

# MASTERS OF JAZZ GUITAR

JUNE 10, 1971

50c

# down beat®

**jazz-blues-rock**

**KENNY BURRELL:  
MAN WITH A MISSION**

**JIM HALL:  
POET OF THE GUITAR**

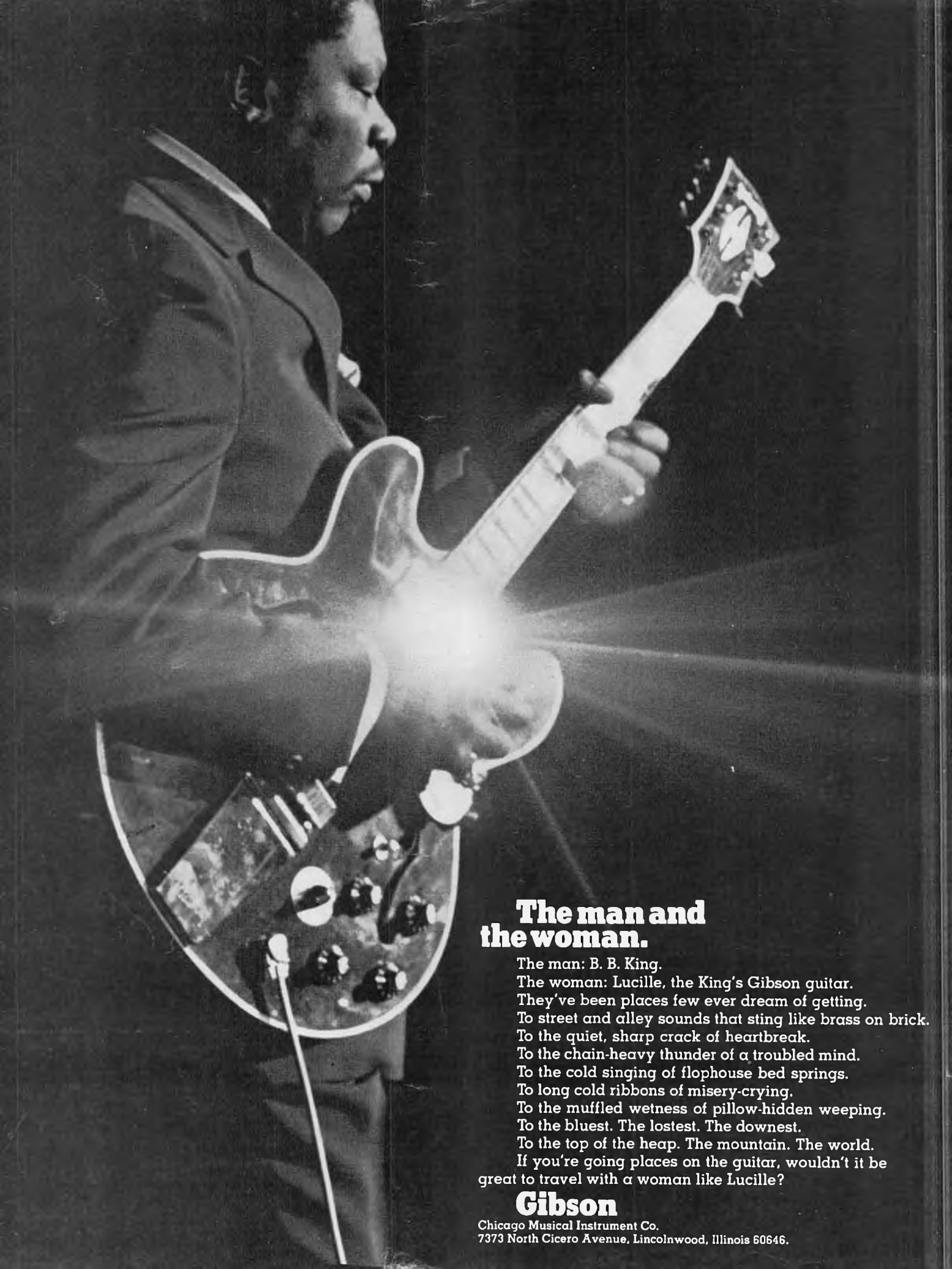
**GEORGE FREEMAN:  
CHICAGO FIRE**

**SHUGGIE OTIS  
BLINDFOLD TEST**

**db music  
workshop**

**B. B. KING SOLOS**





## **The man and the woman.**

The man: B. B. King.  
The woman: Lucille, the King's Gibson guitar.  
They've been places few ever dream of getting.  
To street and alley sounds that sting like brass on brick.  
To the quiet, sharp crack of heartbreak.  
To the chain-heavy thunder of a troubled mind.  
To the cold singing of flophouse bed springs.  
To long cold ribbons of misery-crying.  
To the muffled wetness of pillow-hidden weeping.  
To the bluest. The lostest. The downest.  
To the top of the heap. The mountain. The world.  
If you're going places on the guitar, wouldn't it be  
great to travel with a woman like Lucille?

### **Gibson**

Chicago Musical Instrument Co.  
7373 North Cicero Avenue, Lincolnwood, Illinois 60646.



# chords and discords

## Cole Pro...

My congratulations on the addition of Bill Cole to your staff. As a writer and reviewer, he brings a breath of fresh air.

Now, I anxiously await each issue. I enjoyed his article on McCoy Tyner and his review of *Ptah, the El Daud*. I agree most heartily. But most of all I commend him on his caught-in-the-act reviews of Andrew Cyrille Plus and Pharoah Sanders. I was present at both concerts, and believe me, his perception is terrific.

Bill takes the time to feel what the artists are trying to do.

Estelle Langston

Yonkers, N.Y.

## ... And Con

In his review of Ornette Coleman's college concert, reviewer Bill Cole excuses his failure to dig Ornette back in 1960 on the grounds that he (Cole) was steeped in the European musical tradition, the standard bearer of which was Bela Bartok.

Bartok indeed! Anyone reasonably "steeped" in the European tradition would have known that in 1960, Bartok was about as avant garde as, say Stan Kenton, and that the genuinely avant garde music was being produced by such composers as Pierre Boulez, Karlheinz Stockhausen, Milton Babbitt and Iannis Xenakis.

Cole's confession has only served to point out that he is as ignorant concerning his own "tradition" as he is (or, giving him the benefit of a doubt, was) concerning the black tradition.

Secondly, being steeped in the European tradition did not disqualify Gunther Schuller, for example, from digging Ornette from the start.

Critics like Cole make me wonder if we can ever hope to find sensible and intelligent music criticism in down beat again.

S. R. Hamburg

Berkeley, Calif.

For reader Hamburg's edification, avant gardists are not commonly identified as standard bearers of a tradition—in any art. As a doctoral candidate in music, Cole might be expected to know that. Furthermore, being black, it is unlikely that he would consider the European tradition "his own."—Ed.

## Hayes Communicates

I just read your article on Isaac Hayes (*db*, April 29). I thought it was a great article.

In it, Hayes said that he was only shooting for the black market. This was mainly because whites would not appreciate his "thing", as he does it on records.

A black friend of mine was playing *Hot Buttered Soul* one night as we played cards. I asked him the name of the album and the artist, and shortly I had purchased a copy for myself.

A few months later I played the

*Phoenix* cut from the album for a white friend who is partial to Country&Western music. He is now talking seriously about getting a copy for himself. (He will not get mine!!)

This letter comes from a white, 20-year-old member of the United States Air Force.

A1C George Terrill

Homestead AFB, Fla.

## Bourne Rebuttal

Re John Tkacik's review of my review of BS&T (*db*, April 29), one specific rebuttal. Contrary to reader Tkacik, my piece did exhort the musical expertise of the band, and complained simply that their viable "conservatory-bred ideals" have not been energized, likely because Clayton-Thomas has often eclipsed the music with his dull singing.

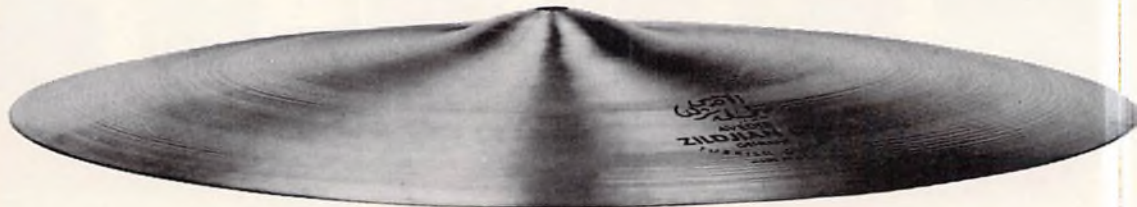
Furthermore, I do not agree that BS&T patently gives "direction" to the pop songs they cover, because to me not one of several replays of *BS&T 3* improved upon the original in the least. Whether or not Traffic maintained a "solid form" on *Headman*, which they did, the Traffic performance offered a passion that the clever BS&T "counterpoint of themes" did not. Naturally, Tkacik's opinion and my own diverge, for to me BS&T is indeed an excellent ensemble, yet has nonetheless produced a tiresome record—and winning awards proves nothing!

Mike Bourne

Indiana Univ., Bloomington, Ind.

An exciting new concept in ride cymbals!

AVEDIS ZILDJIAN



mini-cup

## Hold the line on overtones!

With this great new cymbal design from Avedis Zildjian a drummer can really dig in for clean, positive stick sound with no fear of build-up in overtones.

The new Mini-Cups speak freely without spread. 16", 18" and 20" sizes are available.



Ask your dealer to let you try a Mini-Cup today!

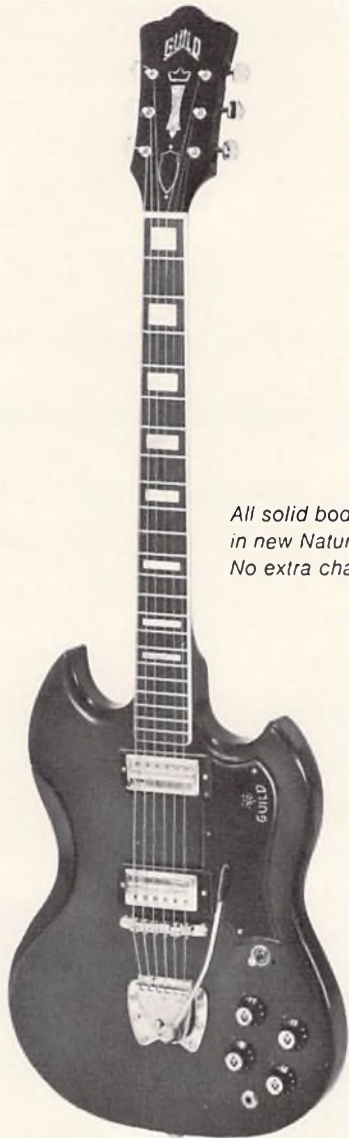
AVEDIS ZILDJIAN COMPANY

39 Fayette Street, No. Quincy, Mass. 02171

Profile of the famous Avedis Zildjian ride cymbal played around the world.

This is the new and exciting Avedis Zildjian Mini-Cup. Note the small, shallow cup and sweeping bow.

# NEW SOLID BODIES FROM GUILD!

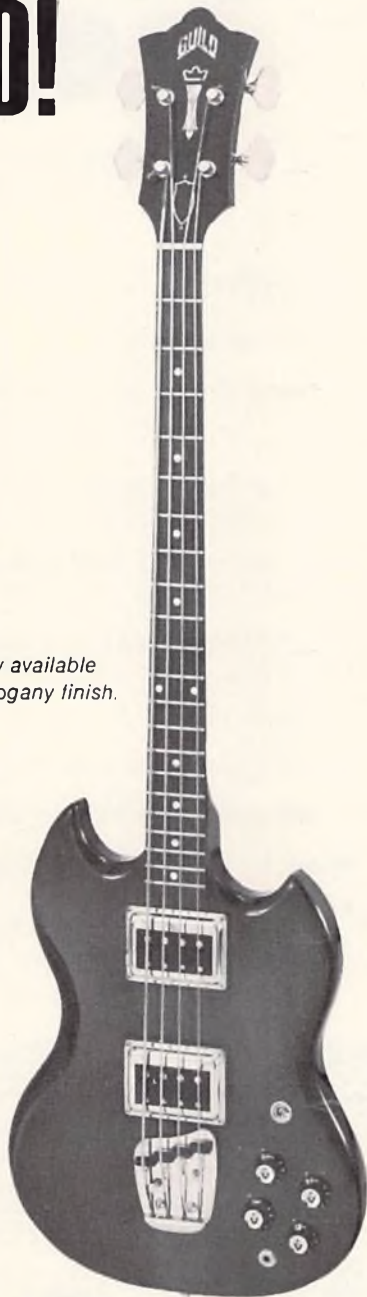


## S-100

All-new! Extra fast very thin neck. New Guild Anti-Hum Pick-Ups. Vibrato tailpiece. **\$325.**

## S-90

Guild's newest! Double Anti-Hum Pick-Ups. Try this guitar at your dealer. **\$250.**



## JS BASS

New, wider neck. Same pick-ups as Guild's famous Starfire hollow body bass. Fully adjustable tailpiece.

**JS Bass II** — Double Pick-Up. **\$350.**

**JS Bass I** — Single Pick-Up. **\$275.**

*Available with fretless fingerboard at same price.*

*All solid bodies now available in new Natural Mahogany finish. No extra charge!*



## M-75

### BLUESBIRD SOLID BODIES

3/4 size solid bodies with full 24 3/4" scale. New fingerboard. Easily serviced wiring. Grover machines. 2 models:

**M-75GS** — Ebony fingerboard and bridge, gold hardware. **\$495.**

**M-75CS** — Rosewood fingerboard and ebony bridge, chrome hardware. **\$445.**

*Also available as semi-solid:*

**M-75G** — Same features as M-75GS. No "f" holes. **\$495.**

**M-75C** — Same features as M-75CS. No "f" holes. **\$445.**

# Guild

For Catalog Kit 7367-J:

**GUILD MUSICAL INSTRUMENTS, HOBOKEN, NEW JERSEY 07030**

A DIVISION OF AVNET, INC.

# down beat

On Newsstands Throughout the World  
READERS IN 142 COUNTRIES

PRESIDENT  
**JACK MAHER**  
PUBLISHER  
**CHARLES SUBER**  
EDITOR  
**DAN MORGENSTERN**  
MANAGING EDITOR  
**JAMES SZANTOR**  
CONTRIBUTING EDITORS  
**LEONARD FEATHER**  
**HARVEY SIDERS**  
EDITORIAL ASSISTANT  
**JANE WELCH**  
GENERAL MANAGER  
**L. A. POWELL**  
PRODUCTION MANAGER  
**GLORIA BALDWIN**  
CIRCULATION MANAGER  
**D. B. KELLY**

Everything  
you've always  
wanted to  
learn about  
mouthpieces\*



\*and didn't know  
who to ask

The man to ask is Vincent Bach, the only one who knows so much about the subject. He has designed over a hundred different mouthpieces. He explains it all in his *Embouchure & Mouthpiece Manual*. This free book includes an 11-page essay that discusses every aspect of mouthpiece design that can help the performer choose wisely. This is followed by a descriptive list of the 137 most widely used Bach mouthpiece models, prescribing the best choice for every problem and every player from a lady cornet soloist in a church ensemble to a circus band musician who specializes in the high register. A list like that is bound to include the one best mouthpiece for you. Send us the coupon, and you will be well on the way to finding it.

**BACH, Dept. D-6 Box 310, Elkhart, In 46514**  
Please send me a free copy of Vincent Bach's  
*Embouchure & Mouthpiece Manual*

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_



Vincent Bach Division of The Magnavox Company

6  DOWN BEAT

## contents

- 4 Chords and Discords
- 8 The First Chorus, by Charles Suber
- 9 News
- 11 **Jim Hall: Quiet Strength:** Jane Welch brings us up to date on the activities of the eminent guitarist
- 12 **Kenny Burrell: Man With A Mission:** An insight into the motivations of a prominent artist. By Lewis K. McMillan Jr.
- 14 **George Freeman: Fire Is The Essence:** Dan Morgenstern profiles the dynamic guitarist.
- 18 Record Reviews
- 26 **Blindfold Test:** Johnny and Shuggie Otis, Pt. 2.
- 30 **Book Review: The World of Duke Ellington.**
- 31 **Music Workshop:** Two B.B. King Solos, transcribed by David Baker.
- 32 **Strictly Ad Lib**

Cover Photo: Joseph L. Johnson. Design by Robert Robertson.

## CORRESPONDENTS

Baltimore, James D. Dilts  
Boston, John Hambricht  
Buffalo, James Koterak  
Chicago, Harriet Choice  
Cincinnati, Louis F. Lausche  
Cleveland, C. A. Colombi  
Dallas, Don Gilliland  
Detroit, Fred Robinson  
Kansas City, Dave Maxon  
Las Vegas, Phyllis Kluger  
Miami/Ft. Lauderdale, Robert Schultz

Minneapolis/St. Paul, Bob Protzman  
New Jersey: Michael Shepherd  
New Orleans, Paul Lentz  
Philadelphia, Fred Miles, Gregg Hall  
Pittsburgh, Roy Kohler  
St. Louis, Phil Hulsey  
San Francisco, Sammy Mitchell  
Syracuse/Rochester, Ray Boyce  
Washington, D.C., Paul Anthony  
Argentina, Walter Thiers  
Australia, Trevor Graham  
Central Europe, Eric T. Vogel  
Denmark, Finn Slumstrup

Finland, Don Bane  
France, Jean-Louis Ginibre  
Germany, Joachim E. Berendt,  
Claus Schreiner  
Great Britain, Valerie Wilmer  
Italy, Ruggero Stiassi  
Japan, Max E. Lash  
Netherlands, Hans F. Duffer  
Norway, Randi Hultin  
Poland, Roman Waschko  
Sweden, Lars Lystedt  
Toronto, Helen McNamara  
Uruguay, Arnaldo Salustio

Printed in U.S.A. Second-class postage paid at Chicago, Illinois. Copyright © 1971 by Maher Publications, a division of John Maher Printing Co., all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Published biweekly. We cannot be responsible for unsolicited manuscripts and photos.

Subscription rates \$9 one year, \$14 two years, \$19 three years, payable in advance. If you live in any of the Pan American Union countries, add \$1, for each year of subscription, to the prices listed above. If you live in Canada or any other foreign country, add \$1.50 for each year.

down beat articles are indexed in The Music Index and Music '71. Write down beat for availability of microfilm copies (by University Microfilm) and microfiche copies (by Bell & Howell).

If you move, let us know your new address with zip code (include your old one, too) 6 weeks in advance so you won't miss an issue (the postoffice won't forward copies and we can't send duplicates).

MAHER PUBLICATIONS:  
down beat, MUSIC '71;  
MUSIC DIRECTORY: NAMM DAILY



Address all correspondence to 222 W. Adams Street, Chicago, Illinois, 60606.

EXECUTIVE OFFICE: 222 West Adams St., Chicago IL., 60606, (312) 346-7811. James Szantor, Editorial. D. B. Kelly, Subscriptions.

EAST COAST OFFICE: 250 W. 57th Street, New York, N.Y., 10019, (212) 757-5111. Dan Morgenstern, Jane Welch, Editorial. Jack Maher, Advertising Sales.

WEST COAST OFFICE: 11571 Wyandotte St., North Hollywood, CA. 91605, (213) 875-2190. Harvey Siders, Editorial. Martin Galley, Advertising sales, 14974 Valley Vista Blvd., Sherman Oaks, CA. 91403, (213) 461-7907.

POSTMASTER Send Form 3579 to Down Beat, 222 W. Adams Street, Chicago, Illinois 60606

CABLE ADDRESS downbeat  
Members. Audit Bureau of  
Circulations





# Baldwin has put it all together.



Not just full flute sounds and a biting attack—you expect that. But the unexpected, too—a wailing sax, lush violins, muted trumpet, jazz and steel guitars, lively banjo, lilting harp. All the real voices of a full orchestra.

No organ gives you so much versatility, so many moods as the Baldwin Pro Organ. Whisper a lush ballad . . . bellow a driving jazz beat . . . play it tight . . . stretch it out . . . with the Pro anything can happen. It'll do whatever you want . . . comfortably . . . because we put all the stops where they're easy to reach.

And, with our speed "mike" hookup, there's no extra P.A. gear to haul to a gig. Just bring a mike and leave the rest to the Pro.

Now that we've put it all together, when are you going to tear it apart? Buzz your Baldwin dealer or write another pro, Hal Vincent, at Baldwin Piano & Organ Company, P.O. Box 2525, Dept. DBM-06, Cincinnati, Ohio 45201. Once you've played our Pro Organ, you'll never want to play anything else.

## BALDWIN

## the first chorus

By CHARLES SUBER

IT'S GETTING MORE DIFFICULT all the time to spot a put-on. The difference between parody and reality is oft obscured. Take for example the recent flap about "Drug Lyrics Banned From Airways." The whole ruckus read like a Terry Southern script.

First on stage were the heavies from the Federal Communications Commission with their public notice to broadcasters—copies to all media—entitled "Licensee Responsibility to Review Records Before Their Broadcast." Behind them, slightly to the right, was the Defense Department, who supplied the FCC with a list of 24 "drug-related" songs. This list was somehow, unofficially, made available to the press and broadcasters. Standing aside from his fellow commissioners, Nicolas Johnson strongly criticized the original notice and subsequent "explanations and further clarifications."

The first audience reaction was from the broadcasters who smartly snapped to and began to exclude from their programming the 24 offensive songs and any others whose lyrics could be offensive to whom-ever was in charge of offensive lyrics. The next reaction came swiftly from record companies, recording artists, and the spokesmen for the broadcasting industry. These good guys quoted the Constitution of the United States of America, the Bill of Rights, and anti-censorship judicial opinions of everyone from Oliver Wendell Holmes to E. G. Marshall.

Steppenwolf was more than a little confused. His *The Pusher*, banned by most AM stations two years ago, now headed the Defense Department's Top 24 in spite of the fact that it is considered by most people who have actually listened to the lyrics to be a strong anti-drug song. Other recording artists wondered aloud if supplying lyrics to the station for review would do any good. Even assuming that the mechanical cartridge inserter could read, how would the radio station legal counsel in charge of protecting its FCC license interpret the lyrics.

Even the ASCAP hierarchy got nervous. It is one thing to attack rock and rockers as BMI garbage, it is another thing to have "innocent" lyrics examined by suspicious lawyers. Suddenly, the titles of many standards could be suspected to have a drug-oriented bias: *I've Got You Under My Skin*, *Stardust*, *Tea For Two*, *That Old Black Magic*, *You Go To My Head*, *I Get A Kick Out Of You*, and the children's delight, *Frosty The Snow Man*. The BMI People also protested, although they are more accustomed to social and ethnic criticism, being pre-eminent in the licensing of jazz, rock, and c&w music.

The Greek chorus swelled to such a lament that Herbert Klein, director of communications for President Nixon, felt impelled to tell the 49th annual convention of the National Association of Broadcasters that "songs are not totally to blame" for youth's involvement with drugs. For balance, Klein chastised Commissioner Johnson for his "unwarranted" attack on the original FCC notice. An injunction against the FCC was sought by the National Coordinating Council on Drug Abuse and several deejays who had been fired for playing non-cleared recordings. Petitions to the FCC listen poured in from all sections of the entertainment world. For once, rock freaks, Madison avenue taste makers, talent agents, and establishment-type legal eagles were all on the side of the angels. For a while it looked like an interesting and unprecedented confrontation was in the making. But the

/Continued on page 38



# down beat NEWS

## "JUST JAZZ", TEN-PART SERIES, BOWS ON PBS

*Just Jazz*, a series of 10 half-hour programs produced by WTTW in Chicago for the Public Broadcasting Service, will debut on educational television stations throughout the U.S. on May 26 (8:30 p.m. local time in most areas) with a show featuring pianist Erroll Garner and his quartet.

Co-produced by Robert Kaiser and down beat editor Dan Morgenstern and directed



RON HOWARD

Dexter Gordon: U.S. TV debut

by Kaiser, the series will continue with Dexter Gordon (June 2), James Moody (June 9), The Sounds of Swing (June 16), Gene Ammons (June 23), Bobby Hackett-Vic Dickenson (June 30), Don Byas (July 7), Art Hodes-Wild Bill Davison (July 14), Ray Nance (July 21) and Billy Eckstine (July 29).

Two years in the making, the series was not planned as a formal survey of jazz styles or history, but intends simply to present major jazz artists in a relaxed and natural environment. The setting for the shows simulates a night club, including studio audience, and aside from a voice-over introduction of the performers, all commentary is by the musicians themselves. Every effort was made to make the musicians feel comfortable, and there are no production gimmicks or interruptions of the flow of the music.

Kaiser, a director of uncommon sensitivity to jazz, is known to the jazz audience for his *Jazz Alley* series. His many other credits include the much-acclaimed *The Battered Child* and an exceptional series on mental health, *To Save Tomorrow*. He feels that *Just Jazz* "is the most honest series on jazz ever presented on television."

The programs, which mark the U.S. TV

debut of a number of the participating artists, will be shown more than once on most local stations, in keeping with educational television policy. Readers are advised to consult program schedules for the weeks in question.

## NO MORE FILLMORES SAYS BILL GRAHAM

When Bill Graham opened the Fillmore in San Francisco in 1965, a new chapter in the history of rock began. It was here that many soon-to-be-famous groups were first introduced to a large, knowledgeable audience, and Graham soon established a reputation for high standards in the areas of programming and production, with unusually careful attention to such details as good sound systems, professional staging, etc.

About three years later, Graham branched out and opened the Fillmore East in New York City, where he continued the tradition established on the west coast. With its more than 3,000 seats and quality programs, the second Fillmore soon became the city's major haven for rock fans.

On April 28, at a Fillmore East press conference, Graham announced that he was closing up shop. The New York operation will terminate on June 27, he said, and Fillmore West would close later in the year, when the building, scheduled for razing, will have to be vacated.

In a prepared statement, Graham said that "the scene has changed . . . what exists now is not what we started with . . . and does not seem to be a logical, creative extension of that beginning."

He said that his reasons for retiring included "the unreasonable and totally destructive inflation of the live concert scene," in which "the sole incentive of too many has simply become money;" the fact that "in order to stay in business I would be forced to present acts whose musicality falls far below my personal expectations and demands," which is in part due to "a new rock game called 'packaging' created by the agents" which forces producers to accept second and third acts if they want a headliner, and that to give in to such conditions would be "to relinquish the essential responsibility of being a producer."

"Rock," Graham said, "has been good to me in many ways, but the final and simple fact is that I'm tired. The only reason to keep the Fillmores in operation at this point would be to make money. Though few have ever chosen to believe me on this point, money has never been

my prime motivation; and now that it would become the *only* possible motivation, I pass."

Graham also noted that "in the early days of both Fillmore East and West, the level of audiences seemed much higher in terms of musical sophistication. Now there are too many screams for 'more' with total disregard for musical quality."

Graham had high praise for his staff, and said he hoped someone would continue the Fillmore tradition, though he doubted this was really possible in view of the situation in rock today.

In a free-wheeling question-and-answer session with the press, Graham made a number of interesting observations. It was not drugs, he said, that killed Jimi Hendrix and Janis Joplin, but "inability to handle success . . . that came in such quick doses."

While he dwelt on the irresponsibility of managers and advisers, he said that "in the end it's the cat who picks up the ax who decides where it's going to go," and scored the "hypocrisy" of many rock performers.

When asked if there was one specific event that finally caused him to throw in the towel, Graham replied that he had been approached by a famous impresario (he didn't identify him, but it was obviously Sol Hurok) who was in a bind because a cancellation had left him with an unbooked month at the Metropolitan Opera House. Feeling that this was an opportunity to present quality rock music in a highly prestigious venue, Graham began to send out feelers. He'd planned, he said, to present one group per week in six evening and two matinee concerts, with a weekly talent budget of \$50,000.

He was talking on the phone to the manager of a famous group when the man interrupted him and said: "Bill, are you trying to tell me you want my act to play for \$50,000 a week?"

It was not only what was said, but the way it was said that convinced Graham he'd had enough of the business. "I just said 'thank you' and hung up," he concluded. —Morgenstern

## HEAVY SOUNDS HEARD AT J.I. CELEBRATION

Jazz Interactions Inc. celebrated its sixth anniversary April 25 at the new Jazz Center in New York City with a birthday party lasting from 5 to 11 p.m. and featuring many of the best jazz musicians in the area. It was also the first event in J.I.'s new series of Sunday sessions at the Jazz Center (57 W. 57th St.) each Sunday from 5 to 9 p.m.

Among those who performed at the birthday party was the Julius Schwartz-Jerry Kail Local 802 Anti-Drug Orchestra, which did a set of swinging big band jazz notable for verve and excitement. They were followed by Chico Hamilton's new

### Please Note

Watch for an announcement of special interest to all our readers in the June 24 issue.

quartet, featuring Victor Gaskin on bass and ex-Dreams guitarist John Abercrombie, plus Mark Cohn on alto sax.

Howard McGhee fronted a group including Chris Woods, alto sax; Chris Towns, piano; Kiyoshi Tokunga, bass; Kalil Madi, drums, and the always exciting vocal stylings of Joe Carroll. Marian McPartland's trio followed and was in turn followed by Joe Newman, president of J.I., and his current group with Jimmy Heath, soprano and tenor saxes; Roland Hanna, piano; Earl May, bass and Al Foster, drums. This rhythm section stayed on to back singer Stella Marrs, who has been featured recently at Wells' in Harlem.

Vibist Vera Auer fronted the next group, featuring Bobby Brown on tenor sax. His solos were, for us, the high point of the evening's festivities. May and Foster were joined by pianist Danny Mixon to complete the rhythm section.

Ruth Brisbane followed with her Back Street Blues Band, including clarinetist Rudy Rutherford, in a program of Bessie Smith songs.

The evening closed with a rousing *Softly As In A Morning Sunrise*, blown skyward by trumpeter Charles Sullivan, tenor saxist Clifford Jordan, and holdovers from the blues band: Rutherford, pianist Al Dailey, bassist Tokunaga and drummer Foster.

The regular J.I. Sunday sessions continued with the Thad Jones-Mel Lewis Orchestra on May 2; James Moody with Eddie Jefferson (May 9); Roy Haynes Hip Ensemble (May 19); and the Jerome Richardson Quintet (May 23). Chico Hamilton was set for May 30, the Jaki Byard Quartet for June 6; Howard McGhee featuring Joe Carroll for June 13, The New York Bass Violin Choir for June 20, and Joe Lee Wilson and the Band for June 27.

—Joe H. Klee

## DIANA ROSS TO STAR IN BILLIE HOLIDAY MOVIE

The search is finally over and now the hard work begins. A lead for the long-planned, much-delayed Billie Holiday film has been chosen: Diana Ross.

The former Supremes singing star, often rumored to be in contention for the coveted role—as has just about every black singer from Nancy Wilson to Marlena Shaw—will be making her film debut as the late jazz singer in the Motown-Weston-Furie Production, *Lady Sings The Blues*. It is based on Miss Holiday's 1956 "autobiography", as told to William Dufty.

A corporate debut is also involved in the \$5,500,000 project. The film marks the entry into the motion picture field by Motown, the label for which Miss Ross records. Motown president Berry Gordy will be executive producer; Jay and Sidney Furie will direct.

Production will begin this summer in various "U.S. and European locations, as well as in Hollywood studios," according to a Motown spokesman. No distribution deal has been finalized yet. Nor has any decision been made regarding the amount of recordings by Billie Holiday versus the voice of Miss Ross for the soundtrack.

—Siders

## FINAL BAR

Lennie Hayton, 63, died of a heart attack April 24, following abdominal surgery at the Desert Hospital, in Palm Springs, California.

Born in New York City in 1908, Hayton could boast of a jazz-oriented career that spanned more than four decades as instrumentalist, composer, arranger, conductor and film scorer.

Though best known for his later career in Hollywood and as musical director for



his wife, Lena Horne, Hayton's early years included a good deal of jazz and jazz-flavored work as pianist and arranger.

At 18, he worked with Spencer Clark's Little Ramblers in New York, then joined the popular Cass Hagan Orchestra. From Sept. 1928 to May 1930, he served as staff arranger and sometime pianist with Paul Whiteman (among his notable scores for the band was *Nobody's Sweetheart*), and during this period recorded with Bix Beiderbecke (*Louisiana*), Frank Trumbauer, Joe Venuti and Eddie Lang, and Red Nichols.

In 1930, Hayton became musical director for Bing Crosby's radio show, often employing such musicians as Benny Goodman and the Dorsey Brothers. From 1938 to 1940, Hayton led his own big swing band and then spent 13 years as musical director for MGM. His work in Hollywood earned him two Oscars, one in 1949 for *On the Town*, the other 20 years later for *Hello, Dolly*. He also did the fine score for *Singing In the Rain*. He married Lena Horne in 1947.

At his wife's request, Ray Brown gathered a group of musicians (Harry "Sweets" Edison, Jimmy Rowles, Jimmy Jones, Herb Ellis and Shelly Manne) at the Hollywood Chapel and played *Come Sunday* and *Mood Indigo* during the funeral services. For Miss Horne, Lennie's passing is all the more painful in view of the fact that she lost a son just six months ago and her father one year ago.

Pianist Sonny White, 63, died April 29 in New York City of cancer. Born Ellerton Oswald White in the Canal Zone, Panama, White's professional career began at 18 with Jesse Stone's band. After working with Willie Bryant and Teddy Hill, he was Billie Holiday's accompanist in 1939, then did short stints with Sidney Bechet and Frank Newton. He joined Benny Carter's big band for three years in 1940, rejoining Carter in 1946 after serving in the U.S. Army.

White was with Hot Lips Page in 1947, and later that year began a 7-year stay at the Cinderella Club in New York with trumpeter Harvey Davis, after which he joined Wilbur De Paris. His six-year stay with the band included a 1957 tour of Africa. Subsequently, the pianist spent three years with Louis Metcalfe at the Ali Baba in New York. He joined Jonah Jones in April, 1969 and remained with the trumpeter's quartet until the end.

An accomplished musician whose style

was strongly influenced by Teddy Wilson, White's best records include Mezz Mezzrow's *Hot Club Stomp*, Bechet's *One O'Clock Jump*, Billie Holiday's *Strange Fruit*, Carter's *Cocktails For Two*, and two solos, *Blues for Betty* and *I Want A Little Girl* in the recent album *Master Jazz Piano*.

Gladys Hampton, 57, wife and business manager of Lionel Hampton, died of a heart attack in her New York office April 28. Once a seamstress for Joan Crawford, she married the vibraharpist in 1936 and handled his business affairs from then on. She had been in ill health for some time.

Saxophonist and song-writer Carmen Lombardo, 67, died April 17 in his North Miami, Fla. home, a victim of cancer. A key member of his brother Guy's Royal Canadians, he was responsible for the band's identifying saxophone section sound. He also sang. Among his best known compositions are *Sweethearts On Parade*, *Seems Like Old Times*, and *Boo Hoo*.

## POTPOURRI

We are pleased to report that RCA Records, recently criticized in these pages for neglecting jazz and blues, is showing signs of new initiative. In early May, Jimmy Rushing recorded a set of classic pops and standards (produced by Don Schlitten) with a rhythm section of Dave Frishberg, piano and arrangements; Milt Hinton, bass, and Mel Lewis, drums, joined by two caloric front lines: Ray Nance, cornet and violin, and Zoot Sims, tenor sax, or Budd Johnson, soprano sax, and Al Cohn, tenor sax. RCA will also issue in the U.S. product on the British Neon label, and the first release includes an album by Chris McGregor's *Brotherhood of Breath*. Additionally, all signals are go for a revival of RCA's Vintage series, with a new and stronger direction.

An unusual number of jazz books have been published recently, with more to come. Rudi Blesh's *Combo:U.S.A.*, profiles of eight jazz giants, was brought out by Chilton in April. Charles Mingus' long-awaited autobiography, *Beneath the Underdog*, was published by Knopf in May, and the U.S. edition of Valerie Wilmer's *Jazz People* was due from Bobbs-Merrill later this month. Arnold Shaw's book on 52nd Street is coming soon, Dickie Wells' autobiography, *The Night People*, has just been published by Crescendo Press, and Macmillan will publish the collected jazz writings of the late Rex Stewart this fall.

Cal Massey's annual Hudson River Jazz Cruise will happen a bit earlier than usual this year. It is set for June 4 on the S.S. *Maybelle*, leaving from the Battery Park Seawall at 11 p.m. (loading time: 10). Artists scheduled for the affair include Rahsaan Roland Kirk, Lee Morgan, Archie Shepp, Leon Thomas, Charlie Earland, James Spaulding, Etta Jones, and Zane Massey and the Youngbloods.

# JIM HALL: QUIET STRENGTH

by Jane Welch

JIM HALL WAS GENTLY commanding the audience at New York's Guitar to complete silence. With him was Ron Carter, bassist supreme—two master musicians working together in the real ensemble spirit that has won them fans all over the world.

Hall has been playing professionally since he was around 13, beginning with Cleveland wedding parties and such. After graduating from the Cleveland Institute of Music, he moved to Los Angeles. He had his first important jazz job with Chico Hamilton—a man who, he says, is great to work with because he gives you plenty of space to stretch out, and a superb leader to begin playing with “because you get the *time* to get your professional jazz legs on the ground.”

Hamilton was at that time (1955) playing what the guitarist calls a sort of “chamber jazz”—soft, rhythmic, tasty music that could be appreciated by a wide audience. And this, in a sense, is what Hall has continued to play throughout his career—which is not to say that he isn't funky. As his fans very well know, Hall is both a beautiful balladeer and a heavy swinger.

He likes to play clubs, Hall said. He likes playing for long periods of time, and enjoys the musical experience of each full night. The Guitar is especially conducive to his style of playing . . . a real listening room. He enjoys playing with Carter (as so many other musicians do) and is eager to do an album with him for Milestone, the label he recently signed with. But Hall's first Milestone album will feature him with pianist Benny Aronov, a Brazilian percussionist, and a bass player.

It's a date that Hall is happy about because it may mean the beginning of a regular group for him—one he hopes to keep together for steady work.

“We are after group rapport with percussive effects—very rhythmic,” he explained. “I'm lucky to be back playing and I've been writing a lot. I have a home life. I stay out of the strictly commercial scene if possible. I'm able to work at home quietly. I was very lucky to be able to work a TV show (*Merv Griffin*) for a long stretch so I could get a lot of writing and practicing done in my spare time. The conductor, Mort Lindsey, was great—he never required offensive playing. Merv was

marvelous to work with and he never pulled any star stuff. The time I spent with the show gave me the opportunity to get together. Now I'm ready to work the handful of clubs, and concerts, with a group I enjoy playing with.”

Hall's producer at Milestone is Dick Katz, the noted pianist and composer, who has long been among the guitarist's greatest admirers.

“I think Jim is one of the most masterful jazz artists I've heard,” Katz said. “His music takes close listening, but when you listen closely, you'll hear the jazz tradition expressed in a very personal way. And Jim has a kind of quiet strength that's all his own.”

“He is unique among guitarists of the modern era in the sense that he is an orchestral player rather than a single-line virtuoso . . . he's a complete entity. Also, he has a real talent for recreating a song and making it sound fresh—a gift for the song form. He gets inside a piece of material—as opposed to guys who just play on the chords. There are a few very great artists who have this gift—Sonny Rollins, Ben Webster, Lester Young, Louis Armstrong, Teddy Wilson in his work of the '30s—people who can create variations on a *melody* at least as good or better than the original.”

Looking back at Hall's career shows that he has had a very active and varied history. In 1957 he helped form the popular Jimmy Giuffre Trio and remained with it for a year and a half. He worked with Ella Fitzgerald for nine months, then moved to New York, where he was featured with Sonny Rollins in the saxophonist's comeback quartet.

Of Rollins, Hall says: “It was a high-light experience for me—such a virtuoso. It was awesome for me as player, and frightening—because I would have to follow his solos with mine. Yet, it was very inspiring. I learned a great deal from him. This was just before he started getting into

more of a freedom bag, with people like Don Cherry.”


After Rollins, Hall worked for a short while with Ben Webster, then with Red Mitchell, Frank Butler, and Jimmy Rowles. As he kept winding up in New York, he finally decided to make the city his headquarters, doing considerable work with John Lewis, including concerts and collaborative record dates. Hall and the MJQ also worked together on the score to the film *Odds Against Tomorrow*.

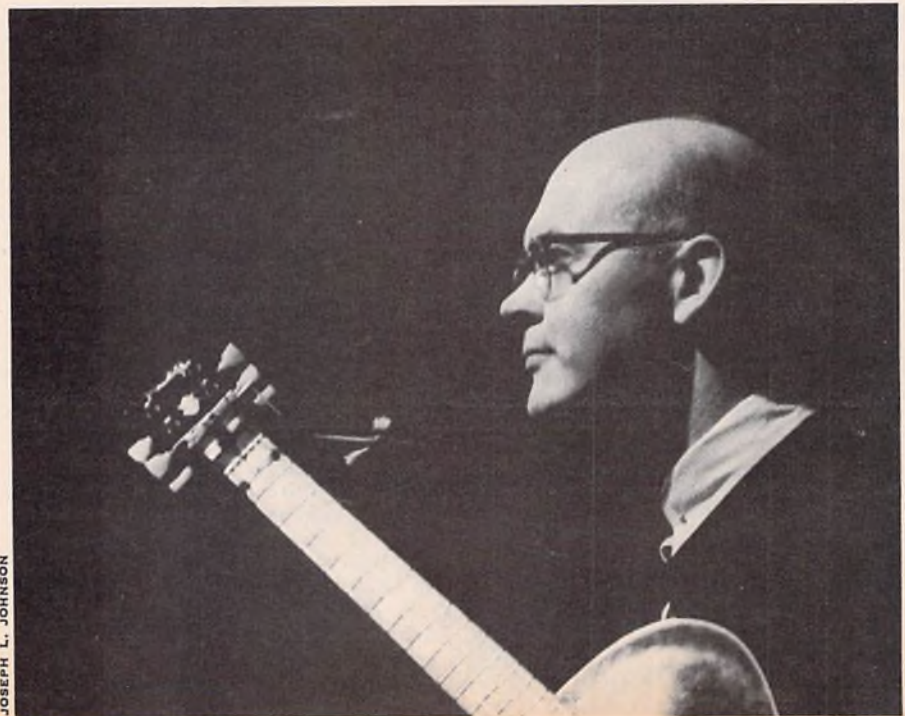
Hall has also worked with singer Morgana King, and with such diverse performers as Charles Lloyd, Paul Desmond, Gabor Szabo, Attila Zoller, Larry Coryell, Eric Dolphy, Art Farmer, Benny Golson and Don Cherry. Recently, he has toured Europe and Japan and recorded for MPS in Germany. Until the current business slowdown he was also active in the commercial jingles field.

He tells of the time when he was on the road and someone came up and asked: “When was your heyday?” Now that he is back in the swing of things again, with plans for a group, the best is yet to come from Jim Hall. In discussing his new album, he said: “We'll do accessible tunes with group rapport. I have some ideas for voices and guitar that I'll try out later.”

Hall is also very interested in writing, and then playing his compositions for an audience, “some place where it's possible to make a living, maintain integrity and do things well.” Occasionally, he also likes to teach—when there are good students available.

As for his music in the context of current trends, Hall says: “I'd like to do just what I've been doing, only better—slowly edging out a bit, not into a freedom bag, but hopefully into a natural evolution to take me further harmonically.”

At the very least, we'll soon have the chance to hear more from Jim Hall—on records and in person—and that is good news. 



JOSEPH L. JOHNSON

# KENNY BURRELL:

## Man With A Mission

by Lewis K. McMillan Jr.

WHENEVER YOU HEAR the guitar of Kenny Burrell, take your time . . . settle back and give it a long and thoughtful listen. 'Cause you're hearing more—much more—than just a bunch of familiar-sounding jazz and blues chord progressions.

When you hear the guitar in Burrell's hands you're listening to what can fairly be described as a master's touch.

Among the reasons for this is that the fingers behind the sounds are the fingers of a man who is very much concerned—and very aware of his mission, and who regards his role as a jazz musician as not at all unlike that of an evangelist.

If you've ever seen Kenny at work "on his mission" you simply cannot miss the intensity of purpose, the singlemindedness which permeates his work.

That "certain thing" is easily discernible in any Burrell performance, which ranges throughout the spectrum of music. For instance, from a very lyrical *Teach Me Tonight* through a fervent, gospel-tinged *The Preacher*, and a bluesy *See See Rider* to the abstract *Sausalito Nights*, and, if you're

lucky, an unaccompanied *Greensleeves*.

Kenny Burrell has taken music seriously since, as a teenager, he made up his mind to play the guitar. That was in the years of World War II, when his older brother sent him \$5 towards the purchase of his first instrument.

At Miller High School in his native Detroit, young Kenny was guided further towards his destiny by Louis Cabrara, an unusually gifted and perceptive man.

Cabrara, Burrell's instructor in musical theory and composition, was, the guitarist said, far more than just "another music appreciation teacher.

"He went further with us than most instructors would," he continued. "Not only did he furnish us with a thorough grounding in the academic aspects of music, but he also provided us with the philosophy that our music should be a paying thing."

Not only did Cabrara see to that his pupils knew how to apply his classroom concepts to the world outside, but he also encouraged his students to get the practical experience which only playing in clubs and such could provide.

Burrell recalled how Cabrara, a Mexican-American long familiar with the problems facing members of minority groups, would counsel his charges concerning certain problems they were sure to meet, and tell how, through his own experiences, he overcame them.

He made it a point to advise them concerning the financial aspects of their craft, warning them against such things as exploitation by clubowners, etc.

It is rather ironic to learn that while Cabrara would see to that those of his students who worked professionally got credits which were applied towards their classwork, Burrell's instructor in music at Wayne University actually held him back and caused him to graduate six months late because the demands imposed on him by playing gigs prevented him from (in the instructor's words) "keeping up with the class."

At Miller, there were also other incentives to excel. Among the alumni were such jazz greats as Pepper Adams, Yusef Lateef and, especially, Milt Jackson. The latter often returned to the school to give concerts and to visit with Cabrara and his students, lending encouragement to those who had chosen music as a career.

The inevitable subject of dues paid crops up whenever musicians talk. Even a cursory listing of Kenny's credits should be sufficient to establish that his dues have been more than paid in full.

Even before he had completed 1½ years of classical guitar study (in 1953) and

prior to his receiving a Bachelor of Music degree from Wayne University in 1955, Burrell had worked with the Candy Johnson Sextet (1948), Count Belcher (1949) Tommy Barnett (1950) and Dizzy Gillespie (1951). His first record date was with the Gillespie group.

He also led his own group in 1955, but left the helm to replace Herb Ellis in the Oscar Peterson Trio.

Since then, however, Burrell has chiefly headed his own groups.

It is interesting to note that in Leonard Feather's first *Encyclopedia of Jazz* (1955 edition), Burrell is not listed. But a mere five years later, in the second edition of the work, he is given far more than passing mention.

Listings of credits (i.e. bands played with, degrees earned, etc.) are valuable in gaining some knowledge of a musician. However, an artist cannot be simply reduced to mere vital statistics.

A few weeks ago, Burrell and I talked in the den of his mid-Manhattan apartment, over coffee, of many things, all related to music.

He had just returned to New York from another of his many out-of-town engagements. That night was one of his rare nights off. The next night however, he was opening a two-week engagement in a place which is close to his heart, and aptly named.

The Guitar was opened about two years ago by two brothers named Hayes, who were fellow Detroiters. One, Fred, had been Kenny's classmate at Wayne University.

At first the place had no name except "1051" (it is located at 10th Ave. and 51st St. in Manhattan). At the time, it was just a restaurant featuring soul food, with a pleasant bar.

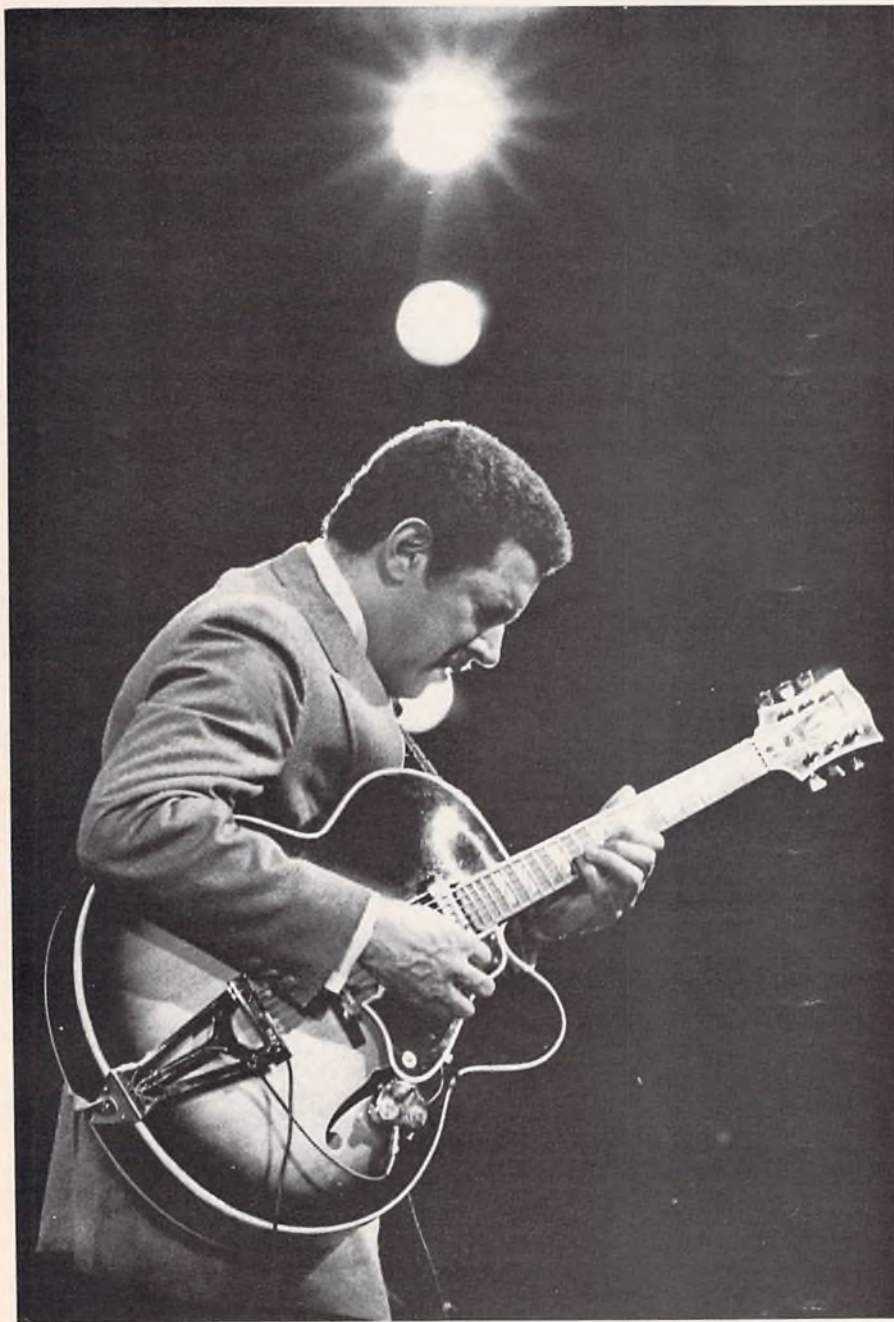
Fred Hayes and Burrell had remained in touch since their days at Wayne. During one of Kenny's trips back to New York, Fred approached him with the idea of instituting a unique policy at his restaurant: featuring the music of the jazz guitar.

Kenny was enthusiastic. And it wasn't long before diners could enjoy, along with their hearty soul food dinner, music by some of the best jazz guitarists around. What's more, they didn't have to pay a minimum for this special bonus.

A listing of guitarists who have appeared at the club since the new policy started almost a year ago reads like a jazz poll: Jim Hall, Chuck Wayne, Tiny Grimes, Skeeter Best, Bill Harris, the team of George Barnes and Bucky Pizzarelli, Attila Zoller, and Gene Bertoncini are just a few.

Larry Ridley, Ron Carter and Wayne





KATSUJI ABE

Dockery are among the top bassists who have supported these soloists at the Guitar. Vocalists may occasionally drop by to aid their bit to the musical proceedings. One, Ona Truth, a young lady in whom the late Dinah Washington saw great promise, stopped by one evening not long ago and, with Burrell and Dockery, held the house spellbound as she gave her own touch to her late mentor's *Teach Me Tonight* and launched into a blues medley which had everybody clapping their hands in time.

Speaking of blues, it is the essence of this early American music form with which Kenny Burrell seems most concerned. Our rap was almost dominated by this subject. However long we discussed this favorite subject, Burrell felt that his thoughts about the blues could best be summarized in what he had written as liner notes to his *Blues—The Common Ground* (Verve V6-8746):

"The blues isn't just a matter of a particular musical structure, a rigid harmonic form—it's a feeling one gets from certain music. Also the way one expresses those feelings . . . the blues is T-Bone Walker . . . The Staple Singers . . . John Coltrane . . . Rolling Stones . . . or Buffalo Springfield. One can detect a blues flavor in a Flamenco tune . . . It is part of one powerful force with many channels and that force is . . . the soul of man."

As Kenny replaced the album in his record cabinet I could well understand why his musical offerings reach so deeply into the listener.

Burrell also spoke of the many places throughout the globe where his guitar had taken him, all of significance to him. He mentioned Hampton (Virginia) Institute, the first black college to hold a jazz festival; Newport; Europe (his first of several times there was in 1969); the 1970 trip to

Japan and his performance at the Guitar Festival in Tokyo, with Attila Zoller and Jim Hall, Larry Ridley, and drummer Lennie McBrowne.

Then he spoke of what is in the hearts and minds of anyone concerned about the tragic lack of knowledge about the real roots of the sounds we hear today . . . the real blues and the real jazz, as personified by the big bands of Duke Ellington, and Count Basie.

Although Kenny is some years my junior, he has the sagesness of a much older man, the kind I have often observed in drummer Jo Jones. There was a plaintiveness in his voice as he asked, rhetorically: "Where is it all going . . . what's going to happen after Duke and Count leave us? Who will there be to keep going what these two have been maintaining all these years . . . all that beautiful big band unified sound . . . and all that it stands for?"

The realization struck me that unless something is done to feed the roots of the music we hear today, then soon those roots will wither. And in time, the branches, and then the leaves.

This is the mission of Kenny Burrell: to do his part to see that the roots of America's only native art form remain well-watered.

He does his watering of the roots by such things as throwing in with Fred Hayes and the Guitar, where after many an exhausting road trip he checks in to play his music.

He also does it by encouraging his fellow musicians to keep on "playing their thing" in spite of the many wrongs being heaped upon them. One of the chief reasons behind his involvement with the Guitar was to insure that guys *do* have a place to play.

Louis Cabrara is far from forgotten. On infrequent trips to New York, he drops by to check up on his former pupil, in whom he takes great pride.


And some day, Burrell hopes to teach music history. He feels that the surest way to perpetuate our rich heritage is to provide a wealth of *real* knowledge of this subject to our young.

For a while, Kenny's recording activities ground to a halt. However, his recent signing with CTI Records insures that we'll soon be hearing from Kenny Burrell on record again.

CTI is headed by Creed Taylor, who, in addition to much else, produced many of the late Wes Montgomery's sessions for MGM, and later for A&M. The label has by now acquired not only Burrell but a number of leading jazz talents, among them Stanley and Tommy Turrentine, Freddie Hubbard, George Benson and Joe Farrell.

April 29 was the final day of a three-day record session, the first Kenny completed for CTI. His fans await the LP impatiently.

Meanwhile, we'll have to content ourselves with his live performances. And for New Yorkers, of course there's the Guitar.

Nothing can beat the combination of soul food and Kenny Burrell's melancholy "bent-note" guitar flavorings. That's two kinds of roots right there. 

# GEORGE FREEMAN: Fire Is The Essence

by Dan Morgenstern

AMONG THE MANY talented musicians I first got to see and hear during my recently concluded three-and-a-half year stay in Chicago, one of the most memorable was guitarist George Freeman.

His name was vaguely familiar—from a Charlie Parker late '40s session released on Savoy as *A Night with Charlie Parker*, and from one of organist Groove Holmes' better LPs—but I was not prepared for the exciting and original musician I first encountered live with Gene Ammons' newly formed group in the fall of 1969.

Freeman is one of those gifted players whose checkered careers have kept them out of the limelight, a situation that one hopes will soon be remedied. In any event, his current association with Ammons is providing audiences throughout the country with an opportunity to hear him, and his first album under his own name will soon be released by Delmark.

Chicago-born Freeman was raised in a musical environment. His mother, he says, "has a perfect ear . . . she can sing a perfect second part to anything. My father was a frustrated piano player. He could really play, and he would also try to sing like Bing Crosby."

Both his older brothers are professional musicians. The eldest, Bruz Freeman, took up drums after the middle brother, Von, had acquired a saxophone and little George had started to learn guitar.

George was inspired to take up guitar when he started to hang around a club in the neighborhood, the Rhumboogie. "I was just a little kid, but they had a chorus line there, and we used to go in the back to watch the girls change. But I kept hearing this guitar, so I'd go around the front and look in the door—and guess who was playing: T-Bone Walker!

"I heard that sound, and I just had to get a guitar. I was playing inside of three months, and I made a friend, John Goodlow, who lived right across the street and was a very excellent guitarist. He turned me on to chords, and then my brother Von was giving me all his knowledge. This was the cat that really turned me on. I used to listen to him practice.

"There were some guitar players around Chicago then who were into playing like a saxophone, but in my case it was something I couldn't control; it was something that just happened, involuntarily, because I was around it. Von had me going through *Cherokee*, running through the keys, when I was 15. When Bruz started playing drums and the three of us got together, we were so hip, so slick people couldn't stand it."

The music the Freeman Brothers were into then was bebop, but George's first out-of-town job was something else again. He went on the road in 1947 with a small band formed by two Lionel Hampton alumni, trumpeter Joe Morris and tenorist Johnny Griffin, a band pretty much in an r&b bag.

"I wrote a hit tune for the band, *Low Groovin'*," Freeman said, "and that got to be a lick everybody was playing then. But I got frustrated artistically. Griff had come out of Hamp's band playing *Flying Home*, and I'd just come out of playing bebop. Once, Dizzy Gillespie was in the house, and Diz was really playing bop then. Joe Morris dedicated a tune to him—it was *Flying Home*. So I came flying home, and joined my brother Von."

George stayed in Chicago for a long time. "Chicago musicians," he said, "are something like California musicians. They have everything they need and want right there, so they get contented and don't go any place. They just stay there, and don't have the guts to get out. When I finally did, I went and got married, and that was another setback. But now I'm out here, and the program is together."

It was in 1959 that George felt he couldn't stand Chicago any longer, and hit the road with tenorist Sil Austin and singer Jackie Wilson. "My background wasn't rock 'n' roll," he explains, "but I found out that as a musician you have to try everything until you find yourself. All the good cats, it seems, had to work through the r&b-rock thing, even John Coltrane. It's all good, because it helps you conquer your instrument."

After Austin, Freeman joined organist Wild Bill Davis for a while, and then went with Groove Holmes, where he had a chance to play more jazz. Then he married, and moved from New York to California.

"That was when I became the victim of artistic frustration, poverty, and setbacks," he said. "I didn't stop playing, but I was less active because I was working days. In 1968, my wife left me—she couldn't stand the ordeal. There are certain women for musicians, but they are hard to find. Then Groove got after me to rejoin him, and I stayed with him for some 16 months. I hadn't been home for 8 or 9 years, so I went back to Chicago and found that jazz was being accepted more once again."

In Chicago, Freeman had his own organ trio in a small club for some months and then found himself in demand to play concerts and sessions with visiting heavyweights. His tenorist-brother Von had come off the road with the Treniers, and they worked some gigs together. By then, "Jug had just come out, and he was red hot, and of course I wanted to see him. I hadn't thought about working with him, but a good friend, Earl McGhee, got us together.

"We did a concert, and Jug asked me to join him—I think he was impressed because he had brought in his own music and I read it off just like that and soloed on it, too, which he hadn't expected. He told me he couldn't understand why I hadn't made it big and said he was going to get me out there where people could hear me, and that was like a tonic to me. So I've been with him since.

"He lets me go outside as long as I come back in. Outside can be a lot on noise, but I found a way, from lots of

practicing, of doing it on chords. There are so many musicians out here who are so involved in the present that they forget that there have been so many great musicians before them. If they'd think about that, they could construct themselves chord-wise, so they could go outside but also settle down."

Freeman's way of going outside is exciting but also musical, and doesn't sound at all like what other contemporary guitarists attempt in this vein. He uses it for climaxes and for contrast, not as an end in itself, and it works.

"After that," he said, "you can play a pretty ballad. My thing is really ballads. To reach yourself, you have to relax yourself. I like to practice on ballads, and that's what the instrument is—a means of relaxing your inner self. I don't like to be rushing all the time; you've got to be mellow once in a while, be beautiful. . . ."

Freeman feels that these are good times for jazz, as far as public acceptance is concerned. "I hear people talk about hard times," he comments, "but I don't think these are such hard times for jazz. I understand about the generation gap between the younger and older musicians. The younger cats are playing for the future and have forgotten the past, whereas my thing has always been a little bit of the past and a bit of looking into the future, but from the premise of the present.

"There's so much beauty that lies in an instrument that it's a shame to see cats who can't get it out, but I think audiences are going to change that, because they want to hear good musicians now; they are rebelling against what the market is trying to shove down their throats.

"I think conception and *fire* is what brings people to stand up and holler and scream for more. You can't get around that fire. Even when a cat is playing it real cool, there's got to be some fire around someplace keeping that pulsation going behind him. Every group should have a fireball in there somewhere. To me, fire is communication. I think music is getting back to the truth; the kids can identify with it. They want something real and natural."

Freeman feels that the musicians themselves are to some extent responsible for the setbacks jazz has suffered.

"With all this talk about musicians being brothers," he explains, "there is too much competitiveness among them and they aren't cooperating enough. The way I see it, everybody can't be a leader, so you've got to get behind somebody. Everybody wants to be free and go his separate way. But why not help another musician to do his thing? You'll get your turn when the time comes.

"During the bebop era, the music was so strong and the musicians were so interested in it that dudes were staying together and doing everything just to get that knowledge. To hear Bird was a thing—everybody went home and practiced after that, just like, I imagine, it had been with Pops (Louis Armstrong) in an earlier day. And on the bandstand, everybody listened

to everyone else and told them to blow.

"But as time went on, cats got cool, and then they got cold. And some developed attitudes that they were *artists*, and so on. Every musician worthy of the name is an artist, but you don't have to stop being human. They just stopped communicating musically. They cut that love out on the bandstand, and love wasn't going out into the audience, and when this happened, it hurt us. But now the love thing is coming back in, and the young kids can see how beautiful it is to share that love."

When Freeman was coming up, musicians still got together for jam sessions as a matter of course, and he fondly remembers the days when guitarists would gather in a Chicago basement near his home and play for hours on end.

"That's when I first got into octaves," he recalls. "Django Reinhardt did it, Oscar Moore did it, and Wes Montgomery came down to our basement once, and that's when I found out he was doing it. In those days, everybody had speed but nobody had conception; nobody had that hip conception on the guitar that Bird had and Bud Powell had, and guys on other instruments had. Guitar players didn't seem to be able to get those hip turns.

"So once Wes came by and we jammed for about four hours, and we were very impressed with Wes, who was really playing then. I've heard guys get deeper into their instrument than he did, but he had that sound, and nobody was as successful with the instrument as he. He made it easier for me and a whole lot of other cats—he opened the door.

"And there's one thing which I, as a guitarist, could never understand: He could actually play faster, better octaves than he could single notes. There are guys who imitate his octave thing, but I leave it alone. As far as I'm concerned, he did it."

The two musicians, however, who had the profoundest influence on Freeman's conception were not guitarists but saxophonists: Charlie Parker and his brother Von. About the latter, he says that "brotherly love aside, he is a fantastic musician, and he really turned me on. He is on the album I've got coming out, and he really tears it up." (Having had the opportunity to hear Von Freeman several times in Chicago, I must agree that he is a major talent and long overdue for recognition.)

As for Bird, Freeman said he would never forget the experience of playing with him "as long as I live." It was at a dance in Chicago when Freeman was very young (the one that was taped and issued on Savoy much later on), and after a break "I was late getting back, and Bird was on the bandstand with the rest of the cats, and people were urging him to start playing, but he said, 'No, I'm not going to play anything until George gets back.' So when I got on the stand, all the cats were giving me funny looks.

"The last time I saw Bird was when he was at the Beehive in Chicago many years later. I asked him to have a drink, and he ordered a triple. Then he told me that I didn't have any guts because I hadn't left Chicago. . . .

"The way I heard blues on the guitar

was the way Bird played them. That was blues to me. He was saying something on the blues, aside from everything else."


Freeman has not yet had the opportunity to present himself on records the way he would like to. Of the forthcoming Delmark album, he says "it was done just like that—very quick," and feels that brother Von's participation is the best thing about it. On an album with Groove Holmes, he likes his solo on *Blue Moon*, and a tune of his own called *My Theory*. He can also be heard on Gene Ammons' latest Prestige album, and on a forthcoming Ammons-Sonny Stitt LP for the same label.

If you want to see as well as hear Freeman, look for a Gene Ammons TV program in the *Just Jazz* series on NET stations throughout the country, which will be shown on June 23. There is at least one exciting moment on *Jungle Strut* where Freeman breaks it up with a caloric "outside" solo.

Naturally the guitarist is hopeful of an opportunity to record under optimum conditions, and he has some excellent ideas—which, of course, he's not about to give away for others to cop.

Meanwhile, he said, "I'm at least able now to be content with what I'm doing. I'm not saying I'm completely satisfied, but I take it all, good and bad. Maybe it'll change me if I ever get a lot of records out, but I doubt it. I'm too crazy now to change."

It would be good for the music if more musicians were "crazy" like George Freeman. A man who believes that "you can't create without love," he is willing to put his great talent to work for others, without jealousy and selfishness. But it is high time for a full share of the limelight to fall on one of the truly original and creative guitarists in jazz today.

George Freeman has that fire he rightly considers to be essential. 



EDWARD M. MCGHIE

# record REVIEWS

## SPOTLIGHT REVIEW

### ORNETTE COLEMAN

LOVE CALL—Blue Note BST-84356; *Airborne*; *Love Call*; *Open to The Public*; *Check Out Time*.

Personnel: Coleman, alto sax, trumpet; Dewey Redman, tenor sax; Jimmy Garrison, bass; Elvin Jones, drums.

Rating: ★★★★★

A decade ago, Ornette Coleman was one of (along with Eric Dolphy and John Coltrane, among others) if not *the* most fresh, inspiring players active in the music.

It was not simply his concept of what to do with the saxophone that brought about an extension in the revolution/evolution of styles. He has always had the capacity to *swing* and to be an intensely rhythmic instrumentalist, spewing forth highly syn-copated, jagged, irregular lines, breaking up time with fragments of shapes, implying more than stating emphatically any really new directions.

Certainly, the abandonment of the use of predetermined chord symbols as a base for improvisations and the resurgence of collective improvisation are significant contributions toward the establishment of "free" jazz. But the most significant single factor, perhaps, has been the tremendous influence of Ornette as composer. His pieces, much like his playing style (naturally), reflect a pre-occupation with the rhythmic elements of music and act as springboards for development and improvisation.

That Ornette's rhythm sections have always been excellent is a well-known fact. A lesser known fact is that Jimmy Garrison has always been one of his favorite bassists (Garrison worked with Ornette before joining Coltrane). This second LP from a date which reunited these two, with the addition of Elvin Jones (a major innovator in his own right) and Dewey Redman, is a rousing, joyous record.

Unquestionably, Garrison and Jones are largely responsible. Propelling, prodding, cushioning, challenging—it would be difficult to imagine this result without them and frankly I cannot recall a situation in which Ornette has been *challenged* to stoke fire to this extent! This is due at least in part to the difference between the styles of Ed Blackwell and Jones. Blackwell (who demonstrated how to adapt an essentially traditional military/cadential style of technique to the new music) tends to accompany and to react to the lead of the saxophonist whereas Jones puts his "poly-rhythmic" style to work in setting up situations which may burst off in any direction from any given starting point. This produces a looser, less certain environment, and in order to assert himself Coleman

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Alan Heineman, Wayne Jones, Larry Kart, Joe H. Klee, John Litweiler, John McDonough, Dan Morgenstern, Don Nelsen, Doug Ramsey, Larry Ridley, Harvey Siders, Carol Sloane, and Jim Szantor. Reviews are signed by the writers.

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

Most recordings reviewed are available for purchase through the **down beat/RECORD CLUB**.

(For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606)

Characteristic motifs frequently used by Ornette Coleman (with some variations in starting point, rhythm and direction).

has to bear down and *burn*—the results are both satisfying and gratifying.

That Ornette rises to the challenge is to his credit; that he works up to it by trotting out all of his shopworn clichés familiarized by a decade of repetition is not. Whenever his ideas fail or he is put uptight (for whatever reason) he dips into his "lick" bag, on track after track and sometimes repeatedly in the same track. (See examples.)

On his most recent recordings Coleman has left his violin at home; many of us think that this is good. Should he decide to leave his trumpet at home and concentrate on searching for ways in which to grow as an altoist, still more people would be happier. Unless a measure of both depth and breadth are added by the inclusion of

other instruments to a player's basic equipment, particularly where a certain stagnation has set in on the primary instrument, the practice should not be considered.

Dewey Redman is another story. That he is tremendously influenced by Ornette goes without saying. So much so, in fact, that he seems to mimic the sound of the altoist in his playing. There is little of the robust, broad, thick tenor sound favored by his contemporaries, but his playing is wildly imaginative. He includes vocal and growl effects, and has the command of the instrument necessary to execute long flowing lines with daring twists and turns. What he has done on this date may be some of the best playing on record and positively stands head and shoulders above that of the leader. —Cole

### JACK BRUCE

THINGS WE LIKE—Atco SD 33-349: *Over the Cliff*; *Statues*; *Sam Enchanted Dick* (medley); *Sam's Sack*; *Rill's Thrills*; *Born to be Blue*; *Hckhh Blues*; *Ballad for Arthur*; *Things We Like*. Personnel: Dick Heckstall-Smith, tenor and soprano saxes; John McLaughlin, guitar; Bruce, bass; Jon Hiseman, drums.

Rating: ★★★

It has always dismayed me that Jack Bruce never became as much of a culture hero as Eric Clapton and Ginger Baker, his partners in Cream, and to me lesser luminaries. Bruce is still by far the best bassist playing rock (or rather, rock-influenced music), as his work last year with Tony Williams will attest. But I fear this

current release will do damn little to prove his excellence to either the jazz or the rock public.

Recorded in 1968, the album is all straight-ahead jazz, with Bruce on acoustic bass throughout. But seldom is his playing the caliber of his previous recordings (on electric bass), even though he cooks well with a bouncing, chubby sound. The musical colors vary among conventional bop-pings and ballads, yet, despite all the swinging and grace, the music is simply not often that special.

McLaughlin is featured on *Enchanted* and the three tunes of the second side and is surely an asset, especially on *Hckhh*.



**TAPE REVERSE SIMULATOR** — Lets you control an exponential build-up and fast decay of your guitar or bass signal over a fixed signal range. This capability gives your live playing the weird effect similar to a pre-recorded tape that is played backwards.

**ATTACK EQUALIZER**—Allows you to suck out and emphasize the **BITE** you get just when your pick plucks the strings. The attack control, used in conjunction with the tone and booster controls, will give your instrument as much balls as you want, letting you taste and feel each note.

**BLACK FINGER** — A totally **DISTORTION-FREE** guitar sustainer that gives pure clean lengthy controlled sustain. This 80db compressor can stretch chords as well as single notes, with an infinite bell-like clarity.



**LOW FREQUENCY COMPRESSOR** — This ultimate version of the mole is designed exclusively for the professional electric bass player. Its outstanding feature of a **HEAVY BASS-SUSTAIN** control will make you sound as if you're bowing a stand-up bass fiddle.

**BIG MUFF** — This finest distortion device is high on sustain and low on distortion. It is designed for the guitarist who wants his axe to sing like a humming bird, with a sweet violin-like sound. The sustain control allows you to optimize long sustain with a hint of harmonic distortion.

**HARE-LIP MICROPHONE ECHO** — Gives the singer echo effect electronically, and at one tenth the cost of the mechanical tape echo units. In addition to the echo speed and intensity controls, this unit has an adjustable booster to control the increase of regular microphone volume.



All of the units in the above column are housed like the Hare-Lip—with heavy duty stainless steel construction and three controls.



**LPB-1** This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

**SCREAMING BIRD** A treble booster that will give your instrument the razor sharp cut of a screaming harpsichord whose strings are whipped instead of plucked.

**MUFF** This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

**MOLE** The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

**EGO** This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



(ALSO AVAILABLE AT YOUR RETAIL MUSIC STORE)

All Electro-Harmonix accessories, both factory wired units and kits, are guaranteed for three years. They are compatible and modular. Any combination of more than one unit will give you an infinite variety of sounds.

Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient order C.O.D. for cost plus shipping. Enclose a 10% deposit on C.O.D. orders. (C.O.D. orders are limited to the continental United States).

## MIKE MATTHEWS FREEDOM AMP

Free yourself from the bureaucratically dominated sources of electricity.

This 400 watt peak **PORTABLE** amplifier uses patented low drain circuitry which allows it to operate on standard flashlight batteries. Just one specially designed super heavy duty 10" speaker is all that's needed to pump out all this power making this unit the most compact, rugged guitar amplifier developed to date. Its built-in Attack Equalizer Control System allows you to zero in on just the **BITE** you want.



The **MIKE MATTHEWS FREEDOM AMP** will let you—

- play your axe while traveling to a gig.
- blast out in the solace of the woods.
- lead a pilgrimage to the mountains.
- become a star.

## electro-harmonix DB-304

15 West 26th St., New York, N. Y. 10010

PLEASE SHIP:	Factory Wired	Complete Kit
MATTHEWS AMP	\$179.00 <input type="checkbox"/>	\$129.00 <input type="checkbox"/>
TAPE REVERSE	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
ATTACK EQUALIZER	49.95 <input type="checkbox"/>	34.95 <input type="checkbox"/>
BLACK FINGER	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
LOW FREQ. COMP.	59.95 <input type="checkbox"/>	42.00 <input type="checkbox"/>
BIG MUFF	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
HARE-LIP ECHO	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
LPB-1 (plug into amp)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
LPB-1 (plug into inst)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
BIRD (plug into amp)	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
BIRD (plug into inst)	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
MUFF (plug into amp)	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
MUFF (plug into inst)	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
MOLE (plug into amp)	19.95 <input type="checkbox"/>	14.25 <input type="checkbox"/>
EGO (2 female jacks)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>

- Enclosed is total check for order \$.....
- Ship C.O.D. Enclosed is 10% deposit \$.....
- Please place me on your new product announcement mailing list at no charge.

Name .....

Address .....

City ..... State ..... Zip .....

Yet the quartet still seems generally uninteresting to me, and I can only explain that I do not sense that certain alchemy one expects of such an intimate ensemble. Perhaps the reason for the impasse is that so much of the LP maintains a flavor of Ornette Coleman in the heads and rides, particularly *Cliff* and the title cut, whereas Heckstall-Smith, Hiseman and Bruce only infrequently equal that kind of small-group musical intra-urgency.

Whatever, what it all sounds like is a solid jam, but without the stuff to merit repeated listening—or even recording. And so, the album might please the jazz audience moderately, and likely will displease the rock audience altogether. *Things We Like* may indeed be tasty, but is sadly seldom hot.

—Bourne

### COLLINS-SHEPLEY GALAXY

LENNON-McCARTNEY LIVE—MTA nws 4; *She's A Woman*; *Eleanor Rigby*; *Penny Lane*; *Norwegian Wood*; *Hey Jude*; *Eight Days A Week*; *Magical Mystery Tour*.

Personnel: Burt Collins, Joe Shepley, Bernie Glow, Lloyd Michels, trumpets, flugelhorn; Garnett Brown, Paul Faulise, Myron Yules; trombones; Joe DeAngelis, French horn; Tony Price, tuba; Jerry Dodgion, soprano sax; Herbie Hancock, electric piano; Bob Cranshaw, bass; Mickey Roker, drums.

Rating: ★★★½

The concept here is heavily influenced by the tradition that grew out of the Miles Davis nine-piece band recordings of 1949-50, and the songs are mostly prime Beatles material. The result is a thoroughly

enjoyable if not overwhelmingly original album.

Mike Abene's arrangements are influenced by Gil Evans' work; that is strongly evident on *Rigby*, with its effective use of a soprano-trumpet lead, and a final ensemble vastly reminiscent of the Evans-Davis collaborations. There's a reference to *Milestones*, and Collins' solo is of a Milesish cast.

*Hey Jude* and *Madonna* have trumpet exchanges in which Shepley and Collins shine. They also have excellent solos on *She's A Woman*.

The ensembles are beautifully executed, and the rhythm section is impressive throughout, with notable work from Mickey Roker.

—Ramsey

### CROSBY, STILLS, NASH&YOUNG

FOUR WAY STREET—Atlantic SD 2-902: *On the Way Home*; *Teach Your Children*; *Triad*; *The Lee Shore*; *Chicago*; *Right Between The Eyes*; *Cowgirl in The Sand*; *Don't Let It Bring You Down*; *49 Bye Byes/America's Children/For What It's Worth*; *Love The One You're With*; *Pre Road Downs*; *Long Time Gone*; *Southern Man*; *Ohio*; *Carry On*; *Find The Cost of Freedom*.

Personnel: David Crosby, vocal, guitar; Stephen Stills, vocal, piano, guitar; Graham Nash, vocal, guitar; Neil Young, vocal, guitar; Calvin Samuels, bass; Johnny Barbata, drums.

Rating: ★★★½

Everyone I know who has contact with this group tells me that there will be no more records, no more performances, no more Crosby, Stills, Nash&Young. But then, it seems a miracle that it lasted as

long as it did.

Apparently, it took some effort to prevent the breakup from coming before commitments to Fillmore East, the Chicago Auditorium, and the Los Angeles Forum were fulfilled. It was at these final venues that these recordings were made, before a live audience.

I enjoyed the false starts, the goofs and little mishaps that will always occur even with the best of live performers. Their previous records had given an air of infallible perfection to CSN&Y that was simply too clean and polished for my taste. That polished professionalism, on the other hand, led to good performances of their greatest hits, despite the bad vibes that sometimes show through in the spoken introductions.

Much of the material is familiar to anyone who has followed this group or its individual members for long. Among the lesser known material is Young's *Don't Let It Bring You Down*, Stills' *America's Children*, Crosby's *The Lee Shore*, Nash's *Right Between The Eyes* and *Chicago*, and Crosby's beautiful *Triad*, which was done by Grace Slick and Jefferson Airplane, but not as well as by the composer.

Crosby emerges here as the giant who writes the best songs, plays the best guitar and sings the best—with Young not far behind him. The first record of this double album is acoustic in instrumentation, the second is electric. Many of the songs are provocatively political, but judging from the audience response this is what CSN&Y



# BEE GEES GET IT ON

...WITH  
**OVATION**

NEW HARTFORD, CONNECTICUT 06057  
DIAL 379-0721 • AREA CODE 203

send for free catalogue

fans want to hear.

The new rhythm (bass and drums) section, which reportedly was one of the falling-out points between Stills and Young, does not impress me as being as good as the old section (Greg Reeves on bass and Dallas Taylor on drums). They are, however, capable if not outstanding.

The record is a good representation, perhaps the last we'll ever have, of a group that was certainly of major importance during its year or so of existence.

—Klee

## DUKE ELLINGTON

**SECOND SACRED CONCERT**—Fantasy 8407/8: *Praise God; Supreme Being; Heaven; Something About Believing; Almighty God; The Shepherd (Who Watches Over The Night Flock); It's Freedom; Meditation; The Biggest and Busiest Intersection; T.G.T.T.; Don't Get Down On Your Knees To Pray Until You Have Forgiven Everyone; Praise God and Dance.*

**Personnel:** Cat Anderson, Cootie Williams, Mercer Ellington, Herbie Jones, Money Johnson, trumpets; Lawrence Brown, Buster Cooper, Benny Green, Chuck Connors, trombones; Johnny Hodges, alto sax; Russell Procope, alto sax, clarinet; Paul Gonsalves, tenor sax; Jimmy Hamilton, clarinet, tenor sax; Harry Carney, baritone sax, drums; Ellington, piano, electric piano; Jeff Castleman, bass; Sam Woodyard, Steve Little, drums; Alice Babs, Tony Watkins, Devonne Gardner, Trish Turner, Roscoe Gill, vocal; The A.M.E. Mother Zion Church Choir, Solomon Herriott Jr., director; Choirs of St. Hilda's and St. Hugh's School, William Toole, director; Central Connecticut State College Singers, Robert Soule, director; The Frank Parker Singers.

**Rating:** All the stars in God's heaven

On the night of January 19, 1968, at the Cathedral of St. John the Divine (the third largest cathedral in the world and the largest in the U.S.) Edward Kennedy Ellington gathered his troops (the Ellington band, choirs of well nigh onto a hundred voices, five vocal soloists)—one of the largest musical contingents the Duke (or any other artist in his field) has ever commanded—for the first performance of his second concert of sacred music.

The Cathedral's dimensions and acoustics are such that a noted organist once remarked that you strike a chord and wait for the sound to come back to you. Those who attended, particularly if they were seated further than about a quarter of the way back, could abandon all hope of being able to hear much of the music. Those of us who did not attend but listened to the live radio broadcast actually heard more of the music and, though the acoustics were not ideal for broadcasting, we did get more than an inkling of some of the finest music Duke Ellington has written in recent years.

The music itself is more of an entity than was the music of the first *Sacred Concert* and yet, as Ellington explains in the album notes, it is by no stretch of the imagination a mass or other form of liturgical service. It is simply a program, a concert program if you will, of messages in words and music which Ellington, the messenger, has chosen to bring us. The composer has simply chosen to share with us some of his basic ideas and emotions about man's relationship to God. He makes no attempt at theological theorizing.

Listing the high points of this album becomes a most difficult task. Everything about it is of such quality that picking and choosing becomes nearly impossible. One would surely have to cite the singing

# Listen to when funky was a way of life.

C 30564

**MOSE  
WOZE  
ALLISON  
WATKINSON  
RETROSPECTIVE**

INCLUDING:  
V-8 FORD BLUES/LOVE FOR SALE/DEED I DO  
I AIN'T GOT NOBODY/I LOVE THE LIFE I LIVE  
BABY, PLEASE DON'T GO

"Retrospective": an album of Mose's finest and funkier songs. Songs that are influencing a lot of today's singers. "Retrospective" was recorded when funky was a way of life.

And when voice was free-form.

On Columbia Records

© COLUMBIA MARCAS REG. PRINTED IN U.S.A.



**NEW**

*DeArmond*  
"THE WORLD'S FIRST AND FINEST PICKUPS"

## NYLON STRING PICKUP

**FOR CLASSIC GUITARS**

- Easy to attach and remove
- Fingertip volume control
- Carries DeArmond 2-year guarantee

MODEL 800

**At stringed instrument dealers everywhere**

H. N. **ROWE**  
& COMPANY INC.

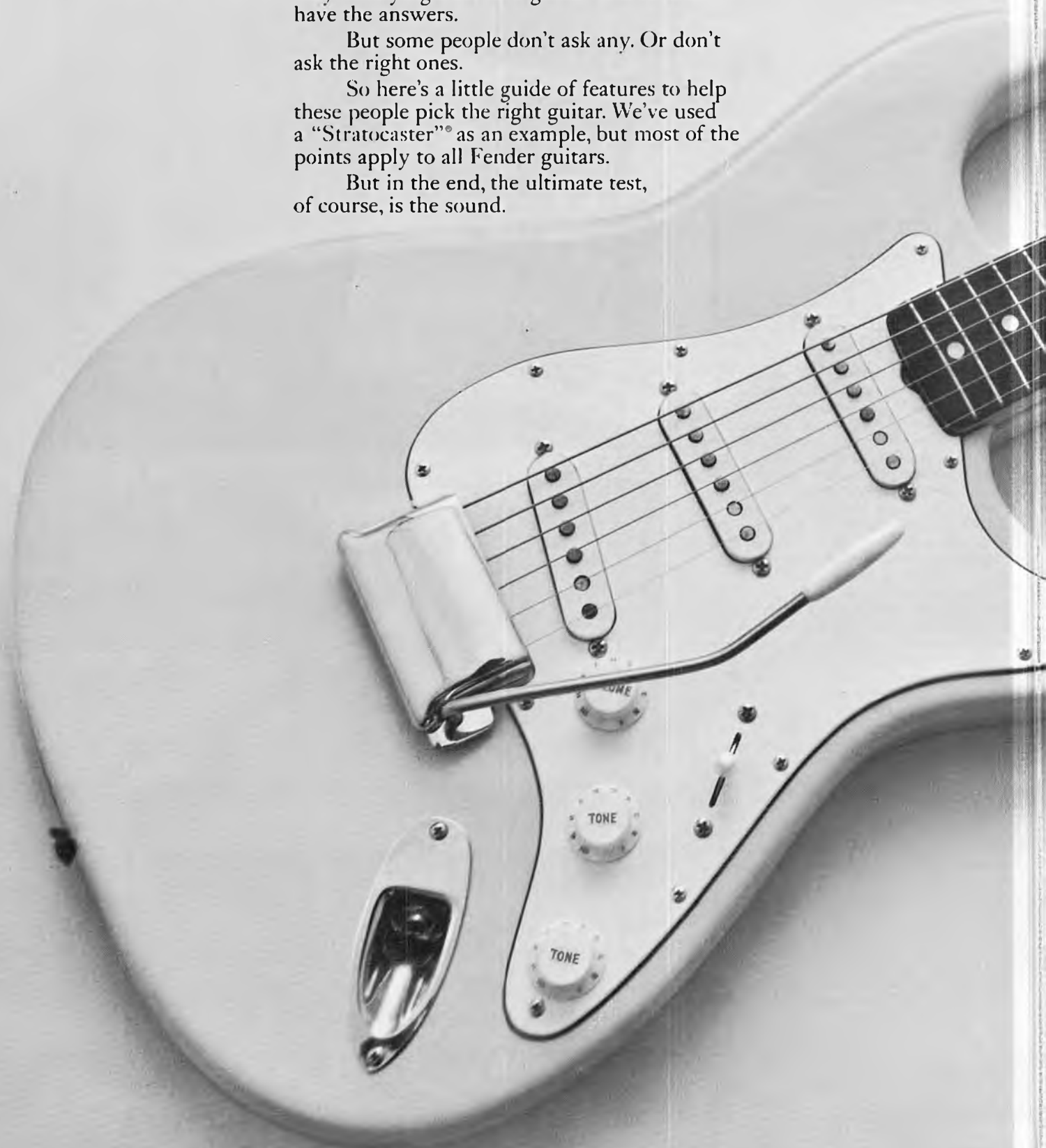
# How to pick a guitar.

Some people ask a lot of questions when they're buying their first guitar. Our dealers have the answers.

But some people don't ask any. Or don't ask the right ones.

So here's a little guide of features to help these people pick the right guitar. We've used a "Stratocaster"® as an example, but most of the points apply to all Fender guitars.

But in the end, the ultimate test, of course, is the sound.





## Body.

- The back is contoured to rest snugly and comfortably on your rib cage and to get your arm in a natural position over the strings.

- The upper body is scooped away to let your hand hang right in the upper playing positions.

- Extra large pick guard prevents scratching and dirt accumulating on finish.

- Extra heavy chromed hardware is virtually rustproof.

## Pickups.

- Three precision wide-range pickups each individually adjustable. Fender makes its own pickups (unlike most of the industry).

Every one is hand-wound and tested.

Individual pickup pole pieces are adjusted at the factory (you don't have to fool with them).

## Bridge.

- Removable cover.

- Bridges within a bridge. The main bridge supports six individual bridges which means each string can be adjusted individually. Raise or lower for finger comfort or when you change string gauge.

## Tremolo.

- Tone bending; fast and smooth.

- Unlike many units, Fender's Tremolo lets all strings return to their exact pitch every time. It never puts a string out of tune.

## Neck.

- Hard rock maple: more warp proof.

- Detachable: in case of accident, just replace the neck not the whole guitar.

- Steel truss-rod in neck (can't see this one) prevents warping which is the natural enemy of the guitar because the pressure of the strings is upward.

- Neck is thinner than most guitars: allows you to move your fingers more quickly up and down.

- Curved fingerboard of rosewood: your finger when laid flat across strings is curved, too.

- Frets are a little closer together — again more mobility.

- Side-dot position markers: don't have to peer over the fingerboard to see the fret position.

## Controls.

- Three position pickup selector switch.

- Master volume control.

- Two tone controls — one each for first and second pickups.



NEVER ON LP BEFORE

# BIOGRAPH

THE FINEST BLUES  
CATALOG IN THE WORLD

## BLIND LEMON JEFFERSON



Blind Lemon Jefferson  
1926-29 #102000

## LEADBELLY



Good Mornin' Blues/Early  
Leadbelly 1935-1940 #12013

## BLIND WILLIE McTELL



Trying to Get Home #12008

### NEW RELEASES

- RC-6004 BETSY RUTHERFORD  
New Traditional Country Singer Stereo
- BLP-12028 LARRY JOHNSON  
acc. by John Hammond/Blues Stereo
- BLP-12029 SKIP JAMES EARLY RECORDINGS  
Blues Mono
- BLP-12030 REVEREND GARY DAVIS  
Blues & Gospel 1971 Stereo
- BLP-12031 BLIND BLAKE, Vol. 3  
Blues
- BLP-10050 FATS WALLER, Vol. 2  
Piano Solos from Rare Piano Rolls, 1924-1931
- BLP-10060 SCOTT JOPLIN — 1916 Classic Solos  
played by the King of Ragtime Writers & others.

\*Send 25c for catalog of over 90 previous LP's!

#### DISTRIBUTED IN:

CHICAGO: KINNARA DIST.  
NEW YORK: STANLEY-LEWIS DIST.  
CALIFORNIA: JACK'S RECORD CENTER  
CAMBRIDGE: RIVERBOAT-ENT

\*BIOGRAPH

1601 East 21st St., Brooklyn, N.Y. 11210

of Alice Babs in *Heaven* and *T.G.T.T.* (*Too Good To Title*); the solid smoothness of the late Johnny Hodges' alto sax on *Heaven*; the subtle delicacy of Cootie Williams throughout the album, but especially in the tribute to Pastor John Gensel, *The Shepherd (Who Watches Over the Night Flock)*.

So great is the writing skill of Ellington and the interpretive skill of Cootie Williams that the music evokes even the speech patterns of the Reverend, whose portarit has here indeed been painted aurally.

Ellington's tasteful use of the electric



piano in *Something About Believing* and his choral writing in the same segment and in the *Father Forgive* section of *Don't Get Down On Your Knees To Pray Until You Have Forgiven Everyone*; the sparkling yet sturdy bass of Jeff Castleman, particularly his backing of Alice Babs' singing on *Almighty God*, and the clarinet playing of Russell Procope on the same piece are other highlights. Not since Barney Bigard has any musician with Ellington come closer to the classic liquid New Orleans clarinet style.

About that rating: Well, what less can you offer a messenger of God who brings us blessings in such multitude? —Klee

## JOE FARRELL

JOE FARRELL QUARTET—CTI 6003: *Follow Your Heart*; *Collage For Polly*; *Circle In The Square*; *Molten Glass*; *Alter Ego*; *Song Of The Wind*; *Motion*.

Personnel: Farrell, tenor sax, flute oboe; Chick Corea, keyboards; John McLaughlin, guitar; Dave Holland, bass; Jack De Johnette, drums.

Rating: ★★★★★

Farrell's tenor work is at its customary high level here on his first album under his own name, but his reflective, sensitive flute and his control of the maverick oboe are equally impressive.

The rhythm section, on loan from Miles Davis, seems tailor-made for Farrell. Corea supports the flute with great empathy on his own *Song Of The Wind*, a nice addition to the library of Corea's hip chamber music.

Too little is heard of McLaughlin, but the guitarist is stimulating in solo on *Follow Your Heart*. *Collage* makes use of tape loops and echo, and achieves a Bartokian gravity and spaciousness, with suitable percussion effects by De Johnette. There is also electronic manipulation on *Alter Ego*, but it's less effective.

*Molten Glass* is a beautiful piece, and Farrell gives it his best flute work of the date. This track also has a Corea solo that ranks with his best work on record, and the listener who concentrates on the pianist's comping in the final chorus will be rewarded.

*Motion*, the freest performance in the album, is also the most frantic and the least successful. —Ramsey

# jazz BY MPS-SABA

for collectors &  
connoisseurs  
from Germany  
the Jazz musician's  
paradise



MPS 15 062

Awarded Grand Prize  
Academy of Records — France

Friedrich Gulda  
Music for 4 Soloists and Band No. 1  
Jay Jay Johnson - Freddie Hubbard - Sahib Shihab



SABA

STEREO

MPS 15 097

### down beat "star" reviews

- DIZZY GILLESPIE  
Reunion MPS 15 207
- BADEN BADEN FREE JAZZ ORCHESTRA  
Terje Rydal Group  
Various Artists MPS 15 269
- RICHARD DAVIS  
Muses for Richard Davis MPS 15 266
- FREDDIE HUBBARD  
The Hub of Hubbard MPS 15 267

All Albums listed — \$6.00 each

Not available at your dealer

Write to: SABA

724 N. 7th Street Allentown, Penna. 18102

## MARIAN McPARTLAND

AMBIANCE—Halcyon 103: *What is this Thing Called Love?*; *Aspen*; *Sounds Like Seven*; *Ambiance*; *Rime*; *Three Little Words*; *Hide and Seek with the Bombay Bicycle Club*; *Afterglow*; *Lost One*; *The Wisdom of the Heart*; *Glimpse*.

Personnel: Marian McPartland, piano; Michael Moore, bass; Jimmy Madison or Bill Hart (tracks 10, 11), drums.

Rating: ★★☆☆

Marian McPartland uses an oblique, impressionistic approach to much of her material here, and she's buoyed up throughout her meanderings by strong and sensitive playing from the sidemen, particularly Moore. Madison's brush work is exquisite, notably on *Hide and Seek*.

*Love* is given harmonically rich out-of-tempo treatment before Moore and Madison join the pianist for a kind of interplay that is all too rare in trio performances. Such empathy can only grow out of mutual regard, and it is manifested on most of the pieces in this album.

Aside from the two standards, the material was written by the pianist and Moore. The lady's *Aspen* is lovely impressionism. Unfortunately, Madison's soft bell work at the beginning is overwhelmed by surface noise on my copy of the discs. *Ambiance*, another McPartland composition, demonstrates her sense of dynamics, and her touch, which is very nearly the equal of Bill Evans'. In fact, on *Afterglow* her unaccompanied work is uncannily reminiscent of Evans' classic *Peace Piece*.

Moore's *Lost One* features his bowing, which has a classical purity. His *Wisdom* is a quiet little waltz with a good bass solo,

fine comping from the leader, and Hart supplying brush work that is considerably more aggressive and straightforward than Madison's. *Glimpse* is a free excursion which includes a dramatically effective use of dynamics and has fine percussion effects from Hart.

Marian McPartland is a delightful and stimulating pianist, and if there are strong currents of Bud Powell and Bill Evans (and perhaps Paul Bley) in her work, she uses those influences in highly personal and imaginative ways. —Ramsey

## THE NICE

ELEGY—Mercury SR-61324: *Hang on to a Dream*; *My Back Pages*; *3rd Movement*; *Pathectic Symphony*; *America*.

Personnel: Keith Emerson, keyboards; Lee Jackson, bass, vocal; Brian Davison, drums, percussion.

Rating: ★★½

## EMERSON, LAKE & PALMER

EMERSON, LAKE & PALMER—Cotillion SD 9040: *The Barbarian*; *Take A Pebble*; *Knife-Edge*; *The Three Fates (Clotho; Lachesis; Atropos)*; *Tank*; *Lucky Man*.

Personnel: Emerson, keyboards, guitar (?); Lake, bass, vocal; Palmer, drums, percussion.

Rating: ★★☆☆

Emerson is a dynamite keyboard player, especially on organ. He can literally play anything, from Bach to Jimmy Smith, and in the course of his playing usually does. If one may fault him at all, it may be said that too often Emerson does indeed play too much. In some of his composing,

especially, genres, rhythms, ideas, all notions, sometimes change so abruptly that his playing seems just that: a collection of random notions. Not that such a style drags, because that is quite the charm of much of the album with Lake and Palmer: a float through diverse musical streams. And since Emerson is such an excellent player, his musical whims are most often winning.

The Nice album, likely the last by that now defunct trio, is mostly hard jamming, two in the studio, two at the Fillmore. *Hang on to a Dream* and *My Back Pages* both spot an almost cursory head and reprise, with extended soloing by Emerson in between—which is a blessing in that Jackson is a wretched vocalist. Likewise, the Tchaikovsky piece is adapted to trio cookery, some of it even pompous in a funky sort of way. But *America* is the climax of the date: counterpointing Bernstein and bits from the Dvorak *New World* and other tastes, it is live and swinging throughout, with even a splurge of bizarre electronics at the close.

However, overall, the Emerson, Lake & Palmer LP is better: more compositional, with far sharper recording. Emerson sounds at his most protean, and Lake and Palmer prove quite equal to complement him, much more so than the trios on the several Nice dates. Vocally, the harmonized echo style Lake brought from King Crimson offers a more atmospheric dimension to Emerson, as witness Lake's ballads *Lucky Man* and *Pebble*. More varieties of cooking are heard on *Barbarian*, *Edge*, and *Tank*,

# bobby hutcherson has the new thing for his brilliant mosaics in sound... the **ElectraVibe**

Uniquely Bobby Hutcherson. The brilliantly hued, shimmering tonal mosaics that cascade from his vibes to delight the mind and ear with contemporary freshness. In the Bobby Hutcherson/Harold Land Quintet, this masterful harmonic structuring becomes superbly creative and magnificently cohesive. The new sounds for today, reaching for tomorrow. With the ElectraVibe, Bobby now has greater latitude and freedom to explore his beautiful world of tonal mosaics. This new Deagan "sound generator" will give you a new world to explore, too! Three ElectraVibe models, \$850 to \$950.00.

For information, write:

**DEAGAN**

**J. C. DEAGAN, INC.**  
1770 West Berteau Avenue  
Chicago, Illinois 60613  
Phone (312) 525-4364



**SUBSCRIBE TODAY  
GET THIS ★★★★★ ALBUM  
FREE!**

**WITH YOUR NEW OR  
RENEWAL SUBSCRIPTION**

**HERBIE HANCOCK  
The Prisoner**

★★★★★

Blue Note BST 84321

*I Have a Dream; The Prisoner; Firewater; He Who Lives in Fear; Promise of the Sun.*

Collective Personnel: Johnny Coles, fluegelhorn; Garnett Brown, trombone; Tony Studd, Jack Jeffers, bass trombones; Hubert Laws, flute; Joe Henderson, tenor saxophone, alto flute; Jerome Richardson, flute, bass clarinet; Romeo Penque, bass clarinet; Hancock, piano, electric piano; Buster Williams, bass; Albert Heath, drums.

Hancock is the kind of musician who appears on so many record dates that some jazz fans may tend to take him for granted. However, as his composing, arranging and playing on this LP illustrates, he's one of the most creative young jazzmen on the scene today.

Aside from *Firewater*, which is a Williams composition, all of the pieces on this LP were composed by Hancock. The thing that impresses me about Hancock's writing on this LP is his overall concept. On this record, he seems to be thinking of composing and arranging as two intertwined processes in a larger overall process. —Pekar

**down beat**  
26 issues of **NOW** Music!

New, exclusive workshop music: off-the-record solos, arrangements, methods, improvisations, electronics . . . plus all the famous **db** features: News/Personalities/Record Reviews/Blindfold Test . . . etc.

down beat  
222 W. Adams St. Chicago, IL 60606

Yes, start subscription for 26 issues and send my LP album.

HERE'S MY \$9.00—all U.S.A. addresses.

HERE'S MY \$10.00—Pan-American Union Countries.

HERE'S MY \$10.50—Foreign countries and Canada.

BILL ME. Start subscription for 26 issues immediately.

(Your LP will be sent on receipt of your remittance).

New Subscription       Renewal or extension  
The Prisoner 1K/2

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ zip code \_\_\_\_\_

NO BILLING FOR FOREIGN ORDERS, PLEASE SEND CHECK OR MONEY ORDER.

PLEASE PRINT

with electric harpsichord, synthesizer, and unfortunately a drum solo on the latter, and tighter interplay in general. But to me, *The Three Fates* is the delight of the record, in three phases: *Clotho*, a pontifical pipe organ fanfare; *Lachesis*, a rippling solo piano course; and *Atropos*, a sparkling threesome.

And this last is the essence of Emerson's music—sparkling—for both of these albums are bright and spunky, especially the second, and are perhaps the tastiest instrumental pop albums about: the perfect musical confections. —Bourne

**VARIOUS ARTISTS**

FREE MUSIC ONE AND TWO—ESP 1083: *One; Two.*

Personnel: Boy Raaymakers, trumpet, fluegelhorn; Peter Van Der Loch, soprano, alto saxes; Erwin Somer, vibes, violin; Ferdy Rikkers, bass; Pierre Courbois, drums, percussion; all also play various other unspecified instruments.

Rating: ★★★★★/None

Please endure a rumination, but I wonder what music is. The more I listen, the more I am bewildered. The more I play, the more I confound myself.

Sometimes music seems all rhythm to me, being a drummer. At other times, music seems all color. Now and then I become romantic, and music seems the ultimate expression of the spirit: all elements, all humors; air, blood, nothing.

I hear music every moment of my life, if not on record or other media, always in my brain. But what is music I never stop to reflect, or care to.

Criticism is not the facile art the skeptical reader might presume—because criticism is an art: of language, of evocation. Criticism intends to further music, all art, not merely to service the public with convenient thumbs up or down. But how pointless is it to criticize pointless music, or how valuable to criticize valuable music? And what is value? And what is the point?

I have recently heard John Cage play with the Merce Cunningham Dance Company, and read his comments on music: like "my favorite music is definitely no music at all". And if one believes Cage, and he is easy to believe, one may never safely use the word music again without some afterthought.

And so, such is my afterthought to *Free Music One and Two*. What is played is simply, and most complexly, sound with rhythm, with color, with spirit; it is constant. But what is to be criticized?

The music is like itself. The music is not like Wilson Pickett or the Beatles or Stravinsky or Miles Davis or any other music. Yet the music is to be appreciated—and in this magazine, judged—with the same typography I must apply to those others.

And, so, I give the album five stars and no stars, for virtually no reason and every reason. And why, because the five Dutch players play well, play free, play beautiful, but I will likely never play this album again, or need to.

The music they play moves me: in my ears, in my mind, in my corpus—it is good to hear but not always. One time I play it, it is greatest energy, it is communion: an experience. Another time I play it, it is noise, it is inconsequential: a bore. Thus is the value of the music: in my head,

**Now Available!**

**down beat** VOLUME II  
1971  
**MUSIC**   
**DIRECTORY**

The 1971 edition of the **down beat/MUSIC DIRECTORY** has over 3,750 listings of in-print, published jazz oriented music materials (about 700 more listings than 1969 edition) collated from hundreds of music publishers and educational record companies. There is no similar "catalog" or "buying guide" available anywhere.

**CONTENTS** PAGES

**I. Performance Materials . . . . . 9-72**

A. Band & Orchestra (jazz/dance/concert/marching/string/recordings)

B. Small Ensemble (combo/brass/woodwind/guitar/percussion/string/recordings)

C. Solos & Duets (brass/woodwind/piano/guitar/organ/string/recordings)

**II. Methods & Training Materials . . . . . 73-82**

A. Ensemble (band/combo)

B. Individual Instruments & Vocal (brass/woodwind/keyboard/percussion/string/guitar/recordings) . . . . .

**III. Music Theory & Composition . . . . . 83-84**

A. Theory, Harmony, Arranging

B. Improvisational Techniques

**IV. Vocal & Choral . . . . . 85-86**

A. Solo and Ensemble Arrangements

B. Recordings

**V. Misc. Educational Recordings . . . . . 87-88**

**VI. Reference & Historical Materials . . . . . 89**

**VII. Author & Arranger Index . . . . . 90-94**

**VIII. Directory . . . . . 94-96**

Addresses of publishing and record companies with titles listed in the 1971 **down beat/MUSIC DIRECTORY**.

Listings are arranged alphabetically by title and cross-referenced by author/arranger. Each listing contains: Title/Performance Level/Author-Arranger/Instrumentation/Score Availability/Publisher/Retail Price.

- Save money, time and trouble. Get the only source book on jazz/blues/jazz-rock materials.
- The **db/MD** is quality printed on heavy, white paper; convenient paperback size (5½"x8½"); large, legible type; lies open easily; 100 pp.
- Price per copy: \$5.00 (\$3.33 for **down beat** subscribers)
- To order: Use **db/MWP Order Form** (or facsimile on page 7). No postage charge if remittance accompanies order. No additional charge for foreign delivery. (Music Dealers: send for the "db/Wholesale Discount Schedule" for all **down beat** publications and periodicals.)

**down beat/MUSIC DIRECTORY**, Vol. II, Chicago, 1971, Library of Congress Catalog number 74-87883. Approx. 3,750 listings of in-print, published jazz/blues/jazz-rock music materials: Author/Arranger Index: Publisher/Record Co. Directory Paper-back 5½" x 8½" 100 pp. MD 2 . . . \$5.00/\$3.33



how I know it.

And so what music is must be within me: the decoded electric impulse from the encoded electric impulse within the other musician, the physical wind and striking of a man: the mystery impetus of a god, maybe. My sophistry offers no answers, for there are no questions—this is the secret of the universe.

Listen to *Free Music One and Two*. You can't boogaloo to it; then again you can, but what the hell. . . .  
—Bourne

#### PHIL WOODS

AT THE FRANKFURT JAZZ FESTIVAL—  
Embryo SD 530: *Freedom Jazz Dance*; *Ode A Jean Louis*; *Joshua*; *The Meeting*.

Personnel: Woods, alto sax; Gordon Beck, piano; Henri Texier, bass; Daniel Humair, drums.

Rating: ★★★★★

The dangers of specialization among record reviewers today include the possibility of overlooking an artist not in one's bag but doing quite nicely on his own. Thus it was a pleasant but not unexpected surprise to renew my listening acquaintance with Phil Woods, one of the prime movers of the post-Parker bebop era.

To say that Woods has grown with the years is to belabor the obvious. To say that he is today a player of free music is to stretch a point. What Woods is into is free music within certain limitations. These limitations are the roots he has retained, perhaps more than any other contemporary player from the bebop era.

On paper, one could raise grave doubts about the advisability of fusing the chromaticism of bop with the atonal techniques of free music. All that is needed to dispel these doubts is one hearing of the music on this record, particularly Victor Feldman's emphatic composition *Joshua*. It is here that the jagged edges of the new music interact upon rather than coincide with the scalar music of an earlier era.

Like Miles Davis and others of the new music, Woods and his group have abandoned separations between tunes; they come together into a suite. This makes the listener's work a bit more difficult, but it also makes the whole more whole, and the rewards for diligent and attentive listening more rewarding.

A word about the European Rhythm Machine, as Woods calls his quartet. Anybody who recalls the plod-plod-plod of European rhythm sections of yore can just forget it. These cats swing as if they came from Brooklyn, Chicago, or San Francisco. Drummer Humair, well remembered and loved from his days with the Swingle Singers, is a special joy, besting most of his Yankee counterparts. Bassist Texier has tonal and technical qualities that place him in the top ranks. Pianist Beck can either modernize like a Cecil Taylor or funk (as he does in his own composition, *The Meeting*) like a Billy Taylor.

This is a band which, rather than grafting a new style of playing onto an old one, can and does play excellently in more than one mode. If there is to be a bridge by which audiences can travel from bop to the troubled waters of the avant garde, I would nominate Phil Woods and his European Rhythm Machine for the job of constructing it.  
—Klee

## The new

# EMC

## looks great... sounds greater

"REFLECTED SOUND"

"LIFETIME GUARANTEE"



#### LIBRA & ARIES SERIES

SELF-CONTAINED BASS & LEAD SYSTEMS

75W RMS—180W PEAK

\$399.00 to \$569.00

#### TAURUS & SCORPIO SERIES

PIGGY-BACK BASS & LEAD SYSTEMS

120W RMS—300W PEAK

\$599.00 to \$999.00

#### GEMINI SERIES

PA SYSTEMS—SIX CHANNEL REVERB

120W RMS—300W PEAK

\$679.00 to \$1479.00

— Write For Free Catalog —

# EMC

ELECTRONIC MUSIC CORP.

1230 EAST 286TH STREET  
CLEVELAND, OHIO 44132  
216 — 261-7110

See You In Chicago — N. A. M. M.  
Booth 452

# blindfold test johnny & shuggie otis pt. 2

By Leonard Feather



**1. MOSE ALLISON.** *Rolling Stone* (from the *Best of Mose Allison*, Atlantic). Allison, piano, vocal; Muddy Waters, composer.

**J.O.:** I think that's Mose Allison and I like Mose Allison. I like the way he plays jazz, I like the feeling and flavor of the way he sings. I'd give that four.

**S.O.:** Yes, I like the piano and the way he sings. I know it's Mose Allison. It's just a certain kind of a mood, bluesy with a slight taste of jazz in it. I'll give that four too.

**J.O.:** If I'm going to embrace something, something innovative . . . so many white performers, when they attempt a black related form, are such outright copycats. As a matter of fact, thieves in a certain sense, when we stop to think who was crowned king of what, and who makes the money . . . and the innovators and the creators are left the crumbs. But a man like Mose, that doesn't apply to him. He has an honest, soulful feeling and style, and brought something with him. Maybe because of his Mississippi background.

**2. THELONIOUS MONK.** *Rhythm-A Ning*, (from *Fill Your Head With Jazz*, Columbia). Monk, piano, composer.

**S.O.:** It sounds like Thelonious Monk. What comes to my mind is kind of like a 1960 movie . . . the beginning when they're showing the credits and that's the background music. I kinda like the piano, and everything else is just okay. I'll give that two.

**J.O.:** I had a similar feeling. Also, it sounded sort of like a forerunner . . . as though there was more to come—and did come. I must hasten to assure everyone that I'm not qualified to judge this, because I hadn't heard it. I have a tendency, when I'm listening to something that doesn't capture my complete attention, I will ignore it and not listen, and that's not a good thing for a person in music; but I've done that. So I can only guess that that's Monk. It was interesting to me since I had listened to the whole thing this time and I appreci-

ated and enjoyed it. But I probably would not have stood still long enough to hear it under other circumstances. Three stars.

**3. CHICAGO.** *What Else Can I Say* (from *Chicago*, Columbia).

**J.O.:** I want to say that the amount of time we have to listen to music becomes more precious as we become older. I couldn't listen to that beyond the first four bars, then I would summarily either turn my ear off, or if I had control of the music box, turn it off. I'm not interested in that. As a matter of fact, I don't like it at all, and if I can give it less than one star, I'll do so. I don't know who it is and don't care.

**S.O.:** I don't know who it is either. It sounds like one of the country-rock kind of groups that I wouldn't know. It's a very commercial thing, and seems to be all surface to me, so I couldn't get that close to it. I'd give it one star. Is it the Beatles?

**4. B.B. KING.** *Don't Answer The Door* (from *Blues Is King*, Bluesway). Duke Jethro, organ; King, vocal.

**S.O.:** That was B.B. King. The thing is, he didn't play on that. It would have been nice if he would have played a solo, or accompanied himself. Another thing I missed was the drums; you didn't hear the afterbeat. And the bass, I think, is very much with the bass line of the organ. And I liked the excitement in the audience, where everything was just grooving together. So I'd give that five.

**J.O.:** We agree on the number of stars. I missed the guitar because I was waiting for B.B. to do his thing on Lucille. I suspect there were balance problems—it was recorded live, wasn't it? I wouldn't be surprised, because if it's the same drummer he has now, that cat lays it down just right, and I bet if we were there we would have felt differently. I think the cats were all

Three years ago an album called *Cold Shot!* on the Kent label produced a series of surprises. It brought Johnny Otis out of retirement; it reintroduced Sugarcane Harris; and it gave us the record debut of John Otis Jr., better known as Shuggie, who at the time of the session was just 14 years old.

Born into a family where the blues was all around his door, Shuggie acquired firm roots through the guitarists who played in his father's band (Pete Lewis, Jimmy Nolan, Mel Brown) and through others who lived in or passed through Los Angeles: T-Bone Walker, Pee Wee Crayton, B.B. King, Johnny Moore.

Before he was old enough to be allowed to work in night clubs, Shuggie was working out his blues licks, wearing dark glasses, painting a mustache on his youthful face and gigging surreptitiously with his dad's combo. He has since played the Newport and Monterey festivals, made his own album for Epic, and has developed into an incredibly gifted young soloist. He has recorded on bass and keyboard instruments, has written dozens of tunes recorded on his own or his father's LPs, and is studying composition with Albert Harris, an ex-guitarist (with British bandleader Ambrose) turned composer-teacher.

playing, but it just wasn't picked up right. Great, really wonderful B.B. King.

**5. CRAIG HUNDLEY.** *Departure* (from *Arrival of a Young Giant*, World Pacific). Hundley, piano, composer; Jay Wiggins, bass; Gary Chase, drums.

**J.O.:** I don't know who that was. I really liked it. I liked the drummer . . . I liked the bass player, the piano player. I don't know the composition either, but I liked that too. It was great vitality. This stood out to me. Four stars.

**S.O.:** I liked it okay. I couldn't get that close to it. They seemed to be into it, and I know they're all very, very good musicians. I've no idea who it was either. Ahmad Jamal comes to mind, although I'm not that familiar with his music. It was very nice, and I'd give it four stars.

**6. JOHNNY HODGES-EARL HINES.** *C Jam Blues* (from *Encyclopedia of Jazz*, Vol. 1, Verve). Hodges, alto saxophone; Earl Hines, piano; Kenny Burrell, guitar; Richard Davis, bass; Joe Marshall, drums.

**S.O.:** That guitar sounded like Kenny Burrell. I liked the guitar and the bass solos. Basically that's what I liked about the whole thing. The rest sounded weak and corny, because the drummer particularly sounded weak. So, for the guitar and bass solos, I'd give it three.

**J.O.:** We're pretty much in agreement this time, because I really liked the guitar. Sometimes in one hearing you can't decide about a thing. I've become a little more curious as a result of Shuggie's comment, and I'd like to hear the bass again, but it didn't impress me that much first time down. The piano player began to tickle me, so did the drummer . . . almost to the point where I was beginning to get with them for a while . . . sort of like they were putting me on, kidding me. I couldn't decide who the piano player was, but it has to be an older man. And the tenor sounded so familiar, but I just couldn't place it. It's probably a cat who's playing in my band now!

# caught in the act

**Don Butterfield-Charles Wuorinen**  
Kaufman Concert Hall, New York City

The premiere performance of Charles Wuorinen's *Chamber Concerto for Tuba* (with 12 winds and 12 drums), composed for and dedicated to Don Butterfield, took place as part of an unusual program, *Gallery of Music of Our Time*, presented by Max Pollikoff at the 92nd St. YM-YWHA.

Pollikoff's programming offered four rooms, four sets of performers, four pieces,

petence and his health in his ambition, then you'd think that Don Butterfield (Jazz Tubaist Extraordinaire from Dixie to bebop, and member of the present class of World Tuba Virtuosi via his work in symphony, band, and theater) would be happy. But no, he is not quite (shall we say "completely") happy. There is yet the matter of chamber music, from which the tuba has been unrightfully excluded. (Reasons? Oh, the windows might shatter, the roof blow off . . . whales and elephants among



Don Butterfield (l), Charles Wuorinen (conducting) and the ensemble.

and four performances of each. There were William S. Fisher's *Time I*, with Hubert Laws, woodwinds; Selwart Clarke, viola; Kermit Moore, cello; Warren Smith, percussion, and a tape recorder; Lucia Dlugozewski's *Theatre Flight Nageire* for Sound and Movement of Clarinet (Theodore De Colo) and Timbre-piano and Percussion (performed by the composer); Otto Luenig's *Sonata No. 3 for Solo Violin* (performed by Pollikoff), and the Wuorinen work. All compositions were receiving their premieres, and one could hear the complete cycle by proceeding from one room to another at the end of each piece. One also was permitted to roam at will.

Due to the challenge of the Tuba Concerto, I couldn't leave the Butterfield-Wuorinen scene, though you'd never have guessed it was a challenge by watching Butterfield.

If a musician's wealth shows in his com-

petence and his health in his ambition, then you'd think that Don Butterfield (Jazz Tubaist Extraordinaire from Dixie to bebop, and member of the present class of World Tuba Virtuosi via his work in symphony, band, and theater) would be happy. But no, he is not quite (shall we say "completely") happy. There is yet the matter of chamber music, from which the tuba has been unrightfully excluded. (Reasons? Oh, the windows might shatter, the roof blow off . . . whales and elephants among

the teacups do not go, so stay outside with the parades, rallies and football games.) Apparently, Butterfield's strategy for coping with *don't do this* is to play *do, do this* on his tuba. In the Concerto, his command of pointillist technique is impressive. Ascending, descending, or both, and in phrases incorporating single, double and triple octave intervals, he has the man-shot-out-of-a-cannon, paratrooper, and ant-into-the-cracks acts down to a fine art: land on your feet and get your balance instantly. To make these leaps and connect with these notes he must know the total score, its relation to his own part, and special fingering for fast transit.

Though decorum prevailed and Don started and ended on 'D', it was the Moby Dick Concerto—dramatically—for me. An ingenious master whaler with serial control of the action, and a rare coloratura

## SET THE MOOD



Your hands are the instruments of your mood. They deserve the best tools.

*formula strings*

from:

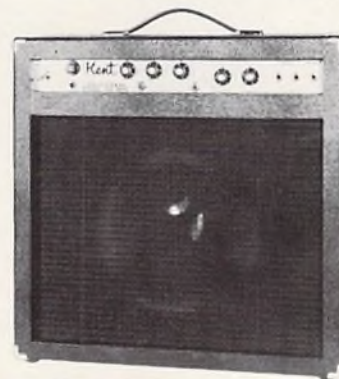
*ghs*

CORPORATION

2813 Wilber Avenue, Dept. 7  
Battle Creek, Mich. 49015

## Tremolo/Reverb

### \$135



**KENT 6610**

Reverb is cushion-mounted on rubber and has strength control. Tremolo circuit has speed and intensity controls. 12" heavy duty speaker has extra-heavy magnet and extra-large diameter voice coil. Steel jolt-resistant chassis. 3 input jacks. 50 watts music power. Write for amp catalog.

*Kent*

5 Union Sq., New York, N.Y. 10003  
Subsidiary of B&J

7430-C

whale who must play it as it lays to make out. Both of them mutants of evolutionary change in the deeps of music. Definitely for the In Menu.

So the new academic generation (of composers, players, and listeners) is getting its thing together. More intimate than the large symphonic forms and orchestras of their pre-Webern era predecessors, but: the orphic agonies of hearing and playing twelve-tone source-set aggregates in tune while counting and performing tempi-set changes in time provide a strong catharsis for the audience. (No matter how much of a drag their lives and jobs are, they don't have to pay dues like those purist

long-hairs!)

Of course, the passion that would provide relief from this orgy of rational intemperance should come from jazz or jazz-oriented improvisers enabled to wail in serial and electronic context by pedagogical methods for improvised control, but: the extreme creativity of the 1960s post-bebop era required too excessive a sacrifice of musical receptivity between players, and between players and listeners. So mimesis is available but incoherent, and absolution by suffrage of customers is delayed. Serious audiences have always insisted on a bill of obligations to accompany a bill of rights.

—John Benson Brooks

## The Black Experience Family

Negro Ensemble Co. Theatre, New York City

**Personnel:** Sonny Red, alto saxophone; Harold Vick, tenor saxophone; Joe Bonner, piano, arranger; Mickey Bass, bass; Omar Clay, drums. **Cast:** Ian Foxx, Joe Fields, Olabisi, Jackie Reeves, Lou Courtney; Judy Mills, Devvie Chapman, Dave Connel, J. Herbert Kerr, Anadolua, Veronica Redd, Grasanne, Anita Wilson, Joe Bonner, Arthur Robinson. Staged and conceived by Damon Kenyatta.

The Black Experience is an experience. But it's not only black. The jazz, dance, singing and preaching which make up this show was the product of blacks existing in a white-framed world, so the presentation —if by reason of guilt or motivation only —is a white experience too. Not white culture, white experience.

The production, in a one-night stint to attract backers (presumably black or white), was devised for the stage by Damon Kenyatta, but it is not a play in the traditional sense. It is an extraction, a conglomeration of black culture as it has evolved in America. And that culture is used as a vehicle to boost blacks, put down whites.

Though the evening was rainy and cold, a vocal audience filled the playhouse, which is the East Village home of the Negro Ensemble Company, the distinguished acting troupe. That fact gave the presentation its brush with irony, for the term "Negro" is one of those notions that the Black Experience Family mowed down during the course of the show.

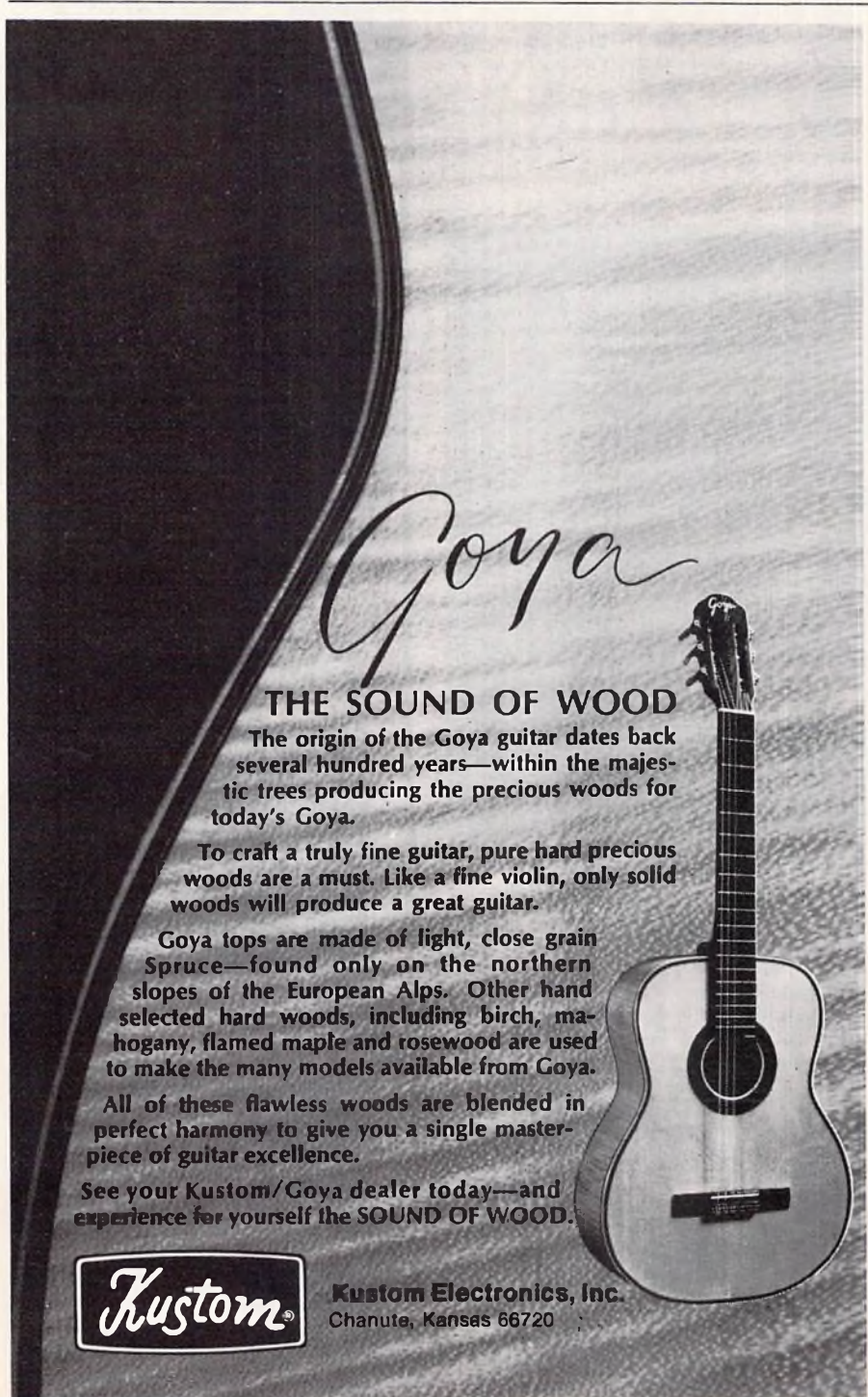
Considering the format, jazz and blues rightfully played an important role. A jazz quintet opened and closed the show. One musician at a time, beginning with Mickey Bass plucking his namesake, showed up on stage and joined the groove, the movement. The well-threaded opening statement by Bass proved to be one of the jazz highlights of the evening as he effectively set the mood and pace for the rest of the romp.

Wending in and around music created for the show by Kenyatta and Harold Vick, altoist Sonny Red gave the offerings authority with carefully balanced, though short, excursions on his own. His tone was sure, and his initial work in particular—like a good poem—added up to more than its component parts.

Tenorman Vick played the way a tenor ought to be played when dealing with guts. Yet he did not always seem on good terms with the rhythm section. It wasn't a question of mistakes so much as the absence of a feeling of partnership, as though he had taken one path while the rhythm section had chosen the other.

Joe Bonner, pianist and co-arranger for the group, showed hearty hands at the keyboard. The brief duration of his musical monologue, however, limited his range and prevented him from warming up fully to the cook-in. Probably it was because of this lack of elbow time that his work behind the dance and blues later remained in the mind more freshly than his own business.

Drummer Omar Clay had trouble fielding a runaway hi-hat at times, but managed to keep the group revved up and in good working order. While it may have been the framework of the particular offerings, his principal solo tended to be a collection of



**Goya**

**THE SOUND OF WOOD**

The origin of the Goya guitar dates back several hundred years—within the majestic trees producing the precious woods for today's Goya.

To craft a truly fine guitar, pure hard precious woods are a must. Like a fine violin, only solid woods will produce a great guitar.

Goya tops are made of light, close grain Spruce—found only on the northern slopes of the European Alps. Other hand selected hard woods, including birch, mahogany, flamed maple and rosewood are used to make the many models available from Goya.

All of these flawless woods are blended in perfect harmony to give you a single masterpiece of guitar excellence.

See your Kustom/Goya dealer today—and experience for yourself the SOUND OF WOOD.

**Kustom**

**Kustom Electronics, Inc.**  
Chanute, Kansas 66720

effects rather than a linked whole. Pauses seemed to be intermissions rather than statements of silent impact.

To me, the quintet, part of The Black Experience Family, was most successful in its ensemble work, functioning with particular energy and dedication when wailing as a unit. Their commitment to the primary message of the total presentation—that black is the greatest—seemed to give their joint music a dimension that it sometimes lacked individually.

But jazz was only part of the Experience. Totally, it was a presentation of cul-



ture and ideology, and as such should not be reviewed so much as reported. To say that the tone of the evening was racial would be a severe understatement. Blatant propaganda was the law, with a solid exuberance and pride in all that is black—from jazz right on to the way blacks make love. The Black Experience embraces all the clichés, and holds them up as the very reasons why black is superior to white.

During the presentation it was stated that whites have no culture of their own; that they need blacks to copy a culture for themselves. The Benny Goodman charges were dusted off again, and Janis Joplin was dragged to the chopping block, with references to the "millions" she made by imitating black blues singers. One of the members of the company accented the point by crying out, "Why, they even sound black!"

Through dance numbers that were not particularly interesting choreographically, and gospelized songs that were the most effective non-instrumental aspect of the program, The Black Experience Family spoke out to both black and white. To blacks their message was: black is free, black is love, black is beautiful. To whites their question was: What do you feel about what you've done to us? Each cast member picked out a white face in the

audience to confront with that question. No answers were offered.

Later in the show, one female member of the company informed the audience that the recent changes in New York state's abortion laws is really an attempt to eliminate blacks. She recommended that her brothers and sisters go out and have babies aplenty. The idea apparently is to gain logistic strength. First, to prevent genocide. Second, to prepare for the struggle. At one point the performers left the stage with knotted fists raised high.

The fact that The Black Experience is primarily message material makes the presentation seem longer than it is. While it

uses the license of propaganda to good advantage, some careful pruning would enhance its impact and give the production a more cohesive feeling. That's assuming we are still talking about "theater," rather than life.

As in the abortion case, the logic—it seemed to this white reviewer—was sometimes forced. But only occasionally. More often, the charges and condemnations arose from disheartening facts, and this is the strength from which the production operates. The cast—if that term is accurate—performs well, both because of talent and because it is not really performing but living what it believes. —Tom Tolnay



# THE CLASSICAL GAS

The RMI Electra Piano and harpsichord 400A. Pretty as a classic, as versatile as rock. Finished on all sides in natural wood and other goodo materials. Contains a truly magnificent amplification system that can be used alone or with other electronic equipment. And has a great range of novelty-effect stops on the console. If you're the musician of either world or torn between the two, see and hear the 400A . . . it offers the best of both.

**RMI**, ROCKY MOUNT INSTRUMENTS, INC., MACUNGIE, PA. 18062

RMI, Dept. DB 671  
Macungie, Pa. 18062

Send me more information on the Electra Piano and harpsichord 400A.

name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

# Don't get hung up on your strings!

Your strings have to be balanced.  
Like Gretsch.

They have to play easy.

Like Gretsch.

And jump out there with response.

Like Gretsch.

Gretsch "Electromatic" strings, have that low pressure feel with the easy fingering.

You play C & W? Then Chet Atkins "Country Style" strings are for you. And he's a pro who likes his highs clean. His lows solid.

Flat-top guitarists use Gretsch "Regular" strings. Their tone stays alive for the life of the strings.

All three of these Gretsch sets have an extra 1st and 2nd string packed in each set. So don't get hung up on your strings. Send for a free Gretsch guitar catalog and see the whole gang of Gretsch guitar strings:

Chet Atkins "Rhythm 'N' Blues" strings, "Classic" strings, Electromatic "Bass" strings, and "Folk" Banjo strings.

## GRETSCH

The Fred Gretsch Company, Inc.  
60 Broadway, Brooklyn, N.Y. 11211

## book reviews

**The World of Duke Ellington**, by Stanley Dance. 311 pp.; photographs; selective discography; chronology. Charles Scribner's Sons; \$8.75.

As the title indicates, this book is not an Ellington biography. Rather, it is a composite profile of the band, past and present, rounded off by some creative reportage.

The work is divided into four main segments. The first, *The Maestro*, contains some cogent observations by Ellington himself and a verbatim transcript of a press conference held in Calcutta in 1963. In less than 25 pages, the reader gains valuable insights into the so-called Ellington mystique—which is really the great man's way of saying very pointed things in an oblique manner.

Next, in *The Aides-de-Camp*, we are introduced to Billy Strayhorn, who, in the last interview he granted, comes through as the generous, modest and keenly intelligent man he was; Mercer Ellington, much more than just Duke's son and road manager, and Tom Whaley, senior member of the Ellington organization.

The third segment, which takes up about two thirds of the book, deals individually with 26 past and present Ellingtonians, from Sonny Greer to Jeff Castleman. All these profiles are based on interviews, not second-hand information, and with the exception of those of Otto Hardwick, Johnny Hodges, and Shorty Baker, they are of musicians still among us. (The reader, by the way, is not informed that Hardwick and Baker are no longer living—one of the few minor lapses in the book.)

Some of Dance's choices are unexpected, but all make sense. It is, for instance, gratifying that Willie Cook was included, not only because this excellent trumpeter's biography is here detailed for the first time, but also because his is a musical background and orientation dissimilar from most Ellingtonians'. Nor has much been written about Juan Tizol, Aaron Bell, Booty Wood, Harold Ashby and Buster Cooper, and the interview with Jimmy Jones adds yet another perspective to the portrait.

This section, by the way, is arranged chronologically, by date of entry into the ranks. The individual profiles are by no means limited to their subjects' Ellington experiences, but range far afield, bringing into the picture elements of the very relevant totality of the music of which Ellington and his orchestra are such an essential part. Moreover, each musician reveals how much he has learned from his association with the master.

Up to and through this portion of the book, the author casts himself mainly in the role of interviewer and organizer of the material he has gleaned—an exacting and selfless task far less easy to execute than most readers suspect. But the final section, *Events and Occasions*, brings Stanley Dance's talents as a writer and reporter to the fore. In *Latin America*, the diary of a strenuous 1968 tour, is a particular delight: sensitive, often humorous, re-

vealing without indiscretion, and lucid and succinct in style.

This ability to reveal without tactlessness informs the entire book. Dance, who fell in love with Ellington's music as early as 1927, and whose friendship with the man and his associates began in 1933, was, had he so desired, in a unique position to disclose all kinds of inside information of the sort that regrettably always has appealed to the fan mentality. Instead, he has chosen, without being pollyannaish, to reveal only what properly concerns the general public—i.e., such facts as may contribute to a fuller understanding of the music and the human qualities (and weaknesses) of its makers. The reviewer who complained that Dance didn't tell enough should have praised him instead—for in jazz journalism, as in that field in general, and in particular in these unbridled times, discretion and taste are rare virtues. There is no key-hole peeping in this book, but there is much of value to be gleaned from it.

The world of Ellington is a unique one,



even within the unorthodox framework of the jazz life. The more one learns about the man and his musicians, the more one must marvel at the energy, the stamina, the dedication, the patience, the shrewdness and the humanity and generosity of Duke Ellington. His vast creative gifts are fully revealed in his music, but it is only when one comes to understand the conditions in which it was (and continues to be) created that one fully realizes how astonishing an achievement that music is. One of Ellington's secrets is that he has never lost perspective—on his art, on life, on himself—and this, combined with an ideal temperament and a blessed constitution, has made it possible for him to endure and to create such beauty and wonders.

And it is also a proper perspective on Ellington and his world that has enabled Stanley Dance to compose a book that is an essential contribution to the literature of jazz, and a lasting one. That it is also a delight to read is most fitting, considering the subject matter.

(It should be mentioned that the chapters on Hardwick and Cootie Williams were contributed by Helen Oakley Dance, the author's wife and a fine writer and jazz scholar in her own right. And a final immodest afterthought: It is gratifying to note that a substantial number of the profiles first appeared in these pages, and some others in the late *Metronome* while this reviewer was its editor.)

—Dan Morgenstern

# db music workshop

## Two B. B. King Solos Transcribed and Annotated by David Baker

B. B. KING IS ONE OF THE MOST exciting blues singers of all time. His imagination, vocal skills, and extremely personal way with lyrics have established him as one of the giants of the blues.

Charles Keil says of him in *Urban Blues*: "B. B. King is the only straight blues singer in America with a large, adult, nationwide, and almost entirely Negro audience. If the adjectives 'unique,' 'pure,' and 'authentic' apply to any blues singer alive today, they certainly apply to B. B. King.

Many people are unaware of or take for granted his rather considerable prowess on "Lucille", his guitar. Throughout his recording career he has constantly demonstrated his ability to communicate on his guitar with the same understanding and forcefulness that he brings to his vocal renditions.

His style is as recognizable to blues cognoscenti as was that of the late Wes Montgomery to jazz aficionados. One is constantly aware of the amazing similarity between his vocalizing and his guitar playing. "Lucille" in his hands becomes an extension of his voice, alternately pleading, threatening, entreating, cajoling, shouting, crying, and just plain tellin' it like it is.

Both examples are King compositions from his *Indianola Mississippi Seeds* LP (ABC ABCS-713). Points of Interest:

1. Both solos are blues in A and the guitar is written in concert key.
2. Both solos make extensive use of blues scale (12b3 (natural)34#456b78).
3. Extensive use of dramatic effects (slurs, slides, bent notes, varied vibrato, sharp volume changes, drop-offs, etc.).
4. Frequent use of a third (C# or C-natural) that is neither sharp or natural, but somewhere in between the two. (African retention).
5. The pervasive soul quality of the solos (one can imagine words emanating from the guitar).
6. B.B.'s guitar blues has the same acerbic, no-nonsense quality that all good blues singers have in their singing (a quality that the uninitiated often find abrasive and displeasing).
7. A wealth of rhythmic diversity (as in much black-oriented music, rhythm is at the top of the hierarchy of musical components).
8. Excitement!

Circa ♩ = 126

Go Underground

(continued overleaf)

## MUSIC BY THE GIANTS!



**JOE PASS.** Poll-winning Guitarist and Clinician wrote exciting new guitar books containing theory, arpeggios, training, and chords.

- THE JOE PASS GUITAR STYLE .....\$5.95
- THE JOE PASS CASSETTE (50 Min.) .....\$7.50
- NEW! JAZZ GUITAR SOLOS By Joe Pass ..\$3.50
- NEW! JOE PASS GUITAR CHORDS .....\$3.00

**VICTOR FELDMAN.** Legendary Studio and Jazz Artist wrote a NEW Vibe book complete with chord theory. 13 great 4-Mallet arrangements in all styles.

- ALL ALONE BY THE VIBRAPHONE  
By Victor Feldman .....\$3.95



**PAUL HUMPHREY.** No. 1 recording drummer wrote a "now!" drum book. Has all the licks he used on records with Joe Cocker, Marvin Gaye, Bill Cosby, O. C. Smith, Quincy Jones and others.

- NO. 1 SOUL DRUMS By Paul Humphrey ..\$3.50
- SOUL DRUMS PAUL HUMPHREY CASSETTE  
(40 Min.) .....\$7.50



**CAROL KAYE.** Has recorded hits with Ray Charles, Supremes, Stevie Wonder, The Beach Boys, Lou Rawls, Nancy Wilson, Bill Cosby,

Quincy Jones, wrote the following material:

- HOW TO PLAY THE ELECTRIC BASS  
Finest book of its kind. All styles and information. Contemporary .....\$3.50
- All styles and information. Contemporary ..\$3.50
- 2 Practice L.P.'s for above book ..... \$4.50
- ELECTRIC BASS LINES NO. 1—Soul, Boogaloo, Latin-Rock, Double-Stops .....\$2.00
- 2 Practice L.P.'s for above book ..... \$4.50
- ELECTRIC BASS LINES NO. 2—Recorded Bass charts, technique exercises, sightreading methods, bass duets .....\$2.50
- PERSONALLY YOURS—For the String Bass player who plays Elec. Bass. Problems solved, Many pictures. Studio work .....\$2.50
- THE CAROL KAYE COURSE—15 easy lessons identical to private lessons for professional goals, plus above 4 books, 3 practice cassettes (1 play-along rhythm cassette). Credit allowed on books previously purchased .....\$29.50
- NEW! ELECTRIC BASS LINES NO. 3—Legitimate Scales, Theory with fingerings, Walking Patterns, Etudes in all keys .....\$3.75

### GWYN PUBLISHING CO.

P.O. Box 5900, Sherman Oaks, Calif. 91413  
Calif. add 5% sales tax.  
Foreign (and Canada) add \$1.25.  
Foreign Air add only \$2.75 books;  
\$5.50 records per shipment.

Sorry. No C.O.D.'s.

SEE ANY BEAT

"IN ANY BAG"

"More than  
45 Million  
Rhythms at  
your fingertips"



Musicmaster

## RHYTHM COMPUTER

Instantly computes more than 45 million rhythms... automatically grouped into 14 Time Signatures... individually illustrated... rock, pop, folk, soul, jazz, contemporary patterns... from the simplest two-beat to the most sophisticated syncopation.

For the creative musician, student, teacher—a fascinating scientific Idea-Generator that's amazingly easy to use. Will dramatically increase your rhythmic vocabulary and creative ability!

ONLY

**\$10<sup>95</sup>**

Satisfaction assured. Order today!

Foreign (and Canada) add \$1.50; Foreign Air add \$2.75.  
Send check or money order to:

**MUSICMASTER PUBLICATIONS, INC.**  
Dept. D, 1650 Broadway  
New York, N.Y. 10019

A book you have to see to believe . . .

### The Eddie Harris INTERVALLISTIC CONCEPT

. . . for all single line wind instruments—saxophones/clarinets/flutes/trumpets. For beginners to top professionals. A must for piano-guitar-vibes-organ players. **Wire-bound, 8½ x 11, 340 pages, 25.00 per copy** (plus \$1.00 postage & handling to any U.S.A. address; \$2.00 to any foreign address).

**Important:** Send for details on the famous Eddie Harris reed mouthpiece for trumpet, and the Eddie Harris sax mouthpiece.

Send check or money order to  
(sorry, no C.O.D.s)

**WARDO ENTERPRISES, INC.**  
8010 South Cottage Grove Ave.  
Chicago, Illinois 60619

INSIST ON

**DUPLEx**

**DRUM ACCESSORIES**

A time honored name in percussion.

**TROPHY MUSIC COMPANY**

1278 West 9th Street, Cleveland, Ohio 44113

circa  $\text{♩} = 96$

### King's Special

\* indicates a pitch between C4 and C#. The written pitch represents the note to which the sounding pitch is closer.

Music © 1971 Pamco Music, Inc. (BMI). Used by Permission.

## strictly ad lib

**New York:** Charles Mingus' group at the Village Vanguard included Lonnie Hillyer, trumpet; Charles McPherson, alto; Bobby Jones, tenor, pianist John Foster (a worthy successor to Jaki Byard with many bags) and Virgil Day, drums . . . A party at the new Jazz Center in celebration of Duke Ellington's 72nd birthday, hosted by the Duke Ellington Society, was graced by the presence of the birthday child himself (prior to adjourning to another party at L'Etoile), numerous admirers, music by Ray Nance's quartet (Hank Jones, piano; Larry Ridley, bass; Steve Little, drums), and many visiting musicians, including present Ellingtonians Paul Gonsalves, Eddie Preston, Booty Wood, Malcolm Taylor and Norris Turney, former Ellingtonians Francis Williams, Louis Metcalfe and Betty Roché, plus Buck Clayton, Charles Mingus, Red Richards, Frank Skeets and Chico Hamilton, and singers Ruth Brisbane and Natalie Lamb. Nance and Miss Roche broke it up with a floorshow romp on the blues . . . Zoot Sims now fronts Al Porcino's Band of the Century, which began a series of Sunday night (7 to 10) sessions at the Crawdaddy (formerly Birdland) May 2, and also performed at a Friday *Jazz Adventures* session, where other recent big bands have included the Julius Schwartz-Jerry Nail Anti-Drug Orchestra and Ron Roullier's ensemble (which included such familiar faces at Lloyd Michels, Dick Hafer, Dick Meldonian, and Carmen Leggio. The Wednesday noon sessions have been discontinued through the summer, but not before Balaban&Cats (Eddie Polcer, trumpet; Dick Rath, trombone; Kenny Davern, clarinet; Red

Richards, piano; Red Balaban, bass; Buzzy Drootin, drums) had a swinging outing . . . The new Liberty Magazine gave itself a big coming-out party at the Rainbow Room, with music supplied by Jimmy McPartland's All Stars (Tyree Glenn, trombone; Herb Hall, clarinet; Marian McPartland, piano; Bob Dougherty, bass; Buzzy Drootin, drums). A highlight of the crowded, nostalgia-drenched party was the singing of Connie Boswell, who was in wonderful form . . . *The Jazz: The Personal Dimension* series at Carnegie Recital Hall concluded with concerts by Buddy Tate's jumping Celebrity Club Band and Chico Hamilton's quartet . . . Sammy Price, who has been playing Sunday piano at the Cookery, will be on hand there during the week through June 10, alternating with folk singer Susan Reed. Dill Jones has the Sunday spot . . . *The Jazz Contemporaries* returned to the Village Vanguard May 9 and were set for every other Sunday following. Wilbur Ware sat in with the group during its last April stand . . . Gene Bertoncini and bassist Line Milliman were at the Guitar . . . Pianists (and a bassist) around town: Bobby Timmons at Boomer's; Mike Longo at the Lost&Found; Nat Jones (with Herman Wright) at the West Boondock . . . Drummer Al Dreads, with Frank Strozier, alto sax, and Bob Cunningham, bass, gave a concert at St. Peter's Church . . . The big bands of Don Ellis and Harry James visited town in early May; the former for a concert at Alice Tully Hall, the latter for a one-nighter at Barney Googles . . . Charlie Haden's Liberation Orchestra was set for a Village Gate concert May 7 . . . Trumpeter Enrico Rava, with Hal Galper, piano; Mike Moore, bass; Marvin Patillo, Jimmy Madison, drums, played at Trinity Church . . . The Harlem Ensemble premiered Sam Riv-



ers' *Shades* at a May concert at Wesleyan Univ. in Connecticut and was set to follow up with performances at Mt. Morris Park Amphitheater (June 20) and Lincoln Center (date to be announced). The ensemble, which includes members of the **Jazz Composers' Orchestra**, features Rivers on flute, tenor and soprano saxes, and piano . . . **The Last Poets** and the **Milford Graves Ensemble** featuring **Arthur Doyle** appeared at I.S. 201 in Harlem. The Poets and drummer **Eric Gravatt** also participated in *Black Week* at Baruch College . . . **Grady Tate** sang at the *Needle's Eye*, with **Harlod Wheeler**, piano; **John Spinoza**, guitar; **John Williams**, bass . . . **Willie The Lion Smith** was set to preach and play at Jazz Vesper services at St. Peter's Church May 23. Other recent performers at the services include **Roy Haynes' Hip Ensemble**; **Herbie Mann and Air**; **Jack Reilly Trio**, and singer **Stella Marrs** . . . **Jerome Richardson** performed and held clinics in Huntington, L.I. for the International Art of Jazz April 30 . . . The **Collective Black Artists Ensemble** was heard in concert April 17 at Hall of Fame Playhouse in the Bronx. Personnel: **Jimmy Owens**, **Johnny Coles**, **Virgil Jones**, trumpets; **Kiane Ziwadi**, **Ashley Fennel**, **Dick Griffin**, **Vincent Holmes**, trombone; **James Spaulding**, **Sonny Fortune**, **Jimmy Heath**, **Roland Alexander**, **Kenny Rogers**, saxes; **Stanley Cowell**, piano; **Ted Dunbar**, guitar; **Reggie Workman**, bass; **Joe Chambers**, **Freddie Waits**, drums; **Mtume**, conga; **Andy Bey**, vocal. The Ensemble was also set to play for the Bedford-Stuyvesant Neighborhood Assoc. May 9 . . . **Clifford Thornton**, **Carlos Ward**, **Bill Wood** and **Rashied Ali** played at the Brooklyn MUSE April 15. Thornton also did a concert at Wesleyan Univ. April 23, with **Hal Galper**, **Art Lewis**, and **Marvin Halliday** on reeds . . . Trumpeter **Tommy Turrentine** and trombonist **Curtis Fuller** were among the recent guest artists with the **Chalice of Golden Thought** (**Ron Burton**, piano; **Hakim Jami**, bass; **Michael Shepherd**, drums) at C&B Studios every Monday night . . . When **Thelonious Monk** was taken ill and had to cancel his April Village Vanguard appearance, **Yusef Lateef** and **Lee Morgan** filled in . . . **B.B. King** was heard in concert at Hunter College May 1 . . . **Lou McGarity**, **Max Kaminsky**, **Al Cohn** and **Joe Thomas** were recent guests with **Balaban&Cats** at **Your Father's Mustache** every Sunday from 6 to midnight . . . **Mike Cuscuna's** new time slot on WPLJ-FM is 3 to 7 p.m.

**Los Angeles:** What a difference a year made. For the 1970 Academy Awards telecast, the 47-piece orchestra had to contend with an obligato of protest as the **Black Musicians Association** picketed outside the Music Center in Los Angeles because only three sidemen inside were black. This year, the pickets were gone; the ratio was radically changed: conductor **Quincy Jones** and contractor **Marty Ber- man** included 16 black sidemen in the 43-piece pit band. Among them were: **Bobby Bryant**, trumpet; **Grover Mitchell**, **Britt**

EASTMAN SCHOOL OF MUSIC OF THE UNIVERSITY OF ROCHESTER

## ARRANGERS' WORKSHOP

June 28 to July 16

and

## ARRANGERS' LABORATORY-INSTITUTE

July 19 to August 6

Rayburn Wright, director

Manny Albam      Donald Hunsberger

★ ★ ★ ★ ★

- Courses in Basic, Intermediate, and Advanced Arranging Techniques.

- Survey of Contemporary Arranging Techniques

★ ★ ★ ★ ★

DOWN BEAT and DUKE ELLINGTON SCHOLARSHIPS

★ ★ ★ ★ ★

Arrangers' Holiday Concert, August 6

Marian McPartland, featured artist

★ ★ ★ ★ ★

For information, write to: Mr. Edward H. Easley, Director of Admissions  
Eastman School of Music, 26 Gibbs St., Rochester, New York 14604

## COMPARE THIS HUSKY "RELAX-U" DRUM THRONE FOR COMFORT AND STABILITY WITH ANY OTHER MADE!

No. 839  
DRUM THRONE

**\$39<sup>75</sup>**

STRONG tubular legs  
angled to sit perfectly  
flat and solidly on floor.

COMFORTABLE seat is 13" in  
diameter, heavily padded with  
thick foam cushion for hours  
of playing comfort.

ADJUSTABLE threaded knurled  
nuts lock height in wobble-free  
slip-proof position on rugged  
threaded solid steel rod.

SEND FOR FULL COLOR CATALOG

*Slingerland* A CCM COMPANY

SLINGERLAND DRUM CO., Dept. DB 6  
6633 N. Milwaukee Ave.; Niles, Ill. 60648

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State & Zip \_\_\_\_\_

"RELAX-U" THRONE

by  
*Slingerland*

- EASIEST TO ADJUST
- LONGEST LASTING
- MOST PRACTICAL



MANHASSET  
HAS THE  
*Magic-Finger  
Clutch*

The Secret of Manhasset's remarkable reputation is the Magic-Finger Clutch. Over 35 years of use has established it to be the most dependable automatic adjustment for a music stand.

**5,500,000  
MANHASSETS  
CAN'T BE WRONG!**

The most dependable automatic music stand in the world, used by more schools than any other. Manhasset stands are famed for their long lasting life. Generations of band directors have continuously preferred these stands. Manhasset is the easiest to adjust, because of the exclusive Magic-Finger Clutch (one-hand adjustment, no thumb screw) that provides constant even clutch action up or down.

**KING MUSICAL  
INSTRUMENTS**

EASTLAKE, OHIO

Woodman, trombones; Willie Ruff, French horn; Buddy Collette, Bill Green, Hubert Laws, reeds; Joe Sample, piano; Ray Brown, bass; Paul Humphrey, drums; Clydie King, in the vocal group; and five string players. Quincy was quoted in the Los Angeles Times as saying: "What we're dealing with is music, whether it's the Academy Awards or a record date with O. C. Smith. You're playing music; you get good musicians. That's all there is to it . . . Nobody can come in next year and say they can only find three brothers. Now that we've gone this far, we'll never turn back" . . . Carmen McRae's debut at Donte's turned into two memorable week nights, musically and monetarily. One of the owners, Cary Leverette, has been spending most of his time since then trying to get her back. She was backed by Nat Pierce, piano; Chuck Domanico, bass, and Peter Donald, drums. One week later, another singer made her Donte's debut: Elaine Delmar. She worked three nights backed by Doug Talbot, piano; Don Bagley, bass, and Joe Porcaro, drums. Sharing the stand with Miss Delmar was Johnny Guarneri, playing solo piano sets and giving the club that rare feeling of "shows" instead of "sets." April's final guitar night featured Herb Ellis, fronting a quintet with Bill Berry, trumpet; Frank Strazzeri, piano; Ray Neapolitan, bass, and Jake Hanna, drums. The first appearance at Donte's for Sonny Stitt brought about a reunion between Stitt and pianist Dolo Coker who worked in Stitt's quartet for nearly four years back in the mid-1950s. Rounding out Stitt's pickup quartet for the two night gig: Leroy Vinnegar, bass; John Guerin, drums. Future bookings in the works for Donte's include: the Zoot Sims-Ross Tompkins Sextet; Stan Kenton's band; and the return of Jimmy Smith, June 14-15 . . . John Klemmer gigged three nights at The Lighthouse, using John Barnes, piano; Reggie Johnson, bass, and Reggie Golson (yes, Benny's son), drums. Klemmer will bring his group back to The Lighthouse in late August. Klemmer followed Georgie Auld at the Hermosa Beach club. Gabor Szabo followed next at the Lighthouse, and was in turn followed by Willie Bobo . . . Larry Coryell's Trio is now the Monday night fixture at Shelly's Manne-Hole. Herbie Hancock was followed by Clara Ward and the Ward Singers for a week. Following Miss Ward at Shelly's Rahsaan Roland Kirk and the Vibration Society . . . Singer Lou Rawls headlined a benefit concert at Los Angeles' First A.M.E. Church to provide recreation programs for youngsters this coming summer . . . Jimmy Webb was followed by Gabor Szabo at the Troubadour . . . Sonny Terry and Brownie McGhee did four concerts at the Four Muses near the summer White House, in San Clemente . . . Alex Rodriguez and his Quintet did a batch of gigs recently: Valley State College, in Northridge; Lompoc Prison, near Santa Barbara; The Pilgrimage Theater, in Hollywood, and the University of Arizona. Personnel included: Rodriguez, trumpet; Ray Bojorquez, tenor sax; Bill Henderson, piano; Henry Franklin, bass, and Mike Carvin, drums . . . Three of

the same musicians worked as part of Chuck Glave's Quintet for a concert at East Los Angeles Jr. College: Rodriguez, trumpet; Richard Aplan, tenor sax; Henderson, piano; Franklin, bass, and Glave, drums . . . Les McCann began a four week stay at the Hong Kong Bar, May 10. With Les: Jimmy Rowser, bass; Donald Dean, drums; William Buck Clarke, African drums. The quartet just finished a campus tour before opening at the Hong Kong Bar . . . Gene Russell has closed at the Melody Room, and drummer Steve Hideg has brought a sextet in on Sundays and Mondays in hopes of converting the Sunset Strip nitery back into a jazz room. Personnel include: Cat Anderson, trumpet; George Augustine, trombone; Tony Ortega, reeds, flute; Woody Tavis, piano; Carson Smith, bass, and Hideg, drums.

**Chicago:** The Kenny Soderblom Quintet provided the jazz brunch sounds on a recent Sunday at Mister Kelly's. Personnel: Bill Porter, trombone; Soderblom, reeds; John Young, piano; Rufus Reid, bass, and Marshall Thompson, drums . . . Art Blakey's Jazz Messengers were a recent Modern Jazz Showcase attraction. The I.W.W. Hall, 2440 N. Lincoln Ave., is the new home for the weekend concert series . . . The Sounds of Swing (co-leaders Norm Murphy, trumpet, Marty Grosz, guitar; plus Harry Graves, trombone; Jerry Fuller, clarinet; Bob Wright, piano; Truck Parham, bass, and Bob Cousins, drums) were heard in concert at the Big Horn in Ivanhoe . . . The Siegel-Schwall Blues Band did a one-nighter at Isaac's in Evanston . . . The bands of Woody Herman and Stan Kenton provided the music at a private party at the Sheraton-O'Hare Motor Inn in nearby Rosemont. The gig was the first for Kenton since undergoing surgery in April (db, May 27) . . . Tenison Stevens, local pianist of growing repute, followed George Shearing into the London House . . . Billy Eckstine returned to Chicago for his fourth Mister Kelly's appearance May 3-13 . . . Ballroom dancing continues at the Willowbrook in Willow Springs. Dick Jurgens is the maestro . . . The Buddy Rich Orchestra did a one-nighter at Rosary College in River Forest . . . The Syndrome rock attractions moved from the decrepit Coliseum to the International Amphitheatre. Grand Funk Railroad was the first booking at the new site . . . The Jose Williams Magic Bag group appeared at the Coffee House of the Afam Gallery and Studio May 1.

**Boston:** Boston native Bill Chase returned with his nine-man jazz-rock group, Chase, for a week at Lennie's on-the-Turnpike. An alumnus of Berklee School and the Maynard Ferguson, Stan Kenton and Woody Herman bands, trumpeter Chase recently saw his group's first album released by Epic. The Kenton Orchestra preceded Chase at Lennie's and Miles Davis, fresh from his Grammy sweep, also appeared there . . . Paul's Mall returned to weekly guest artist appearances after the

## WORKSHOP 71: GUITAR TRAINING HOWARD ROBERTS

An individualized learning seminar oriented towards the development of a personalized approach to **IMPROVISATION**.

Roberts' special material is directed toward updating: **Harmonic Concepts, Scales & Arpeggios, Picking, Fingerboard Technique, Ear Training, and Rapid Learning.**

The five day Workshops will be held in Los Angeles: June 28th thru July 2nd; July 26th thru 30th; August 23rd thru 27th.

For further information, please write: The Howard Roberts Guitar Workshop, 226 S. Beverly Dr., Suite 100-d, Beverly Hills, Calif. 90212.

### AMERICA'S OLDEST AND LARGEST EXCLUSIVE PERCUSSION CENTER



■ Complete stock of famous name brand percussion instruments and accessories. ■ Owned and operated by Maurie Lishon—18 Years staff percussionist CBS-WBBM Chicago. 226 S. Wabash Ave. Chicago, Ill. 60605 922-8761 922-1300

## jds school of music

offering

A PROGRAM  
OF COORDINATED STUDY  
IN JAZZ, ROCK AND POP

by a faculty of outstanding  
professional musicians

PROFESSIONAL DIPLOMAS AWARDED  
COMPOSITION-ARRANGING  
INSTRUMENTAL PERFORMANCE

Enrollment open to full and part-time  
students. For admission and  
scholarship information.

JACK WERTHEIMER, DIRECTOR

**jds** school of music

252 Boylston St., Boston, Mass. 02116

### JAZZ PLAYERS—ALL INSTRUMENTS

EMILE DeCOSMO HAS CREATED THESE BOOKS  
GUARANTEED TO MAKE YOU HEAR PROGRESSIONS.  
PLAY BETTER JAZZ LINES THROUGH THE  
POLYTONAL RHYTHM SERIES.

- THE CYCLE OF FIFTHS .....\$1.50
- THE 11° V° PROGRESSION .....\$2.50
- THE BLUES SCALE .....\$2.00
- THE LYDIAN MODE .....\$2.00
- THE TRITONE CYCLE .....\$2.00
- THE DORIAN MODE .....\$2.00
- THE MIXOLYDIAN MODE .....\$2.00
- THE BYZANTINE SCALE .....\$2.00
- THE IONIAN MODE .....\$2.00
- THE DIMINISHED SCALE .....\$2.00
- THE AEOLIAN MODE .....\$2.00
- THE POLYTONAL GUITAR .....\$1.50

Send check or money order to:

EDC PUBLISHING Dept. DB-40

1611 Kennedy Blvd. North Bergen, N.J. 07047  
Foreign Orders ADD \$1.00 PER Book FOR Air Mail

original cabaret show, *Hey, Dad, Who's This Guy Gershwin?* ended its winter run. Recent visitors have been **The Turnpikes, Les McCann, and Mongo Santamaria** . . . Jazz Workshop patrons witnessed a heavy spring with the bookings of **Charles Mingus, Muddy Waters, Jeremy Steig, Jimmy Smith and the Colwell Winfield Blues Band** . . . Prior to joining **Woody Herman, former Buddy Rich trombonist Rick Stepton** took his quartet (**Alan Mueller, piano; Bunny Price, bass; Bill Jamsa, drums**) into several public schools for a series of jazz history concerts. The group has been playing to SRO audiences at King's Corner Lounge in Leominster . . . Vocalist **Barbara Reed** is appearing with a new quartet at the Kismet Lounge . . . The Stone-Phoenix Coffeehouse has featured the **Charlie Tokas Jazz Quintet** and **Gene Ruiter** . . . **Jack Stock**, winner of Berklee's Richard Levy Award as the school's most promising student composer of 1971 was awarded the singular honor of a New England Life Hall concert consisting entirely of his original compositions. Five Berklee student-faculty groups played the Stock tribute including the **Berklee Trombone Ensemble** under **Phil Wilson, Charlie Marianio's Laugh and Cry**, the nine-piece Jazz Ensemble led by **Ted Pease, The Saxophone Quartet** directed by **Harry Drabkin, and Herb Pomeroy's Berklee Recording Band**. Stock's fiancée, **Mary Marshall**, appeared as vocalist with **Laugh and Cry** and his musician parents contributed intermission entertainment, mom on piano, dad on clarinet . . . The New England High School Stage Band Festival enjoyed its best year ever with 53 bands competing for 1971 honors . . . Springtime one-nighters in the area were performed by **Alvin Lee and Ten Years After, Cactus, Humble Pie, The Grateful Dead, the James Montgomery Blues Band**.

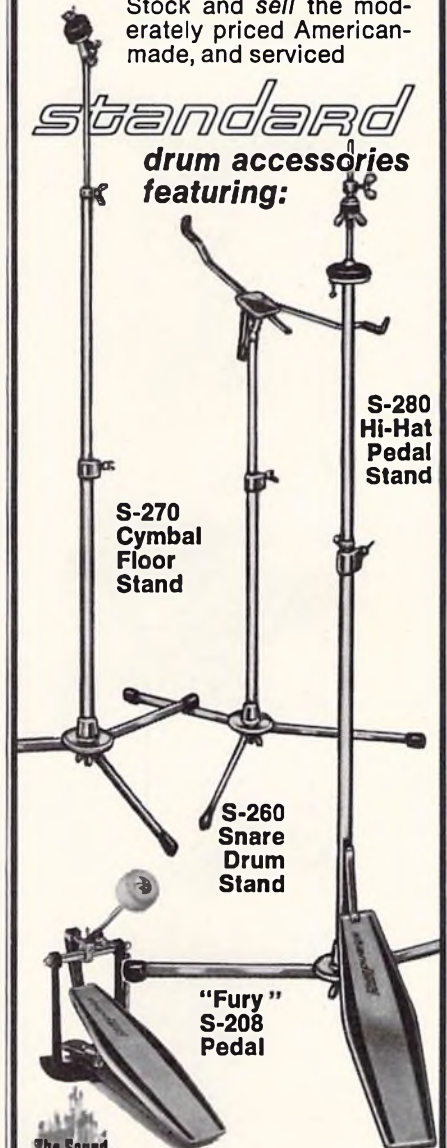
**Washington, D.C.:** Mr. Henry's on Capitol Hill, now under new management, is renewing a name jazz policy. In recent weeks the club has presented **Kenny Burrell, Johnny Hartman, Ahmad Jamal, and Joe Williams**. Future bookings include **Mose Allison, Herbie Hancock, Dizzy Gillespie, Jimmy Witherspoon** and others . . . **Miles Davis' group** did a Sunday night concert at Constitution Hall . . . Composer-pianist **Gene Rush** wrote original material for a concert at the Corcoran Gallery of Art which utilized the talents of his group (**Andrew White, alto sax, bass; Steve Novosel, bass; Eric Gravatt, drums**) and the **National Gallery of Art String Quartet** . . . The Red Carpet Lounge in the Pitt's Hotel featured **Jack McDuff Quintet** for a week in early April . . . Blues Alley continues to feature name jazz acts: **Teddi King, Clark Terry, Wild Bill Davison and Zoot Sims** to name a recent few . . . **Peggy Lee** was in for 10 days at the Shoreham Hotel . . . **Ella Fitzgerald and the Count Basie Band** were reunited at a Good Friday Constitution Hall concert. **Tommy Flanagan's Trio** replaced the Basie rhythm section behind **Ella** . . . **Frank Hinton's Trio**

# LOOK TO LUDWIG

## TO BRIGHTEN YOUR PROFITS ...WITH THE FAST MOVING LINE!

Stock and sell the moderately priced American-made, and serviced

*standard*  
drum accessories  
featuring:



S-270  
Cymbal  
Floor  
Stand

S-280  
Hi-Hat  
Pedal  
Stand

S-260  
Snare  
Drum  
Stand

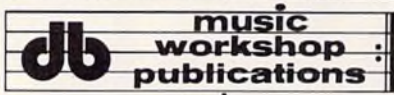
"Fury"  
S-208  
Pedal

The Sound  
of the  
Seventies

Write today for the new  
Ludwig STANDARD line  
catalog or see your  
Ludwig representative.

**LUDWIG DRUM CO.**  
DIVISION OF LUDWIG INDUSTRIES

1728 North Damen Avenue  
Chicago, Illinois 60647



## and cbs musical instruments

A Division of Columbia Broadcasting System, Inc.

present a new series of original compositions for big band by Ralph Burns, Billy Byers, Bob Enevoldsen, Benny Golson, and Chico O'Farrill. Each arrangement complete with full score and 19 instrumental parts. Each arrangement . . . \$7.50 (Because of the special nature of these arrangements it is not possible to offer any further discount from the established price.)

**BOSS CITY-USA (M)** by Chico O'Farrill. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Contemporary sounding gospel shout. Extended trombone/sax unison ensemble sections. (PT 4½')

MWX 900 . . . \$7.50

**JUST RAPPIN (M)** by Ralph Burns. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Uptempo with Mo-Town feel and sound. Challenge passages feature guitars and piano soli in unison. (PT 3½')

MWX 901 . . . \$7.50

**FENDER BENDER (A)** by Billy Byers. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Especially written to explore the jazz-rock possibilities of the Fender guitar. Powerful trumpet ensemble passages. All parts demanding. (PT 4')

MWX 902 . . . \$7.50

**RHODES ROYCE (M)** by Benny Golson. 19: 5 sax; 4 tp; 4 tb, p,b,d, perc, 2 g. A Rhythm & Blues big band sound that combines jazz and Mo-Town. Featured solo on electronic piano (acoustic piano optional). (PT 4½')

MWX 903 . . . \$7.50

**SUMMER SNOW (M)** by Bob Enevoldsen. 19: 5 sax (asl dbl. fl) 4 tp; 4 tb; p,b,d, perc, 2 g. Lovely, slower arrangement featuring sax section with lead also doubling flute. First half has prolonged rubato feeling, last seven bars long crescendo to final chord. (PT 3')

MWX 904 . . . \$7.50

**HOME FREE (A)** by Benny Golson. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Guitars treated as small orchestra; pianist and Fender bassist read parts as written or ad lib to fit. (PT 5')

MWX 905 . . . \$7.50

**GREEN SUNDAY (M)** by Chico O'Farrill. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. In 12/8. All dynamic and articulation markings very important for clean execution. Challenging solos divided between lead alto and piano. (PT 3')

MWX 906 . . . \$7.50

**RED BUTTERMILK (A)** by Billy Byers. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Power trombone ensemble passages dominate this country-jazz-rock chart. Solos split between trumpet II and tenor I. (PT 4')

MWX 907 . . . \$7.50

**OUTTA SIGHT (A)** by Benny Golson. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Extremely challenging chart with frequent signature changes. Highlights include fiery tenor sax solo and catchy soli with guitars and saxes playing in unison. (PT 5')

MWX 908 . . . \$7.50

**DRIP DRY (M)** by Bob Enevoldsen. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Exciting drum solo paces medium tempo jazz-rock arrangement with Mo-Town sound. Of particular interest is baritone sax, bass soli. (PT 4')

MWX 909 . . . \$7.50

down beat/MWP  
222 W. Adams St.  
Chicago, Ill. 60606

Please rush me the arrangements I have checked above. Enclosed is my remittance for \$\_\_\_\_\_ which includes 50c postage charge to any address. (No C.O.D.)

Bill school by order No. \_\_\_\_\_

Free db/MWP catalog

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

6-10-71

continues at the Embers . . . Ruby Lee and Jim Meyers appear nightly at Tom Sarris' Orleans House . . . Pianist Harold Kaufman leads a wide-open jam session Sunday nights at Whitby's on Capitol Hill.

**St. Louis:** The African Continuum, a newly-formed organization of local artists, performed at Powell Hall recently. Featured was the group of flutist **Julius Hemphill** (Ishoc Rajab, trumpet; Victor Reef, trombone; Willie Akin, tenor sax; John Hicks, piano; Abdul Khabir, cello; J. D. Parlan, bass; Phillip Wilson, drums) . . . Regal Sports presented **Sly & The Family Stone**, **Smokey Robinson**, and **The Temptations** in concert at Kiel Auditorium . . . Trumpeter **George Harness** continues to promote and hire the best groups at the Harness House in Springfield, Ill. His recent booking of **Woody Herman** was a success and he even provided a smorgasbord dinner for the bandsmen when they arrived. The Herd spent their two off-days in the area rehearsing for their forthcoming Fantasy LP and tenorist **Steve Lederer** and several others fell by the Upstream Lounge and sat in. The **Upstream Jazz Quartet** continues there on weekends with pianist **Ed Fritz**, bassist **Jim Casey**, drummer **Phil Hulsey**, Latin percussionist **Rich Tokatz** and vocalist **Judy Gilbert** . . . The **Sound Merchants**, with **Gary Stokes**, flute; **Billie Harris**, sax; **Terry Williams**, organ, and **John Marvin**, drums, hold forth nightly at Arnold's Lounge and also do a Saturday matinee at the Midtown Lounge. Vocalist **Mae Wheeler** sat in recently with the group and gassed everybody . . . **Stan Kenton's Orchestra** did a clinic and concert at University City High School . . . The **Gary Dink Trio** has moved from the **Becky Thatcher** on the riverfront to Mr. Yacs. Personnel: **Jan Ammerman**, piano; **Eddie Randle**, bass; **Dink**, drums; **Jeanne Trevor**, vocals . . . **Charlie Byrd's Quartet** appeared in concert at Washington University's **Graham Chapel** . . . **Brother Jack McDuff** brought his quartet into **Helen's Black Eagle**, where vocalist **Johnny Hartman** was due back for a week-long return visit . . . The **St. Louis Jazz Quartet** (**Ken Palmer**, piano; **Terrence Kippenberger**, bass; **Charley Payne**, drums; **Jeanne Trevor**, vocal) did a sold-out concert with the **St. Louis Symphony** . . . **Dave Venn** continues at the **Spanish Door** during the cocktail hour. **Judy Gilbert** joins him on Monday, Wednesday and Friday . . . **Ahmad Jamal** and his trio were in for a spell at the **Gourmet Rendezvous**. Local disc jockey and jazz promoter **Spider Burks** hosts the swinging spot . . . It was a musical bonanza at the recent bash **Anheuser Busch** gave for their distributors. Among the performers: **Harry James**, **Lionel Hampton**, **Skitch Henderson**, **George Hudson**, the **Burgundy Street Singers** and **Vicki Carr** . . . **Jeff Leopold**, one of the area's foremost jazz buffs and president of the **St. Louis Jazz Club**, extends an invitation to those interested in attending the club's swinging sessions. Contact him at **The Club**, 4901 Tyrolean, St. Louis, Mo.

## BEAUTIFUL CONGAS for the BEAUTIFUL PEOPLE

LP®



PATATO  
(CARLOS VALDEZ)

### SECOND TO NONE LATIN PERCUSSION INC.

DEPT. DB, P.O. BOX 88  
PALISADES PARK, N.J. 07650

See for yourself at your local music dealer or write for free catalog.

Professional  
**LaBella**  
GUITAR STRINGS

Fast and Furious Action  
**Rock 'N Roll Strings**

The ultimate in individual expression  
in two gauges  
**No. 780, 780-S**  
**\$330 set**  
COMPETITION ASTOUNDED!

E. & O. MARI, INC. Long Island City, N.Y. 11105

### Newest, Most Comprehensive Ever Developed THE DICK GROVE IMPROVISATION COURSE FOR ALL INSTRUMENTS

52 lessons & worksheet assignments; 300 musical examples; 1080 musical exercises; 6 sets of rhythm cards with 24 rhythm patterns per set; 30 cassettes or records and printed music.

Recommended by top professional players! Send \$1 for 12 page brochure outlining course lesson by lesson—or send \$7.50 for complete first lesson & worksheet plus 3 learning aids.

First Place Music Publications, Inc.  
Dept. D

12754 Ventura Blvd., Studio City, Cal. 91604

**Baltimore:** Trashing, unruly crowds have been threatening the series of rock concerts at Painters Mill Theater put on by Tree Frog Productions for the past several months . . . During the two concerts in March, **Fleetwood Mac-Black Sabbath** and **Johnny Winter** fans broke through the doors and smashed glass along the sides and front of the theater with rocks. There were similar eruptions at



the **Steppenwolf** concert at the Univ. of Maryland March 26. The **Richie Havens** concert at Painters Mill two days later was quiet, due in part to the presence of police dogs . . . **Hank Levy** and the **Towson State Jazz Ensemble** premiered **Levy's** new work *Opus for an Overextended Jazz Ensemble* at Goucher College March 14 . . . **Richard Groove Holmes** and the **Stan Kenton Band** played the first two Sunday concerts in March for the **Left Bank Jazz Society**. They were followed by **Sonny Stitt**, with organist **Don Patterson** and drummer **Ervin Bates**, and the **Elvin Jones Quartet** with tenorists **Frank Foster** and **Joe Farrell** and bassist **Gene Perla** . . . The **Count Basie Band** did a one-nighter March 31 at the Chanticleer.

**London:** **Derek Humble** and **Harold McNair** will be greatly missed by their many friends and admirers . . . In February, **Ginger Baker** and **Elvin Jones** finally met in their much-vaunted drum battle at the Lyceum Ballroom. Both jazz and rock critics voted it unanimous draw, a fact that surprised jazz fanciers and elated rock heads . . . **Mike Westbrook** performed his "space age entertainment" *Earthrise* at Sussex University, with music, lights, film, puppets, constructions, and magic. Featured with the pianist's big band was singer **Norma Winstone**, voted top female vocalist in the *Melody Maker* poll. **John Surman** walked away with local musician honors, and **Miles Davis** won in the world category . . . The best recent albums here come from **Chris McGregor's Brotherhood of Breath** on RCA's new Neon label, **John Stevens' SME** on Tangent, and **Assagai**, the new Afro-rock-jazz group, on Vertigo. **Assagai**, co-led by **McGregor** alumnus **Dudu Pukwana** and Nigerian guitarist-vocalist **Fred Coker**, is spurred by the Ghanaian drumming of **Terri Quaye**. Featured on the album (though not in the working group) are two other **McGregor** men: trumpeter **Mongezi Feza** and drummer **Louis Moholo**. **McGregor's Brotherhood** is rumored a possibility for **Newport** this year and for **London's Jazz Expo** as well . . . Vocalist **Esther Marrow** was held over at **Ronnie Scott's** when **Anita O'Day** didn't materialize. Backed by pianist **Kenny Barron** and localites **Darryl Runswick**, bass, and **John Marshall**, drums, she shared the last two weeks of her stay with **Stan**

## db music shop

Rates (minimum ten words per insertion): one insertion, 70c per word. Special multiple insertions schedules: three times, 65c per word; seven times 62c per word; 13 times, 60c per word; 26 times, 54c per word. down beat, 222 W. Adams, Chicago, Ill. 60606.

### BOOKS

(24) **Blues Choruses** (\$2.50), **Jazz Improvising** (\$2.50), **Modern Arranging** (\$3.50). Refundable. Free catalog with order. Lenhart, 57 Otsego, Verona, New Jersey 07044.

**JAKE TRUSSELL'S AFTER HOURS POETRY:** \$1.00, Box 951, Kingsville, Texas.

### DO-IT-YOURSELF

**PSYCHEDELIC LIGHTING MANUAL!** Make strobes, kaleidoscopes, color organs, etc. Send \$2.95. Lightrays, 1315-R Weaver, Philadelphia, Pa. 19150.

### IMPROVISATION METHODS

**PRACTICAL IMPROVISATIONS**  
MODERN HARMONY BOOK FOR ALL INSTRUMENTS  
scales, chords, blues, alterations, etc.  
Send \$3.25 to BOB TILLES  
6153 N. Claremont Ave. Chicago, ILL. 60645

**NEW—REVISED EDITION**  
A New Approach to Jazz Improvisation  
Guidebook/LP Record—for all Instruments—\$7.95  
Send to JAMEY AEBERSOLD Canada add \$1.20  
1211 Aebersold Dr. New Albany, Indiana 47150

**NEW \$12.50—Patterns for Jazz** by Jerry Coker, J. Casale, G. Campbell, J. Greene. A 173 pg. bk. to be played rather than read. Teaches improvisation thru the use of chords and scale patterns (approx. 400) / \$7.95—LP & Bk. **New Revised A New Approach to Jazz Improvisation—Jamey Aebersold / The Jamey Aebersold Jazz Improvisation Series Arr. for 3 horns** (alto, trpt., tromb/tenor) and rhythm / \$3.00 **Horizontal—Easy Blues in modal vein / \$3.00 Bossa Nova DeJazz—Med. bossa nova / \$3.00 Sunrise—Easy Jazz Rock / \$3.00 Blue Note—Med. Jazz tune.**

Send check/m.o. to: Studio P/R, Inc.  
224 S. Lebanon St.  
Lebanon, Ind. 46052



- David Baker: Jazz Improvisation . . . . . \$12.50
  - Baker: Arranging & Composing for Small Ensemble . . . . . \$12.50
  - Baker: The II V, Progression . . . . . \$ 5.75
  - Baker: Developing Jazz Improvisation . . . . . \$ 7.50  
(Based on Lydian Chromatic Concept)
  - Geo. Russell: Lydian Chromatic Concept . . . \$18.50
  - John LaPorta: Guide to Improvisation (text/3-7" LPs) Indicate C-tr; C-ba; EB; Bb ea. \$ 7.50
  - LaPorta: Developing Sight Reading Skills Indicate C; Eb; Bb . . . . . ea. \$ 3.00
  - Jerry Coker: Improvising Jazz . . . . . \$ 2.45
  - Hank Mancini: Sounds & Scores (+ 3 LPs) . . . . . \$12.50
  - Dan Ricigliano: Popular Jazz Harmony . . . \$ 6.95
  - Russ Garcia: Pro Arranger-Composer . . . \$ 6.00
  - Chas. Collin: Encyclopedia of Scales . . . \$12.50
  - Gordon Delamont: Modern Harmonic Techniques Volumes I, II . . . . . each \$12.50
  - Delamont: Modern Arranging Technique . . \$12.50
- Catalog Free With Order Free Postage Anywhere

### TODAY'S MUSIC

Box 169-D • Libertyville, Illinois 60048

### INSTRUMENTAL METHODS

**GUITAR TEACHERS**—Free Catalog. New and better teaching publications that **MOTIVATE** and **MAINTAIN** student interest. **GAGNER GUITAR PUBLICATIONS**, P.O. Box 55-DR, Dover, N. H. 03820

**GUITAR FINGERPICKING TAUGHT BY TAPE.** Styles of Hurt, Watson, Travis, Jansch, etc. For information: Happy Traum, Box 694-D, Woodstock, NY 12498.

### LIGHTING

**LARGEST PSYCHEDELIC LIGHTING** catalog \$1 (credited): **RockTronics**, 22-DB Wendell St., Cambridge, Mass. 02138.

### MISCELLANEOUS

**PSYCHEDELIC CATALOG** of Lighting, Posters, Jewelry, etc. Send 25c. **HOLE IN THE WALL**, 6055-D Lanekershim, North Hollywood, Calif. 91606.

**RADIO STATIONS.** Jazz series available. Free tape. **Jazzman**, 1102 Melrose Ave., Phila. Pa. 19126.

### MUSICAL INSTRUMENTS

**30% DISCOUNT** Name Brand Musical Instruments. Free Catalog. **Freeport Music**, 127 T Sunrise Highway, Freeport, New York 11570.

**WHOLESALE PROFESSIONAL Guitars, Amplifiers, PA Systems.** Free Catalog. **Carvin, Escondido, Calif. 92022.**

### RECORDS & TAPES

**THOUSANDS OF JAZZ LPS** at fantastically low prices. Modern, Progressive, and Blues. Send 25c for Catalog. Foreign: send \$1.00 (airmail). **SAVE-ON-JAZZ**, Box 42664, Dept. C. Evergreen Park, Ill. 60642.

**FREE JAZZ GUIDE.** House of Jazz Imports, 309 W. Glenside Ave., Glenside, Penna. 19038.

**JAZZ**—Send 10c in coin for complete **SAVOY JAZZ CATALOG**. Parker, Hawkins, Young, Gillespie, etc. **SAVOY RECORD CD**, 56-D Ferry St., Newark, N.J. 07105.

**JAZZ RECORDS**—Free Lists. **JAZZ HOUSE**, Box 455, Adelaide P.O., Toronto, Canada.

**DIXIELAND, MAINSTREAM LP's.** Bill Dodge, 124 Honeoye, S.W., Grand Rapids, Michigan 49508.

### NEW HOT DISCOGRAPHY

by Charles Delaunay. Still available \$10.00 p.p. Music Industry Press  
Box 356, Hollywood, Calif. 90028

### TALENT WANTED

**WANTED:** Full time groups for twenty state tour. Send photo, audio demo material, any information immediately. Let us help you get exposure. **Crier Productions**, 65 Academy Street, Johnson City, NY 13790.

### THEORY & ARRANGING METHODS

**JAZZ METHODS**—send 25c for catalog & sample. **A SANDOLE**, 243 Rambling Way, Springfield, Pa. 19064.

### WHERE TO STUDY

**WILL ACCEPT BEGINNING IMPROVISERS FOR CORRESPONDENCE STUDY.** **LEE KONITZ**, 467 CENTRAL PARK WEST, NYC 10025

### Enroll Now!

#### SUMMER JAZZ CLINICS & FAMOUS ARRANGERS CLINIC

Write today for free brochures and applications. Special educator course at each clinic location.

#### JAZZ CLINICS

P.O. Box 221, South Bend, Ind. 46624

#### SUMMER WORKSHOPS AUGUST 2-6

**Joe Allard**—Clarinet and Saxophone  
**Charles Delaney**—Flute

**Dan Ricigliano**—Popular and Jazz Harmony

**FOR DETAILS WRITE:** Frank Stachow  
Lebanon Valley College  
Annville, Penna. 17003

### DRUMMERS

Stanley Spector writes—

Is it that you need more "technique" to express your "ideas", or is the difficulty that you may instead require greater mental clarification of your "ideas"? I have the feeling that what most people think of as "technique" can more precisely be described as *manual dexterity*. On the other hand, I often get the impression that so-called "Ideas" relate more to vague impulses and the wish to make music. To break music down into two parts called "technique" and "ideas" seems to me as unreal as thinking of up without down, fast without slow, left without right. It is like saying, "I know how to spell a word, but I cannot write it down." I tend to believe that in most cases the drummer who thinks he needs more "technique" to express his "ideas" is really in need of greater mental clarification of his "ideas". Some drummers have found greater mental clarification of their ideas in considering the question—

**HOW CAN A GOOD DRUMMER GET TO PLAY BETTER?** For further information about our recorded home study course, write to the **STANLEY SPECTOR SCHOOL OF DRUMMING**, 200 West 58th Street (at 7th Ave.) Dept. 266 New York, NY 10019. For information about qualifying for personal instruction phone (212) 246-5661.

## Two by David Baker . . .

**arranging & composing** for the small ensemble: Jazz/r&b/jazz-rock. Foreword by Quincy Jones, Chicago: 1970, 184 pp., 110 music plates, 8½ x 11, spiral bound, \$12.50.

**jazz improvisation**, A Comprehensive Method of Study for All Players.

Foreword by Gunther Schuller, Chicago: 1969, 184 pp. (104 music plates) 8½ x 11, spiral bound, \$12.50.

Remit \$12.50 for each copy of:

**arranging & composing . . .**  
**jazz improvisation . . .**

Free postage anywhere. Free catalog enclosed with each order.

Free Catalog — Free Postage

**NEW SOUNDS IN MODERN MUSIC**  
315 W. 53rd St., New York, NY 10019  
Phone orders: 212/581-1480

### DAVE BAKER'S JAZZ ROCK SERIES

All arrangements scored for nine instruments: trumpet; trombone; alto, tenor and baritone sax; guitar; piano; electric and acoustic bass; and drums.

- |                                       |  |
|---------------------------------------|--|
| <input type="checkbox"/> Roly Poly    | <input type="checkbox"/> One For J. S.     |
| <input type="checkbox"/> 125th Street | <input type="checkbox"/> Terrible T        |
| <input type="checkbox"/> Son Mar      | <input type="checkbox"/> The Dude          |
| <input type="checkbox"/> April B      | <input type="checkbox"/> Black Thursday    |
| <input type="checkbox"/> Prelude      | <input type="checkbox"/> Le Chat Qui Peche |

\$4.50 EACH

A complete Dave Baker Jazz Rock Library of all ten arrangements . . . only \$37.50.

Also by Dave Baker . . .

- The II V, Progression . . . \$5.75  
 Developing Jazz Improvisation . . . \$7.50  
Based on Lydian Chromatic Concept

- Gordon Delamont (Modern Harmonic Techniques) Vol 1, 2—each \$12.50  
 Delamont (Modern Arranging Technique) \$12.50  
 Delamont (Modern Contrapuntal Technique) \$5.50  
 Wm. Leavitt (Modern Guitar Method) (Berkeley) Vol. 1, 2—each \$5.00  
 George Russell (Lydian Chromatic Concept) \$18.50  
 Roy Stevens (Embouchure Trouble-Self Analysis/Phenomenal-Triple C-Embouchure Technique) Vol 1 & 2 combined \$35.00  
 Russell Garcia (The Professional Arranger) \$6.00  
 Angelo Dellaira (Chord Workshop) \$7.50  
 Angelo Dellaira (Arranger's Workshop) \$5.00  
 Angelo Dellaira (Creative Arranging) \$12.50  
 Bower (Chords-Progressions) Treble or Bass \$3.95  
 Colin/Bugs Bower (Rhythms Complete) \$3.50  
 Dr. D. Reinhart (Pivot System) all Brass \$12.50  
 Joseph Schillinger (Kaleidophone) \$3.50  
 Schillinger (Encyclopedia of Rhythm) \$12.50  
 Colin-Schaeffer (Encyclopedia of Scales) \$12.50  
 Dr. Chas. Colin (Complete Trumpet Method) \$7.50  
 Aaron Harris (Advanced Trumpet Studies) \$4.95  
 Hank Mancini (Sound and Scores) \$12.50  
 A. Mancini (Complete Trumpet Method) \$7.50  
 Dan Ricigliano (Popular Jazz Harmony) \$7.95  
 Walter Stuart's Encyclopedia of Modern Jazz (8 great Stuart books) Complete volume \$12.50  
 Harry Glantz (For the Advanced Trumpeter) \$3.95  
 Fake Book for the Club Date Musician \$7.50  
 Hank Mancini (Sound & Scores) \$12.50  
 Oliver Nelson (Sax Patterns) \$7.50  
 Capozzoli (Encyclopedia Around The Drums) \$6.95

Phone 212/LT 1-1480  
**NEW SOUNDS IN MODERN MUSIC**  
315 W. 53rd St., New York, N.Y. 10019

Getz' new combo, followed into Scott's by Mike Westbrook and Norma Winstone plus Jean-Luc Ponty's new group (Joachim Kuhn, piano; Phillippe Catherine, guitar; Don Garrett, bass; Oliver Johnson, drums) . . . Chick Corea and his Circle (Tony Braxton, reeds; Dave Holland, bass; Barry Altschul, drums) popped in and out of London. While in Europe, Braxton recorded a suite for five tubas . . . James Brown almost set Royal Albert Hall on fire with his special brand of Soul Power. The violent response to his act has him banned from the hall for life.

**Japan:** Close voting marked the 1971 annual *Swing Journal* Readers Poll awards. In Jazzman of the Year category, Masahumi "Poo" Kikuchi edged fellow pianist Masahiko Sato and alto saxist Sadao Watanabe. *Swing Journal* started its poll in 1951, when 300 votes were cast. This year, more than one million votes were counted . . . Accompanying Burt Bacharach to Japan will be the following Los Angeles-based musicians; Jules Chaikin, Warren Leunning, Buddy Childers, Al Aarons, trumpets; Tom Shepard, Dave Wells, trombones; Bob Hardaway, Bernie Fleisher, Bill Hood, Don Menza, reeds; Charles Chiarenza, John Pisano, guitars; Ray Neapolitan, bass; Ronald Tutt, drums. Only three of the Bacharach shows will be open to the public. All others, including performances in Osaka, Kyoto, and Nagoya will be open only to members of Min-on, a subscription/membership organization . . . Former New York and Miami pianist Bob Dante has been in Tokyo for several months now. He plays nightly at Nicola's Lounge in Roppongi, alternating with reedman Tommy Palmer and the Gondoliers . . . Reedman Jake Concepcion appears nightly in the cocktail lounge of the Sanno officer's club with his quartet . . . The Oscar Peterson Trio made personal appearances in Japan in April at military and local clubs.

**Paris:** Lionel Hampton's All Star Jazz Inner Circle toured Europe from March 5 to April 4. In France, they played Paris, Toulon, Lyon, Pau, Toulouse and Bordeaux. The band included Roland Con-

nors, Robert Synder, trumpet; Tom Gambino, alto sax; Charles McClendon, tenor sax; John Spruill, piano; Billy Mackel, guitar; Eustis Guillemet, bass; Kenny Bolds, drums. Illinois Jacquet, Milt Buckner and singer Valerie Carr were featured . . . A new jazz club, The Jazz Inn, opened in Paris in March. The Lou Bennett Trio (Bennett, organ; André Condouant, guitar; André Ceccarelli, drums) was the first attraction along with singer Nancy Holloway . . . The Stan Getz Quartet (Eddy Louiss, organ; René Thomas, guitar; Bernard Lubat, drums), after a three-week engagement at Ronnie Scott's in London, gave a concert in Paris on March 28 . . . Pierre Cardin, the famous couturier, started his own record company. He released his first jazz album, *Chromatic Banana*, by Phil Woods' European Rhythm Machine. The label recently recorded drummer Bernard Lubat as a leader and an album with violonist Stéphane Grappelli backed by a 10-piece orchestra (arranger and conductor: Phil Woods) . . . Bassist Henri Texier left the Woods Machine. He was replaced by Roman Dylag from Poland. The new group toured Italy in April and was contacted by George Wein to play the Newport Jazz Festival in July . . . Guitarist Jimmy Gourley is back in Paris. In December '69 he opened a jazz club (The Half Note) in Las Palmas (Canary Islands). The club turned to rock recently.

## CHORUS

(Continued from page 4)

*Alice in Wonderland* script couldn't sustain anything that close to reality. The FCC press officers issued a spate of clarifications that succeeded in confusing everyone to the point of self-satisfaction. A FCC spokesman stated that no station had ever been reprimanded for any records they have played. He also purred that the FCC's notice posed no threat to the renewal of any broadcast station license.

What now? It seems that everything has cooled down. The FCC has gone back to doing whatever it does between gaffes and the broadcasters are, presumably, listening carefully to the records played on their stations. If they listen carefully enough, it could mean a decided improvement in music programming. But that radical a result is not in the script. [E]

MAIL TO: down beat Subscriber Service

222 West Adams Street, Chicago, Illinois 60606

Please include a down beat address label whenever you write to us about your subscription. The numbers on your address label are essential to insure prompt and accurate service.

(attach label here)

### CHANGE OF ADDRESS

Please let us know six weeks before you move. Place your current down beat address label in the space provided above and print your new address below.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_



WESS TO  
MEMPHIS

WESS TO  
MEMPHIS



WESS TO MEMPHIS

WESS TO MEMPHIS

ENS-5001



**ENTERPRISE RECORDS, a division of STAX RECORDS, INC.**  
98 North Avalon, Memphis, U.S.A.

Also available on 8 Track Tape and Cartridge Cassette

# What makes a guitar sound great?

## The Hohner Contessa knows.

The heart of great sound is great construction. And every Contessa (Folk, Classic, Country & Western, Electric) is carefully and beautifully constructed. From the adjustable, steel-reinforced neck, to the smoothly-lacquered spruce, maple or mahogany body. Built to produce fast, brilliant tones. Built to last.

In fact, a leading testing organization rated the Contessa Folk guitar number one in its class.

You'll know why after just a few bars or chords.

The oval rosewood fingerboard feels right. Frets are low. Action is fast, silky. Notes are true. Chords are rich.

Just remember, a big sound doesn't have to carry a big price tag. See and play the whole value-packed Contessa line at your music dealer today. Or write for more information to: M. Hohner, Inc., Hicksville, New York 11802.

