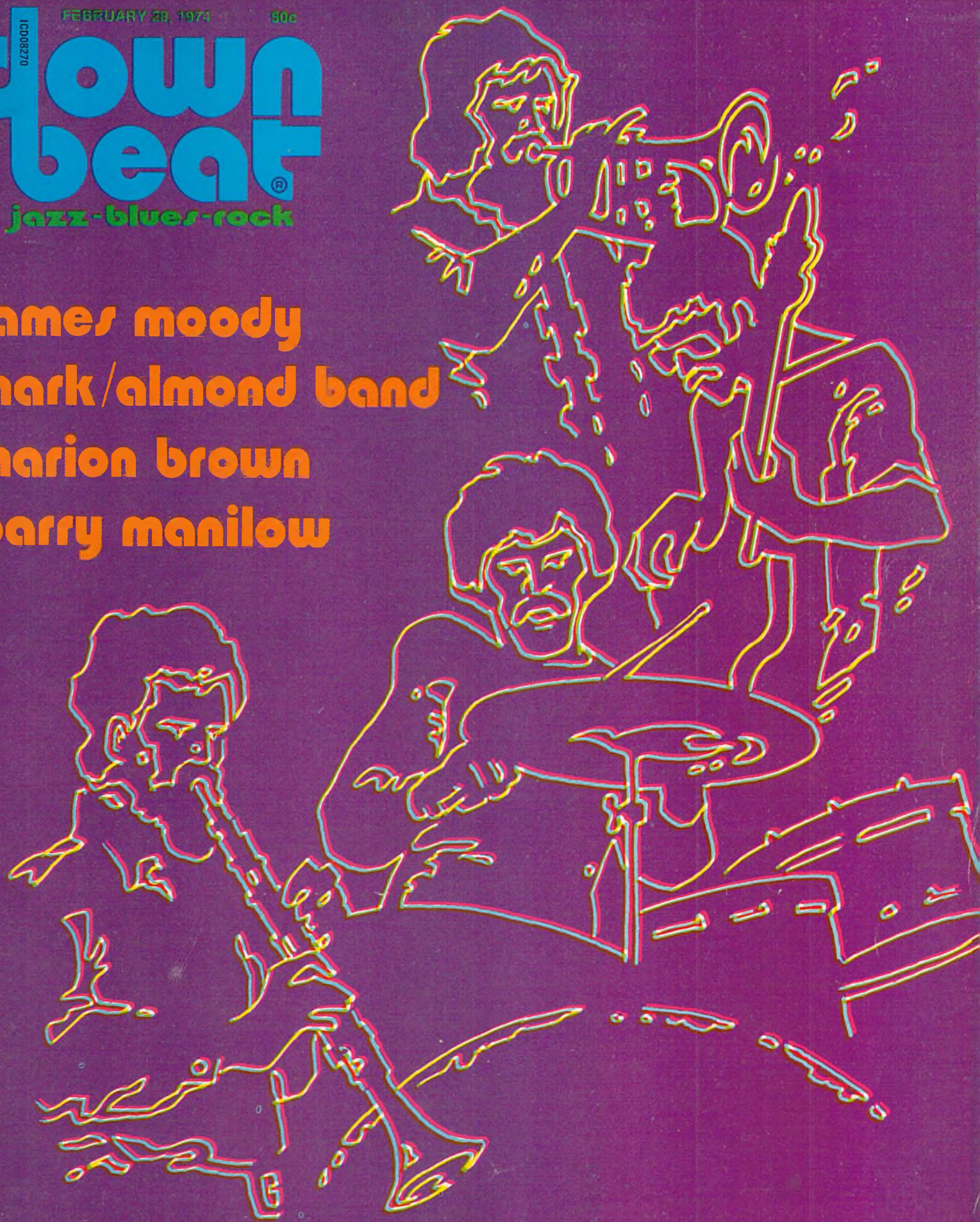


FEBRUARY 28, 1974

80c

10008270
**down
beat**
jazz-blues-rock

james moody
mark/almond band
marion brown
barry manilow




They may be rivals for top honors in international polls (honors they usually share) but Moody, Kirk and Lateef all agree:

If you want today's sound, no flute is better than King.

King has a cool, clean, compelling tone that carries beautifully . . . and it comes forth without a struggle. King's fast action is feather-light yet firm. Its new embouchure aperture assures better control. Its response to any demand is swift and sure.

But don't take their word for it. Don't take ours. Try a King flute and listen to your own words of praise.



The name of the man
is James Moody

The name of the man
is Rahsaan Roland Kirk

The name of the man
is Yusef Lateef

**the
name
of the
game...**

**TODAY'S
SOUND**

**... the
name of
the flute... KING**

KING MUSICAL INSTRUMENTS

33999 Curtis Blvd., Eastlake Ohio 44994

**Is your pickup pickin' up on
what your pick is pickin'?**

It's up to your strings. If they're Fender
electrics, they've got the magnetic response to set
your pickup wailin'.

The reason is pure nickel.

Fender strings not only play better,
they finger easier, look better and play longer with
absolutely balanced tone.

It makes sense to buy your electric guitar strings from
the folks who make the best electric guitar.

Pick Fender electrics.



Fender
Strings

A Division of CBS Musical Instruments Battle Creek, Michigan
Fender is a registered trademark of CBS, Inc.

Phil Upchurch picks Fender strings



ATLAS STANDS

The heavy-duty Atlas line is specially engineered and built to meet the demands of today's hard rock drumming. Ask your local Ludwig Dealer to demonstrate these popular Models: ATLAS 1402 CYMBAL STAND offers wide angle tripod base for all cymbal sizes. ATLAS 1124 BIG-BEAT HI-HAT featuring direct-pull action, spring tension control knob, and cymbal height and angle adjustment. ATLAS 1364-5 DRUM STAND with positive locking at any desired angle or height. Ludwig Industries, 1728 N. Damen Ave., Chicago, Ill. 60647

LUDWIG
the name that puts
the PRO in PRODUCT

CONTENTS

down beat

February 28, 1974

Vol. 41, No. 4

(on sale February 14, 1974)

First Chorus	6
Chords & Discords	7
News	8
On The Road	9
What Is the CBAE: Peter Keepnews gets into the Collective Black Artists' Ensemble.	10
Mark/Almond: A lazy interview at a country motel. Cassette and whisky supplied by Mike Bourne.	11
Marion Brown: "Geechee Recollections in New England." by Bob Palmer	12
James Moody: Moody's Mood for Understanding. by Herb Nolan	14
Record Reviews	16
Blindfold Test: Stanley Turrentine	22
Profile: Barry Manilow. by Jim Schaffer Howard King. by Herb Nolan	24
Caught: Cleo Laine • Count Basie in Barcelona • Sarah Vaughan Sings in the Baths.	25
Perspective: "Weather Bird." Gary Giddins appraises Booker Ervin.	27
"How To": Jazz Bowing—explanations and examples by Anderson White.	28
Workshop: A guitar exercise on alternate picking. by Jerry Hahn.	29
Jazz on Campus	31
City Scene	34
Cover Design and Art: Kelly/Robertson	

president & editor Jack Maher	managing editor James P. Schaffer	associate editor Herb Nolan	Leonard Feather	Peter Keepnews	production manager Gloria Baldwin
		education editor William Fowler	Gary Giddins	Joe Hlee	
publisher Charles Suber	assistant editors Neil Tesser Ray Townley	contributing editors Mike Bourne	Alan Heineman	Robert Palmer	circulation manager Deborah Kelly
			Jon Hendricks	Herb Wong	

Address all correspondence to Executive Office: 222 W. Adams St., Chicago, Ill., 60606. Phone: (312) 346-7811. James P. Schaffer, Editorial; Deborah Kelly, Subscriptions.

EAST COAST OFFICE: 72 Greene Ave., Brooklyn, N.Y. 11238. (212) 857-0080. Gregg Hall, Advertising Sales. WEST COAST OFFICE: 6311 Yucca Street, Hollywood, CA. 90028. (213) 465-0119. Frank Garlock, Advertising Sales.

Records are reviewed by

Jon Balleras
Mike Bourne
Gary Giddins
Alan Heineman

James Isaacs
Wayne Jones
Peter Keepnews
Joe H. Klee

Gordon Kopulos
Eric Kriss
John Litweiler
Leonard Maltin
Steve Metalitz

Chuck Mitchell
Dan Morgenstern
Herb Nolan
James O'Neal
Tom Piazza

Doug Ramsey
Roger Riggins
James P. Schaller
Harvey Siders

Will Smith
Neil Tesser
Ray Townley
Pete Welding

CORRESPONDENTS

Atlanta, David Moscovitz
Baltimore, Stanley Hall
Boston, Fred Bouchard
Buffalo, Chuck Ingersoll
Chicago, Neil Tesser
Cincinnati, Louis F. Lousche
Cleveland, C. A. Colombi
Dallas, Don Gilliland
Denver, Dave Roeder
Detroit, Ben Shaw
Houston, Linda Perkins
Kansas City, Colleen Forster
Los Angeles, Patricia Willard

Miami/Ft. Lauderdale, Don Goldie
Minneapolis/St. Paul, Bob Protzman
New Orleans, Paul Lentz
New York, Arnold Jay Smith
Philadelphia, Eric Nemeyer
Pittsburgh, Roy Kohler
St. Louis, Richard A. Jones
San Francisco, Todd C. Barkan
Southwest, Bob Henschen
Syracuse/Rochester, Ray Boyce
Washington, D. C., Paul Anthony
Montreal, Ron Sweetman
Toronto, Jack Batten
Argentina, Alisha Krynsky

Australia, Trevor Graham
Central Europe, Eric T. Vogel
Denmark, Birger Jorgenson
Finland, Don Bane
France, Jean-Louis Ginibre
Germany, Claus Schriener
Great Britain, Brian Priestley
Italy, Ruggero Stiassi
Japan, Shoichi Yui
Netherlands, Hans F. Duffer
Norway, Randi Hultin
Poland, Roman Waschko
Sweden, Lars Lystedt

Printed in U.S.A. Second-class postage paid at Chicago, Illinois and additional mailing offices. Copyright © 1973 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. Nothing may be reprinted in whole or in part without written permission from the publisher. 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 '73. Write down beat for availability of microfilm copies (by University (Microfilm) and microfiche copies (by Bell & Howell). If you're moving, please let us know four weeks before changing your address and include a current down beat address label with your new address and zip code.

MAHER PUBLICATIONS:
down beat
MUSIC '73
NAMM DAILY

POSTMASTER: Send Form 3579 to down beat, 222 W. Adams Street, Chicago, Illinois 60606

madeira

SERVICED AND DISTRIBUTED
EXCLUSIVELY BY

Guild

A-30R



EG-100

C-600

MB-100



Every Madeira reflects Guild quality.

Guild's own service department checks each Madeira when it comes in, makes all adjustments before it goes out to your dealer.

We know you'd rather own a Guild. But if that isn't possible now, we recommend Madeira.

Priced low enough for everybody.

For Madeira Folder 7827-E: Guild Musical Instruments, 225 West Grand Street, Elizabeth, New Jersey 07202

A Division of Avnet, Inc.

the first chorus

By Charles Suber

Armando Peraza

KING CONGA



Sound
Quality
for
Quality
Sound

45809 Warm Springs Blvd. Fremont, California 94538

LES JAZZES IT ARP.



Les McCann lets his imagination fly with his ARP Pro-Soloist and a rhythm all his own. That's the Les McCann kind of music. Now you can jazz ARP your own kind of music.

World's leading manufacturer of electronic music synthesizers.
ARP Instruments, Inc., 320 Needham St., Newton, Mass. 02164 (617) 965-9700

formula strings

The best available strings! In the materials and gauges you prefer for Your sound. Backed by the kind of integrity that guarantees full expression of the feeling you put into your music.

Formula Strings • Pro-Formula Series • "Gus" Series • LaClassique Series

Write for free catalog.
G.H.S. CORPORATION
PO BOX 136 BATTLE CREEK, MICHIGAN 49015

Forecasts of where the record business is headed are many, and vary with the point of view of the forecaster. We offer no forecast but we have a point of view about those who do.

A while back, *Forbes*, a magazine "directed to the executives in America's corporations," was cautioning its smart money readers that the record business was in trouble and headed for descent. (Keep in mind that *Forbes'* owner/editor is a hot-air balloonist.) Troubles were predicted for an industry beset with scandal, unconventional business practices, and the vagaries of an unpredictable youth market.

The best reply to *Forbes* was made by Joe Smith, president of Warner Bros. records and an articulate spokesman for the industry. His reply, as reported by *Billboard*, allowed that the record business had begun to plateau after annual sales had gone from \$200 million to \$2 billion in a decade. Smith pointed out that if such a rate of growth were to continue, the Gross National Product (GNP) would soon consist entirely of the record business.

Smith—and the industry—believe that record sales will continue to grow, albeit at a slower rate, because of the stimulus of new technology (quad, tv-cassettes, etc.) and the ever-increasing involvement of young persons in the record business. The record companies have become aware that young people are interested in making and selling records as well as buying them. It is certainly true that "recording" is a career virtually unsought ten years ago. Through the National Academy of Recording Arts & Sciences (NARAS) and other industry groups (such as BMI and ASCAP), academic and vocational programs are being encouraged. (The *db Guide to College Jazz Studies* lists four colleges currently offering "recording" courses—Berklee, George Peabody, Syracuse U., and U. of Colorado-Denver.)

All this is fine: more recordings, more industry responsibility, more involvement, etc. But Mr. Smith and freres, be careful of involving young musicians in the business of your business. You haven't gotten to where you are without knowing that performers are somewhat different from listeners; but I'm not so sure you realize just how different are the young musicians. It isn't just that they're more knowledgeable about contracts, copyrights, collateral, and whatever else it takes to be a professional. They know something else that if allowed to go unchecked will undermine some of your most cherished marketing stratagemms. For one thing, young musicians regard labels as dangerous! They have nothing against the labels of Columbia, Warner Bros., or Non-esuch, but they resent the implications of the trade-imposed labels of Pop, Soul, Jazz, Country, and Classical—the five basic charts currently collated by *Billboard*.

Most young players—and those who are in training—seek the status and skills of the studio musician as a musical and professional model. They know that in order to specialize—and compete—in any musical idiom, it is necessary to know all the idioms. And at long last, the schools are beginning to provide the needed breadth and depth to music education curricula.

So Mr. Smith, be prepared. Be prepared to deal with tomorrow's musicians and tomorrow's audience. If they become truly involved, they will want straight answers to some embarrassing questions. **db**

After The Vote

Having been a subscriber for only one year, I have been reluctant to write **db**. After seeing the results of the Readers Poll, though, I just had to.

I thought you had some intelligent readers, but alas, they are about as professional as those who vote in the *Playboy* Poll. You would think that most of the people order **db** for the prestige, and never read it, just scatter it about at their parties for the guests' oohs and aahs. They swing with their old reliables, and do not have an open mind to all the changes going on behind their backs. I was once that way, but since my emergence out of *that* scene, my music has lost many restrictions. All I'm trying to say to these people is that this is a great magazine, so read it, and expand with it.
Chicago, Ill. Don Witt

The results of the latest **db** Readers Poll only serve to clarify the decadent and degenerate nature of the jazz mind today. Does it not seem farcical that John McLaughlin received more than double the vote of Kenny Burrell? And in a vote that one can only describe as humorous, Buddy Rich loses to Billy Cobham.

down beat has most definitely lost the effectiveness it once maintained as the spokesman for the jazz tradition.
Montreal, Quebec Arley S. Karpman

Hey, hey! When are you guys gonna print a nude fold-out of Billy Cobham?
Rock Island, Ill. Hey-ba-ba-re-bop

P.S. Why should Charles Suber be surprised about Mr. Cobham beating out Messrs. Rich and Jones? He has developed into the most technically proficient and versatile drummer

in music today. He has *literally* turned drumming around. It's not an insult to Rich, Jones or any drummer that he is the more popular. (By the way, a fold-out of Bette Midler or Roland Kirk would be keen, too.)

Sonny Rollins over Woody!!! Bah! Humbug! Phooey! I can only reiterate that most people have pedestrian taste, involving a lot of musicians and a great many of your readers.
Toledo, Ohio Sam Kallile

I have been an avid reader of your publication for some time, and I find great joy in reading your articles. Since I am presently incarcerated at the Federal Youth Center, I have been removed from the listening aspect of many of the musical accomplishments of the last two years, but I have managed to keep my eyes open for the artists I was familiar with before my present predicament.

I am familiar with most of the personnel listed in the recent Readers Poll, and I congratulate you and the various musicians for a job well done. But is your contest geared to rate musicians in the Latin field? And if so, why haven't any of the greats in this field been mentioned? I name Eddie and Charlie Palmieri, noted bassist Cachao, and the kings of Latin percussion like Ray Barretto, Jose Mangual, Jr., Tito Puente and Jimmy Sabatier.

I am a Latin percussionist and lover of this soulful music. I think these guys should at least get some recognition for a talent that can be imitated but not copied.
Ashland, Ky. Frank Hattley #75613

I was both pleased and surprised (considering the relatively short time I've been in this country) to find my name under the piano category in the 38th **db** Readers Poll. I

would like to sincerely thank all the readers who voted for me.
Studio City, Ca.

Milcho Leviev

Teutonic Tirade

I hope you know what happened Nov. 2 in Berlin. The Germans actually booed out Duke Ellington during the Jazztage, just the same way they did to Jimmy Smith last year, not approving of what he was performing! (See Jan. 31 **db**, page 8: *McCall Waxen New Discs*.) Duke Ellington is supposed to have had a light heart attack in the dressing room. George Wein was kind enough to fill in and accompany Baby Laurence in the last part of the show.

I wish you could get something done to stop all the jazz musicians to come here, where the Germans don't approve of anything that doesn't sound like their stupid drinking songs! I think you agree with me that boo-ing the number one jazzman of stage, a personality recognized by so many, is reason enough to hate the Germans!

Berlin, West Germany David M. Hananel

For Criss-sakes

What has happened to Sonny Criss? Evidently he has passed away, without my noticing it in the news. Man, there is no way all these people can have so many votes in the Readers Poll with none for Sonny Criss. Most of these people wouldn't even pick up their horns to follow Sonny Criss anywhere. This man is a giant.

Chicago, Ill. Charles H. Jackson

Contributing editor Leonard Feather reports that Sonny maintains his residence in L.A., but has been in Europe for the last several years — Ed.

EDGAR WINTER... UNIVOX. PIANO MOVER

Touring with the 21 pound UNIVOX Compac-Piano



Stage-striding Edgar Winter slings this fast-moving piano 'round his neck... as the onslaught of swift flying fingers race up and down a keyboard of 61 keys. A professional at work with proficient sound working for him. The Univox Compac-Piano gives five full octaves of authentic piano and switched-on clavichord or honky tonk, while maintaining sound clarity with a touch of the sustain pedal. A terrific combination of touring portability and professional performing sound. Edgar Winter and the Univox Compac-Piano... perpetually moving onward.

UNIVOX.

Dept. DB224, 75 Frost Street,
Westbury, N.Y. 11590
A Gulf & Western Systems Company

Sold in Canada under the trade name
"Unicord" by Erikson Music Company, Montreal

Revised Forecast—Miroslav Leaves Weather Report

As reported in the Feb. 14 issue of *down beat*, bassist Miroslav Vitous, one of the founders of Weather Report, has left the group. He has been replaced by Al Johnson, formerly bassist for The Chuck Mangione Quartet, who appears on the upcoming Weather Report album.

down beat tried in vain to reach Vitous for a comment on his future plans. We were able to reach Johnson, who assured us that "there was no dissension involved in Miroslav's leaving the group. It was something that was decided, and I don't know the reason."

Johnson explained the events leading up to his new job this way: "I met Weather Report at a gig that we (the Mangione group) and they did together in Philadelphia, the night before we went to London (last Oc-



tober). Joe Zawinul liked the way I played and when we got back to the States, I flew out to L.A. to audition for the band."

After the audition, Johnson was asked to play on Weather Report's new disc, and subsequently to join the group.

"I had no eyes to leave Chuck (Mangione)," continued Johnson, "but I look at it as a progressive step, a step upwards. Going from Woody (Herman) to Chuck to this is kind of like an education—like going to school. I really feel at home—I'm really happy about it."

Weather Report was formed by Vitous, pianist Zawinul and saxophonist Wayne Shorter in 1971, at which time the group included Alphonse Mouzon on drums and Airto on percussion. Since then, Airto has been replaced by Dom Um Romao, and Mouzon was replaced by Eric Gravatt, who was replaced by Greg Erico, who was recently supplanted by Ishmael Washburn. Weather Report was voted the best jazz group in both the 1972 and 1973 Readers Polls.

Bill Harris Memorial Fund

The Bill Harris Memorial Fund has been started in Las Vegas to honor the late trombonist who passed away last August 20 (see *Final Bar*, Nov. 8 db, pg. 49). The funds will be used to create a bust of Harris, who was a victim of a heart attack and cancer, that will become a permanent exhibit at the Musicians Local 369 building in Las Vegas. Any over-subscription of funds will be donated to the Cancer and Heart Funds as an additional remembrance in Bill's name.

Donations may be mailed to: Bill Harris Memorial Fund, Tommy Hodges and Archie LeCoque, Treasurers, Box 4547, Las Vegas, Nevada 89106.

A memorial concert is tentatively planned for April 14, at which time the bust will be unveiled and many of the songs associated with Harris will be performed. In addition, several famous jazz trombonists have indicated a desire to appear in tribute to Harris.

New Releases

"Good old New York, my old home town," wrote **Jelly Roll Morton** late in his career. It's a lie. New York was no more good to Jelly than it was his home town: he suffered in New York from a lack of appreciation. If anyone had told him that in 1973 an orchestra of 18 pieces (which would have seemed like symphonic proportions to Jelly) would be playing **Dick Hyman's** special arrangements of a dozen of Jelly's best-known pieces, he would have: (1) sent for the

wagon; (2) gone on the wagon (3) died from culture shock.

Arranger-conductor-pianist Hyman and former trad band leader-producer **Leroy Perkins** labored long in selecting the right musicians for the quadruphon recording of these charts, going back as far as **Joe Venuti**. The music is orchestrated for large ensemble that evokes the days of concerts in the park, and there's a hot 10-piece band from within the group (featuring soloists **Pee Wee Erwin** on trumpet, **Kenny Davern** on clarinet and sax, and **Vic Dickenson** on trombone). There are also trio sides with Hyman, Venuti and drummer **Panama Francis**, as well as a Hyman solo.

The recording was made in Columbia's 30th Street studios in New York, and will be out in February. It is a first in that it deals with Morton the composer instead of Jelly the pianist. Says Hyman: "As arranger, I invented very little. Everything is suggested by the composition. My job was mainly that of transcriber, editor and orchestrator."

The main exception is Davern's soprano sax feature on

Delmark Records Forms Booking Arm

Delmark Records has announced the formation of a booking arm, Delmark Artists, in order to direct personal appearances by key artists on its recording roster. The expansion move comes as the small Chicago jazz and blues label officially celebrates its Two Decades of Jazz and Blues.

According to owner Bob Koester, who also runs Chicago's Jazz Record Mart, the new operation was undertaken so that some of the jazz and blues musicians

who are known in Chicago, and who have been well-received in European concerts, can find greater exposure on a national level. "The move was necessary and inevitable," says Koester, "because these important artists have not been developed and exposed through other channels." Steve Tomashofsky of Delmark Records will head Delmark Artists.

Agreements have initially been reached with bluesman Jimmy

Dawkins, winner of The Hot Club of France's *Grand Prix*, and The Muhl Richard Abrams Sextet, which scored a success at the 1973 Berlin Jazz Festival (see *McCall Waxes Two New Discs*, Jan. 17 db, pg. 8). Delmark Artists will also direct appearances by country-bluesman Sleepy John Estes and the groups of new music saxophonist Kalaparusha (Maurice McIntyre) and multi-instrumentalist Henry Threadgill, as well as other Delmark musicians.

The Ophthalmologist Was A Baritonist

"Lionel Hampton, one fourth of the great Benny Goodman Quartet, had a cataract removed from his right eye. He then proceeded to play a free concert in Harlem that very evening." That's how the press release might have read, but the story's not in that alone. The ophthalmologist was Dr. Charles Kelman, (better known as Charlie), who happens to be a baritone saxophonist. For a fleeting moment during the summer of 1971, Charlie and a group of other musician-doctors called, curiously enough, The Doctors' Jazz Band, played a festival on Long Island. And the story's not in that alone, either. Because in an operation he perfected some years ago, Dr. Kelman used an ultrasonic frequency to remove the Hamp's cataract, thereby shortening the recovery time from seven weeks to an-hour-and-a-half.

Hamp returned the other day for a check-up and in the midst of a discussion among the three of us, he suddenly jumped from his chair and shouted, "Let's do this thing in Harlem, for everybody, free!" Charlie and I shouted, "Here, here," as he explained, "I'm about to begin a new housing development. I'd like to include a clinic and this would be perfect." Lionel is very active in that area of upper New York City and extremely generous with his time as

Hampton Eyes New Operation

well as his money. "This operation doesn't take much room, does it Doc?" And without waiting for a reply he went on, "Then let's get started." He bounded from the sofa and quickly dialed some one in charge. The wheels were already turning.

Oh yes, back to Dr. Kelman. The only comment he would make on the operation was this: "The standard operation for cataracts is extremely safe and effective. Anyone needing the operation should rely on advice of his own ophthalmologist and not go shopping around for a new technique."

Formalities out of the way, I found out something more about the successful eye surgeon; he's a frustrated jazz musician. He wants to make an album or two for a mass audience, he's of the lush Sam "The Man" Taylor school, and he leans toward the Bob by Hackett-Jackie Gleason type of jazz.

His dress is very leather and his office is indeed for the eyes chrome and black-and-white abound. "I'm happy with what I'm doing. It's very gratifying indeed," Dr. Kelman explained. "My father, knowing me very well, simply stated, 'Charlie, be anything you want, but be a doctor first.'" Sage advice, to be sure.

"I've always wanted to have a hit record, and I almost did," he

Forgive Them, Father

Our Argentinian correspondent, Alisha Krynsky, has sent us the following report:

"I was standing in the lobby of one of the three movie theaters in Buenos Aires that were showing, for the first time, *Jesus Christ Superstar*. It was in the early morning hours, when a small group of young people tried to force their way into the theatre, shouting and making threats. Police removed them promptly, but a few minutes later a car pulled up just outside and a bomb was hurled under the marquee, smashing glass and the decor. It happened very fast and I and the other reporters there did not have time to move — we were almost hit.

"Within 15 minutes the other two theaters had been bomb-

ed, although in one of them the police were able to get the bomb outside before it detonated. Also, the firm distributing the film, Cinema International Corp., was saved because of fast police action. The police arrested six people a block away, finding them with guns, cans of petrol, and chains in their possession.

"The showing of the movie has been cancelled. This is just like earlier in 1973: a stage presentation of the musical was stopped while in rehearsal, when a group of armed men stormed the theater and set it afire, gutting the building.

"Nobody knows who is doing this, or why. The show has even been approved by the Vatican."

The Scope of Jazz

The Hayes Alvis Lectures

Jazz is in the listening; it is also in the reading; but it is always a learning experience. With this in mind, New York's nonprofit Jazz Interactions has established a series of lectures that will cover much of the history and essence of the music.

The Saturday afternoon lectures, which will be held at 3 p.m. at St. Peter's Center, 16 East 56th Street, are called *The Hayes Alvis Memorial Lectures: The Scope Of Jazz*, after the bassist who played with the Duke Ellington band of the late '30s. "In selecting the lecturers," reported Rigmor Newman (wife of Joe, who gives the March 9 lecture), "we have tried to get people who are associated with the topics so that there will be no credibility gap. We have even pulled a coup of sorts in the person of Ed Beach," she added,

potpourri

An appeal on behalf of former Ornette Coleman drummer **Ed Blackwell**, in need of a kidney transplant (see Feb. 14 db, pg. 9), has found a ready response in England, with \$2,200 so far contributed by well-wishers, including rock idol **Marc Bolan** of **T-Rex**. Another \$700 was netted by a benefit concert Dec. 16 at London's Marquee Club which, alongside British bands such as **Ian Carr's Nucleus**, featured the first major local appearance of another ex-Coleman sideman, trumpeter **Bobby Bradford**.

It's How You Make It, Longo: **Mike Longo** has officially left his post as pianist, composer, arranger and musical director of the **Dizzy Gillespie Quintet**, in order to form his own group.

referring to the velvet-voiced jazz jock extraordinaire for WRVR-FM. "He does not make appearances for just anything."

The lectures are as follows:

● Feb. 16. *Survey of Jazz History*, presented by Dan Morgenstern, former editor of *down beat*.

● Feb. 23. *Jazz Piano from Ragtime to Avant-Garde*, presented by pianist Dick Hyman.

Jazz Repertory Co. Opens Series

The New York Jazz Repertory Company. (NYJRC), George Wein executive director, has scheduled 15 concerts at Carnegie Hall for their first season. Under the musical direction of Stanley Cowell, Gil Evans, Sy Oliver, and Billy Taylor, the orchestra will be able to draw on a collective personnel comprising over a hundred of the top musicians in the jazz field.

The first concert, Jan. 26 at 8 p.m., featured Sy Oliver conducting the orchestra through various original arrangements which were the mainstay of the Jimmy Lunceford Orchestra. A segment on "Jazz In The Rock Age" was also provided by Gil Evans and Charles Tolliver's Music Inc., with NYJRC members directed by Stanley Cowell.

The Feb. 3 concert featured Dizzy Gillespie as guest soloist and highlighted the music of composer-arranger Oliver Nelson, as conducted by Billy Taylor. The remaining concerts are as follows:

Sunday, Feb. 17 at 3 p.m. Concert #3 will feature saxophonist/flutist/pianist/composer Sam

VIKKI CARR
Feb. 22-23, Phoenix, Ariz.

MAC DAVIS
Feb. 21, Las Cruces, N.M.
23, Rexburg, Idaho

MAYNARD FERGUSON
Feb. 15, Bridgeport, Conn.
16, Morrisville, N.Y.
17, Norristown, Pa.
18, Fort Eustis, Va.
19, Raleigh, N.C.
22, Cocoa, Fla.
23, Miami, Fla.
24, Dunedin, Fla.
25-26, Tampa, Fla.

STAN GETZ
Feb. 14-23, New York, N.Y.

JOEL GREY
Feb. 14-17, San Francisco, Ca.
26-
March 9, New York, N.Y.

BILLY JOEL
Feb. 14-17, Atlanta, Ga.

RAMSEY LEWIS
Feb. 14-18, New Orleans, La.

NORMAN CONNORS & HIS DANCE OF MAGIC
Feb. 15, New York, N.Y.
17, Los Angeles, Ca.

MANHATTANS
Feb. 14-17, Detroit, Mich.
21, North Miami, Fla.

JOHNNY MATHIS
Feb. 14-20, Australia & New Zealand

ROGER McGUINN GROUP
Feb. 15, Indianapolis, Ind.

ZOOT SIMS
Feb. 17, Detroit, Mich.

LIZA MINNELLI
Feb. 18-19, Rio de Janeiro, Brazil
28-
March 8, San Juan, P.R.

JF MURPHY & SALT
Feb. 15-17, East Lansing, Mich.

NEW RIDERS OF THE PURPLE SAGE
Feb. 14, Athens, Ga.
15, Atlanta, Ga.
17, Fayetteville, N.C.
22, Casselberry, Fla.
23, Miami, Fla.

PROCTOR & BERGMAN
Feb. 15, Rochester, N.Y.
21, Amherst, Mass.
22, Buffalo, N.Y.
25-27, Toronto, Can.

SOFT MACHINE
Feb. 14, Montreal, Can.
15, Quebec City, Can.
16, Toronto, Can.
18, Cleveland, Ohio

TANYA TUCKER
Feb. 23, Petersburg, Ill.
27, Phoenix, Ariz.

RORY GALLAGHER
Feb. 15-16, San Francisco, Ca.
18, Denver, Colo.
19, Boulder, Colo.
22-23, Milwaukee, Wisc.
24, Aurora, Ill.
25, Lansing, Mich.

MANDRILL
Feb. 15, Wilberforce, Ohio
March 1, Frankfort, Ky.
3, Norfolk, Va.

WOODY SHAW
Feb. 21, Hayward, Ca.

GARY BARTZ
Feb. 16, Oberlin, Oh.
March 22, South Bend, Ind.

ART BLAKEY
Feb. 14-17, Japan
March 31-
May 5, Europe

CHARLIE BYRD
Feb. 14-15, Australia
19-23, San Francisco, Ca.
26-
March 3, Redondo Beach, Ca.

LITTLE JIMMY SCOTT
Feb. 18-23, Philadelphia, Pa.

RETURN TO FOREVER
FEATURING CHICK COREA
Feb. 15-
March 3, Japan

THE CARPENTERS
Feb. 14, Amsterdam, Holland
15-16, Amsterdam, Holland
17, The Hague, Holland
18, Glasgow, Scotland
19, Manchester, Eng.
20, Liverpool, Eng.
21, Southport, Eng.
22-23, London, Eng.
25, Bristol, Eng.
26, Birmingham, Eng.

LEMMINGS
Feb. 22, Columbia, Mo.
24, Kansas City, Kan.

HUGH MASEKELA & HEDZOLEH SOUNDZ
Feb. 12-17, Los Angeles, Ca.
19-24, San Francisco, Ca.

RIPPLE
Feb. 18-24, Boston, Mass.
Mar. 4-10, Boston, Mass.

BOBBY HUTCHERSON
Feb. 16, Palo Alto, Ca.
22-23, Berkeley, Ca.
28-
Mar. 10, Los Angeles, Ca.

FREDDIE HUBBARD
Feb. 25-
Mar. 2, Philadelphia, Pa.

CARMEN McRAE
Mar. 11-16, Philadelphia, Pa.

MODERN JAZZ QUARTET
Mar. 11-23, New York, N.Y.

DAVE BRUBECK
Feb. 15, Oneonta, N.Y.
16, Rochester, N.Y.
17, Buffalo, N.Y.
18, Batavia, N.Y.
19, Delhi, N.Y.
24, Framingham, Mass.
Mar. 1-12, Europe

B.B. KING
Feb. 27-
Mar. 18, Australia & New Zealand

SAVOY BROWN
Feb. 15, Fort Worth, Texas
18, Amarillo, Tex.
17, El Paso, Tex.
19-20, Denver, Colo.
22, St. Paul, Minn.
24-25, Chicago, Ill.
26, Louisville, Ky.
Mar. 3-4, Detroit, Mich.
5, Buffalo, N.Y.
6, Pittsburgh, Pa.
8, Largo, Maryland
9, Clemson, S.D.
10, Charlotte, N.C.
11, Atlanta, Ga.
13, New York, N.Y.
14, New Haven, Conn.
15, Philadelphia, Pa.
17, Hempstead, L.I.
18, Syracuse, N.Y.
19, Boston, Mass.
20, Providence, R.I.

MANFRED MANN'S EARTH BAND
Mar. 10, Atlanta, Ga.

DESCENDENTS OF MIKE AND PHOEBE
Feb. 17, Atlanta, Ga.
19, Houston, Tex.

WOODY HERMAN
Feb. 12-24, Sunol, Ca.

JERRY BUTLER
Feb. 18-24, Cherry Hill, N.J.

KENNY BURRELL
March 5-16, Los Angeles, Ca.

SONNY ROLLINS
Feb. 14-16, Washington, D.C.
March 4-9, Philadelphia, Pa.

TERESA BREWER
Feb. 14-21, Las Vegas, Nev.

potpourri NEWS

continued on page 38

continued on page 33

A band with the somewhat imposing title of "The Collective Black Artists Ensemble" has been turning up around New York lately, notably at the Village Vanguard (for a one-night stand last fall), at an evening appearance on the Staten Island Ferry, and in a series of benefit concerts for the late Cal Massey and others.

People whose minds function in terms of stereotypes might assume that a band with such a name would be aggressively militant (probably separatist) in ideology, and play a brand of music that was aggressively cacophonous and probably inaccessible to white ears, and most black ears as well. But the facts speak differently: the CBA Ensemble, as it's known, is a lusty and joyous band

What

of approximately 18 pieces, quite solidly in the Basie and Ellington traditions—one of their best numbers is a tribute to Basie called *Down for the Count*—but at the same time, forward-looking; their book is full of originals by such gifted composers as Joe Chambers and Stanley Cowell. The Ensemble is also, in Reggie Workman's words, the "main performing sector" of the Collective Black Artists, a kind of multi-purpose self-help organization that appears to have its

Is

program very much together. Workman, one of the most respected bassists in the world, performs with the Ensemble and serves as a spokesman for the CBA. In addition to being a remarkable musician—best known for his years with Blakey and his work with Coltrane—Workman is a thoughtful and articulate person who is deeply committed to the success of the CBA.

The CBA is not the first organization of its kind, but Workman hopes it will prove to be the most durable and effective. Founded in 1970, it serves two basic functions: to "examine, preserve, and present" what Workman calls "black classical music"; and to help alleviate the conditions under which the average black improvising musician works and lives.

As Workman describes it, the financial stigmas attached to being typed as a "jazz musician" are considerable. Pensions are difficult to collect, credit ratings hard to obtain, and as often as not, it is a sufficient challenge to merely make a living wage. "Nine out of ten musicians living a life like this," Workman says, "are not aware that it doesn't have to be like this."

CBAAE?

The CBA strives to educate musicians with the overall aim of enabling them to have more control over their art and their lives. Recently they sponsored a series of highly successful workshops, funded by the New York State Council on the Arts, dealing with such diverse subjects as contemporary music notation and the business aspects of the music industry.

Among the organization's other projects have been a series of workshops in New



By Peter Keepnews

York-area prisons; a weekly radio show (featuring interviews with everyone from Eubie Blake to Yusef Lateef); a transportation service designed to ease the age-old musicians' anguish of getting equipment back and forth from jobs; a series of lecture-demonstrations by musicians throughout the city's school system; and an irregularly-published newsletter, *Expansion*, which is "a forum for spreading information that affects the artist community—not just musicians, but all artists." The CBA also owns a music publishing company. Says Workman: "This is to keep our music alive by documenting and archiving it ... to make sure people's ideas are performed." (He adds that there have been numerous instances of young musicians starting their own publishing companies, then coming to the CBA to find out how they should be run.)

The bassist also says that the CBA's Coordinating Council is attempting to bring this country's various musicians' collectives together, "into a common goal, instead of all sorts of different organizations scattered around and nothing happening." For the time being, the Collective Black Artists is an autonomous organization, affiliated only with the state's Arts Council, which offers sporadic funding. Money is always tight with the CBA; Workman hopes the burden will be eased somewhat by the acquisition of tax-exempt status in the near future.

As for the presence of the word "Black" in the organization's title, Workman sees it as a manifestation not of cultural separatism but of a certain socio-cultural realism:

"We are doing work that services not only black artists but all artists; however, we are focusing on black artists because whites and blacks have different kinds of problems; unique to their different cultures and life styles. We started out as an interracial group, but nothing was happening because of those differences. Eventually, whites and blacks will come together, but for now it's more important to establish a firm base, do our homework, and work out our own problems individually."

Workman is as excited about the sound of the Ensemble as he is about the work being done by the CBA. "The idea behind a large ensemble," he says "is first of all to get more musicians involved, and in learning how to listen and hear together; and second to help offset the artificial prana of the electronic age." ("Prana" is a Hindu word meaning "life-force.") While not denying that much good music has been made with amplified instruments, Workman suggests that "when you're listening to four or five musicians playing that way, you're really listening to Con Ed." He believes a vast new audience, whose ears have been attuned to loudness are ready to be reached by the "natural prana" of big-band jazz as performed by the CBA Ensemble.

Unfortunately, the band hasn't been getting too many chances—mostly because clubowners and promoters tend to look on unproven big bands as a financial risk. But when the Ensemble does get a chance to play in public, it invariably excites and moves an audience. At the Vanguard on Monday night, the ensemble cohesiveness, stunning musicianship and broad range of styles were on display in full glory. The Ensemble really is a collective venture, with no leader and no stars, but it possesses an abundance of great soloists. Among them are pianist Stanley Cowell, who also does most of the conducting. Cowell, whose playing partakes of virtually every element in the jazz piano vocabulary, is also a prime mover in the CBA itself and is affiliated with the musician-operated Strata-East Records. In his spare time, he is one of the four musical directors of George Wein's Jazz Repertory Company.

Two veteran tenor saxophonists, Frank Foster and Jimmy Heath, bring their expertise and years of experience to the band; both also compose, arrange and conduct. A number of vocalists, most notably Dee Dee Bridgewater, have performed with the CBA Ensemble, and among the other impressive soloists are trumpeters Cecil Bridgewater and Charles Sullivan.

But mention of a few names should not exclude the others: everyone in this band is good, and it is the ensemble, more than any specific individual, that is the star. If they can get a chance to be heard more regularly, the CBA Ensemble should do an excellent job of spreading the gospel of the Collective Black Artists, as well as keeping the big-band legacy alive. This is black classical music that cooks with the fervor of commitment and love.

MARK / ALMOND

Mark/Almond played at Indiana University on a concert with the Strawbs and the J. Geils Band. The Strawbs played music much too intimate for the basketball arena-cum-music hall. The J. Geils Band boogied. Mark/Almond played in between.

We encountered each other after midnight at the Holiday Inn. I brought the whisky. As we were in Indiana on a Sunday, the bars were closed. Jon Mark and Johnny Almond like to talk and to drink, more so to drink, but we talked as much that night—though not until we'd watched Don Rickles insult everyone on *The Tonight Show*.

Bourne: Is success being on with Johnny Carson, being insulted by Don Rickles coast-to-coast? Or what?

Mark: Just to work and enjoy what you're doing.

Bourne: You do that now.

Mark: Always you want more. With more money, that obviously means more work. More success, more recognition, more money, and it obviously means more work. That's how it should be.

Bourne: In the music biz, you perpetuate that with a hit record.

Mark: I wouldn't say that. I think there's an advantage, because that means you communicate with a lot of people. But it depends on what level you want to communicate. T. Rex communicates with a lot of people, so do the Osmond Brothers, Alice Cooper. But I couldn't see me or Johnny on stage doing what they're doing.

Bourne: How else do you perpetuate yourself? It's a competitive thing.

Mark: You perpetuate yourself by good music, making good albums, and by having good concerts. There's a lot of people that never had a hit record: Freddie Hubbard, Hubert Laws, Ron Carter. I was gonna say John McLaughlin, but he's doing much better now.

Almond: Even Miles Davis.

Bourne: But they've hit with the jazz audience.

Mark: Jazz, folk, or rock. I think that's a fallacy about jazz audiences and rock audiences. I think there're just audiences. I think they're open to what you give them. It just depends on how you give it to them. The show we did tonight was considered for that audience. Had we done a beautiful opera hall, where everything is quiet and no police rushing around, we probably would've done a completely different show, a lot more mellow things, quieter numbers, acoustic piano, and like that. We boogied more tonight than we normally do.

Bourne: How different is your playing—not simply the songs, but the soloing, the intensity—in that milieu, or in an intimate place?

Almond: Obviously the place makes a difference. In a small club, you can play really laid back, play more complicated stuff. Whereas in a concert hall like tonight, you gotta stick to the basics, keep it simple. It's knowing how to play in the right place.

Bourne: You have so much input, so many different things musically. Drummer Dannie Richmond is from Mingus; is there a Mingus influence in your music through him?

Mark: We and Charles don't get along too well.

Almond: (imitating Charles Mingus): "Those goddam Beatles!"

Mark: There is a definite influence to hear a jazz drummer of D's dexterity playing within



"If you're not careful, playing can become a money-making syndrome..."

by michael bourne

what is basically a rock unit. Jazz drummers will always drive more, on top of the beat. Funky drummers lay back off the beat. Jazz drummers, like D, are always pushing the intensity of it.

Bourne: How did the band come together? You both played with John Mayall on *The Turning Point*.

Mark: I had done the whole British blues circuit. I got a call from John and went and met Johnny. That's where it started. The reason I left John was the boredom, confined to playing the blues so much. There's nothing wrong with playing blues, but he played it day in and day out.

Almond: 12 bars, 3 chords.

Mark: No structure. It doesn't matter what key or what tempo, it's gonna be blues. That's John's life, that's what he's devoted to, and I admire him greatly for it. But there's other things I wanted to do, especially after seeing America. I decided to form my own band, primarily to come over here. Johnny was gonna go off and form a big band, but then we talked.

Bourne: I remember your *Hollywood Blues* record, with Vi Redd and Curtis Amy.

Almond: That's my kind of music, '50s and '60s modern jazz.

Mark: I think you gotta draw a line between what you listen to and what you play. What you listen to is not necessarily what you play, because financially you wouldn't be able to afford to play it. Johnny's ideal would be the Woody Herman band. My ideal would be to go out with the Boston Symphony. But those are ideals you can never accomplish unless you have a lot of commercial success. Then Johnny can go off and

put his big band together, or I can do something with an orchestra, just for the pure satisfaction of doing it.

Almond: If I had the bread, I'd make some records, but not play on them, just get them together, like a freaked-out lead guitar with a 26-piece orchestra, 6 trumpets, 5 trombones, powerhouse writing.

Mark: That's an ultimate ambition in the practical sense. There wouldn't be any point in putting together a unit which had a set formula, like *Three Dog Night*. I respect them for the commercial success they've had, but I couldn't spend that many years doing that same repertoire over and over and just amassing a bank account instead of getting on to what you really want to do.

Bourne: If commerciality is damnable, then hell is playing your hit record for eternity.

Mark: Absolutely. An artist is supposed to be creative. How can a band stay creative when they're on the road two thirds of the year? When are you gonna get the time to think, to create? If you're not careful, it can become a money-making syndrome; the manager, the agency, the record company, forcing you on the road, to earn money. And your creativity goes from there to nothing.

Bourne: How did the band, as it is now, come together? How did you spirit Dannie Richmond away from Mingus?

Mark: We were in London, the best jazz club in Europe, Ronnie Scott's, playing opposite Mingus. D always left his drums on stage. D had a few drinks and other things and couldn't figure out why we didn't have a drummer. We had this unique wind sound just hanging together. One night he just started playing and the roof went off of the

building. And he said, "That's insane!" It happened again, four nights. By this time, Mingus was pissed off. It came to the end of the gig; we were going to America. We said, "We'd offer you a gig, but obviously you wouldn't go off with us." And he said he'd think about it, and he joined the band.

Bourne: You're rather funky for a so-called British band.

Mark: There's a large combination of personalities and cultures. Bobby Torres (congas) is Puerto Rican. Dannie is into heavy jazz. Bill Osborne (keyboards) plays hard and funky. Bob Glaub (bass) is from America. Then you got me (guitar) and Johnny (winds and keyboards) from England. The combinations make it neither white nor black, nor soul, nor British nor American music.

Bourne: I presume this frees you as the main composer.

Mark: Completely. Billy is on keyboards; there's a lot of rhythmical ideas there, just listening to him play. I think it's definitely the tightest section we've had. It's working out just perfectly.

Bourne: Music is a product, so your product is a song that says, "Get yourself together, or it's the end!"

Mark: I believe that, the way the world's going now. If people don't get it together, I'm afraid there won't be another generation. I don't see that song as a message. I see that song as absolutely normal. The same as *What Am I Living For*. How many people have thought: "What's this constant growing? What am I doing it all for?" These are ordinary truths that've been reflected by DaVinci, Gauguin, Matisse. Truths don't change, it's just the interpretation and the environment that changes. The artist's job is to interpret to his generation. Three Dog Night are gonna be meaningless in 20 years. Bob Dylan will still be incredibly valid, a legendary figure, just like Steinbeck. No bullshit rock will be around. What's that T. Rex sings? "Get it on! Bang a gong!" (An unpleasant noise.) Kerouac was another great reflector of his time, never accepted as that in his time.

Almond: Charlie Chaplin.

Bourne: The cliched presumption is that music is what you're living for.

Mark: That's what it is. Johnny plays; the same emotional thing I've gone through writing, he'll go through musically. I've seen him break down and cry when he's gone into a club and seen a player he admires that no one has come to see.

Almond: There's a guy Dannie took us to see in St. Louis, Willie Smith, played tenor and soprano. This guy was a killer. And we were the only people in there.

Mark: And afterwards he said, "I'd be great if I had a decent horn, but I can't afford to put it in the repair shop."

Almond: If I had the money, I'd take him to England, put him in a studio.

Mark: That can get distressing when you're on the road. We'll go to a jazz club and see really incredible performers that are earning nothing. And then go to another rock concert the following day and play with some really bullshit band that is making a lot of money.

Almond: Ira Sullivan never comes out of Miami, just plays the Miami bars. And my God, he plays ridiculously well.

Mark: I can think of one band which I find tragically sad, T. Rex. Marc Bolan was a very creative kid. He had a style similar to the Incredible String Band; he did some very poetic things. Then he decided to put sequins on his eyes, dye his hair, and wear funny clothes, get a load of amplification, and just jump up and down. And he became very successful. I thought the stuff he did before was beautiful, and the stuff he's doing now...

Almond: Another guy forced into playing commercially instead of playing what he wants to play is Brian Auger. He's a jazz organist; he's brilliant. But he's forced to sing, and he can't sing worth shit.

Mark: I think ultimately if you stick up for what you want, you'll always come out in the end. I think this is exemplified by Creed Taylor, the finest producer in America. His integrity has kept him where he's been. Now he's had his first commercial hit with Deodato. He's always signed the top artists and persevered. And now success has come. Weather Report started, not because they wanted to make money, but because they wanted to play. Miles Davis never changed his style one iota; the public suddenly started to get hip to Miles Davis.

There's three things: there's music, there's showbiz, and there's money. I love music. I'm heavily into music. There's other people heavily into showbiz. I love Sammy Davis Jr. I think he's terrific, a great showman. I love Frank Sinatra, Elton John, people really into showbiz. The other category I can't cope with at all; it's a manufactured product, no better than any of the adverts on television. Just force it down their throats hard and fast enough and they'll buy it. What do you want to do? Play down to an audience? Or make an audience come up? Come up! Come up! **db**

Marion Brown's discography is a study in contrasts. Most contemporary saxophonists have constructed an idiom, a format, and then elaborated or perfected it, but each of Brown's LPs offers a distinct, self-contained sound universe and is best evaluated on its own terms. *Why Not* (ESP 1040) is a lyrical quartet session with incisively shimmering piano by Stanley Cowell and song-lines from Marion's alto. *Afternoon of a Georgia Faun* (ECM 1004) is a sonic watercolor of percussive light and shade; it is collectively improvised in an idiom which has nothing to do with "solos" in the jazz sense of the word. *Three For Shepp* (Impulse AS-9139) was a solo-oriented quintet date; Marion's latest album, *Geechee Recollections* (Impulse AS-9252) is a rhythmically-structured reminiscence of the saxophonist's Georgia roots which echoes African drumming and the blues.

Brown, who was born in Atlanta's "Buttermilk Bottom" in 1935, studied Music Education, Political Science, Economics, and History at Clark College and Howard University. In New York, in the mid-'60s, he recorded with Archie Shepp (*Fire Music*) and John Coltrane (*Ascension*) and led his own groups. Like many of his contemporaries he left for Europe, but he returned to the United States in 1970 with a profound interest in the study of Ethnomusicology. He has been teaching African and Afro-American music at Bowdoin College in Brunswick, Maine while pursuing a B.A. Next fall he will begin graduate studies in Ethnomusicology, concentrating on oral tradition, linguistics, and compositional disciplines in African music.

I began our interview by asking Marion to characterize the development of his music during his stay in Europe, following the intensity of the *Ascension* period of collective free energy.

Brown: In Europe my musical development switched from the kind of intensity you mentioned to a more deliberate kind of music that had more structure to it. I wanted to pace my music, to give it time to develop through various moods and modes, and as it calmed down and I thought more about it, I thought more about structuring things in a certain way. These changes took place only because there were opportunities for me to play often enough for them to take shape.

Palmer: Was there a progression in your European albums, from *Gesprachstetzen* (Calig 30601) to *In Sommerhausen* (Calig 30605) and *Afternoon of a Georgia Faun*?

Brown: When I recorded *Gesprachstetzen* I had just formed what would be my permanent group in Europe, with Steve McCall, Ambrose Jackson, and Gunter Hampel. We were still playing a kind of collective improvisation having to do with sections and duets between Gunter and I and various things like that. By the time of *In Sommerhausen* (May, 1969) I had become interested in basing my group playing around rhythmic structures, with harmonic structures more or less nil. I began orchestrating rhythms in a basic four-part pattern. In other words, I would distribute rhythmical values in relation to a specific time signature among four or five parts, in the same style you would use if you were writing several melody parts in polyphony.

So collective group playing like we were doing in New York was the basis for *Gesprachstetzen*. By *In Sommerhausen* I had changed to the point where I was using definite rhythms as a basis for all the compositions, as one would use a set of harmonies. So you can see that by this time all the elements for *Afternoon of a Georgia Faun* were in place. That album sort of summarized what I did in Europe in terms of shaping my ideas, except for the specifically rhythmical compositions. I had so many things to get out on records when I came back that I actually started not from where I was when I got here, but from where I ended in Europe.

Palmer: Did your interest in African music begin in Europe?

Brown: Yes, because Europe brought me closer to African peoples than I had ever been in America. There were a lot of Africans in Paris; I had a chance to hear African music performed there, I had a chance to find many African records, and eventually I was able to perform with African musicians.

Palmer: What makes African music so interesting, so important to you?

Brown: African music is interesting because of its endless variety. And the importance of African music to me, and to most black people, is simply that our whole tradition in music comes from the African tradition, which is orally transmitted music and also music

MARION BROWN



PAUL GERHARD DEKER

“Geechee Recollections In New England.”

by bob palmer

that requires spontaneity and learning to improvise.

I plan to concentrate on the function of African music in African societies, and I'd like to reflect the interest that I have in my recordings, without being superfluous. That is, I'd like to give more thought to what I'm going to do with what I will discover about African music than people sometimes do when they're just interested in things. If it doesn't work with what I'm trying to do naturally then I just won't do it.

Palmer: Some people have compared your current direction to some of the things the AACM groups, and particularly the Art Ensemble of Chicago, are doing.

Brown: Well, my whole musical background comes from the same sources as theirs. I've been out to Chicago and played with Steve McCall, Leo Smith, and Maurice McIntyre, but I can't say that I've been influenced by anyone in particular to the extent that what I do can be compared to them. I do like the Art Ensemble as a group very much. They look mostly within the community to find the stimulus for what they do, and this is what I like about them so much, because I lean toward practical things myself. I don't look to places or levels of understanding that are beyond my reach for inspirations for the music; I like to try to get that right where I am. So I would say that I have that in common with them. They're also really good at deliberation and at structuring improvisations; I'd like to think that I have that in common with them too. If people persist in comparing me to them I'd say that it's a compliment to me, because they do represent the very best in small ensemble playing.

Palmer: Let's talk about *Geechee Recollections*. How does it relate to your previous albums?

Brown: Well, it's another link in the chain of musical events that began when I recorded ESP 1022. It's rhythmically based, through the concept of rhythm that I started to work with in Europe. It brings in some of the African elements that I mentioned, such as having played with African musicians in Paris. It brings in the element of the voice, in this case Bill Hassan being a storyteller rather than a singer; that follows from the African tradition.

I intended the long composition, *Tokalokaloka*, to be another level in the structure I was working with when I made *Afternoon of a Georgia Faun*—the differences being that Leo Smith and I take the place of the two vocalists (Jeanne Lee and Gayle Palmore) who were heard on the earlier album, and that there is an emphasis on definite rhythms in *Tokalokaloka*. That title is a Congolese word that has several meanings depending on how the word is pronounced in terms of vocal inflection; the meaning I attribute to it is “little bits of fire wood.” I approached the piece with four specific drum patterns, in 6/8 time, which I gave to Adzenyah (a Ghanaian master drummer of the Fante tribe—BP), Jumma Santos, Bill Malone, and Bill Hassan. These basic patterns were taken emotionally by the musicians and fashioned into something that was beyond what I had conceived on paper, yet it had the same structure. For the melodic aspects of it, I used very few notes other than those used for the rhythmic framework. The introduction that I play at the beginning of *Tokalokaloka* is an outline to the entire album in terms of all the instrumental pieces. It comments on the rhythms and on the melodic base for *Tokalokaloka*, and also for *Once Upon a Time*, but it happens so quickly I imagine it escapes most people.

Palmer: Each of your records sounds so different from the others.

Brown: Different things happen, the records sound different, but everything that you hear in one can be traced back to where I began. *Capricorn Moon*, from ESP 1022, was a piece emphasizing rhythms. I expect a kind of unity from recording to recording which consists in the synthesis of a variety of elements which I've been using since I started. That variety includes rhythms; my development of a melodic concept in terms of my instrument so that it sounds as if there are harmonies in the background when in fact there are none; collective improvisation; solo playing. And I would like to think that the sheer sound of my music conveys something that comes from life and from the world of experience that I have been involved with.

I can't say when I'll make my next LP or how it will differ from *Geechee Recollections*, but when I do make it these elements which characterize me will still be there. They should have grown, they should be more finely polished by the next time. But my next recording will still be another link in the chain of events within this unity I've been describing to you.

db

JAMES MOODY

The verbal exchange between the musician on the bandstand and the club operator in the wings had become bitter.

James Moody wanted the microphone turned up so the audience could hear singer Eddie Jefferson, and the employer, who didn't care too much for organs *anyway*, complained that the organ player was too loud. So the cuts flew back and forth, and Moody's good humor began showing signs of rapid deterioration.

The argument lasted only a few moments, although in the strained, unnatural atmosphere it seemed longer. As the scene played itself out, James Moody took a step back from the microphone, threw his head back and screamed as loud as he could. Then: "You're not going to make me go crazy," he said, the tension suddenly broken.



That was the end of it. On the next tune Moody picked up his tenor and played a medium tempo blues. You could hear anger and frustration in the way he played that tune. It was harsh.

Later, talking about something other than that club incident, James Moody said what should have been obvious: "If I feel one way, I play a certain way; if I feel another way, I'll play differently. I might be playing a melody, the same melody, and it might sound the same to someone in the audience, but it really isn't because maybe there was something else on my mind. Maybe somebody said something to me that I feel very good about or somebody said something and it rubbed me the wrong way. I think that's what music is—emotions."

Moody is an outwardly sensitive person—he is immediately complex. Some people can hide their vulnerability; he can't. But Moody does have his own special kind of control, his own personal sources of strength.

What does all this have to do with music? James Moody would be the first to say, "Everything has to do with music. It's *got* to do

with music."

Moody could be called a musician's musician. He has been playing for a long time and over the years he has developed an almost complete mastery of his instruments—tenor and alto saxophones and flute. His transcribed solos are widely studied by students.

Primarily a self-taught musician, Moody is still totally committed to learning.

"These days I am trying to get myself together musically. It takes a lot of blowing time," he said late one Saturday afternoon as he lay, clad in pink pajamas, across his bed in a Chicago hotel room. Moody had worked with his group, which included drummer Eddie Gladden and organist Mickey Tucker, until early morning, then had performed at a noon benefit concert for the city's drug abuse pro-

"I have to knock on wood; I have never had a day job."

by herb nolan

gram. He was getting ready to grab a couple of hours sleep before going to work.

"I would much rather do colleges and concerts. Sometimes I get sick of being in clubs with a lot of alcohol—sometimes. Then when I have to work until the early morning hours, I get sick of that shit, too. It's too damn long. The sets should start earlier and get through earlier, because I like to get up and jog, play some tennis and come back and practice. But when I get through at places that go until three or four in the morning, I'm half dead, and by the time I get up it's time to go to work again. It really knocks everything out of you."

Despite the tough logistics and economics of the jazz world (Moody still occasionally travels by car to his next job), James Moody has been successful by that same jazz world's standards. In fact he became a star—within the narrow confines of jazz stardom. He recorded tunes that became hits and for a time led his own band, something Moody says he'd like to do again.

"I have to knock on wood; I have never had a day job. I've always been able to make a living playing music. Of course it's hard, but as long as I study and better myself things have got to keep improving. That's the way I feel about it.

"If I just wanted to stay around and play *Moody's Mood For Love* four hours a night, it would have to get worse. I still do play it, though, because people ask for it, but I am learning other things, too," said Moody, making one of his typically modest understatement.

"I have a little bit of a name now, but when people hear me some will say, 'You don't sound like you used to sound.' Well, I'm glad of that because *I'd* like to improve, too. If I didn't, I'd still be living in Newark, New Jersey or in a log cabin with an oil lamp and driving a horse and buggy.

"When you hear a guy and you see him trying to improve then you should say, 'Yeah, he's not standing still.' But don't come up to someone and say, 'How come you don't sound like you sounded before?' It's very simple: how come you're not in Mississippi where you were born? It's the same thing. I don't have the same instrumentation and I am not playing the same arrangements....

"When you want to communicate musically, though, you have to have someone who wants to be communicated with. A lot of people sit down and they pretend like they know what is happening, and I don't think they do. They sit down and say, 'Oh yeah, that was really something,' and they don't know, they really don't know.

"There are people who think that the louder the noise, and the stranger it sounds, means it is really good. They'll say, 'If I don't understand it, it must be good,' which is a very dumb philosophy, I think. I believe that if a musician is honest, then it's okay. I can hear music and it can be honest and I don't particularly care for it. But if a person is honest with his music, even if I don't like it, I will respect it.

"But if I hear something and it sounds like I am being put on—I think I have been around long enough to know when something is a put-on—I can't make myself like something like that. People talk about free-form or way-out music, for example. Well, I don't feel that anything is free, because in order for it to be free there has to be some sort of form. Look at the universe, look at the earth: the earth isn't free from the gravitational pull of the moon."

For James Moody, music and living are a loving experience, love based on the teachings of the Bible.

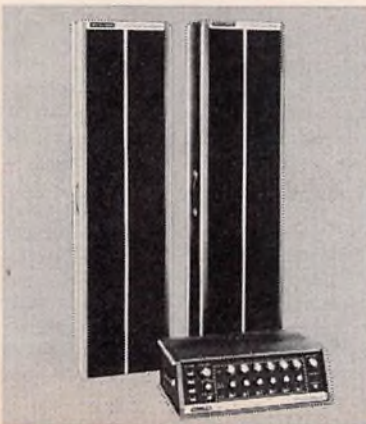
"It all boils down to one thing: Jehovah," Moody will say. "It boils down to God. Just be honest and try to love God and let Him guide you, then you can go from there."

Moody is a Jehovah's Witness, and the religious disciplines of the group are very important in his daily life. He doesn't say so specifically, but the Bible and his religion are a primary source of personal strength. Like many people in music, Moody has had to struggle; he's had to deal with a system that has made it difficult for musicians who play certain kinds of music, like jazz, to make a living; and he has had to overcome difficulties of his own that include a battle he won against the wine bottle.

These things have left scars, and although James Moody works hard to apply love to everything he does, a little bitterness occasionally comes through.



Paul Anka carries sound insurance.



Paul is a true one-of-a-kind on the contemporary music scene. What performer today could write such pop classics as "My Way" and "Jubilation"—and then perform them with a song style and stage presence that's known and loved from Caesars Palace to San Juan? Small wonder that Paul takes vocal sound systems seriously, and no matter where he appears, the system he takes is the Shure Vocal Master. Even though he can afford any system made, he carries and uses the Vocal Master, even in preference to costly built-in "house systems." Why? Because the Vocal Master gives him recording studio control over live performances . . . because the control console provides ease of operation and feedback control . . . and because it is expandable to provide enough amplification and power to cut the largest showplaces down to size. Added to all these features is reliability that's already legend among professional entertainers: Write:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204
In Canada: A. C. Simmonds & Sons Ltd.



RECORD REVIEWS

Ratings are:

★★★★ excellent, ★★★ very good,
★★ good, ★ fair, ★ poor

VARIOUS ARTISTS

THE SAXOPHONE: A CRITICAL ANALYTIC GUIDE TO THE MAJOR TRENDS IN THE DEVELOPMENT OF THE CONTEMPORARY SAXOPHONE TRADITION—IMPULSE ASH-9253-3—*Body and Soul; All The Things You Are; Stardust; Three Little Words; I Let A Song Go Out Of My Heart; Don't Get Around Much Anymore; Someone To Watch Over Me; Out of This World; Offering; Rufus; Jumpin' With Symphony Sid; Confirmation; Mendacity; Song For Che; Mantra; Gettin' On Way; T'n A Blues; Ghosts; Prelude I/Waterfall I; Once Upon A Time (A Children's Tale); Innerconnection; Encore; Encontros.*

Personnel (in order of appearance): Coleman Hawkins, Charles Rouse, tenor sax; Benny Carter, Phil Woods, alto sax; Dick Katz, piano; John Collins, guitar; Jimmy Garrison, bass; Jo Jones, drums.

Don Byas, tenor sax; Idrees Suleiman, trumpet; Bud Powell, piano; Jimmy Woode, bass; Joe Harris, drums.

Sonny Stitt, alto sax; Paul Gonsalves, tenor sax; Hank Jones, piano; Mill Hinton, bass; Osie Johnson, drums.

Sonny Rollins, tenor sax; Ray Bryant, piano; Walter Booker, bass; Micky Roker, drums.

Johnny Hodges, alto sax; Harry Carney, baritone sax; with the Duke Ellington orchestra.

Ben Webster, tenor sax; Hank Jones, piano; Richard Davis, bass; Osie Johnson, drums.

John Coltrane, tenor sax; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums.

Archie Shepp, tenor sax; Alan Shorter, fluegelhorn; Roswell Rudd, trombone; John Tchicai, alto sax; Reggie Workman, bass; Charles Moffett, drums.

Lester Young, tenor sax; Shorty McConnell, trumpet; Argonne Thornton, piano; Fred Lacey, guitar; Rodney Richardson, bass; Lyndell Marshall, drums.

Charlie Parker, alto sax; Red Rodney, trumpet; Al Haig, piano; Tommy Potter, bass; Roy Haynes, drums.

Eric Dolphy, alto sax; with Max Roach and the orchestra; Abbey Lincoln, vocal.

Ornette Coleman, alto sax; Don Cherry, trumpet; Dewey Redman, tenor sax; Charlie Haden, bass; Ornette D. Coleman, drums.

Coltrane, tenor sax; Alice Coltrane, piano; Garrison, bass; Rashied Ali, drums.

Pharoah Sanders, Joe Henderson, tenor sax; A. Coltrane, piano; Ron Carter, bass; Ben Riley, drums.

Sonny Simmons, alto sax; Prince Lasha, flute; Charles Davis, baritone sax; McCoy Tyner, piano; Garrison, bass; Elvin Jones, drums.

John Gilmore, tenor sax; Thad Jones, trumpet; Frank Strozier, alto sax; Tyner, piano; Butch Warren, bass; E. Jones, drums.

Albert Ayler, tenor sax; Donald Ayler, trumpet; Alan Silva, bass; Milford Graves, drums.

John Klemmer, tenor sax; Mike Nock, electric piano; Wilton Felder, Fender bass; Eddie Marshall, drums.

Marion Brown, alto, soprano sax, clarinet, percussion; Leo Smith, bass, strings, percussion; James Jefferson, bass; Steve McCall, drums; various percussionists.

Dewey Redman, alto sax; Ted Daniel, trumpet; Jane Robertson, cello; Siron, bass; Eddie Moore, drums; Danny Johnson, percussion.

Sam Rivers, tenor sax; Cecil McBee, bass; Norman Connors, drums.

Gato Barbieri, tenor sax; with a Brazilian rhythm section.

★★★★

Everybody should know the story: the saxophone was little more than a back alley novelty as far as serious music was concerned, and then jazz came along and it became a star. Indeed, it became one of the most popular instruments in music.

Impulse Records, which is engaged in a dynamic revitalization of its jazz catalogue, has packaged six sides under the rather academic heading listed above. What we have here is 23 cuts (some edited) encompassing music from Coleman Hawkins and Charlie Parker to Sam Rivers, Marion Brown and Gato Barbieri, by way of Lester Young, Ben Webster, Eric Dolphy, Ornette Coleman, Sonny Rollins and John Coltrane, to name a few.

It's a hell of a lot of music, but more than that it becomes a kind of history of the development of contemporary American music. The saxophone, as much as any other instrument in jazz was the vehicle through which musicians experimented, and consequently saxophone players became the heroes. The instrument has always been a strong sensual communicator.

All the material on these three LPs, with two exceptions was recorded by Impulse from 1961 through 1973. The exceptions are Lester Young's *Jumpin' With Symphony Sid*, recorded on Alladin, and Charlie Parker's *Confirmation*, from his broadcast recordings. The anthology also includes tracks by Barbieri and River which have never been released.

In the best tradition of such retrospective collections, Impulse has thoroughly annotated each selection and provided an informative essay by Robert Palmer covering sax history, the evolution of styles, and biographic data on the musicians represented. He also comments briefly on each track.

Some listeners might argue that everyone who should be represented is not, or that some are included who need not be represented. Those, however, are rhetorical discussions that are best conducted while sipping wine and listening to the records. The Impulse package is what it is, some two-and-a-half hours of excellent musicians playing excellent music.

—nolan

EDDIE HENDERSON

INSIDE OUT—Capricorn CP 0122: *Moussaka; Omnipresence; Discoveries; Fusion; Dreams; Inside Out; Exit # 1.*

Personnel: *Mganga* Henderson, trumpet, cornet, fluegelhorn; *Mwandishi* Herbie Hancock, Fender Rhodes electric piano, clavinet, organ; *Mwile* Bennie Maupin, stritch, clarinet, bass clarinet, flute, alto flute, piccolo, tenor sax; *Mchezaji* Buster Williams, bass, Fender bass guitar; *Kamau* Eric Gravatt, drums; *Jabali* Billy Hart, drums; Patrick Gleeson, synthesizer; Bill Summers, congas.

★★★★½

Tone. The tympanic membrane is vibrated by electrical energy of varying patterns. A sound is produced. The retina receives light as it reflects off physical objects of varying densities. A color is produced. Sound. Color. From primal white signals, through filter banks, into selected tones. Complementary. Interchangeable. Indistinguishable. *Inside Out*.

Organizing these tone colors into rhythmic, melodic, and harmonic structures results in impressionistic music of visual dimensions. To do it within a format of collective spontaneity, where painters etch their impressions according to highly sensitized impulses, results in music of primal, unearthly pleasure. *Realization*.

The music of *Mganga* communicates such aesthetic pleasure. Within his now disbanded sextet, *Mwandishi* communicated the same tempuras of sight and sound. *Crossings*.

It remains scalar, tempered within classically diatonic, chromatic, or skeletal modal systems. Unlike Ornette, it does not abandon key signatures and modulation. Unlike Ohnedaruth (Coltrane), it does not extend one-note

chording to its harmonic limits. What it does is free ensemble members from the strictures of chord progressions, allowing them to develop themes loosely, formlessly. *In A Silent Way*.

The road is marked by a thickly-noted ostinato bass pattern. But even *Mchezaji* does not always stand as a lighthouse to the night travelers. Instruments are selected carefully, for their precise timbre—the mellower fluegelhorn, or, perhaps, the muted cornet in place of the trumpet; the Easternish stritch (saxello) over the tenor; the fuller alto flute instead of flute or piccolo when more depth of color is required. At times, Patrick Gleeson adds synthesized ring modulations, arching portamenti, and vertically pulsating waveforms to fill out background space. Rhythms weave in and out. *Kamau* and *Jabali* establish multiple signatures, conscious of each other's instruments as both rhythmic and tonal vehicles.

You've heard it before. *Bitches Brew*. *Sextant*. Not really, though. Different in subtle but important ways. It's a progression. Let's hope we'll hear it again. It's needed. —townley

ART FARMER

FARMER'S MARKET—Prestige P-24032: *Soft Shoe; Confab in Tempo; I'll Take Romance; Wisteria; Work of Art; Mau Mau; Wildwood; Evening in Paris; Elephant Walk; A Night at Tony's; Blue Concept; Evening in Casablanca; Forecast; I've Never Been in Love Before; Alone Together; With Prestige; Farmer's Market.*

Personnel: Farmer, trumpet, all tracks. 1-4: Sonny Rollins, tenor sax; Horace Silver, piano; Percy Heath, bass; Kenny Clarke; drums. 5,6: Jimmy Cleveland, trombone; Cliff Solomon, tenor sax; Oscar Estell, baritone sax; Quincy Jones, piano; Monk Montgomery, electric bass; Sonny Johnson, drums. 7,8,9: Cleveland, trombone; Charlie Rouse, tenor sax; Danny Bank, baritone sax; Silver, piano; Heath, bass; Art Taylor, drums. 10,11: Gigi Gryce, alto sax; Silver, Heath, Clarke. 12,13: Gryce; Duke Jordan, piano; Addison Farmer, bass; Philly Joe Jones, drums. 14,15: Wynton Kelly, piano; Addison Farmer, bass; Herbie Lovelle, drums. 16,17: Hank Mobley, tenor sax; Kenny Drew, piano; Addison Farmer, bass; Elvin Jones, drums. Recorded 1953-56.

★★★★

A nice Farmer cross-section, culled from seven session made during his first three years of recording under his own name.

The music adds up not only to an interesting self-portrait of Art, but also to a panorama of what some of the finest modern jazzmen in New York were up to during a very productive era. Young Sonny Rollins, Hank Mobley, Horace Silver, Wynton Kelly, Elvin Jones—well, check out the names in the personnel listing and see for yourself.

Taste and musicianship are words that come to mind when Art Farmer plays. Another is lyricism. He is uncommonly good at linear invention; his solos are cohesive musical statements, not mere strings of notes. His gift for melody is complemented by a warmly distinctive sound. No wonder Art took to the fluegelhorn—the 1954 *Wisteria* already implies the fluegel sound. We miss today his fine muted trumpet playing, so well displayed here on *Evening in Paris* (by the way, one of Quincy Jones' most memorable compositions).

A peerless ballad interpreter, Farmer already showed considerable maturity in this realm nearly 20 years ago. *Alone Together*, one of the high points of the LP, demonstrates this persuasively. The backing on this session was particularly fine; Wynton Kelly was a wonderful accompanist. On faster tempos, Art was obviously inspired by Clifford Brown (via Dizzy, of course—if you doubt it, hear his stuff on *Mau-Mau*).

Hank Mobley cooks on *Farmer's Market*. Here, and elsewhere on the album, the late

**PREVIOUSLY
UNRELEASED
RECORDINGS**

BY:

**SONNY
STITT
STAN**

**GETZ &
BILL
EVANS**

**CLARK
TERRY &**

**BOB
BROOKMYER**

**GIL
EVANS
ORCH.,
KENNY
BURRELL &**

**PHIL
WOODS
JIMMY**

WITHERSPOON &

**BEN
WEBSTER
JOHNNY
HODGES**



**NOW AVAILABLE
ON VERVE RECORDS.**

Addison Farmer, Art's twin brother, is heard to good advantage—he was a fine bassist. Art also works well with Duke Jordan, and with his frequent musical partner of these years, Gigi Gryce. *Casablanca* is an example of their collaboration at its best.

Though Farmer is a stronger and deeper player today, he always had something pretty and musical to say, and what he set down here in his youth has stood up well.

Dick Hadlock's liner notes are exemplary. In all, a very nice addition to the growing shelf of Prestige jazz staples. —*morgenstern*

JELLY ROLL MORTON

NEW ORLEANS MEMORIES & LAST BAND DATES—Atlantic 2-308: *Mamie's Blues*; *Michigan Water Blues*; *Buddy Bolden's Blues*; *Winin' Boy Blues*; *Don't You Leave Me Here*; *Original Rags*; *The Naked Dance*; *The Crave*; *Mister Joe*; *King Porter Stomp*; *Panama*; *Sweet Substitute*; *Big Lip Blues*; *Good Old New York*; *Get the Bucket*; *If You Knew How I Love You*; *Swingin' the Elks*; *Dirty, Dirty*; *Dirty*; *Mama's Got A Baby*; *My Home Is in A Southern Town*; *Shake It*; *Why*.

Personnel: Morton, piano, vocals; Tracks 15-16, 21, 22—Red Allen, trumpet; Eddie Williams, alto saxophone; Albert Nicholas, clarinet; Morton, piano; Wellman Braud, bass; Zutty Singleton, drums. Tracks 11, 12, 13, 14—Add Joe Britton, trombone. Tracks 17, 18, 19, 20—Claude Jones replaces Britton.

One of the two discs comprising this set is an absolutely perfect record—that with the piano-accompanied vocals (the first five tracks) and the piano solos (the second five). Morton recorded them for General Records about a year and a half before his death, shortly after committing his memories onto disc for the Library of Congress, and in a sense these performances are a logical outgrowth of that estimable project. (And if you've not heard the Congress recordings, I strongly recommend the book that grew from them, *Mister Jelly Roll*, by Alan Lomax, one of the most marvelous books about a jazz musician ever published; it's available in an inexpensive Grosset & Dunlap paperback.)

Having lived with and been delighted by these 10 performances for almost two decades (and looking to many more), I can testify that they are simply, utterly lovely examples of the art of jazz piano at its most touching and brilliant. Their joys are plenteous: an impeccably firm, resilient feeling for and handling of rhythm serves as central root for the fascinating, spiraling melodic life Morton's boundlessly, subtly inventive and perfectly nuanced playing give this music. And, oh, how beautifully they're constructed! One marvelously shaped musical idea bearing, flowing, flowering into another of equal, exquisite beauty of form, executed with unerring clarity, perfect economy and a tensile linear strength by a thoroughgoing master. And all directed by an intelligence of great wit and agile grace whose radiant play of invention never once falters or ceases to delight. Morton may have been ill, disillusioned and neglected, but it's not reflected in his playing on these performances, every one of which repays attentive study.

The vocals are no less rewarding than the instrumentals. Morton shapes his vocals with the same supple dynamics and sureness he brings to the keyboard solos. They are faultless performances, among the finest vocal blues ever recorded, every one a small, perfect gem of expressive simplicity, voice and piano in stunning accord. *Mamie's Blues* is perhaps the best known of these performances but each of the remaining four is no less perfect or ravishing. Each delights in its own special way.

The four performances by Jelly Roll Morton's Hot Six and the eight by his Hot Seven

are of a different stripe altogether, most of them raucous and contrived examples of Morton at his most tediously, soddily commercial. There's a hard, hysterical edge, an air of strident anxiety to these pieces that almost totally inhibits the listener's liking them. Their gaiety is forced, empty of any real joy or life, and despite occasional invigorating solos (by Allen, Nicholas and Morton), most of these performances fall flat. To be fair, there are moments of warmth and spontaneity on *Panama*, *Sweet Substitute*, *Big Lip Blues* and *Get the Bucket*, which easily are the best four of a relatively mangy litter. In the main, however, the band sides never really come off.

But, oh, those vocals and piano solos! They should be in every jazz record collection, and listened to at least once a week. You'll never tire of them. I haven't. I don't think I ever will. —*welding*

BOBBY SHORT

BOBBY SHORT IS K-RA-ZY FOR GERSHWIN—ATLANTIC SD 2-608: *S'wonderful*; *Love Is Here To Stay*; *I Must Be Home By Twelve O'clock*; *Love Walked In*; *They Can't Take That Away From Me*; *Embraceable You*; *Beginner's Luck*; *Kickin' The Clouds Away*; *I've Got A Crush On You*; *I Was So Young*; *Hi-Ho*; *Innocent Ingenua Baby*; *Do What You Do*; *Delishious*; *High Hat*; *I've Got To Be There*; *Comes The Revolution*; *The Lorelei*; *Feeling I'm Falling*; *That Certain Feeling*; *That Certain Feeling*; *Drilling Along With The Tide*; *Porgy and Bess Medley*; *Foggy Day*; *Mine*; *But Not For Me*; *Let's Kiss And Make Up*; *Feeling Sentimental*; *Shall We Dance*; *Maybe*; *K-ra-zy For You*.

Personnel: Short, piano and vocal; variously accompanied by Beverly Peer, bass; Richard Sheridan, drums; Kay Swift, piano.

Between 1916, when he wrote his first song (*When You've Got 'Em, You Can't Get 'Em*, *When You've Got 'Em, You Don't Want 'Em*), and 1937, when he died leaving Vernon Duke to finish his final composition (*Love Walked In*), George Gershwin was responsible for more good popular songs than anyone before him. Ever since 1939, when Lee Wiley recorded eight Gershwin songs for the Liberty Music Shops' private label, the music and lyrics of the Gershwin brothers have been a favorite with the kind of warm, personal singers who enjoy treading that thin line separating the pop singer from the jazz vocalist. Some, such as Ella Fitzgerald, have come from the jazz field. Some, such as Barbra Streisand, have come from Broadway. Some, such as Bobby Short, have come from that home ground of affluent America known as Park Avenue.

Mr. Short has a healthy respect for jazz and was influenced by much of it, Ellington in particular. He sings with the kind of musicality and respect for a lyric that has characterized the best popular singers from Crosby and Wiley to Streisand and Ray Charles.

On these two LPs Bobby Short gives us 35 Gershwin tunes in one form or another. They range from *I Was So Young (You Were So Beautiful)* from the 1919 musical *Good Morning Judge*, to several selections from the score of the film *Goldwyn Follies*, including the final *Love Walked In*. No attempt is made at chronology. They are just programmed however the performer thought they fit.

As with any selected programs of the work of a major composer, it is possible to quibble over choices. Myself, I feel that there is no need for another recording of a song like *S'wonderful*, which has been recorded by every Frank, Bing and Ella, when there are not, to my knowledge, any current recordings of songs like *Isn't It A Pity* from *Pardon My English*. But that's nit-picking when Bobby Short does uncover such uncommon gems as *Innocent In-*

genue Baby, *Shall We Dance* and *Comes The Revolution*. There are even a few songs that never did get into the film for which they were intended, *Hi-Ho*, or were dropped from a show before it hit Broadway, *Feeling Sentimental*.

By the way, perhaps you were surprised about the seven star rating I gave this album. Well, that's five stars for Bobby Short and one more for each of the Gershwin Brothers.

—*klee*

DON CHERRY

ORGANIC MUSIC SOCIETY—Caprice RIKS LP 44: *North Brazilian Ceremonial Hymn*; *Elixir*; *Manusha Raga Kamboji*; *Relativity Suite (Part One & Part Two)*.

Caprice RIKS LP 50: *Terry's Tune*; *Hope*; *The Creator Has A Master Plan*; *Sidhartha*; *Utopia & Visions*; *Bra Joe From Kilimanjaro*; *Terry's Tune*; *Resa*.

Personnel: LP 44—Cherry, vocals, trumpet, piano, harmonium, flute, h.suan, conch, percussion; Christer Bothen, douso n'gouni, gnaou guitar, piano (tracks 2, 4); Bengt Berger, mridanga, log drums, drums (tracks 2, 4); Hans Isgren, sarangi (track 3); Nana Vasconcelos, vocals, berimbau (track 1); Moki Cherry, vocals, tambura (track 1); Helen Eggert, vocals, tambura (track 1); Steen Claesson, Roger Burk, Marianne & Anana Rydval, Lil & Nikko Stalheim, Mona Barbera, Ole Sophus Amfred, vocals (track 1).

LP 50—Cherry, trumpet, piano, harmonium, vocals; Maffly Falay, muted trumpet (tracks 1-5); Tommy Goldman, flute (tracks 1-5); Tommy Koverhult, flute (tracks 1-5); Tagesiven, bass (tracks 1-5); Okay Temiz, drums (tracks 1-7); Youth Orchestra, uncredited instruments (tracks 6, 7); Bengt Berger, tablas (track 8); Moki Cherry, tambura (track 8); elementary school teachers, vocals (track 8).

In 1970, the JCOA commissioned Don Cherry to compose and record a major piece. Cherry has a Master Plan across Europe, into the Northern regions of Lapland and eastward, in search of raw materials for his Third World symphony. In many ways *Organic Music Society* documents the germinal explorations, or first takes, of what later became one of the most significant releases of the last year, *Relativity Suite*.

The two-record set contains five different sessions laid down between June, '71 and August, '72, mostly in Sweden where Cherry and his wife, Moki, were living at the time. *Elixir*, *Manusha Raga Kamboji*, and the full-sided *Relativity Suite* were done in a Stockholm recording studio; the remainder by portable equipment on location—a garden on the outskirts of Copenhagen, in a dome behind the Stockholm Museum of Modern Art during an exhibition, a youth music camp, during a course held at Oskarshamn for elementary school teachers. The liner notes ask pardon for technical imperfections due to the impromptu circumstances; none are needed.

Not that the recordings are studio perfect. Occasionally, instruments and voices are undermiked, or, perhaps, the room's echo will prove too much for the tablas. But it's just this looseness—exemplified in both the recording and the music—that makes *Organic Music Society* a perfect expression, a mirror, of Don Cherry the fanfaring Pied Piper of contemporary jazz. Everything that Cherry has become famous for since he ventured out from beneath the wings of Coleman and Rollins is here: the warm, circular runs that ignore bar lines and reduce musical structures to their bare, microcosmic essentials; the Ayler-ish folk lyricism, primitive, spiritual, where pitches and sound colorations are paramount; the careful selection of instrumentation for the proper textural landscape and rhythmic subtlety.

North Brazilian Ceremonial Hymn, like so many of Cherry's compositions, fuses elements from disparate regions of the

world—here, Brazil and India. Nana Vasconcelos introduces the native berimbau, a one-stringed bowed instrument with calabash resonator. The buzzing underdrone is provided by two tamburas, and on top of it all, Cherry sings nonsense syllables and loses himself in an array of small percussive toys (vibraslap, cow-bell, metallic drums). *Elixir* is another Third World potpourri with Cherry leading in with the *h'suan*, a hollowed-sounding Chinese ceramic flute, following it up with West African chants, and closing with a nasal drone hummed to an Indian harmonium. Playing trumpet only sparingly, Cherry instead prefers to lead the others—many of whom had never before played with him—on piano, harmonium, vocals, and a variety of recorders. In *Relativity Suite*, Cherry sings what sums up the sessions and his music quite well: "We can be in tune with time, we can be a slave of time, or we can be in total aspiration trying to catch time. There must be a fourth way, to flow with time. This is the organic way, this is the Organic Society Way, to flow with time."
—townley

BROTHER AHH (ROBERT NORTHERN)

SOUND AWARENESS—Strata-East SES-19731; *Beyond Yourself*; *Love Piece*.
Personnel: AHH, French horn, flutes, sounds.
On track 1, Barbara Burton, percussion; Pat Dixon, cello; Barbara Grant, soprano voice.
On track 2, Max Roach, speech; Howard Johnson, tuba; M'Boom Re, percussion Ensemble, percussion; 90 voice Sound Awareness Ensemble.

I give this effort such a low rating not because it is not music (which it isn't), but because Brother AHH and his Sound Awareness friends seem to have deluded themselves

into believing that it is. Robert Northern (Brother AHH), an Artist-in-Residence at New Hampshire's Dartmouth College, is a sound composer, not a music one. Using noise—some random, some selected—he creates patchworks of audio effects that, at times, are quite compelling.

And yet it is not the sounds themselves so much as the self-proclaimed significance of this creation which injures my aesthetic sensibilities. "To maintain our harmonious relationship with the forces of the universe," AHH says in the liner notes, "We will participate in communal music." Rather a lofty claim for 38 minutes of sounds, noise, electronic buzzes, and an embarrassing rap by Max Roach.

Roach is really a guest *speaker* on this album. *Love Piece* is a queer sermon backed by the "M'Boom Re: percussion Ensemble" and a horde of voices conducted by Brother AHH. With a call-and-response technique, Roach calls out poetic tidbits and the mob answers mindlessly in unison.

Roach: *Out of the cesspools of self-pity, yes?*

Voices: *Yes!*

Roach: *The Power of love can drag you away from this . . . yes?*

Voices: *Yes!*

Roach: *Love! Love! Love! Everybody say love . . .*

Voices: *Love!*

Perhaps I can be more kind about *Beyond Yourself*. Some of the sound compositions actually have interesting moments, like the wistful flute solo in one of the seven parts, *Dawn*. Northern's ideas seem influenced both by Sun-Ra's Intergalactic Arkestra (he was a member before forming his own group in 1969), and the eclectic music of modern classi-

cal composers like John Cage. At times he uses the absurdity of a sound, the honk of a raspy horn for example, to create mental images that work, but most of the album is consumed by the worst kind of self-consciousness. Proclaiming something to be "cosmic" or "humane" rarely makes it so.
—kross

VARIOUS ARTISTS

TOOTIN' THROUGH THE ROOF—Onyx 209; *When You're Smiling*; *Love Walked In*; *You Were Meant For Me*; *East Of The Sun*; *Love You Funny Thing*; *Bloodhound (take 1)*; *Bloodhound (take 2)*; *You Come In Here, Woman*; *I've Got The World On A String*; *Happy Medium*; *Serenade To A Pair of Nylons*; *Broadjump*; *She's Funny That Way*; *Dizzy's Dilemma*; *If I Had You*; *Musicomania*.

Personnel: On tracks 1-4, Joe Thomas, trumpet; Ted Nash, tenor sax; Bernie Leighton, piano; Jack Lesberg, bass; Dave Tough, drums.

On tracks 5-10, Hot Lips Page, trumpet, vocals; Earle Warren, alto sax; Dave Matthews, tenor sax; Hank Jones, piano; Slam Stewart, bass; Sid Catlett, drums.

On tracks 11-16, Charlie Shavers, trumpet, vocals; Buddy De Franco, clarinet; John Potoker, piano; Sid Block, bass; Alvin Stoller, drums.

★★★★

Onyx continues to make available important recordings that for years have been heard only by the few collectors who held onto or could find the 78s. Without going into a play-by-play (Dan Morgenstern does that most knowledgeably in the liner notes), I'll mention a few highlights to persuade you that this valuable album of sides from 1945-46 should join your collection: Dave Tough's astounding ability to swing a band; Joe Thomas's spacious tone and relaxed phrasing; Earle Warren's fine pre-bop, almost-bop solo on take 2 of *Bloodhound*; Lips Page; young Hank Jones' fills behind Page's vocal on *Woman*; Charlie Shavers' astounding ability to swing a band;



ROBIN KENYATTA
'GIRL FROM MARTINIQUE'



GARY BURTON
'THE NEW QUARTET'



DAVID HOLLAND QUARTET
'CONFERENCE OF THE BIRDS'



THE CREATIVE LABEL



ECM Records is distributed by Polydor Incorporated, 1700 Broadway, New York.
If any ECM record is not available at your local Dealer, send check or money order for \$8.98 per record (includes postage and handling) payable to Polydor Incorporated, 1700 Broadway, New York.



CHICK COREA
'PIANO IMPROVISATIONS VOL. 1'



TERJE RYPDAL
'WHAT COMES AFTER'



KEITH JARRETT
JACK DEJOHNETTE
'RUTH AND DAITYA'

SUBSCRIBE NOW!
to **down beat**
and this
DYNAMITE
double-LP album
is
YOURS FREE!
with your one-year new
or renewal subscription

VARIOUS ARTISTS

A DECADE OF JAZZ, Vol. 2: 1949
—59—Blue Note 159-G2: A Night in Tunisia (Bud Powell Trio); Criss Cross (Theonious Monk Quintet); Get Hap-Groove (Milt Jackson Sextet); Cherokee (Clifford Brown Sextet); It Never Entered My Mind (Miles Davis Quartet); Yardbird Blues (Horace Silver Quintet); Speak Low Suite (Jimmy Smith Sextet); Blue Train (John Coltrane Sextet); Tune Up (Sonny Rollins Quartet); Moanin' (Art Blakey's Jazz Messengers); Blues Walk (Lou Donaldson Quintet).

SUBSCRIBE TODAY
get your
FREE double-LP
plus
21 Big Issues

of **down beat**
with ALL the
famous **db** features:
Record Reviews Caught in the
Act Blindfold Test News
Personalities . . . etc., plus
new, exclusive workshop music:
off-the-record solos,
arrangements, methods, electronics,
improvisations . . . and much more.

down beat

222 W. Adams St., Chicago, IL 60606

Start my subscription for 21 issues and send my FREE, double-LP album, *A Decade of Jazz, db #2Y*.

- **HERE'S MY \$9.00**—all U.S.A. addresses.
- **HERE'S MY \$10.00**—Pan-American Union Countries.
- **HERE'S MY \$10.50**—Foreign countries and Canada.
- **BILL ME.** Start subscription for 21 issues immediately, and send my free album when you receive my payment.

New Subscription Renewal or extension

Please Print 2024

Name _____

Address _____

City _____

State _____ Zip _____

No billing for foreign orders, please send check or MO

young Buddy De Franco becoming a bop clarinetist before your very ears.

For purposes of gathering these tracks together under one roof, the Ellington allusion to trumpet playing was adopted for the title and the trumpet players were named leaders, whether or not they had been in charge of the original recordings. That's as good a scheme as any for getting these tremendously vital performances on the market once more.

—ramsey

**ANDY KIRK & HIS
12 CLOUDS OF JOY**

MARCH 1936—Mainstream 399: *Walkin' and Swingin'*; *Moten Swing*; *Lotta Sax Appeal*; *Git*; *All The Jive Is Gone*; *Froggy Bottom*; *Bearcat Shuffle*; *Steppin' Pretty*; *Christopher Columbus*; *Corky*; *Corny Rhythm*; *Overhand*; *Isabelle*; *I See A Muggin'*; *Until The Real Thing Comes Along*; *Swingin' For Joy*; *Clean Pickin'*; *Puddin' head Serenade*.

Personnel: Kirk, baritone sax; Paul King, Earl Thompson, Harry Lawson, trumpets; Ted Donnelly, trombone; John Harrington, clarinet, alto sax; John Williams, alto, baritone sax; Dick Wilson, tenor sax; Mary Lou Williams, piano; Ted Robinson, guitar; Booker Collins, bass; Ben Thigpen, drums.

On tracks 4, 6, 14, Thigpen, vocals; on tracks 5, 15, Pha Terrell, vocals.

On tracks 11-13, 16, 17, Mary Lou Williams, Collins, Thigpen only.

A real bonus, this: five Mary Lou Williams solo pieces and 13 tracks by what proved the most commercially successful of the legendary Kansas City bands, nicely packaged and with useful Charles Fox liners. These are the Decca recordings that began Kirk's most popular period, and if you missed the recently deleted Kirk reissue on Decca, you'll find six of the best pieces here.

By now we're so used to thinking of the Kansas City tradition in terms of the Moten-Basic jump band styles that a slick dance band like Kirk's is rather a surprise. Throughout the record there's a similarity of tempo and knee-jerk scoring (all solos have section accompaniments) that predicts the decadence of Swing. Most of the charts are by Mary Lou Williams; they include lots of good ideas (*Steppin'*, *Sax*, the sax section chorus in *Walkin'*), but all could use the fine editing hand of someone like Basie. There's no faulting the band's playing, but, for example, in *Corky* and *I See Wilson* and Williams really rescue the works. It's these two soloists who lend the band character, and Wilson who makes the LP valuable.

A truly personal stylist, Wilson was obviously familiar with the great Swing alto and tenor artists, and more than any others of his period, he absorbed and understood Coleman Hawkins. The resulting refinement of solo structure, harmony and internal rhythm combined with the relaxed, sly southwestern swing produce a music as mobile as Hawkins, Young and Herschel Evans at their best. There's no question that Wilson was one of the very best of all tenor saxophonists, but there's no mystery about why he never received proper fame for his achievements: like Evans, he simply died too young.

Mary Lou Williams' solo tracks are mainly in a Waller vein, and while her approach to the style is slightly more conscientiously detailed than Waller's, she quite lacks the manic quality that so frequently made Fats viable. *Swingin' For Joy* is the best of the five. And there is one hilarious track, *Real Thing*, the ultimate depression-era masochism song, with an outrageous vocal: it was Kirk's theme song, far more dated than most of Kirk's dance band principles.

—fitweiler

DOUG CARN

REVELATION—Black Jazz BJDQ/16: *God Is One*; *Power And Glory*; *Revelation*; *Naima*; *Fatherhood*; *Contemplation*; *Feel Free*; *Time Is Running Out*; *Jihad*.

Personnel: Carn, piano, electric piano, organ, synthesizer; Jean Carn, vocals; Olu Dara, vocals, trumpet, alto horn; Rene McLean, vocals, alto sax, tenor sax, flute; Nathan Page, guitar; Walter Booker, bass; Earl McIntyre, bass trumpet; Ira Williams, drums.

Given a certain understandable cultural lag, the general public has realized fairly quickly the far-reaching talents of the Doug and Jean Carn collaboration. It took two years for their first Black Jazz release to make the charts. Now *Spirit Of The New Land*, their second album, has climbed aboard. It shouldn't be long before *Revelation* receives equally enthusiastic response. The reason is simple: as a composer-arranger-lyricist of contemporary black music, Doug Carn is one of the most creative new faces to emerge in the '70s. Add to this, Jean Carn's overpoweringly beautiful voice and unique interpretive ability, and it's hard to see how they can miss.

That Carn has emerged in the '70s is actually not as significant as the fact that his music typifies the times so masterfully. His vision incorporates elements of the more important trends of the past few years: the spiritual rebirth begun with Coltrane; the eclectic fusion of pop, rock, r&b, and jazz (mostly bop and avant-garde); the emphasis on rhythmic propulsion and melody in song. In a sense, you might say he's one of the very few to successfully commercialize jazz without forsaking its substance.

The best track, for my liking, is Tyner's *Contemplation*. Carn alternates between acoustic piano and synthesizer, which he plays more as a keyboard instrument than a switchboard panel. At times, he dubs one over the other. Jean sings the word "contemplation" from the pit of her throat as if a guttural cry. Then just as quickly, her rich contralto is off soaring like a bird. As with most of the tunes, the tempo is up and bright.

After an opening vocal chorus, *Power And Glory* showcases the sidemen in spirited 16-bar solos: Page on guitar, McLean on tenor, Olu Dara on trumpet. But here, Jean's vocal refrains are much too similar to the catchy *Arise And Shine* on the *Spirit LP*. There appears to be a momentary loss of fresh ideas, also evident on the subsequent title tune, *Revelation*. The tempo is subdued on Trane's moody *Naima*, and the loosely structured *Feel Free*. On both, Jean excels. With a voice texturally reminiscent of Sarah Vaughan, and phrasing that hints of gospel, bebop "vocalese-ing," and such modern stylists as Leon Thomas and Dee Dee Bridgewater, Jean Carn is the true revelation hidden in these grooves.

—townley

NAT KING COLE

ANATOMY OF A JAM SESSION—Black Lion BL 107: *Black Market Stuff* (4 takes); *Laguna Leap* (3 takes); *I'll Never Be The Same* (2 takes); *Swingin' On Central* (2 takes); *Kicks*.

Personnel: Cole, piano; Charlie Shavers, trumpet; Herbie Haymer, piano; John Simmons, bass; Buddy Rich, drums.

****½

This is an interesting, at times exciting, recorded document of one of those little post-swing small group recording sessions which flourished during the forties. The date was originally done under Herbie Haymer's leadership for Eddie Laguna's West Coast *Sunset* label (hence the title *Laguna Leap*) in 1945. Black Lion has put out several albums with material from *Sunset*, and the label recorded plenty of things that are enjoyable, if not

earthshaking. *Anatomy of a Jam Session* is a complete recording session in the manner of the English *Spotlite* albums with alternate takes of Charlie Parker's *Dial* recordings; that is, several takes of each tune are presented in the order of recording, including incomplete takes and brief snatches of conversation between the musicians.

Black Market Stuff is a groovy medium-tempo riff. Both Shavers' and Haymer's solos are somewhat similar from take to take, but the differences are noticeable enough to be interesting. There's some very funny stuff here from Shavers, by the way. *Laguna Leap* is another riff tune, way up. Shavers really shines on all three takes, as does Buddy Rich, who shows his admiration for Jo Jones and Sid Catlett all through the record. Both takes of *I'll Never Be The Same* feature great Nat Cole. Haymer's solo on the second take is a gem. *Kicks*, never commercially issued, is a six-minute studio warmup jam on *Honeysuckle Rose*, spotting some very nice Nat.

For my money, the two versions of *Swingin' On Central*, a medium-up blues, are the best cuts. The tempo is perfect and everyone swings mightily, especially Charlie Shavers. It is interesting to hear Haymer's work, viewed in the context of those times; his ideas show elements of both Prez and Herschel Evans, and you can also hear the way hop was beginning to make itself felt. One hears this in Cole's playing too, and this album should serve to remind us of how fine a player he was, and of his importance as a "transitional" musician.

Nothing here for the history books, though; just some straight-ahead, swinging music by a few excellent musicians. —piazza

BILL COLEMAN

COLEMAN RARITIES—Rarities No. 10: *Knuckle Head*; *Baby, Won't You Please Come Home*; *Solitude*; *Red Top*; *Drum Face*; *Perdido*; *One O'Clock Jump*; *Black and Blue*; *St. James Infirmary*; *The Sheik of Araby*; *Royal Garden Blues*.

Personnel: Coleman, trumpet, vocals; Dicky Wells, trombone; Guy Lafitte, tenor saxophone, clarinet; Randy Downes, piano; Buddy Banks, bass; Zutty Singleton, drums.

Recorded at a 1952 Paris concert, this release of material originally issued on several French Philips discs offers 46 minutes of sturdy, extroverted and occasionally grandstanding mainstream music. Lafitte's tenor is properly big-toned and energetic but somewhat confused, marked by an awkward bits-and-pieces quality, patchwork as it were. His clarinet work is much too swing-derived to fit very comfortably in the dixielandish mold of several of the pieces, though it shows to better advantage on *Solitude* before conceptual difficulties rear their head.

Nominal leader Coleman has no more solo space than anyone else and he plays with plenty of enthusiasm, occasional fire and even delicacy (thoughtful on *St. James Infirmary* and elegant, softly probing on his muted *Solitude* spots, where he suggests an incipient Clifford Brown). Throughout the concert, however, he has more than a bit of trouble in organizing his solos and hitting the notes he wants. Trombonist Wells is by far the most consistently interesting player of the lot and if his work is more tongue-in-cheek than usual—well, that's just his response to the setting and the over-enthusiastic audience. The rhythm section is sturdily functional.

All in all, a pleasant and workmanlike set of

vintage mainstream that, while scaling no heights, is consistent and enjoyable within its modest goals. —welding

OTIS SPANN/ T-BONE WALKER/EDDIE "CLEANHEAD" VINSON/ JOE TURNER

BLUES ROCKS—Blues Time BT-29010: *Got My Mojo Working*; *Everyday I Have The Blues*; *Alimony Blues*; *Corrine, Corrina*; *For B.B. King*; *Cleanhead Blues*; *Juice Head Baby*; *Shake, Rattle & Roll*; *Moon Blues*; *Shake It Baby*; *How Long, How Long Blues*; *I Wonder Why*.

Personnel: Spann, piano and vocals; Walker, guitar and vocals; Vinson, alto and vocals; Turner, vocals. All performances are with unidentified bands.

Blues Rocks is the kind of record you pick up if you are not already a wild-eyed blues freak. It contains some of the all time classic blues tunes.

However, these are not just things that have been done many times by the people on the album, but are tunes that have been copied and repeated by blues and rock-and-roll groups everywhere. To use a worn out phrase, it's the roots. Turner, T-Bone, Cleanhead and Spann are performers that time will never bury.

The record is interesting from another standpoint. The artists here represent three distinct styles—Chicago, Kansas City and Texas.

A major criticism, though, is that the other musicians and bands involved are not identified; in fact, the album does not even indicate what the featured performers play. —nolan

When you're playing Bucks County, Pa., count on Danny Lombardo for drum service.



There's been a Lombardo's Music Center in Trenton, New Jersey for thirty years. Lombardo's is a Premier Service Center... one of 26 that are strategically located across the United States to provide quick and dependable service. Rarely more than a day's delivery away from anywhere you play, Premier Service Centers are factory-authorized and stocked to perform any on-the-spot warranty service you need. You can depend on Premier professionals like Danny Lombardo.



distributed exclusively in the U.S. by Selmer
Elkhart, Indiana 46514

Premier Service Centers by states (clip and save for future reference):

CALIFORNIA Professional Drum Shop, Hollywood; Drumland, San Francisco
COLORADO Arapahoe Music Co., Englewood / GEORGIA Metro Music Centre, Atlanta / ILLINOIS Drums Unlimited, Chicago; Franks Drum Shops, Inc., Chicago
INDIANA Percussion Center, Inc., Fort Wayne / LOUISIANA Campo Bros. Music Co., New Orleans / MARYLAND Drums Unlimited, Bethesda / MASSACHUSETTS Scapio Music, Cambridge / MICHIGAN The Drum Shop, Detroit / MINNESOTA Trestman Music Co., Richfield / MISSOURI Jenkins Music Co., Kansas City

MONTANA Peterson-Lindamood Music Co., Billings / NEVADA The Drum Shop, Las Vegas / NEW JERSEY Gilsonite Music, Englewood; Lombardo's Music Center, Trenton; Muscara Music, Belleville / NEW YORK Sam Ash, Inc., Brooklyn / NORTH DAKOTA Marguerite's, Jamestown / OREGON Don Worth Drum Shop, Portland
PENNSYLVANIA Drums, Pittsburgh / TENNESSEE Sho-Bud Guitar Co., Nashville
TEXAS Brook Mays Music Co., Dallas; Brockstein Music Co., Inc., Houston; Swicegood Music Co., Beaumont.



Stanley Turrentine



HERB NOLAN

blindfold

test

Stanley William Turrentine is one of a thinning line of tenor saxophonists whose roots are embedded in the values of the great pioneers. He names Coleman Hawkins, Don Byas, Ben Webster and Sonny Rollins among his influences.

After working with Ray Charles in 1952, Earl Bostic in 1953, and with various groups in Pittsburgh (sometimes in tandem with his younger brother, Tommy, on trumpet), Turrentine came to prominence as a member of the Max Roach Quintet in 1959-60. Throughout the decade of the '60s he had a relatively secure if unspectacular career leading a soulful quartet in various clubs, including Minton's. Featured with him was his then wife, organist Shirley Scott.

Since the parting with Ms. Scott, Turrentine has retained a similar format. Recently he appeared at Howard Rumsey's Concerts By The Sea in Redondo Beach, Cal. with his present quartet: Butch Cornell on organ; Eddie Moore on drums; and a new addition, guitarist Earl Prince. During the engagement he dropped by for his first Blindfold Test. He was given no information about the records played.

by Leonard Feather

1. MILES DAVIS. *Compulsion* (from *Collector's Items*, Prestige). Davis, trumpet; Charlie Chan (Charlie Parker), Sonny Rollins, tenor saxes; Walter Bishop, Jr., piano; Percy Heath, bass; Philly Joe Jones, drums.

I have to give it five, just for the personnel. Plus it swung so good. I think it's Sonny Rollins and Miles Davis. Those cats have contributed so much to jazz ... and that record sounded so good.

I don't recognize the bass player or piano ... but it sounded like Philly Joe on drums. I've heard the song before, but I don't remember what it is. But it sure swung.

Feather: There was another tenor player ...

Turrentine: I didn't notice it; it sounded like Sonny to me, all the way.

Feather: Well, the first solo was by a gentleman identified on the album, for contractual purposes, as Charlie Chan ...

Turrentine: Charlie Parker ... on tenor sax? I did have that album at the time. I think Sonny sounded a lot like Charlie on tenor then.

2. MAX ROACH. *Larry-Larue* (from *Deeds Not Words*, Riverside). Roach, drums; Booker Little, trumpet; George Coleman, tenor sax; Ray Draper, tuba; Art Davis, bass. Recorded 1958.

That's reminiscent of the old days with Max Roach, the same kind of group we almost had, except he had a tuba player: Ray Draper. I had so many good times with Max, I'd have to give that a big rating, just because it's Max. I'll give

it four.

It was Booker Little on trumpet, George Coleman on tenor; of course, Max ... and I can't think of the bass player's name. This was recorded shortly after I left the band, around 1959.

One of the things I learned when I was with Max was how to play fast! Max likes to play fast every night, all night. Plus we had no piano. It allowed more room to create, more freedom.

3. THE CRUSADERS. *Hard Times* (from *Unsung Heroes*, Blue Thumb Records). Wayne Henderson, trombone; Wilton Felder, tenor sax & electric bass; Joe Sample, keyboards; Stix Hooper, drums.

Those are some guys I've admired for quite a while, The Crusaders. Joe Sample on piano, Stix Hooper on drums, Wilton Felder on tenor, Wayne Henderson on trombone. I guess Wilton also does the bass parts. He made a session with me once on bass. Have to give that four too; it's a good record.

4. ROLAND KIRK. *IX Love* (from *Left & Right*, Atlantic). Kirk, tenor sax; Gil Fuller, arranger.

That's the Raheesan Roland Kirk. The very first time I met him was in Columbus, Ohio. He was working at a club there, and it was the first time I'd seen anyone play three saxophones at the same time. He just knocked me out.

I liked the arrangement on that record, it's pretty. The song is nice. I'll give that four stars,

too. I've never heard Roland with strings before, and he sounds great in that setting, without the whistles and the gongs and gimmicks. But he can play the saxophone. Was the arranger Bill Fischer?

5. STAN KENTON. *The Thrill Is Gone* (from *Standards in Silhouette*, Creative World, Inc.). Roger Middleton, trumpet; Bill Trujillo, tenor sax; Don Sebesky, trombone; Charlie Mariano, alto sax.

That's kinda got me this time. It sounds like Stan Kenton or Maynard Ferguson. The alto player sounded a little like Phil Woods.

The arrangement was nice, it was played well. I liked the alto solo especially, although all the solos were good. My overall reaction to the arrangement, the soloists, the playing generally—I'll give it three stars.

6. BLUE MITCHELL. *Express* (from *Graffiti Blues*, Mainstream). Mitchell, composer, trumpet; Herman Riley, tenor sax.

That sounded like Blue Mitchell on trumpet, and the saxophone player sounded a little like Rusty Bryant. The record didn't kill me too much. I'd give it one star just because Blue's on it.

That song didn't mean nothing to me; very repetitious. It didn't get off the ground, just the same thing over and over again. I don't know who else was involved, except for possibly Rusty Bryant.

7. BEN WEBSTER. *Lullaby of Jazzland* (from *See You At The Fair*, Impulse). Webster, tenor saxophone; Roger Kellaway, harpsichord; Richard Davis, bass; Osie Johnson, drums.

Five stars! That's Ben Webster. I don't know who's on bass, but it sounded like George Duvivier. The rest of the band I don't know. But five stars, five stars plus.

I met Ben once when he came to Pittsburgh, my home town, and sat in and played, and I've been listening to him ever since. I think I have almost every one of his records—including that one, although I don't remember the name of it.

(At this point, reedman Jerome Richardson walked in, and was invited to add his comments.)

Richardson: Ben can never be replaced. Since he's gone and left us ... he was about the last of a dying era of that type of tenor saxophone player. Don Byas, Lucky Thompson and Mex—Paul Gonsalves—are the last of that whole era. It was a beautiful era and I think there's a lot to be learned from it. A lot of hard dues involved in the history of that kind of saxophone playing.

Feather: Do you think that most young tenor players coming up nowadays even know about people like Ben Webster and Coleman Hawkins?

Richardson: Not the majority of them, I don't think. I've been playing seminars at some of the public schools in New York, and you'd be surprised how the kids don't know anything about people like Charlie Parker, Ben Webster, Lucky Thompson, Lester Young.

Turrentine: Well, all those at that school age level were born after all these people died ...

Richardson: But the same is true of Beethoven and Bach! That's the bad part of our business. The thing we love so much just seems to die away as far as history is concerned, and I think the history of jazz music should be taught in schools. It has a lot to do with the history of our country.

What amazes me, though, is that you can play somebody like Ben Webster to some of these kids and they really dig it. So I think if they can be exposed to the music, that would help quite a bit.

★ JOIN

★ ORDER

★ SAVE

If you subscribe to down beat, you're a member of the RECORD CLUB.

Fill out the order form below and mail it with your payment. Orders receive prompt and accurate service. Only 60¢ postage and handling charge is made regardless of the quantity ordered at one time.

Save money on all domestic labels. There is no obligation or minimum purchase. The only recordings you receive are the ones you order.

Shipments made only to U.S.A., Military & Canadian addresses. (No shipments made without payment.)

THE FOLLOWING LPs ARE \$4.29 (list price: \$5.98)

Table listing various LPs and artists such as FREDDIE HUBBARD, SONNY STITT, SARAH VAUGHN, MAHAVISHNU ORCHESTRA, HERBIE HANCOCK, etc.

Table listing various LPs and artists such as RAMSEY LEWIS, CHARLES LLOYD, DEXTER GORDON, GENE AMMONS, etc.

Table listing various LPs and artists such as BLOOD, SWEAT & TEARS, NIGHT BLOOMING JAZZMEN, CLIFFORD BROWN, etc.

SPECIAL 2-RECORD SETS db/RC \$4.96 (list price: \$6.98)

Table listing special 2-record sets such as MAX ROACH, ART BLAKEY, PHILLY JOE JONES, etc.

Note: Effective immediately, all CTI, Kudu, Black Lion and Chiaroscuro albums are list priced at \$6.98 (db/RC \$4.96).

down beat RECORD CLUB

ORDER FORM

Mail with payment to: down beat/RECORD CLUB 222 W. Adams St. Chicago, IL 60606

List Prices subject to change without notice.

Table with columns: Artist & Title, Label No., db/RC Price

Table with columns: LPs, TAPES, List Price, db/RC Price, Code, List Price, db/RC Price

To renew or change address, include a down beat subscription address label

Name, Address, City, State, Zip

Total db/RC price: \$.60

Postage, Illinois residents add 5% sales tax, \$9 subscription, new/renew/extend, Canada \$10.50

Total Remittance: \$

payable to down beat in USA funds

Above prices effective June 1972. Sorry! No new orders will be accepted at old prices. However, we'll honor all our credit memos

2024



BARRY MANILOW

Arranger, pianist with Bette Midler

The first pianist I really got into was Marian McPartland. From that point, I sort of graduated to Bill Evans.

When I was 13 years old my stepfather introduced me to "intelligent" music, by taking me to a Gerry Mulligan-Art Farmer concert. I still remember the concert as if it

were yesterday. When it came time to decide what I was going to do with my life, I knew music was going to be a part, but I didn't want to take the gamble of actually deciding to make *music* my living. I could not believe, first of all, that it could be done. Secondly, that I could do it. I thought I would starve in a matter of months. So, I decided to go to a city college for advertising and still play music on weekends. I got so bored learning about marketing, merchandising, and textiles that I finally told myself, "Aw, come on! give music a try." So, I attended the New York College of Music for awhile, then switched to Julliard, where I stayed for two semesters. I left because I couldn't afford it anymore. That's when I decided to start working at music for real. Anyway, I soon discovered that what I had learned in college and from my own personal piano studies was enough. The only way I could learn more was by getting up there and making an ass of myself for the first couple of times, which I did do. But this is where you fall back on the technical aspects of music.

I got experience in the Catskill club circuit accompanying singers and that's what I do best these days or what comes easiest for me. That's why the arranging thing with Bette is working out so well. She's put together a tight professional background and she sits on top of it. She doesn't have to worry about what goes on behind her. That's the arranger's problem. Basically, when I

Profile

I started playing the drums about five years ago when I was in junior high school in New York City.

The first two years I was playing, I really never thought about doing it professionally. I just liked the drums, that's all. But you know, junior high school is when kids start playing instruments, so like everybody was playing something. We'd get together and try to play some tunes, but nobody was very serious about it.

But about two years after I started playing, in 1970, I began going to a place called the Jazz Mobile Workshop in New York. It was then that my interest in the instrument started to grow a little more. Yet, even then it was just something I was doing—like a hobby or something along those lines.

What finally began happening was that I'd sit down at the drums with the workshop band when it was getting ready to play and then be asked to get back up and let somebody else play, you know. That started druggin' me, and I said either I am going to get it together or just leave it alone.

At the same time I began hangin' with a lot of the cats in that band. After the workshops they'd get together in small groups and go over to somebody's house and play. You know Herman Wright, the bass player? Well, his son, Paris, played the drums, and I would go over to his house and listen to Herman. Even over there I'd sit down and play for awhile, but when everybody got ready to



HOWARD KING • Drummer with Gary Bartz

play, he'd say "Okay, let Paris play." All that just bothered me. I'd say, "Damn, why is it every time I sit down to play they ask me to get back up?"

So I rapped it out. I really started practicing and putting in a lot of time. I also started working with Rene McLean, Jackie's son. That helped me a great deal to learn how to work in a small group context. My reading got better, and I was able to play with the big band.

At that time Paul Weston was the director of the Jazz Mobile Workshop, and the instructors down there were Al Heath and Freddie Waits. In addition, a lot of other drummers used to drop in from time to time, like Bobby Thomas and Max (Roach). All the people you could really learn from were right there, so there was no excuse for not

getting anything out of it.

When I began working with Rene we were also doing a lot of boogaloo things, playing dances and stuff like that. It was fun for me because I've never had a preference in the kind of music I wanted to play. I like anything that sounds good. At that early age, though, a lot of my friends who played drums weren't into jazz too much. They weren't into people like Lee Morgan and Art Blakey. They'd want to back beat all the time. As far as they were concerned, if you couldn't play back beat you couldn't play drums. You know, they'd say things when they'd see me walking around like, "Here's the *jazz man*," which was a drag—it really was. But I realized that didn't mean anything, that's just where they were at as far as music was concerned.

was studying I wasn't connected with the being a musician—just learning my ax—as much as I was with becoming an arranger. I connected more with the total concept of what was happening behind the musicians. One arranger I admire is Peter Matz, who is Barbra Streisand's arranger. When she hit the scene I was really impressed with her sound. Matz had figured out the right sound to get from an entire orchestra—one that would complement her voice so well. She sounded like an instrument perfectly set in the middle of this orchestration. Peter used flutes, oboes and strings to complement the tone of her voice. The same approach was used for Judy Garland's voice; the arranger figured out the background sound, so the music was never really in the way. That's the freedom a singer needs and that's the arranger's job.

For me the future of music is getting both brighter and cleaner. I'm 28 years old now, and I sense the waning of the distorted electric guitar sound. Music is getting away from the banging of sounds together just to make an effect. Music seems to be referring back to beautiful chord changes, which are to me the underpinning of intelligent music.

I'm lucky in a way because musically I've worked with some very important people. People like Arif Mardin, Joel Dorn and, of course, Bette. I've got my first album out on Bell Records and will soon be producing number two.

db

Well, I worked with Rene a lot, and that's where I really did it and developed a lot of stuff. We had a singer in the group and used to play some of Rene's tunes and some of Jackie's things. The piano player wrote a lot of compositions and arranged many of the popular songs we were doing.

I also worked a little bit with Grachan Moncur and Larry Young. Grachan was something else, though; I learned from him. I worked with Doug Carn, too. I enjoyed playing with his group because of Jean Carn's singing. She was exciting, really exciting.

It was while I was playing with Rene that I ran into Gary Bartz. We were working on the same concert stage in Baltimore. Gary took my number and told me he'd give me a call. He called some time around April 1972, and I made a gig with him up in Buffalo. I've been working with him ever since.

We don't work constantly with Gary; it comes in spots. Naturally, you'd like to work all the time, but still working with Gary is great because he doesn't put any limitations or restrictions on the music. For example, he might call a rehearsal with some set tunes, but I might start with a different rhythm and we'll begin creating something totally different and forget all about what we were going to rehearse. For me, that's the ultimate in music, to be able to create something on the spot.

It works well in Gary's group because everybody has respect for what the other guy is doing. You don't have somebody buttin' in on your thing, and to make it work, you can't have that kind of ego shit going on.

For me as a drummer, the bass player is one of the most important people in the group—in fact, that's an instrument I'd like to be able to play. If the bass player isn't happening, then nothing is happening. That's the way I feel about it.

db



CLEO LAINE

Civic Auditorium, Santa Monica

Personnel: Ms. Laine, vocals; John Dankworth, alto sax, clarinet, arranger; Anthony Hymas, piano; Daryl Runswick, bass; Graham Morgan, drums.

After a decade of bawling bundles from Britain, most of which we could have happily lived without, Cleo Laine and John Dankworth finally made their initial full-fledged inroads into the American music scene with a cross country tour from September through November.

Because the Santa Monica concert was next to last in a continuous series of triumphs, I am a little late in commenting, as did so many others, that Ms. Laine may well be the greatest and most versatile artist presently capable of breaking into song.

It's not just her full, deep, smoky sound, or the incredible control and range that enable her to leap two or three octaves within a two-bar phrase. It's not simply that she combines an operatic purity with an innate jazz sense. If you can pin down the reason why this was the most completely satisfying vocal recital to grace any stage this year, it would have to be the totality of the experience.

Opening a *capella* with 16 bars of *It Might as Well Be Spring*, this singularly handsome lady was soon joined by her brilliant husband, who may be responsible in large measure for the impact of her work. In addition to providing a sympathetic, generally jazz-oriented backing along with his English pianist and bassist plus the Australian drummer, Dankworth worked out most of the special routines for or with her: the extra lyrics, the unexpected rubato passages, the musical settings for poems by T.S. Eliot, W.H. Auden and others. He even wrote the hysterically funny wrong-lyric version of *Stardust* as mangled by a supposedly foreign singer who speaks no English and has learned the words by rote. Ms. Laine used this as an encore—her third, following two standing ovations.

What sets her apart from any American singer, of course, is her ability to jump from a Shakespeare sonnet to Dory Previn's very witty *Control Yourself* to the old Bessie Smith number *Gimme A Pigfoot* and thence to a triple-play treatment of *Mad About The Boy* as it might be sung by a woman of the world, a schoolgirl and a Cockney charlady—all with perfect accents, a reflection of Ms. Laine's extensive experience as a dramatic actress.

Unlike most British singers, she makes no phony effort to hide her English accent; yet when the song calls for it she can sound perfectly at home in a lyric that is apple-pie



American all the way. Then again, she often resorts to all manner of wild wordless devices, one of which forms the intro and coda, in harmony with Dankworth's alto, on *I'm Gonna Sit Right Down and Write Myself a Letter*.

Despite the complexities of her act, there is rarely any sense of self-consciousness or contrivance. On the contrary, some of the pop songs like *Make It With You* were very loose, while the best of the ballads—*Bill*, and particularly something called *Thieving Boy* which she and Dankworth did as a voice-and-clarinet duo—achieved a spine-tingling depth of emotion.

It is unfortunate that many of the best Cleo Laine LPs are unavailable here or were released on poorly distributed labels; aside from which, the full value of her artistry is something that must be seen as well as heard. Maintaining a delicate equilibrium between audacity and elegance, conveying a rare sense of refinement and articulateness, mixing West End urbanity with jazz-derived spontaneity, she may well be (as Dizzy Gillespie once said about jazz) too good for Americans.

Nevertheless, the Dankworths' plan to step up their U.S. schedule during 1974, with the Newport/New York Festival, the Waldorf and many more concerts on the agenda. Next time around, there will be no empty seats (the Santa Monica audience made up in wild enthusiasm what it lacked in numbers). The Cleo cults already are proliferating. She is obviously ready for Las Vegas and the big bread it entails; but is Las Vegas ready for Cleo?

—Leonard Feather

COUNT BASIE AND HIS ORCHESTRA

Palau de Musica, Barcelona, Spain

Personnel: Basie, piano; Paul Cohn, George Minger, Waymon Reed, Melvin Warze, trumpets; John Gordon, Frank Hooks, William Hughes, trombones; Eddie "Lockjaw" Davis, Curtis Peagler, Robert Plater, John Williams, saxophones; Freddie Green, guitar; Norman Keenan, bass; Percival "Sonny" Payne, drums; James Ricks, vocals.

The concert hall was one of the strangest—and loveliest—I've ever seen. Barcelona's Palau de Musica, designed by Gaudi. It was built in the 1890s during the first construction boom, when the city burst its ancient walls and spilled into the surrounding fields and countryside. Also used for classical music and for recitals of Catalan protest songs, the Palau is a wondrous monstrosity of *art nouveau*, complete with stucco peacock feathers, outside flowers, and stained glass windows. The occasion was the Eighth Barcelona Jazz Festival, jointly organized by the local Hot Club and the city government. Like most older buildings in Barcelona, the Palau is unheated. The damp, chilly late-October air made me shiver as I

One of a kind.



Pro-Mark's Perma-Mount Bass Drum Pedal stays put. Speed. Power. Adjustable beater height and stroke length. Unique at \$99 retail.

pro-mark

10710 Craighead Houston, Tx. 77025
Write for Free Literature.

One of a kind!

Professionally engineered for professional drummers. The Promark is the fastest, smoothest action Hi-Hat Stand made.

It's a "Heavy" Heavy Duty Stand. Won't slip or slide. Stays where you put it. Comfortable, silent action.

A really "tall" Hi-Hat Stand that lets you play rock Hi-Hat patterns easily and comfortably.

Fully adjustable from a low position of 30" to a high of 40".

\$129 retail.

pro-mark

Hi-Hat Stand
Imported from France

10710 Craighead
Houston, Texas 77025
Write for free literature.



waited for things to get started.

While the hall slowly filled, the band began assembling on stage, looking professional and a bit weary. And then, a wave of pure delight—*Oh So Nice*, one of those graceful, easy-flowing Basie things. A huge cushion of sound spread through the Palau, with gently sighing altos and spitty old 1930's-style trombones. The band seemed totally together, well-oiled through months of daily performance, exquisitely relaxed on this, their first tune of the evening.

Next came *Speak Low*, a showcase for Lockjaw Davis. Jaws has always been one of my favorites, and the band is a perfect foil for his gruffly elegant style. His time is superb, and so is theirs—it's one of the keys to the deep, sensual pleasure they give. Harmonically, and in his phrasing and intonation, Jaws stays close to the blues. He has a fine sense of how a solo develops emotionally—how it builds and breathes as it rises to a climax. In all these ways, he's a perfect featured soloist for the band.

Speak Low was the first of several tunes featuring Davis, who—next to Basie himself—was the best-known musician there. Another, much later in the evening, was a ballad, *I Don't Stand a Ghost of a Chance with You*. On this one, he was very much in the tradition of the great older tenor players, coaxing the song till it sang and shouted, and then easing down into a long, mellow cadenza. His final outing was a dancing, medium-tempo blues, a good vehicle for his special brand of delight.

Jaws, for all his strengths, has never been one of the most *creative* musicians in jazz. In this sense too, as well as in his deep swing and bluesiness, he fits Basie's band. They seem content to repeat their past triumphs. And indeed, when a thing's almost perfect, why change it? But the obvious comparison is with Duke Ellington, whose band was also featured in the festival. Ellington has remained true to his own style, while continually adding new elements. As I listened to Basie, the year that kept coming into my mind was 1953. The band has absorbed something from bebop, but nothing's been added since. In a curious way, this impression was heightened by the outstanding young soloist, a trumpeter named Waymon Reed whose showcase was *Quiet Nights*. Reed plays like a bubbly young Clifford Brown, with some of the fire and exuberance of Brownie's early work. It's a pleasure to hear him, but he can't be as good as the original, nor can his music have the intellectual interest of something previously unknown.

An extra word is necessary about Basie's own piano playing, which is timeless in another way. Classical in its grace and simplicity, it possesses a stripped-down quality that makes each note ring out as if it were the first one ever heard. The three trio tunes were themselves very simple—all either blues or blues-based. Basie's development of them was essentially an effort to locate their inner melodic core, rather than what we usually call "improvisation." His playing has a purity like that of the great old blues singers, a timeless quality which transcends questions of stylistic range or exploration.

I left the Palau with somewhat mixed impressions. But beyond my good and bad thoughts was the *physical* joy the music gave me. It had soothed me and filled me with pleasure. In its warm, living pulse, I'd forgotten the chilly evening. As I walked home through the Gothic Quarter, with all that richness ringing in my ears, I felt filled and healed by what I'd heard.

—david rosenthal

Sarah Vaughan

The Continental Baths, New York City

Personnel: Ms. Vaughan, vocals; Karl Schroeder, piano; John Giannelli, bass; Jimmy Cobb, drums.

A jazz critic is supposed to be cool, right? He is never supposed to gush, and above all NEVER is he allowed to stomp. Except perhaps subtly with toe, or heel, or with a sophisticated snap of fingers. He is supposed to be blasé with that "I've heard that before" attitude, right? WRONG! This critic had goose bumps, chills and was stomping and whooping when the Divine One, Sarah Vaughan, did her late show at the Baths on Wednesday night/Thursday morning Dec. 19-20.

The Baths, reknowned for the discovery of Bette Midler and vice-versa, has Steve Ostrow, resident genius. Mr. Ostrow has converted what is basically a male-female emporium into an institution where the tops in pops and jazz (female, of course) cry for a gig. Sassy's was a one-nighter and it marked the first time that two shows were scheduled. (Both were S.R.O.)

The introductions are made and the place explodes with shrieks from the cultists. It quickly becomes infectious and we are enveloped with Sassy's musicianship. Her trio opens the set briefly and the date begins in earnest.

The enthusiasm of the crowd was exhilarating. Sarah was hard pressed to keep to her repertoire and deviated from it on a grand scale, explaining, "Someone called out a tune that I dig, so I'll sing it." (*My Funny Valentine*) The noticeable element of the choices was that they were all from today's scene, nothing being requested from the *Lullaby of Birdland*, or *Shilie-a-Bop* genre.

Generously backed by Schroeder, Giannelli and Cobb, Ms. Vaughan began by alternating uptempo/ballad/uptempo, etc. until the cries from the throng became overpowering.

She brought it on herself with *'Round Midnight*. Twisting and turning the last line, Sass elicited cries of ecstasy and prolonged applause such that she was forced to sing (in key). "There are two more words to this song, but I love it, so don't stop . . ." (More applause). And finally, the coda, clipped and perfunctorily, "Round Midnight!" The worshippers were hers and she theirs.

So it went through fifteen tunes, all standards, from Gershwin's *A Foggy Day* and *Summertime* through Michel Legrand's *Summer of '42*, *Watch What Happens*, and the showstopping *What Are You Doing The Rest of Your Life*. The latter was the first of three encores screamed and cajoled out of her by the now standing idolaters. (We all!)

During *Summertime* a hush descended through the room and at precisely the right moment, a bather was heard cutting water. Not an eye turned from stage center, but the picture of the nude form subliminally passed before us as he capered in a humid mud hole in Catfish Row.

There were shouts for *Make Yourself Comfortable* and the like, but Sarah had been that route in the early show and was not of that mind here. In fact, conspicuous by its absence was *Misty*, again, performed earlier. The only scattering she did was on *All Of Me* and a blues number she shared with her trio.

Jobim's *Wave* was done split tempo-sensuously writhing for openers and conclusion, and in a modest bossa groove for the middle choruses. Your writer has never heard the voice of this woman of jazz in such fine fettle.

As the bravos echoed thru the solarium, Sarah said pleadingly, "Have me back next month . . . next week . . . tomorrow!"

Let's drink to that.

—arnold jay smith

WEATHER BIRD

By Gary Giddins

Booker Ervin died on the last day of August 1970, at the age of 39. He never received the recognition from the jazz community due him, and his producer and admirer Don Schlitten will tell you, without a trace of irony, that he died of a broken heart. One evening when he was working with Ted Curson's Quintet, I brought my alto to him and asked about hidden octaves and trick fingerings. He said, "All you have to do to get those overblowing effects is bite the reed." A brief demonstration followed that made the bartender nervous about the glasses and probably would have straightened Pharoah Sanders' hair.

He stopped, shrugged and said, "I can play like that but I don't want to. Is that music?"

On the bandstand, he went into one of his favorite ballads. *You Don't Know What Love Is*, pushing his large frame and limitless soul into it. It was a typically profound and strenuous creation and although he followed it with the remainder of the set, I was already exhausted. But you didn't have to see him to experience the uncompromising nobility, integrity, force and love in the music of this distinctive artist. Thankfully, it was all well preserved on records.

Booker Tellefero Ervin Jr. was born in Denison, Texas and belongs firmly in the earthy, blues-driven tradition of Southwestern saxophonists that includes Herschel Evans, Buddy Tate, Don Byas, Budd Johnson, Wardell Gray, Arnett Cobb, Buster Smith, Eddie Vinson, Harold Land, Jesse Powell, Ornette Coleman and so many others. It is the tradition of the raunchy, crying tenors and the jump bands and barrelhouse combos; of the blues singers from Blind Lemon Jefferson to Jimmy Rushing to T-Bone Walker; of the rhythmically exuberant, strong-winded soloist as opposed to the collective improvisation of New Orleans or the smooth, orchestrated style of New York. It is a style grounded in the blues, with a tonal-timbral preference for the full-bodied, anguished, gut-bucket sound.

As a child, Booker played trombone for five years and it is probable that aspects of that instrument, like bending notes, influenced his approach on tenor. He picked up the tenor while in the Air Force, taught himself and led a band in Okinawa for two years. After his discharge, he studied at the Berklee School of Music, spent four years with r&b outfits, toured the southwest, lived in Dallas, Denver, Chicago and Pittsburgh. Finally, in May '58, he came to New York and six months later was a member of the Charles Mingus Workshop.



Booker, identifiable from bar one, had his own sound and his own way of attacking solos. He blew with terrific velocity and strength, but with an equal amount of control. His first impression on the scene was a dynamic one. Deeply in touch with his roots, he was paving new ground. He blew every solo like it might be his last and, ironically, it was partly that power and commitment that caused many to find him wearing after a while. But if Booker liked to play long and hard it was not the only way he like to play. He was an exceptional melodist. On some of his shorter sides, one is struck by the completeness and originality of his beginning phrases. And no one ever played ballads with more feeling.

Booker's growth as a player, from his first session as a leader in 1960 (with sideman Zoot Sims), and throughout the decade, is evident in the different versions he would record of favorite tunes. On *That's It* (Barnaby Z 30560) he introduced an original, *Mojo*, which he recorded anew on *The Space Book* (Prestige 7386). In the earlier version, he is deliberate and comparatively calm, evolving a mysterious feeling. On the later version, he explodes with confident creativity at death-defying tempo, every chorus filled with fresh insights, colors and melodies.

The Space Book is one of the most distinguished albums of the '60s. It includes a definitive performance of *I Can't Get Started*. He recreates the tune not by eschewing the melody, but by the sheer magnetism of his conception. (This record is also a brilliant example of the striking rhythm section of Jaki Byard, Richard Davis and Alan Dawson—but that's another story.)

Heavy (Prestige 7499) is a notable for a blistering, surreal version of *Bei Mir Bist Du Shoen*; *The Freedom Book* (Prestige 7295) and *Exultation* (Prestige 7293) are also outstanding. An unusual but worthy item is *Booker 'n' Brass* (Pacific Jazz 20127) with charts by Teddy Edwards. Dismissed by aficionados as too commercial and by the public as not commercial enough, it offers some of the most pulsating r&b tenor ever recorded and is a fine example of his ability to be brief, swinging and clever on unlikely material.

In 1964, Booker won the down beat TDWR poll; by '69 he was not listed at all. The main reason, I think, is that he went his own way, aligned neither with the avant-garde nor the mainstream. If you missed him the first time check him out. His soul is timeless. **db**

HAMPTON'S EYES *Continued from page 8*

went on. (He recorded with the non-de-record of Kerry Adams in the rock-and-roll era. The tune was an original, too.) "Then some guy named Chubby Checker came along and turned the whole music business upside-down."

"Do you know that I was out of the office in twenty-two minutes?" Hamp asked no one in particular. "He wanted a hit record, but he's got a hit operation."

Charlie has this tape-worm for music and it must be satiated. "I feel that I won't die a happy man," was his closing comment.

Hamp has great admiration for Dr. Kelman. They embraced and as he left Hamp called Charlie "one of the greatest saxophonists I know, and a great person and doctor."

One question remains. Was the 40,000 cycles per second he used really a ninth natural of A flat? —arnold jay smith



BE THOR..

Zickos puts thunder at your fingertips

You'll move up for a long close look, when you first hear Zickos drums. Zickos is Thor in a crystal shell. It's what drums *should* sound like. But you won't believe it 'til you hear it. Hear the drums that whisper, sing and roar. Zickos invented and patented the first transparent drums. Now, naturally, Zickos are the world's most imitated drums—and *still* different. Trust only your ears. Try Zickos.

Write or Call:

the **ZICKOS**
CORPORATION

Phone: (913) 888-9292



11844 West 85th Street • Lenexa, Kansas 66214

GEORGE RUSSELL'S LYDIAN CHROMATIC CONCEPT OF TONAL ORGANIZATION

"The foremost theoretical contribution of our time . . . destined to become the most influential musical Philosophy of the future."

DAVID BAKER

(Chairman Afro-American Music Department
Indiana University)

"Surpasses any musical knowledge I have been exposed to."

ORNETTE COLEMAN

"Then came modes. Tunes were only tonal centers. George Russell pioneered this and Miles Davis applied his beautiful lyricism to this harmonic base."

MICHAEL ZWERIN

(Village Voice)

"The most profound theoretical contribution to come from jazz."

JOHN LEWIS

(Director Modern Jazz Quartet)

To purchase the
LYDIAN CHROMATIC CONCEPT
send \$24.50 to

CONCEPT PUBLISHING COMPANY
Suite 1104 12 East 41st Street
New York, NY 10017

NEW BRILLIANT RECORDINGS

BY GEORGE RUSSELL

- OHELLO BALLET SUITE (Big Band) price \$5.00
- THE ESSENCE OF GEORGE RUSSELL (double album featuring classic live Big Band performance of *Electronic Sonata For Souls Loved By Nature* and also *Concerto For Self-Accompanied Guitar*..... price \$7.00
- LISTEN TO THE SILENCE (Large Chorus with Jazz/Rock Ensemble) price \$5.00 (Add 50c for postage) Available to stores.

Order from JCOA RECORDS
6 West 95th Street New York, NY 10025



Musicians & Teachers Say These Are the Best, Most Modern IMPROVISATION & ARRANGING BOOKS AVAILABLE TODAY!

DICK GROVE'S ENCYCLOPEDIA OF BASIC HARMONY & THEORY APPLIED TO IMPROVISATION ON ALL INSTRUMENTS.

Grove is one of the top pro composer/arranger/conductor in tv, films, records, on the West Coast.

IN 3 VOLUMES - Each volume contains learning aids, rhythm cards, practice assignments.

VOL. I - THE ELEMENTARY STAGES

12 lessons & worksheets cover all phases of Scales & Intervals; 3 & 4 Note Chords \$24.95

VOL. II - THE INTERMEDIATE STAGES

7 lessons & worksheets cover all phases of 5, 6, 7 part chords; chord & scale relationships; tables showing all chord families & scales running thru them, etc. \$24.95

VOL. III - THE ADVANCED STAGES

9 exhaustive lessons & worksheets cover all phases of chord progressions; chord substitution; form; 119 progressions include II-V-I, substitute II-V-I; Circle of 5ths; Vamp-Turnaround, Parallel; Line; Minor; Rock (circle of 5ths & 4ths); Bridge; Blues; Dorian, Phrygian, Lydian, Mixolydian, Aeolian & Locrian Modal. PLUS reharmonization of polychord notation; altered chords as means of reharmonization, etc. Simple, clear tables & charts \$24.95

3 RECORD CHORD PROGRESSION SET

Available with VOL. III: contains Dick Grove lecture & piano demonstration of all 119 chord progressions. \$5.00 per record; \$15.00 for all 3

ARRANGING CONCEPTS by DICK GROVE

A Guide to Writing Arrangements for Stage Band Ensembles.

24 detailed, comprehensive step-by-step chapters; 446 pages; 655 music examples add up to the most complete book on modern big band arranging in all musical styles ever offered \$24.95

ARRANGING CONCEPTS SUPPLEMENTARY CASSETTE

The Arranging Concepts book stands on its own, but this 60 minute cassette with 120 examples from the book, most of them performed by pro &/or top college big bands enables you to hear as well as see the arranging examples \$5.95

Dr. Wm. Lee, Pres. NAJE & Dean, U. of Miami Music Dept. says: "ARRANGING CONCEPTS leaves nothing to chance...covers every voicing, idiom, and characteristic. It runs the gamut of information useful to the beginning arranger & the professional. I recommend it."

A SIMPLIFIED GUIDE TO WRITING & ARRANGING SONGS FOR SWING & SHOW CHOIRS & SMALL INSTRUMENTAL GROUPS by JACK SMALLLEY

Smallley, another top Hollywood pro writer, arranger, act-builder spells out in 33 individual chapters just how to write a song; transcribe from a record; arrange for singers & small groups. Includes Analysis of two complete scores by Dick Grove & Jack \$9.95

A GUIDE TO WRITING VOCAL ARRANGEMENTS (FOR SOLOISTS, GROUPS & CHORUSES) by JIMMY JOYCE

Joyce is one of the busiest vocal arrangers & group directors in films & television. This 15 chapter treatment of Voice Fundamentals; Distribution of voices; Voice-leading concepts; etc., covers everything today's vocal arranger must know. Includes 7 record of 2 Joyce arrangements sung by the Jimmy Joyce Family Singers \$12.95

A GUIDE TO ARRANGING & SCORING FOR THE MARCHING OR PEP BAND by RALPH MUTCHLER

This is the definitive book on marching & pep arranging. Rave reviews in The Instrumentalist & Music Ed. Journal say: "...practical...realistic...a clear presentation on notation, balance, instrumentation & general arranging practices...worthwhile...concise." \$7.95

Please send check or money order for whatever books you wish. Sorry, no C.O.D. - Calif. residents please add 6% sales tax. All Canadian, Mexican & Overseas purchasers, please add \$1.00 to absorb part of postage charges.

FREE - For a Limited Time Only!

The **TODAY Music Educator/Student/Musician DIRECTORY** A comprehensive 28 page catalog of exceptional (contemporary, jazz, rock) music education materials including, records, cassettes, charts, books, courses and services. Write for it today!

TEACHERS & SCHOOLS are invited to write for discounts on quantity purchases.



FIRST PLACE MUSIC PUBLICATIONS, INC.
Dept. D11
12754 Ventura Blvd.
Studio City, CA, 91604

"HOW TO"

BY WILLIAM FOWLER, PhD.

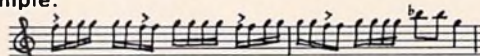
With the emergence of strings in jazz today, education editor Dr. William Fowler called on jazz string specialist Anderson White to comment on jazz bowing techniques.

An increasing number of American musicians have suddenly developed a desire to play jazz. They find that what were considered simple low class folk tunes become music of virtuoso techniques with an unlimited amount of new, challenging sounds. String players have joined this renaissance.

Because of their very nature, string instruments readily adapt to jazz. The great variety of sounds and external production of some of these sounds, by the use of the bow, add many new dimensions. A few examples of some of the bow strokes will serve to show the vital importance of bowing as a means to jazz interpretation.

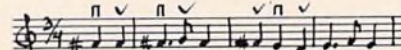
Detache: Basically, a very broad stroke, unslurred, but each note must sound smoothly connected. It is the stroke used most when playing jazz because of its singing-like quality. The *detaché* does not mean detached in the sense of staccato or spacing between notes but only in the sense of not slurring as the bow changes direction. There is always a smoothness and continuation.

Example:



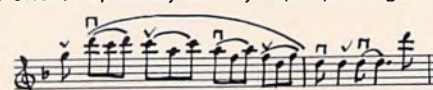
Whole bow legatos: The use of the whole bow brings more life to the sound so we must stress the use of the whole bow, especially in slow ballad-like singing jazz songs.

Example:



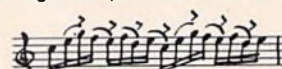
Slurs: The arching line connecting a series of notes indicates they should be played in a single bow stroke. This is used often, especially in very rapid passages.

Example:



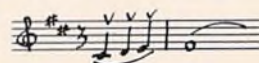
In order to produce very powerful accents, play the following bowing example, known as the "Viotti bowing."

Example:



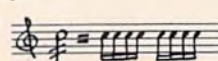
Porté, Portato, or Louré, Lance: A matter of performance halfway between legato and staccato, used mainly in breathless-like pickups as in a slow blues or ballad.

Example:



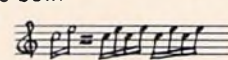
Tremolo: The quick reiteration of the same note, produced by very rapid up and down bow motions. The string tremolo is probably one of the most important effects used in orchestra and jazz. It is frequently used for moments of dramatic impact, for building climax and for retaining tension.

Example:



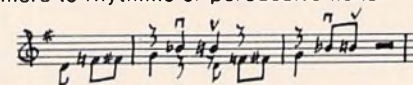
When the tremolo becomes rapid alternation between two notes it is called a "fingered tremolo" because it is produced by a rapid motion of the finger and not primarily the bow.

Example:



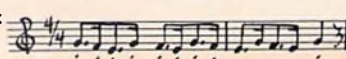
Martelé: A heavy, solid, staccato stroke which depresses the string before the bow moves, and relaxes the pressure just as the stroke starts. The ictus (attack) of the tone becomes quite pronounced. This bowing lends itself more to rhythmic or percussive licks.

Example:



Staccato: Any stroke which has a stop at the end of each bow. Repetitive staccatos produce a march-like style similar to that of early American ragtime or Dixieland jazz.

Example:



continued on page 31

ALTERNATING PICKING EXERCISE

BY JERRY HAHN



JACK JACOBS

This exercise is the best right hand exercise I know of. However, it is also very good for the left hand.

Alternating picking is a must. The many variations available in this exercise should be explored. Example: repeating notes seven through fourteen over and over and reversing the direction of the line. The first ten notes may be used to play over chords such as, A 13 5 9, Eb 13 5 9, G 13 5 9, or C 13 5 9. Picking technique should be a combination of forearm, wrist and finger movement with an emphasis on the forearm. A heavy pick should be used.

down and up
Alternating picking ONLY

EXERCISES 5th position

JAZZ LECTURES *Continued from page 9*

● **March 2.** *The Blues*, presented by radio host Ed Beach.

● **March 9.** *Louis Armstrong*, presented by trumpeter and Jazz Interactions President Joe Newman.

● **March 16.** *Duke Ellington and the Big Band*, presented by jazz journalist - historian - biographer Stanley Dance.

● **March 23.** *Coleman Hawkins, Lester Young, Charlie Parker and the Bebop Era*, presented by jazz

writer Ira Gitler.

● **March 30.** *John Coltrane and Contemporary Trends*, presented by Ken McIntyre.

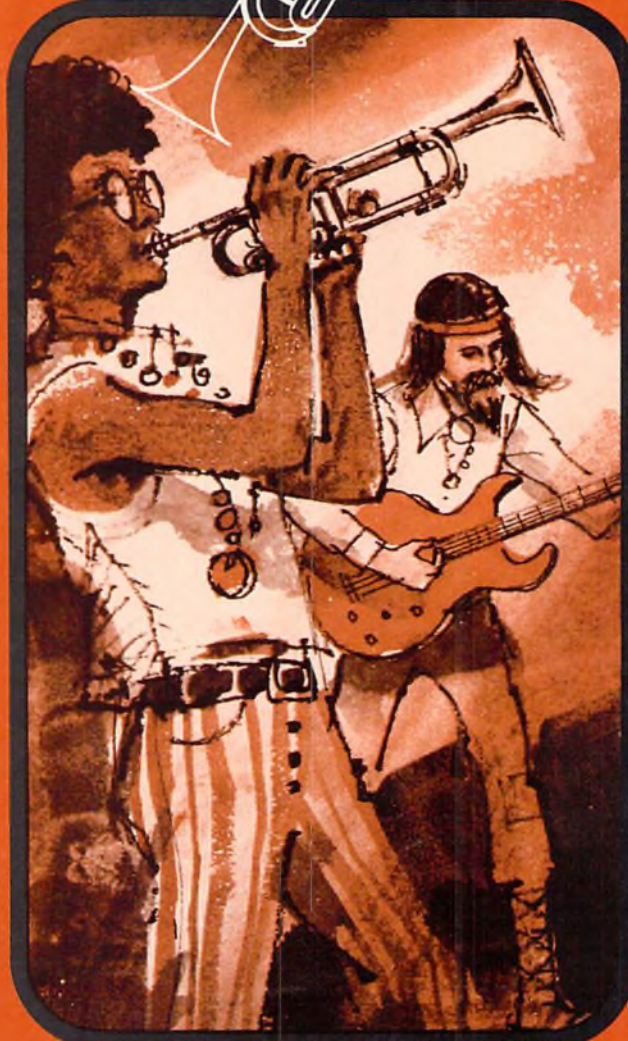
● **April 6.** *Jazz on Film*, presented by Ernie Smith.

The series is open to members first, so a telephone call to the Jazz Interactions office at (212) 866-6316 as to the availability of space for non-members is advised. Admission is free.

—arnold jay smith

custom made

BENGE



for the artist seeking the ultimate in trumpets

Benge is a specialist. The only instruments we produce are trumpets and cornets. Each is custom-made to the artist's own specifications.

By that we mean he can select from a variety of bell and valve bore sizes . . . he can position thumb throws, finger rings, finger hooks and slide knobs exactly where he wants them . . . he can choose from among a number of slide trigger and water key options.

We hand craft each instrument from the finest materials, paying meticulous attention to every detail. The result is a horn with remarkable clarity, tonal range and easy response that fits the artist's needs precisely.

We don't suggest that a Benge is for everyone . . . but for the musician who is seeking his ultimate instrument, Benge could well be the ultimate answer.

EXCLUSIVE DISTRIBUTORS

KING MUSICAL INSTRUMENTS
33999 Curtis Boulevard / Eastlake, Ohio, 44094

MORE OF WHAT YOU WANT

down beat's MUSIC HANDBOOK - '74

... more than just an end of the year book, but a source of information you can use and refer to all year round.

MUSIC HANDBOOK - '74

gives you the:

Who, What, Where, When, Why & How News of the music scene.

For example:

WHAT are the record companies doing?

Read the interviews with twelve executives from ten record companies.

WHAT is Quad?

Before you buy, get the answer.

WHO are ASCAP and BMI and WHAT do they do?

Their representatives give you the answer.

WHAT is a Critic?

Gunther Schuller gives you his thoughts on this, and on education, electronics, and their place in music.

HOW can you contact your favorite musicians?

We've got their managers and agents fully listed.

WHERE can you go to study jazz?

Check the complete listing of schools offering jazz courses.

HOW do you copyright your tune and get it published? ...

... and more. PLUS—

Full arrangements by Tower of Power, Chick Corea and Chuck Mangione, PLUS

... There's more in store for you in

MUSIC HANDBOOK '74

See for yourself for only

\$1.50 prepaid

fill out the coupon below and mail TODAY!

Mail to: **down beat/MUSIC HANDBOOK**
222 W. Adams St.
Chicago, IL 60606

Please send my copy of MUSIC HANDBOOK - '74

_____ here's my \$1.50 for one copy.

_____ here's my money \$_____ for _____ copies.

(Sorry! No Billing or C.O.D.)

Name _____

Address _____

State _____ Zip _____

2024

JAMES MOODY

Continued from page 14

"It's very easy to look at a group and put a stamp of approval or disapproval on it," he observed, referring to the problems musicians have had to confront. "People do this unknowingly, because as soon as you say 'jazz' a lot of people say, 'eeeah!' But say Dixieland and they'll say, 'aaah.' You know there is a difference because when you say 'jazz,' it's black, and when you say 'Dixieland,' it's white. But that's because a lot of people aren't knowledgeable; there were a whole lot of blacks in Dixieland, too. Of course, if you get back to the loving bit, black, white, yellow or red doesn't make any difference. But unfortunately things aren't that way, not only in America but in the world. Like different strokes for different folks; Americans have their thing about jazz; the French, say, may have their thing about something *they* do.

"I am not saying that America is a drag, even though it is, to a certain extent," Moody paused for a moment. "The very thing that could make people happy, they reject. Everybody wants love and everybody wants music. Well, they have music, the music of the spheres, the wind, the trees blowing, people talking. You can make that pleasant or you can make it unpleasant..."

"Music is supposed to be loving, but take a piece, like the *Warsaw Concerto*, that was done because of a war. Well, that was the composer's way of putting something out like his hatred. If you hear music with hatred in it, it's a drag because it makes you feel hate. For example, in mental institutions they say it is not good to play minor tunes, like minor chants. The music there has to be lively so you don't feel like jumping out of a window or killing somebody.

"There are times, of course, when you're feeling differently and can listen to something in a minor key and it is refreshing. Incidentally, store owners or supermarket people use a good psychology when they play music while people are shopping. You know, the string things—Norman Luboff or something."

Less than memorable music, right?

"At least it's pleasant. I like that rather than having to turn on some rock-and-roll group screaming at the top of their lungs. When you hear that, you want to say, 'Gee whiz, ah please, don't.'"

"That's a problem in music: people are getting everything new, like cars and faster airplanes, but when it comes to music we are going further back into the jungle. Everybody says, 'Let's get with the times,' but when it comes to music they want to go back to the very damn beginning, which is a pain in the neck..."

"Basically, though, I am not putting rock down, I guess, because rock has always been here. First it was rock-and-roll—I think Chuck Berry first used the term. When the blacks had their thing, it was called rhythm-and-blues. But then, you see, we get back to America again, this jive country. Well, it's not the country, it's the people who run it—Nixon. People say he doesn't have anything to do with it, but he really has everything to do with it, like the economy, which ultimately effects whether a musician is working or not, or who comes to the White House to play..."

"For example, you can't carry a big group around with you any more; it's not profitable.

If you have six or seven men, travel by plane, play a club and pay your expenses, it's hard to make a profit. It's a funny thing these days, the club owners are hollering about the economic situation and the musicians are also hollering.

"I've known rock groups to make \$20,000, \$30,000, \$40,000 a night, while a big jazz group will make maybe \$4,000 a week. Or perhaps some might be able to get \$3,000 or \$4,000 for a night."

Almost sadly Moody said, "I still believe it has to do with race; but I won't always believe that if you can show me differently. I'm sorry to have to say that, but, you know, you can take a white rock group and people will spend thousands of dollars on them and give them a producing contract or something. You can *count* the black groups they'll do that with. But then, that's the system. I'm not speaking of the caliber of musicians, I'm not saying that black musicians are better and I am not saying white musicians are better. I am saying that if the musician is good, he *is* good, regardless. Let's put it this way, you take a black musician that plays just as well as the white musician and the white player will get the best go of it.

"How about Dizzy Gillespie? I'm not against anyone, because I think people like Al Hirt, Doc Severinsen or Harry James are beautiful musicians, but everyone patterns their thing after Dizzy Gillespie or Charlie Parker. Now Dizzy's all right financially, he's not hurting, but the point is that if he were white, you know, it's like he would have been to the moon and back.

"I suppose I am prejudiced to a certain extent, because we all are. But I hope it is not black against white, because I don't feel that way. I know a lot of white musicians who will blow rings around black musicians, so that's not the point. I am just saying once again that we have to get back to the system, the way the system is; that's what does it. It used to be where a cop would see a black and white guy fighting, and he would invariably come up and start beating the black cat on the head with his club. You see, it could have been that the white guy came up and was mugging the black guy. But the cop wouldn't stop to think that—'Uh oh, black and white, get that nigger!'"

Moody took a cold can of Tab from the small refrigerator near his bed and opened it. His thoughts shifted.

"I try to surround myself with people who have warmth," he said. "I hate to be around phonies. I try not to be around them because I remember when I was a wino, a lot of people were always around. And then when I went down on the skids, the same people I knew, I didn't see anymore. So that's very well and done, because I don't need them—I don't need them. There are a lot of phonies, and I want them to know that I know them." His voice got very hard, very tense. "Yeah."

Moody continued: "It puts me in a good position; I feel much better than they do because I can sleep at night. Listen, whatever a young musician does he has to be honest. It will help him spot the phonies and it will help him musically and personally. It really helps. Instead of trying to get high or get juiced, the best thing is to get your lift from the music and think about when the world changes and it becomes a better place because all this has to go. And it's going."

As the interview was coming to an end James Moody said: "You know what I would appreciate? I don't think I sounded like *Yeah man, Solid pops*. When you write it, don't make it sound like that." **db**

Slurred Staccato: Linked staccatos are used more in the shuffle rhythms.

Example:



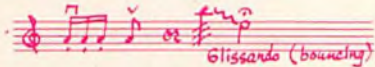
Spiccato: A short stroke usually in the middle of the bow, so that the bow bounces or springs on the strings. Spiccato may be used at almost any tempo when lightness of style is desired. If we use the *detaché* so fast that the bow cannot change direction without leaving the string and the bow starts to spring of its own accord, it is called the *sautillé*, *sallato*, *sallando*, or *piqué*.

Example:



Ricochet: This is done by throwing the bow, in its upper section, on the string so that it will bounce several times on a single stroke. The ricochet is used mostly with fast rhythmic riffs, slower rhythm, or spanish music.

Example:



Col Legno: Playing with the wood or striking the strings with the stick of the bow can be very effective rhythmically. A number of modern bassists use this bowing in solos.

Sul ponticello and Sul tasto: Ponticello, or playing with the bow near the bridge, creates a strange whistling-like effect. Tasto, or tastiera, when the bow is used over the finger board, allows the player to keep the life-like sound and pull of bow, while producing a very quiet or piano effect.

Many modern stylists differ as to the exact hand position of the bow, the various movements of the wrist, forearm and upper arm muscles, etc. The common emerging factor is that to obtain a fine singing tone from the instrument, the most essential thing is that every movement of the bow arm should be absolutely free, in order to play good jazz or any music.

Anderson White is Assistant Professor of Violins, Univ. of Wisconsin-Milwaukee. He has developed a number of jazz string groups and is currently writing a book on the history of jazz violin.

jazz on campus

For the first time in its 16 years of presenting Summer Jazz Clinics, the National Stage Band Camps, Inc. is expanding into Canada. A one-week session, June 24-30, is scheduled at the Saskatchewan School of the Arts in Fort Qu'Appelle (near Regina). The following week, June 30-July 5, the big band camp faculty—**Rich Matteson** et al—moves to Mary College, Bismarck, N.D. Additional big band sessions are scheduled at Mt. Hood Community College (Portland, Ore.), Aug. 4-10; and Eastern Ill. U., (Charleston), Aug. 11-17. Combo/Improvisation Clinics are set for Morningside College (Sioux Falls, Ia.), Aug. 11-17; and Eastern Ill. U., Aug. 18-24.

Bobby Herriot, first trumpet with the Canadian Broadcasting Company Radio & TV Orchestra and lecturer at the U. of British Columbia (Canada), is scheduled to play several dates with the Coe College (Cedar Rapids, Ia.) Concert Band and Jazz Band, directed by Tom Slattery and Jerry Owens, respectively. Herriot will perform at concerts at Coe on March 13; Wheaton-Warrenville HS (Ill.) on March 14; and at Orchestra Hall, Chicago, on March 15.

Gary Burton, **Rich Matteson**, and **Art Pepper** were the featured clinicians/performers at the recent (Jan. 24-26) 5th Marshall U. Jazz Festival, J. D. Folsom, Dir. The Huntington, W.V. event was non-competitive with 45 HS and college bands and 10 HS and college combos participating.

The Akron Jazz Workshop has received a grant from the Ohio Arts Council which will provide partial funding for the "commissioning of four major works for Jazz Orchestra by four well known Northeastern Ohio composers." The AJW is a 19-piece community group with an average age of 18. The compositions (names of composers to be announced) will be premiered at the E. J. Thomas Performing Arts Hall at the U. of Akron; and then published at "The Akron Jazz Workshop-Ohio Arts Council Commission Series."

The New England Conservatory of Music has added a Third Department, headed by **Ran Blake**. He advises that "our definition of Third Stream has been enlarged, to include various ethnic improvisations as well as its usual definition, 'the synthesis of avant-garde jazz and classical music.'" (It should be noted that **Gunther Schuller**, president of the NECM, was closely identified with the Third Stream movement prominent in the '50s.) Interested applicants should contact Blake at the NECM, 290 Huntington Ave., Boston, MA 02115.

21



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



This is the new ROCK 21. Note the depth of the newly designed cup.

This 21 inch bomb tosser is power-packed...an Avedis Zildjian creation especially designed to enable the drummer to rock his band with complete control...with minimum sweat!

Avedis Zildjian has achieved this with a unique combination of a full 21 inch diameter playing surface, special weight and an all-new, extra deep cup.

The new ROCK 21 generates tremendous power to accent the dynamic beat, explosive crash and the piercing cymbal sound needed by the modern drummer.

Ask your dealer to let you try one today.

AVEDIS ZILDJIAN COMPANY

PO Box 198, Accord, Massachusetts 02018



Men at the top
who depend on a horn
for a living
depend on GETZEN

HEADLINE ARTISTS and clinicians like Rich Matteson, shown here with his Getzen No. 394 Bass Trumpet, can't take chances with any horn but the best. That's why they prefer a Getzen, the one that delivers *all* of the sound. Shouldn't you try one — now?

SEND FOR FREE EDUCATIONAL MATERIALS AND FULL COLOR CATALOG D-2

GETZEN Elkhorn, Wisconsin 53121

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____



Helen Merrill, the jazz vocalist formerly with Miles Davis, Earl Hines, et al, has been living in Chicago since her return from Japan last year. She is preparing for a new album on Milestone and making the necessary observations and preparations for becoming a jazz vocal clinician—a sorely needed educational specialty. Ms. Merrill has carefully guarded the charts Gil Evans did for her some time ago and which will come in so handy when she starts doing school gigs.

John Garvey, back as head of jazz studies at U. of Illinois (Urbana) after a year studying in the Far East and Russia, has formulated a long range plan for U. of I. music education. "We hope, in the next few years, to expand our Jazz Division to include the performance of the music of various other cultures of the world. This year, we will organize a Russian balalaika orchestra; subsequently, such groups as: Balinese gamelan, bagpipe group, steel drum band, Iranian group, a Romanian orchestra . . . and a vast range of other possibilities. All of this in conjunction with our Area Studies Centers here as well as with the Ethnomusicology division of the School of Music. It should then be possible, through the Independent Studies Program and the Open Curriculum, for a student (with advisor) to construct a program for himself representing his jazz interests, along with his other ones."

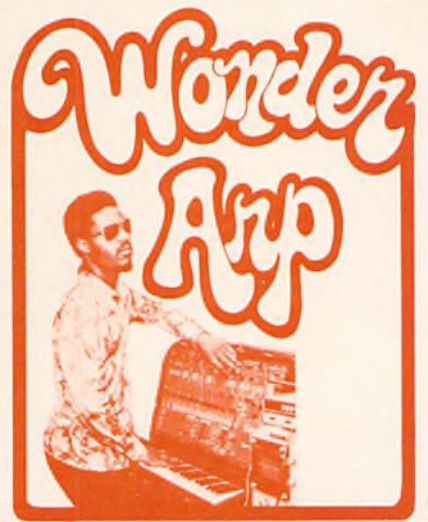
The Afro-American Music Opportunities Association is publishing a series, known as AAMOA Resource Papers, edited by **Dr. Dominique-Rene de Lerma**, "to assist researchers, educators, and performers in various information areas related to Black Music." The first release on the new AAMOA label is by **David Baker**—his *Piano Sonata with String Quintet*, performed by Brazilian pianist **Elena Fiere**. This album, other AAMOA publications, and a bi-monthly newsletter are available only to AAMOA members. Address all inquiries to AAMOA, PO Box 662, Minneapolis, MN 55440.

News from Kent State U.: **Walter Watson** continues as the coordinator of the KSU jazz program assisted by **Mike Parkinson**, tp/fl-h, a recent graduate of North Texas State where he led the 4:00 Lab Band, and a 1969 recipient of a **down beat** summer scholarship to Berklee. **Bill Dobbins**, p, arr-comp, the student leader of the award-winning KSU big band several years ago, has joined the jazz faculty of the Eastman School of Music. KSU has had a formal jazz program for seven years, and 15 of its jazz musician graduates are currently involved in professional playing, including: **Bob Chmel**, d, and **Gregg VanBoven**, tp, with the Glenn Miller band; and trombonists **Charles Baker**, **Roy Deuvall**, and **Garney Hicks** in the Vienna (Austria) Radio & TV Orchestra. Hicks appeared on a recent Art Farmer LP.

Woody Herman and His Band have been signed to do a clinic/concert at the 3rd annual Springfield (Mo.) Public Schools Jazz Festival on March 9. The event is supervised by **Dick Stockton** at Central HS.

Stan Kenton and His Orchestra will do the clinic and concert honors at the 2nd annual District VII Stageband Festival sponsored by Nicholls State U., Thibodaux, La., on Feb. 21. The festival is supervised by **Jerry Cash**, South Terrebonne HS, Bourg, La.

The **Black Music Center of the School of Music, Indiana U.**, Bloomington has published a handsome *1974 Black Music Calendar*. The engagement type calendar has mini-bios of outstanding black musicians as well as a valuable, selected bibliography. The price is \$2, available directly from the Center at I.U.



Stevie Wonder loves his ARP.
Wonderful!



World's leading manufacturer of electronic music synthesizers . . . That's ARP!

ARP Instruments, Inc. 320 Needham St.,
Newton, Mass. 02164 (617) 965-9700

Vital Percussion

the cabasa-afuche



write for Free Catalog

LATIN PERCUSSION
P.O. BOX 88 • PALISADES PARK • NEW JERSEY 07650

New book by
Buddy DeFranco
On Jazz Improvisation

Including 5 originals
scored for small groups.
Send \$7.95 to Famous Solos
Dept. D, Box 567
Saddle River, N.J. 07458
N.J. residents add 5% sales tax.
Overseas add \$1.50

Jack Joyce's **INSTANT COMPOSER**
SLIDE RULE OF MUSIC

ENABLES YOU TO READ, WRITE, COMPOSE, TRANSPOSE AND UNDERSTAND THE STRUCTURE OF MUSIC, INSTANTLY. . . AN INVALUABLE TOOL WHEN ARRANGING.
COMES COMPLETE WITH INSTRUCTION BOOK

INSTANT COMPOSER P.O. Box 24527 D3
Los Angeles, Calif 90024
Enclosed is my \$10.00 (Check or Money Order) Please Send To:

NAME _____
ADDRESS _____

Rivers in his own composition, *Shades*. Sy Oliver will conduct music from the Tommy Dorsey repertoire and Billy Taylor and friends will play combo jazz.

Monday, March 4 at 8 p.m. Concert #4 will be dedicated to the music of John Coltrane and will include guest artists Elvin Jones and Jimmy Garrison. Composer Andrew White has made orchestral transcriptions of a number of John Coltrane's improvisations, which will be performed at this concert.

Tuesday, March 12 at 8 p.m. Concert #5 will have Cecil Taylor performing a number of his compositions with the orchestra. Sy Oliver will devote his portion of the program to music played by the orchestras of Chick Webb, Don Redman and Erskine Hawkins. Hawkins, the sole survivor of this trio of bandleaders who played the Savoy Ballroom in the '30s and '40s, will appear at the concert.

Thursday, March 21 at 8 p.m. Concert #6 will be devoted to the music of Duke Ellington, with each of the four musical directors of the orchestra presenting individual interpretations of Duke's music. Ellington alumni will be featured.

Saturday, April 6 at 8 p.m. Concert #7 is devoted to the music of Thelonious Monk. Sy Oliver will also perform some of his own recent music, as will Stanley Cowell.

Tuesday, April 16 at 8 p.m. Concert #8 is devoted to "Jazz With A Spanish Tinge" and includes Tito Puente as a guest performer. Gil Evans will present original music in a Flamenco vein and percussionist Joe Chambers will perform his own *Almoravids*.

Friday, April 26 at 8 p.m. Concert #9 will be a program of Gil Evans' music, under the composer/arranger's direction.

Sunday, May 5 at 8 p.m. Concert #10 will consist of The Gary Burton Quartet, with the orchestra, performing Mike Gibbs' *In The Public Interest*. There will also be the long overdue performance of George Russell's *Living Time* with Bill Evans, piano soloist, which was recorded for Columbia records over a year ago.

Sunday, May 12 at 3 p.m. Concert #11 will be divided between Stanley Cowell and The Piano Choir (augmented by members of the orchestra) and the long-awaited return to the New York concert scene of pianist/composer/teacher Lennie Tristano.

Saturday, May 25 at 8 p.m. Concert #12 will revisit 52nd Street with such guests as Roy Eldridge, Slam Stewart and Tiny Grimes.

Saturday, June 8 at 8 p.m. Concert #13 includes Gil Evans conducting the music of Jimi Hendrix and a third stream composition by Howard Rovics, featuring Billy Taylor as piano soloist.

Saturday, June 15 at 8 p.m. Concert #14 is divided between the music of two traditional sources: the arrangements of Fletcher Henderson and the tenor saxophone artistry of Bud Freeman. Freeman will appear with a combo including cornetist Bobby Hackett.

Friday, June 28 at 8 p.m. Concert #15 will be a tribute to Charlie Parker. Although not definitely set, it is hoped that Jay McShann, Earl Hines, Billy Eckstein, Dizzy Gillespie, Mitch Miller, Sonny Stitt, Phil Woods, Charles McPherson and Jackie McLean will be able to appear.

That takes us up to Newport '74 and it is, of course, to be presumed that the NYJRC will be heard at the festival. —klee

The main exception is Davern's soprano sax feature on *I Thought I Heard Buddy Bolden Say*, in which he's backed by some full rich modern arranging. Jelly would probably have dug it. —klee

Herbie Hancock has completed work on his new Columbia album at Wally Heider's studio in San Francisco. Produced by David Rubinson, it features the same personnel as Herbie's recent *Head Hunters* album, except that Mike Clarke has replaced Harvey Mason on drums.

Also at Wally Heider's: **The Pointer Sisters** have finished up their new disc, *That's A-Plenty*, on Blue Thumb. —todd barkan

Chrysalis Records has new product from **Tir Na Nog** (*Strong In The Sun*), **Steeleye Span**, and keyboardist **Chick Churchill** of **Ten Years After** (*You And Me*), his first solo album.

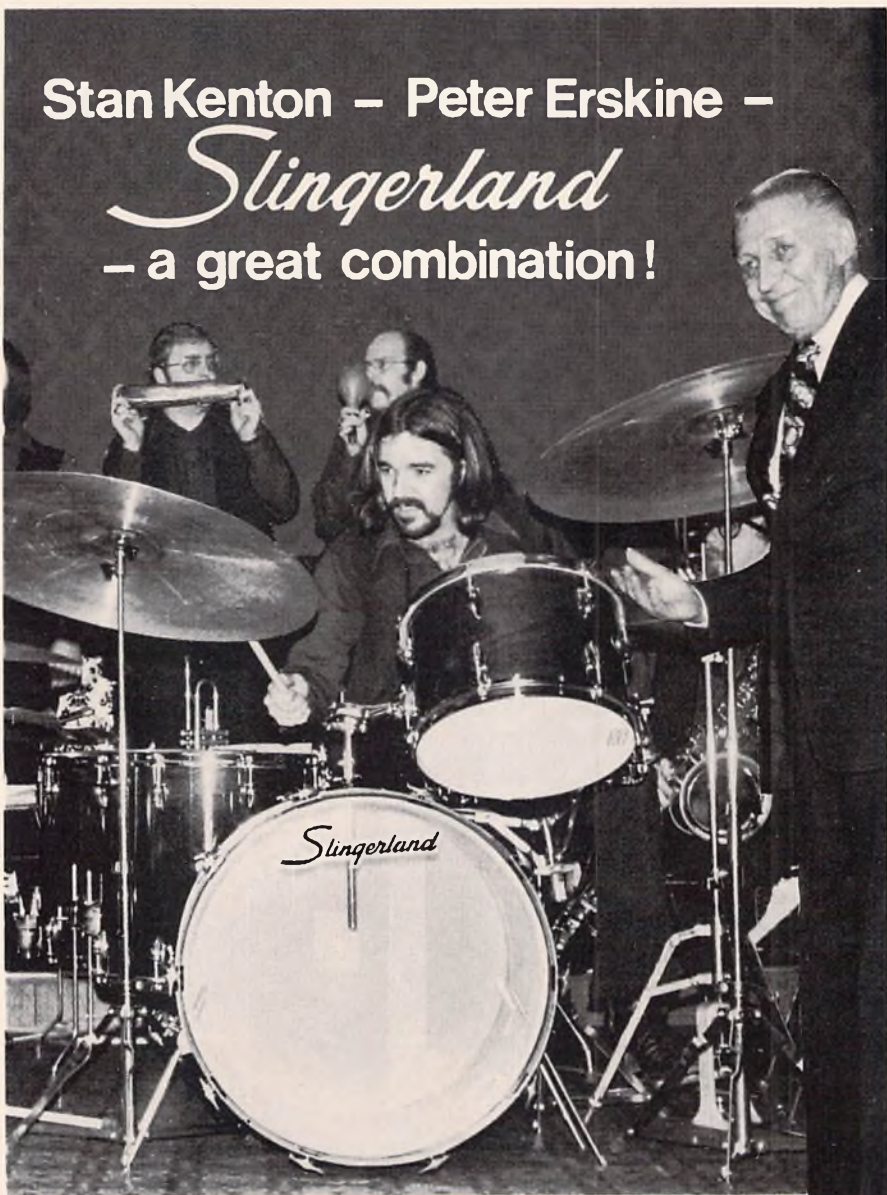
Re-evaluations: Both the old and the new are represented in the first 1974 release from Impulse Records, the second release of the company's recent resurgence. New albums include **Pharoah Sanders' Elevation**, **Sun Ra's Angels & Demons At Play and Nubians of Plutonia**, **Archie Shepp's New Africa**, **Gato Barbieri's Chapter Two—Latin America**, and three collections of work by various artists, titled *Impulse Jazz On Tour*, *Impulsively*, and *There Is No Energy Crisis*. The old is contained in five new additions to the *Re-evaluations: The Impulse Years* series: **Yusef Lateef**, **Duke Ellington**, **Ahmad Jamal**, **Coleman Hawkins**, and **Albert Ayler**.

If you've been having trouble finding *Incantation*, the new first album from the Chicago-based trumpet ensemble **The Forefront** (reviewed in the Jan. 17 db), that's because it is being distributed on a small scale by the musicians themselves. Write db for details on obtaining this album.

Stan Kenton – Peter Erskine –

Slingerland

– a great combination!



SLINGERLAND DRUM CO. • 6633 Milwaukee Ave. • Niles, Ill. 60648
 Please send your new catalog and PHOTO of Peter Erskine.
 I enclose 50c for postage and handling.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CITY SCENE

New York

As you can tell from this column, the Apple jumps almost every day and indeed every night. If you've jazz eyes (and ears), DIG! Hilly's features **Reggie Moore** and trio through February; **John Blair**, with electric violin and solid-body vitar, splits the sets. If you're a Ms., Tuesday night tastes are half price... Reggie is also set for *Jazz Vespers* at 5 p.m. Sunday, Feb. 17; the **Leigh Pazet Quartet** rounds out the month on Feb. 24... "Sleeper" **Woody Allen** keeps Michael's Pub awake with Dixieland on Monday nights, while the rest of the week is quite alive with pianist **Barbara Carroll** (through February)

... Barbara and vocalist **Sylvia Syms** repeat their Newport/N.Y. success in an *Interlude* at Town Hall, Feb. 20 at 5:45. (And keeping with the folk revival, **Theodore Bikel** plays the *Interludes* series Feb. 27.)... Ms. Syms, by the way, is at the Continental Baths Feb. 16, as is **Freda Payne**, Feb. 20. (The Baths are becoming quite the thing.)... **Special Event Department:** **Bob Greene's World of Jelly Roll Morton**, one of the **George Wein**-inspired events taking place in N.Y., will be at Tully Hall on Feb. 16, with a re-creation of **Morton's Red Hot Peppers**. With as many alumnae as are extant, the lineup is: Greene, piano; **Tommy Benford**, drums; **Milt Hinton**, bass; **Ernie Carson**, cornet; **Herb Hall**, clarinet; **Ephraim Resnick**, trombone; and **Alan Cary**, guitar

... **The New York Jazz Repertory Co.**, another muse from George Wein's head, will have **Sam Rivers** in a performance of his *Shades*. On the same bill is **Sy Oliver**, who opened the series with a Lunceford memorial; he's set to do his **Tommy Dorsey** book. AND, to make sure you get your money's worth, **Billy Taylor** will bring in **Jimmy Owens**, **Frank Wess**, **Buster Williams** and **Bobby Thomas**. That's all at Carnegie Hall, Sunday, Feb. 17, at 3 p.m. ... Over at Sam Rivers' Studio Rivbea, **Robert Zantay** has re-formed his **Pure Sound Collective**, and they're playing at 9 p.m. every Sunday through the end of the month. The group includes Zantay on saxes and flutes, **Doug Zantay** on reeds, bassist **Richard Damone**, and **Bennett Palmer** on percussion and flute... Feb. 11 is celebration time for Jack Kleinsinger's *Highlights In Jazz* at the N.Y.U. Loeb Student Center. The monthly jams are one year old and joining in will be two duos: **Jackie & Roy** and **Chuck Wayne & Joe Puma**... Rust Brown has **The Bob Porter Quartet** in for the month... Stryker's Pub features **Ver Auer** on vibes, weekends. **Stan Getz** and quartet fill the Half-Note from Feb. 11 until Feb. 25, when the **George Barnes-Ruby Braff** group.

Go East, Young Man: Long Island swings weekends as the **International Art of Jazz** presents sessions at Stony Brook University (Feb. 10) and Hofstra U. (Feb. 24). Both are Sundays at 3 p.m. ... Sonny's Place in Seaford showcases trumpeter **Mike McGovern** Feb. 15-17 and guitarist **Attila Zoller** Feb. 22-24... **JAZZLINE** tells all at (212) 421-3592.

34 □ down beat

BOSTON

Gary Burton is back from touring and is again home in Stoughton. He continues teaching at Berklee School of Music and leads his old-new quartet in occasional gigs at the Jazz Workshop; new are guitarist **Mike Goodrick** and drummer **Ted Seibs**; old and cantankerous is bassist **Steve Swallow**, playing Fender with more grit than ever. They're in Feb. 18-24, preceded a week earlier by the sinuous sounds of **Pharoah Sanders**... Estelle's in Roxbury features soul groups regularly, some sophisticated, some funky. A group called **Final Act** is in Feb. 11-24... A rare advance booking allows mention of one of Beantown's busy rock palaces—**Steve Stills** plays the Baroque Music Hall on Feb. 14... Several jazz combos rotate weekdays at the Zircon in Somerville: **The Todd Anderson Smalltet**, **The Joe Hunt Band**, **Softwood, Ears**, and trumpeter **Claudio Roditi**... Songstress **Teddi King** pipes briskly to the beat of **Al and Buzzy Drootin's** trad combo at Scotch and Sirloin, Feb. 14-15... **Papa John Creach** saws his fiddle with **Zulu** at Paul's Mall, through Feb. 17... And watch the colleges for Winter Break blowouts!

Miami

The Phil Ruedy Trio appears nightly at the Great Years Lounge of the Diplomat Hotel in Hallandale, with Ruedy on piano and vocals, **Don Mast** on bass, and **Ted Mangravete** on drums... At Dade County Auditorium, coming attractions include **Van Cliburn** and **Andres Segovia**... The lineup at Bachelors III in Ft. Lauderdale includes **Nancy Wilson**, **Mel Torme** and **J.P. Morgan**... **The Platters** continue to hold forth at the 7 Seas Lounge... **Count Basie** and the band play a one-nighter at Miami Beach Auditorium Feb. 16... It's **The Myrtle Jones Trio** appearing nightly opposite **The Miguel Rayner Trio** at The Place For Steak... **The Don Goldie Quartet** in its second year at Horatio's in the Coconut Grove Hotel... **The Sweet Seasons** are regulars at Hasta Restaurant... **Dolph Castellano** and his trio play the Millionaire's Club at 79th & Biscayne every night.

Cleveland

The Smiling Dog Saloon continues its policy of booking name jazz acts about 75% of the time into 1974, fresh after its victory as "Top Tavern" in a contest run by a local paper. Entrepreneur Roger Braun proposes to have **Chick Corea** and **Weather Report**, among others, in coming weeks. The schedule is subject to change, but a quick call to Braun at (216) 351-9604 will always get you the next two weeks' fare... The Dog's more-or-less house band, **The Ernie Krivda Quintet**, continues spot appearances around the city, the most recent being at a performance of the Cleveland Area Arts Council's *Eine Kleine Noonmusik* series, which offers free concerts from noon to 1 p.m. Wednesdays at the Old Arcade. A number of jazz acts are set for the series, including **The Cleveland State Jazz Ensemble**, led by **Al Blaser** (last Wednesday in February), and **Emerald City**, a new quintet set for the last Wednesday in March. Opera, vocalists, instrumentalists and even banjos round out the

musical smorgasbord... **Ronnie Barrett** plays through March at the Bunch of Grapes in the Sheraton-Cleveland Hotel... **Al Serafini** and **His Sir Alberts** are a fixture at the Parkbrook Lounge on Brookpark Rd. **Danny Ambrose** has replaced **Eddie Baccus** on keyboard, while **Joe Bilardo** thumps vibes behind Al's newly-unplugged natural sax... **Miles Davis** set for his first Cleveland appearance in 11 years, at the Allen Theatre... Saxophonist **Jim Saleem and Co.** are booked into the Silver Platter on Broadview Rd., through March... **The New Wave** is on an extended booking at the Mark IV, Rt. 8 at I-271, with leader **Tony Vilardo** glowing after their successful first season as time-out band at Browns football games... **Bill Gidney** has ended his eight-year stint at Nighttown to go full-time into his gig at CSU, where he teaches jazz appreciation. He has been supplanted by **The Sam Finger Trio**, who also play at Tout Le Monde Restaurant... **Hank Geer's Big Band** will be assembling occasionally at the Shore Club, through the summer solstice.

Call To Arms: Jazz broadcasting in Cleveland appears to be hanging in there after a near-TKO in which **WJW** moved **Dave Hawthorne** from his 8-midnight jazz slot to a midnight-5:30 MOR show. But listener response has helped Dave out of his corner, and he's still swinging.

DALLAS

Pianist **Red Garland** continues at his home base, the Arandas, performing Friday, Saturday and Sunday evenings at the south side spot. With him are **Walter Winn**, drums, **Charles Scott**, bass, and **Marchel Ivery**, tenor, with guest appearances by vacationing Ray Charles sidemen **James Clay** and **Claude Johnson**... **Sergio Mendes**, whose last local appearance, a fall one-nighter, was cancelled due to illness, will appear with his **Brazil 77** at the Fairmont Hotel's Venetian Room February 20-March 2... **Roger Boykin's** big band will provide music for this spring's Miss Tan Dallas Pageant, headlined by young **Rodney Allen Rippey**... **The Xavier Chavez-Abbey Hamilton Quartet**, one of the city's better ensembles, is approaching its fourth anniversary as house group at Harper's Corner, atop Dallas' Hilton Inn. With pianist Chavez and vocalist Abbey are **Steve Allen**, drums, and **Fred Casares**, bass... February Sundays at the Woodman Auditorium are being shared by **The Jazz Hustlers** and **The Robert Sanders Band**; also slated to return after an illness is tenor man **David (Fathead) Newman**.

HOUSTON

The Danny Ward Trio will be at the Rubaiyat through the end of March, playing straight jazz on weeknights. **Craig Herman** is on drums, **Hal Robinson** on bass, and Ward is on keyboards... Nine musical acts will perform at the Houston Livestock Show and Rodeo at the Astrodome: Feb. 22, **The Jackson Five** (two shows); Feb. 23-24, **Sonny and Cher** (four shows); Feb. 25, **Johnny Rodriguez**; Feb. 26, **Charlie Rich**; Feb. 27, **Doc Severinsen** and **The Today's Children**; Feb. 28, **Down**, featuring **Tony Orlando**; and **Conway Twitty**, **Vicki Carr** and **Elvis Presley** in March... **La Bastille** on Market Square will feature **Grover Washington, Jr.** and his group

db music workshop publications

The modern jazz theory and technique books published by **down beat** are in current use by thousands of students, educators, and players throughout the world. Hundreds of schools (high schools, colleges, studios) require one or more of these books for the study and performance of jazz. Players, clinicians, and writers refer to them as "establishing a professional standard of excellence."

JAZZ STYLES & ANALYSIS: TROMBONE by David Baker. First edition 1973, 144p., 11"x8 1/2", spiral bound. 247 transcribed and annotated solos from 191 trombonists. **MW 8 ... \$12.50**

"Dave has to be one of the world's leading authorities on the jazz trombone. This book is a must for all jazz trombonists."—Phil Wilson

JAZZ IMPROVISATION (A Comprehensive Method of Study for All Players) by David Baker. Sixth printing 1973, 184p., 8 1/2"x11", spiral bound. **MW 1 ... \$12.50**

"In the growing body of jazz literature, the present volume stands out as one of the most useful and most sorely needed. Perhaps the outstanding quality of the book is its comprehensiveness. Many aspects of jazz are dealt with at both the fundamental and most sophisticated levels. It is a particular pleasure to see—*for once*—the dramatic and psychological aspects of jazz improvisation treated in a methodical, practical, no-nonsense manner."—Gunter Schuller

ARRANGING & COMPOSING (for the Small Ensemble: jazz & b/jazz-rock) by David Baker. Third printing 1973, 184p., 8 1/2"x11", spiral bound. **MW 2 ... \$12.50**

"This book is an intensive study. Dave gets into piano trios, jazz quartets, he explores four and five-voice writing, chord substitutions, r&b voicings and bass patterns, and a whole lot of other mind stretchers. It's a great trip through the working foundations of modern music."—Quincy Jones

TECHNIQUES OF IMPROVISATION (in four vols.) by David Baker.

Vol. I. **A METHOD FOR DEVELOPING IMPROVISATIONAL TECHNIQUE** (Based on the Lydian Chromatic Concept by George Russell), fifth printing 1972, 96p., 8 1/2"x11", spiral bound. **MW 3 ... \$7.50**

Vol. II. **THE II V7 PROGRESSION**, fifth printing 1972, 76p., 8 1/2"x11", spiral bound. **MW 4 ... \$7.50**

Vol. III. **TURNBACKS**, first edition 1971, 86p., 8 1/2"x11", spiral bound. **MW 5 ... \$7.50**

Vol. IV. **CYCLES**, first edition 1971, 250p., 8 1/2"x11", spiral bound. **MW 6 ... \$12.50**

"These books have helped me so much to find and explore new directions in my playing. Today's musicians are very inquisitive, they want to know and people like Dave Baker make it possible for them to know."—James Moody

Save 15%—order the four volume set of **TECHNIQUES OF IMPROVISATION!** **MW 3-6 ... \$29.75**

GUITAR PATTERNS FOR IMPROVISATION by William Fowler (Professor of Music, Univ. of Utah; Jazz Consultant, Westminster College; Education Editor, **down beat**). Second printing 1972, 28p., 8 1/2"x11". "Develops a thorough knowledge of the guitar fingerboard, together with proficiency in the use of modern chord progressions and almost unlimited melodic materials." **MW 7 ... \$4.00**

down beat • Dept. BKS
222 W. Adams St., Chicago, IL 60606

Please send me the books I have checked:

- MW 1 MW 4 MW 7
 MW 2 MW 5 MW 8
 MW 3 MW 6

Included is my remittance for \$____, which includes 60c postage charge to any address.

Name _____

Address _____

City _____

State _____ Zip _____

Subscriber: please attach subscription address label.

2024

(for the third time) Feb. 14-23. The club is closed Feb. 19.

Student Jazz Fests include the Brownwood High School Festival, co-ordinated by Jimmy King, on Feb. 16; and the Texas A & I University monster in Kingsville, featuring Maynard Ferguson and his Orchestra. Joseph Bellaman is the festival organizer.

CHICAGO

Bassist Jimmy Garrison has been reunited with Elvin Jones, whose quartet plays the Jazz Showcase, Feb. 13-17. The group also features Azar Lawrence on reeds. On Feb. 20, Jack McDuff and The Heatin' System start to boil, and the cooking continues through Feb. 27, when Grant Green takes over. Junior Wells is at the Queen Bee, Tuesdays through Thursdays. The James Callen Trio, featuring vocalist Sunday Williams, has started gigging Sundays and Mondays at Grassfield's Restaurant on Ridge Ave. in Rogers Park. Callen is often found in the company of Malawi's Ortunds on Thursdays at the Kingston Mines on Lincoln Ave. Clarence Carter is down at the High Chaparral, Feb. 22-23. One burning question around town is: Can the walls of the London House really stand up to the scintillating vibrations of Mongo Santamaria? (He opens Feb. 12, plays through March 3.)

TRIAD Radio presents a special concert at Ratso's Feb. 18: Beef Futures, Bozo, and The Women's Jug Band. On Feb. 17 it's David Gross; Feb. 19, The All-Star Frogs; Feb. 20, The Rosehip String Band; and J.D. Foster and Eastman on the weekends. Ratso's owner Bob Briggs also revealed that pianist Judy Roberts has signed to play the club exclusively when she's in Chicago (she'll be back in March).

The Four Seasons in concert at the Arie Crown, Feb. 16. Magic Slim plays blues at the 1125 Club, as well as at Florence's on Sunday afternoons. A frequent on-stage visitor is Hound Dog Taylor. Florence's is at 54th and Shields. By the way, there's a new blues club at 4150 W. Cermak. It's called Willie's Rat Trap. Alma Balier and Cinco are at the Wise Fools Pub on Tuesday nights, and are not to be missed. Al Green sings at the Amphitheatre Feb. 17.

Comedian David Steinberg is at Mr. Kelly's for one week, starting Feb. 25. Lonnie "Guitar Junior" Brooks has moved from the Avenue on Madison, his long-time den, to Pepper's on S. Michigan, keeping things blue on the weekends. Jim Hirschen continues at the Backroom. If you had tickets to the Yes concert which was scheduled for Nov. 1 (and cancelled), they're good for the rescheduled date, March 6, at the Amphitheatre. Another show has been added for March 7. Jimmy Dawkins is at Ma Bea's Fridays through Sundays. And if you haven't been watching Ramsey Lewis' TV show (Tuesdays at 7 on channel 11), another burning question is: WHY NOT?

In the Boondocks: If you have the time (3 hours) and the gas (God knows how much) to drive out to Macomb, Ill., there's a giant blues bash Feb. 16, 8 p.m. at Western Illinois U.: B.B. King, Muddy Waters, Willie Dixon and Bukka White. And even staid ol' Evanston is going blue: Jimmy Dawkins plays the Plant Room Feb. 23. The Bob Perna Group plays rock-jazz at the Hillside

1974 SUMMER JAZZ CLINICS

owned and operated by the National Stage Band Camps, a non-profit corporation for 16 years.

16th annual Big Band Clinics feature jazz band performance/improvisation/materials/theory/arranging/sectionals/nite/ly concerts. Faculty will include: Rich Matteson, Dir./Gary Burton/John LaPorta/Phil Wilson/et al.

1974 locations include one week clinics in August (dates tba) at Eastern Illinois U. (Charleston) and Mt. Hood Community College (Portland Oregon).

3rd annual Combo Improvisation Clinics feature: improvisation and performance in jazz-blues-rock small ensembles.

Faculty will include: Jamey Aebersold, Dir./David Baker/Dan Haerle/Dom Spera/Pat Metheny/et al.

1974 locations include one week clinics in August (dates tba) at Eastern Illinois U. (Charleston) and other campuses to be advised.

"Thursday Night Dues" is an excellent LP recorded by the 1973 Faculty Band which features: seven original charts* by Phil Wilson and Rich Matteson; outstanding solo performances by Gary Burton, vibes; Phil Wilson, tb; Rich Matteson, euph., valve-tb; Randy Lee, tenor; John LaPorta, tenor, cl.; Mick Goodrick, g.; Mike Vax, tp; Roger Pemberton, alto. \$5.95. *Colonel Corn, big band chart by Phil Wilson w parts & score \$15.00.

SUMMER JAZZ CLINICS 5

P O BOX 221, SOUTH BEND, IN 46624

Please send me:

- Free brochure, 1974 Summer Jazz Clinics;
 Thursday Night Dues LP ... \$5.95
 Colonel Corn—Phil Wilson; parts/score, \$15.
 Theory & Workbooks by Phil Rizzo, \$10. (official SJC text)

(Check or money order must accompany order)

Name _____

Street _____

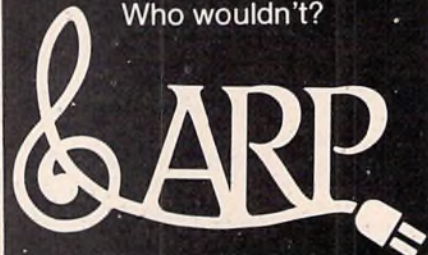
City _____ State _____ Zip _____

Also send details on music educator courses



Who's Arp?

Peter Townsend of the WHO loves his ARP. Who wouldn't?



World's leading manufacturer of electronic music synthesizers. That's ARP!

ARP Instruments, Inc. 320 Needham St., Newton, Mass. 02164 (617) 965-9700

Holiday Inn Saturday nights after 9 ... And **The Frank Derrick Total Experience** remains a fixture at Fiddlers Downstairs in Mount Prospect, Sunday nights. **The Judy Story Quartet** plays Tuesdays through Saturdays.

TWIN CITIES

Jazz is much the worse off in the Twin Cities due to two recent events. The fire that gutted the Anthony Hotel in Minneapolis destroyed the Poodle Bar, which had been the home for guitarist **Mike Elliott** and the group **Natural Life**, as well as **The Whole Earth Rainbow Band**. The second blow was the sale of the Downtowner Hotel in Minneapolis by Texas

Rangers baseball team owner **Bob Short**. **Kenny Horst's** fine quartet had led the way in a club that was consistently the best in the area, in terms of quality and quantity. Horst is currently looking for a new home for the group ... Two of the many musicians put out of business in recent catastrophes were reedman **Bob Rockwell** and pianist **Bobby Peterson**. Rockwell turned down an offer to join the **Buddy Rich** band in Chicago (because Buddy wanted him to play alto, and he didn't want to); Peterson is the new keyboardist for the **Irv Williams Four** at the Top of the Hilton ... The **Ascension Jazz Council** is sponsoring the following concerts: **The Night Visitors**, at the Guild of Performing Arts in Minneapolis, Feb. 22; and **The Infinity Art Unit** at the Whole Coffeehouse at the U of M, Feb. 17 ... Also at

the Whole—**Oregon** (formerly part of **The Paul Winter Consort**), Feb. 27 ... **B.B. King** plays the St. Paul Community Center Theatre, Feb. 15; **Lynyrd Skynyrd** is set for Feb. 20 ... **Deep Purple** and **Savoy Brown** play a Feb. 22 concert at Bloomington's Metropolitan Sports Center ... The Jazz Emporium in Mendota has **Art Hodes** and **The Chicago All-Stars**, Feb. 16 ... **Gordon Lightfoot** is at O'Shaughnessy Auditorium at the College of St. Catherine's, Feb. 17 ... The Walker Art Center has booked singer-guitarist **Steve Goodman** for the Guthrie, Feb. 23 ... **The James Montgomery Band** plays the U of M's new West Bank Auditorium, Feb. 28. On Feb. 13, it's 1973 International Yamaha Organ Fest winner **Bobby Lyle** in concert with **Skye**.

Air-borne: Lyle and Skye are becoming quite a regular pairing around town, and were recently broadcast live from Cookhouse Recording Studio by **KORS-FM** ... And **KSJN-FM**, the Public Broadcasting outlet, has aired several live concerts and will continue to do so—call the Ascension Jazz Council to find out listings. **KSJN** also features a weekly jazz program, midnight to 7 a.m. Friday night-Saturday morning, hosted by **Leigh Kamman** and Ascension director **Ken Mason**.

KANSAS CITY

Most of the same action is happening at the local clubs. Highlighting February at the Landmark Restaurant is **Freddie Hubbard**, Feb. 19-24 ... Concern about the energy crisis has prompted members of **Kansas City Jazz, Inc.** to change the date of the **11th Annual Kansas City Jazz Festival** from its traditional Sunday afternoon and evening format to April 20, a Saturday evening, at 8 p.m. Headlining the event will be **The Maynard Ferguson Band**. **On The Rock Scene:** At Memorial Hall, scheduled are: **Kris Kristofferson**, Feb. 13; **Fleetwood Mac**, Feb. 27; and **Ted Nugent and the Amboy Dukes**, March 2.

The survey of radio stations found very few with a jazz policy, but some surprises. **KUDL-AM** has a jazz show from midnight to 6 a.m. nightly with **John Duncan**; **KPRS-FM's Fred Irvin** spins jazz Monday through Saturday from midnight until 2 a.m., and its AM station mixes jazz with the regular programming. **KCUR-FM** at the University of Missouri-Kansas City offers two jazz shows—**Steve Paul** hosts slow jazz Thursday through Sunday from 8:30 to midnight, and **KCUR** airs the National Public Radio's **Jazz Revisited** program Wednesday and Saturday, 8:30-9:00 p.m.; **KANU-FM**, Kansas University, Lawrence, has traditionally superior jazz airing with several shows each day. And on the television scene, **Channel 19**, under the new management of **Bob Fuze**, has initiated somewhat of a jazz policy by using the Public Broadcasting Service's **Jazz Set** as filler approximately twice weekly. He's also contemplating a weekly local jazz series.

Los Angeles

Louis Bellson and his ebullient big band roar into Donte's for two weekends, Feb. 15-16 and 22-23. Different local groups each night keep the North Hollywood club jumping all week ... Down the street and around the corner, the Baked Potato keeps its good thing going with **Don Randi**, Wednesdays to Saturdays; **Harry "Sweets" Edison**, Sundays; and



A Tradition
of Excellence



makers of
BOEHM FLUTES
and PICCOLOS

Wm. S. Haynes Co.

12 PIEDMONT STREET
BOSTON, MASS. 02116
617-482-7457

FOR SUPERFANS

down beat POSTER

37 x 25

Montage of all the winners of
the 1973 Readers Poll, on
heavy embossed paper.
Handsome!

\$2.50 prepaid

Send check or money order

to: down beat/Poster
222 W. Adams St.
Chicago, Ill. 60606

limited supply

A NEW APPROACH TO JAZZ IMPROVISATION

by JAMEY AEBERSOLD

□ Vol. 1, **REVISED FOURTH EDITION** of the original widely-acclaimed **GUIDEBOOK + STEREO LP RECORD—For All Instruments**. 10 recorded tracks to practice/improvise with. Book includes chord progressions/scales for all 10 tracks plus various practice patterns. Chapters on beginning improvisation, melodic development, modes/scales, 7th chords, blues scales, time, etc. ... **NEW**—Bass clef chord progressions & scales for all tracks. Excellent rhythm section accompaniment ... Don Haerle, piano—Mike Moore, bass—Charlie Craig, drums.

□ Vol. 2, **NOTHIN' BUT THE BLUES**, includes a Guidebook + Stereo LP ... 11 different blues tracks to practice with ... excellent rhythm section to back you up ... slow—fast—jazz—rock—6/8—4/4—modal. Chord progressions for all tracks—scales—piano voicings for beginners ... **FOR ALL INSTRUMENTS**. Treble & Bass clef chord progressions & scales.

Check/MO ... \$7.95 per vol. plus 35c post. per order (Canada add \$2.00 for the above items)

□ **PATTERNS FOR JAZZ**, by Jerry Coker et al. Excellent for daily practice ... \$12.50

□ **IMPROVISING JAZZ**, by Jerry Coker. paperback (12th printing) ... \$2.45

JAMEY AEBERSOLD

1211 Aebersold Drive
NEW ALBANY, IND. 47150



DRUMMERS

Write for picture brochure
the sensational

**GHOST
DRUM PEDAL**

GHOST PRODUCTS, INC.

1829 F. Street Springfield, Oregon 97477

FOUR WEEKS with PHIL WILSON

June 30 - July 27

JAZZ—ROCK WORKSHOP

INTENSIVE STUDY AND REHEARSAL WITH ONE OF THE COUNTRY'S FOREMOST ARRANGERS AND INSTRUMENTALISTS. DAY LONG SESSIONS IN THE PAUL MELLON ART CENTER OF THE CHOATE SCHOOL.

For information write: Mr. William N. Wingerd
Box 74, The Choate Summer Session
Wallingford, Conn. 06492

Frank Rosolino, Tuesdays ... **John Klemmer** is at the Lighthouse in Hermosa Beach Feb. 14-17 and 21-24, and **Bobby Hutcherson** opens Feb. 28 ... **Chuck Mangione** is at Shelly's Manne-Hole through Feb. 17; **Gil Evans**, Feb. 19-24; **Les McCann**, Feb. 26-March 10 ... **Dave Pell** and **The Jimmy Rowles Quartet** continue at Sonny's nightly, except Monday when **Ray Linn** and **The Chicago Stompers** take over ... **Sarah Vaughan** is at the Troubadour Feb. 26-March 3 ... **Arthur Prysock** is at Memory Lane ... **Rozelle Gayle** at the Parisian ... **The Kai Winding Quartet** (Winding, trombone; **Frank Strazzeri**, piano; **Henry Franklin**, bass; **Ndugu**, drums) stay on in the Playroom of the Playboy Club in Century City, where **We Five** open in the adjacent Living Room Feb. 18 for four weeks ... Concerts at the Cellar is presenting Monday night jazz at 102 S. Vermont Ave., with pianist **Walter Bishop, Jr.'s 4th Cycle** (**Oscar Brashear**, trumpet; **John Heard**, bass; **Ndugu**, drums), Feb. 18. **Les De Merle's Transfusion** (**De Merle**, drums; **Milcho Leviev**, keyboards; **Emmett Chapman**, electric stick; **Marty Krystall** and **Charles Black**, reeds) plays Feb. 25 ... **Al Mesa** and **The Latin Four**, Wednesdays and Thursdays, and **Willie Bobo** and his band, Fridays and Saturdays, are at the Pasta House in Commerce ... **Ron Coden** is at the Ice House in Pasadena through Feb. 24 ... **Live Jive** is at the Sopwith Camel in Glendale ... **Sassy Class** remains at the China Trader in Burbank ... **Smoked Sugar** at **Freddie Jett's Pied Piper** ... **The Roxy** on the Sunset Strip has **Three Dog Night**, Feb. 18-19; **Eddie Harris**, Feb. 20-24; and **The Isley Brothers**, Feb. 25-March 3 ... A block away at the Whisky a Go Go, **Silverhead** is due Feb. 20-24 ... **Bobby Short** comes to town for one night in a Feb. 18 concert at the Shubert Theatre-Century City.

San Francisco

In case you missed it, there's a Dixieland resurgence in these parts, and part of the resurging occurs Tuesdays through Saturdays at the Mainmast Lounge, where **The Dixie Six** has replaced the rock cats. And Pier 23 features traditional music Thursdays through Sundays, with clarinetist **Bill Napier** and **The Jazz Cats**, which comprises varying personnel ... One of those who occasionally sit in at pier 23 is **Rahsaan Roland Kirk**, who, along with **The Vibration Society**, brightens up moments at **Keystone Korner** through Feb. 24. Feb. 25 it's **Bobby Hutcherson**, and Feb. 26, **Pharoah Sanders** books in ... There's a brand new club in town and it's called the Soul Train, at 130 Broadway. Already booked are **The Stylistics**, Feb. 15-16; **The Miracles**, Feb. 20-24; and **Billy Paul**, Feb. 27 through March 3 ... **Arthur Prysock** was brought back by popular demand to the Off-Plaza. Catch him Feb. 15-17 ... At El Matador, **Gabor Szabo** plays Feb. 15-18, followed by **Charlie Byrd**, (Feb. 19-23), followed by **Chuck Mangione** (Feb. 28 and into March) ... **John Lee Hooker** appears with **The Coast To Coast Blues Band**, Thursdays at the Sand Dunes. The Dunes also features the best jams in town on Sunday afternoons, led by sax man **Cliff Woods**. He's often joined by **Eddie Henderson** on trumpet and violinist **Michael White** ... Former Michael White pianist **Ed Kelly** is currently at the helm of one of two excellent new piano trios in town. Kelly's at the Drawing Room, while **The Cecil Bernard Trio** is at home at Jack's At Sutter. Both groups play through

db music shop

Rates (minimum 15 words per insertion): one insertion 80c per word. Special multiple insertions schedules: three times 75c per word; seven times 70c per word; 13 times 65c per word; 22 times 60c per word. **down beat**, 222 W Adams St., Chicago, IL 60606.

ARRANGEMENTS

DANCE BAND CHARTS for small combos. Send \$1.00 for sample and list. State instrumentation. Frank Jordan 1172 N. Sierra Bonita, Pasadena, CA 91104.

BOOKS

BELLS: "New Music" Newsletter (Issue #2 Features Art Ensemble, Mingus "Live" Record Reviews) 30c. Coin to 1921 Walnut, #1, Berkeley, CA 94704.

IMPROVISATION METHODS

JAZZ IMPROVISATION, 244 pages, all instruments, \$12.50. Adolph Sandole, 243 Rambling Way, Springfield, PA 19064.

JAZZ IMPROVISATION WORKBOOK, \$5.95. 100 Jazz Cliches, \$2.95. Improvising Jazz Etudes, \$3.95, by Robert Coltrane, B. C. Music Publishing, 189 North Third St., Campbell, CA 95008.

CHORD SUBSTITUTION MANUAL, Minasi, \$3.25. Jazz Patterns for Instrumentalists, Gambino, \$6.95. Catalog—**SUNRISE ARTISTRIES**, 64-24 Grand, Maspeth, NY 11378.

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** \$2.00
- The 1177 Progression** \$3.00
- The Blues Scale** \$2.50
- The Lydian Mode** \$2.50
- The Tritone Cycle** \$2.50
- The Dorian Mode** \$2.50
- The Mixolydian Mode** \$2.50
- The Byzantine Scale** \$2.50
- The Ionian Mode** \$2.50
- The Diminished Scale** \$2.50
- The Aeolian Mode** \$2.50
- The Polytonal Guitar** \$2.00

Send check or money order to:

EDC PUBLISHING DEPT. DB-99
1611 Kennedy Blvd. North Bergen, N.J. 07047
Foreign Orders ADD \$1.00 PER Book FOR AIR MAIL

FOR PIANISTS, COMPOSERS, ARRANGERS

- Voicings-Tonal Paralipsis Bk. I \$2.95
- Voicings-Tonal Paralipsis Bk. II \$2.95
- Voicings in Fourths \$2.95
- Voicings in Fifths \$2.95
- Voicings using Clusters \$2.95

FOR ALL INSTRUMENTS

- Pentatonic Scale Improvisation \$15.00

JAZZ IMPROVISATION CORRESPONDENCE LESSONS—ALL INSTRUMENTS

Personalized instruction for musicians outside Boston area. Send resume with request for information. Include \$1.00 for postage and handling.

CHARLES BANACOS MUSIC

33 TYNGSBORO RD
DRACUT, MASS. 01826
(Mass. residents add 3% sales tax for books only)

INSTRUMENTAL METHODS

JAZZ GUITARISTS ENCYCLOPEDIA! Hundreds of Progressions and Ideas. R. G. Publishing, Box 625, Orangevale, CA 95662. \$2.98.

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.

E. Z. Piano Chords, Guitar, Banjo, Bass, Bluegrass Banjo, \$1.10 ea. R. G. Publishing, Box 625, Orangevale, CA 95662.

LIGHTING

LARGEST MUSICIAN'S STAGE LIGHTING catalog \$1 (credited); Rocronics, 22-DB Wendell St., Cambridge, MA 02138.

MUSICAL INSTRUMENTS

30% DISCOUNT Name Brand Musical Instruments. Free catalog. Freeport Music, 455 T Route 110, Melville, NY 11746.

30% TO 50% DISCOUNT! Any Model Guitar, Amp, Drum, Banjo, Dobro! Free Catalog! Warehouse D-54, Box 11449, Fort Worth, TX 76109.

30% + DISCOUNTS. EVERY MUSICAL ACCESSORY. Free Catalog. Strings n' Things, P.O. Box 259, Lindenhurst, NY 11757.

SITARS—Finest quality, directly imported from India to you. Many other fascinating, custom-made items from the East. Write: P.O. Box 414, Frostburg, MD 21532.

GUITAR STRINGS, all brands, cheap! For free price list, write: The Music Shop, 994 Main St., Walpole, MA 02081.

WHOLESALE! Professional Guitars, P.A. Systems, Altec Speakers, 240W RMS Amplifiers. Free Catalog. Carvin, Escondido, CA 92022.

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, NJ 07105.

FAST RELIABLE JAZZ record service—many rare items—foreign orders welcome—send for FREE LP sales list. **Jaybee Jazz**, Box 24504, Creve Coeur, MO 63141.

JAZZ IMPORTS/Domestic labels, write to JAZZWAY, 708—73rd Street, North Bergen, NJ 07047.

DIXIELAND, MAINSTREAM LP'S, Bill Dodge, 124 Honeoye, S.W., Grand Rapids, MI 49508.

LP IMPORTS: The best in jazz on top European labels. Free catalog. Howards International, 61-25 98th Street, Rego Park, NY 11374.

JAZZ AND SWING LP'S—rare sessions, broadcasts from 1930's, 40's, 50's; contemporary jazz on small labels. Send 15c for catalog to Tulip Records, P.O. Box 3155-D, San Rafael, CA 94902.

HARD TO GET NATHAN DAVIS ALBUMS. Now available direct from the recording studio. Nate's two newest albums, *Makutika* and *Sixth Sense* in the Eleventh House, can be purchased, postage prepaid \$5.98 for one album—\$11.00 for two (\$1.00 additional postage outside the U.S.A.). **SEGUE RECORDS**, 210 Semple Street, Pittsburgh, PA 15213.

Get your copy of "HEAVY TWO," the latest album by the Corona Jazz Ensemble, directed by Rogers E. Rickson. One of the most exciting high school jazz bands in U.S. (1973 Calif. State Champions) Album includes commissioned charts by Don Rader, Hank Levy, Ladd McIntosh, Ken Hanna, Stan Kenton says "musical understanding is beautifully exemplified in this album." Wally Heider Studio session. **Send Check or M.O. for \$5.50 to: Band Boosters, Corona High School, Corona, CA 91720**

WHERE TO STUDY

LLOYD GARBER instructs guitar improvisation by cassette tapes. Also author of Book (Guitar Energy) \$19.00 postpaid. Write Lloyd Garber, Box 66, Station H, Toronto 13, Canada.

GEORGE RUSSELL is now instructing his Lydian Chromatic Concept in the New York and Boston areas. Write George Russell, Suite 1104, 12 East 41st St., NY, NY 10017 or call 617-522-1394.

SCHOOL OF CONTEMPORARY MUSIC (striving to build a new way) Jazz-Rock-Classical Piano tuning and repair. Full-part time study, diplomas, approved for Veterans. Monthly enrollment. Jeffrey D. Furst, Director, 2001 Beacon St., Brookline, MA 02146. (617) 737-7174.

DRUMMERS

Stanley Spector writes—

Do you really know what happens when a drummer uses rudiments and drum method books to build up his "technique" so that he will "better" express his "ideas"? At first the hands will become stronger and faster by endless repetitions. Unfortunately the mechanical sounds produced by muscular practice are so boring and monotonous that in self-protection the ear unconsciously turns itself off. The results are horrendous. By the time a drummer attempts to play with a band he has unknowingly psychologically amputated his ear and paralyzed his brain. Sorry about that. But when a drummer makes use of simplistic theories and questionable assumptions that kind of thing can and does happen. Some drummers have found an alternative approach through considering the question—**HOW CAN A GOOD DRUMMER GET TO PLAY BETTER?** For information about the tape recorded home study course, send one dollar (check or money order) along with your request for information to the

STANLEY SPECTOR SCHOOL OF DRUMMING
200 West 58th St. (at 7th Ave.) Dept. 325
New York, NY 10019 For information about qualifying for instruction with Stanley Spector, should you live in the greater New York area, phone (212) 246-5661

down beat MARCH 14 issue

PERCUSSION SPECIAL

on sale February 28

Seven 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 1, A Method For Developing Improvisational Technique (Based On The Lydian Chromatic Concept by George Russell)** (© 1968; 4th printing/Revised Ed. 1971) 96 pp.. spiral bound\$7.50

□ **Vol. II, The 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

□ **Jazz Styles & Analysis: Trombone** (1st Ed. 1973) 144 pp., spiral bound\$12.50

Free Catalog — Free Postage

NEW SOUNDS IN MODERN MUSIC
315 W. 53rd St., New York, NY 10019

- **Dave Baker's Jazz-Rock Library arrangements.** \$4.50 ea. □ Ten arrangements \$37.50 □ Complete set of 20 \$75.00
- **Encyclopedia of Improvisation** \$12.50
- **Eddie Bert** (Trombone Method) \$5.00
- **Frank Matis** (Rhythm Computer) \$10.95
- **Walter Stuart** (Jazz Improvising) 2.95
- **Taffanel & Gaubert**—Complete Flute Method \$24.50
- **Charlier**, Trumpet—Etudes Transcendantes \$10.95
- **Encyclopedia of Progressive Duets** \$7.50
- **Encyclopedia of Duets**—Jazz Phrasing \$7.50
- **Barney Kessel** (The Guitar) \$15.00
- **Colin-Broiles** (Art of Trumpet Playing) 3.50
- **Tom Timothy** (Modern Arranging) \$4.95
- **Van Alexander** (First Chart) 112 pages \$6.95
- **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
- **DeLaunay**—New Hot Discography \$15.00
- **Jerry Coker** (Patterns for Jazz) \$12.50
- **George Russell** (Lydian Chromatic Concept) \$24.50
- **Encyclopedia of Rhythms & Jazz Patterns** \$12.50
- **Russell Garcia** (The Professional Arranger) \$6.95
- **Earl Hagen** (Scoring for Films) \$15.00
- **Angelo Dellaira** (Arranger's Workshop) \$5.00
- **Angelo Dellaira** (Chord Workshop) \$7.50
- **Angelo Dellaira** (Creative Arranger) \$12.50
- **Complete Encyclopedia of Chords** \$12.50
- **Frank Skinner** (Underscore) \$6.00
- **Williams** (Complete Trumpet Method) \$7.50
- **Dr. Chas. Collin** (Lip Flexibilities) complete \$6.00
 - Trumpet or Trombone, Vol. 1—2—3, each \$2.50
- **Collin-Schaeffer** (Encyclopedia of Scales) \$12.50
- **Dr. Chas. Collin** (Complete Trumpet Method) \$7.50
- **Sionimsky** (Thesaurus of Scales) \$25.00
- **Ernest S. Williams** (Best of Williams) \$7.50
- **Dan Ricigliano** (Popular Jazz Harmony) \$7.95
- **Dr. Donald S. Reinhardt** (Pivot System for all cup instruments) Augmented Edition \$25.00
- **Stuart's Encyclopedia of Modern Jazz** \$12.50
- **Steven**-Triple High C Embouchure Technique \$35
- **Dr. Maury Deutch** (Improvisational Concepts and Jazz Patterns) \$12.50
- **Fake Book for the Club Date Musician** \$7.50
- **Hank Mancini** (Sound & Scores) \$12.50
- **Oliver Nelson** (Sax Patterns) \$8.00
- **Carmine Caruso** (Breath Control) \$5.00
- **Nelson's Advanced Duet** (6 bks in one) \$7.50
- **Capozzoli** (Encyclopedia Around The Drums) \$6.95
- **Aaron Harris** (Advance Trumpet Studies) \$6.00
- **Dr. Charles Collin** (The Brass Player) \$7.50
- **Ullano** (The Professional Drummer) \$37.50 (592 pgs.)
- **Jerome Callet** (Trumpet Yoga) \$15.00

NEW SOUNDS IN MODERN MUSIC
315 W. 53rd St., New York, N.Y. 10019

the end of the month . . . The scene is hot at Winterland, where **Fleetwood Mac**, **Rory Gallagher**, and **Silverhead** combine forces Feb. 15-16; the next day it's **Emerson, Lake & Palmer** . . . **Hugh Masekela** and **Hedzoleh Soundz** play the Boardinghouse Feb. 19-24 . . . **Joel Grey** is at the Venetian Room of the Fairmont Hotel, Feb. 15-17. Then it's impressionist **Rich Little**, Feb. 19-27, supplanted by **Pearl Bailey**, starting Feb. 28 . . . And just in time for deadline, Bill Graham announced that **Frank Zappa** has been booked into the Berkeley Community Theatre, Feb. 16.

London

The Jazz Centre Society's Feb. 21 concert, held for a change at the 100 Club, features **The Brotherhood Of Breath**, now making their first British appearance since leader **Chris McGregor** transferred his base of operations to France six months ago. Meanwhile, the JCS weekly promotions at the Institute of Contemporary Arts include **The Howard Riley Trio** (with **Barry Guy** and **Tony Oxley**) plus **Ovary Lodge** (**Keith Tippett/Frank Perry**) on Feb. 17; **The Don Rendell Five** at the Phoenix in Cavendish Square, Feb. 20; and **Solid Gold Cadillac**, the rock-oriented group led by **Mike Westbrook**, Feb. 27, also at the Phoenix . . . The jazz renaissance in pubs continues to grow. Mainstream music found a new outlet at Henri's in Covent Garden every Thursday, and the Hopbine in North Wembley has restarted its Tuesday evening sessions with host and resident leader **Tommy Whittle** . . . 1920s style nostalgia is breaking out in the suburbs with **The John Green Snap Syncopators** at the Half Moon in Putney every Sunday noon, and the so-called **White Hot Air Men**, who play noontime Sundays at the Turks Head in Twickenham, and Thursday nights at the Derby Arms in Sheen . . . Dixieland with different bands each week can be heard at the Cambridge Hotel in Camberley and the Salisbury in Barnet (both on Sunday evenings), and the Red Lion in Hatfield on Mondays . . . On the avant-garde scene, **AAM** (**Lou Gare/Eddie Prevost**) and guests play every Thursday at Central London Polytechnic. But very welcome news is that the Little Theatre Club, the first home of free jazz in Britain, will lose its premises later this year. The search is on for surroundings which might be equally congenial, but meanwhile sessions continue Thursdays and Fridays, featuring various groups and usually concluding with jamming by all and sundry.

POTPOURRI

Continued from page 9

Mike, who is currently signed to Groove Merchant Records, was at work on his fourth disc in January (his first two are on Mainstream Records). Dizzy's group has subsequently become a quartet, with guitarist **Al Gafa** taking over the chording duties.

Bassist **Joe Benjamin** was critically injured last month when his auto skidded on an ice-covered road near his home in New Jersey. Benjamin, then appearing with **Duke Ellington's** band, was driving home after rapping with fellow bassist **Milt Hinton** and friends at Jimmy Weston's in New York. He was taken to St. Barnabus Hospital in Livingston, New Jersey. Further reports were inconclusive as to his progress, but his chances were listed as even at best. More word as it becomes available.

Dennis Lambert and **Brian Potter** have formed their own label, Haven Records, which will be distributed throughout the world by Capitol. During the last three years, Lambert and Potter have been affiliated with ABC Records through their production-writing company of Soldier Productions, and have scored with **The Four Tops**, **Dusty Springfield**, **The Grass Roots**, **Joe Frank** and **Reynolds**, and others. In addition to producing artists and acquiring talent for Haven, Lambert and Potter will occasionally produce for Capitol as well. Haven has already signed **Gene Redding** and **Diamond Head**.

Alto saxophonist **Jackie McLean**, who is spending most of his time teaching at the University of Hartford, Conn., put together a sextet for Chicago jazz promoter **Joe Segal** and brought it to Segal's Jazz Showcase during the school's semester break in January. The band, called **The Cosmic Brotherhood**, included Jackie's son **Rene McLean** on tenor sax; pianist **Billy Gault**; drummer **Michael Carvin**; **Billy Skinner** on trumpet; and **James Benjamin** on bass.

In addition to his teaching, McLean, along with Skinner and Gault, has organized a community cultural program in Hartford, encompassing "all the visual arts."

Stan Tracey, for many years house pianist at Ronnie Scott's, recently packed London's prestigious Queen Elizabeth Hall for his first concert there. Titled **30 Years In Jazz**, it was held on the anniversary of his first professional gig as a wartime accordionist. The hit of the evening was his free duet with **Mike Osborne**. The concert concluded with a set by **Open Space** (Tracey, **Trevor Watts**, **John Stevens**, and ex-Pentangle bassist **Danny Thompson**).

MAIL TO: down beat Subscriber Service

222 West Adams Street, Chicago, Illinois 60606

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

CHANGE OF ADDRESS

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

Name _____
Address _____
City _____ State _____ Zip _____

(attach label here)

Welcome to our house



Your hosts are...
 Marva Josie, Earl Hines,
 Ruby Braff, Barney Kessel,
 Stephane Grappelli,
 Dexter Gordon and
 The World's Greatest
 Jazz Band

1. This is Marva Josie with Earl "Fatha" Hines and Orchestra Thimble TLP-4
2. The Music of Ruby Braff and his International Jazz Quartet Chiaroscuro CR-115
3. Quintessential Continued Earl Hines Chiaroscuro CR-120
4. I Remember Django Stephane Grappelli and Barney Kessel Black Lion BL-105
5. The Montmartre Collection, Vol. 1 Dexter Gordon Black Lion BL-108
6. Century Plaza, The World's Greatest Jazzband of Yank Lawson & Bob Haggart World Jazz Records-WJLP-5-1
7. The World's Greatest Jazzband of Yank Lawson & Bob Haggart Vol. 1 at Massey Hall World Jazz Records-WJLP-S-3



New suggested list price \$6.98

Distributed by Audiofidelity Enterprises, Inc., 221 West 57th Street, New York, N.Y. 10019

The day Barcus-Berry came to the session and ran Mike out of the studio.

It was a day the engineer would long remember.

In walked four monsters. Acoustic guitar. Sax. Keyboard. And a killer drummer.

Coolly they whipped out their instruments. Then it happened.

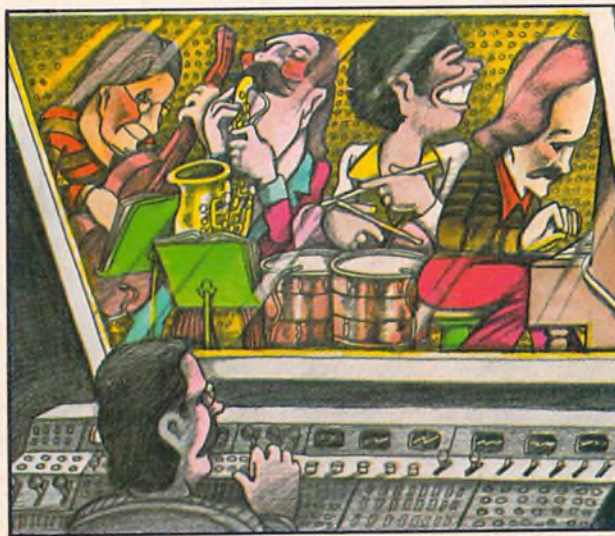
The guitar player shouted, "Get the Mikes outta here."

The engineer flipped the talkback switch and blurted, "Huh?"

The monsters grinned. And all in unison sang out with, "Hey baby, the incredible Barcus-Berry is here. We don't need no mikes.

Well, the engineer's sensitive ears couldn't believe what he was hearing. Then he looked out into the studio and saw something he's never seen before. On the bridge of the guitar player's guitar was a tiny little device attached to an input jack which was plugged into a pre-amp. The sax man had one on his sax. The drummer had those little devices on all his drums. And the piano player was hooking one onto the piano.

They all started laughing the way musicians laugh and



the drummer started explaining.

"Barcus-Berry is a direct transducer pickup. It works off of sound energy, not the typical sound vibrations. We hook 'em up to our instruments. Plug into a pre-amp and you get a direct feed into the booth. No more leakage. No more mikes. And the sound you hear will be the purest fidelity you've ever heard. Dig?" Of course the engineer dug. He dashed into the studio. Stored the mikes. Made sure everyone was plugged in and then dashed back to the booth to set the board and get ready to listen thru his giant speakers.

In came the first few bars. Unbelievable. Pure and sweet. No string noise on the guitar. The drums were brighter and louder and fuller than he'd ever heard. Sax. Out-a-sight. And the hi's and lo's

on the piano tickled his eardrum.

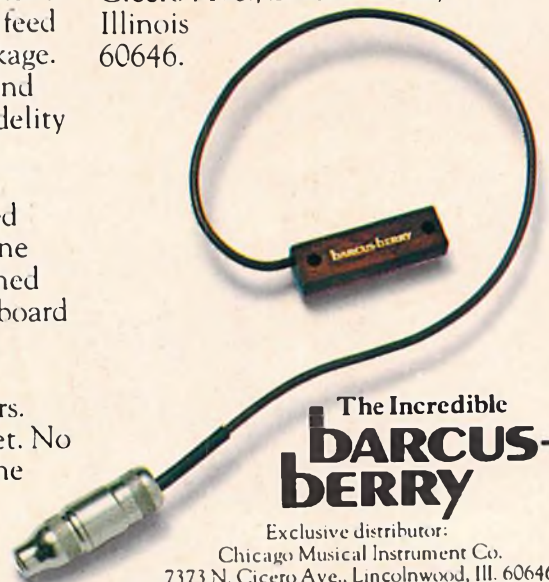
And, so it went. In that studio and in studios all over the country.

Musicians and engineers alike were singing the praises of the pure, clean sounds of Barcus-Berry.

As for Mike, he's still hangin' around for the singers.

The incredible Barcus-Berry Transducers and pre-amps are available for piano, guitar, banjo, mandolin, violin, cello,

oboe, English horn, sax, clarinet, bassoon, flute, piccolo and harmonica. For more straight information please write Barcus-Berry, 7373 N. Cicero Ave., Lincolnwood, Illinois 60646.



The Incredible
BARCUS-BERRY

Exclusive distributor:

Chicago Musical Instrument Co.
7373 N. Cicero Ave., Lincolnwood, Ill. 60646
CMI - A division of Norlin Music, Inc.