

NOTHIN' BUT THE BLUES

NOVEMBER 11, 1971 50c

down beat

jazz-blues-rock

**SLEEPY JOHN ESTES:
LEGEND IN A SHACK**

**BIG BOY CRUDUP:
WHERE ELVIS CAME FROM**

**TAJ MAHAL:
CITY DUDE WITH
COUNTRY ROOTS**

JAZZ BOOKSHELF

AL KOOPER BLINDFOLD TEST

**db music
workshop**

BIRD PLAYS THE BLUES



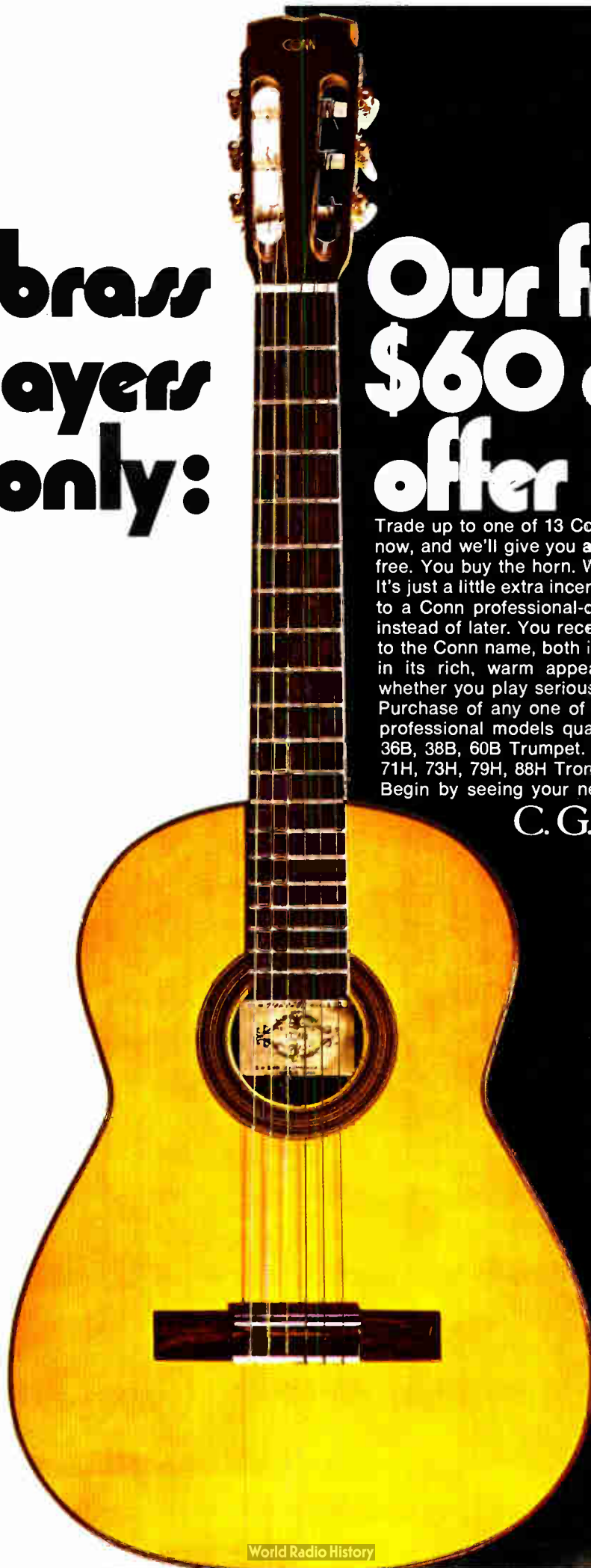
**For brass
players
only:**

**Our free
\$60 guitar
offer**

Trade up to one of 13 Conn professional brasses now, and we'll give you a new Conn C-10 guitar free. You buy the horn. We pay for the guitar. It's just a little extra incentive for making your move to a Conn professional-quality instrument now, instead of later. You receive a guitar that lives up to the Conn name, both in playing quality and in its rich, warm appearance—one you'll enjoy whether you play seriously or simply as a pastime. Purchase of any one of these famous Conn professional models qualifies you for this offer . . . 36B, 38B, 60B Trumpet. 38A Cornet. 48H, 60H, 62H, 71H, 73H, 79H, 88H Trombone. 8D, 28D French Horn. Begin by seeing your nearest Conn dealer, today.

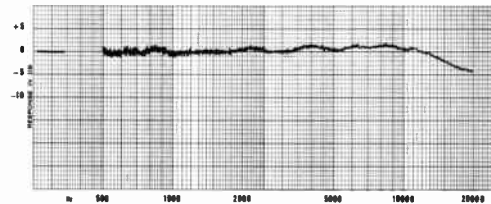
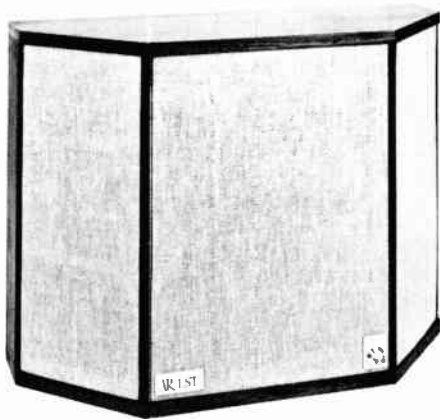
C. G. CONN, LTD.

A CCM COMPANY
OAK BROOK, ILLINOIS 60521



The AR Laboratory Standard Transducer

**A speaker for professional use
from Acoustic Research**



ACCURACY AND FLEXIBILITY: The AR-LST offers a total of six different energy profiles — all accurately known and repeatable at the turn of a switch, which is located on the front of the cabinet. This permits a degree of control and precision that is usually found only in electronic equipment.

FLAT ENERGY CAPABILITY: The AR-LST is capable of a flat energy output characteristic that, in our judgement, establishes a new state of the art. The graph shown above represents the acoustic power output produced by the AR-LST with its control set to the “flat” position. The horizontal line below 500 Hz indicates the relative woofer level.

LOW DISTORTION: As with the AR-3a, harmonic distortion measurements down to the lowest audible frequencies are, to the best of our knowledge, the lowest of any loudspeaker system available.

WIDE DISPERSION: AR's hemispherical dome tweeters produce exceptionally smooth, wide dispersion of midrange and high frequencies, even in rooms or studios that are acoustically rather dead.

POWER HANDLING: Multiple drivers for midrange and high frequencies enable the AR-LST to handle power levels significantly higher than AR's finest speakers designed primarily for home use.

Detailed information on the AR-LST is available on request. Mail the coupon below.



Acoustic Research, Inc.

24 Thorndike Street
Cambridge, Massachusetts 02141, Dept. DB-11

Please send the booklet describing the AR-LST to

NAME _____

ADDRESS _____

By Charles Suber

This is the third of three columns dealing with music education. The first (Sept. 16) dealt with the student as a consumer; the second (Oct. 14) with the music teacher job market. Here is a brief over-view of how some current socio-economic factors effect music education.

A *guaranteed annual wage*, or something like it, is certain to be passed by Congress within the next year or so. One of its positive effects will be the creation of thousands of new child day-care centers to serve the needs of hundreds of thousands of working mothers. And these centers will not be mere baby sitting services. They will be patterned on the experiences with various Head Start programs—pre-school education and cultural acclimaization.

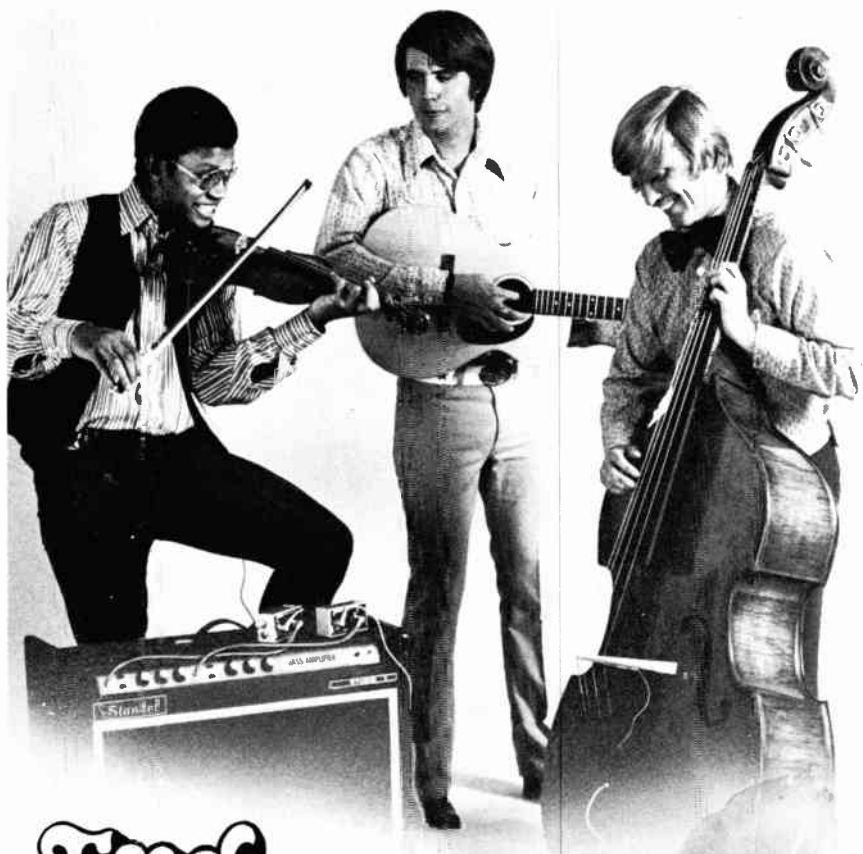
The *four-day work week* and the *12-month school plan* are related concepts of how the nature of work and leisure time is changing in our "super-industrial" society. Working parents will have more time to work, play, and learn within the total family unit. The "generation gap" will not be bridged as much as it will be overlooked in an atmosphere of inter-dependence and understanding.

The *18 year-old vote* marks the entry of students into the political and economic affairs of the community in which they spend most of their maturing years. Educational bond issues and other fiscal matters pertaining to school funding (and therefore curriculum, salaries, relevance, etc.) will have a more concerned electorate than heretofore.

Property Tax. A recent California court ruling will have a tremendous effect for the good on the more equitable funding of public school education. The ruling, which is expected to be expanded nationally by the U.S. Supreme Court, calls for school district to spend equal amounts per pupil regardless of variations in the local property tax. The philosophical cornerstone of this decision is found in *Private Wealth and Public Education* by Coos, Clune, and Sugarman (Univ. of Calif., Berkeley) which states: "The quality of public education may not be a function of wealth other than the wealth of the state as a whole". Wealthy school districts will not decrease their expenditure per child—affluent communities would never stand for that—but poorer districts will be brought up to equity by increased state and federal aid. That means better facilities, materials and teachers for all schools.

Accountability is the basis on which commercial education firms are judged (paid) for their providing "contract education" for a school or a school district. For example, a Palo Alto (Calif.) firm signed a three-year contract in 1970 with the Gary (Ind.) school board which called for the firm to supply curriculum, materials, teachers, and supervision for all grades in a Gary elementary school whose students' reading ability was the second lowest in the city. The "test" results are in for 1970-1971—the student's academic abilities have risen appreciably at a cost \$84 less than the Gary average. The contractor only had to refund money to the school board for the relatively few students who did not improve. That's accountability. But it must be said that the Gary experiment makes no provision for music education. To fill this vacuum, several of the musical instrument conglomerates are preparing to act as primary or sub-contractors for providing complete music education services.

There is more, of course. Virtually everything we do as human beings has an inter-related effect on how and what we learn. It remains to be seen if we can successfully make music—and other forms of personal expression—a positive part of our environment rather than a waste product of a careless society.



End Fiddle Fadeout

Barcus-Berry has just laid to rest the idea that violins and other background string instruments should be seen, but barely heard. They've built an amplified violin utilizing an exciting new concept in sound amplification. Superior in every way to conventional magnetic pickups and contact mikes, Barcus-Berry "transducers" convert musical vibrations into clean, clear violin tones. From highest to lowest registers—and all the delicate shades in between—the tonal pureness persists. Nothing contaminates the fidelity. No distortion, no feedback. From Beethoven to Brubeck, Barcus-Berry "transducers" release you from the silent majority.

Please write for free, detailed information.

AMPLIFY YOUR BASS, CELLO OR VIOLIN

Barcus-Berry systems can be installed on the finest instruments. Will not harm the most delicate finish.



Barcus-Berry "Transducers" Also Available For All Fretted And Keyboard Instruments

BARCUS-BERRY

EXCLUSIVE DISTRIBUTORS:

CHICAGO MUSICAL INSTRUMENT CO., LINCOLNWOOD, ILLINOIS 60646, 7373 N. CICERO AVE.



How to be the next three additions to your band

Now that any old quartet can switch on big band power, the most creative new groups are exploring big band instrumentation. Not that big bands are back. Doubling is—a talented alto player, say, with flute and piccolo, clarinets, oboe, even a bassoon. Great idea—if you're already rich—but the price! Well, what about the price? You can buy an oboe and bassoon, or tenor and baritone saxes, for a little more than a pair of Eliminators; B₃ and bass clarinets, both for less than one good amplifier. In fact, you can own the *entire* Bundy reed section in this photo for the price of a first rate PA system. Bundy, the name you remember from the school band. But forget school; Bundy instruments are so well designed they are often used by smart, thrifty studio men. They know how easy and valuable it is to pick up a second, third, or fourth instrument. Most Selmer dealers keep plenty of Bundys in stock, and will be glad to let you experiment with your own big band sound. Meanwhile, mailing this coupon to Selmer, Box 310, Elkhart, Indiana 46514 will bring you more details about doubling on—

flutes clarinets saxophones double reeds

Name _____

Address _____

City _____ State _____ Zip _____



made in Elkhart by
Selmer Division of The Magnavox Company
World Radio History

Manhasset



Is far out

Far out in front of any other music stand, no matter how you use it. Easy to control, sturdy, dependable. It stands above all others in popularity.

Can a music stand be a pulpit, an easel, a lectern, a make-up table? Why not? Manhasset owners have reported all these uses and many more. But we think you should judge it simply on its merits as the finest (and one of the least expensive) music stands of all. More schools use it than any other. In all, more than 5,500,000 have been sold. Take a good look at Manhasset. It's been imitated but never equalled.

The Magic Finger Clutch is the big secret. It gives you easy (one hand) control. Smooth and effortless, up or down. No thumb screws to bother with. No embarrassing, time-taking slippage ... ever.



November 11, 1971
(on sale October 28)

Vol. 38, No. 19

down beat

jazz-blues-rock

On Newsstands Throughout the World

PRESIDENT
JACK MAHER

PUBLISHER
CHARLES SUBER

EDITOR
DAN MORGENSTERN

MANAGING EDITOR
JAMES SZANTOR

CONTRIBUTING EDITORS
LEONARD FEATHER
HARVEY SIDERS

BUSINESS MANAGER
L. A. POWELL

PRODUCTION MANAGER
GLORIA BALDWIN

CIRCULATION MANAGER
D. B. KELLY

contents

- 4 **The First Chorus**, by Charles Suber
- 7 **Chords and Discords**
- 8 **News**
- 9 **Strictly Ad Lib**
- 10 **At Home with Sleepy John Estes**: Jerry DeMuth visits the legendary artist.
- 11 **Arthur Crudup: Daddy of Rock**: A revealing look at the inequities suffered by a landmark figure in American music. by Michael Cuscuna.
- 12 **Taj Mahal: City Dude with Country Roots**: A portrait of a country bluesman. by Tam Fiofiori.
- 14 **Book Reviews**
- 16 **Record Reviews**
- 19 **Blues 'n' Folk**, by Pete Welding
- 23 **Blindfold Test**: Al Kooper
- 24 **Caught In The Act**: Howlin' Wolf/John Lee Hooker • John Coltrane Memorial Concert • Freddie Hubbard
- 28 **New Products**
- 32 **Music Workshop**: Charlie Parker's "Now's The Time" solo transcribed by David Baker

Cover Photos: Sleep John Estes, Jerry DeMuth; Taj Mahal, courtesy Deputy Star Productions; Arthur Crudup, George Wilkinson. Design by Robert Robertson.

CORRESPONDENTS

Baltimore, James D. Dilts
Boston, John Hombright
Buffalo, James Koteras
Chicago, Harriet Choice
Cincinnati, Louis F. Lousche
Cleveland, C. A. Calombi
Dallas, Don Gilliland
Detroit, Fred Robinson
Kansas City, Dave Maxon
Las Vegas, Ann Davies
Miami/Ft. Lauderdale, Robert Schultz

Minneapolis/St. Paul, Bob Pratzman
New Jersey, Michael Shepherd
New Orleans, Paul Lentz
Philadelphia, Fred Miles, Gregg Hall
Pittsburgh, Ray Kahler
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, Dan Bone
France, Jean-Louis Ginibre
Germany, Joachim E. Berendt,
Claus Schreiner
Great Britain, Valerie Wilmer
Italy, Ruggera Slossi
Japan, Max E. Lash
Netherlands, Hans F. Duffer
Norway, Rondi Hultin
Poland, Roman Waschko
Sweden, Lars Lystedt
Toronto, Helen McNamara
Uruguay, Arnaldo Solustia

Printed in U.S.A. Second-class postage paid at Chicago, Illinois and additional mailing offices. 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, except monthly during January, July, August and September. 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, Editorial. Jack Maher, Advertising Sales.

WEST COAST OFFICE: 11571 Wyandotte St., North Hollywood, CA. 91605. (213) 875-2190. Harvey Siders, Editorial. Martin Gallay, 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

KING MUSICAL INSTRUMENTS
DIVISION OF THE SEEBURG CORPORATION.
33000 CURTIS BOULEVARD • BARTLETT, OHIO 45825



CABLE ADDRESS: downbeat
Members, Audit Bureau of
Circulations



chords and discords

Music '71

Leonard Feather's article, *A Year Of Selling Out*, was well worth the three-month wait for Music '71. It even helped cushion the shock of the 16-page advertisement for your record club.

Mc Nair Taylor
Baltimore, Md.

... I feel compelled to compliment you on the excellent feature article by Harvey Pekar entitled *The Art of Warne Marsh*.

Marsh has been one of my very favorite musicians for many years. It is most gratifying to see him finally get some recognition for his outstanding work.

Richard J. Hackett
Libertyville, Ill.

Knocky's Jelly Roll

Ever since the '30s your fine mag has reviewed my records, but this is my first time to answer. I do not question your reviewer's judgments or opinions about my *Complete Piano Works of Jelly-Roll Morton* (db, June 24) but his facts are somewhat biased and misleading. He is right, goodness knows, in the line, "There are many more qualified to execute Morton's music than Parker." He speaks literally. He has, moreover, in one paragraph given me, though unintentionally, the greatest praise that I have ever had.

He is right, too, in pointing out the many excellent interpreters of Jelly around today. Trebor Tichenor, Dick Zimmerman, Bob

Seeley, Bob Greene, Bob Ackerman, Butch Thompson, Dave Jasen, Don Ewell, Mike Montgomery, and Ralph Sutton are just a few who are terrific and whose work I cannot praise enough, although I am sure your reviewer can.

These musicians, though, do not attempt the complete piano works of Jelly (or James Scott or Scott Joplin), although I certainly wish they would. And until somebody else does, I'll stand by my record (from Vocalion to Audiophile) playing what the man lets me and trying to make it sound as good as I can while one reviewer after another ignominiously fades back into the sulphuric void from which he came.

Yours for more and better Jelly, along with less bile and bilgewater.

John (Knocky) Parker
Associate Professor
U. of South Florida, Tampa

For Christy Febbo

It was rather heartening to read about my late brother, Christy Febbo, the drummer on

Clarification Dept.

If you were puzzled by a sequence in the Cecil Taylor article in our Oct. 14 issue beginning with the words: "When we first met, we talked about European music . . ." it was because the rest of it was garbled. It should have continued as follows: ". . . I said, 'What about black music,' and he said, 'Now you're talking about sociology.'" For which, our apology.

the Al Cohn record reviewed in the March 18 down beat.

For the information of your reviewer and others who may have known him, Christy died several years ago. However, during the 1950s, though never having received anything resembling national acclaim, we knew him to be a very fine musician who played with many of the jazz greats during his time. He toured and recorded with Ralph Sharon and Chris Connor, among others.

Thanks for uncovering this fine piece of work which we never knew existed.

Joan F. Solis
Silver Spring, Md. 20901

One Bass Hit

The results of the recent Critics Poll was most satisfying, in particular the first place choice of bassist Richard Davis.

Being a veteran of many a Monday night at the Village Vanguard, and hearing the Thad Jones-Mel Lewis Orchestra, I most heartily concur with the critics. The rhythm section of Davis, Roland Hanna, piano and Lewis is truly the solid foundation upon which this remarkable orchestra builds. Davis' bass lines are exciting and the SRO crowds (including those hearing the band for the first time), never fail to praise Davis' work.

I hope that next year the critics will give due recognition to Roland Hanna, often overlooked by critics, but never by the audience.

Once again, it's great to see recognition come to a remarkable artist. Let's hope the readers give Davis equal due in their poll.

Lawrence Feldman
Brooklyn, N.Y.



AVEDIS ZILDJIAN

Originator of the
"new beat" hi-hat

Great Drummers

BUDDY RICH (13")—GENE KRUPA (14")
LOUIS BELLSON (14")—ROY BURNS (13")

Get more "CHIP" sound—"CUTTING" power—
"PIN-POINT" definition—"FAST" response—

THE "UTMOST" IN HI-HAT PERFORMANCE...

Available in sizes 12" through 16"

World Radio History



Ask your dealer for information or write to

AVEDIS ZILDJIAN COMPANY
39 Fayette Street, North Quincy, Mass., 02171

The World's Finest Since 1623

K.C. HONORS PARKER IN GRAVESIDE CEREMONY

On Aug. 29, the Charlie Parker Memorial Foundation proudly completed Phase I of its Kansas City Project '71.

This was the unveiling of a bronze headstone incorporating a stylized bird and aggregate curbing within which an evergreen flower bed has been planted at Parker's grave. Kansas City's mayor, Charles B. Wheeler, who has proclaimed this "Charlie Parker Year" in the city of the legendary jazz genius' birth, was present, as were such close associates as Max Roach and Milt Jackson.

Following the ceremony, a successful memorial concert was held at the Plaza Inn, and

throughout the day, the city's radio stations played Parker's music.

According to the foundation's president, musician Edward B. Baker, further activities are scheduled for Nov. 19-21, including three performances of the play *All Cats Turn Gray When The Sun Goes Down*, in which Dizzy Gillespie will participate, and a Jazz Marathon featuring many of Parker's contemporaries.

Charlie Parker bumper stickers can be ordered from the foundation (P.O. Box 4455, Kansas City, Mo. 64127), and contributions to aid the organization's further work, which includes establishment of an arts center and other acts of commemoration, are gratefully accepted.



Removing the veil from the newly beautified grave site of Charlie Parker are (l to r): former Jimmie Lunceford tenorist Joe Thomas, Milt Jackson (mostly hidden), Edward B. Baker, and Max Roach.

AGAC GOES TO BAT FOR EXPLOITED BLUES VETS

Traditionally, older blues artists whose songs have provided a gold mine of material for contemporary groups have been among the chief victims of slovenly or unethical practices in the music industry.

Since many of these artists are unsophisticated in the ways of business and have lacked adequate counseling, only a few have received even a minute percentage of the mechanical and print royalties due them. Some have even been forced to apply for welfare, though small fortunes have been accumulating from their songs.

Recently, the American Guild of Authors and Composers, which for several years has done similar work for jazz artists, has become active on behalf of several noted blues creators, among them two featured in this issue.

AGAC has been able to collect for Sleepy John Estes, two of whose songs are on a recent Taj Mahal album, a substantial sum

from a publisher who made no attempts to pay off until contacted by AGAC. (It should be pointed out that Mahal is one of the few young performers who always gives credit to his sources and doesn't plagiarize.)

Arthur Crudup has also benefited from AGAC intervention on his behalf. So far, he has already been able to collect over \$10,000 in accumulated royalties from recordings by Elvis Presley, Creedence Clearwater, and others. And St. Louis Jimmy Oden, whose *Goin' Down Slow* has been done by countless artists, including Aretha Franklin and Canned Heat, has also been paid for these and other recordings of his songs.

The right of a composer to collect one-half of mechanical royalties from recordings is clear, and AGAC reports little resistance from publishers confronted with the facts.

AGAC, located at 50 West 57th St., New York, N.Y. 10019, has available an informative new brochure, spelling out what the organization can and cannot do for song writers (it represents writers only, not performers). It is well worth investigating.

WEIN OVERSEAS JAZZ TOURS IN HIGH GEAR

Undaunted by the Newport upsets, producer George Wein is into his customarily full fall schedule of international activities.

From late September through early October, a package including The Giants Of Jazz (Dizzy Gillespie, Kai Winding, Sonny Stitt, Thelonious Monk, Al McKibbin and Art Blakey) and an all-star trumpet cross-section (Max Kaminsky, Bobby Hackett, Dizzy, Clark Terry) toured Australia and Japan.

On Oct. 16, Wein's annual Newport package began a European tour extending through Nov. 21. It includes Duke Ellington (fresh from his Russian exploits), Miles Davis, Ornette Coleman, the Giants Of Jazz, The Soft Machine, and the Kid Thomas Valentine Band from New Orleans, and will perform in countries including Poland, Rumania, Yugoslavia and Portugal as well as the customary England, France, Germany, Italy, Scandinavia, Holland, Belgium and Spain.

Coleman left early to meet with conductors and symphony orchestra managers in Holland, Germany and probably elsewhere in order to establish what conductor and orchestra might be best equipped to undertake the premiere performance and recording of a major Coleman work, *The Skies Of America*, scored for an 80-piece symphonic ensemble. Coleman also purchased a video tape unit prior to leaving, and intends to visit Africa after the tour to meet and play with local musicians. There is a good possibility for a professionally produced TV documentary of Coleman's adventures abroad.

U.S. SHOWS BEST SIDE AT MONTREAL FESTIVAL

The Canadian Expo has not been called Expo since 1967, its initial year. But St. Helen's and Notre Dame Islands are still there in the St. Lawrence River at Montreal. The major exhibition halls of Expo are still on these islands. And, as "Man and his World," the whole thing has continued to be a major Canadian tourist attraction ever since.

This year, however, the American pavilion (actually Buckminster Fuller's now-famous geodesic dome, the biosphere) had a quite different look to it. Under the auspices of the Smithsonian Institution, and through the efforts of folklorist-writer Mack McCormick, a formidable "Festival of American Folklife" has been offered.

"We are trying to show Canada," McCormick puts it, "that the United States is not all skyscrapers and Dairy Queens." And to show it, he has invited a Navajo who weaves authentic Indian designs, a Texan who makes horseshoes, a Pennsylvanian who paints hex-signs, a Louisianian who strings garlic and green peppers into striking patterns, along with logsplitters, a saddlemaker, chairmaker, basketweaver, guitar-maker,

cook—a summer-long array of artisans and craftsmen, on a weekly or bi-weekly basis, who do things for themselves and do them well.

And there were plenty of people who make music there, as one might expect from McCormick, who has had a hand in the careers of Lightning Hopkins and Mance Lipscomb. (He didn't "discover" anybody. McCormick insists. The singers and musicians have been of all kinds, and known and unknown.

Bessie Jones and a group of black religious singers from the Georgia Sea Islands came up during June. Johnny Hartford was there in July, Roy Acuff in August.

And blues and traditional jazz were there all summer. For the opening week in June, pianist Jay McShann (in whose band Charlie Parker first attracted attention) brought up a group from Kansas City, and Jimmy Witherspoon shouted his tantalizing, *rubato* blues. Little Brother Montgomery brought his vocal and keyboard blues.

During a "Cajun Music Week" in July, Texas barrelhouse pianist Robert Shaw was on hand. The following week, Danny Barker filled the dome with the sounds of his New Orleans Jazz Band, Ray Nance came in with his quartet. Blues pianist-composer Roosevelt "Honeydripper" Sykes was there (you'd probably be surprised to know how many of his early numbers have become pop and rock hits for other people over the past 15 years). And the Jo Jones-Ruby Braff quartet came in from New York.

In late July, Honeydripper Sykes stayed on and, for contrast, the impeccable Teddy Wilson arrived.

Then, in mid-August, bluesman Robert Pete Williams was up, as was John "Knocky" Parker, who collects and plays traditional jazz piano as a hobby, and teaches English at the University of South Florida.

McCormick may indeed have shown Canadians that the U.S. is not all concrete factory fronts, hamburger drive-ins, and dollar diplomacy. But perhaps the group that stood to gain the greatest revelations from the "Festival of American Folklife" were the American visitors themselves. —Martin Williams

MILES, DUKE, FIDDLERS SET FOR BERLIN BASH

The "Berliner Jazztage"—long established as a major festival—will take place this year from Nov. 4 through Nov. 7.

As usual, most of the artists touring Europe in George Wein's Newport package (see separate story) will participate: Duke Ellington, Miles Davis, Ornette Coleman, The Soft Machine, and the Kid Thomas New Orleans band. The latter will join forces with Ellington in a special expanded performance of his *New Orleans Suite*.

Other features will include the Berlin Dream Band directed by Gil Evans; a Violin Summit with Jean-Luc Ponty, Sugar Cane Harris, and several European fiddlers, among them a newly discovered Gypsy artist, Nipso Brantner; John McLaughlin; Julie Driscoll; Chris McGregor's Brotherhood of Breath; a big band made up of artists from Eastern Europe, including the U.S.S.R.; a "New Music Night", and others not set at presstime. Joachim E. Berendt is artistic director.

FINAL BAR

Pioneer ragtime pianist and composer Joe Jordan, 89, died Sept. 13 in Tacoma, Wash. Jordan was born Feb. 11, 1882 in Cincinnati, Ohio. During his long and varied career, he was musical director of the Chicago Theater in the early 1900s, arranged and composed for the *Ziegfeld Follies* (his *Lovey Joe*, introduced by Fanny Brice in the 1910 Follies, was her first big hit), toured the U.S. and Europe with his own band and as a single in vaudeville, scored several musicals, including *Brown Buddies* and *Bandana Land*, served with the rank of captain in the U.S. Army, was on the faculty of the Modern Institute of Music in Tacoma, where he also conducted a real estate business, and in his younger years, was a famous gambler who made and lost several fortunes.

Jordan best known compositions are *Lovey Joe*, *That Teasin' Rag*, *Take Your Time*, and *Sweetie Dear*. He recorded two sides with his Sharps and Flats in 1926 (*Old Folks Shuffle* and *Moroccan Blues*) and can be heard with Eubie Blake and Charley Thompson on *Reunion In Ragtime* (Stereoddities), recorded in 1962.

Pianist Call Cobbs Jr., 60, died Sept. 21 at Jacobi Hospital in the Bronx, N.Y. of injuries sustained in a hit-and-run accident.

Born in Springfield, Ohio, Cobbs was best known for his recorded work with Albert Ayler's groups in the 1960s. In his youth, he was a companion and guide for Art Tatum. He also worked as accompanist for Billie Holiday, replaced Hamp Hawes in Wardell Gray's combo, and worked and recorded with Johnny Hodges. With Ayler, Cobbs played piano and harpsichord and also acted as copyist and musical director. A well-schooled musician who had studied the Schillinger System, Cobbs was at home in many jazz styles.

Samuel O'Donnel Dutrey, 62, clarinetist and brother of the late trombonist Honore Dutrey, succumbed to a heart attack while playing an early-morning engagement in New Orleans Aug. 28.

Dutrey was playing with William Houston Jr.'s Band at the Rivergate for an Elks convention when he suffered the fatal heart seizure at 1:50 a.m.

A native of New Orleans, Dutrey played with the bands of Joe Robichaux, Sidney Desvignes and Joan Lunceford and in later years with the Freddie Kohlman All-Stars and the Hep Cats of Opelousas. He toured Japan in 1969 with Kid Sheik Colar's band.

potpourri

Dick Gibson's annual *Jazz Party* was held this year in Colorado Springs, Sept. 4-6. The stellar cast included trumpeters Sweets Edison, Pee Wee Erwin, Joe Newman and Clark Terry; trombonists Trummy Young, Urbie Green, Carl Fontana and Kai Winding; saxophonists Benny Carter, Al Cohn, James Moody, Flip Phillips and Zoot Sims; clarinetists Barney Bigard and Johnny Mince; the guitar duo of George Barnes and Bucky Pizarrelli; pianists Dick Hyman, Victor Feldman, Willie The Lion Smith and Teddy Wilson; bas-

sists Milt Hinton and Larry Ridley, and drummers Alan Dawson, Cliff Leeman, Mousey Alexander, Bobby Rosengarden and 18-year-old Duffy Jackson, son of Chubby Jackson. Plus, of course, The World's Greatest Jazz Band. Details in next issue.

Bassist Ahmed Abdul-Malik is involved in varied and extensive teaching activities, ranging from a graduate seminar in American Music at New York University through two courses at Brooklyn College—East Meets West, a comparative music course in the adult education division, and Introduction to Music in the general studies program—to directing an ensemble at a Brooklyn Jr. High School.

After a long stay abroad, tenor and soprano saxophonist Lucky Thompson returned to the U.S. in September. The length of his stay is indefinite at present, but hopefully will be long enough to allow Americans to hear his beautiful playing once again. Another expatriate, pianist Steve Kuhn, is also back for an indefinite stay, and has recorded an album for Buddah, on which he will also be heard as a singer in his own compositions, backed by bassist Ron Carter, percussionists Billy Cobham and Airtio Moreira, plus strings and arranged and conducted by Gary McFarland.

For years, friends of singer Lee Wiley have tried to persuade her to come out of retirement. The great stylist finally heeded their call and recently recorded for Monmouth-Evergreen backed by among others, trumpeter Rusty Dedrick, reedman Johnny Mince, and pianist Dick Hyman.

Pianist-composer Mary Lou Williams recently conducted a four-day jazz workshop for the 300 boys at Lincoln Hall, a residential treatment center in Lincolndale, N.Y. Events included seminars, a workshop for student musicians, a concert in which Miss Williams joined forces with students, and a Sunday morning performance of her *Mass for Peace*. The workshop was held under the auspices of the Creative Artists Public Service Program, a new state-funded project. Miss Williams was recently awarded a \$4,000 musical compositional grant from the New York State Council on the Arts.

A new group, *Interchange*, made up of German pianist Joachim Kuhn, U.S. bassist Peter Warren, and Swiss drummer Pierre Favre, is currently touring Europe and has an album in the works.

Kenny Burrell, recently conducted a five-day seminar at his friend and fellow guitarist Bill Harris' guitar studios in Washington, D.C. Eighteen-year-old Orville Sanders won first prize—a scholarship to the seminar—and the event was so successful that a repeat is planned for 1972. Burrell recently received an award from the Philadelphia Jazz At Home Club.

Lionel Hampton recently produced a TV jazz spectacular in Toronto with guests including Roy Eldridge, Cat Anderson, Zoot Sims, Teddy Wilson, and Gene Krupa, the first in a series planned by the vibist-bandleader.

At home with SLe ePY JOHN ESTES

by Jerry DeMuth

The tar-papered roof is almost obscured by tree branches and the white paint on the small frame home is peeling. A rock serves as a step up to the sagging porch that runs the length of the house.

Like other houses in the area, Estes' is set on a hill, with a ridge in the steep, grassless bank serving as a pathway from the road. Inside is a large old steel-framed double bed with a stained bare mattress, a dresser, a stand, a straight-backed chair and a couch. A bulbless lightsocket hangs by a long cord from the ceiling, and little light from the bright sun outside penetrates into the gloomy interior. The bare wooden walls are dark from age and stained from years of soot. Only tiny patches of wallpaper show that someone—fruitlessly, perhaps—had tried to make something more of what had once been a sharecropper's or day laborer's shack.

Estes appeared, led by his wife through a back room cluttered with tubs, tools, old clothes, and other odds and ends. Tapping his cane on the bare floor boards, he moved slowly. Dark glasses shielded his eyes. Estes, now 66, was a child when he lost the sight in one eye. In 1950, the other eye gave out.

This thin, bony man—clad in a stained white shirt and baggy blue-gray pants held up by old-fashioned wide suspenders—was one of the world's greatest blues musicians, composer of perhaps more than 500 songs, including such classics as *Drop Down Mama* and *Someday Baby*.

He sat down slowly and carefully on the couch, flies crawling unbothered on an open sore on his left ankle. He spoke slowly and softly, like a defeated man. Only when he shouted at his children did his voice reveal the power and roughness that characterizes his singing. He spoke freely of his youth and of how he came to play and sing the blues.

"I started singing when I was about 12

years old and I started at house parties when I was 14.

"A boy around here used to play guitar, and to get to see his girl friend, he'd walk a mile or two across the fields. He'd come through our yard every evening and I heard him playing songs and would follow him across the fields to hear the sounds.

"He and his friends would go from house to house playing music. When they came by our house we'd get out on the porch. We'd start making a racket to sound like them—woke up my mother and everything.

"Then I went and made me a cigar box with one string on it and started playing it. The string came from a broom. You know, on a broom you had wire wrapped around to hold it.

"My mother told my father, said 'That boy going to be a musician, 'might as well buy him a guitar.' He said, 'Wait till fall and I'll buy you one.' So he worked and bought me that guitar."

Estes' father was a sharecropper. "We made 40, and 50 bales of cotton a year," Estes explained.

At that time, the family lived in Jones, Tenn., about 10 miles northeast of Brownsville. When Estes was about 11, the family moved to a farm outside Brownsville.

"My fingers wasn't long enough for me to handle the guitar," he admitted, referring to the instrument he got from his father. "So I'd just play one string at a time. I'd go from house to house playing but I didn't know how to tune it. When it runned down I'd take it to those boys to tune it.

"When I was first born," he said, smiling, "a man from Texas told my mother to put a dollar in my left hand and a guitar in my right; told my mother I was going to be a musician; said it was talent.

"I sang songs I heard others sing for a while," he admitted. "I listened to

records. Willie Newman, he was fancy a guitar player I listened to. But I always liked my own songs."

Brownsville is only about 50 miles northeast of Memphis and young Estes began spending much of his time in that city, playing on street corners, at house parties and even—briefly, because he couldn't get a sponsor—on a radio program.

"When I got good enough," Estes explained, "I went to Memphis and started recording. A fellow came from Victor in New York. He said, 'John, I like that voice. I want to record you.'"

This was in 1929, when Estes was playing on Memphis street corners with mandolinist Yank Rachell, who is from Estes' home county of Haywood.

"I was singing along Beale Street, around 33rd Street and Beale," Estes said. "I'd pass the hat around, or a jug. Sometimes I'd get a jug full.

"People would sit around out in their yards and they'd hear me playing on the street corner and they'd ask me to come play for a house party."

Besides recording in Memphis, Estes also went to Chicago in the mid-1930s to record for Decca and remained with that company for six years.

"*Some Day Baby*," he said. "I first wrote that for Decca.

"I played with a jug band. I was playing with Yank Rachell. Hammie Nixon (the harmonica player who also came from around Brownsville) started out with me in the '30s.

"We'd carry an extra jug. When the jug was full we'd sit down and divide it. Sometime so much money would drop in there it would sound like rain on a tub."

Estes laughed. It was a quiet chuckle, but his dark, somber face wrinkled and glowed.

"At every house party," he continued, "it seemed like I'd get more crowd than anybody. If two-three of them had a house party at the same time, it seemed like the man who had me would get all the crowd. Sometimes there would be so many people in the place it would break the floor down."

Estes laughed again, shaking his head. "They was bootleggin' at these places," Estes recalled. This was during prohibition. "We played there Friday through Sunday, every weekend. I even played for policemen. We'd get raided but they would never take me in. They'd arrest everyone else. One time they said, 'Who was that playin' guitar?' I told them it was me. They said, 'You just keep on; I want some more of that.' "I was at several of them like that."

"I was at one way back in the country. A cop came out there. He raided everyone. We was getting ready to go. He

Continued on page 29



JERRY DEMUTH

The misfortunes and exploitation of black musicians, especially blues musicians, in America are too well documented. But the case of Arthur Crudup is among the most unusual and most distressing.

Just a few years ago, the 65-year-old blues man was brought out of retirement to bring his unique style to a new audience. The qualities that make him unusual are the same qualities that have held back his acceptance, even among avid blues fans.

Crudup's songs and style are urban; yet he performs backed only by his own unamplified guitar. He falls into neither the country nor city category and has thus endeared himself to neither audience.

Another unique aspect of Crudup's technique is the fact that he uses a capo on his guitar. He explains: "That's the way I learned. I was playing guitar with a broken neck in the beginning. So I had a piece of wire to hold it together. And the strings were so high that I needed a capo to hold them down."

Crudup's career began out of necessity. "I first started in 1940 when I was stranded in Chicago. Before that, I was a spiritual quartet singer, sometimes. But I needed something to do in Chicago so I started singing the blues to survive. I never paid much attention to the blues before that. Back home, I heard Memphis Minnie, Peetie Wheatstraw and St. Louis Jimmy, but that was all."

One of Crudup's earliest and most unusual songs came out of that desperate time in Chicago: *Death Valley Blues*.

"I was stuck there and wanted to go back South, back home," he said. "But it was dangerous because I had to hobo it, hopping freights all the way. It was like Death Valley to me."

He had several moderate hits on Bluebird, RCA Victor's low-priced label. Later, he recorded for the more prestigious Victor line, until the early 1950s. Toward the end, the company was just keeping him under contract, but ignoring him and not asking him to record, he said.

Death Valley Blues and *Black Pony Blues*, examples of the artist's earliest work, are available on the anthology *Bluebird Blues* on RCA Vintage. Recently, Don Schlitten produced an entire album of Crudup material for RCA's revived Vintage series.

In those early years (1941-44), Crudup would go to Chicago, record and then return to his farm, making little money even from his successful records.

"During that time, I moved to Belzona, Miss. Two local musicians had heard my records and looked me up. They were Sonny Boy Williamson and Elmore James. Together we played through the South," he recalled.

But the trio never went North or recorded. James Williamson settled in Chicago and subsequently revolutionized the blues, while Crudup remained a country farm worker and part-time city recording artist. As a result, he never received recognition for his important musical contributions to the new phenomenon, the electric urban blues. (Neither, incidentally, did Robert Nighthawk, another transitional blues artist.)

Many record collectors are baffled by those 78s by Crudup which bear the name Elmer James. The story is simple.

"The lady who had recorded Elmore first wanted to do some more records for her label. But Elmore was in Chicago and wouldn't come back down South. I was the only one

ARTHUR CRUDUP: Daddy of Rock

by Michael Cuscuna

who could imitate him. So we recorded *To The Same Old Place Where We Used To Be* and a few other songs. I was still with RCA, so I used the name Elmer James. Also, in the early '50s, I made *Shout Sister Shout* for Jewel under the name Percy Crudup."

Few blues men are noted composers, possibly because the blues is essentially a performer's music. But Crudup is one of the most important American songwriters, as well kept a secret as that may be. A partial list of the 30-odd songs to his credit is impressive. They include *My Baby Left Me*, *Rock Me Mama*, *Mean Ole Frisco*, *Standin' At The Greyhound Bus Station*, *Look On Yonder's Wall*, *If I Get Lucky*, *That's Alright Mama*, *You Don't Have To Mistreat Me* and *Have You Ever Been To Georgia*. Only Robert Johnson and Willie Dixon could compare.

Scores of bluesmen, such as Albert King, Johnny Shines, Elmore James, J.B. Hutto, Junior Wells, Otis Spann and A.C. Reed have recorded his songs. Some of them have had amazing successes.

That's Alright Mama was once a hit for Elvis Presley. It appeared later on Eric Anderson's two largest-selling albums. More recently, Buddy Guy and Albert King have included it on albums. It is on two best-selling Canned Heat albums, not to mention the new Rod Stewart record.

Consider *My Baby Left Me*, another hit for Presley, recorded by many bluesmen and such popular rock performers as Elton John, the Grapes of Wrath and Creedence Clearwater

Revival. It is now also a hit single in England by yet another group. From the Creedence album alone, the song has earned well over \$40,000.

These two songs alone should probably have earned over \$250,000; combined with the rest of Crudup's repertoire, the figure would be staggering. But of course, Arthur has received less than \$1,000 for his songs throughout his lifetime. Almost every black American artist has been cheated out of his just dues, but Crudup's case might be the absolute extreme.

It was because of such treatment that Crudup left music completely in the mid-1950s. His business affairs were tangled; he saw little money from his popular songs and records.

Elvis Presley, a millionaire who idolized him, credited him as a major influence, and used his songs, proved of little assistance. Crudup was disgusted.

"At the time, when I dropped from music, I wasn't being treated right. I'd go up North and record, then come back to the farm and work because I wasn't making anything out of my music. Of course, after you do something for 16 or 17 years, then drop out, you feel very odd," he said.

But the amiable, innately wise bluesman rarely allows his bitter experiences to dominate his emotions. He looks forward with optimism and modesty to his new career. "About ten years ago I think, Bobbie Robertson got in touch with me, and I recorded an album for him on Fire Records, which later went out of business. Then around 1966, Bob Koester got in touch with me. He wrote to my hometown in Mississippi and they sent it to me in Florida."

Now Crudup has two albums on the Delmark label (DS 614 and 621), and his Fire album has been released again in England, on Blue Horizon. He is being managed by blues preserver Dick Waterman. In the past four years, he has appeared at various clubs throughout the East, including the Ark in Boston and the Electric Circus in New York. He has played many colleges and such notable festivals as the Philadelphia Folk Festival, the Ann Arbor Blues Festival, the Smithsonian Festival and the Washington Blues Festival.

Over the years, the veteran blues man has still had to pick crops each year in Virginia and Florida to feed his family. But that is changing, if slowly. On a recent tour of Great Britain, he made a great impression, often playing with a young white electric blues group that inspired him to regain his old spirited style of performance. A portion of that revitalized music was captured on an English Liberty album, due for eventual release in the U.S.

And the American Guild of Authors and Composers is trying to unravel Arthur's royalty deals and has obtained for him some of the fortune due him. (See page 8.)

But Crudup is still not getting any royalties for the British reissue of his Fire album, and still not getting credit for many of his songs, and still not getting paid by unstable entrepreneurs.

Arthur "Big Boy" Crudup has been coaxed out of retirement. We do have another chance to recognize his brilliance and make up for some of the gross and disgraceful injustices that he has experienced in America. For a change, it might be nice if we paid tribute to an artist while he is still alive. db



TAJ MAHAL:

City Dude With Country Roots

by Tam Fiofori

When Taj Mahal says "I've got my feet on the ground, so I know where I'm going", the confidence implicit in this statement resolves the enigma his environmental upbringing and his personal "qualifications" might pose to a casual observer.

A closer look at the circumstances that helped shape him, and the directions that have prepared and guided him towards becoming a blues musician-singer (and a country blues musician at that) confirm his confidence. Taj Mahal's blues are down-home and for real, reflecting a thorough study of the music combined with a deep, personal and intensive search into his roots.

Taj Mahal's journey towards a personal discovery of himself and his relation to others, to his environment and to the times we live in took him from his native Harlem to Amherst University, where he obtained a B.A. degree, and then to California. His arrival there became the starting point towards fulfilling the urge he had long felt within himself to express his feelings through the blues.

"My family was very much into music," he said. "My father was a musician, and my mother did a lot of singing; she was into Gospel music. We had lots of records and we lived not too far from a Holy Roller church—plus, I had West Indian grandparents. And somewhere in between there I could feel something holding me down . . . I couldn't figure it out, so between all of them came the blues.

"The kind of blues I first got knocked out on was big band blues, and it had almost gotten to be bop music by the time I heard it. My father used to talk about a lot of musicians I didn't know . . . Albert Ammons, Meade Lux Lewis, Cow Cow Davenport, Slam Stewart, Illinois Jacquet, Leadbelly. This used to be the traffic over my head when I was growing up. And then I used to hear sounds in my head . . . sounds that I wanted to play on an instrument, and things that I put together that I thought would be nice.

"When I was about 11 I met some kids who'd moved in next door to us from South Carolina, and they were all about my age, and they were just playing that heavy stuff. They had that sound I was thinking about, which was the blues. I was wondering how they could get that sound so well, so I just got in with them and forgot about school and everything else for a while, and the guitar was where it was at for me.

"I just started playing with them, complementing them—like playing little bass notes and learning all that kind of stuff while someone else played lead guitar. I was so impressed by these kids that I took them to my music class and introduced them to everyone there as the 'masters' . . . and of course everyone came to music class that day.

"I couldn't find much information on the music, and the few blues records I collected kept leading me back, and the kids would mention someone who had taught them. I would try to find out what they were into, until finally I got all the way back into it, to playing party songs. On my way back I discovered Willie Brown, Charlie Patton, Robert Johnson, Garfield Akers, Kid Bailey, and lots of other blues musicians from the '20s and '30s."

The next phase of Taj Mahal's research into the blues involved listening to the musicians who shaped the Chicago Blues sound, and are now regarded as the innovators of rhythm & blues.

"I got turned on to people like Jimmy Reed, Bo Diddley, Chuck Berry, Muddy Waters, Howling Wolf, and I liked their guitar sound. I really like the human sound you can get out of the guitar. I listened to all these musicians for a few years, and by listening, I could hear the different styles in the blues and the different sounds, and separate them in my mind. This was when I was dancing and was going to school, and trying to get all this stuff together."

At Amherst, he joined the Folklore Society (which included Buffy Sainte Marie) and thus got to hear and learn more about the authentic roots of American black music. It was during this period that he got an insight into the relation of blues and black music to American music as a whole, and the underground and crisscross influences the blues and other black forms have had on American southern white folk music and the popular music of today.

"That was the first opportunity I had to meet many people who liked the blues, and especially white people who liked the blues . . . I didn't know that there were very many of them. I met a lot of people who had collections of really rare folk music . . . folk music that wasn't on the market and laymen don't usually know. People would give me records that would really knock me out, so pretty soon I got hip to places where I could find this kind of music . . . the Library of Congress, certain record stores, and certain record labels that had this kind of music. I just got more and more involved.

"All those people that these records talked about still exist today, but the musicians everybody sees are the modern ones. I listened to a lot of these records, and I was fascinated because there was a whole part of my cultural life and my ancestral culture that was beginning to be pieced together. And the Country blues filled in a big gap in my ancestral culture, helped me to get closer and closer to the people back there, and also helped me to understand much more my own feelings; why there were certain things I felt, or knew about, or understood, and did not seem to have any backlog of information on or reference to other than from listening to these old people."

Stressing the importance of these records in broadening his awareness, he adds that "it's fascinating that what a lot of musicians don't seem to know is that in the Midwest and the South, the white and the black musicians seem to be able to talk to one another through music. There was a lot of music in common. They seem to be the freest people . . . they really got their thing together, and they know what the story is. They are still playing, and they keep the tradition up, where, say, for instance both the black and whites blues players of the North have in many ways given up their tradition. So most of them are out there hanging in, and trying to find out what is really happening, and this is the only thing that matters to most of the blues musicians these days, with all the bullshit that is going around.

"One thing I'm really hoping for is that all the young musicians, white or black, will start from the traditions they come from, and find that this is a great way to discover themselves, cool themselves out, and eventually find a thing to do for the rest of their lives.

"I decided to play whether I make any money or not, because this is what I really want to do. I think that the young black people—in particular the younger ones, who are really going through a change—should get on the blues. Because if you deny what you are,

then you are denying your own existence. And regardless of where it was, at least you should understand it, no matter how it came down, because it all leads you home. If you follow it all the way through, once you follow it that far, there is nothing that can bother you . . . you know where you are at, because it is in your heart."

Why does he play country blues?

"I started out playing the guitar," he points out, "and the country blues seemed to have what was really necessary to know about. I lived in the city most of my life, and most of the blues now is about the city. So we know what the city is about, but what is the rest of the country about? What is the country like? What do the people think out there, from their vantage point? How do the people feel, and what is going on out there?"

"Country blues comes from an era when almost 85 per cent of the people in the United States were involved in agriculture. This music is about working people; people who work hard every day. They had to find something that relaxed them, and country blues relaxes you. You will enjoy it anytime of the day or night. I have always liked country music better. I kind of became a purist and traditionalist at one time. Then again, it is too hard to play city music, because it is too uptight."

How does the music he plays relate to the '60s and '70s, and does his music have the same message as the country blues of the '20s, '30s, and '40s—the eras from which most of his inspiration and his musical peers come from?

Taj Mahal explains that "the present pace in music is really one of artificially stimulated frenzy, because of so many things that are happening. A lot of people are involved in hard drugs, which I personally don't approve of. There is a lot of tension in the air, and most of the music people hear is city music; they don't hear any pleasant, easy country sounds. Also, communication can be achieved if you are not going to make it uptight. No matter how much one thinks something is going to happen, if the person is uptight, it doesn't happen."

"That is the issue, because under a lot of pressure, people were able to relax themselves enough to play something that was calm and flowing like a river. Young people today don't know how to do that. They just don't know how to relax. The further away you get from what is really going on—away from the natural cycle of the earth—the more talking you do, and the less involved you are organically with your body, and you begin to separate your body from your mind."

"Young people growing up today have nothing to hang on to . . . they don't know which way things are going, because everything they touch crumbles in their hands. You've got to slow down, and find the place where it's really at. I'm not advising that everybody should move to the country (in response to his tune *Going Up The Country, Paint My Mailbox Blue*), but what I would like to do is to bring some music to the people who can't get to the country."

Although he is an accomplished multi-instrumentalist (he can play piano, bass, cello, vibes, and horns) Taj Mahal just plays guitar and harmonica and sings when performing on stage with his group. The temptation to surround himself with many instruments is there, but so far this tendency is being regulated by a time element.

"I'd be going crazy, man . . . all I want to do is buy some instruments and move out in



the country. Getting out in the country is hard . . . I've had a lot of work this year, and I haven't had the time to do that. I'm into a lot of things like sculpture, model airplanes, fresh and salt-water fishing, painting, and making crafts with my hands . . . that's all that's really going on. I like to go up to the wild preserves, like in Ventura, California, and dig the condors or the eagles, and get long range shots of them."

Taj Mahal's style of harmonica playing has been shaped by listening to records, and also from in-person contacts with his peers.

"I learned from everybody. The people I liked the most were Hammie Nixon, Sonny Terry . . . country musicians like Papa Lightfoot, Billy Bizer, Sidney Maiden, Forest City Joe."

"Forest City Joe, Sonny Boy Williamson Number One, and Sonny Boy Williamson Number Two—those three musicians all have that same kind of real tight sound. Junior Wells strives for that sound at times, but he is a little too intense to hold it there with that same feeling. Like, what were those harmonica players in those days trying to do with their instruments? Some wanted to play it like a trombone, some like a trumpet, some like a saxophone, some played bebop . . . it just went on and on. I listened to everybody: Little Walter, Big Walter . . . Big Walter is more country."

As a direct continuation of a very long line of blues musicians, Taj Mahal holds a very practical view of the older musicians, and as a youngster just starting off in Los Angeles he hung around the folk clubs, listening to and studying with people like Lightnin' Hopkins.

"I get along excellently with older musicians," he said. "Most of the time, if I'm not busy, I have them stay at my house. I know that there are a lot of little things they like . . . things like barber shops, and places they want to go to get something to eat. They have a lot of little jobs, and you've got to feed them what they like, or know where they can go to feel comfortable. I have the greatest respect and admiration for the older musicians, because they were the first bearers. They were illiterate culture bearers . . . carriers of what was going on then—the music, the feelings of the times—and they got it together. They did a very good job without having an education and a lot of this and a lot of that. They were fine poets. They were poorly fed, poorly housed, and they still got it all together."

"As much as I am aware of present-day situations, I feel that the youth of today, both black and white, are really very impatient and are not using their energies constructively to

do something. They more often want to get involved in a conflict just to prove a point rather than doing something about the situation they are in. As I'm saying this, I'm not trying to get away from the reality of the situation. It's just that if you really mean to get something accomplished, you just have to go ahead and do it."

Watching Taj Mahal perform is very instructive, for he presents a panorama of the history of the blues.

He starts off unaccompanied, singing a chant, work-song, arhoolie; interjecting rhythmic hand-claps, and then he raps about his guitar, a 50-year-old steel body guitar he affectionately calls "Miss National." It is the same type of guitar used by older bluesmen like Son House, Bukka White, and "Black Ace" Turner, and when played with a bottleneck it produces a rich, clean and piercingly metallic tone.

The second half usually opens with Taj Mahal singing some early country blues, accompanied by his own guitar. Then the rest of the band comes on stage, and he plays guitar and sings with them for a few numbers. During the next phase of the performance, he plays harmonica and sings, accompanied by the band.

His group, a 10-piece band unlike most of the blues and blues-oriented groups on the current pop scene, does not rely on sheer electric voltage to get the music across. Their sound is very subtle, and he has been able to blend the horns (tenor and baritone saxophone and tubas, featuring the young veteran Howard Johnson) to achieve a swinging Sousa-type jug-band blues, held together within a newer rhythmic concept by the conga drumming of Rocky Kwashie Dzuzornu from Ghana.

The band's work is based on togetherness and controlled power, and Taj Mahal has nothing but praise for the members.

"I'm really fortunate, for all the musicians in the band have played on the road with different people, and all of us had the same thing in our heads when we came together. They are a bunch of regular people, and it is a very relaxed atmosphere. We all just cool out and lay back." This feeling of togetherness and mutual respect can be sensed in the music.

Taj Mahal has recorded three albums for Columbia, the most recent being a double album. Half of it features Taj Mahal by himself singing and playing a variety of old country blues and folk songs, the second half features him with his group. There are original compositions as well as arrangements of traditional country blues.

The range, inflections and textures of his voice span Gospel, blues and soul. On tunes like *A Lot Of Loving*, he achieves a drive much like Wilson Pickett. The warm and natural humor of lyrics like *The Cuckoo, I Ain't Gonna Let Nobody Steal My Jellyroll*, and *She Caught The Katy And Left Me A Mule To Ride*, is very refreshing, and negates much of the tension and "madness" in popular music today.

His long-range plans include recording with some of the older blues musicians, for instance Furry Lewis, "to get the young and the old together", and he is also involved in trying to organize a Gospel festival.

Meanwhile, Taj Mahal, in his own words, is "blowing freely and loosely . . . with no tension. I am just pleasing myself, and hopefully pleasing everybody else. I'm just making people happy. If that's what is happening, that's good. I'm happy doing it. I cannot do it under any other circumstances."

book reviews

Pops Foster—*The Autobiography of a New Orleans Jazzman*. As told to Tom Stoddard. Introduction by Bertram Turetzky; inter-chapters by Ross Russell; discography by Brian Rust. University of California Press; 207 pp.; \$8.95.

The Night People, by Dicky Wells. As told to Stanley Dance. Crescendo Publishing Co.; 122 pp.; \$6.00.

Combo U.S.A.; Eight Lives in Jazz, by Rudi Blesh. Chilton Book Co.; 240 pp.; \$6.95

Jazz People, by Valerie Wilmer, with photographs by the author. The Bobbs-Merrill Co.; 167 pp., \$5.00 (cloth); \$2.45 (paper)

The sudden windfall of jazz books—in addition to these four, a number of others just have been or are about to be published, among them three on Louis Armstrong—is encouraging and probably to no small degree spurred by the growing demand for jazz course materials.

Thus it is no surprise to find Pops Foster's autobiography published by a university house. It is a handsome book with varied type faces, many photographs, a chronology, discography, and index. The introduction by Bertram Turetzky, a classical bassist, makes interesting technical points about Foster's style, and Ross Russell's interchapters are intended to add relevant perspective.

But it is Foster's own narrative that is the meat, of course. Born in 1892 on a Louisiana plantation, the man who was perhaps the greatest of early jazz bassists began to play with family bands before he was 10 and was a full-fledged professional by his early teens. The most fascinating part of his story is that which deals with music and life in pre-World War I New Orleans.

As can be expected from a spoken narration transcribed and edited by a devoted but non-scholarly and uncritical friend and fan, there are repetitions, occasional lapses of memory (Foster was in his late 70s when the work on the book was done) and a number of statements that must be taken with a grain of salt. (Among the latter is Foster's claim that Jelly Roll Morton had a weak left hand and called in other pianists to record the bass parts on some of his solo efforts!)

Some judicious editing and/or footnoting correcting erroneous dates (it was in 1927, not 1923 that Bix Beiderbecke and Frank Trumbauer worked at the Arcadia Ballroom in St. Louis, and it is inconceivable that Hot Lips Page should have been in California in 1922 or '23 and recorded there under a pseudonym because he was under contract to another record company—there are other such gaffes) would have helped greatly, especially since there is a tendency in some circles to accept everything said by musicians as gospel.

But such faults are easily overshadowed by Foster's valuable contribution to early and middle jazz history, the charm of his narrative, and his sometimes unkind but always pertinent observations about famous and not-so-famous colleagues. He was an incurable practical joker, and there are many funny anecdotes about his exploits, but he was serious about music.

His statement that white and black musicians got along very well in New Orleans and "that the worst Jim Crow around New Or-



ESTHER HIGGINS

Valerie Wilmer and Billy Higgins

leans was what the colored did to themselves" is not likely to please some contemporary theoreticians.

Russell's interchapters are marred by inaccuracies. An expert on bebop and Kansas City jazz history, he was an odd choice for this book. The many fine and rare photographs enhance the book, but the sloppy captions do not. Many musicians are incorrectly identified, and far too many not identified at all. A university press should do better in such matters.

Books by musicians are invaluable source material, and trombonist Dicky Wells' *Night People* contains much of interest to the historian, in particular about working conditions in the south in the mid and late '20s, and the Harlem scene of the early '30s.

The tone of the book is pleasantly conversational, and there are many anecdotes and vignettes. One wishes that Wells, one of the greatest of trombone stylists and also a gifted arranger, had said more about the music itself, and some of the many themes touched upon in the book could profitably have been developed in greater depth.

As it is, the book can easily be read in a few hours. It is always entertaining, and frequently instructive, but whets the appetite for more. There are some interesting photos, but no discography.

From both these books, the reader gains much insight into the attitudes of the jazzman trained in an age very different from the present. He was a thorough professional, a man proud of his skills and wise to the ways of the world; an artist, yes, but a craftsman first. He well knew that what was demanded of him would more often than not be what he *could* do rather than what he *wanted* to do. That such an attitude then enabled him to do what he really wanted *better* when given the chance should be food for thought to prophets of artistic "freedom".

Too few musicians have the opportunity (or patience and desire) to write their own books. Thus, the sympathetic and informed interviewer plays an important role in getting the musicians' story across to the public.

Valerie Wilmer, a British journalist who began to interview and photograph jazzmen while still in her teens, is both a sympathetic and accurate reporter. She has the essential gift of gaining the confidence of her subjects, and she never abuses this confidence. Nor does she, as too many of her colleagues habitually do, unduly inject her ego into the interviewing and writing.

Her *Jazz People* is a collection of profiles done for various publications (including this one), most of them now published in some-

what expanded form. The 14 artists she has chosen represent an interesting cross-section of generations, attitudes, and styles, though the emphasis, for lack of a better term, is on modernists.

None of the profiles is cluttered with routine biographical matter; the introductory chapter gives a brief resume of relevant details and also clearly states the author's intention and outlook.

The subjects who sat for Miss Wilmer are (in alphabetical order) Buck Clayton, Lockjaw Davis, Art Farmer, Babs Gonzales, Jimmy Heath, Billy Higgins, Jackie McLean, Howard McGhee, Thelonious Monk, Archie Shepp, Cecil Taylor, Clark Terry, Joe Turner and Randy Weston. The reader will learn something new about each of these very different men and that is meant as high praise.

Miss Wilmer's honesty and sincerity are also reflected in her excellent photographs. Both words and pictures capture something essential about their subjects, and one could only wish that jazz journalism of this caliber were the rule rather than the exception.

The perils of literary pretentiousness, of which Miss Wilmer has none, are revealed in Rudi Blesh's *Combo U.S.A.*

Blesh deserves the gratitude of everyone interested in American music for his invaluable *They All Played Ragtime* (with the late Harriet Janis), and his biography of Buster Keaton is also a work of merit. A veteran proselytizer for jazz, he is well remembered for his *This Is Jazz* radio show and his Circle record label.

Blesh is also the author of a singularly idiosyncratic (and wrongheaded) history of jazz, *Shining Trumpets*, which, for all its faults, at least had the virtue of an original and strongly held point of view. It was published in 1946.

Combo U.S.A., however, confronts the reader with a Blesh perhaps mellowed but also blanded by the passing of time. No longer one of the stormy petrels of the New Orleans revival, he has selected for his "eight lives" several artists whose work he would certainly not have considered "real" jazz years ago, but the ecumenical Blesh is a lot less interesting than the old dogmatist.

Though he says, defensively, in the introduction (coily titled "Tuning Up") that "this is my book" it is in fact a paste-and-scissors job. Much of the text is directly quoted from secondary sources (printed in italics when in the musician's own words) and a great deal of the rest is simply a rehash of previously published material.

To make things worse, this stew is served up in a style richly larded with clichés, and often peculiarly dated clichés at that ("chaosville, nowhere'sville, skin beaters"). The book is further marred by a sentimental romanticism that frequently sets the teeth on edge.

It contains almost nothing new for the seasoned jazz students. If you've read the autobiographies of Sidney Bechet and Billie Holiday, *Hear Me Talkin' To You The Jazz Makers*, *Jack Teagarden's Music*, and *The Story of Jazz*, you will know a substantial portion of this work.

For the unseasoned reader, there are misconceptions and inaccuracies to warn against. Much of Billie Holiday's and Bill Dufty's *Lady Sings the Blues* is Bill rather than Billie, but Blesh has swallowed it whole. The chapter on Louis Armstrong, much of it based on

Continued on page 30



CAN YOU MEET THE CHALLENGE OF TODAY'S MUSIC?

Ludwig... the finest name in drums, presents a radical departure in drum outfit design... the OCTA-PLUS; today's sound to fill the exacting needs of the performer in a rapidly changing musical scene. Featured are eight melodic timp-toms which can be tuned to a complete true pitch scale.

For the whole story on this unique outfit, send for complete color brochure and your Octa-Plus solo today!

Ludwig Drum Company, Division of Ludwig Industries, 1728 North Damen Avenue, Chicago, Illinois 60647

NAME _____

STREET _____

CITY _____

STATE _____

ZIP CODE _____

LUDWIG

record

REVIEWS

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Alan Heineman, Wayne Jones, Larry Kart, Joe H. Klee, John Litweiler, Terry Martin, John McDonough, Dan Morgens-tern, Don Nelson, Doug Ramsey, Larry Ridley, Harvey Siders, Will Smith, and Jim Szanton. 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)

PAUL BUTTERFIELD BLUES BAND

LIVE—Elektra 7E-2001: *Everything Going to Be Alright*; *Love Disease*; *The Boxer*; *No Amount of Lovin*; *Driftin' and Driftin'*; *Intro to Musicians*; *Number Nine*; *I Want to Be with You*; *Born Under a Bad Sign*; *Get Together Again*; *So Far, So Good*.

Personnel: Steve Madaio, trumpet, Gene Dinwiddie, soprano and tenor saxes, vocal; Trevor Lawrence, baritone sax; Butterfield, harmonica, piano, vocal; Ted Harris, keyboards; Ralph Wash, guitar; Rod Hicks, bass, vocals; George Davidson, drums.

Rating: ★★½

The first rock album (or what I considered a rock album) I ever bought was the first Paul Butterfield Blues Band record. Why I bought it was very evident: on the cover, drummer Sam Lay was wearing *gold shoes!* Later, I dug the music.

Better yet, the LP became a bridge between the musical obsessions of my roommate at the time and myself: he for the Rolling Stones, me for Archie Shepp. And ever since, Butterfield and his varied ensembles have seemed to me the best of a synthesis of rock, bop, and dynamite blues.

But the current *Live* date, even though long-awaited, is generally disappointing. Somehow the band sounds less exciting than before; several stalwarts are now absent: saxist Dave Sanborn, bassist-vocalist Bugsy Maugh, guitarist Elvin Bishop—and not well-replaced. The overall cooking is okay, but again not that electrifying; other than Dinwiddie, I sense no strong collective presence in this music—at least none to compare with that of previous Butterfield bands.

The album seems simply substandard: either shuffle tunes with lackluster rides, like *Everything Going to Be Alright*, or boppers coming off almost spunkless, like *Love Disease*, or the plainest blues—even the inevitably tough *Born Under a Bad Sign* poops out.

Now and then, the famous spark does happen, but only now and then: Butterfield's winding harp solo on *Driftin' and Driftin'*; some of the droning chant on *Get Together Again*; Dinwiddie's colorful soprano spot on *So Far So Good*. And for such moments, the album deserves a good listen—but then it would anyway, being Butterfield and therefore likely to get it on sometime. —Bourne

HADLEY CALIMAN

HADLEY CALIMAN—Mainstream MRL 318: *Cigar Eddie*; *Comencio*; *Little One*; *Blues for L.L.*; *Kicking on the Inside*; *Longing*.

Personnel: Caliman, tenor sax, flute; Larry Vuckovich, piano; John White, Jr., guitar; Bill Douglas, bass; Clarence Becton, drums.

Rating: ★★★

Young west coast tenorist Caliman in his first shot as leadership comes up with a good album, but one which lacks a special spark. Had he given more space to his flute playing, however, it would have been a different story.

Caliman's tenor style draws from early Coltrane and Harold Land. He uses long, rolling, flowing lines to build solos; his attack is

16 □ down beat

easygoing, yet there is meat in his playing.

The lone flute feature, *longing*, is the album's superior track and reveals Caliman as a superb player with a wealth of warmth and ideas as well as range and control. He says the flute is his favorite instrument and that he'd like to play it more on his next album. That would be a pleasure.

All the sidemen, especially Vuckovich, perform well. —Smith

PETE JOLLY

SEASONS—A&M SP 3033: *Leaves*; *Younger Than Springtime*; *Bees*; *Rainbows*; *Plummer Park*; *Springs*; *Seasons*; *Sand Storm*; *Autumn Festival*; *Prairie Road*; *The Indian's Summer*; *Pete Jolly*.

Personnel: Jolly, acoustic piano, electronic piano, accordion, musette, Sanovox, electric organ; John Pisano, guitar; Chuck Berghofer, bass; Paul Humphrey, Milt Holland, Emil Richards, percussion.

Rating: ★★★

Except for Rodgers and Hammerstein's *Springtime* and Roger Nichols' *Seasons*, all tunes in this album are originals by an aptly named keyboard man. Jolly has such a pleasant way with a melody that at times his playing seems like progressive Muzak. That is the only criticism which could be made of this LP.

Once we've accepted the fact that it's not going to provide the food for thought that a new Ornette Coleman record might, it's nice music to settle back and get comfortable with. The use of the miscellaneous instruments only gives more color to the portraits of the seasons painted by Jolly.

Despite the temptation that this multiplicity of instruments must have offered, hand it to the old trickster, Herb Alpert, who produced the session, that he didn't clutter it up with gimmicks. Overdubbing was done only when called for, and in good taste.

Of special interest is the title tune. With a Latin beat underneath, it cooks along, lacking only a lyric to make it take off as a pop tune. It's one of the best such I've heard since *Umbrellas of Cherbourg*.

While the sidemen get little or no chance to stretch out there are several pieces, such as *Sand Storm*, which are effective group efforts.

Regretfully, the liner notes do not make clear what percussionists participate in which tracks of the album. Rest assured, however, that everyone from the man whose name is on the cover to whoever ran out for coffee was taking care of business. It shows in a highly enjoyable end product. —Klee

OLIVER NELSON

BERLIN DIALOGUE FOR ORCHESTRA—Flying Dutchman FD-10134: *Berlin Dialogue for Orchestra* (*Confrontation*; *Check Point Charlie*; *Relative Calm*; *Over the Wall*); *Impressions of Berlin* (*Ku-Damn*; *Wannsee*; *Heidi*; *Berlin bei Nacht*).

Personnel: Milo Pavlovic, Ronny Simmonds, Carmell Jones, Harry Stamp, Manfred Stop-

pachier, trumpets; Slide Hampton, Barry Ross, Ake Persson, Charles Orioux, Kurt Masnick, trombones; Leo Wright, alto sax, flute; Klaus Marmulla, Nelson, alto sax; Adi Feuerstein, Rolf Romer, tenor sax; Jan Konopasek, baritone sax; Freddy L'host, clarinet; Kai Rautenberg, piano; Hajo Lange, bass; Dai Bowen, Heinz Niemeyer, drums, percussion.

Rating: ★★★★★

Since his migration to Hollywood, some jazz purists have been putting down Oliver Nelson's composing as movie music. To be sure, some of it is—but it is movie music of a high order. I was one of the first to voice unhappiness with the *Jazzhattan Suite* of 1967, but three years can make a lot of difference and Nelson's second attempt at a sound portrait of a city works out well.

The "Berlin Dreamband" includes some of the best jazz players now living in that city, making their living primarily from radio work. These include three Americans who have been missed for some time in U.S. jazz circles.

The alto sax and flute of Leo Wright, remembered mostly for this work with Dizzy Gillespie, have been absent from these shores since 1963. Trumpeter Carmell Jones moved to Germany in 1965, and the most recent of the Yankees in residence is trombonist Slide Hampton. Jones' work on this record especially points up our loss.

Another thing we haven't heard much of lately is Nelson's alto sax. His solo on *Heidi*, the slow movement of *Impressions of Berlin*, and his work on the new Leon Thomas album recorded at the same time as this LP would seem to indicate that he really is into playing again.

As for his writing, this is not the Nelson of *Blues And The Abstract Truth*. There is much in this music that is derived from his experience in film and TV work. Some of it is pretentious. But then, so was some of Boyd Raeburn's music, and some of Stan Kenton's.

Nelson has written a work which stands up well under repeated hearings, and has given ample space to soloists not heard frequently enough, especially Wright and Jones. That's reason enough to hear this record. —Klee

JIMMY OWENS

NO ESCAPING IT—Polydor 24-4031: *Didn't We*; *Lo-Slo-Bluze*; *Put It All Together*; *Complicity*; *Chicago Light Green*; *No Escaping It*; *Milan Is Love*; *Funk-A-De-Mama*.

Personnel: Owens, trumpet, flugelhorn; Kenny Barron, piano; Chris White, bass; Billy Cobham, drums. On tracks 1, 3, 6, 8, add Billy Harper, tenor sax; Howard Johnson, baritone sax, tuba; Ray Alonge, French horn; Sam Brown, guitar.

Rating: ★★★★★

If you like high, fast, clean, articulate trumpet playing, in tune and on pitch, you'll love this album. With few lapses in technique or taste, Owens has put together a collection with pace, variety and musical value.

Except for a couple of expendable production numbers (*Didn't*; *Togetha*), the emphasis is on blowing, although the thought that went

into the album makes it more than just a blowing session. The writing on the octet tracks is generally excellent, and Johnson's tuba adds fullness and depth to the sound. He has a dandy tuba solo on *Mama*, a fast boogie blues that at once pokes fun at and emulates the style on which it is modeled. Harper slap-tongues his way through the first chorus of his solo, and that, unfortunately, is its high point.

There is also an old-timey feeling on *Bluze*, but no shucking on Owens' part. He plays beautifully, and his full round tone holds through the highest notes, one of which is E-Flat above high C. On the other end of the spectrum he reaches down for a big fat low D on the fluegelhorn to end a fine ballad performance of his own *Milan*. Owens' youthful fire is much in evidence on *Complicity*, and White has a fierce bass solo full of sliding, double stops and interesting melodic-rhythmic patterns. His tone on upright and electric is strikingly full and attractive.

Barron and Cobham are impressive everywhere on this album, in solo and in support. Brown's solo on *Escaping* confirms that he is a young guitarist to watch. —Ramsey

IRA SULLIVAN

NICKY'S TUNE—Delmark DS-422: *My Secret Love; When Sunny Gets Blue; Nicky's Tune #3; Nicky's Tune #2; Wilbur's Tune*.

Personnel: Ira Sullivan, trumpet; Nicky Hill, tenor sax; Jodie Christian, piano; Victor Sproles, bass; Wilbur Campbell, drums.

Rating: ★★★★★

The late Nicky Hill must have been among the first underground musicians. I was in and around Chicago during the late '50s and early '60s and was listening to jazz but don't recall crossing paths with Hill. By now, he's a legend.

The other players here are all Chicago staples who would turn up at every session Joe Segal (who is the co-producer of this LP) ran, and most of the club gigs the younger musicians in town played. Drummer Campbell, a particular favorite of mine, is still in the Windy City gigging his way through life. Bassist Sproles was the workhorse. He'd back the folk acts at the Gate of Horn, and on his off night play jazz sessions for Segal at the same club. Christian already soloed well but was an even finer member of the rhythm team. Together, these three swung behind the best of the visiting bop stars, who'd pick them up every time they played Chicago.

Multi-instrumentalist Sullivan has always impressed me as an excellent trumpeter who plays his other instruments well, but without the spark his trumpet work shows—never more so than on these sides.

The lyricism of the two horns on *When Sunny Gets Blue* discloses a taste for understatement that was missing in much of the bebop era. Only the team of Clifford Brown and Harold Land comes to mind for comparison.

Most of the space on the record goes to takes 2 and 3 of *Nicky's Tune*. If you can take your ears off of Hill's tenor solo, dig what Christian is doing behind him. That's what I mean by sensitivity. Sullivan gets it off too, but it's really Hill's record. I wish I'd heard him live; it just might have increased my enjoyment of the bop era. At present, this is the only available sample of his work. —Klee

right on your..



MRL 333—CURTIS FULLER "CRANKIN"—Lenny White, George Cables, Stan Clark, Bill Washer, Ray Moros, Bill Hardman



MRL 329—CHARLES McPHERSON—Barry Harris, Nico Bunink, Carl Lynch, Lonnie Hilliard, Ron Carter, Gene Bertocini, Leroy Williams.



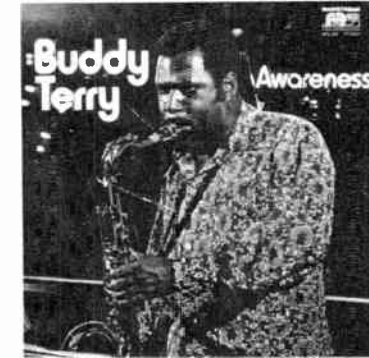
MRL 332—ART FARMER "HOMECOMING"—Billy Higgins, Warren Smith, James Heath, Cedar Walton, Sam Jones, Mtume



MRL 337—HAL GALPER "THE GUERRILLA BAND"—Victor Gaskin, Bob Mann, Mike Brecker, Randy Brecker, Steve Haas, Charles Alias



MRL 335—"STRAYHORN" A MITCHELL-RUFF INTERPRETATION—"A TRAIN," PASSION FLOWER, SUITE FOR THE DUO, LUSH LIFE



MRL 336—BUDDY TERRY "AWARENESS"—Cecil Bridgewater, Stanley Cowell, Buster Williams, Victor Gaskin, Mickey Rocker, Mtume, Roland Prince

JAZZ

MAINSTREAM



A RED LION PRODUCTION

Mainstream Records, Inc., 1700 Broadway, New York, N.Y. 10019
Write for free Catalogue: Dept. D

Available on Ampex Tapes

LEON THOMAS

IN BERLIN—Flying Dutchman FD-10142: *Straight No Chaser*; *Pharaoh's Tune (The Journey)*; *Echoes*; *Umbo Weti*; *The Creator Has A Master Plan—Peace*; *Oo-Whee!! Hindewe*.

Personnel: Thomas, vocal, African mouth organ, flute, percussion; Oliver Nelson, alto sax; Arthur Sterling, piano; Guenter Lenz, bass; Lex Humphries, drums; Sonny Morgan, conga.

Rating: ★★ ★

Now I believe the hype on Leon Thomas: on this new album, he indeed sustains the exhilaration I dug when I first heard him, unknown to me then, two years ago with Pharoah Sanders at Slug's. With all the traditions of jazz singing, with synthesized elements of African roots and contemporary musical ideas, with rich dark vocal tones capable

of the most searing action or the most lyrical grace, Thomas creates with his great passion of voice.

Straight warms it up with swing; Thomas quick-phrases his lyrics to Monk's melody, then introduces the band via solos, with even a scat/drum trade at the last. *Pharaoh's Tune* then initiates the long exotic medley that becomes the concert, i.e. *The Journey*.

Perhaps if psychedelia had not spoiled the concept of a musical voyage "into the mind", I might better appreciate Thomas' poetic prologue to that idea. Then again, whenever the music becomes most spiritual, Thomas invariably tosses out some claptrap and raptures that spirit at least for me.

Too often, "let's have a hand for—" in the midst of a piece, or applause itself, seems to

me showbiz and out of place during a creative experience. But my peeve is maybe not at all germane to my observations here, because Thomas is exquisite, even if now and then I sense a dangerous air of showtime in his performance.

With Nelson and the quartet, Thomas truly



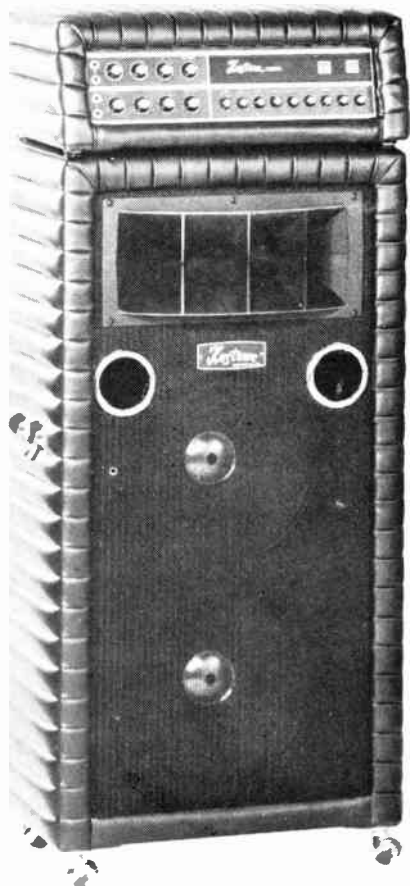
gets it on, whether warbling or chanting or accenting on his various percussions and flute. On *Echoes* and *The Creator*, Thomas evokes his simple evocative verse with crystal purity, even more so than on his previous recordings of the two songs.

But *Umbo Weti* is the highlight of the set, for Nelson plays the best of several piercing alto solos, and Thomas offers all the hues of his voice. And as Nelson sounds almost as if crooning through his horn, so does Thomas sing like a true wind instrument, first scatting on the head, then in duet with Nelson. The piece is joyous, as is the album.

As I said earlier, I became disenchanted with Thomas, especially on his previous L.P., mainly because his music appeared to me formulaized and thereby disinteresting. But *In Berlin* alters that opinion. What I considered formulae (the yodels, the poetry, the African modes) are herein energized and made rather brilliant.

— Bourne

All new for '72



All NEW 150, 250 and 500 series amplifiers for bass and guitar. All NEW sound control with two separate channels to give you complete control over your sound. One channel with exclusive Selectone, and the other channel with independent bass, middle and treble controls.

All NEW special effects for the mood and music you play. 250 and 500 series units available with full-control fuzz (distortion), selective boost (including expression pedal for Wah-Wah type sounds), reverb, tremolo and vibrato.

Kustom has put it ALL together. See your nearest Kustom dealer and see for yourself why Kustom is America's best seller.

KUSTOM ELECTRONICS, INC.
Chanute, Kansas 66720

Kustom

.....has the advantage.

VARIOUS ARTISTS

MASTER JAZZ PIANO, VOLUME TWO—Master Jazz Recordings 8108: *Empty Studio Blues* (Hines); *Jay's Boogie Woogie* (McShann); *Blue Strip Blues* (Dunham); *Black Blues* (Thompson); *Blues In The Afternoon* (Smalls); *Memories of You* (McShann); *Tunis In* (Thompson); *What Is This Thing Called Love?* (Smalls); *Rosetta* (Dunham); *You'd Be So Easy To Love* (Hines).

Personnel: Keith Dunham, Earl Hines, Jay McShann, Cliff Smalls, Sir Charles Thompson, piano.

Rating: ★★ ★

Hines and a number of commentators have protested that he isn't really a blues player. You'd never know it from listening to him. His *Empty Studio* is a highlight of this solo piano collection, as was his *Feelin' Fine Blues* in the first volume of this valuable (and, one hopes, long) series. Perhaps what he and they mean is that his blues work is not rough, ready, and as emotionally direct as that of some of his contemporaries. His blues, like

the rest of his repertoire, are polished, subtle and urban, but they do not suffer from a lack of feeling. Hines has said he started playing blues because it was expected of him, leaving the impression he really didn't want to bother with a form that is the backbone of jazz. The evidence here proves otherwise.

McShann's out-of-tempo intro to *Boogie Woogie* is in reflective contrast to the driving main body of the piece. It takes little dwelling on the swing generated by McShann to understand why his big band was one of the most exciting of its day or why it produced so many rhythmically-assured players. But there's another side of McShann—the lyrical side—and it is fully exposed during *Memories*. He adopts some Shearing-like chords and works out a gorgeous ballad performance, eschewing the flash and display so many pianists bring to this number.

Thompson, once a busy man in the studios, hasn't been heard often on record in recent years. His amalgam of swing and bop is nice to hear again in the blues and his 32-bar *Tunis*.

In his blues, Smalls is full of surprises in the ways he ends his choruses (unexpected modulations) and his choices of notes. A very witty player. He also turns in a pleasing performance on *What is This Thing* and is apparently intrigued with the bridge of the piece; that's where his most inventive playing shows up. Like Thompson, he has a little bop in his soul. Small's only lapse of taste comes in the horrendously pedestrian and out-of-place use of *Moon Over Miami* as a quote. But, as was also obvious in his MJR record with Julian Dash, Smalls is a thoroughly experienced and resourceful pianist.

Dunham, the unknown of the album, displays a sensitive touch and finely-tuned imagination on his 16-bar blues, *Blue Stripe*, and strides shouting through *Rosetta* after a lovely introduction and out-of-tempo first chorus. Now that MJR has titillated us with two tracks of Dunham, surely the label will find a way to record him at greater length, perhaps as a sideman.

With good solo piano albums few and far between, with *any* solo piano albums few and far between, this collection of fine mainstream keyboard performances is most welcome.

— Ramsey

CHARLES WILLIAMS

CHARLES WILLIAMS—Mainstream MRL 312: *You Got Me Running; Please Send Me Someone to Love; Bacon Butt Fat; Country Mile; Catfish Sam'ich; There Is No Greater Love.*

Personnel: Williams, alto sax; David "Bubba" Brooks, tenor sax; Don Pullen, organ; Earl Dunbar, Jr., guitar; Gordon Edwards, bass; Bill Curtis, drums.

Rating: ★★

This listenable but not particularly exciting album is the debut of Williams, a music teacher in the New York City school system. A musician whose style mixes elements of Johnny Hodges and Lou Donaldson (not exactly a bad merger), Williams' major problem here, is that much of his solo work consists of blues licks strung together endlessly.

The album is nice, easy listening with some good r&b feeling, yet seldom rises above the pleasant level.

Brooks, a bit more interesting than leader

Williams, carves out chunks of style from a Ben Webster bag. He has an attractively deep, gruff sound. Dunbar, a buddy of Wes Montgomery, plays very well for the most part, but often slips into the Montgomery octave thing. Curtis and Edwards are more than competent.

The real surprise is Pullen, a new-jazz player who has been heard on record with Giuseppe Logan and Milford Graves. Here he plays consistently soulful, tasty organ—quite a change from his exploding-hands avant garde piano style.

All the tracks are good fun, but nothing really stands out.

— Smith

blues 'n' folk

Mississippi Fred McDowell (Archive of Folk & Jazz Music 253)

Rating: No Stars

Robert Pete Williams (Ahura Mazda 2002)

Rating: ★★★½

Johnnie Lewis, *Alabama Slide Guitar* (Arhoolie 1055)

Rating: ★★★

John Lee Hooker, *Coast to Coast Blues Band* (United Artists 5512)

Rating: ★★★★★½

Lightning Hopkins, *Early Recordings*, Vol. 2 (Arhoolie 2010)

Rating: ★★★★★½

Interest has not shifted entirely to contemporary electric blues, as this batch of recently

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

*Number One Vibest
down beat Int'l Jazz Critics Poll



◆ **SAVE**
1/3 off
all domestic labels

◆ **SELECTION**
All in Print
Jazz Blues Rock

◆ **SERVICE**
Prompt
and accurate

The down beat/RECORD CLUB has virtually all in-print jazz LPs and tapes plus hundreds of blues and rock recordings chosen by the editor of down beat.

The listings and prices have been collated from information supplied to db/RC from the various U.S.A. record and tape manufacturers. Listings and prices are subject to change without notice.

SAVE MONEY: The db/RC offers all in-print jazz recordings at 1/3 off list price (domestic labels only).

NO OBLIGATION--NO MINIMUM PURCHASE! You choose only the LPs or tapes you want. The only recordings you receive are those you order. To further protect you, shipments will not be made unless full payment accompanies order.

EASY TO JOIN!

1. Renew or extend your present down beat subscription at \$9.00 for one year (remitted directly to down beat) and you automatically become a db/RC member. The same applies

when you become a new subscriber to down beat.

2. If you are presently a subscriber to down beat and wish only to become a member of the db/RC send only \$3.50 for membership fee.

SERVICE: Your order receives prompt and accurate service. Just a 60¢ per order postage and handling charge is made regardless of the number of LPs or tapes you order at one time. Shipments made only to the United States, A.P.O. addresses, and Canada.

EASY TO ORDER! Print or type the order form and mail with your remittance to db/RC. (For your protection, no shipment made without remittance.)

Special Gift Offer! Your membership entitles you to buy gift memberships for only \$7.00 each when remitted direct to down beat. To order db/RC Gift Memberships, attach separate sheet with names and addresses (and any recordings you want us to send) to the order form.

The following LPs are \$5.98 (db/RC price \$3.99)

LOUIS ARMSTRONG
 July 4, 1900-July 6, 1971 RCA VPM 6044
 KENNY BURRELL
 God Bless the Children CTI 6011
 BUTTERFLY BLUES BAND - Sometimes
 I Just Feel Like Smilin' Ele 75013
 BILL EVANS Album Col 30855
 GARY BARTZ NTU Troop - Harlem
 Bush Music: Taifa Mil 9031
 JOHN LEE HOOKER - Coast to
 Coast Blues Band U-A 5512
 SERGIO MENDES & BRASIL '66
 Pais Tropical A&M 4315
 MILES DAVIS - Miles Davis U-A 9952
 JIMMY MCGRIFF - Black Pearl Blu 84374
 CHARLES MINGUS - Better Git It
 In Your Soul (2 LPs) Col 30628
 PERCY MAYFIELD
 Blues-And Then Some RCA 4558
 DAVE BRUBECK TRIO/GERRY MULLIGAN
 & CINCINNATI SYMPHONY ORCH. Dec 710181

IF - If 3 Cap 820
 LOU DONALDSON - Ha' Mercy Cad 2-60007
 JACK DAUGHERTY - And the
 Class of 1971 A&M 3038
 WES MONTGOMERY - Best of
 Vol. II Ver 8757TF
 GERTRUDE "MA" RAINY
 Queen of the Blues Bio 12032
 DON ELLIS - Tears of Joy Col 30927
 DAVE BRUBECK
 Adventures in Time Col 30625
 WALTER BISHOP, JR - Coral Keys B-J 2
 HARVEY MANDEL (& Friends)
 Get Off in Chicago Ova 14-15TF
 ALICE COLTRANE
 Universal Consciousness Imp 9210
 ARCHIE SHEPP
 Things Have Got To Change Imp 9212
 SOUL TO SOUL (Roberta Flack/
 Eddie Harris/Les McCann/Wilson
 Pickett/Staple Singers/Ike &
 Tina Turner Atl 7207
 LALO SCHIPRIN Ver 8801
 Rock Requiem

CLARK TERRY/BOBBY BROOKMEYER
 Quintet Mai 320
 COUNT BASIE & HIS ORCHESTRA
 Afrique Fly 10138
 JACK De JONNETTE
 Have You Heard? Mil 9029
 CHARLIE BYRD-For All We Know Col 30622
 GILBERTO WITH TURRENTINE CTI 6008
 WEATHER REPORT (Zawinul/Vitous/
 Shorter/Moreira/Mouzon) Col 30661
 ELLA FITZGERALD
 Things Ain't What They Used To Be
 (And You Better Believe It) Rep 6432TF
 HERBIE HANCOCK - The Best of.. Blu 89907
 DREAMS - Dreams Col 30225
 DOC SEVERINSEN - Brass Roots RCA 4522
 STEVE ALLEN
 Soulful Brass #3 Fly 10133
 MILT JACKSON/RAY BROWN BAND
 Memphis Jackson Imp 9193
 MAYNARD FERGUSON
 Screamin' Blues Mai 316
 BOBBY HUTCHERSON - Now Blu 4333
 RAHSAAN ROLAND KIRK

Use this Discount Chart to convert list prices to db/RC one-third discount.

List Price	db/RC Price	List Price	db/RC Price
(\$4.98)	\$3.33	(\$ 9.98)	\$6.66
(\$5.98)	\$3.99	(\$10.98)	\$7.33
(\$6.98)	\$4.66	(\$11.98)	\$7.99
(\$7.98)	\$5.33	(\$13.98)	\$9.33

11-11
 Affix your down beat subscription address label, or facsimile, here to insure prompt and accurate service. If you now have a new address affix your old label here AND supply address in the space provided.

MEMBER'S ORDER FORM

Mail with your remittance to down beat/RECORD CLUB 222 West Adams Street, Chicago, Illinois 60606

Manufacturers list prices subject to change without notice.

Artist & Title	Label No.	(LP or CA or ST)	db/RC Price

Send me free db/RC Catalog (Use a separate sheet for additional items)
 Send me free db/MWP Catalog

Fill out if you are a new subscriber or changing address.
 Name _____
 Address _____
 City _____ State _____ Zip _____

Total db/RC price: \$ _____
 Postage: **.60**
 (Illinois residents add 5% sales tax: _____)
 db/RC membership \$3.50* or \$9 sub
 new renew/extend \$ _____

Total Remittance: \$ _____
 (payable to down beat in USA funds)

*\$3.50 membership fee is waived if you renew or extend your current subscription or become a new subscriber at the full subscription price.

Rahsaan Rahsaan	Atl 1575TF
ALBERT AYLER - Last Album	Imp 9208
ADDERLEY BROTHERS IN	
NEW ORLEANS	Mil 9030
FREDDIE HUBBARD	
Straight Life	CTI 6007TF
HUBERT LAWS	
Afro-Classic	CTI 6006TF
ART BLAKEY - Boots & Herbs	Blu 84347
RAY CHARLES w. ARBEE STIDHAM/LIL	
SON JACKSON/JAMES WAYNE	Mai 310
HORACE SILVER - Best	Blu 4325
VARIOUS ARTISTS - 3 DECADES OF JAZZ	
1939 - 1949	Blu 89902
1949 - 1959	Blu 89903
1959 - 1969	Blu 89904
JEAN-LUC PONTY	
Electric Connection	S-P 20156
BESSIE SMITH	
Any Woman's Blues	Col G30126
ELVIN JONES - The Ultimate	Blu 84305

The following LPs are \$4.98 (db/RC price \$3.33)

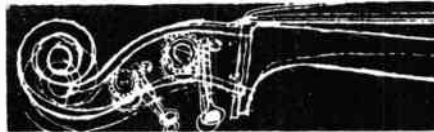
DIZZY GILLESPIE/BOBBY HACKETT/ MARY LOU WILLIAMS	
Giants	Pep 19
WOODY HERMAN - Brand New	Fan 8414
LENNY BRUCE	
What I Was Arrested For	D-I 10872
MOM MABLEY/PIGMEAT MARKHAM	
Laugh Time	Chs 2-60000
MELVIN SPARKS - Spark Plug	Pre 10016
SHUGGIE OTIS	
Freedom Flight	Epi E30752
RUSTY BRYANT - Fire Eater	Pre 10014
PETE FOUNTAIN	
New Orleans All Stars	Eve 257
JAMES BROWN - Hot Pants	Pol 4054
JIMMY RUSHING - The You and Me That Used To Be	RCA 4566
SONNY ROLLINS	
First Recordings	Pre 7856
DIZZY GILLESPIE	
Portrait of Jenny	Pep 15
LAURINDO ALMEIDA	
Spanish Guitar Recital	Eve 3287
LEONARD PENNARIO (Pitt. Symphony) George Gershwin's Concerto	
In F	Eve 3288
OSIBUSA	Dec 75285
RASPUTON'S STASH	Cot 9046
JOE YOUNG	
Mighty Joe Young	Del 629
BIG JOE WILLIAMS	
Nine String Blues	Del 627
GEORGE BARNES & BUCKY PIZZARELLI	AGR 7100/077
ARETHA FRANKLIN	
Aretha's Greatest Hits	Atl 8295TF
RAHSAAN ROLAND KIRK	
Natural Black Inventions:	
Root Strata	Atl 1578
CHARLES TOLLIVER - Music Inc.	S-E 1971
KING CURTIS	
Live At Fillmore West	Atc 33-359
IRA SULLIVAN	
Nicky's Tune	Del 422
MA RAINEY	
Down In The Basement	Mil 2018
THE MOTHERS	
Fillmore East--June 1971	Rep 2042
EARL HINES - At Home	Del 212
HOWLIN' WOLF	
The London Howlin' Wolf Sessions	Chs 60008TF
CAROLE KING - Tapestry	Ode 77099
EL CHICANO - Revolucion	Kap 3640
BOOKER T & THE MGS	
Melting Pot	Stx 2035
LIGHTHOUSE	
One Fine Morning	Evo 3007
MILES DAVIS	
Sketches of Spain	Col 8271
B.B. KING	
Indianola Mississippi Seeds	ABC 713TF
VARIOUS ARTISTS	
Core of Jazz	MGM 4737
WOODY HERMAN	
Woody	Cad 845
BILLIE HOLIDAY	
Lady Day	Col 637

Tape Recordings. If the recording listed has the letter "T" at the end of the record number, it is available in both Cassette and 8-Track tape. The letter "F" after "T" indicated the list price is \$6.98; letter "G" after "T" indicates the list price is \$7.98. List price given for tape Applies to either Cassette or 8-Track tape.

Note: Remember to indicate which configuration you want.

issued country and country-based blues albums indicates.

Fred McDowell, a superlative singer and brilliant bottleneck guitarist, is one of the most exciting and important workers in the rural Mississippi blues traditions to come to light in the last several decades. Since his discovery in Como, Miss., by folklorist Alan Lomax in 1959, he has recorded extensively for a number of labels. Everest has issued on its budget "Archive of Folk & Jazz Music" label an album recorded and issued in England in (1969 *Mississippi Fred McDowell in London*, Vol. 2, Transatlantic 203) that was one of his most expendable collections, since every one of the selections had appeared on earlier recordings, and in better versions. Archive has robbed the set of whatever value



and interest it might have had by means of one of the most execrable sound transfers I've ever heard. The original recordings were crisp and clean but this edition of the album has such badly distorted sound—dim, muffled and tubby—that the subtlety and force of McDowell's music have been totally obscured. His voice is so distorted as to be almost unrecognizable. This kind of shoddy production does a disservice to everyone—the artist, the record company, the purchaser and the blues.

Louisiana's Robert Pete Williams is the other most significant country blues traditionalist to have appeared in recent years. He is even more idiosyncratic than McDowell, and his music is totally unique in just about every respect—harmonically, rhythmically and textually. What animates Williams' music at its most compelling is a barely controlled frenzy, a passionate tension stretched almost to the breaking point. When he is performing at this demanding level there are few other experiences in blues, or any other music for that matter, to compare. It is this anguished intensity which is largely absent in the Ahura Mazda set and, while there's much to interest one in the lineaments of Williams' music, the performances are on the whole much too perfunctory to do anything more than please. If one wants an overwhelming listening experience—something Williams at his best provides—I would suggest his earlier albums on Prestige or Folk Lyric (now available on Arhoolie) for the best introductions to his striking music. If you find you like it, then try this

FASTER RESPONSE!

AVEDIS ZILDJIAN

NEW BEAT

HI-HATS

jazz BY MPS-SABA

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

OSCAR PETERSON
"Travelin' On" ★★★★★CRM693
Motions & Emotions w/Big Band ★★★★★CRM713
Hello Herbie (O.P. Trio) ★★★★★CRM723
Tristeza on Piano (O.P. Trio) ★★★★★CRM734

KENNY CLARKE - FRANCY BOLAND BB
More Smiles CRM746
All Blues CRM747

JEAN-LUC PONTY
Sunday Walk CRM645
Violin Summit w/Staff Smith
and Stephane Grappelli ★★★★★CRM626

MAYNARD FERGUSON
Trumpet Rhapsody CRM662

JIM HALL
It's Nice to be with You ★★★★★CRM708
Berlin Festival Guitar Workshop ★★★★★CRM 649

GEORGE RUSSELL with DON CHERRY
At Beethovenhall Part I CRM608
At Beethovenhall Part II CRM609

DON CHERRY
Eternal Rhythm ★★★★★CRM680

DIZZY GILLESPIE
"Reunion" Big Band CRM682

ARCHIE SHEPP
Live at Donaueschingen '67 ★★★CRM651

COUNT BASIE
Basic Basie CRM724
Hi Voltage CRM744

RICHARD DAVIS
Muses for Richard Davis ★★★CRM725

FREDDIE HUBBARD
The Hub of Hubbard ★★★CRM726

ERROL GARNER
Faelin' Is Believing CRM753
Up in Errol's Room ★★★★★CRM714

NATHAN DAVIS
Happy Girl ★★★CRM602

MARY LOU WILLIAMS
Black Christ of the Andes ★★★★★CRM611

DEXTER GORDON & SLIDE HAMPTON
A Day in Copenhagen CRM698

ANNIE ROSS & PONY POINDEXTER
with the Berlin All Stars ★★★★★CRM619

BILLY TAYLOR
Sleeping Bee CRM700

EDDIE DAVIS - JOHNNY GRIFFIN QUINTET
Tough Tenors—Again 'N Again CRM742

LEE KONITZ
ZO KO MA ★★★★★CRM664
Alto Summit ★★★★★CRM675

DON MENZA
Morning Song CRM614

★★★★★down beat Critique

All albums listed—\$6.25 each

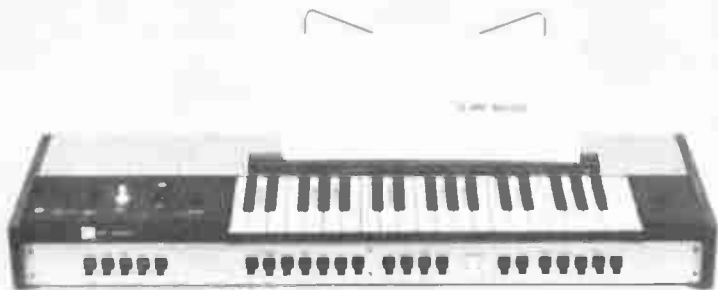
Not available at your dealer.

Write to: SABA

724 N. 7th Street

Allentown, PA 16102

this is a tuba?



...and a bassoon, an English horn, a clarinet, a tenor sax, an oboe, a flute, a piccolo, a trombone, a French horn, a trumpet, a cello, a violin, an electric bass, an electric piano, a banjo, a harpsichord, and vibes? YES! Because it's a SYNTHESIZER!

The ARP SOLOIST.

ARP INSTRUMENTS

BOX D A DIVISION OF TONUS, INC., 45 Kenneth St
Newton Highlands, Massachusetts 02161 USA
telephone (617) 969-0810 cable:ARPSYN

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

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.

No. 839
DRUM THRONE

\$39⁷⁵

SEND FOR FULL COLOR CATALOG

Slingerland A CCM COMPANY

SLINGERLAND DRUM CO., Dept. D-11
6633 N. Milwaukee Ave., Niles, Ill. 60648

Name _____

Address _____

City _____ State & Zip _____



"RELAX-U" THRONE

by
Slingerland

album later. (Ahura Mazda records are available from P.O. Box 15582, New Orleans, La. 70115.)

Johnnie Lewis is a veteran blues singer and guitarist originally from rural Alabama, though widely traveled through the South and a Chicago resident of many years, who has made a modest debut album on Chris Strachwitz' Arhoolie label. On the basis of this sampling, Lewis is a solid if unspectacular performer whose rural roots, textually and musically, have been overlaid with considerable influence from recordings. This is merely an observation, not a criticism, since aural traditions are as valid and significant to an artist's development as oral ones. However, they usually give rise to different sets of emphases in a man's music. In Lewis' case, since he appears to derive his primary impetus from such as Tampa Red and Kokomo Arnold, among others, his music would be more properly focussed in the context of a small blues group rather than in the solo performances heard here. There is a sameness to much of Lewis' music which ultimately proves boring and would have been obviated through more varied presentation or programming.

Through the aegis of Canned Heat's Bob Hite, United Artists has issued a set of vintage John Lee Hooker performances which, like the two Specialty albums discussed in the May 13 issue, stem from Bernie Besman's 1948-52 Detroit recordings of this important bluesman whose music spans Mississippi country and early modern blues approaches. The present set of 14 well-recorded performances, only two of which had been issued previously, find Hooker at the top of his game, singing and playing with great strength and expressiveness, assisted on two cuts apiece by guitarist Andrew Dunham and harmonica player Eddie Burns, who follow his asymmetric music perfectly. At this point in his career, before overrecording took its inevitable toll, Hooker was a magnificent performer whose music was deeply rooted in the traditional blues practices of his native state. The emphasis in these recordings was on traditional material almost entirely, though there were some borrowings from phonograph sources. Hooker turned this material to his own ends in a very forceful manner. This LP must be numbered among the singer's finest early work, taking its place alongside the King and Specialty sets.

Much the same is true of the recent Arhoolie album by Lightnin Hopkins, an early postwar bluesman whose music is based in the rural blues of the Texas countryside in which he was raised. Like Hooker, he is a true original whose compelling singing and guitar playing are immediately recognizable. Hopkins is a performer who early found his own voice and who used local traditions as a means of anchoring his own fertile originality. The bulk of the performances comprising this set, reissues of the singer's late 1940s Gold Star recordings, are original compositions, some of which have become blues standards, though in the two versions of *Grosecbeck Blues* he delineates traditional material learned directly from the older Texas Alexander. He is assisted on one track by his guitarist brother Joel Hopkins, and on two by Frankie Lee Sims' beautifully spare guitar accompaniments. A splendid set, marred only by slow disc speed on a few performances.

—Pete Welding

blindfold test al kooper

by Leonard Feather



1. WOODY HERMAN. *Sidewalk Stanley* (from *Brand New*, Fantasy). Mike Bloomfield, guitar; Woody Herman, vocal; Alan Broadbent, arranger, composer.

That's really strange. It sounds like a showcase for a guitarist record, but it doesn't really show him off. Mike Bloomfield made a lot of records like that. That *Super Session* record we did was structured like that.

At first I thought that just the rhythm section made the track, and they overdubbed the horns; but then later I thought the horns were probably on the date.

The chart was fairly square; I don't know why that was. Maybe because it was just a blues thing, and they just wanted to let the guy play. I didn't see the point in the horns, although they got better toward the end. I thought the singing was silly. I'd have to rate that only one, because I really wanted to hear the guy play, and it was very cluttered.

2. HERBIE HANCOCK. *Fat Mama* (from *Fat Albert Rotunda*, Warner Bros.) Hancock, piano, composer; Buster Williams, bass; Tootie Heath, drums.

That's just more Muzak; but it's better than the last one. A little funkier, a better rhythm section. It sounded Chicago-ish . . . those Chess people, perhaps. Two stars, because the rhythm section was better.

But none of that moves me emotionally, which is what I like about music. That would be nice to sweep the house to, or something like that.

3. BLOOD, SWEAT&TEARS. *High On a Mountain* (from *BS&T 4*, Columbia).

I can't give that any stars . . . can I just say 'no comment'?, because it's ungroovy of me to say anything about that. No, I really don't want to praise them, and I don't want to put them down. I think it would be very ungroovy of me to try and put them down . . . it doesn't really serve their purpose, they're trying to make music. In the other cases I had no idea who it was, but I know who this is. So it doesn't make any sense for me to say anything about it. I think people would understand that.

4. BILL EVANS. *Comrade Conrad* (from *The Bill Evans Album*, Columbia). Evans, acoustic, electric piano, composer; Eddie Gomez, bass.

That's thrown me a real curve; I haven't heard music like that in a long time. It's

something new because the piano is recorded in stereo—the acoustic piano. It was nice; the bass player was superb, just stuck right out. The piano player was very very good technically, although he drew on a great many resources . . . there's nothing wrong with that. I heard a cat in the Soft Machine who really turned me around . . .

I'd give this three-and-a-half stars; it's very competently played, very groovy . . . and very well recorded too. Incidentally, it took me about 20 bars before I realized there was an electric piano also—he just slipped it right in. The changeover was nice. However, I didn't really feel the composition too much . . . very abstract to me.

(Afterthought: Marty Morell? He used to play with me, when we were kids in a rock 'n' roll band.)

5. CHARLES LLOYD. *Love-In/Island Blues* (from *The Flowering of the Original Charles Lloyd Quartet*, Atlantic). Lloyd, composer, flute; Keith Jarrett, piano; Cecil McBee, bass; Jack De Johnette, drums.

I love the piano player on that. Very funky, and it held my attention. The drummer sounded like a very non-jazz drummer. Sounded like he came out of more a blues background than a jazz background.

The flute player was either really sharp out of tune or a very angry black . . . it's hard to tell the difference. I couldn't believe how out of tune it was, unless he seriously meant to do that, which I understand, depending on who it was. If it was somebody very docile, then it was just out of tune, and I don't understand how he'd let that go by on record, because you don't have to do that nowadays.

For the piano player and . . . the drummer had that thing of hitting the first two beats at the end of somebody's solo—Bernard Purdie does that a lot—four stars for the piano player, really funky.

6. COUNT BASIE. *The Magic Flea* (from *Straight Ahead*, Dot). Sammy Nestico, composer, arranger.

That stuff goes right by me; I've heard it so many times. There's just a few people that do that for me: Don Ellis and Maynard Ferguson can do it, but those other big band 2/4 flag wavers never do get to me. My favorite band was Maynard Ferguson's from 1959-64, with Don Sebesky, Willie Maiden, Slide Hampton, et al. They killed me. I went to see them all

the time. A lot of what I wanted to do with Blood, Sweat&Tears came out of that band. For whatever influence I had in the beginning, that was my dream.

I think Don Ellis took Maynard's lead when Maynard dropped out. Maynard would have been doing what Don Ellis is doing today, had he kept on going. Those bands are sister bands to me.

But for this record, one-and-a-half stars. I don't know who it was, and I just couldn't get into it at all. It might have been one of five bands—it was probably Don Ellis or Maynard Ferguson!

7. JOHNNY HAMMOND. *Breakout* (from *Breakout*, Kudu). Grover Washington, tenor sax; Hammond, organ, composer; Eric Gale, guitar; Johnny Williams, Fender bass; Billy Cobham, drums; Airto Moreira, percussion.

Yeah, my drummer would have loved that! It's one of those orgiastic drive patterns that's non-stop. The organ playing was good, in feeling with the piece.

The guitar was mixed way too low; I was trying to dig it out because he was playing some really interesting things. But all you could hear was organ, and drums through the whole thing, and it was hard to make out the percussion . . . the bass came through okay.

The saxophone solo didn't stand out too much to me. There's a couple of people around that can really play nowadays. Fred Lipsius really can play. Of course, I've never heard him play really well on a record; I've heard him play in person quite a bit, though.

There's a ridiculous groove on that track; really, really nice groove! Didn't know what time it was in for the longest time. At the end I realized it was four, but it was so kicked around that at different times I thought it was in seven or nine.

I'll give that four. Very good rhythm section.

L.F.: Could you think of any records you would have given five stars?

A.K.: Donny Hathaway, he kills me. I like Todd Rungren's new album. I listen to things in twos. I find an album I like, start listening to that and stop listening to everything else. When I find another one I like, I'll stop listening to everything for a while, and just listen to those two . . . but really listen to them, wear them out so I could never listen to them again.

My heart and soul is in gospel music, and I never tire of those records in my collection. ♪

caught in the act

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 CHOROS**\$3.00
- CREATIVE KEYBOARD SOUNDS** by Artie Butler.

A new first! Complete contemporary keyboard style book. Funky Boogaloo, Latin-Rock, Country, Rolling, etc. Has Artie's famous piano solo on Joe Cocker's "Feelin' Alright". By the famed pianist, composer-arranger (see LOVE MACHINE) ...\$3.50

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. Hear "Cool Aid" on Lizard.

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

TOMMY MORGAN BLUES HARMONICA. The most complete harmonica book from beginning to professional in ALL STYLES. Fills, Cross Harp, tongue sounds, minor keys, Music with hole & breath markings and loads of pics. By world-famous #1 Studio player\$5.00



CAROL KAYE. Has recorded hits with Ray Charles, Supremes, Stevie Wonder, The Beach Boys, Quincy Jones, wrote the following material:

- HOW TO PLAY THE ELECTRIC BASS**
Finest book of its kind. 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
- NEW EASY ELECTRIC BASS.**
The book you've been waiting for. A LEGIT EASY APPROACH chock full of reading and chord studies. For beginners and pros. By Frank Carroll, edit by Carol Kaye\$4.50

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.

Howlin' Wolf/John Lee Hooker/Larry Johnson

Hunter College Auditorium, New York City
Personnel: Wolf, amplified harmonica, vocal; Eddie Shaw, tenor sax; Sunnyland Slim, piano; Hubert Sumlin, electric guitar; Andrew McMamm, electric bass; Willie Williams, drums; Hooker, guitar, vocal; Johnson, guitar, vocal.

It's not easy to perpetuate your own legend. Howlin' Wolf, the 61-year-old Chicago bluesman, has an album riding the charts (*The Howlin' Wolf London Sessions*—with Eric Clapton, Charlie Watts, Bill Wyman, Steve Winwood, and others) and he has acquired a new set of high school and college-age blues freaks who are looking to see and hear the "legend". The album cooks—but so does the man himself. Howlin' Wolf in concert is something to see.

Larry Johnson, a young black singer who writes most of his own blues, opened both of the two concerts. Johnson has a recent album on Biograph, on which he appeared with John Hammond (who was present at the Hunter concerts, as was Odetta). Johnson had an audience that wanted boogie with a solid beat, and he gave them a set of meditative blues. He had a considerable number of fans in the audience, and they gave him rapt attention, which was more than I was able to do. His guitar, for a start, was frequently out of tune, which seemed to bother him not at all. His playing lacked dynamics, and the vocals, which were passable but a little too laid back for the occasion, left much to be anticipated.

Wolf's band backed up Hooker in both performances. All but McMamm, the bassist, had worked with Hooker before. Hooker's first set was a loser. The band was not at all together, and neither was Hooker, who did a lackadaisical, almost monotonous set. For the second concert, however, Hooker came to life despite the band, and whipped up a set which brought the fans to their feet several times.

Hooker by himself is capable of generating power and drama through his trenchant voice, his savage, constant guitar, and his beat-catching, floor-stomping feet. On the first set, he must have been aware that he was not being helped by the plodding, nonimaginative backup band. That could have turned him off. The band gave the impression that they were simply marking time waiting for Wolf. But it wasn't even good time.

Sumlin, who has been Wolf's guitarist for 19 years, was out of tune. The musicians seemed to be in-fighting, with Sumlin hassling for lead space and vying with Willie Williams' heavy-on-the-cymbals drumming and Eddie Shaw's mundane sax runs. Shaw did not communicate with any of them, although he called most of the tunes. Sumlin had to focus his energies on pulling the group together, but they did not sound as though they respected his musical ideas.

For once in a concert, the piano was properly miked—a pleasure to hear. Sunnyland Slim is too much the consummate musician and his own man to put up with mediocre rhythm backing, and he was off by himself, one eye cocked on Wolf and another on the keyboard. (He also sang two of his own numbers before Wolf came out, and they were original and good. Slim did not play during Hooker's set.)

Wolf is something else entirely. An elder statesman of the blues, he tires easily, and it

does show. But he won't quit. His breath is shorter than it should be, and on the first set, he got into his show-stopping "Wolf-crawl" in



Howlin' Wolf: Intense and vital

the first number, *Highway 49*, almost as if he wanted to get it over and done with. He is intense and vital, and makes his lyrics meaningful. Whether sitting quietly in a straight-backed chair, playing obscene games with the microphone and chasing notes up and down the scale, or on his hands and knees crawling around the floor "*Goin Down Slow*, his voice is unique and on target.

The kids waited for lines they knew were coming and howled with glee when Wolf slipped in something they didn't expect (which was often enough). He knew what was going down with the musicians, but he and Slim managed to remain effective despite the din. There were many things lacking in this double concert, but Howlin' Wolf stood above it all with dignity and grace. His audiences will remember the strength of his performances and the durability of his songs.

—Linda Solomon

John Coltrane Memorial Concert

Town Hall, New York City

Personnel: Elvin Jones Quintet: Frank Foster, tenor and soprano sax; Joe Farrell, tenor sax, flute; Chick Corea, piano; Gene Perla, bass; Jones, drums. McCoy Tyner Quartet: Sonny Fortune, alto and soprano sax, flute; Tyner, piano; Herbie Lewis, bass; Beaver Harris, drums. Jimmy Garrison, solo bass recital. Archie Shepp Ensemble: Charles McGhee, trumpet and flugelhorn; Grachan Moncur, trombone; Richard Dunbar, French horn; Howard Johnson, tuba and baritone sax; Shepp, tenor sax. Dave Burrell, electric piano; Victor Gaskin, Jimmy Garrison, bass; Beaver Harris drums; Cal Massey, piano; Joe Lee Wilson, vocal. Pharoah Sanders Ensemble: Marvin Peterson, trumpet; Carlos Garnett, alto sax; Sanders, tenor sax, bells; Leroy Jenkins, violin; Lonnie Liston Smith, piano; Stan Clark, Cecil McBee, bass; Lawrence Killian, conga; Norman Connors, drums. Alice Coltrane Ensemble: Frank Lowe, tenor and soprano sax; Alice Coltrane, organ, harp. Reggie Workman, bass; Ed Blackwell, drums, Tulusi, tamboura; string ensemble of 15, conducted by John Blair; featured soloists: Leroy Jenkins, Blair, violin. Calo Scott, cello.

On Sept. 12, 1971, some four years and two months after the death of John Coltrane, New York had its first major memorial concert in his honor. Due to limited publicity and rather

exorbitant ticket prices, Town Hall was only three-quarters filled for this incredible assemblage of groups. Just about everyone who had been closely associated with Trane in the '60s was there, and expectations ran high.

As with most festival-type events, the concert had its share of highlights and disappointments. Elvin Jones got things off to a fine start with his regular quartet plus Chick Corea. Everyone played well, especially the leader, who had an exciting solo in each of the two long pieces.

McCoy Tyner followed, unfortunately with only two members of his regular group. Beaver Harris filled in admirably for Eric Gravatt, but the set was not up to the level of the regular quintet, which includes Woody Shaw's trumpet. Tyner did pay a touching tribute to Trane with an unaccompanied solo on *Aisha*.

Intermission brought the purely musical end of the concert to a close. The rest of the evening produced some brilliant music and some brilliant theatrics, at times simultaneously.

The appearance of a resplendent Jimmy Garrison in a solo bass recital was possibly the high point of the concert. Both strummed and bowed, his evocative work had the audience spellbound. He developed some very colorful ideas with a beautiful, full sound. His music had a wonderful warmth about it, a quality that had been evident earlier in Elvin and McCoy's solos.

As Garrison was into the evening's only encore, *All the Things You Are*, all kinds of musicians suddenly began to materialize around him as he continued to play—Dave Burrell, electric piano; Howard Johnson, carrying a tuba and baritone sax; Grachan Moncur, trombone; Charles McGhee with trumpet and flugelhorn, Richard Dunbar, French horn; Beaver Harris back on drums, Archie Shepp on tenor, and Victor Gaskin added on bass—quite an impressive array of instruments and musicians.

Shepp, always the master of theatrical entrances, pulled this one off with his usual aplomb. Picking up directly from Garrison's bass solo, the nine musicians went into a long funky piece, with an infectious bass line laid down by both Garrison and Gaskin. The music had everyone moving and was both a joy to hear and to watch.

When it was over, Shepp introduced Cal Massey and then played Massey's *Reverend King, Peaceful Warrior*, with Joe Lee Wilson singing. It featured a nice, breathy statement from Shepp but was not exceptional.

A long wait followed, and then Pharoah Sanders appeared. Although the program listed a quintet, Pharoah had nine musicians aboard and his set was also a visual as well as musical spectacle. If Jones' and Tyner's music was rooted in pre-1965 Coltrane, then Sander's set was most certainly *Ascension* and beyond.

Most of the music played was free collective blowing at the highest possible level of intensity. At one point, Sanders walked to the extreme left of the stage and trumpeter Marvin Peterson to the extreme right (both some 20 feet from a microphone) pointed their instruments straight up, and could be heard over the incredible cacophony of the other seven musicians. Unbelievably strong players and quite something to see!

The set was not without some fine individual solos by Peterson and the members of the

the RINGLEADER



That's what he's known as in this business.

His real name is Maestro Ring Modulator.

He had to earn the name "Ringleader" and there's only one way ya can do it. "Ya gotta prove dat yer different, tougher and got more guts dan anyone else in the mob. 'cause if you can't you're not da leader for very long. Der ain't no bluffin' in dis racket. You either put up or shut up."

Who is this guy called "Ringleader"?

Where did he come from?

He was just sprung from the Maestro engineering department. Since then he's been showin' everyone on the synthesized music scene where it's all happening.

His MO (modus operandi) is to modify the pitch and timbre of musical instruments including guitar and organ, or even voice. There's practically no limit to the electronic genius of the Ringleader when he applies himself to a guitar. His range is wide and his new sounds unheard of.

His list of followers is growing and he's recruiting new members every day. So if you're goin' stir crazy with the same old sounds give the "Ringleader" a call. He'll show you how to make the break into a new, exciting dimension in sound.

Just tell him, "Lefty sent ya."

Send for
free demo record.

Maestro Division
Chicago Musical
Instrument Co.
7373 N. Cicero Avenue
Lincolnwood, Illinois
60646



down beat
\$7.00
SPECIAL!

One year
(21 issues) of NOW Music!
for only \$7.00
You save \$2.00 over the regular
one year subscription price
of \$9.00. So,

SUBSCRIBE TODAY
for only \$7.00
AND

get one year (21 issues) of
down beat
 New, exclusive workshop music:
 off-the-record solos, arrangements,
 methods, improvisations,
 electronics...plus all the famous
 features: News/Personalities/
 Record Reviews/Blindfold Test
 ... etc.

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

Yes, start subscription for 21 issues.

HERE'S MY \$7.00 — U.S.A.

HERE'S MY \$8.50 — Foreign countries
 including Canada.

Bill Me. Start subscription for 21 issues
 immediately.

New Subscription Renewal or extension

Please Print 11/1

Name _____

Address _____

City _____

State _____ zip _____

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

26 down beat

rhythm section.

It was almost 1:30 when Alice Coltrane came out to conclude the concert with a stage full of musicians in formal attire, including a string ensemble of 15.

Pictures on album covers cannot fully convey Mrs. Coltrane's beauty. Her smiling presence radiated a spiritual glow throughout the hall. Unfortunately, these good feelings were not always complemented successfully by her music.

This was, as far as I know, Mrs. Coltrane's first public appearance with the strings, and there were some sound balance problems which hampered the performance. After playing some compositions from her most recent album (on which technical problems don't impair this adventurous music), she did a version of *My Favorite Things*. Although I think everyone felt a rush of excitement when the first familiar notes of this most famous Coltrane piece were heard, it turned out to be rather disappointing. The strings didn't seem to add much (from what little I could hear) and Mrs. Coltrane's solo couldn't fulfill the expectations and memories the piece created.

Her final offering was *Leo*, a John Coltrane composition which started out very free and very fast. After her organ solo, the leader wandered to the back of the stage and stood behind the orchestra. One by one, the featured soloists expressed their thoughts—Reggie Workman, Ed Blackwell, Leroy Jenkins, John Blair, Calo Scott, and Frank Lowe. Each solo was somehow wilder than the preceding one and the intensity increased until Mrs. Coltrane returned to her instrument, adding what sounded like Sun Ra's space organ to the ever-expanding musical explosions. At this point, the entire string ensemble joined in some uninhibited free playing that built to a joyous climax, topping even Sander's previous soarings. Quite a finish to a long but worthwhile evening.

John Coltrane's memory was served well by this warmly received concert. His spirit was still vibrantly alive in all of the performances. I left Town Hall feeling good, sorry only that the Garrison-Tyner-Jones rhythm section hadn't been reunited to back an all-night session with the rest of these great musicians. But maybe that would have been asking just a little too much. — *Richard Seidel*

Freddie Hubbard

Slugs', New York City

Personnel: Hubbard, trumpet, fluegelhorn; Junior Cook, tenor saxophone; Joe Bonner, piano, electric piano; Mickey Bass, bass; Louis Hayes, drums.

The New York jazz scene may not be all that it was, or should be. But at least the fleeting visitor is afforded a difficult choice when at one and the same time he can hear Ellington, Eldridge, Ray Nance and Freddie Hubbard, all of them important figures and ones who, with the exception of Ellington, are not about to visit Europe from one day to the next.

This may, of course, have added to the excitement of hearing again the young god of the trumpet, but it would have been a fantastic experience under any circumstances. Hubbard proved to his opening-night audience, appreciative and numerous despite the early evening thunderstorm, that lack of widespread recognition is not holding back his

Newest, most comprehensive
 ever developed —

**THE DICK GROVE
 IMPROVISATION COURSE
 FOR ALL INSTRUMENTS**

An all-inclusive and basic correspondence course that takes you through a complete modern harmony and theory approach and a step-by-step application of scale and chord relationships, including extensive melodic and rhythmic development. You learn and improve by listening to, studying and playing with 30 exciting, carefully conceived rhythm section and big band records or cassettes.

Created by Dick Grove, one of the top arranger-conductors in tv-films-records, the course also has special programmed exercises starting with your first lesson to give you a sound and correct facility with scales and chords in all keys.

Course is regularly \$7.50 per lesson (with accompanying worksheets, which you send in to be corrected and commented on by Dick).

Now for limited time, special offer:

Send \$7.50 and get two complete lessons (with accompanying worksheets which will be criticized by Dick, when you return them)—plus three great learning aids: minidictionary; set of rhythm cards; Instrumental Facility Guide, plus 12 page brochure giving lesson by lesson outline of entire course.

If you want to see brochure first, send \$1.

FIRST PLACE MUSIC PUBLICATIONS, INC.

Dept. D

12754 Ventura Blvd. Studio City, CA. 91604

Professional LABELLA
ELECTRIC BASS STRINGS
LA BELLA NO. 760
 Flat Wire wound
 Polished stainless
 High Fidelity
 Individually made for
 Every make instrument
\$15.00 SET
 E. & O. MARI, INC. Long Island City, N.Y. 11105

BRILLIANT SOUND!

AVEDIS ZILDJIAN

**NEW BEAT
 HI-HATS**



Drumstick Rappin'...

Don't settle for less than Pro-Mark's all-new Nylon Tip drumsticks. 12 totally new hand-made models with tips that won't break, chip, or fall off. Beats all you've ever seen . . . or heard.

2B, 3A, 5A, 5B, 6A, 7A, 9A, 11A, BR-GK, JAZZ, JH, Rock-747N

The drumsticks with time built in.

pro-mark

hand-made drumsticks
10710 Craighead / Houston, Tx. 77025
Write for free literature.



Drumstick Rappin'...

Pro-Mark's 31 models of Hand-made Drumsticks are hand-shaped, hand-sanded, hand-lacquered, hand-finished, and hand-matched to a perfect pair. No other brand can hand you that line.

The drumsticks with time built in.

pro-mark

hand-made drumsticks
10710 Craighead / Houston, Tx. 77025
Write for free literature.

✓ TODAY'S MUSIC!

David Baker Series:

- Jazz Improvisation (all instruments) . . . \$12.50
- Arranging & Composing for Small Ensemble . . . \$12.50
- Techniques of Improvisation-4 vols, pkg . . . \$29.75
- " " " " Vol I, Lydian Chromatic Concept . . . \$ 7.50
- " " " " Vol II, The II V7 Progression . . . \$ 7.50
- " " " " Vol III, Turnbacks . . . \$ 7.50
- " " " " Vol IV, Cycles . . . \$12.50

Gordon Delamont Series:

- Modern Harmonic Technique, Vol. I . . . \$12.50
- Modern Harmonic Technique, Vol. II . . . \$12.50
- Modern Arranging Technique . . . \$12.50
- Modern Contrapuntal Technique . . . \$ 5.50

Jamey Aebersold:

- New Approach to Improvisation, Vol. I . . . \$ 7.95
- Vol II (Nothin' But Blues) . . . \$ 7.95

Alan Swain: Four-Way Keyboard System —

- Book I, Basic Chord Construction-Open Position . . . \$ 3.50
- Book II, Adv. Chord Construction-Open Position . . . \$ 3.50
- Book III, How To Play By Ear . . . \$ 3.50

- Wm. Fowler: Guitar Patterns for Improvisation . . . \$ 4.00
- Geo. Russell: Lydian Chromatic Concept . . . \$18.50
- Henry Mancini: Sounds & Scores (4 3 LPS) . . . \$12.50
- Don Ricigliano: Popular & Jazz Harmony . . . \$ 7.95
- Russ Garcia: Pro Arranger/Composer . . . \$ 6.00
- Chas. Colin: Encyclopedia of Scales . . . \$12.50
- Jerry Coker: Patterns for Jazz . . . \$12.50
- George Cole (arr): Solo Bag for Flute . . . \$ 2.50
- B.B. King: Blues Guitar . . . \$ 2.50
- Gunther Schuller: Early Jazz . . . \$10.50
- Gary Burton: Introduction to Jazz Vibes . . . \$ 3.00
- Gary Burton: Solo . . . \$ 2.50
- Gary Burton: Four Mallet Studies . . . \$ 3.50
- Joe Morello: Rudimental Jazz . . . \$ 2.50
- Tom Davis: Practical Analysis of Independence . . . \$ 2.50
- Oliver Nelson: Patterns for Saxophone . . . \$ 7.50
- Earl Hoge: Scoring for Films . . . \$15.00
- Jimmy Guiffre: Jazz Phrasing & Interpretation

Five separate books (C, Bb, Eb, Bass, Perc)
each \$1.50 . . . Set of Five, only . . . \$ 6.95

- DeLauney: New Hot Discography . . . \$ 8.50

TODAY'S MUSIC! P.O. Box 126
Libertyville, IL 60048
Free Postage Anywhere on Pre-Paid Orders

musical development. All the qualities which distinguished his early work — balance, daring, attack — are being further challenged by his ever-increasing virtuosity.

A racetrack re-run of an early Hubbard original, *Hub-tones*, conveniently highlighted his complete relaxation while inducing tension in the listener, and his (slightly more effortful) attempts to increase the upper limits of his range. But, above all, his work is intensely rhythmic. You can tell from the way he wields a tambourine behind the other soloists that he thinks like a drummer, and the unexpected shapes of his trumpet phrases have a physical force which is almost overpowering. In fact, if anyone has inherited the virtues of Dizzy Gillespie, virtues pretty much despised these days, then it's Hubbard.

And he has a tremendous group at the



JOSEPH L. JOHNSON

Freddie Hubbard: Intensely rhythmic

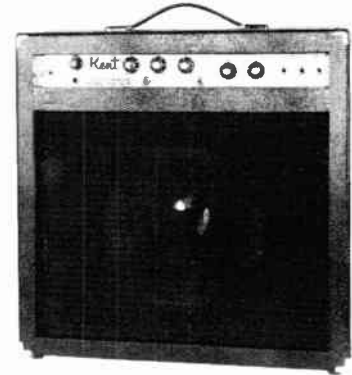
moment. Young veteran Hayes was taking time out from his gig with Oscar Peterson to let off some surplus steam and, with or without Hubbard's assistance, he never stopped cooking. Really, that's the only word for it. Mickey Bass and Joe Bonner, both relative newcomers, are not rounded soloists yet (Bonner is only 18) but each is a fine rhythm-section player. The only member of the group who left me somewhat cold, as he always has, was Junior Cook. It seems to me that his own attitude is cold and mechanical, like an up-dated Hank Mobley, and the one number where he freaked out and apparently lost control was also unconvincing.

Hubbard himself never loses control, even when his music is bursting with emotion. And when, as in the opening *Little Chocolate Boy*, his ideas are not flowing freely (and were further muffled by his use of flugelhorn), you can still sense the power behind each phrase. Perhaps more importantly for a soloist who works in a relatively conventional framework, Hubbard can make you shout with joy on a ballad like *Here's That Rainy Day* (a choice inspired by the weather) as well as on the all-out rock-style numbers such as *Red Clay*.

This music was unquestionably something I had waited far too long to hear. I would say without a doubt that there's not a trumpeter under 40 who can touch Hubbard. That, of course, lets out Miles and Art Farmer and the other greats (but not Don Cherry, or jokers like Don Ellis). And I hope at this stage in his career Freddie Hubbard may be able to gain the reputation he deserves — *Brian Priestley*

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

Clarinets • Banjos • Vibes • Flutes • Microphones • Speakers • Amplifiers • Pickups

MUSICIANS

Compare our prices on all brand name musical instruments in factory sealed cartons—save hundreds of \$\$\$.

Best Buys

Write today for quote on the instrument of your choice—we'll reply immediately.

United Music Co.

Box 4778
Washington, D.C. 20020

Accordions • Organs • Pianos • Trumpets • Drums • Saxophones • Guitars • Trombones

MORE CUTTING POWER!

AVEDIS ZILDJIAN

NEW BEAT

HI-HATS

NEW PRODUCTS REPORT...



electronic (or electric) sound amplification, tone modulators, and "effects".

Synthesizers (Syn)—instruments capable of producing musical tones, etc. without the input of any other instrument. (P = performance model; S = Studio model.)

Modulators (Mod)—sound generating equipment that can modify tones, jump or lower octaves, and add "effects" when a musical instrument is played "through" it.

Amplifiers (Amps) for musical instruments often with built in speaker(s).

Effects (Eff)—instrument accessories which can produce wah-wah, fuzz, distortion, sustain, growl, reverb, echo, repeat, etc.

Auxiliary (Aux)—equipment such as public

address systems, mixers, speakers, mikes, generators, boosters, etc., which may assist in sound production.

* This list compiled from information supplied by the manufacturers. To receive free literature on any of the products listed, check the appropriate box beside the brand name—fill out the coupon and mail the entire list to **down beat/MUSIC WORKSHOP**, 222 W. Adams St., Chicago IL 60606.

✓ Electronic Instruments

The following Brand names represent a selective list* of:

Musical Instruments which have "built in"

- Acoustic Control—Amps; Aux
- Altec-Lansing—Amps; Aux
- AR (Acoustic Research)—speakers and components
- ARP (Tonus)—Syn (P and S models from \$1,200)
- Barcus-Berry—transducer systems (pick-ups and pre-amps) for piano, flute, stringed, fretted and brass instruments.
- Conn—Mod; organs
- Deagan—"Electra Vibe" (\$850-\$950)
- DeArmand—Pickups
- ElectroComp—Syn (P and S models \$325-\$995)
- Electro-Harmonix—Amps; Eff; Aux
- EMC—Amps; Aux
- Fender—Amps; Eff; Aux; pianos
- Foxx—Eff; Aux
- Gretsch—Amps; Eff
- Guild—Amps; Eff
- Gulbransen—"computer" organ
- Hammond—"Condor" reed and guitar Mod (\$700 range); organs
- Hohner—Clavichord; pianos; keyboard bass; Amps; Eff.
- JBL—Speakers; mixers
- Jordan—Amps; Aux
- Kent—Amps; Eff; Aux
- Kimball—organs with Syn
- Kustom—Amps; Eff; organ/piano/harp-sichord; Aux
- Lawrence-Audio—pianos
- Leslie—Speakers, Amps, Aux
- Lowery—organs
- Maestro—reed and guitar Mod (\$600 range); "Ringleader" Mod
- Moog—Syn (P and S models from \$1,100)
- Musser—"Ampli-Pickup" for vibes; "Ampli-Celeste"
- Optigan—keyboard music generator and playback
- Organics—bass Syn for organs; boosters for organ speakers; "Nova-Wah" kits converts organ expression pedal into wah-wah pedal.
- Ovation—Amps; Aux
- Plus—Amps; Eff; Aux
- Peavey—Amps; Aux
- RMI—piano/harp-sichord; organs
- Shure—mixers; p.a. systems; mikes
- Sony—mixers; mikes
- Standel—Amps; Aux
- Sunn—Amps; Eff; Aux
- Walco—Eff; Aux
- Wurlitzer—"Orbit III" Syn with spinet organ; organs
- Yamaha—Amps; organs; Aux

Watch our sticks work!

When our Gretsch drum sticks get to work, they really work.

Ask any pro. Renowned stickmen like Art Blakey and Mel Lewis. They'll tell you that Gretsch drum sticks are the best you can use. They're all carefully selected from the finest second-growth, straight-grained white hickory stock, scientifically seasoned and turned to perfect straightness. And there's a model exactly made to your needs; from the fine all-around Art Blakey model; the Rock'n Roll model; the long Progressive Jazz model; to the light Mel Lewis model.

For balance, playing qualities and variety, get Gretsch drum sticks. Wood or nylon tip. Watch them work for you.

GRETSCH

The Fred Gretsch Company, Inc.
60 Broadway, Brooklyn, N.Y. 11211
777 North Larch Street, Elmhurst, Ill. 60126

Please send me free literature on the products I have indicated above. (Please print)

Name _____

Address _____

City _____ State _____ zip _____

ESTES

continued from page 10

said, 'You just stay back down there and play the same tune you were playing when I came here.' I never did go in with him."

In those days Memphis was home for many blues musicians from rural communities in the surrounding area.

"Howlin' Wolf used to play down the street from me," Estes said. "There was Sonny Boy (Williamson)—Rice Miller. He's dead now. And John Lee Hooker. Is he dead?"

Estes was told no.

"I started B. B. (King) out," he added. "He used to bring me and Yank something cold to drink in Memphis."

Estes also played a lot around Brownsville—at house parties and picnics or just at his home.

"I'd sit on the porch playing," he explained, his voice rising. "I'd sit down there and I'd throw my hat down. My wife would say, 'Pick up your hat there, the wind'll blow it away.' I said there's enough money to hold it down."

Estes laughed.

It was this exhausting life of playing in Memphis and Brownsville as well as helping his father sharecrop that resulted in his getting the nickname Sleepy, Estes said.

"Every night I was going somewhere," he related. "I'd work all day, play all night and get back home about sunrise. My daddy and mother would take a 4 o'clock breakfast. Sometime I'd take a sandwich in my hand, get the mule and get right on going. I went to sleep once in the shed. And one time my father sent me out one day. He said, lay by the corn. I went out and layed by it and went right to sleep. Slept till the afternoon."

He laughed again.

"I used to go to sleep so much when we were playing, they called me Sleepy. But I never missed a note."

Estes interrupted the story. "I want to sing *Kennedy* for you. Did you ever hear that one?"

He called to his wife: "Get me my guitar. Is it there on the wall?"

An old acoustic guitar hung on the wall above the bed but it wasn't what Estes wanted. A quick search located an amplified guitar in a case with its own speaker and amplification system. The case was opened on the floor in front of Estes and the guitar handed to him. The cord plugged into the empty socket that dangled from the ceiling.

Estes slowly tuned the guitar, adjusted the volume and other controls, and began to sing. Now his voice rose—deep, rich and strong—filling the small house and bringing his children inside to listen.

Estes sang of his reaction to the assassination of John F. Kennedy and then, finished with that blues, quickly began again.

"Drop down mama, let your daddy see ..." he began his most famous blues.

Several songs later he laid the guitar down across his lap.

"In 1968, I was playing at a coffee house in Memphis," he commented. "A singer gave this set to me. They said I played the best blues they'd ever heard."

"An amplifier is all right if you don't play them too loud. Otherwise they drown out the voice. Some play them so loud you can't understand them."

In 1962, after Estes was rediscovered, he went on his first tour, lugging an amplifier with him.

"I had never played with an amplifier before," he said, "I figured it would be nice. I didn't play so hard then."

Still he did not use the amplifier at all at any of his concerts.

"In '62 a fellow by the name of Odel Sanders brought a man, a David Blumenthal down. He said, 'I'm glad to see you're still alive.' He said he wouldn't get out of town till he found Sleepy John. He stayed here about three or four days in a hotel till Odel brought him down."

At the time it had been assumed in blues circles that Estes, whose age had been estimated at 90, was dead. Then Big Joe Williams revealed that Estes was still living around Brownsville. That information eventually led to his rediscovery, and in 1962—for the first time in 21 years—Estes was recording again. He has since played across the U.S. in folk music clubs and at folk and blues festivals, and has twice traveled to Europe.

"I last went to Europe in, let's see, it was '66," he reflected. "the first time I went was in '64. I was drinking at that time with Lightnin' Hopkins. I didn't even know when I got there."

But Estes seldom plays around Brownsville any more, except when he has visitors.

"I did play picnics and house parties," he said. "They'd put out a bowl of stew. I'd eat free and get paid. But I don't do much playing around here now."

Yet Estes is still well known around the town, by both whites and blacks. Older whites know him as a local musician who has played across the country and some younger whites even have his records. In the black community he is well known by older people—many of whom at one time lived near him and heard him sing nights—and also by younger blacks, who are separated from him by more than years.

It was a young black man who has been active in the civil rights movement in the area who helped this writer find Estes' home—that small, almost shack-like structure that contradicts the importance and genius of the man inside and even shocked my young guide.

"Y'all come back," said Estes as we drove off. Minutes later, we found ourselves on a tree-lined street with large white frame houses.

Hot Licks. From foxx.



FOXX introduces the **TONE MACHINE**, a switched-on tone device that produces the most exciting lead passages ever! The **TONE MACHINE** combines unique fuzz effects with the world's longest variable sustain. From a natural speaker distortion to a glass-shattering fuzz. This one's got it all. And more. Our exclusive **OCTIVE-SUSTAIN** effect, activated by a separate switch, will sustain any amplified note at **eight notes above** its original frequency. Your axe will never be the same!

Carries Lifetime Guarantee. Available in five plush colors: **RED, BLUE, BLACK, YELLOW, and BRITE LIME.** Price: **\$44.95**

See your local dealer or order direct!

foxx

RIDINGER ASSOCIATES, INC.
10754 Vanowen Street
North Hollywood, CA 91605

Send me _____ **FOXX TONE MACHINES**

Color _____

___ Check Enclosed (we pay shpg.) ___

___ Send C. O. D. ___

___ Charge BankAmericard # _____

___ Charge Master Charge # _____

Cardholder's Name _____

Signature _____

Total Amount \$ _____

Buy it and try it on for sound. If not completely satisfied, return within 10 days for prompt refund.

Name _____

Address _____

City _____ State _____ ZIP _____

Remo Reinforces the Now Sound



Remo's reinforced bass drum heads deliver the live, "open" sound of an Ambassador head plus the extra strength needed for today's heavy rock sound. A reinforcement patch is permanently laminated over the impact area to withstand continued heavy impact without dampening sound appreciably. Available exclusively from Remo in regular coated or smooth white film up to 40" dia. and transparent film up to 30" dia. Order now through your Remo dealer!

REMO®

REMO, INC. 12804 Raymer St., No. Hollywood, Calif. 91605

Wm. S. Haynes Co.

MAKERS OF
BOHEM FLUTES AND PICCOLOS



12 Piedmont Street
Boston, Mass. 02115

617 - 482-7457



BOOK REVIEWS

continued from page 14

Swing That Music (1936) rather than Louis' later and wholly own *Satchmo: My Life in New Orleans*, contains a number of factual errors but in any event is so bland as to be pointless.

The most obtuse chapter is that dealing with Lester Young. There are simple errors (*D.B. Drag* for *D.B. Blues*; choke mute for cup mute; the claim that Chu Berry left the Basie band "forthwith" after Prez blew him down when Berry in fact was with Cab Calloway and only substituted on a single record date for the late Herschel Evans; the statement that Basie came to New York with five men and added players there though the full band played in Chicago prior to hitting New York, etc.). But these are not as upsetting as having Lester described as a "little man" (he was anything but) and the companion of his final years labeled "a prostitute" (she was nothing of the sort). Or reading that a psychologist who counseled Lester considered him "definitely schizophrenic". (This same learned gentleman also claims that "pot and alky together are A-1 schizo triggers", normally an amusing absurdity, but in the light of Lester's last years tragic proof of what understanding he could expect from his "friends").

Furthermore, Blesh's attempts to explain Lester's contribution in musical (or pseudo-musical) terms are utter rubbish. Though I should be flattered that Blesh quotes at some length from a piece of mine, I found this chapter the most offensive jazz writing I've read since my last exposure to Frank Kofsky.

There are three chapters containing something of value in this sad book—the one on Gene Krupa, based on conversations with the drummer; the one on Eubie Blake, similarly drawing on first-hand interviewing, and the one on Charlie Christian.

For the latter, Blesh went to Ralph Ellison, who knew Christian and wrote a marvelous piece about him, and gathered fresh information and insight. In addition, he quotes liberally from Ellison's article, and the result is an interesting and instructive essay.

For the record, the eight "lives" are those of Armstrong, Teagarden, Bechet, Young, Holiday, Krupa, Christian and Blake. The book is nicely produced, with fine photos, good printing, a bibliography, a brief discography, and copious attributions. Blesh is very honest about his sources. He is also a nice man and no doubt meant well, but I wish he hadn't done this book. — *Dan Morgenstern*

Bossmen: Bill Monroe & Muddy Waters. By James Rooney. Dial Press; 159 pp.; \$5.95.

The premise of *Bossmen* is that a number of very striking similarities exist between prototypical bluegrass musician Bill Monroe and urban bluesman Muddy Waters, Rooney's chief representatives of white and black modernized folk musics. Each of them has taken the fundamental folk traditions of his cultural background and used them as the basis of an updated, elaborated and modified musical style with which he has become identified and enjoyed commercial acceptance. Therefore, Rooney posits, Monroe is to bluegrass as Waters is to urban blues.

In a pair of extensive interviews and the author's interlinear commentary on them, these similarities are amplified and a series of

Drumstick Rappin'...

Pro-Mark's 31 models of Hand-made Drumsticks are sold in unsealed plastic bags so you can see what you're buying before you buy it. See what we mean!

The drumsticks with time built in.

pro-mark

hand-made drum-sticks

10710 Craighead/Houston, Tx. 77025
Write for free literature.

NEW! NOTHIN' BUT BLUES

☐ **NOTHIN' BUT BLUES, Vol. II of A NEW APPROACH TO IMPROVISATION** by Jamey Aebersold. Vol. II includes a Guidebook + Stereo LP... 11 different blues to practice with... excellent rhythm section to back you up... slow - fast - jazz - rock - 6/8 - 4/4 modal. Chord progressions - scales - piano voicing - exercises included... Simple blues piano voicings for horn players... Discography and bibliography. Bass Clef scales and progressions.

☐ **Vol. I, A NEW APPROACH TO IMPROVISATION** (Revised Edition) The original widely-acclaimed Guidebook + LP record - for all instruments. **MORE RECORDED TRACKS - 10 TOTAL.** Bigger guidebook - more exercises - plus 12 page supplement! Excellent rhythm section accompaniment. Chord progressions - scales - patterns included.

Check/MO... \$7.95 per vol.
(Canada add \$1.50 each)

JAMEY AEBERSOLD
1211 Aebersold Dr.
New Albany, Ind. 47150



parallels between the two artists and their careers laid out. Chief among these are the men's deep-seated respect for traditional music and the continuance of its integral values in their music; attitudes of great seriousness about, and the maintenance of high standards of professionalism in the execution of their music; the formulation of esthetic criteria governing and, in a way, defining that music; lengthy participation and a degree of success in commercial music without having diluted the integrity of their music, though often faced with strong pressures to do so; and the roles of their bands as schools in which countless young musicians have been trained.

It's a neat, tidy scheme, but it has been achieved at the expense of a certain amount of objectivity, and by ignoring or discounting all differences between the two men. The editorial premise has been allowed to so completely dominate the treatment of Monroe, Waters and their musics that all we are presented with is a catalog of their likenesses. There are real correspondences between them, their music and their cultural and professional experiences, but there are grave dissimilarities as well, perhaps as or even more important than the similarities.

I take issue with the basic premise, for one thing. If it is true, as Rooney claims, that Monroe is the single most important shaper of bluegrass music, then Waters is not a "boss-man" in the same sense that Monroe is. Waters stands in quite a different relationship to urban blues than Monroe to bluegrass. To assert or imply that Waters is the major if not sole progenitor of postwar urban blues is an oversimplification of an extremely complicated, multifaceted process of development involving many contributors and embracing a wide geographic area. While an important contributor, Waters did not create the modern blues styles, though he participated in their development. His was but one of several styles competing for dominance in postwar black music.

Then there's the matter of assumed fidelity to the virtues and values of traditional music, which Rooney tells us—without ever specifying how—are at the core of each man's music. Nor, for that matter, does he ever stipulate just what these traditional values are, other than occasionally suggesting such vague, romantic and questionable notions as that old and rural are better than new and urban, since the latter threaten individuality, and that life was nobler and human dignity easier to achieve when things were simpler and man was in organic concord with ancestors, the earth, the round of seasons, elemental forces and, hence, the cosmos.

This begging the question of just what comprises these cherished tradition-derived values and how they are incorporated into the music of Monroe and Waters—and if so, how *consciously*—conveniently allows Rooney to suggest that both men have been fiercely loyal to those values throughout their professional lives. On the other hand, his critical comments about their recordings, particularly Waters' recent output, in the LP discography at the beginning of the book give the lie to this contention. This is called eating your cake and having it too.

I do not know how faithfully Monroe has adhered to the traditional tenets of his music over more than three decades of recording; I'm not familiar enough with his total recorded work to offer an opinion. I do know that

Waters' recordings, like those of virtually every modern blues performer who has recorded extensively, embrace a very wide spectrum, from traditional songs through his own and others' compositions in traditional style to trivial and contrived novelty songs bearing little if any overt relationship to traditional music, and everything in between.

And this, of course, is a direct consequence of his participation in the arena of commercial music, which is not quite the insidious bogeyman Rooney makes it to be. In fact, a very good case could be argued in defense of commercial music in respect to the healthy pressures it exerted on the development of Waters' music. Many of the innovations Waters introduced were in immediate response to pressures arising from the necessity of maintaining an edge in the fiercely competitive rhythm and blues marketplace, as Waters himself is the first to admit. One suspects much the same could be said of Monroe's relationship to the commercial world.

All of which can be reduced to the statement that Rooney's book too greatly oversimplifies the complex of relationships that exist between Monroe or Waters and the often conflicting forces of traditional and commercial music, both of which have exerted significant and varying influences upon their musics, though not always to the same degree or in the same ways. Rooney's view of traditional music is too romantically ethnocentric to do anything but cloud the real issues here. It prevents his—and our seeing what the musics of Monroe and Waters actually is: one of a number of shock-reducing mechanisms by which large numbers of people were enabled to move from rural and agrarian to urban and industrial life.

A study such as this, juxtaposing white and black handling of this threatening, emotion-charged situation, as refracted through the respective musics, might have been very valuable and led to greater understanding of differences and similarities. It could have told us a great deal about ourselves, laid bare deep-seated patterns of thought and behavior, and exposed psychological factors underlying those patterns. Instead, we get a simplistic *nostalgie de la boue* view of Waters' and Monroe's use of traditional music as reaction *against* change and its threat instead of what it really is, a creative, dynamic means of facilitating that change and reducing the threat. While never clearly articulated as such by Rooney, this romantic view colors the interviews and his commentary on them, seriously impairing the value of *Bossmen*.

The book has a number of positive values. Chief of these are the images of the two men their own words give rise to. One gets vivid impressions of their personalities, of the cultural and personal forces that shaped them and their music, and of their prideful awareness of and sincere devotion to the musical idioms with which they have been identified and to which they have contributed so significantly. And Rooney's structuring of their remarks and his explanatory comments provide a helpful guide to the development and esthetic of their musics, particularly in Monroe's case, with whose music the author is much more studiously familiar. It is in the section dealing with Waters that most of the factual errors, misspellings of names, etc., occur. Finally, there is quite a number of excellent photographs, recent and vintage.

—Pete Welding

Instant Heavy. From FOXX.



FOXX serves up two recipes for the funkier sounds in the business; the **WA MACHINE** and the **FUZZ & WA**.

The **WA MACHINE** chews up dead guitar sounds and spits out Excitement. It Growls. It Whines. It turns your axe into a sitar or muted trumpet. The **Wa Machine** can also be used to produce the Ultimate Brite—giving your instrument the screaming trebles of a police siren. Unique solid-state circuitry is housed in a heavy-duty cast pedal designed to take care of business.

Price: \$52.00

The **FUZZ & WA** gives you a taste of the ultimate. It combines unique fuzz and sustain effects with the world's best wa sounds. Use both the Fuzz and Wa sounds together or either separately. The combination of these sounds will turn you on to well known sitar or 'droning airplane' effects. Complete sound variance is provided by **VOLUME, FUZZ, SUSTAIN**, and **WA** controls plus separate **FUZZ, OCTIVE-SUSTAIN**, and **WA** activator switches. It's got the Works!

Price \$74.95

Both products made in USA. Lifetime Guarantee. Five plush colors: **RED, BLUE, BLACK, YELLOW, and BRITE LIME.**

Full dealer discount

foxx

RIDINGER ASSOCIATES, INC.
10754 Vanowen Street
North Hollywood, CA 91605

Send me _____ FOXX WA MACHINES

Send me _____ FOXX FUZZ AND WA MACHINES

Color _____

____ Check Enclosed (we pay shpg.)

____ Send C. O. D.

Total Amount \$ _____

Buy it and try it on for sound. If not completely satisfied, return within 10 days for prompt refund.

Name _____

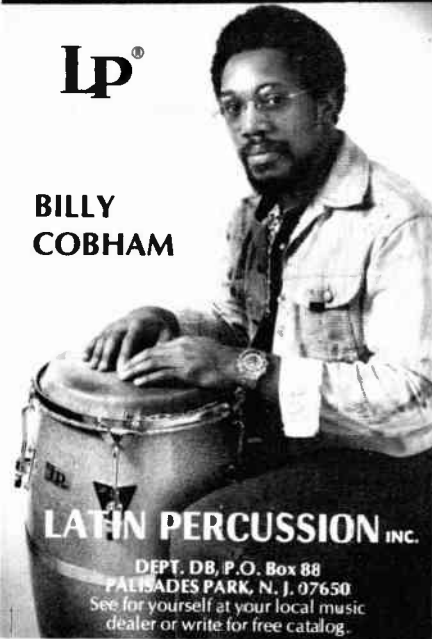
Address _____

City _____ State _____ ZIP _____

BEAUTIFUL CONGAS
for the
BEAUTIFUL PEOPLE

LP®

BILLY
COBHAM



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.

PIN POINT DEFINITION!

AVEDIS ZILDJIAN

NEW BEAT
HI-HATS

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

DRUMMERS

Write for picture brochure
the sensational
GHOST
DRUM PEDAL

GHOST PRODUCTS, INC.
1629 F. Street Springfield, Oregon 97477

music
workshop

Charlie Parker's "Now's The Time" Solo Transcribed and Annotated by David Baker

Charlie Parker was one of the first great blues instrumentalists. Despite his legendary technical prowess he consistently resisted the temptation to become just another virtuoso saxophonist. Max Harrison in his article *Charlie Parker (Jazz)*, edited by Nat Hentoff and Albert McCarthy, Grove Press) put it in perspective thusly: "... but it is a sign of the integration of Parker's art that emotional expression remained its foremost quality..."

"The early days in Kansas City and membership in bands like Jay McShann's determined that Parker was fundamentally a blues musician. Blues remained the basis of everything he played—this is true even of such elaborate ballad improvisations as *Embraceable You* and ensured the solid emotional content of even his most daring flights. It is further indicative of the real nature of his music that he was able to play such simple blues as *Cheryl*, *Cool Blues*, *Blue Bird*, and *Funky Blues* without either losing contact with the parent idiom or departing from his own involved and highly personal melodic language.

Bird's solo on *Now's The Time* ranks as one of the classical blues improvisations of all times. The material in this solo is still among the most quoted by contemporary jazz players. About the solo:

The solo was taken from *The Charlie Parker Story #2* (Verve MGV 8001). Alto key is D, concert F. The changes are in concert key. Tempo is quarter note = 208.

Main points of interest:

1. The pervasive sound of the blues (major) scale. (F G A-flat A-natural B-flat B-natural C D E-flat F)
2. The melodic motives that have since become public domain (i.e. letter A1-2, B1-2, C1-4, D1-5, etc.)
3. The way all the phrases are blues-inflected through the use of turns (i.e. A6, B5, C7, C11, etc.), bent notes, falloffs, slides, slurs, soulful use of vibrato.
4. Skillful use of judiciously placed double time figures (i.e. A10-11, B7&9, D8).
5. Rhythmic placement to maximize swing feeling.
6. The skillful development of melodic fragments (i.e. C1-5, D1-5).
7. Recurrent chromaticism for tension purposes (i.e. D7, D9-10, E3&6).

Now's The Time

♩ = 208

strictly ad lib

New York: Too soon to call it a trend, but jazz is making a strong stand in the city's posh hotel rooms. Chico Hamilton was the opening attraction at Nico's, a new night spot at the Delmonico on Park Avenue on Oct. 5. At the St. Regis, the guitar duo of George Barnes and Bucky Pizzarelli have been doing well at the St. Regis Room, while Erroll Garner opens at the bigger Maisonette Oct. 18. At the Pierre's Le Foret, pianist Peter Duchin has been engaged as musical director. He opened at the dancing dining and supper room with a band including trumpeter Lew Gluckin, trombonist Sonny Russo, bassist Knobby Totah, and singer-guitarist Jessie Lord, which plays everything from Dixieland to polite rock, and intermission solo pianists have included Hank Jones, Roland Hanna, and Bernie Leighton. Duchin said he plans to hire jazz groups to fill in for his band, provided they will play for dancing . . . Veteran trombonist-trumpeter-bandleader Milt Larkins remains active on the local scene. Recently, he

had an interesting big band at the Riverside Plaza, with Dick Vance, Francis Williams, Johnny Grimes, trumpets; Eli Robinson, George Mathews, trombones; Jimmy Tyler, Paul Williams, Buddy Tate, Skinny Brown, Ben Richardson, reeds; Red Richards, piano; Jimmy Shirley, guitar; Leonard Gaskin, bass; Chuck Collins, drums, and Althea Rodgers, vocals . . . Zoot Sims had Ross Tompkins, piano; John Williams, alternating with Vic Sproles, bass, and Omar Clay, drums in his group at the Half Note . . . The JPJ Quartet has found a home for the rest of the year at Jimmy Weston's on East 54th, where Al Haig plays piano from 6 until 9 most evenings . . . While Sun Ra was at Slugs, tubaist Ray Draper, proud father of a recently-arrived bouncing nine-pound boy, sat in . . . Ray Nance's house band at the Gaslight Club has Benny Morton, trombone; Sir Charles Thompson, piano; Ray Mosca, drums, and the leader on a new violin . . . Freddie Hubbard returned to the Village Vanguard followed by Herbie Hancock's Sextet . . . The Top of the Gate, where Jim Hall's trio was then followed by Bill Evans', continued with Ahmad Jamal's Trio through Nov. 7 and Mose Allison, Nov. 9-21 . . . Lou Donaldson did 11 days at the Baron in early

Funky Loud. From foxx.



Does your amp sound like the silent majority?

Triple the output of your amp with the **FOXX POWER MACHINE**. Special power switch and boost control allow you to boost power for lead passages or play straight through. The **POWER MACHINE** will increase the sustain qualities of your instrument and improve performance of other sound effect units. When used with an electric bass, it will produce a full, deep string bass effect.

Our exclusive **OVERDRIVE SWITCH** lets you obtain a mild natural distortion that sounds like a tube amp at full volume. The **OVERDRIVE** effect can be used at any volume level and will allow you to create controlled feedback effects with your amplifier. **Price \$18.95** Lifetime Guarantee. USA Made. Five plush colors: RED, BLUE, BLACK, YELLOW and BRIT LIME.

Full dealer discount

foxx

RIDINGER ASSOCIATES, INC.
10754 Vanowen Street
North Hollywood, CA 91605

Send me FOXX POWER MACHINES
Color _____

Check Enclosed (we pay shpg.)
 Send C. O. D.

Total Amount \$ _____

Buy it and try it on for sound. If not completely satisfied, return within 10 days for prompt refund.

Name _____

Address _____

City _____ State _____ ZIP _____

BEAUTIFUL BONGOS
for the
BEAUTIFUL PEOPLE

LP[®]

LATIN PERCUSSION INC.

DEPT. D8, P.O. Box 88
PALISADES PARK, N. J. 07650
See for yourself at your local music
dealer or write for free catalog.

—THE WORLD'S ONLY—

STEVENS COSTELLO

EMBOUCHURE CLINIC

Analyze and correct all embouchure problems.

EMBOUCHURE SELF ANALYSIS
and
THE STEVENS-COSTELLO
TRIPLE -C-
EMBOUCHURE TECHNIQUE

by Roy Stevens, Dr. of Emb.,
Associate Instructor Teacher's College,
Columbia University, Embouchure Clinician

VOLUME 1 AND 2 COMBINED
\$35.00

Send for free pamphlet:
"SHALL I CHANGE MY EMBOUCHURE—
WILL IT IMPROVE MY PLAYING?"

Make check or money order payable to:
ROY STEVENS EMBOUCHURE CLINIC
STEVENS-COSTELLO FOR INFORMATION
EMBOUCHURE CLINIC CALL OR WRITE
1576 BROADWAY 212-CIRCLE 7-4092
NEW YORK CITY, N. Y. 10036

Computerize your Creativity

with the incredible . . .

RHYTHM COMPUTER

Instantly computes more than 45 million rhythms . . . automatically grouped into all popular and many unusual Time Signatures . . . individually illustrated . . . rock, pop, folk, jazz, contemporary figures . . . from the simplest two-beat to the most sophisticated syncopation.

Have an infinite variety of rhythm patterns and progressions at your fingertips. Order this amazing, easy to use Computer today and immediately increase your rhythmic creativity beyond that of most Masters!

Unbreakable Plastic only \$10.95

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

MUSICMASTER PUBLICATIONS, INC.
Dept. D-11, 1650 Broadway, New York, NY 10019

October . . . The second annual *All Night Soul* at St. Peter's Lutheran's Church took place Oct. 10 (12 hours plus of entertainment beginning at 5 p.m.). Among the scheduled celebrants: Clark Terry's big band, Willie The Lion Smith, Alice Coltrane, Roy Haynes, Frank Foster, Billy Taylor and others too numerous to mention . . . Jazz Adventures' jazz lunches at Lat Martinique had singer Yolande Bavan (currently in the hit musical *Leaves of Grass*) and the Bobby Brown Quartet; the Jazz Contemporaries, and Maynard Ferguson's big band on the first three Fridays of October . . . Charles Mingus recorded his first new album in several years for Columbia, with Jimmy Nottingham, James Moody, Jerry Dodgion, and Roland Hanna among the guests augmenting his regular group . . . Drummer Barry Miles, who recently signed with Mainstream Records, is touring Eastern colleges with his trio . . . Drummer Zahir Batin's *Notorious Organ Trio* holds forth at the Club Bambi in Mt. Vernon every weekend, with Larry Smith, reeds and flute, and Terry Tenor, organ . . . The Salaam Restaurant, 115 Lenox Ave., features music by Sonny Phillips, organ, piano; Alex Aubrey, bass, and Ben Dixon, drums every Saturday, Sunday, and Monday from 6 to 10 p.m. . . Veteran drummer Freddie Moore has been a frequent sub for Eddie Locke with Roy Eldridge's band at Jimmy Ryan's, where



other irregulars have included valve trombonist Frank Orchard, clarinetists Herb Hall and Pete Clark, and trombonist-bassist Marshall Brown. Mingus' tenor man Bobby Jones sat in on clarinet and knocked everybody out (he was in Jack Teagarden's last band) . . . Violinist Leroy Jenkins, doubling viola, led his *Revolutionary Ensemble* in concert at NYU's Loeb Student Center Oct. 10 at 3 p.m., with Sirene, bass, and Frank Clayton, drums . . . Clayton, doubling bass, was in multi-instrumentalist Marc Levin's *New Jazz Ensemble* at an Aug. Washington Sq. Peace Church concert, with Brian Ross, flute, reeds; Calo Scott, cello; Tom Moore, flute, cello; Becky Friend, flutes; Alan Silva, violin, cello; Jerome Cooper, drums; Jay Clayton, vocal, percussion . . . Trombonist Ray Diehl, remembered for his records with Sidney Bechet, was in the band backing singer Linda Bennett at the Rainbow Grill, which also spotted Clyde Lombardi, bass, and Maurice Mark, drums. Benny Goodman comes to the Grill Oct. 25-Nov. 13 . . . Jazz Vespers at St. Peter's Church during Sept. have featured Barbara Donald, Marian McPartland, Mark Harvey and Ernie Wilkins . . . One of England's best pianists, Ian Armit, is in the band backing singer John Baldry, currently touring the U.S. . . . Ornette Coleman and Billy Taylor were among the recipients of ASCAP's 1971 awards . . . Among the guests with Bala-ban&Cats at Your Father's Mustache in recent weeks: Benny Morton, guitarist Al Casey, Wild Bill Davison, Howard Johnson (tuba and baritone), and multi-instrumentalist John Dengler. Some of the best mainstream-traditional jazz in the city can be heard here on Sundays from 6 'til midnight. Lou McGarity played one of his last gigs here, dueting with Roswell Rudd. Regulars are Eddie Polcer, trumpet; Dick Rath, trombone; Kenny Davern, clarinet, soprano; Red Richards, piano; Red Balaban, bass, and Marcus Foster or Buzzy Drootin, drums.

"THE MAGAZINE COLLECTOR"

Finally . . .

keep your information-packed issues of **down beat** at your fingertips with a magazine holder that combines beauty and utility.



Rugged, scuff-resistant, leather like vinyl. (Can be wiped clean with a damp cloth.) Decorated with a handsome gold leaf design on spine and features a label holder. Label is included.

Available in Red, Black and New Mod mixed color patterns. The **MAGAZINE COLLECTOR** also features a slash design on the sides for easy removal of any desired issue and has a big 4" wide backbone. Now available to our subscribers in sets of:

**2 for \$5.95; 4 for \$10.95;
or 6 for \$14.95**
Postpaid worldwide.

Send orders stating number and color of sets desired with check or money order to:

THE MAGAZINE COLLECTOR
down beat
P.O. Box 29
Vincent, AL. 35178

New Fall Releases!



Over 200: Arrangements, Methods & Recordings

- Custom Produced Original Manuscript Copies of Complete Score & Parts
- Top New & Established Authors and Arrangers
- 1/3 Off for db Subscribers
- db/SCHOLARSHIP FUND for student arrangers/composers

Use Coupon Below For Orders & Free Catalog

BIG BAND ARRANGEMENTS

THE BALCONY BY JEAN GENET (A) by Bill Dobbins. 5 sax, 5 tp, 4 tb, p, b, d. A complex "Charles Ives" type piece. Hard rock tempo alternates with suspended "military" beat. Based on "Marine Hymn" and "Rock of Ages". T. & tp solos. (PT 7')

MW 177 ... \$15/\$10

BLUISH (M) by Bob Morgan. 19; 5 sax; 5 tp (V opt.); 5 tb (1V opt.); p, b, g, d. Medium-slow blues, originally written for Johnny Richard's band at National Stage Band Camp, performed and recorded by same. Solos for tp and ts; funky out chorus features small soli answered by shouting big band. (PT 5½')

MW 183 ... \$12.50/\$8.33

CONCERTO FOR FLUTE AND JAZZ BAND (A) by David Baker. 25: Solo Flute (& a-fl), 5 sax (as 1 dbl.ss); 5 tp; 4 tb; tu; 2 vto, 1 vla, clo; p, b, (ac, & el.), d. A work that combines jazz and classical idioms and is completely faithful to each. Premiered by the distinguished teacher, performer, recording artist, James J. Pellerite. Three movements: Fast/slow (alto flute and string quartet added) / Fast. Flute contains no improvisation but one extremely difficult and brilliant cadenza. (PT 25')

MW 179 ... \$33/\$22

NAMELESS AS YET (A) by Merrill Clark. 18; 5 sax (all dbl. fl & cl; bs dbl. b-cl); 4 tp (tp V opt. scream); 4 tb; org. b, g, d, vb. Winner of Outstanding Composer/Arranger Award at 1971 ACJF (Urbana, Ill.) features solos for electric tb; as (or Eb cl); and g. Excellent thematic development with unusual interludes. Meter is 9/8 (3/8 + 3/4) with bridge 3/8, 4/8, 3/8, 5/8, 3/8, 4/8, 3/8, 5/8, 9/8. All lines and harmonics in Hungarian major scale. Solos start with no-time over a pedal tone then build to big level drive. Much use of counterpoint and mirror writing. After the recap, comes a screaming shout chorus. A challenge! (PT 8')

MW 184 ... \$13.50/\$9

ROOTS (A) by Bill Dobbins. 17; 5 sax, 5 tp, 4 tb, p, b, d. A driving modal composition featuring long piano, trumpet and tenor solos. Unison 4 tb and bass soli, brass section soli, sax section soli. Very difficult. (PT 9')

MW 178 ... \$38.50/\$25.66

WITH LOVE & SQUALOR (A) by Bill Dobbins. 17; 5 sax (as 1 dbl fl, ts dbl. cl & ss); 5 tp, 4 tb, p, b, d. An impressive soprano sax feature in 3/4. Difficult chord changes. Contrapuntal section, short piano solo and brass section soli. (PT 4')

MW 176 ... \$11.25/\$7.50

SMALL ENSEMBLE ARRANGEMENTS

STONEHENGE (M) by Tom Hilliard. 8; tp; tb; as, ts, bs; p, b, d. Jazz tone piece; tempos change ad libitum to andante moderato, back to ad libitum. Features tb.as.d. Improvisations for tb and d. (PT 3-5')

MW 231 ... \$6/\$4

BLUES WALTZ (T-M) by Tom Hilliard. 8; tp; tb; as, ts, bs; p, b, d. 24 bar expansion on the blues in 3/4. Open for solos. (PT 3-8')

MW 232 ... \$6/\$4

RONDO (A) by Tom Hilliard. 8; tp; tb; as, ts, bs; p, b, d. Semi-free scale bag; moderato; meter change alternates 6/8 to 4/4. Improvisation for all parts; each digression is an improvisation. (PT 4½')

MW 233 ... \$6/\$4

BLANKSVILLE (M) by Tom Hilliard. 8; tp; tb; as, ts, bs; p, b, d. Funky groove features bari; some stop time; frames bari throughout. (PT 3')

MW 234 ... \$6/\$4

HONESTY (A) by David Baker. 7; tp; as, ts, bs; p, b, d. A blues with a difference. Each soloist opens easy new chorus with long free cadenza to be treated according to his own musical convictions. Original recording: George Russell's "Ezzthetics." (Riverside 375) featured Don Ellis, Eric Dolphy, David Baker. (PT 3-10')

MW 225 ... \$4.50/\$3

LUNACY (A) by David Baker. 7; tp; as, ts, bs; p, b, d. A fun "space" tune, faintly reminiscent of "au clair de la Lune". The bridge is completely free harmonically. Slow intro, double time bridge, speeded up ending. (PT 5-10')

MW 226 ... \$4.50/\$3

121 BANK (A) by David Baker. 7; tp; as, ts, bs; p, b, d. A free blues—each soloist may play the blues in any and all keys. Original recording: "George Russell Sextet at the Five Spot" (Decca DL 1920). (PT 3-10')

MW 227 ... \$4.50/\$3

PRELUDE (A) by David Baker. 8; tp; as, ts, bs; p, b, d. Excerpted from "A Lutheran Mass" an example of Liturgical Jazz (partially performed at 1971 Mid-West CJF). Plenty of room to stretch out. (PT 3-10')

MW 228 ... \$4.50/\$3

SPLOOCH (A) by David Baker. 7; tp; as, ts, bs; p, b, d. A modal tune in the "1959" Miles Davis tradition. Haunting theme with lots of blowing room. (PT 3-10')

MW 229 ... \$4.50/\$3

LYDIAN APRIL (A) by David Baker. 7; tp; as, ts, bs; p, b, d. Based on the changes to "I'll Remember April" as transformed via the Lydian Concept. Exciting but difficult melodic line. (PT 5-10')

MW 230 ... \$4.50/\$3

FUGUE (A) by Jack Wheaton. 5; 2 tp, fh, tb, tu. Contemporary brass choir using 12 tone serial compositional technique... based on a tone row... highly polyphonic using modern rhythms... Wheaton heads music dept. at Cerritos College (Norwalk, Calif.) and Junior Neophonic with Kenton. (PT 3½')

MW 235 ... \$5/\$3.33

PASSACAGLIA (A) by Jack Wheaton. 5; 2 tp, fh, tb, tu. Same organization and concept as FUGUE (MW 235). (PT 2½')

MW 236 ... \$4/\$2.66

THEORY & TECHNIQUE BOOKS

TECHNIQUES OF IMPROVISATION (in four volumes) by David Baker. Vol. I, **LYDIAN CHROMATIC CONCEPT**; Vol. II, **The II V7 PROGRESSION**; Vol. III, **TURNBACKS**; Vol. IV, **CYCLES**. Save 15%—order the four volume set.

MW 3-6 ... \$29.75/19.83

LYDIAN CHROMATIC CONCEPT (Vol I of **TECHNIQUES OF IMPROVISATION**) by David Baker. (1971 Revised Ed.) Formerly titled: A Method for Developing Improvisational Technique—Based on The Lydian Chromatic Concept of Tonal Organization for Improvisation by George Russell. 96 pp (89 music plates). 8½x11, spiral bound. Contents include exercises for all scales: Major and Lydian; Auxiliary Augmented; Auxiliary Diminished; Auxiliary Diminished Blues; Lydian Augmented; Blues; the 9 scales of the Lydian Concept.

MW 3 ... \$7.50/\$5.00

THE II V7 PROGRESSION (Vol. II of **TECHNIQUES OF IMPROVISATION**) by David Baker. (1971 Revised Ed.) Formerly titled: Developing Improvisational Facility, Vol. 1. The II V7 Progression 76 pp. (68 music plates). 8½x11, spiral bound. One of the most important progressions in music is that of a minor 7th chord resolving up a 4th or down a 5th to a dominant 7th chord... commonly known as the II V7 progression. Most success of the improviser rests on his ability to handle this progression. Virtually every composition written in the jazz or popular idiom consists of combinations of this progression. This book deals with some of the countless ways of realizing the II V7 progression.

MW 4 ... \$7.50/\$5.00

TURNBACKS (Vol. III of **TECHNIQUES OF IMPROVISATION**) by David Baker. (1971 First Ed.) 84 pp. (78 music plates). 8½x11, spiral bound. "Turnback" refers to a progression, consisting usually of four chords, which serves a number of purposes: helps define the form of the composition; provides a link from one chorus to another; prevents stasis; provides rhythmic and melodic interest at the ends of sections within compositions.

MW 5 ... \$7.50/\$5.00

CYCLES (Vol. IV of **TECHNIQUES OF IMPROVISATION**) by David Baker. (1971 First Ed.) 260 pp. (248 music plates). 8½x11, spiral bound. Contents includes: simple 2 note patterns; simple and advanced note patterns; triads; simple 7th chords; 2-3-4 note descending patterns; 9th chords; 11th chords (plus inversions and permutations); 13th chords; cycle exercises based on the diminished scale and the ascending melodic minor scale; "suggested listening" of recorded solos pertaining to particular cycles.

MW 6 ... \$12.50/\$8.33

GUITAR PATTERNS FOR IMPROVISATION by William I. Fowler. (1971 First Ed.) 8½x11, 24pp. In ten sections, six of which have appeared in **down beat**, covering the tetra chord system of scale development and memorization, visual melodic patterns, use of scales against all types of chords, fingering for all types of chords, transferral of patterns from any set of strings to any other set of strings, and chromatic harmonic progressions. If the guitarist wants to create his own style of improvisation, this book is the answer.

MW 7 ... \$4.00/\$2.66

plus...

ARRANGING & COMPOSING (for the Small Ensemble: jazz/r&b/jazz-rock) by David Baker, foreword by Quincy Jones. Chicago: 1970. 184 pp. (100 music plates). 8½x11, spiral bound.

MW 2 ... \$12.50/\$8.33

JAZZ IMPROVISATION (A Comprehensive Method of Study for All Players) by David Baker, foreword by Gunther Schuller. Chicago: 1969. (3rd printing 1970). 184 pp. 104 music plates). 8½x11, spiral bound.

MW 1 ... \$12.50/\$8.33

db/MWP ORDER FORM

Mail with your remittance to **down beat/MWP**
222 West Adams Street, Chicago, Illinois 60606

Please rush me the following items:

Title	Cat. No.	Price

(Use a separate sheet for additional items)

Total db subscriber or list price: \$ _____

Send me free db/MWP Catalog & 1971 Supplement

Postage: _____

Send me free db/RECORD CLUB Catalog

(Illinois residents add 5% sales tax): \$ _____

Fill out if you are a new subscriber or changing address

db subscription: \$9 1 yr.
\$14.2 yrs ; \$19.3 yrs. Add
\$1.50 per yr. for foreign: \$ _____

Name _____

Total Remittance: \$ _____
(payable to down beat in U S A funds)

Address _____

City _____ State _____ Zip _____

11-11-71

Affix your down beat subscription address label, or facsimile, here to insure prompt and accurate service. If you now have a new address affix your old label here AND supply new address in the space provided.

Los Angeles: Donte's continues to be the name-dropper's delight. Sarah Vaughan and Morgana King both "sat in" with Carmen McRae. Then Sarah asked for and got two nights all to herself. Carmen will be back in November. So will Zoot Sims and Clark Terry. During October, big bands made a resurgence at the North Hollywood nitery. Those featured: Don Ellis, Bill Berry, Bob Jung, Dee Barton and a first for Bob Florence. Among the combos, also a first, Calvin Keyes. Also Terry Gibbs, Joe Pass, Blue Mitchell (with Gerry Mulligan a surprise "in-sitter"), Jack Sheldon for a month of Thursdays, Jimmy Rowles on Wednesdays, three weekends of Bud Shank, plus the second annual "Dago Night," featuring the likes of Conte Candoli, Frank Rosolino, Joe Pass, and Frank Strazzeri . . . Willie Bobo followed the Bobby Hutcherson-Harold Land Quintet into Shelly's Manne-Hole. Mose Allison came in after Willie . . . The Lighthouse went on a Latin kick with adjacent bookings of Bola Sete and Mongo Santamaria. During Bola's gig, Bobby Blue did a one-nighter . . . Les Brown and his band played a one-night concert at the Huntington-Sheraton Hotel in Pasadena . . . Count Basie and his orchestra were heard in a one-nighter at El Camino College. Mary Stallings was with him to handle the vocals . . . The Three Sounds are no longer just instrumental sounds. Gene Harris and his trio are all vocalizing at the Pied Piper . . . Abbey Lincoln was vocalizing at the Parisian Room longer than anyone had anticipated. Owner Ernie France, who knows talent when he sees and hears it, kept Miss Lincoln well beyond her original commitment. Backing, as usual, was supplied

by the Red Holloway Trio . . . The Leon Haywood Trio is at the Caribbean Lounge Thursday through Sunday, with Freddie Robinson's Trio on Mondays . . . The Modern Jazz Quartet made its first local appearance in over a year when they followed Eddie Harris into the York Club . . . Warne Marsh is now fronting a quartet at Jazz West, in Sherman Oaks on Mondays. Personnel: Gary Foster, alto sax; Marsh, tenor sax; Pat Smith, bass; John Tirabasso, drums. Of interest to down beat readers, since so many of you are union musicians, members of the A.F. of M. are admitted free! . . . Joe Gareri fronted an 18-piece band for a concert at Barnes Park in Monterey Park, and while all the sidemen are Local 47 members, all the customers were admitted free. The concert was sponsored by the Department of Parks and Recreation, as well as the A.F.M. Personnel: Dud Stone, Ralph Harden, Howard McCarthy, Kevin Hiatt, trumpets; Art Perelman, Abe Lincoln, Jr., Chick Dahlsten, Nace Patterson, trombones; Joe Lutes, Augie Augustine, Gary Upham, Ted Thiele, John Magruder, Norm Orlando, reeds; Jimmy Edwards, piano; Jim Costello, bass; Martin Rocca, electric bass; Gareri, drums . . . Esther Phillips is back at her post at Memory Lane. She took one week off to go to Chicago, and Sonny Craver filled in for her . . . The New Orleans Jazz Club of Southern California continues its first-Sunday-of-the-month sessions at the Elks Club in Fullerton. Music lasts from 1:30 to 7:30. The most recent meeting featured the King Zulu Paraders, led by trombonist-arranger Ed Leach. Sidemen include: Jim Henderson, Charley Martin, Jim Ogden,

Wes Grant, trumpets; Gil Olvera, Bob Dean, trombones; Gordon Bell, Max Murray, Irv Williams, Chuck Bowers, reeds; Bob Volland, piano; Lane Vifinkle, bass; Hal Groody, guitar; George Reed, drums . . . At the other end of the musical spectrum (and chronology), James Taylor played a one-nighter at the Hollywood Bowl . . . Creedence Clearwater Revival and Sly and the Family Stone each played one-nighters at the Forum in Englewood. Grand Funk played two nights there . . . Black Sabbath worked one night at the Long Beach Arena . . . The Allman Brothers gigged one night at the Santa Monica Civic. Poco was there for two nights . . . Buddy Miles and Edgar Winters' White Trash played successive weeks at the Whisky A Go Go . . . Van Morrison and Linda Rondstadt shared Pauley Pavilion at UCLA for a one-nighter . . . Ray Charles is in the midst of his annual European odyssey. This year the itinerary covers 25 cities in five weeks. The Raelettes are with him and the orchestra is under the direction of Leroy Cooper . . . The Pico Rivera Stage Band has been nominated for a Freedom Foundation Award from Valley Forge. Its director, Stan Seckler, made a recent appearance on Channel 5's (Los Angeles) Gallery discussing his favorite topic: the Pico Rivera Stage Band . . . George Butler, director of Blue Note Records, lectured on the history of music at Pasadena City College and at UCLA . . . Maria Cole's "devotional biography" of Nat "King" Cole is out now. It covers Nat's life from 1946, when he and Maria met, to his death . . . Channel 9 in Los Angeles, KHJ-TV, put on a telethon recently to raise money for Sickle Cell research. During the show, Quincy Jones pledged \$1,000; Charles Wright of the Watts 103rd St. Rhythm Band, pledged \$500. At which point host Stu Gilliam quipped, "I hope that jive cat with the champagne music was listening and got the message . . ." . . . The healthiest lot in Los Angeles at the moment is Universal. During the past weeks a total of 1,875 musicians have been employed for various movie and TV projects.

AMERICA'S OLDEST AND LARGEST EXCLUSIVE PERCUSSION CENTER

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

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

Las Vegas: The Red Norvo Trio (Lloyd Ellis, guitar; Monk Montgomery, bass) recently completed a full year at the Tropicana . . . Veteran bandleaders Dan Terry and Bobby Sherwood both put together excellent concerts, using full-size bands. Sherwood's lined up thusly: Jerry Munson, Tony Scodwell, Wes Hensel, Carl Saunders, trumpets; Archie LeCoque, Carl Fontana, Denis Havens, Bill Rogers, trombones; Bill Heyboer, Gene Tettamanti, George Moses, Norman Groetzinger, Jack Curran, reeds; Phyllis Sherwood (Bobby's wife), vibes; Joe Darro, piano; Don Baldwin, bass, and Karl Kiffe, drums. The Castaways hosted the bash . . . Harry James and crew, a consistent draw for the Hughes organization along the Strip, is set for a European trip soon. He played the month of September at the Desert Inn . . . Trombonist Bill Harris, active again after a serious illness, celebrated with an appearance at the Monterey Jazz Festival . . . Tenorist Rick Davis recently cut his first album on his own label. His exciting and provocative quartet is made up by Ron Feuer, organ, electric piano; Orland "Pepito" Hernandez, bass, and Santo Savino, drums.

Chicago: Black Expo returned to Chicago for the third consecutive year and as usual the musical portion of the event brought to town many musicians not normally seen around the Second City. Conducting seminars and workshops at Kenwood High School were Quincy Jones, Cannonball Adderley, Billy Taylor, Les McCann, Grady Tate, Reggie Workman, Donnie Hathaway, Jerry Butler and Roberta Flack . . . Duffy (son of Chubby) Jackson almost lost his gig as Urbie Green's drummer during the trombonist's stay at the London House. A local columnist blabbed that Duffy was only 18, the clubowner saw the column, and ordered the underaged drummer replaced. He was not . . . Alice's featured jazz every Wednesday throughout October with Ken Chaney and the Awakening (Frank Gordon, trumpet; Steve Galloway, trombone;

Rich Brown, tenor sax, flute; Chaney piano; Rufus Reid, Reggie Willis, bass; Arlington Davis, drums). The blues reigned on weekends and during the month Otis Rush (with Jim Conley, Bobbie Davis), Siegel-Schwall, Lowell Fulson, Short Stuff (with James Liban, Jr. Brantley) and Big Mama Thornton were featured . . . Georg Brunis is out of the hospital and into the music once again. He did a one-nighter at the Big Horn in Ivanhoe with Smokey Stover and Barrett Deems recently . . . Odell Brown and the Organizers have been featured at the Mark III Thursday through Sunday. Phil Upchurch guests on Thursday . . . Elvin Jones did three strong nights at the North Park Hotel with reedmen Joe Farrell and Frank Foster and bassist Gene Perla . . . Recent attractions in various bags around town: Curtis Mayfield at Mister Kelly's, Mem-

phis Slim at the Quiet Knight, Traffic at the Auditorium, James Taylor at the Aric Crown Theater (McCormick Place), Diana Ross at Mill Run and Jethro Tull at the Amphitheatre. Upcoming: *Jesus Christ Superstar* at the Auditorium (Oct. 30-Nov. 1), *Grand Funk Railroad* at the Amphitheatre (Oct. 31), *George Shearing* at the London House (Nov. 2-21), *Ten Years After* at the Amphitheatre (Nov. 3) and *Three Dog Night* (Nov. 13) also at the Amphitheatre.

Denmark: The annual jazz clinic at Vallekilde high school, arranged by the Danish Jazz Academy and Music & Youth, took place recently with concerts by the *Inter-nordic Big Band*, *Les Flambeau* (a steel band from Trinidad), the Noah Howard Quartet,

db music shop

ARRANGEMENTS

SONGWRITERS! VOCALISTS! Lead sheets and custom arrangements. Music written from your tapes. Arrangers, Box 67, Wendell, N.C. 919-365-7736.

BOOKS

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

(24) BLUES CHORUSES (\$3.00) CATALOG ITEMS: JAZZ ARTIST INTERPRETATIONS, MODERN ARRANGEMENTS, JAZZ DUETS, MANCINI BRASS PUBLICATIONS, DAVE BAKER JAZZ ROCK SERIES, RECORD BACKGROUNDS, MODERN ARRANGING METHODS, MANCINI SOUNDS AND SCORES-BOOK AND RECORDS, POPULAR AND JAZZ HARMONY. FREE DETAILS. LENHART, 57 OTSEGO, VERONA, NEW JERSEY 07044.

RICHARD DAVIS, 1969-70 Poll Winner has written a book, "Walking on Chords for String Bass and Tuba". Send \$3.50 to RR & R Music Publishers, Inc., P.O. Box 117, Planetarium Sta., N.Y., NY 10024.

BUSINESS OPPORTUNITIES

MAKE MONEY IN MUSIC. Whether musician or non-musician. Free brochure shows several ways. Shinn, 901 Beekman, Medford, Oregon 97501.

DO-IT-YOURSELF

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

MISCELLANEOUS

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

LP CONGA DRUMS—Psychedelic—NO. Soul—YES

"BIG BANDS ARE BACK"

Send for FREE Bumper Sticker
HUMES and BERG MFG. CO.
4801 Railroad Ave., East Chicago, IN 46312

IMPROVISATION METHODS

PRACTICAL IMPROVISATIONS

MODERN HARMONY BOOK FOR ALL INSTRUMENTS
scales, chords, blues, alterations, etc.
Send \$3.25 to **BOB TILLES**
8153 N. Claremont Ave. Chicago, ILL. 60645

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



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 11/7 PROGRESSION\$2.50
- THE BLUES SCALE.....\$2.00
- THE LYDIAN MODE.....\$2.00
- THE TRITON 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-48
1611 Kennedy Blvd. North Bergen, N.J. 07047
Foreign Orders ADD \$1.00 PER BOOK FOR AIR MAIL

INSTRUMENTAL METHODS

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

DRUMMERS: GET NEW IDEAS! Hour drum solo cassette tapes, \$5.00 each. Don Sheldon, Jazz Drummer, R.D. 2, Shortsville, New York 14548. Formerly with Serge Chaffoff's Woody Herman All Stars.

TRUMPET YOGA

Jerome Callet—Presents

A new miracle method for Range, Power and Endurance. Photographs, Text and Musical examples that will develop you fast. Secrets of what some call a freak lip. Shatter your trumpet playing friends, with new Power and Range.

Price \$15.00—Check or money orders only.
Send order to: **JEROME CALLET**
5615 Forbes Ave. Pittsburgh, PA 15217

LIGHTING

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

MUSIC

NEW COMBOS, SINGERS! Show business your thing? Write: Central State Talent, Box 216-D, Rock Island, Illinois 61201

MUSICAL INSTRUMENTS

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

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

30% to 50% DISCOUNT! Any Model: Guitar, Amp, Drum, Banjo, Dobro! Free Catalog! Warehouse D3, Box 9352, Fort Worth, Texas 76107

RECORDS & TAPES

JAZZ—Send 10c in coin for complete SAVOY JAZZ CATALOG. Parker, Hawkins, Young, Gillespie, etc. SAVOY RECORD CO 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 Ho-neoye, S.W. Grand Rapids, Michigan 49508

MODERN JAZZ 50's-60's. Out of print LP's. FREE sales and auction lists. Ray Avila, P.O. Box 10232, Cleveland, Ohio 44110, U.S.A.

COLTRANE, DYLAN, MORE. Write to Historic Performances, Box 30015, 10425 Stockholm 30, Sweden.

BIG BANDS—SELECTIONS NEVER BEFORE ON RECORD OF ANY KIND! Big Band LPs, 1940-50, of Butterfield, Pastor, Krupa, Brooks, Dunham, Barnet, Herman, Raeburn, Dorsey, Lunceford, James, etc. Limited Collector's Edition. Excellent quality. Write for list. RECORDS, P.O. Box 03203, Portland, Oregon, 97203.

JAZZ LPS DISCOUNTED. Send 10c for list #3. Craig Recording, 700 W. Main, El Dorado, Ark. 71730.

JAZZ & BLUES RECORDS—All labels. Send for list. TRADITIONAL JAZZLAND, Box 368, Dayton, Ohio 45401

JAZZ RECORDS: Free list. Sharpe, 309 Camille, El Paso, Texas 79912.

THEORY & ARRANGING METHODS

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

DR. MAURY DEUTSCH ENCYCLOPEDIA OF ARRANGING

11 Volumes: Arranging—Vocal—Songwriting—\$15.00
Pre-publication: Trumpet—Ped. F# Double C. \$2.00
Dr. M. Deutsch 150 W. 87 St. N.Y.C. 10024

WHERE TO STUDY

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

SCHOOL OF CONTEMPORARY MUSIC (striving to build a new way), JAZZ—ROCK—CLASSICAL. Enrollment for full time or part time students. Professional degrees granted. 1529 Beacon St., Brookline, Mass. 02146. 617-734-7174

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. 274
New York, NY 10019. For information about qualifying for personal instruction phone (212) 246-5661.

SUBSCRIBERS!

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

CHANGE OF ADDRESS

Please let us know six weeks before you move

Six by David Baker . . .

Arranging & composing For The Small Ensemble: jazz/r&b/jazz-rock (1st Ed. 1970) 184 pps., spiral bound **\$12.50**

Jazz improvisation, A comprehensive Method of Study for All Players (Revised Ed. 1971) 184 pp., spiral bound **\$12.50**

Techniques of Improvisation:

Vol. I, The Lydian Chromatic Concept (© 1968; 4th printing/Revised Ed. 1971) 96 pp., spiral bound **\$7.50**

Vol. II, The 11 V7 Progression (© 1968; 4th printing 1971) 76 pp., spiral bound **\$7.50**

Vol. III, Turnbacks (1st Ed. 1971) 84 pps., spiral bound **\$7.50**

Vol. IV, Cycles (1st Ed. 1971) 260 pp., spiral bound **\$12.50**

Techniques of Improvisation Set of all 4 volumes **\$29.75**

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 saxes; 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 |
| <input type="checkbox"/> Adumbratio | <input type="checkbox"/> The Professor |
| <input type="checkbox"/> Penick | <input type="checkbox"/> Calypso Nova # 1 |
| <input type="checkbox"/> Check It Out | <input type="checkbox"/> MA 279 Boogaloo |
| <input type="checkbox"/> Honesty | <input type="checkbox"/> Kentucky Oysters |
| <input type="checkbox"/> Let's Get It On | <input type="checkbox"/> The Seven League Boots |

\$4.50 EACH

Any ten of the above Dave Baker Jazz-Rock Library . . . **\$37.50**. A complete set of 20 . . . **\$75.00**

- Gordon Delamont (Modern Harmonic Techniques) Vol 1, 2—each \$12.50
- Delamont (Modern Arranging Technique) \$12.50
- Delamont (Modern Contrapuntal Technique) \$5.50
- W. Fowler (Guitar Patterns For Improv.) \$4.00
- Wes Montgomery (Jazz Guitar Method) \$3.95
- Jerry Coker (Patterns for Jazz) \$12.50
- George Russell (Lydian Chromatic Concept) \$18.50
- Roy Stevens (Embouchure Trouble—Self Analysis/Phenomenal-Triple C-Embouchure Technique) \$35.
- 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
- 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

NEW SOUNDS IN MODERN MUSIC
315 W. 53rd St., New York, N.Y. 10019
Phone 212/581-1480

and tenorist Brew Moore with the Albert Meir Trio. The staff of teachers this year included George Russell (on The Lydian Concept of Tonal Organization), Don Cherry (on The Exploration of Sound), vibraharpist Lee Schipper from Berkeley, Cal. (on the History of Rock 'n' Roll), pianist Meir, trumpeter Arnvind Meyer, trombonist Erling Kroner, pianist Bjorn Veriskov, saxophonist Holgre Laumann and drummers Bjarne Rostvold and Ole Streenberg. A special feature this year was a big gathering of students supervised by four musicians equally at home in rock and avant garde jazz: saxophonist Christian Kuhl, pianist Jan Kaspersen, guitarist Tomrer Klaus, and drummer Bo Jacobsen . . . Trumpeters Allan Bot-schinsky and Palle Mikkellborg plus saxophonist Jesper Thilo were the Danish members of the 12-piece Internordic Big Band that toured the four Nordic countries this summer. The Nordic Foundation for Cultural Affairs was instrumental in financing the tour . . . Among the scores of participating musicians at the successful Multi Music Festival 71 on the east coast of Jutland were Dexter Gordon, Idrees Sulieman, Kenny Drew, drummer Jual Curtis, the Tomasz Stanko Quintet from Poland, Made in Sweden, and many Danish rock and jazz groups . . . Music & Light, the unique organization that tries to control the music business in a way that will make traditional booking firms superfluous, has planned a lot of activities this coming season. In Copenhagen there will be concerts at the ABC Theatre, The Jazzhaus Montmartre and the Dagmar movie theater. In Arhus, there will be concerts at the Jazzhus Trinbraedtet.

Australia: Dizzy Gillespie, Sonny Stitt, Thelonious Monk, Jaki Byard, Al McKibbon, and Art Blakey begin their Australian tour in Sydney Sept. 22-23. Then its on to Melbourne (24-25), Adelaide (26) and Perth (27) . . . Lockjaw Davis, during his recent visit with Count Basie, visited the Wentworth Hotel Supper Club to hear the Don Burrows Quartet and later remarked that Burrows is "the best reed man this side of the States". Burrows' group has returned from the Ninth Annual Taunaga National Jazz Festival in New Zealand where guitarist George Golla's arrangement of Tarrega's guitar study *Recuerdos de la Alhambra* with Burrows on alto flute provided the highpoint of the festival . . . Mel Torne recorded a half-hour program for A.B.C. radio utilizing the A.B.C. Sydney Show Band . . . Graham Lowndes, after six months on the folk circuit, is now with a jazz-rock group which includes Freddie and Bernie Payne (trumpet and tenor) and organist Claude Papish . . . The Peter Wood Trio enters its third year at the Steeple Restaurant, Palmerstown North, New Zealand. With Wood on piano are bassist Vernon Smith and drummer Barry Young . . . Tenorist Col Loughnan returned from six weeks in the U.S. where he studied with Oliver Nelson. Loughnan has re-joined the Daly-Wilson Big Band and will be heard on the band's second I.P., due for release in late November . . . The Hungarian group Syrius (Zsolt Baronitis, alto sax; Mihaly Raduly, tenor sax, flute; Leslie Pataki, organ; Jackie Orszaczky, bass, vocal, and Andrew Veszelinov, drums) leave Australia Oct. 10 to return to England and Europe.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of August 12, 1970; Section 3685, Title 39, United States Code)

1. Date of filing: Sept. 21, 1971; 2. Title of publication: Down Beat Magazine; 3. Frequency of issue: Biweekly, except monthly during January, July, August and September; 4. Location of known office of publication: 222 W. Adams Street, Chicago, Cook, Illinois 60606; 5. Location of the headquarters of general business offices of the publishers (Not printers): 222 W. Adams Street, Chicago, Cook, Illinois 60606.

6. Names and addresses of publisher, editor, and managing editor:
Publisher: Charles Suber, 222 W. Adams Street, Chicago, IL 60606
Editor: Dan Morgenstern, 250 W. 57th Street, New York, NY 10019
Managing Editor: James Szantor, 222 W. Adams Street, Chicago, IL 60606

7. OWNER (if owned by a corporation its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual must be given).

Name	Address
John Maher Printing Co.	222 W. Adams Street, Chicago, IL 60606
E. V. Maher	222 W. Adams Street, Chicago, IL 60606
John Maher Jr.	222 W. Adams Street, Chicago, IL 60606
Dorothy Neimer	222 W. Adams Street, Chicago, IL 60606
Joan McElroy	222 W. Adams Street, Chicago, IL 60606

8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages or other securities (if there are none, so state). None.

9. For optional completion by publishers mailing at the regular rates (Section 132.121, Postal Service Manual). 39 U.S.C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates."

In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the reduced postage rates, presently authorized by 39 U.S.C. 3626. (Signature and title of editor, publisher, business manager, or owner) Charles Suber, Publisher.

10. For completion by nonprofit organizations authorized to mail at special rates Section 132.122, Postal Manual). The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes: * Have not changed during preceding 12 months; Have changed during preceding 12 months. (if changed, publisher must submit explanation of change with this statement.)

11. Extent and nature of circulation.	Average no. copies each issue during preceding 12 months	Actual number of copies of single issue published nearest to filing date
A. Total no copies printed (Net Press Run)	113,508	115,086
B. Paid Circulation		
1. Sales through dealers and carriers, street vendors and counter sales,	11,864	10,695
2. Mail subscriptions	73,044	76,159
C. Total paid circulation	84,908	86,854
D. Free distribution by mail, carrier or other means		
1. Samples, complimentary, and other free copies	1,925	959
2. Copies distributed to news agents, but not sold	22,805	22,758
E. Total distribution (Sum of C and D)	109,638	110,571
F. Office use, left-over, unaccounted, spoiled after printing	3,870	4,515
G. Total (Sum of E & F—should equal net press run shown in A)	113,508	115,086

I certify that the statements made by me above are correct and complete.

(Signature publisher)
Charles Suber

New Anti-hum Pick-Ups on all Guild Electric Guitars & Bases!



Guild

For Catalog Kit 7476-C: GUILD MUSICAL INSTRUMENTS, HOBOKEN, NEW JERSEY 07030

A Division of Avnet, Inc.



the natural sound...

Gibson 

It's the sound of a Gibson flattop guitar. A sound that belongs to nature. Its tone harmonizes perfectly with the gentle summer breezes that weave between the leaves. The sweetness of its highs complement a soft, feminine voice. And the resonance booms with masculinity.

A Gibson flattop can match the thunder of a storm and the roar of the wind. Or be as gentle and serene as a ripple in a spring-like pond.

When we make a Gibson, we select the best that nature has to offer. Ask your Gibson dealer to show you the all new line of flattop guitars. It's the only way to get "the natural sound."

GIBSON, INC.

7373 N. Cicero Avenue • Lincolnwood, Illinois 60646