well into his first book. The subject is jazz improvisation and it is "centered mainly on the relationship of modes and scales (horizontal elements) to chords (vertical elements) . . . **Paul Tanner** is back at the University of California at Los Angeles teaching his "History and Development of Jazz" course. (He is assisted by **Dale Brown** and **Graham Young** in UCLA extension courses in jazz.) Last year, Tanner travelled 15,000 miles visiting scores of college campuses investigating their use (or non-use) of jazz in their music curricula. His findings (over 500 colleges are now offering some jazz education) will be reviewed at a special conference to be called this summer at U.C.L.A. which, hopefully, will lead to a Jazz Institute providing crash courses for educators . . . **Dr. John Carrico** has announced details of the 1970 Summer Session (July 27-August 1) at the University of Nevada (Reno). The Summer Session will include the 9th annual Summer Stage Band and Jazz Clinics, Jazz Piano Workshop, Guitar Workshop, and a regional Youth Music Institute coordinated by **Emmett Sarig**, founder of the original Youth Music Institute in Madison, Wis. in 1969 . . . Members of the Beta Pi Nu music fraternity at Chicago's DePaul University were treated to a Modern Improvising Symposium by percussion instructor (and down beat Music Workshop columnist) **Bob Tilles**. The reaction was startling. There was a spontaneous movement to petition the school administration for a more relevant program. The petition read: "We the undersigned wish to express our recommendation that the DePaul University School of Music establish a Contemporary Music curriculum. That is to say, a curriculum dealing with jazz and 'Commercial' music." 244 of the 247 School of Music students signed—even string players! (They were induced by the logic of offering students a wider choice of courses. "Suppose you weren't offered the chance to take Romantic or Baroque music?") The school administration is "pondering the feasibility" . . . **Wendell Jones**, percussion instructor, advises from Bowling Green State University (Ohio) that course credit is being granted this semester for the jazz workshop band, and the university may also add a course of "History and Literature of Jazz." Mr. Jones is probably correct in that no other college or university in Ohio offer any jazz related courses for credit. (Ohio State isn't even number one in football. And Oberlin passionately embraces the fine arts—of days gone by) . . . **Leon Breeden**, director of lab bands at North Texas State (Denton) will be Director of all the 12th annual Summer Jazz Clinics in 1970. **David Baker** will be back as arranging instructor unless final funding comes through for Institute of Black Music, tentatively scheduled to open in 1970 at Indiana University (Bloomington)

. . . **Lena McClain's Martin Luther King Cantata** (scored for 15 voices and five instruments) was recently performed by the University of Virginia Union (Richmond). Mrs. McClain heads the first Music Major program for the city of Chicago at Kenwood High School. She has been asked to present her concepts of music instruction to the Music Educators National Conference for publication. Her concepts will startle many of the education hierarchy as she firmly believes, and has proven it, that a thorough knowledge of jazz and improvisation is necessary before a student can properly approach classical music. 

SCHOOL JAZZ

(Continued from page 17)

Bob Dewarte, Music Department, San Fernando Valley State College, Northridge, Calif. Number participating: 20 bands, combos and vocalist on junior college and college levels. Entry fee: \$2.00 per musician. Clinicians/judges: to be advised. Awards/prizes: trophies. \$1.50 admission for each of three semifinals; \$2.00 admission for Saturday night finals.

Reno, Nevada: Ninth Annual University of Nevada Stage Band Festival to be held at University of Nevada sponsored by University Bands on **March 6-7, 1970**. For applications, contact festival chairman **Dr. John Carrico**, 1075 W. 12th St., Reno, Nevada 89503. Number participating: 110 stage bands and 25 combos on elementary, junior high school, senior high school, junior college and college levels. Entry fee: \$25.00 per band, \$10.00 per combo. Clinicians/judges: **Herb Wong**, **Bob Share**, **Joe Morello**, **Frank Rosolino**, **Paul Tanner**, and others. Awards/prizes: trophies, scholarships. Evening concert: admission \$2 students, \$4 adults per day.

Bremerton, Wash.: 11th Annual Olympic College Jazz Festival to be held at Olympic College sponsored by the Dept. of Music on **May 8-9, 1970**. For applications, contact festival chairman **Ralph D. Mutchler**, S. E. Funk or **James Brush**, Dept. of Music, Olympic College, Bremerton, Wash. 98310. Number participating: 25 stage bands on the senior high school level. Entry fee: \$25.00 per band. Clinicians/judges: to be advised. Awards/prizes: Summer Jazz Clinics scholarships, trophies. Evening concert: admission \$1.50. Special note: This festival is limited to Washington high schools. 

COLEMAN

(Continued from page 11)

meditation, and with fewer harmonic and phrasal protections, might be a part of every jazzman's equipment, but many younger players have already so decided, as have many older ones as well. And there are Coleman's extensions of the rhythmic resources of jazz, and his extension of the idea of tempo. Similarly, his ideas of emotional pitch and of individual and group tonality. Such things represent major insights into the nature of jazz, and into its sources of growth.

Discography

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The Stockholm recordings are Blue Note 84224, with *Dawn*, and Blue Note 84225, with *Snowflake and Sunshine, The Riddle, and Antiques*.

Trouble in the East is forthcoming on Impulse in a two-record set.

Supplementary Coleman:

Jayne, Angel Voice, Chippie, The Sphinx, and Invisible are on *Something Else!* (Contemporary C 3551).

Tomorrow is the Question, with *Lorraine and Tears Inside*, is Contemporary M 3569.

Ramblin' and Free are on *Change of the Century* (Atlantic 1327). *Beauty is a Rare Thing* is on Atlantic 1353.

C. & D. and *R.P.D.D.* are on Atlantic 1378. And Coleman on tenor, with *Cross Breeding* and *Mapa*, can be heard on Atlantic 1394.

Coleman's performance on *Abstraction* and his interpretation of Thelonious Monk's *Crisis Cross* are on Atlantic 1365.

Ornette Coleman, Town Hall, 1962 on ESP Disc 1006 has a version of *Sadness*, a piece called *Doughnut* in which (as far as I know) the idea of spontaneous, collective changes of tempo first appears. I am told that Coleman likes his playing on *The Ark* from the same LP. Another version of *Sadness* and also of *Doughnut* can be heard on *An Evening with Ornette Coleman* released in England on a two-record set on International Polydor 623 246/247. (These two albums also include works by Coleman for string quartet and woodwind quartet—both of which are outside the limits of his discussion.)

New York is Now! (Blue Note 84287) has *Round Trip, Broadway Blues, and The Garden of Souls* (plus a rather boyish joke that doesn't come off called *We Now Interrupt for a Commercial*).

Don Cherry's *Complete Communion* is Blue Note 84226.

Note: There is a collection of Coleman pieces from his first two Atlantic LPs published by MJQ Music (and distributed by Associated Music Publishers, I West 47th St., New York, NY 10036). It also includes a complete transcription of Coleman's *Congeniality* solo and an analytical essay, unsigned but written by Gunther Schuller. 

POMEROY

(Continued from page 15)

recording band. They record the *Jazz in the Classroom* albums. It is made up of the best students in school and is an excellent band. It is not like being a teacher in a school. It's like working with fellow professionals. When we get to the best 20 musicians in the school we get to a very high level. The bass player and the drummer are outstanding jazz players. The bass player, George Mraz, from Czechoslovakia—I'm not one to speak in superlatives but this boy is one of the leading jazz players on the scene anywhere. I've played with Steve Swallow often, with Ron Carter often, and George is equal to either of them. He played violin for 10 years before he took up the bass. He's got the training, the ear. The drummer,

Peter Donald, has been playing professionally for years and decided to come back to school. To have a bass player and drummer as good as these two guys as the foundation of a band is a pleasure for me. It's pretty much like when I had my own band, except we play to the four walls and not to a live audience. We make records, but we don't get the feeling of seeing people respond to the music and the pleasure from seeing people enjoy what we're doing. That's such an important thing.

Gitler: Doesn't the school sponsor concerts periodically?

Pomeroy: Yes, but it's not the same. Let me use words that I don't mean to be as strong as they sound. When we do a school-sponsored concert, I get the feeling that it's high school operetta time. Those are unfair words and I wouldn't want Larry (Berk) to think I mean it like that, but it is not like a grown, adult man using his music to talk to another person. There are too many other factors of school surrounding it.

Gitler: Aren't they held in a Boston concert hall?

Pomeroy: Yes, but it doesn't attract—whether it's that they don't advertise in the way you would for a public concert where someone has to make a "nut", it's just . . .

Gitler: Do you think it would be beneficial for the school to present concerts such as these on a larger scale?

Pomeroy: It might be. I question whether there's an audience that would come out to hear it. I'd like to think there is, but the people that go to these concerts are mostly fellow students, parents and friends, or a few people who know my name from being in jazz, or who have heard that good things happen at Berklee.

Gitler: Then how do the musicians feel about playing this music and not knowing where they're going with it?

Pomeroy: I guess they have their own reasons. For the bass player, Berklee is a stepping stone for establishing himself in the music scene in the States. For the drummer, it is an interest in broadening himself further. Some of the fellows in that very band are going into music education. Others are very talented young people who can play well, and at the moment, maybe they still think they can make their living playing. I love them for their optimism and I wouldn't want to be the one to snuff out the spirit because I think it's a beautiful thing to see. . . .

Gitler: What are the other courses you teach?

Pomeroy: I teach an arranging course that I'm very, very proud of. It's an approach to writing for jazz orchestra that I have put together over my years of playing, writing, and listening to other people's writing. As an *approach* it is unique. I don't want to become technical about it, but what it does is that it allows the student to write for jazz orchestra and not have it *sound* like the standard band ensemble; not like a Count Basie or a Woody Herman, but a much richer orchestral sound. We use the instruments not as groups of trumpets, and groups of trombones, and groups of saxophones, but more orchestrally and get a lot more

color out of a jazz orchestra.

For all his pessimism—or rather realism—Pomeroy is a dedicated and highly effective teacher and band organizer. I have observed him in the classroom and in front of the Number One Berklee ensemble and have seen the great response he gets from the students. He is proud of the school's accomplishments. When the tape and time—he had to teach a class—had run out, he left me with one afterthought.

"Much credit should go to John La Porta," he said, "for the material he has introduced on the lower levels and the patience he has with the beginners. We used to have the good players just coming in. Now they develop through the ranks." 

AD LIB

(Continued from page 8)

carnation as Inkwhite, with his *Purple Why*, played melodica and bass, used his voice and displayed his compositions in an invitational concert at the Eldridge St. Studio in the East Village with James Duboise, trumpet, mellophone, flute, voice; Whitecage, reeds, flute; Reverby, piano, and Cook, drums. Guests who jammed were Marzette Watts, flute; Dewey Johnson, Frank Smith, tenor saxophone; Tom Wayburn, David Adams, Tommy Bellucci, piano; Pavone, bass; John Williams, Tom Berge, drums . . . Singer Lou Rawls appeared at P.S. 201 on behalf of the "Stay-in-School" campaign . . . New Group Tuesday night at the Fillmore has continued to gather momentum since its inception Oct. 28. On Nov. 25, groups spotlighted included *Jam Factory, Kansas, Gap, Waldrop & Roundtree* and the *Odyssey Light Show* . . . Weekend shows have included *Johnny Winter, Blodwyn Pig* and *Chicago* on one bill, and *Joe Cocker & The Grease Band, Fleetwood Mac, King Crimson* and *The Voices of East Harlem* on another . . . Lil Armstrong flew in from Chicago to tape an interview for BBC-TV . . . Atlantic has signed *Mongo Santamaria* to a long-term, exclusive contract . . . Pianist *Barry Harris* recorded for Prestige with *Ron Carter*, bass, and *Leroy Williams*, drums.

Los Angeles: Cannonball Adderley and his sidemen were virtual artists-in-residence at UCLA for three days, culminating with their regularly scheduled concert as part of the annual *Jazz at UCLA* series. During their stay, they gave lectures and workshops, held informal seminars and got right down to the personal level, answering questions while sharing meals with the students. One of the quintet's demonstration-recitals consisted of a history of jazz from Dixieland to free form . . . Some of the freer forms in town can be seen in the legit production of *Oh Calcutta* at the Fairfax Theater, where the pit band (fully clothed) is made up of unusual instrumentation: three keyboard instruments and percussion. Drummer *Cubby O'Brien* fronts the quartet; *Joyanne Grauer, D'Vaughn Pershing, and Rick Lipp* play the various pianos, organs and electric pianos . . . *Mose Allison* worked Shelly's Manne-Hole for two

weeks, and true to his custom of traveling solo and picking up local rhythm sections, used Reggie Johnson, bass, and Dick Berk, drums. Les McCann followed Mose, also for two weeks . . . Herb Jeffries, is busy making another comeback, this time at a San Fernando Valley nitery, the Ruddy Duck. Jeffries is working with a mod vocal quintet, The Relations. Dick Johnston fronts the house trio . . . Gabor Szabo gigged for two weeks at the Light-house. He was followed by the Jazz Crusaders . . . Blood, Sweat & Tears played successive one-nighters at the Anaheim Convention Center . . . The Byrds were featured at a new Sunset Strip club, Thelma, for three nights. Ike & Tina Turner followed for one week . . . The San Fernando Valley State College Studio Band played a concert at the school's Campus Theater, under the direction of Bob Delwants . . . The Los Angeles Pianists' Club held a "cavalcade" at the Swanee Inn. Among the featured soloists: Edgar Hayes and Johnny Guarneri . . . Ramsey Lewis followed George Shearing into the Hong Kong Bar. Jimmy Smith was scheduled to open there Dec. 22; Charlie Byrd, Jan. 12 . . . A jazz-loving gynecologist, Dr. Bill MacPherson from Pasadena, organized his Second Annual Jazz Party at the Pasadena University Club, and hired Matty Matlock and his band; the Abe Most Quartet (Most, clarinet; Johnny Guarneri, piano; Ray Leatherwood, bass; Jack Sperling, drums), and others including Jess Stacy, piano; and Panama Francis, drums . . . Esther Phillips was featured for a special one-nighter at the Pied Piper. Lorez Alexandria is still there with Karen Hernandez on Sunday afternoons and Tuesday nights . . . The Club Casbah changed management, changed names, and changed headliners. Bruce Cloud is featured there, backed by Carl Lott and his trio . . . Fela Ransome-Kuti and his Nigerian band are now heard nightly at the Citadel d'Haiti, in Hollywood . . . Mr. Woodley's is presenting a steady diet of jazz and soul artists Wednesday through Sunday: The Lorenzo Holden Trio, the Jimmy Robins Trio, singers Ruth Davis and Richard Dickson . . . Ernie France decided to hold Ernie Andrews over at his Parisian Room. The decision wasn't difficult: the crowds keep coming in. Backing Andrews is the Red Holloway Trio. Jazz violinist Johnny Creach is still on the bill. Drummer Kenny Dixon hosts celebrity night each Monday at the club . . . The Watts 103rd Street Rhythm Band got its biggest boost with its recent appearance on the CBS-TV Ann-Margaret special . . . Ernestine Anderson was held over for an additional two weeks at Memory Lane, backed by the Leroy Vinnegar-Hampton Hawes Trio . . . Looks like Ray Charles and Arthur Rubenstein have something in common besides their chosen instrument: Charles duplicated Rubenstein's feat of selling out eight concerts in one week at the Salle Pleyel in Paris. Another aspect of Charles' recent European tour: he is now the biggest concert attraction in Scandinavia. He's still on the move Stateside, just having played Seattle, London, Ontario, Miami, Ohio, the Westbury Music Fair in Long Island, and Baltimore. As

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for his protege, Billy Preston, he still occasionally works with his mentor, but is moving away on his own. He just finished an engagement at Mexico City's El Camino Real, then gigged at Thelma's in Los Angeles. He is scheduled to return to London for another Apple recording session with The Beatles in late January . . . Craig Hundley (who just celebrated his 16th birthday) and his youthful trio recently closed at the Dunes in Las Vegas—their second gig at Nevada's gambling oasis.

San Francisco: The Rolling Stones planned to do a free concert at Golden Gate Park Dec. 6 or 7, following recent criticism of high prices at their regular performances. Also to be on hand were the Grateful Dead, Dr. John and the Night Trippers, Freddie Neil, Ali Akbar Khan, and The Band. Haskell Wexler, who did *Medium Cool*, was to film the entire event for a special television and motion picture release. Proceeds from the film were to go to "groups that do things free" . . . Mose Allison did a concert at the end of October in the Bear's Lair at U. C. Berkeley . . . Ike & Tina Turner appeared Nov. 22 at King Hall on the Berkeley campus. The day before at King Hall were SonHouse, Lightnin' Hopkins, Mance Lipscomb, and Bukka White . . . Scheduled during December at the Matrix were Bukka White, Charles Cockey, the Rhythm Dukes (the new group of Jerry Miller, former lead guitarist with Moby Grape), Axundervault, and, tentatively, bassist Jack Casady and guitarist Jorma Kaukonen of Jefferson Airplane . . . At the end of November Keystone Corner in San Francisco was featuring Nobody, a group that embraces jazz, blues, Latin, and rock . . . During late November and early December, Berkeley's Steppenwolf presented Maximum Speed Limit and Peace, Bread, and Lead . . . Also at the end of November, Chuck Atkins' new Casite Club (Haight near Stanyon) featured Tamiko's Dream; Jack's of Sutter the Bob Drew Trio, and Jimbo's, trumpeter-pianist Cervantes . . . Palo Alto's Exit featured Rudy Johnson & the Incorporates at the end of November, while the Oakland Exit celebrated its opening with Opus Three . . . Recently on the bill at the Family Dog on the Great Highway were Commander Cody, Dan Hicks and his Hot Licks. The New Riders of the Purple Sage (with guitarist Jerry Garcia of the Grateful Dead), Vern & Ray, Sebastian Moon, and Straight Funk Unlimited. The New Riders of the Purple Sage, like the new Byrds, have a decidedly countryfied sound . . . Up during December at Fillmore West were the Grateful Dead, The Flock, Humble Pie, Incredible String Band, The Chambers, The Nice, King Crimson, Santana, Grand Funk Railroad, Fat Mattress, and tentatively, Sly & the Family Stone. On New Year's Eve at Winterland: Jefferson Airplane, Quicksilver Messenger Service, and the Sons (formerly the Sons of Champlin) . . . At Fillmore West, Santana, It's a Beautiful Day, Elvin Bishop . . . During the weekend of Nov. 14-16, the Fourth Way recorded their second album for Capitol

live at the New Orleans House in Berkeley . . . Reed man Bert Wilson has joined Anonymous Artists of America, who boast an eight-piece rock group, a free-jazz trio, and a belly dancer. Trio members Wilson, Clyde Flowers (bass), and Len Frazier (bucblah synthesizer) play with the rock group and provide backing for the dancer. During December the group played at the Poppycock in Palo Alto, and at the Matrix and the Family Dog in San Francisco . . . The Jazz Workshop was to close during December and will re-open New York's Eve.

Chicago: Gene Ammons, who has been playing all over town, including the Apartment, Soul Junction, and High Chaparral, played opposite Sonny Stitt's trio at the Plugged Nickel for one week in December, following a big five-day engagement at the club three weeks earlier. The two erstwhile partners joined forces to end each show. Ammons also played a Modern Jazz Showcase concert with tenorman Von Freeman, guitarist George Freeman (who has joined Jug's regular band), pianist Willie Pickens, and drummer Wilbur Campbell. Ammons will also appear at another Modern Jazz Showcase presentation the weekend of Jan. 2-4 with Sonny Criss and James Moody also on the bill . . . After an eight-month run at the Den Downstairs, Gene Esposito and the High-lifers moved to the Tradewinds. A group called the Neighborhood took over at the Den . . . Georg Brunis played a concert at the Four Horsemen accompanied by Nappy Trotter, trumpet; Jimmy Granato, clarinet; Dave Phelps, piano, and Tony Bellson, drums . . . Mongo Santamaria played three weeks at the London House, followed by Dizzy Gillespie . . . Lee Konitz was scheduled to play two benefit concerts for the Conspiracy Seven and a third concert for the Jazz Institute of Chicago in December. The JIC has set up a tentative Sunday concert program for the last three weeks in January and the first week of February. The JIC plans to present groups led by Von and George Freeman, Brunis, Gene Shaw, and bass trumpeter Cy Touff . . . The Bob Dogan-Fred Schwartz Music Ensemble played a concert at Logan Square Hall. The group included Dogan, piano; Schwartz, tenor saxophone; Carl Leukaufe, vibes; Gene Shaw, trumpet; Bob Ojeda, trombone; Jim Mullerheim, guitar; John Newman and Nevin Wilson, bass; and Sam Cohen and Terry McCurdy, drums . . . Luther Allison and his blues band did a session at the North Park Hotel . . . Singer Ethel Duncan has been subbing with Franz Jackson and Art Hodes in place of Jeanne Carroll, who underwent minor surgery. Jackson is at the Showboat Sari-S weekends and Hodes is playing Wednesdays and Fridays at Sloppy Joe's for the month of January, with the Salty Dogs in the Saturday spot. Bobby Hackett sat in with Hodes' band at Sloppy Joe's fall festival, which also featured the Salty Dogs and the Riverboat Ramblers. Hackett's scheduled week at Apollo XI was cut short due to lack of attendance (in turn due to lack of promotion) but club owner E. Rodney Jones, WVON DJ, got his kicks sitting in on trumpet with Hackett and Vic Dickenson . . . Buddy Rich played a one-nighter at the Plugged Nickel . . . Guitarist John Bishop and his group returned to the Flower Pot in December . . . Chicago (C.T.A.) made their first major hometown appearance in a warmly received Auditorium concert.

New Orleans: Tulane University sponsored a jazz festival in November that featured the Modern Jazz Quartet and a number of local jazz stars. Blues guitarist Babe Stovall made an appearance, as did three local college bands—the Loyola University Jazz Lab Band, the LSUNO Stage Band, and the Xavier University Jazz Band. Other groups on the five-day festival were the New Orleans Ragtime Orchestra, a new group led by pianist Lars Edegran, reed man James Rivers' trio, Willie Tee and the Souls, the Generation Gap, and the Jaguar Jazz Ensemble from Southern University in Baton Rouge. Special films on the jazz funeral and display materials from the Tulane Jazz Archive were presented by Richard Allen, curator of the archive . . . Trumpeter Al Hirt has opened his own club, Al Hirt's Saloon, in Atlanta. The trumpeter was recognized for his contribution to the City of Hope at a dinner recently, and among those present were Dizzy Gillespie, Bobby Gentry, and Fats Domino . . . Pianist Ronnie Kole was in Las Vegas recently, lining up a series of personal appearances . . . Pete Fountain cut a pilot TV show here for a new series called *Something Else*, which will be aired in early 1970 . . . A concert and dance at SUNO (Southern University of New Orleans) featured trumpeter Porgy Jones' combo, reed man James Rivers' trio, and pop-blues group Oliver and the Rockets . . . Sergio Mendes played a concert at Municipal Auditorium recently . . . Trumpeter Sam Alcorn, son of traditional jazzman Alvin Alcorn, is recuperating from an unexpected ailment—a heart attack. Alcorn, a soaring modern trumpeter, is only 29 . . . The Playboy Club has a new rock combo in the Living Room. The Palace Guards have replaced the Leaves of Grass. Alto man Al Belletto continues as leader of the house band and musical director.

Philadelphia: Violist Renard Edwards is the first black musician to become a regular member of the Philadelphia Orchestra. One hopes that this marks the start of a trend rather than tokenism . . . We dropped in to hear vocalist Evelyn Simms singing with the Howard Lanin Orchestra at a Bell Telephone employees' party and spotted saxophonist Arthur Daniels sitting in the audience up front near the bandstand with some music in his lap. After a pleasant evening listening to the Lanin group, which contained a number of old friends from the jazz community, it was a surprise to find that Daniels had finished his work on the music in time for Evelyn and the band to do a new arrangement of *But Beautiful*. Daniels has been asked to do a number of charts for Miss Simms to sing with the Lanin band . . . Trombonist Al Grey was seen on local TV when tapes of Sammy Davis Jr. were shown. Grey toured with the Davis group for quite a spell before returning home to Phila-



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- *The Blues As Secular Religion.* An essay by Rod Gruver from a book to be published in 1970.
- *The Jazz Musician As a Writer.* A section consisting of (a) *Fragments of An Autobiography* by Kenny Dorham; (b) *The Travels of Seldon Sideman* by Dick Wellstood.
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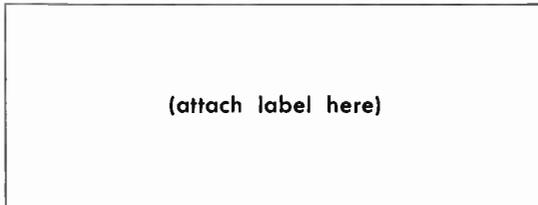
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delphia. He has been doing a number of society jobs in the area. When his schedule allows, Grey rehearses with a big band being formed by trombonist Fred Joyner. Joyner is a trombonist of merit, having played with a number of big bands. Saxophonist Jack Zachary and trumpeters Johnny Lynch and Tommy Simms have been seen at a number of these rehearsals . . . Roberta Flack appeared at a Spectrum Concert produced by Herbie Spivack. Others on the show included Lou Rawls, Ramsey Lewis and Dick Gregory . . . Jimmy DePriest replaced conductor Rafael Kubelik for two concerts in Sweden with the Stockholm Philharmonic and we learned that he has been asked to return to conduct the orchestra for a longer period in the 1971-1972 season . . . Rufus Harley and his jazz bagpipes and pianist Oliver Collins were at the Main Point for a jazz concert. Collins, a talented pianist, has been with the Harley group from the beginning . . . Readers who have noted mention of the Fred Miles American Interracialist Jazz Society in this column and wish to know more about the group may drop a note to this column c/o down beat's Chicago offices, to get club membership information and a free copy of a planned newsletter, once the first issue goes to press . . . *The Philadelphia Tribune*, said to be America's oldest black Newspaper, celebrated its 85th anniversary at the Philadelphia Civic Center. A number of the area's leading choirs participated as part of the Tribune's annual "Choir of the Year" contest . . . Vocalist Billy Paul did a return engagement at Sonny Driver's First Nighter Supper Club . . . Vocalist Sarah Dean had the trio of drummer Johnny Williams backing her at the Clef Club, with Gregory Herbert on alto sax and flute, and Boyd Lee at the organ . . . Freddie Hubbard headed the Thanksgiving show at the AQUA Lounge on 52nd Street. Hubbard followed the Art Farmer All Stars, which featured Jimmy Heath, Bobby Timmons, Buster Williams and Mickey Roker. The Aqua continues to be the spot where modern jazz of merit can be heard . . . Drummer Johnny Royall is leading a quartet at a spot in town, T-Bones, operated by jazz vocalist T-Bone at Old York Road and Venange Street. Archie McDaniels, tenor sax; Elmer Gibson, piano; and Kermit Downes, bass, complete the group. There is a Monday jam session from 4 to 7 and Thursday-through-Saturday evening sets. T-Bone often sits in for a few songs with the group and pianist Gibson brings in some of his other instruments to add to the fun from time to time . . . Drummer Bobby Durham, back in town after a European tour with Oscar Peterson, might work with the Al Grey combo at the First Nighter Club if Peterson's schedule allows.

Paris: Gary Burton and violinist Stephane Grappelli recorded an album for Atlantic, backed by Steve Swallow, bass, and Bill Goodwin, drums. Burton asked the other famous French violinist, Jean-Luc Ponty, to join his group permanently after their European tour . . . Jimmy McGriff did a five concert tour of France

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with his group (Arthur Theus, tenor saxophone; Larry Frazier, guitar; Jessie Kilpatrick, drums) from Nov. 12 to 18. The promoter of the tour just bought the Blue Note Club and intended to reopen in mid-December with top-name groups . . . Duke Ellington played a Sacred Music concert at St. Sulpice church Nov. 16 . . . Phil Woods & His European Rhythm Machine (Gordon Beck, piano; Henri Texier, bass; Daniel Humair, drums) were the first group to play a new regular TV show in color (*Jazz Harmonies*). The Gary Burton Quartet and the Steve Kuhn Trio (Jean-Francois Jenny Clark, bass; Aldo Romano, drums) are featured in the second program . . . Archie Shepp, Sunny Murray, Frank Wright, Burton Greene and their groups were in Paris playing club dates and concerts for students . . . Also in Paris: the Art Ensemble of Chicago, Grachan Moncur, Robin Kenyatta, Byard Lancaster, Muhammed Ali, Dave Burrell, Anthony Braxton, Arthur Jones, etc. . . . Bassist Alan Silva broke a leg in an automobile accident on his way from Belgium to Paris . . . Joachim Kuhn, the German piano player, was also hurt in a car crash . . . Keith Jarrett, who left Paris for Scandinavia, intends to return here and stay several months.

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St. Louis: Tom Widdicombe, who formerly held down the drum chair with both Jimmy and Tommy Dorsey's bands, has moved into the house group at the Playboy Club. The rest of the group remains Joe Bozzi, trumpet; Jimmy Williams, piano, and Vic Cipponeri, bass. Bozzi's recently released LP, *Trumpet Italiano*, was cut on the west coast . . . We're still trying to get over the tragic death of pianist Gordon Johanningmeier. Gordon was on his way home from his gig at the Riverhouse when he ran into the back of a truck that was having engine trouble on the highway . . . Roy Burns, known for his brilliant drumming with Benny Goodman and most recently with Joe Bushkin, was in town to conduct a two-day drum clinic for Rogers . . . Ramsey Lewis and trio were heard in concert at Normandy High School. It was evidently expressly for the student body, because no one else in town knew about it . . . The Fifth Dimension performed at Washington University's Field House, and Sergio Mendes' Brazil '66 and Bosa Rio did a concert at Meramac Jr. College . . . Manny Quintero, former drummer with Don Cunningham, has joined the group at the Riverhouse. Vince Charles plays vibes, conga, bongos and steel drum, and does a marvelous job fronting the group. Tom Denham is on bass, Rick Bolden on piano, and former Bob Kuban vocalist Jodi Carroll sings. Manfredo, organist with Bosa Rio, and Dom Um Romao of Brazil '66 gassed everyone fortunate enough to catch them sitting in at the Riverhouse . . . The St. Louis Jazz Club started their fall season with a swinging session. Featured players were Russ Reno, clarinet; Jeannie Kitrell, piano and vocals; Moe Harvey, bass and vocals; Dan Havens, cornet, and the daddy of them all, Lige Shaw, on drums. Harvey has a groovy radio show on station WIBV Mon. through Fr. . . . Simon and Garfunkel's concert at Kiel Auditorium was sold out days in advance . . . Blood, Sweat & Tears lived up to all advance notions and all the young musicians in town are still talking about what a gas they were . . . Peter Nero was featured with the St. Louis Symphony. A surprise was Bobby Rosengarden drumming with Nero. If Rosengarden had been mentioned in the advance publicity, I'm sure most of the drummers in town would have been there (including me!) . . . The Upstream Jazz Quartet (Ed Fritz, piano; Jim Casey, bass; Rich Tokatz, Latin percussion; Phil Hulsey, drums; Judy Gilbert, vocals) continues weekends at the Upstream Lounge . . . Station KWK presented James Brown and his revue at Kiel Nov. 30 . . . The Puppet Pub has music again. Hank Poth is on drums, with Barry Forrest, piano and guitar, and Connie Kay, bass . . . Ben Thigpen keeps rolling along with Singelton Palmers' Dixielanders on the Goldenrod Showboat. He just celebrated his 60th birthday. Congratulations, Ben . . . Count Basie and Stan Kenton brought their big swinging bands into town recently and had the Music Palace rocking.

Washington, D.C.: While Roberta Flack was on a promotional tour for

Atlantic records, Mr. Henry's Capitol Hill decided to fill the two-week gap with other name entertainment. Gloria Lynne was scheduled to appear for a week but cancelled out due to illness. In her place came singer-drummer Grady Tate, featured vocally for his week at Mr. Henry's. His accompanying trio included pianist Hugh Lawson, bassists Ben Tucker (opening night only) and Herman Wright, and drummer Bill English. The following week, Arthur Prysock sang to delighted audiences. His superb trio featured organist Betty Burgess, altoist-flutist Harold Minerve, who was in the reed section of the Buddy Johnson Band when Prysock was featured vocalist, and drummer L. J. du Pont . . . The New Thing Jazz Workshop recently presented a double bill of the Blue Willen Quintet and the Lee Walker Quartet . . . Singer-pianist-composer Laura Nyro did a one-nighter at Lisner Auditorium for the Student Union of George Washington University . . . In its continuing series of "Last Saturday Jazz" concerts, The Left Bank Jazz Society of Washington presented the Lee Morgan Quintet: tenorist George Coleman, pianist Harold Mabern, bassist Buster Williams, and drummer Mickey Roker. Upcoming concerts were to feature the Benny Powell Sextet and the Max Roach Quartet . . . John Malachi continues at the piano at Jimmy McPhail's Gold Room . . . Ornette Coleman led a group at a Thursday night concert at Howard University including tenorman Dewey Redman, bassist Charles Haden, and drummer Ed Blackwell.

Baltimore: Bandleader-composer Hank Levy and a group culled mainly from his Towson State Jazz Band performed Gunther Schuller's *Journey into Jazz* (words by Nat Hentoff) in early October as part of a program by the Baltimore Chamber Orchestra at Goucher College. Tenor saxophonist Dave Zappardino, trumpeter Tony Neenan, altoist Paul De Julius, drummer Bill Riber, and bassist Donald Bailey were the musicians; Levy was the narrator. *Journey into Jazz* was performed last year at Tanglewood, where Elliott Galkin, conductor of the Baltimore Chamber Orchestra heard it, liked it and decided to do it here . . . Also in October, pianist Donald Criss, with woodwinds player Jackie Blake, bassist Spanky DeBrest and drummer James Burke, provided the music for *Black Mother*, presented at the John Hopkins Turner Auditorium. The work, composed of several sketches, combines dance, songs and narration. The words are by Beverly Bruce Havard, a talented local poet; the director was Samuel Wilson, who has been active in local black theater groups . . . Joe Henderson, Jerome Richardson, Sonny Stitt and the big band of Woody Herman made up the October schedule of the Left Bank Jazz Society. The Herman band, with tenor saxophonist Steve Marcus in the recently-vacated chair of Sal Nistico, sounded as good as it ever has. Woody is 56 but about the only guy in the band who looks over 21 is Frank Rehak in the trombone section. ("I'm the Vince Lombardi of this business," Herman said.)



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