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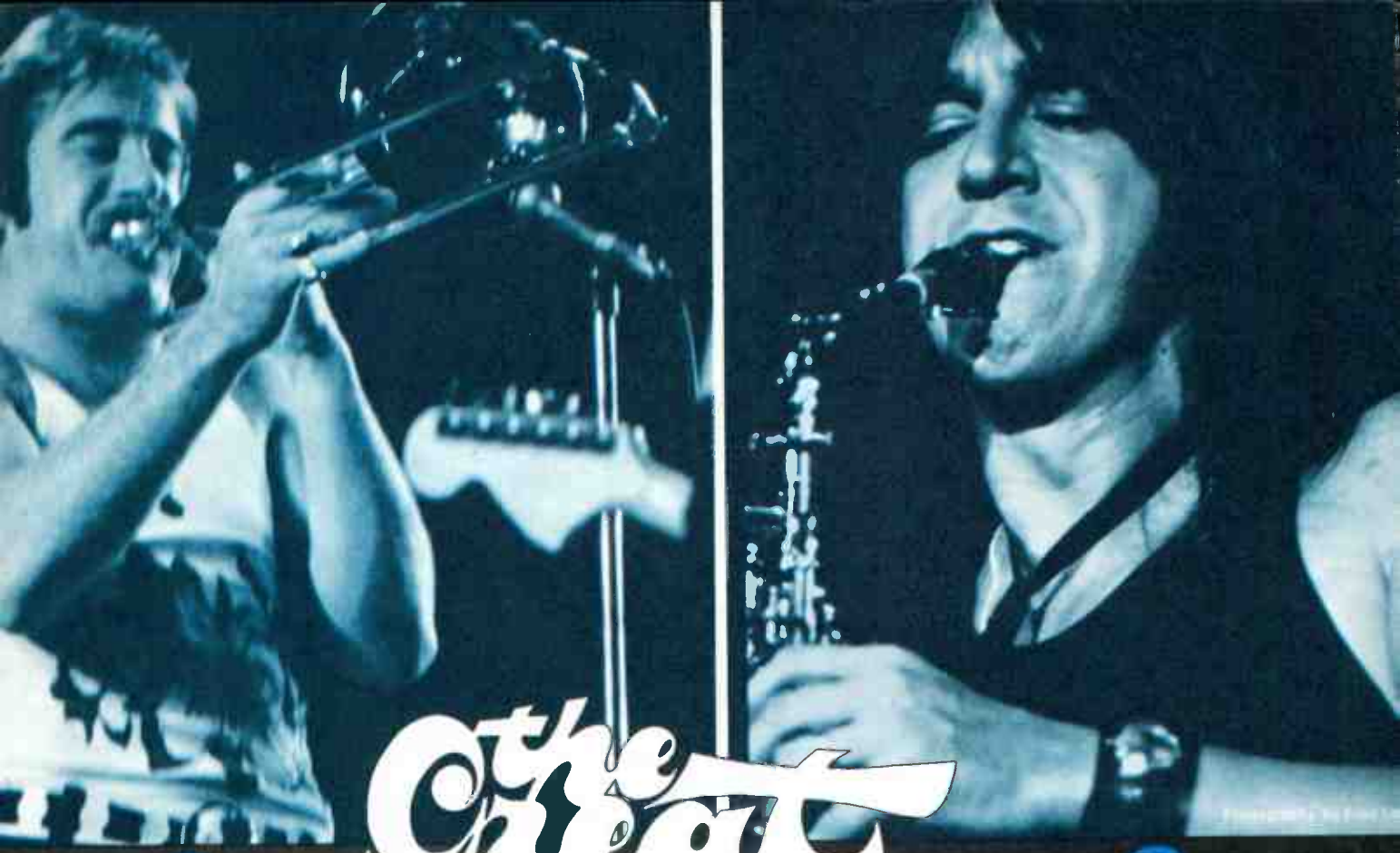

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the first chorus

By Charles Suber

In the down beat Yearbooks of the past two years, we have publicly thanked 70 people* for their contributions to jazz. Those good persons—and the ones we thank further along on this page—receive no material award, just our well-meant appreciation of what they do so well for all of us.

There are no fixed categories into which the recipients should be fitted but they do share a common trait—a certain added commitment to music and education that goes beyond the motivation of money or assignment. The criteria for thanking whom we do are unashamedly subjective and personal and have no artistic or geographical boundaries. (There are two logistical boundaries: the limitation of space; the limitation of one **down beat** "Thank You" to any individual within a five year period.) Please join us in thanking:

Julian Cannonball Adderley for just about anything he does.

Whitney Balliett, the resident jazz writer of *The New Yorker*, for his steadfast loyalty to taste and distinction.

Eubie Blake, for proving that life begins at 90.

Billy Byers, west coast trombonist and arranger-composer, for setting such high standards at the Famous Arrangers Clinic (Las Vegas) and wherever else he goes.

Donald Byrd, jazz trumper player, arranger-composer, for his innovative work as head of jazz studies at Howard U and at clinics and lectures around the world.

Eddie Condon, for having done so much for so long for the music he believes in.

Dom & Sam Costanzo, for their warmth and fellowship which embraces everyone at their annual Quinnipiac College Jazz Festival.

Art Dedrick, arranger-composer and founder-president of Kendor Music (Delevan, N.Y.), for constant dedication in making good music available to new generations.

Nesuhi Ertegun of Atlantic Records, for not losing sight of his first love, jazz.

Tom Ferguson, pianist and head of jazz studies at Memphis State U, for singlehandedly turning things around for so many young people.

Benny Goodman, for his personal testimony before the Chicago Board of Education that was instrumental in saving music for 600,000 public school students.

Bunky Green, alto saxophonist and jazz instructor at several Chicago area colleges, for sharing his considerable talents with such grace.

Dr. M. E. Hall, chairman of the Music Dept., Stephen F. Austin State College (Nacogdoches, Tex.) originator of the famed jazz program at North Texas State U, and first president of NAJE. His credits merely begin to tell the story.

Joe Hebert, head of jazz studies at Loyola U, New Orleans, for inspiring young musicians with the joy of jazz and for establishing a school jazz festival that is a model of educational performance.

Joe Kuzmich, instrumental music teacher at University City High School, (St. Louis) for being representative of a new generation of educators who know that everything is possible when you believe in the limitless capacity of young people to create and learn.

Ernest H. Lampkins, head of jazz studies at Grambling College (La.), for his persistence in bringing jazz and blues and the black experience to a school suffering from excessive jockitis.

John LaPorta, jazz reed player and teacher at Berklee College of Music, for never giving less than all of himself in whatever he does.

Hank Levy, arranger-composer and head of jazz studies at Towson State College (Md.), for successfully translating a high professional standard without compromise to a two-year, urban community school.

Earl McGhee, jazz disk jockey on *Transition* (WNIB-FM, Chicago), for his uncommon taste, awareness, and sincerity.

Ladd McIntosh, arranger-composer and head of jazz studies at Westminster College (Salt Lake City) for keeping his musical and personal integrity cool and intact in the midst of a pygmy attack.

Charles Mingus, bassist, composer and catalyst, for a marvelously productive year and for just being his unique self.

Jack Peterson, Dallas-based guitarist and arranger-composer, for a constant display of talent and empathy with students, players and fellow clinicians.

Pharoahs, an 11-piece, Chicago-based jazz-blues-soul group, for proving the sticking power of love and music.

George Pritchett, guitarist, for foregoing tempting road offers to bring and keep jazz in a musical desert—Milwaukee, Wisconsin.

George Russell, arranger-composer and music theorist, for his new recordings, his teaching at the New England Conservatory of music, and for coming home.

Dave Sporny, instigator and head of jazz studies at Interlochen (Academy and Music Camp), for letting fresh, cool air into the north woods of Upper Michigan.

Lanny Steele, head of jazz studies at Texas Southern U (Houston) for inspiring pride and accomplishment among black students in a difficult environment.

Phil Wilson, trombonist, arranger-composer, teacher at Berklee College of Music, for remaining the eternal and essential Pied Piper.

Reverend George Wiskirchen, C.S.C., former director of the jazz program at Notre Dame HS for Boys (Niles, Ill.) for the humility and guts to start a new program from scratch at his alma mater, U of Notre Dame.

Sadao Watanabe, jazz reed player, arranger-composer, teacher at Yamaha Music Foundation, for doing so much for jazz and jazz education in Japan where he is a prophet without proper recognition.

*Bill Abernathy, Chris Albertson, David Baker, Edward B. Baker, Alvin Batiste, Ed Beach, Louis Bellson, Joachim Berendt, Larry Berk, Gary Burton, John Carrico, and Benny Carter.

Jim Coffin, Jerry Coker, Willis Conover, Dick Crest, Robin Crest, Clive Davis, Nathan Davis, Richard Davis, Clem DeRosa, Bill Dobbins, Roy Eldridge, Colleen Forster, and Bill Fowler.

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Raoul Jerome, J. J. Johnson, Quincy Jones, Stan Kenton, Rahsaan Roland Kirk, Bill Lee, George London, Henry Mancini, Lou Marini Jr., Lou Marini Sr., Rich Matteson, Lena McLin, and Larry McVey.

Don Minaglia, Ken Morris, Bob Morsch, Ralph Mutchler, Don Schlitten, Bobby Shad, Billy Taylor, Creed Taylor, and Clark Terry.

Joe Venuti, Charles Walton, George Wein, Jack Wheaton, Martin Williams, WKCR-FM, Herb Wong, and Saul Zaentz.

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MUSIC '73

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Published by Maher Publications, division of the John Maher Printing Co., 222 W. Adams St., Chicago, IL 60606. Printed in the United States of America.

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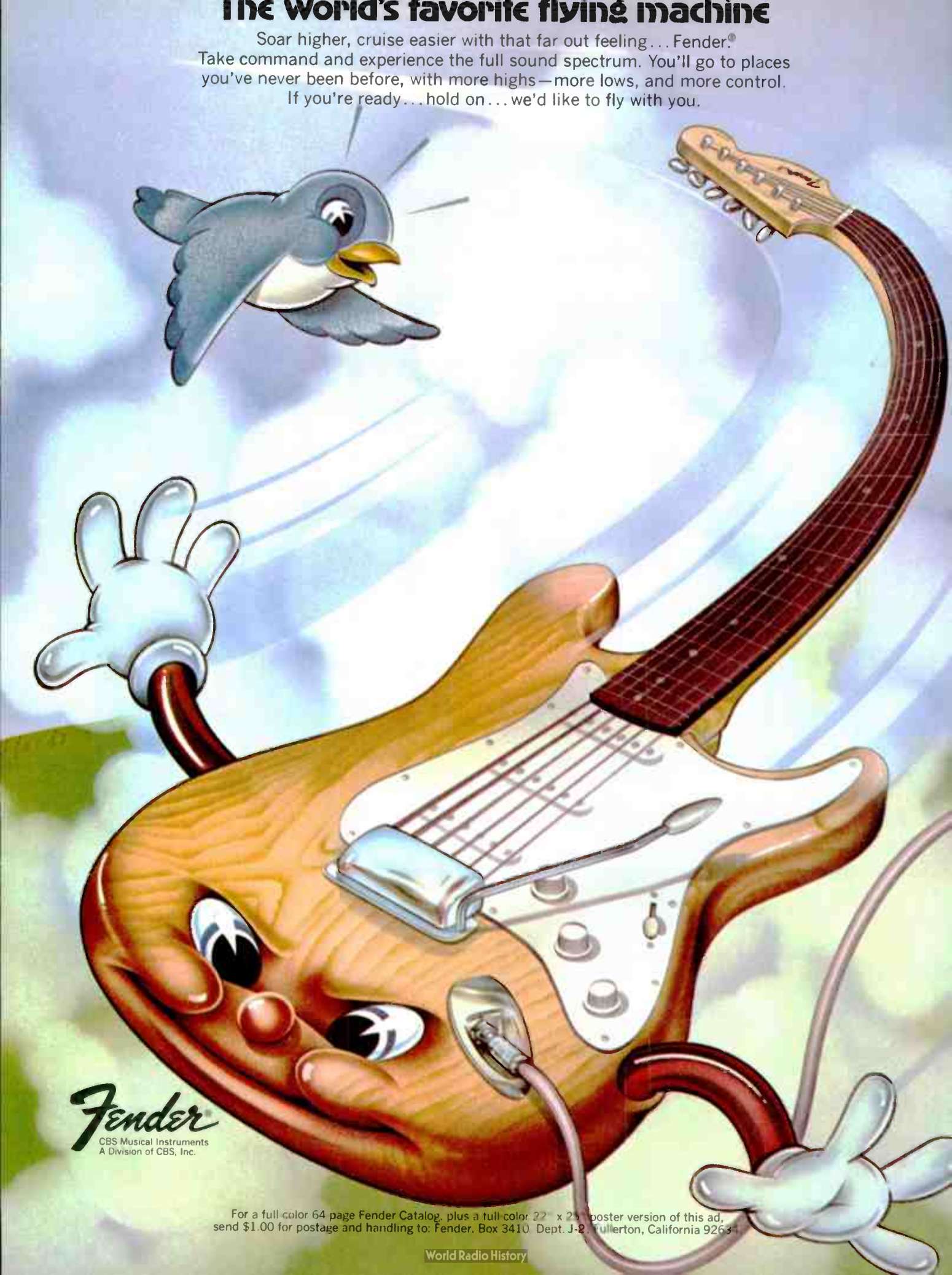

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THE YEAR IN REVIEW 72

By Dan Morgenstern

Last year in this space, we ventured the opinion that 1972 would be a better-than-average year for jazz, and while no miracles happened, it certainly turned out to be that—and perhaps more.

Among the key events of the year was the Newport In New York Festival. The biggest event of its kind yet held, the nine-day extravaganza was an unqualified success. To be sure, there was room for improvement—an event of such scope could not, at first try, be expected to yield perfect results—but the main things were that it did happen, that the response was tremendously positive, and that the festival wound up in the black. (For this latter result, outside support, by among others a major airline and a big brewery, was necessary. But there are no music festivals of any sort that are not to some extent underwritten—officially or unofficially.)

Lots of good things happened at Newport, N.Y., but it forcibly demonstrated the existence of a new young audience for jazz—as we hinted here last year. The two midnight jam sessions in the giant Radio City Music Hall were packed with young people, and the reasonably priced afternoon events also proved that enthusiastic acceptance of jazz by youngsters is not a figment of the imagination but a fact.

Some jazz elders were heard grumbling that the young people's enthusiasm was uncritical, but was it not ever thus? And as far as we're concerned, jazz needs enthusiasm a lot more than it needs criticism. Tastes develop and mature; at the moment, what matters most is that the interest is here.

Besides, what may seem to some indiscriminate acceptance may actually be a manifestation of the openess, the receptiveness to all kinds of music, that Mike Bourne points to elsewhere in these pages. Certainly, the fact that pop music (it will no longer do to call it rock, since rock is now merely one among many forms of contemporary popular music) has become so diversified backs up such a theory. The triumphant (and incredibly ballyhooed) U.S. tour of the Rolling Stones did not so much prove the continued dominance of rock as it heralded the end of an era. That notorious Stones party at the St. Regis (beautifully reported by Grace Lichtenstein in the New York *Times*) might turn out to have been the *Gotterdammerung* of the rock era.

If Newport, and a festival such as the successful one held at Ann Arbor, which emphasized blues but included several kinds of jazz, showed a new acceptance for jazz among young audiences, the unprecedented $246,925 in grants to jazz through the National Endowment for the Arts (and such other indicators as the unprecedented six Guggenheim Fellowships to jazz artists, where one or at the most two a year had been the rule) indicate that the cultural establishment has realized it can no longer close its eyes to the existence of jazz, or merely brush it a few crumbs from its table.

Of course, a little more than a quarter million dollars, while the largest amount of grant money ever poured into the jazz stream, is still far from an equitable amount. But the fact remains that in its first few years of existence, NEA gave *nothing* to jazz, and as little as four years ago, the jazz allocation was a paltry $20,000. The allocation for fiscal year '73 is expected to match that of '72, and indicators for the future point upward.

Academic institutions, in most cases, still lagged behind when it came to jazz. To be sure, the number of jazz and black studies courses throughout the land increased in 1972, but such courses are generally more a reflection of student interest than of genuine acceptance. When such acceptance seems to be forthcoming, it is often less than meets the eye.

For example, what was one of the major academic events involving jazz of 1972, Yale University's Ellington Fellowship Program kickoff—a two-day festival honoring some 30 great black artists—was made possible through assistance from a local foundation and by the cooperation of the artists, not through funds from the university. In fact, the entire weekend, with all its noble speeches on fanfares, was designed to give a fund-raising program a good sendoff.

More fully supported by its host institution was the Ellington seminar at the University of Wisconsin, an altogether happy event. It came off so well that Ellington now can be expected to enter the field of touring clinic-seminar-concert packages hitherto dominated by Stan Kenton et al.

At the beginning of '73, Ellington was the recipient of a tribute of a sort not common in the annals of commercial television—a Lear & Yorkin produced special musically and artistically directed by Quincy Jones. It was another milestone in the continuing saga of that most remarkable artist and man, Edward Kennedy Ellington.

Otherwise, commercial TV continued to be jazz resistant, with the exception of a gala *Timex* show catering mainly to nostalgia,

valerie wilmer

Keith Jarrett

veryl c. oakland

Chick Corea

but serving to reunite a very spry Benny Goodman Quartet which can be expected to perform in public at a number of special occasions during '73.

A famous man who had a somewhat checkered year was Miles Davis. He struck the only sour note of Newport, cancelling out at the last possible moment, but ably replaced by Freddie Hubbard. Two Miles Lps appeared during the year. but his personal appearances were limited in number, and a new group unveiled in the fall not terribly impressive at first hearing. However, the same group did apparently ignite at Ann Arbor, and when we heard it, with some slight personnel changes, at what used to be the Fillmore East (now the Village East) in January, it sounded like one of Miles' strongest groups in years. Happily, the leader seemed fully recovered from a late fall accident in which he broke both ankles. Sporting a mustache, he blew fiercly and lyrically. Good things, we'd venture, can be expected from Miles in '73.

Perhaps the main musical event of the year was the return, in great form, of Sonny Rollins—in person and on record.

Other artists who made good news in '72: Charles Mingus (even the old terrible temper began to show again, but was soon subdued), Ornette Coleman (his *Skies of America* a pure and noble work extending both personal and musical horizons), Randy Weston (his festival in Tangiers the first of its kind on African soil, his *Blue Moses* one of the finest records of the year, his long-overdue breakthrough hopefully imminent), Chick Corea (his *Return to Forever* one of the truly remarkable new groups of the year), Keith Jarrett (on records and in person proving himself a constantly growing young artist with a very personal message and tremendous chops), George Russell (whose controversial work for Bill Evans, *Living Time*, returned him visibly to the forefront of contemporary composers), Bill Evans (who showed much courage in having the Russell piece recorded—courage for which he might have to pay), Roy Eldridge, (who at 62 was blowing as well as he had in years, at home and abroad), and Eubie Blake (who celebrated his 90th birthday in February with the vitality of a man half his age). Apologies to those we haven't named; this does not pretend to be an exhaustive list.

In the record world, the biggest and most promising news no doubt was the acquisition by Fantasy Records of the vast Riverside catalog plus the not so vast but more current Milestone catalog and artist roster, to add to its '71 acquisition of the Prestige label. Which merely gives Fantasy access to the largest jazz catalog in the world. To administer the future of this treasure, Fantasy hired Orrin Keepnews, erstwhile artistic director of Riverside and Milestone, and they couldn't have made a better choice.

Other notable events: Columbia's recording of the Coleman and Evans/Russell works noted above (plus some excellent reissues as well as some blotched ones); Cobblestone's big package from Newport in New York, and some superb Sonny Stitt Lps; Atlantic's *Giants of Jazz* double Lp, and goodies from assorted quarters too numerous to mention.

On the nightclub scene, big news was made by New York's Half Note moving uptown. The old haunt was kept operative under new management, the old Five Spot re-opened under a new name (The Two Saints), several other new spas saw the light of day, and only one (The Needle's Eye) closed its doors. That was the picture in New York City, where more people seemed to go out to hear more musicians, albeit mainly to modest clubs with reasonably low prices.

New clubs opened in San Francisco, Dayton, and elsewhere, while two famous landmarks, Shelly's Manne Hole in Los Angeles and Lennie's-on'the'Turnpike near Boston, ceased operations.

At least in New York, there also was a return to the loft action of the early '60s, but with a difference. Sam Rivers' Studio Rivbea, the Studio WE, and other venues (including Ornette Coleman's Artists' House) offered clean, non-alcoholic, non-commercial avenues for expression mostly of new music by young players, but also for established modernists. Significantly, there were also regular classes and clinics and rehearsal bands meeting at these studios, and it was from and at these landmarks, among others, that sprang the New York Musicians Festival, held concurrently with Newport in New York and offering nearly 100 events, many of them free.

The relative success of the New York Musicians Festival (relative to the short time in which it was planned, organized and executed) assured a repetition for '73. It was no doubt a landmark—the first event of such scope organized and run entirely by the musicians themselves.

Among 1972s important events we must not forget the five-week tour of the Soviet Union by the Thad Jones-Mel Lewis Orchestra. A success from every aspect, musical and political, it was further proof of the extraordinary viability of a band that was started seven years ago amid dire predictions that it couldn't last. A shorter, unofficial visit to Russia was made near year's end by a quartet led by Toots Thielemans.

Unavoidably, 1972 took its toll of jazz people, legendary greats as well as unsung heros, grizzled veterans as well as men cut down in the midst of life.

The honor roll included Don Byas, Kenny Dorham, Jimmy Rushing, Mahalia Jackson, Lee Morgan, Mezz Mezzrow, Cal Massey, Hall Overton, Gary Davis, Hayes Alvis, Dud Bascomb, Phil Seamen, John Monaghan, Eli Robinson, Clancy Hayes, George Mitchell, Lovie Austin and Sharkey Bonano. All took from us something unique and irreplacable, but left behind a legacy of beauty.

Carrying on the tradition, new faces came to the fore: John Faddis, a fantastic young trumpeter; Stanley Clarke, a young bassist destined for fame; Norman Connors and Alphonse Mouzon, young drummers with a new message; Richie Bierach, a young pianist who'll be heard from; Bayete, a multi-talented composer-arranger-performer.

Surely, there are others, but these we've heard and from their message we know that the future is in good hands.

jan persson

Sonny Stitt

jacques bisceglia

Charles Mingus

The Manne-Hole Chronicles

by Harvey Siders

The event that had the greatest impact on the west coast jazz scene during 1972 was the closing of Shelly's Manne-Hole.

Sure, clubs come and go. No need to hold a requiem mass for them. But there never was another Manne-Hole. It was quite unique: Architecturally, musically, economically, maybe even psychologically. It reflected, with mirror-like accuracy, the personalities of its two prime movers; that wise-cracking bundle of nervous energy, Shelly Manne, and the bearded prophet, Rudy Onderwyzer.

Shelly and Rudy always stuck out in a milieu not exactly dominated by warm, feeling, sensitive human beings. And the Manne-Hole had a Steinway that even Oscar Peterson willingly caressed, and it had mikes and speakers that could be (and were) used in recording situations.

The reason why Shelly and Rudy worked together so smoothly and efficiently was because they complemented each other's specialties. Shelly knows music; Rudy is a man with a business head. A more compatible marriage couldn't have been made. Of course, their specialities did not preclude overlappings: These were business partners who forever exchanged ideas, who constantly tried to persuade or dissuade each other. As a result, they grew and the club grew. Not just a random tandem, it thrived for a dozen years.

Flashback. The year is 1959. Shelly Manne and His Men are enjoying their fifth year of small combo popularity. Shelly's studio commitments are growing; so is his ranch in Northridge, where he raises show horses. He's made close to a thousand recordings, won every major magazine poll and yes, that was him in *The Man With The Golden Arm, The Five Pennies*, and *The Gene Krupa Story*. But something is missing. Shelly wants his own club.

"I'd had that idea in the back of my head for a long time. I was tired of scuffling. I wanted a cute little place of my own. You know, a place for me to play at, and a place for other musicians to work at, too," he remembered.

"I thought at the time that for a city as big as Los Angeles there were surprisingly few jazz clubs operating: The Lighthouse, the Renaissance, The Summit. All the others had disappeared: The Haig, Billy Berg's, The Peacock, Zardy's. But I needed somebody to help me. I couldn't devote the time to it. I guess every musician dreams of owning his own club, right? Well, I didn't want to make money. I just wanted to have fun."

(Rudy commented: "Exactly what Citizen Kane said: 'I think it would be fun to own a newspaper.' ")

Shelly expressed his desire to Davis Stuart of Contemporary Records, the label Shelly was signed to at the time. Stuart, in turn, called Onderwyzer, then manager of a coffeehouse called The Unicorn. A meeting was arranged at Ah Fong's, a Chinese restaurant on Sunset Strip. The future partners hit it off immediately. Shelly outlined his plan; Rudy responded with "I'm your man."

Following that made-for-each-other meeting, Shelly and his group went on a European tour, and Rudy went shopping for a suitable location. Shelly had always liked The International from the time his combo had played there (despite the fact that he never got paid for the gig). Having gone through the usual club metamorphosis (next it was called The Lamp; then it became a gay bar appropriately called The Macabre), the location suddenly became available in early 1960.

Shelly and Rudy bought it, put in about three months of work (Shelly recalled; "Rudy did most of the work—by hand") and had it ready by September, opening as a restaurant. Bobby Helfer, the contractor, talked them into getting a huge color TV. Rudy chuckled as he thought back to their first corporate blunder. "He told us, 'You gotta have it. The World Series is coming up and you'll draw everyone in the neighborhood for lunch.' So we rented one and set it up on the stage, but we had overlooked one incidental thing: the time differential. By the time lunch rolled around, the games were over. Man, we really blew it!"

The Manne-Hole got its beer and wine license on Nov. 2, 1960, and that night was the grand opening: The Les Koenig Invitational Opening party. Jack Marshall and Bob Bain played guitars for the club's official debut, singing as they strolled from table to table. Marshall and Bain lent a great deal of moral support to the Manne-Hole in its infancy. (Marshall later performed similar midwifery for Donte's in North Hollywood, helping that club launch its famous "Guitar Night.")

the life and death of an extraordinary jazz club

Jack also provided some well-planned laughs. During one lunch period, while the Manne-Hole was still just a restaurant, he opened his guitar case, took out a table cloth and silverware and seated himself at a table, just in time for a red-coated waiter from the nearby Brown Derby to drop in and cater his lunch. Shelly graciously got even by "accidentally" bumping into the table and knocking over everything.

It was Marshall's turn to get even. He went to a gag shop, bought some phony cockroaches, managed to plant one in Shelly's soup, then screamed in a horrified voice, "My God, what's that?" Shelly looked at his soup and almost fainted. Rudy, ever helpful, glanced at the cockroach and said: "A little tabasco sauce will bring him around."

Looking back on that beginning, Shelly commented: "It was a good little restaurant. We had a Swiss chef, and all the musicians would come down on their lunch break from Universal."

The honeymoon ended Nov. 2, and the serious business of running a jazz club began. The business of turning a profit also began, so Shelly's men played weekends —a policy adhered to right up to the end— while during the week they brought in local talent. A typical week, according to Shelly, "would find Phineas Newborn on Monday; Paul Horn on Tuesday; Wednesday, Teddy Edwards; maybe Frank Rosolino on Thursday. And we always had a vocalist with my band on weekends: Helen Humes was first; then Big Miller, Ruth Price, Irene Kral."

The first major policy change occurred in 1963. Not the full liquor license; that came later. But in '63, Shelly got the idea that they should begin booking out-of-town groups. "No clubs were bringing in Miles Davis, Oscar Peterson, Coltrane, etc. I talked it over with Rudy and he agreed." About that time, the office next door to the club became available.

Shelly and Rudy tried to estimate the expansion costs. They figured that knocking out one wall and continuing the decor into the new section would cost $3,500. It ended up costing them a cool $10,000!

Undaunted, they changed the booking policy as planned with the expansion, and hired John Coltrane for the "new" opening. I asked if that hadn't been too expensive, considering they still had only a beer and wine license. Shelly assured me Coltrane's price wasn't prohibitive, and I made the mistake of asking if Coltrane had "gone along" with him. It was Shelly the club owner, not Shelly the musician who responded: "No one ever 'went along' with us. No one, ever . . . never! Every group has its price, and we would negotiate and tell them honestly whether we could meet that price or not. Eventually we'd reach an agreeable sum."

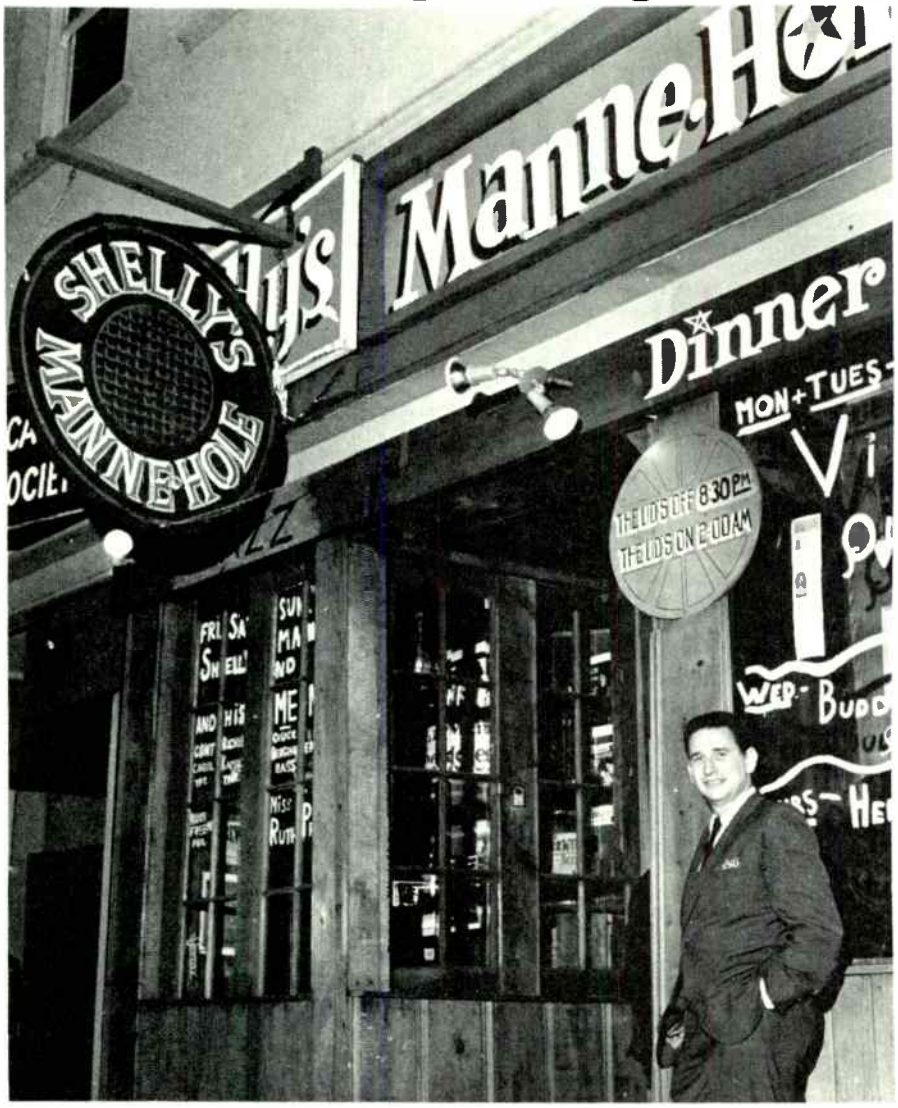
Rudy remembered that on opening night for Trane, the club had not been completely finished. "With all the rubble, it looked like one of those clubs in post-war Berlin." Shelly remembered other aspects about that opening: "It was exciting, but it was also ulcer time . . . Coltrane didn't show. He sent a telegram saying he had an abcessed tooth, so we pasted his telegram on the front door so the people would understand." They might not have understood the sign Rudy had painted for the front of the club: "Opening Tonight—John Coltrain." That was the last time Rudy did the hand-lettering for the Manne-Hole.

(There were other classic goofs through the years: Joe Adams—then a disc jockey on KNOB, now Ray Charles' manager—insisted on calling the club Shelly Manne's Hole, as did another D.J., Tollie Strode. And the Los Angeles *Times*, taking ad copy from Rudy over the phone, printed a coming attraction as "The Loneliest Monk.")

Trane did arrive the following night, and Rudy and Shelly had an indelible picture in their minds of the line of people waiting to get in. It was the first line they'd seen outside the club, and it was also the first time they'd ever charged a cover during the week. (There had always been an admission fee of $1 on Fridays and Saturdays.)

Before they got their liquor license another milestone was passed—one that only a man as unconventional as Onderwyzer would bother to figure out and observe. He arranged for a *1,001 Nights*

in the beginning. . .



Party to be held on the actual thousand-and-first night of the club's existence. "Why bother with a first or second anniversary? I called the Body Shop (a nearby strip joint) and, unbeknownst to Shelly, ordered a bikini-clad girl and a large cardboard cake. Jack Marshall was emcee and we rolled the cake down to the stage, and Jack says: 'Shelly, we have a little surprise for you!' And Shelly says, 'Oh my God, I hope it isn't a color TV, I just got one!' Some clown in back yells: 'Let her out before she smothers to death!' Out jumps the girl, and it was an incredible thing to see Shelly's reaction . . . first time I remember him without words."

From 1963 on, Shelly's became one of the top California outlets for "eastern acts." Plenty drew capacity crowds, but Shelly was never content to book just "safe" groups with albums on the charts.

Take Jimmy Giuffre, for example. Said Rudy: "He really packed them *out*. To show you where I was at then (I guess I was still a moldy fig), I was standing behind the stage as the set began and I said to Sam, my assistant, 'Are they warming up?' "

"Take another group," said Shelly. "Art Farmer and Jim Hall. A beautiful group, but no one seemed to care. Musically, they were superb, but only a small coterie of musically 'in' people came to dig them. I wanted the Giuffres and the Farmers in the club. I thought it would be good for the club, and for Los Angeles."

Rudy reminisced: "We conferred on all groups and Shelly overruled me a few times. Eventually, I began to see his viewpoint; it's essential for a club to have the good people in music, even though it may not bring in the bucks.

"But there's an interesting thought regarding some engagements in relation to contract price and business brought in. It seemed to go in two-year cycles: '64, Stan Getz; '66, Wes Montgomery; '68, Eddie Harris; and 1970, Roberta Flack. And in almost every case, by the time you wanted to re-book them, say six months later, you couldn't touch them—either because of price or availability."

What was the most expensive group you ever booked into the Manne-Hole? Both Rudy and Shelly were quick to agree: Miles Davis. And both were in agreement about not mentioning figures.

"Let me tell you something about Miles," Shelly interjected. "Everyone puts him down, and sure, he has his faults. But he also took care of business. The back room would be full of friends or hangers-on, but Miles would keep checking his watch, and when the next set was supposed to begin, he'd say 'Okay, let's go.' And one Saturday night, when there was a tremendous crowd waiting to get in, Miles actually split the last set in order to play an extra one."

What about reasonably priced groups? Are there any? Both Shelly and Rudy agreed that Cal Tjader and Cannonball Adderley are the most fair-minded among the big names who draw well consistently.

Do any groups owe their start to the Manne-Hole? "Well, Sergio Mendes," Shelly replied, "But you couldn't say he was *discovered* at the Manne Hole. It was his first national exposure outside his own country."

Were there any groups the club wanted but for some reason could *not* get? Rudy took that one: "Brubeck. We were after him for a long time, but he won't play clubs. Just concertizes."

I knew floodgates would be opened with this one, but after all, this is what nostalgia and memories are all about: "What were some of the high points?"

"Where do you begin?" Rudy asked. "The first thought that comes to mind is Roberta Flack. She was there for 12 nights, and so was I, from beginning to end. I didn't miss a note. Her whole engagement was very dramatic . . . very intense.

"Another night stands out. Not an entire engagement, but one night when Zoot Sims was playing, I think he had Stan Levey with him and Lou Levy. Anyway, Shelly was sitting in, and Getz happened to fall by—and you know Zoot has a way of goosing the musicians with him. It was just one of those magical combinations, and I never heard anything so exciting in my life."

"Actually," Shelly cut in, "that happened many, many times—those occasions when the creative juices were flowing. One night, Sonny Rollins was just right and I nearly cried from the beauty of it. It happened a couple of times with Miles. And how can I forget the last night Gil Evans' big band was there? He used mostly studio musicians and, you know the scene, every night there was a different sub and the charts wouldn't be familiar. Well, on closing night, finally, everyone who should have been there was, and Gil got it all together.

"Another high point has to be Monk. He had received a tremendous ovation following his last set—which was way after 2 a.m. The people remained standing and applauding, so Monk came back—by himself—sat down at the piano and played one chorus of *I Love You*. I'll never forget that; it was so moving and eloquent; you know Monk never talks much."

Rudy recalled when Monk *did* talk: "Once in a while, Monk would come out with a most pertinent remark. It's like e.e. cummings, you know. Zap! Cuts right through all the bullshit and gets right to the heart of the matter. I remember the night we heard Lee Morgan had been shot and everyone was doing the wake bit. During one of those quiet moments Monk leaned toward me and whispered: 'I hope he was hitting high C.' "

What about the negative side—any bad times in the club? Fights, things like that? Rudy shook his head: "In 12 years the club had three rumbles. Amazing, considering the nature of the business."

Shelly laughed and added, "There were more fights among the musicians. I can recall when Art Blakey and the Messengers were playing the club. John Tynan came in one night—this was shortly after Tynan had given Art a bad review—and Art went right after Tynan in the back room and was trying to beat him up. We had to hold him; he was like a madman.

"And one night when Elvin Jones was there—Elvin had been drinking heavily—he noticed Jimmy Garrison dozing on the stand, leaning against his bass. So Elvin said something to him about it. Garrison was angry to begin with because he'd been stranded on the way out for the gig. After the set, they exchanged more words, and when they got to the dressing room, they began to exchange fists. They were going at it pretty good when a spectator, some big guy with a 10-gallon hat, stepped between them (this was just after Coltrane had died) shouting 'Think of Trane! Think of Trane!' "

Then there were the Archie Shepp episodes. It began when Don Ellis and his Hindustani Jazz Sextet were booked into the club. Shelly learned that Shepp was in Monterey, with no bookings planned, so he brought him in opposite Ellis, "because he felt that Shepp was a voice that should be heard."

The voice was then strictly avant-garde but there was one exception. "One night as Don had finished and Archie began his final set," Rudy said, "I was sitting with Ira Schulman and the club was nearly empty. All of a sudden, Archie goes into *Satin Doll*—a beautiful, gorgeous tone—as if to say, 'See, I *can* play pretty, but I just don't wish to.' "

"I can recall just the opposite," offered Shelly. "Another night Archie was into his *avant* bag so intensely that even to a schooled musician it must have sounded garbled. Well, he'd been playing this one number for 25-30 minutes and just as he stuck the mike into the bell of his horn, a customer way in the back jumped up and shouted: 'I can stand it as long as *you* can! That broke up even Archie Shepp."

The most infamous Shepp incident involved the broken hammers on the piano. According to Rudy, "Archie and his trombonist, Roswell Rudd, were alternating karate chops with their elbows on the keyboard. By the end of the first set, there was blood on the keys. I spoke to Archie about the condition of the piano, and he became incensed. The Ellis group was supposed to record that weekend in the club, so Shelly and I decided to rent a second piano just for Archie's use. He even went with us to the piano place, and we rented a brand new Yamaha. But that night he deliberately by-passed the Yamaha and banged on the Steinway, breaking two hammers."

Rudy checked with the union and found that he could have cancelled Shepp's engagement and paid him off, but it was decided to let him finish out the week.

"The same kind of thing happened with a chair," recalled Shelly. "Roland Kirk did a number where he takes a chair and rips it to pieces. Well, you know, you can afford just so many chairs. I mean, there's nothing in the contract that says you have to refurbish the club for the gig. Besides, it had nothing to do with his music. It was an extension of a 'happening' that had occurred at the Montreux Festival. I polled some of the people after the first time it happened, and they thought it was just 'fan-*tas*-tic!' "

There were painful memories, too. The time Rudy drove Joe Gordon (who played trumpet in Shelly's combo) home to Venice, said goodnight, and never saw him again. Gordon was killed in a fire that night. Or the time Joe Maini (who played tenor and alto in Shelly's group) killed himself in a Russian roulette-type of dare. Shelly was called to identify the body.

It was with great reluctance that Shelly and Rudy put the lid on their beloved Manne-Hole. How that came about remains one of the supreme ironies of today's music business: The brand of jazz emanating from the Manne-Hole was too loud for the adjacent rock recording studio!

Wally Heider's recording empire was recording rock groups virtually 24 hours a day. Heider—the most in-demand engineer on the west coast—also happens to own the building that housed the Manne-Hole. There had been a gentleman's agreement pending renewal of the lease, but after Heider installed new echo chambers directly above the Manne-Hole band stand, something had to give.

Rudy and Shelly had to change their whole booking structure—even to the point where permission had to be sought to bring in certain groups. For the last eight months, they could book only acoustic groups, but how many Bill Evans trios are left? "Even Shelly's group is no longer acoustic," said Rudy. "They use an electric piano. We sweated bullets every weekend. We wanted to bring in Weather Report, John McLaughlin—groups we knew would do good business. But we had to play it safe. The vibrations from the amplifiers would telegraph their sound waves right up the steel supports holding up the second floor into Wally's echo chambers. Les McCann really threw us a curve. All of a sudden he stopped using the Steinway and switched to Fender-Rhodes.

"So we had three choices: ask the groups to play quieter . . . soundproof the room . . .

Continued on page 79

. . .at the end

Closing night (from left): Shelly, John Morell, Mike Wofford, and Jeff Castleman.

Laughing on the outside: Shelly and Rudy

WHEN THE EUROPEANS BROUGHT BLACK PEOPLE FROM AFRICA TO AMERICA ---
THEY ALSO BROUGHT A PEOPLE FULL OF ALL KINDS OF RHYTHM

RHYTHMS OF AFRICA WILL BE HEARD FOREVER!
RHYTHMS OF AFRICA WILL BE HEARD FOREVER!

FOLK SONGS IN THE COTTON FIELDS! GOSPEL! LORD HAV' MERCY ON MY SOUL....
CALLIN' ON JESUS OR SOMEBODY TO GET US OUT OF THIS MESS.
WORK SONGS! - AND BUSTIN' ROCKS - HAW! WORK SONGS! - AND BUSTIN' ROCKS - HAW!

WAY DOWN YONDER IN NEW ORLEANS --- IT WAS JULY 4th --- THE YEAR WAS 1900 ---
POPS WAS BORN ..... TIME ... TIME ... TIME....

HE WAS OUR HERO! -- A MASTER BANDLEADER! -- FATHER OF JAZZ!
THE GREAT INNOVATOR! -- A SPREADER OF JOY AND LOVE!
A BEAUTIFUL AND NOBLE CHARACTER!

TITANIC

WAIT A MINUTE! .... WAIT A MINUTE! ..... WAIT A MINUTE! .....
YOU JIVE ASS AMERICANS.

SURE POPS RECEIVED A LITTLE RECOGNITION IN HIS LIFE TIME,
AFTER 55 YEARS OF COOKIN', HE SHOULD HAVE GOT SOMETHIN',
AFTER ALL THAT TIME ..... DAMN!

WHAT'S THE DATE ..... JULY 10, 1971 - THEY BURIED LOUIS ARMSTRONG YESTERDAY .....
HE DIED ON THE 6th OF JULY.

OF COURSE, HE'S A LEGEND, PLAYIN' HIS TRUMPET, ... SWINGIN', ... COOKIN', ...
ON UP THROUGH RAG TIME AND DIXIE LAND.
COOKIN' COOKIN' COOKIN'

CHICK WEBB HAD ALL THE DRUMMERS UP TIGHT!

POPS WAS STILL COOKIN'

NEW MUSIC HAS ARRIVED! THEY CALL IT SWING!
CHARLIE SHAVERS, BENNY GOODMAN, CHARLIE BARNET, DUKE, BASIE, FATHA HINES
& FLETCHER HENDERSON WERE SWINGIN' SWINGIN' SWINGIN' & ART TATUM ...UUH!
BILLY ECKSTINE WAS SINGIN' SINGIN' SINGIN'
DINAH WASHINGTON, QUEEN OF THE BLUES --- AND SARAH VAUGHAN'S ALWAYS GOOD NEWS
HAMP & SLAM STEWART -- ALWAYS HAD SOMETHIN' GOOD -
AND OF COURSE ROY ELDRIDGE WAS PLAYIN' A "LITTLE JAZZ"
BEFORE DIZ SPENT "A NIGHT IN TUNISIA".

POPS STILL COOKIN' COOKIN' COOKIN'

PREZ WAS SO COOL --- LADY DAY WAS SO SWEET
IN THE LATE 30'S BOOGIE WOOGIE TOOK A SEAT

POPS STILL COOKIN' COOKIN' COOKIN'

THEN ONE DAY IN THE EARLY 40s - A CAT CAME ON THE SCENE
WITH HIS HORN IN ONE HAND AND SNEAKERS ON HIS FEET.
.....HIP AS NEW YORK IS ...OR SUPPOSED TO BE ... WHEN EVERYBODY'S GOT
THEIR SLICK SUSPENDERS ...KEY CHAINS ...AND WATCHES ...
SOME WITH ZOOT SUITS AND LONG POINTED-TOE ALLIGATOR SHOES.....
HERE COMES THIS CAT WALKIN' IN A NIGHT CLUB ..... IN THE BIG APPLE ....
WITH SOME SNEAKERS ON ...!
SOME OF THE MUSICIANS CRACKED UP... 'TIL HE SAID .....
"I WANNA SIT IN ...MAN" .....
AFTER THAT, ... IT WAS ALL OVER ...
HE BLEW EVERYBODY OFF THE STAND ... AND LEFT THEM IN SHAME -----
.....IT'S NOT ALWAYS IN THE CLOTHES.....
THIS CAT WAS PLAYIN' SOME OTHER KIND OF STUFF!
HIS NAME WAS CHARLES CHRISTOPHER PARKER. -------- THEY CALL HIM BIRD ----
CHARLIE PARKER.....NEW KING OF THE ALTO SAXOPHONE -----
HE HOOKED UP WITH SOME OTHER CATS LIKE MAX...MONK...DIZ...MINGUS...
AND ....YOUNG MILES.
BOP - BOP - RE BOP - BE BOP...BOP - BE BOP - RE BOP -
BOP - BOP - BOP - BOP BOP BOP SHOP
SWING IS GONE ... JAZZ WILL NEVER BE THE SAME.
WATCH OUT! ...BETTY "BE BOP" CARTER'S COMIN'

JAZZ AT MASSEY HALL

BUD POWELL

DIZZY GILLESPIE

CHARLIE MINGUS

CHARLIE PARKER

MAX ROACH

MODERN SUPER HIP PROGRESSIVE JAZZ IS HERE!

POPS STILL COOKIN' COOKIN' COOKIN'

BIRD FLEW AWAY - HAWK...DIZ...MONK...BUD POWELL...AND JOHNNY HODGES
STILL HAD A LOT TO SAY!

POPS STILL COOKIN' COOKIN' COOKIN'

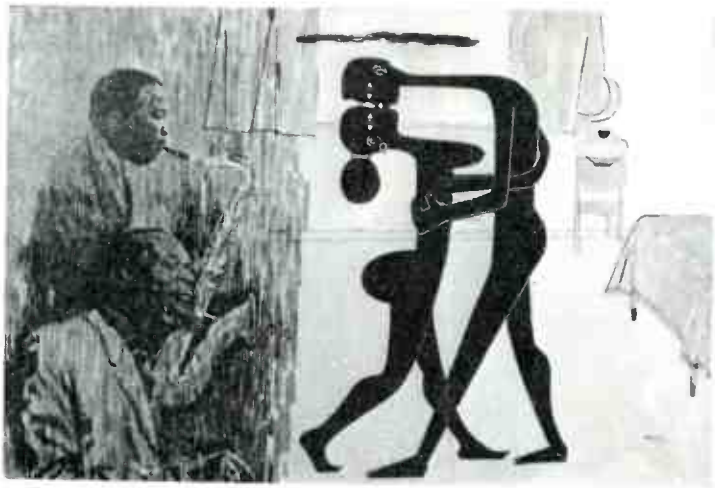
CLIFFORD BROWN AND ERIC DOLPHY CAME SAILIN' THROUGH...AND....
HODGES HAD DONE ALL HE HAD TO DO.....
BLOW...NEWK....BLOW! - SONNY ROLLINS -
THEN—BUD AND HAWK—THEY WENT TO JOIN FATS NAVARRO.
PREZ.....AND BILLIE HOLIDAY...DAMN! EVERYBODY IS A LATE GREAT—
MAN! WHERE IS ALL OUR TALENT GOING?

POPS STILL COOKIN' COOKIN' COOKIN'
SINGING AND MAKING MOVIES TOO!

DOPE SPREADIN'—JUNKIES NODDIN'—ANOTHER BLACK SOLDIER FALLS
IN VIET NAM - WHILE ON THE HOME FRONT, THE SOUND OF A NEW BLACK BABY
CAN BE HEARD SCREAMIN' IN THE NIGHT—HOPE THE RATS STAY OUT OF SIGHT!

POPS STILL COOKIN' COOKIN' COOKIN'

NAT KING COLE WAS A MERRY OLD SOUL
BAGS WAS OUT THERE TOO—AND LATER...THE M.J.Q.
ANOTHER INNOVATOR NAMED EDDIE JEFFERSON...SINGIN' ..SINGIN'
SCATTIN'...SWINGIN' & SINGING' SOLOS 'BOUT THE BIRDLAND STORY...
DIZ...COLEMAN HAWKINS...MOODY'S MOOD FOR LOVE...AND...
CHARLIE PARKER - A WHOLE LOT OF SOUL -
CHARLIE PARKER...OH YESSIREE...YESSIREE...I HEARD THE BIRD...
HE WAS CERTAINLY MAKIN' HISTORY DOWN ON 52nd STREET
WHILE MUSICIANS WERE SCRATCHIN' THEIR HEADS AND GOIN' ON.....
EDD—IE JEFFERSON REALLYS GITS OFF ON "SO WHAT"



MOODY'S MOOD
FOR LOVE
JAMES MOODY
&
EDDIE
JEFFERSON

POPS STILL COOKIN' COOKIN' COOKIN'

SOMEWHERE UP IN HERE MALCOLM X CAME...TIME PASSES...
TIME——TIME——TIME———
MALCOLM'S GONE!.....

POPS STILL COOKIN' COOKIN' COOKIN'

BLACK SOUNDS FROM A CUBA...MONGO...
DOON DOCK-A ....DOON DOCK-A.....DOON DOCK-A.....DOOOOOOON!.....
REMEMBER THE ORIOLES...THE DOMINOES...AND THE COASTERS...
SUGAR CHILE ROBINSON COULD EVEN HOLD HIS OWN—
CHARLES BROWN...JOHNNY ACE...
CHUCK BERRY...FATS DOMINO...RAY CHARLES...
THE DRIFTERS...IMPRESSIONS...FLAMINGOES...
THE TEMPS...AND THEIR SMILING FACES...B.B. KING...
THE JACKSON 5...SLY AND THE FAMILY STONE...
EVERYBODY CAN GROOVE WITH JERRY BUTLER AND ARETHA FRANKLIN—
TALKIN' BOUT "DR. FEELGOOD"!

POPS STILL COOKIN' COOKIN' COOKIN'

JIMMY SMITH GAVE THE ORGAN A SOUND OF NEW....
SOMETHIN' ELSE WAS HAPPNIN' TOO. AND YOU KNOW IT WAS THE COOL
SCHOOL - SCHOOL COOL CO-CO-CO COOOOOOL———MILES DAVIS!
THEN ONE DAY WHILE DIGGIN' MILES...CANNONBALL...PHILLY JOE JONES
AND RED GARLAND'S PIANO————I HEARD TRANE!
TRANE—TRANE—TRANE—TRANE- JOHN COLTRANE -
STITT'S STILL RIFFIN'—THE BIG SOUND OF JUG—AND NOW—
LOU DONALDSON'S PLAYIN' THE BI UES.....
I MEAN TRANE - I MEAN TRANE - I MEAN - JOHN COLTRANE—AND HIS
TENOR, SOPRANO, SOPRANO TENOR SAXOPHONE
TOOK US INTO A NEW DIMENSION.....
NEW DIMENSIONS.....NEW HAPPNIN'S.....NEW FASHIONS....
BROTHERS AND SISTERS COMIN' OUT IN AFRICAN FASHIONS...NATURAL HAIRDOS...
FEELIN' BLACK & PROUD!
MARVIN GAYE'S TRYING TO FIGURE OUT - "WHAT'S GOIN' ON"...AND ISAAC HAYES
TOLD US ALL ABOUT "SHAFT"—AFTER HE GOT TO PHOENIX.

POPS STILL COOKIN' COOKIN' COOKIN'

BUT NOW THE TRANE IS GONE --- AND PAUL CHAMBERS AND HIS BASS
WENT TO JOIN HIM .....
AND DID YOU EVER CATCH THE GREAT WES MONTGOMERY BEFORE HE SPLIT?
DAMN! .... EVERYBODY IS A LATE GREAT.
MAN! ... WHERE IS ALL OUR TALENT GOING?
'COURSE NINA SIMONE SAID SOMETHIN' MAY BE HAPPNIN'
WITH THE YOUNG, GIFTED & BLACK
RUFUS HARLEY ON THE BAG PIPE? -- WHAT A PLEASANT SHOCK.
NOW WE HEAR -- ROCK -- ROCK -- ROCK -- ROCK

THE PRINCE OF DARKNESS
MILES DAVIS

THE CHESS PLAYERS
WAYNE SHORTER
(FOREGROUND)
ART BLAKEY
LEE MORGAN
(FOREHEAD OF COLTRANE –
FOR INFLUENCE)

NEW MUSIC HAPPNIN' ALL THE TIME -- NEW HORNS -----
ELECTRIFYING SOUNDS --- NEW SINGERS --------- LEON THOMAS .....
NEW BLACK SINGER OF 1971-- CUT SOME SIDES WITH PHAROAH SANDERS
GUESS WHAT! ..... TALKIN' 'BOUT BRIDGIN' THE GAP -----
LEON CUT A SIDE WITH POPS ---------- DIG THAT!

LOUIS SATCHMO ARMSTRONG DIED THE OTHER DAY AFTER 55 YEARS OF COOKIN'.
MAN! ... SOME OF US HAVEN'T EVEN SEEN THAT MANY YEARS.
CAN YOU IMAGINE ... 55 YEARS OF COOKIN' COOKIN' COOKIN'.

BUT THE PART THAT GETS ME IS ALL THIS EXTRA - EXTRA - EXTRA - EXTRA
PUBLICITY ON T.V. ..... IN NEWSPAPERS ... RADIO ... AND IN THE AIR
AFTER POPS HAS GONE ... GONE ... GONE.
SURE IS SAD POPS IS GONE
MANY A TEAR CAME ROLLING DOWN TODAY
MOST PEOPLE ... OFF CAMERA ... DIDN'T HAVE TOO MUCH TO SAY ...
THE TEARS JUST LED THE WAY.

IF AMERICA WAS REALLY REAL -- WE WOULDN'T HAVE TO WAIT UNTIL
A DISASTER ... UNTIL OUR ARTISTS COULD GET SOME REAL RECOGNITION.
IT'S STILL A LOTTA CATS OUT HERE PLAYING HORNS, DRUMS, AND ALL
KINDS OF THINGS ..... PAINTING, WRITING, DEALING IN DRAMATICS AND
OTHER ARTS. BUT I GUESS BY NOW HISTORY AND EXPERIENCE HAS TAUGHT
US THAT IN THE FOLLOWING MONTHS, WE WON'T SEE OR HEAR TOO MANY FEATURES
ABOUT BLACK ARTISTS WHO ARE ON THE SCENE NOW, COOKIN' AND CREATIN' ....
CREATIN' AND COOKIN' -------- BIRD SAID ..... "NOW'S THE TIME".

A LOTTA CATS ARE LEAVIN' HERE, GOING TO EUROPE, AFRICA AND OTHER
PLACES TOO. 'COURSE THAT'S NOTHIN' NEW.
MOST AMERICANS DON'T CARE ANYWAY.
IN THIS CASE I'M NOT TALKIN' 'BOUT THE RACE PLIGHT -----
I'M TALKIN' 'BOUT BLACK & WHITE!
DON BYAS, JOHNNY GRIFFIN & KENNY CLARKE ARE GONE ALREADY ....
TO EUROPE, THAT IS. IF YOU DON'T BELIEVE ME ....
ASK BABS GONZALES—'CAUSE HE PAID HIS DUES.

NOW SOME PEOPLE SAY THAT POPS WAS A TOM! ALWAYS GRINNIN' & CARRYIN' ON ...
BUT LIKE AAAH ... WHEN HE WENT TO AFRICA, THE AMBASSADOR OF GOOD WILL
SAID SOMETHIN' 'BOUT "HE WAS HOME". ------- AND JUST BECAUSE HE MADE A
LITTLE BREAD, HE DIDN'T HAVE TO CHANGE NEIGHBORHOODS.
I THINK HE HAD FOUR WIVES ----- ONE OF WHICH HE STAYED WITH 'TIL THE END.
-------- AND DIG IT! -------- ALL OF 'EM WERE BLACK!
LISTEN HERE! --- TALKIN' 'BOUT COMPARED TO WHAT? -----
HOW MANY OF YOU SO-CALLED MODERN JIVE ASS NEW BLACKS CAN MATCH THAT?

YOU KNOW .... A WHOLE LOTTA THINGS CAN HAPPEN IN 71 YEARS -----
FROM THE BANJO TO THE ELECTRIC GUITAR .... FROM JACK JOHNSON TO JOE LOUIS
TO MUHAMMAD ALI & JOE FRAZIER. ------ FROM FATS WALLER TO HORACE SILVER ....
FROM THE ZOOT SUIT TO THE DA-SHIK-I ..... FROM THE STRAIGHTNIN' COMB TO THE
NATURAL .... (THANKS TO CARLOS COOKS --- AND --- AJAZZ) .... FROM CIVIL
RIGHTS TO BLACK POWER.

BUT IN SPITE OF IT ALL ..... POPS KEPT ... RIGHT ON! ... COOKIN' COOKIN'
HE WAS COOKINNNNNNNNNNN

PAINTINGS BY CHRIS ACEMANDESE HALL

Reflections on the Exaggerated Reports of the Death of Jazz

by Gordon Kopulous

Every few years it becomes fashionable to talk about the death of jazz. Seeing it strutting proudly in the flesh, time after time, isn't enough to silence the persistent couriers of doom. They need, occasionally, a verbal jostling, a citation of proof.

The time for jostling is upon us again. Once, as the curse told it, jazz was going to give way to funk. Another time, it was going to merge with bossa nova. Classical music, at still another time, was supposed to absorb jazz in a swallow that would take just a couple of years to digest. And now, of course, it's rock that will do the swallowing. Yet, somehow jazz always manages to survive long enough to witness the launching of another supposition.

Much as I regret to deflate the death wishes of anyone, the facts force me to set the record a little straighter. The error inherent in all the "arguments" about jazz and rock is the assumption that the two musics can't coexist. That assumption prevails even in the face of jazz's past coexistance with other musical forms. Why? Because, in the first place, assumptions so dialectically weak rarely yield to logic. Further, each new announcement that jazz is dead (or dying) is followed by a lengthy string of "new" facts which make *this* particular time the right time for funeral preparations.

Admittedly, rock has captured the American soul, in a way and with a completeness that are perhaps unprecedented. What rock is, and how it has affected the American scene, deserves extended treatment on its own. Here, its nature and effects only can be hinted at. Rock is popular music. Collectively, it is a marching band. It is a propaganda tool. (Relax!—"propaganda" in a quasireligious sense.) Rock is a mammoth industry. It is the contorted reflection of a grotesquely distorted epoch. Rock is these things, and others too. Is it good? Is it art? To the point at hand these are irrelevant questions.

What is relevant is to see that rock is so much other—"more" or "less" would be value judgements—than music. We can look at the facts, at what rock is, and agree, nod our heads and say, yes, we do honestly agree. Then, after nodding, we should step back. What does it all have to do with life or death of jazz? Nothing. Yes, *nothing!* This new set of facts called the Rock Situation can affect only one aspect of jazz—the economic.

Neither rock nor any other force—except the end of the world—can affect the life of jazz. For life is generated by the heart, and the heart of jazz isn't touched by money. For years now, jazz has had serious financial problems: clubs closing; poor record sales; musicians finding it nearly impossible to earn a living. All the while, people in popular music have been "making it" to an extent realized by roughly one per cent of professional jazz musicians.

One treacherous winter night 12 years ago, John Coltrane played in Chicago's *Birdhouse*, now defunct. He played to an audience which numbered ten at its height. I counted. As if to underscore the whole scene in living theater, another group appeared that same night on the south west side: *The Kenny Klopke Fantastics*, a rock group. And Jim Lounsbury, then a popular TV emcee. They packed 600 kids paying $2-a piece and turned away 300. Yet, that night, to an audience of ten, Trane blew *I Want To Talk About You* so that you got goose pimples on top of the ones you already had from *Everytime I Say Goodbye*. Trane eventually "made it," but things haven't changed much for people like Lee Konitz, Gene Shaw, Tommy Ponce, Richard Abrams and Joe Daley.

No one who has seriously played or listened to jazz would attempt to define it in rigid technical terms. No single beat, no one rhythm, no particular melodic or harmonic pattern, no approach to orchestration—*no* stylized element of music is perfectly and inevitably synonymous with jazz. Bossa nova, tone clusters, tubas, violins and harps have all found their way into that distinguishable but undefinable body of music called jazz. The only safe definitions are broadly descriptive ones. That's because of the continual emergence of artists like Armstrong, Ellington, Parker, Monk, Trane, Miles (and??). Their explorations have time and again dissolved previous definitions. Expansions of the boundaries, some people call it. Creation pushing against the walls of finitude might be a better way to put it.

Rhythmic, melodic, harmonic and orchestral conceptions in jazz have changed radically since Louis' first success. Throughout its history, though, strands of continuity have held jazz together as a music with its own individual integrity. Clearest, most golden of them is the urge to creation. Ornette Coleman doesn't swing the way Lester Young did. The harmonies of Miles and Bix Beiderbecke are obviously different. Tal Farlow and Charlie Christian are easily distinguishable. Tone meant something quite different to Bird from what it meant to Johnny Hodges. And who would mistake Erroll Garner for Lennie Tristano? Jazz has been and is diverse. But underlying all its diversity is the unmistakable passion to create. To do something different. To add. To subtract. To interpret. To invert. To interpolate. Even the most mediocre jazz musician knows the creative suicide of being an obvious imitator.

Individualism has *always* been a consonant key in jazz. Doing your own thing was a factual reality in jazz long before it became a slogan for Madison Avenue. Parker had to go beyond Louis and Rollins had to extend Bird. Like all serious art forms, jazz has experienced the insomnia peculiar to the urge to creation: No stopping, no resting. That the people of jazz have answered the urge—the passion, the obligation—to create is undeniable. Whether they have always succeeded or succeeded at all is another question.

Rock is no threat to jazz, for jazz springs from the mysteries of the human psyche that Jung tried to describe. It is basic, answers basic human calls. Jazz is, therefore, not derivative, does not depend on popularity, critical approbation or "trends." It is safe from death as long as man persists somewhere in the universe. Certainly it can be influenced. But it chooses its influences. Now it may assimilate bossa nova, now it may launch itself from Bach or fashion something from the merits of rock. Jazz, though, does not *become* bossa nova. Nor will it become rock. It can't become any other music or style, because the call, the archetypal call can't be answered by anything that is derivative or false. Honesty, in other words, is a prerequisite. For jazz to become rock—or anything other—would be a falsification of the attempt to create.

This isn't "purist" talk—at least not in the sense that it suggests that the jazz of 1980 must be recognizable by the standards of jazz circa 1970. Jazz must continue to change. Change is the effect of creation. It *is* purist talk in one sense, though: In the sense that only pure or genuine responses are acceptable to the call for musical creation. Duplicating the Beatles simply will not do. For that matter, nor will the duplications of Coltrane or Schoenberg do. Jazz cannot aspire to any specific other form or style, only to creation. Because it *has* so fervently, so gloriously aspired we have witnessed the joy of a majestic cavalcade, a cavalcade of artists all dedicated to reshaping the face and soul of a music they loved with a fierce passion.

If all this sounds suspiciously religious, ponder the words of Ravi Shankar, who has said that his religion is his music. Or consider the well-known powers music has had as a medium of religious experience. In a little while, the rock scare may be over—the signs are here—but the ghoulish announcers of the death of jazz won't vanish. Soon they'll be telling us that jazz, in just a few moments, will disappear into the reverberated modulations of electronic music.

While they are feverishly chanting over there, up on a bridge or down in a basement some young cat, just beginning to love Pres and to feel the archaic tingling to add to his legacy, to create music, will start to blow away the messengers of death with his rented tenor sax, or synthesizer, or plastic electrodes planted in his brain and heart. Miraculously, the music will come out jazz; not rock, not classical, not Moog or Arp, not electrode.

Jazz isn't dead. The stench of decay seeping into our nostrils emanates from the souls of those who so despise the light of creation that they hide from it under the rocks of conformity.

It's too early to rattle the bones of jazz. It will always be too early.

Upon This Rock...

an impression of popular music in 1972

by Mike Bourne

1972 proved a bounty year for music, or at least it seemed so. Out of the 1,000 or so LPs I received to review or program for the radio, more than half were worth listening to. This is the greatest percentage of any year in my career as a critic (1967 on). And the audiences seemed to listen to more and better music, even though Top-40 rock (trendy, self-imitative music product) reigned as usual on most radio and in sales.

At Indiana University in Bloomington, the overall cultural ambience seemed somehow more enlightened than ever. IU is certainly a representative American campus. Yet Bloomington itself, though typically midwestern, has enough high society, alternative, and native culture to be cosmopolitan and a source of perspective on most of America. Altogether, in '72, both IU and Bloomington seemed aware of and exposed to more good art, and especially more good music, than ever before. Because of the mammoth School of Music, the opera and classical music scene flourished with unprecedented fervor. The black music program offered a concert/lecture series on blues and gospel, and the regular pop concert series offered a blues and folk festival.

The concert scene as a whole proved at least diverse, if not expansive enough yet, with Earl Scruggs, the Mahavishnu Orchestra, Sha Na Na, Henry Mancini, Dizzy Gillespie, Van Cliburn, Isaac Hayes, Stephen Stills, Sherill Milnes, Howlin' Wolf, and more. Doc Severinsen played for Homecoming.

Not that the audience was the same for every concert—certainly not demographically or in size—but the breadth of the music offered nonetheless indicated an increasing appreciation for (or at least availability of) more than the once-prevalent pop.

Even more indicative is that each of the three main local record marts displayed (and advertised) Chick Corea, McCoy Tyner, Sun Ra, and more, alongside The Rolling Stones, Joni Mitchell, Stevie Wonder, and all the other pop that once dominated every store as well. Again, the audience varied in character as much as the music varied commercially. Yet good music, no matter what the genre (and even esoteric music), was at least finally *there!* Promoted! And many partook of it.

The import of all this all isn't exactly evident. But whatever it is, I think rock music (or the economics of rock music) is (or will be) the locus of this "new" consciousness (as it were). My reasoning is speculative, perhaps sophistic; yet I think it is almost logical, or at least possible.

Up front, the intense competition of Top 40 has compelled rock music to assimilate virtually every other music (plus considerable cultural effluvia) to remain trendy. Rock music itself has never been quite enough. And so, when folk/rock and acid/rock and country/rock diminished, jazz/rock erupted; since then, Jesus/rock has happened, with another periodic resurrection of '50s rock, and lately has come the decadent/rock of Alice Cooper and David Bowie (50s rock plus transvestism).

The consequence of this evolution (if it is that) is two-fold.

First, much rock music has assimilated enough good music to actually evolve into an art—and not simply a populist (street) art. Frank Zappa has proven this since the mid-60s. And in '72, even more happened. The British band, Yes, evolved the Beatles-style rock of their first LP into the often exquisite synthesis of classical and electronic/rock music on their '72 LP, *Close to the Edge*. And yet as Yes improved musically, their popularity increased; their artistry hadn't lessened their commercial appeal. Curved Air and the Mahavishnu Orchestra now seem likely to develop a similar audience, and the influence all three (and the more to come) will manifest is all for the best for popular music as a whole.

The second consequence is that much of the audience is noticeably bored with the trendy and is seeking the original. At IU, there is an avid (though as yet minority) audience for *real* black music, *real* classical and electronic music, *real* blues and country music. Gato Barbieri, Ornette Coleman, bluegrass patriarch Bill Monroe—their music and the music of many more has an actual popularity, an actual commerciality now, and not simply an esoteric (if visceral following). Consider only the annual Beanblossom Bluegrass Festival (near Bloomington): the audience is an amusing social spectrum from the hillbilly to the freak, perhaps not co-existing, but nonetheless grooving together.

It is this greater popularity and new commerciality for all good music that is most heartening. It is almost as if the music is finally de-categorizing—that'll never really happen, but for the moment almost is good enough.

Much of this is likely attributable to economically realistic promotion. For example, rather than releasing his music as just another jazz record (as has often happened before), Columbia promoted Ornette Coleman with much of the vitality usually directed into hyping Top 40. Similarly, the Mahavishnu Orchestra is virtually hustled as a rock band. (I know this from co-producing their IU concert—the word "jazz" was anathema!)

But with either, this isn't false advertising; rather, it is adapting the rhetoric and style of rock hype to good music—creating a rock image for Mahavishnu, even if their music isn't really rock (or of any definable genre). Certainly Columbia isn't creating a rock image for Ornette Coleman—but it *is* exposing his music more in the media and the market dominated by rock. It is pragmatically seeking to commercialize his music, realizing that idealism won't sell his music, no matter how brilliant, and that the more it will sell the more it will communicate to more people.

It is almost that simple. Ornette Coleman and Mingus were the first whom Columbia promoted like this, *within* and not opposed to the rock culture, and yet never degrading the music to do so. Bach specialist Anthony Newman is experiencing some of this same emphasis. That Columbia is simply exploiting the already established reputation of all three has been suggested, but whatever, the final proof of this promotional process will be if Columbia (and every other company) will promote more good music (of whatever genre) with as much fortitude and deserved self-esteem.

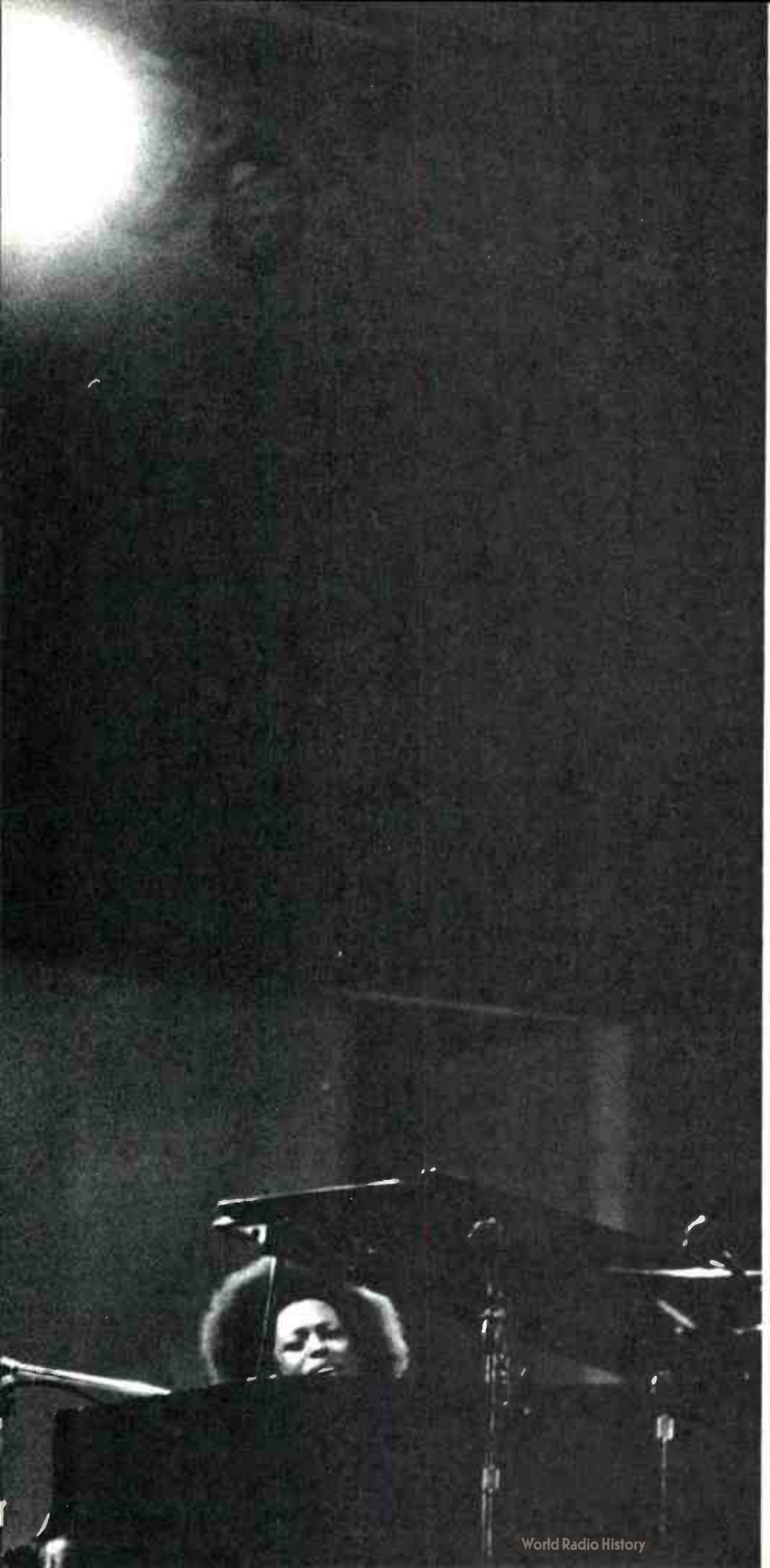
Then again, more than anything, much of this de-categorization has derived from the direct integration of the artists as well as the genres. For example, Blue Mitchell played with the John Mayall blues band, and Mayall recorded with Mitchell. Joe Farrell and Howard Johnson often appeared on pop LPs. Dave Holland played bluegrass with John Hartford, the music of songwright John Simon, some exhilarating self-abstraction with Barre Phillips, and more, as well as with Chick Corea. Hubert Laws and Airto Moreira played with damn near everybody.

This synthesis hasn't always succeeded, musically or commercially. Don Ellis forced and failed integration; his brilliant avant orchestra played cleverly-arranged Top 40 jive on *Connection* and bombed. But then, Frank Zappa (the perennial, exemplary synthesizer) nonetheless created hot rock with a mainly "straight" LA studio orchestra on *The Grand Wazoo*.

And yet, out of it all, the ultimate testament to the new synthesis, the new consciousness, the new whatever else, is that even hard-core Top 40 Santana recorded some exciting creative rock on *Caravanserai*.

What I conclude from all this is that a symbiosis is happening between the socio-economic energy of the rock business and the creative energy of good music (again, no matter what the genre). Wheras rock music once seemed to eclipse all other music, now the rock culture has become a rock to build the better appreciation of all art upon.

And after all, to be philosophical about it, music is sound, and sound is spirit—and everyone has some of that...



joseph l. johnson

Roberta Flack by Pat Griffith

"I don't want to sing *Young, Gifted and Black* all day because I know that I'm young, gifted and black," says Roberta Flack, revealing the earthy, quiet fire and the confidence which have certainly been reflected in the success she has achieved in her relatively short career.

She has emerged as one of the most successful of contemporary female singers and the soul-straining awareness she imparts through her meaningful delivery and choice of songs indicates her dedication and sense of purpose.

The messages, emotional expressions and topical songs on her debut album, *First Take*, connected with the public (this album and the single taken from it, *The First Time Ever I Saw Your Face*, both were high on the single and album charts for many weeks). But Roberta has left this first take behind. It was simply an initiation which fulfilled the promise her discoverer, Les McCann, and other close friends were so sure of. Her second album, *Chapter Two*, was a reflection of the meaning of its title, for it demonstrated her ballad artistry and ability to project real feelings through very special patterns of resonant soft, short and long syllables, combined with more than adequate keyboard work and various degrees of pitch, all emphasizing her involvement with the lyrics. On her two later albums, *Quiet Fire* and *Roberta Flack & Donny Hathaway*, these qualities were further extended, and she also became involved with songwriting and arranging.

Roberta can also get straight down into her African-American vocal tradition, as evident in her witty rap about *Reverend Lee* (from *Chapter Two*) and numbers such as *Compared To What, Our Ages And Our Hearts, I Told Jesus, Trying Times* (from *First Take*); *Sunday and Sister Jones* (from *Quiet Fire*), *Be Real Black For Me* and others (from *Roberta Flack & Donny Hathaway*). Looking back on these albums as a basis for continued progress, she reflects:

"I was happy with these four albums—period. But there is a very big temptation on the part of performers who are as successful as I—or even more successful, as Aretha and Isaac Hayes—to stick with whatever appears to be the magic formula in terms of recording. In other words, to deal with whatever it is people are buying or what

they have bought. To give all that I can is *not* to do the same thing over and over again, just because it seems to be the magic formula. There is a lot of good in that, because it is an education for people who are listening to me and who really like me to see what it is that I am doing and what I'm going to do next, as opposed to what I was doing earlier, and to compare these two elements. If there are any young musicians who are influenced by me, it should be a learning process: They shouldn't have to rely on imitating the Roberta Flack sound, if there is such a thing. If they are going to imitate *anything*, they should imitate the diligence and conscientiousness with which I apply myself to whatever I'm doing, and imitate my desire to express myself as fully as I can."

Examining the direction from which she emerged also provides an insight into the formulation of her theories of vocation. As a child, she attended the African Methodist Episcopal Zion Church in Washington, D.C., and received her first piano instruction through her parents, both of whom were self-taught pianists, until, at the suggestion of a church member, she was given advanced tuition by a member of the faculty of Howard University.

"Fortunately I had a very, very good tutor and worked very hard," she said. "Since I belonged to the Church, I was always playing for Sunday School, but at 13 I had my first paid responsibility, as an organist. It was my mother's job, but she was sick at the time." At this age, she also won a statewide music contest and then enrolled at Howard University at 15.

"I had three majors," she continued. "At one point I had four. As a scholarship student, I originally went in as a piano major—I wanted to be a serious classical pianist until I realized they weren't hiring black pianists to do anything. I was young, and I wasn't thinking of a nightclub career, so I decided to do the next best thing: Prepare myself to get a job.

"I changed my major to music education and general supervision, and I learned a lot of instruments—I did all right, with the exception of clarinet. Then I decided that I didn't want to do that and changed my major again, to music education and vocal supervision, and I had a double major as I went back to piano. And that's what I finished in, only so that I could be qualified to teach."

She graduated at 18, and afterwards, besides teaching and working on her masters degree, she also played and sang around Washington. In May 1967, she was offered gigs as a singer/pianist at clubs, the acceptance of which would have conflicted with her teaching profession.

"I had worked as a teacher for about seven years, up to the point where I was making good money—having been poor all my life. However, a friend who worked at the Board of Education told me that he knew music was my love and he thought I had to take the risk. Sometimes it takes a sincere, straight-forward blunt statement like that from another person to remind you of where you really are. So I said: 'That's right! What am I talking about? Why am I arguing against it? Later for that!' So I resigned from my teaching job and started singing."

Roberta attended college during a period when the music education programs of some black institutions were a reflection of those at major established universities. Her musical resistance against this direction (together with other Howard colleagues such as Marion Brown, Donny Hathaway and Benny Golson, among others) has been cited by trumpeter Donald Byrd—now head of the Jazz Institute of Howard University—in a reference to "the few who sacrificed themselves, in some cases to maintain their black identity . . . a certain few revolting against all that b.s." Asked how her academic experiences have affected her approach towards audiences, she explained: "I try to see people as people. In spite of the fact that I am an artist, all artists are human. We are capable of saying a lot of wrong things, doing a lot of wrong things, feeling a lot of wrong things. Now, being a creative person, all what I have just said comes out of my music. Therefore, I have a tremendous responsibility towards myself as well. To be consciously and consistently aware of what I'm doing; of what I am while I'm on stage. I'm not trying to impress anyone with my glamor. I'm purely interested in the music, and music that can communicate, as I do that best. I'm not as good a conversationalist as I am a musician. That's not to say that I'm a good musician, but I know that I can say what I feel with music better than I can with words.

"My responsibility, then, to anyone who is interested in listening, is to give all that I have once I go up there, and never to hold anything back. If I'm nervous, I'm nervous. If I'm relaxed, I'm very relaxed. If I want to talk to the musicians on stage, I do it. Whatever state I'm in, I give it all away on stage, because I felt that people like that—the fact that I didn't try to map out a plan. So my whole point is . . . to be honest. Completely honest. You don't have to prepare gimmicks and tricks. What you do have to prepare is your musicianship. That means that you practice every day, you study every day, you read every day, you listen every day, you learn every day, but you don't plan: 'Well, when I get on stage, on this note I'm going to snap my fingers, and on this one I'll raise my hands.' That has nothing to do with the music. The fortunate thing about the time we are living in is that young people and the people that listen to me are aware of that. They don't care what you wear on stage, and they couldn't be less interested in how many diamonds and pearls you have.

"It's all me, that's how I feel. There is so much of me that wants to be just a singer and a pianist, and to do that well I can't really tune into people who want to tear me down and want to discuss the level or the degree of my blackness. When they start talking about my music, that's when I get my ears stuck up. If they say that it was good and I know it wasn't good, or if they say it was bad and I know it was the best I've ever done, then I get concerned. So my responsibility is to prepare myself for whatever comes along musically to the best of my ability, because I have studied through 23 years of my life—hard!—and I want the opportunity to do all I'm capable of doing, and I'm in a position to be able to do that."

Continuing on the subject of her determination to express herself as completely as possible, she commented on the influence of popularity on her choice of material:

"...my whole point is...to be honest. Completely honest."

"The question of popularity doesn't determine whether or not I'm going to do a song. If that's the case, I really think that it has to work the other way around. You have to make the public aware of what you want to do and what you are capable of doing. A lot of critics say that I don't sing enough uptempo songs, particularly when I do public concerts. But when I play public concerts, the songs people want to hear are the things I've done on record, and the uptempo things I've recorded have been just three things. Everything else is like *It's Time For You To Go*; *The First Time Ever I Saw Your Face*; *Let It Be Me*; *Our Ages and Our Hearts*—and that's what they ask for. So why should I get out there and change? If Barbra Streisand can sing a funky blues song and make a hit record out of it, then why can't I sing a Jewish lullaby? If the Beatles can sing Little Richard stuff and become stars, then why can't Little Richard sing their stuff? Feeling has no color. You don't have to be black to have soul. Tom Jones does it every day. He even makes it a point to study black people and pronounce the words the exact same way. So why can't I be interested in singing in French? Why must everything I sing be *Ain't It Funky Now* just because I'm black?"

On stage, she quickly enlists the support of an audience, and her accompanists fully compliment her. Due to her style and her choice of material it is difficult to categorize her songs. Concerning the usual classifications of music and how these apply to the contemporary scene, she said:

"I think it depends on what you play or what your record. I don't consider myself a jazz singer. I think of Ella Fitzgerald, Carmen McRae, Billie Holiday, Betty Carter and Etta Jones—these people to me are jazz singers. It's really hard, though, to classify people nowadays because the main source of classification of the musician's performance is popularity: If you're successful, then you become popular. If you're singing a Burt Bacharach song and your name is Betty Carter, then you're a jazz singer, even though you're singing a popular song. It is too hard to pinpoint what jazz is, or what popular is, or what folk is, what rock is, or

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The Roots of Gary Davis

by Gordon Lutz

Rev. Gary Davis, blind blues singer and guitarist, died May 5, 1971 at the age of 76. As research for a film on Gary Davis, he was interviewed by one of his students, bluesman Larry Johnson, and by filmmaker Lionel Rogosin. The following reminiscences of his early life and career on the road were assembled from several hours of interview and edited by Gordon Lutz. While hardly an unfamiliar tale, the humor, strength and authenticity with which he recounts it immediately calls to mind the characteristics of Gary Davis's beautiful, sensitive music. Despite his passing, work on the film continues, using still photographs, music, and the recollections of his widow.)

"I just love to tell the truth.

"You know, people can talk to you sometimes, and it don't do no good, but you know the best talk is when you talk to yourself. The best talk you *ever had* . . . is to yourself.

"Now in my traveling days, it was *traveling* days—and in them traveling days, it was traveling days again. Sometimes when I played my guitar I was run off the streets by the police, but I was lucky enough not to be run off too much, hitching around the edge of the town where I could get hold of a little something. Kept on until I got where I is now.

"You know, whenever you think there ain't nothing for you to do, there's still something for you to do. You just ain't got to it, that's all, and if you ain't got brass enough about you to keep on working until you *get* to it, you never will get to it. You know, here's the trouble with our folks . . . the reason some of us don't get no further than what we do: we're too scared to put what's got to go in it. And you know what's got to go in it? That's your whole life. Now if you're scared of your life, don't start after nothing, because your life's got to be in it. And after your life *being* in it, you're going to have handcuffs around your wrists and chains around your legs; it's up to you to take the chains off. It ain't up to nobody else but you. And to have anything and to be successful in it you must look for your head to be bumped sometime. Now if you're looking for something for nothing, you might as well stop and go home and sit down, because you ain't going to have it. Because if you're looking for something, you've got to bear what's in it to get it. That's true.

"A man can't be no more than just what he feels. Scripture says: 'He that thinketh in his heart, so is he.' The only way you know a person is by your knowing yourself. You see what's in the other fellow by what's in you. If the devil's in you, you're going to see nothing but the devil in somebody else, because he's in you.

"When I began my life and started trying to make myself some of my own money, I started in the country. I took a hen and a rooster and raised 350 head of chicken. I was very young. I could tell every chicken . . . all of them would come up to me. Eggs wasn't but 15c a dozen—I sold eggs. You could get a fine-sized chicken for 25c. First class flour was $5 a barrel. That was in South Carolina.

"Sometimes we had hell with the old man that owned the place. Down there you worked on the halves, like if you made ten bales you'd get five and the boss man'd get five. Now if you got $10 from the boss man, he'd look for you to pay $20 back. That's the way it was, you see. The guy would come out there with his great big old goggly-looking glasses on his face and say, 'Why don't we run up accounts? Well, you got $150 so-and-so-and-so, and the one day that you didn't work and I had to hire somebody in your place—I'll charge you $50 for that. Then you know I had to pay for all the fertilizer, and it comes to so-and-so-and-so . . . Well, ah . . . ,' and he'd get to figuring up: 'Sum total—well, I owe you a nickel!'

"You couldn't buy nothing but a box of soda with a nickel . . . a plug of tobacco was 10c. Then sometime he'd say, 'Well, let's try it for next year. Are you going to stay on next year?' Well, you'd just about decided . . . 'Well, you want some money?' You can get all kinds of money from him now because you don't owe him nothing—he done took everything you had. The children are barefooted, can't go to school. The man knows he done took everything you had. 'Are you going to stay on and work with me another year? How much money would you like to have?' You're sitting up there, your guts is blowing a bass horn, you're so hungry. You look at your wife—she's got on an old piece of dress, the children ain't got no shoes, and you're undecided. You don't know what to do. You ain't getting but 60c a day cutting cordwood to take care of yourself and your wife. You start a little song to yourself—you're so mad you can't help but sing. If you didn't sing, something else would take its place.

"I'll tell you what happened to me one time I came along the street playing my guitar. An old white fellow was sitting out there on his porch. 'Hey!' he says, 'stop right here and play me and my friend a tune.'

"I stopped. I said, 'Would you mind giving me one of them cigarets?'

"He said, 'Why, do niggers smoke cigarets?'

"I said, 'Hell yes, I smoke cigarets!'

" 'Well, you won't get no damn cigarets from me,' he says. 'I don't see no sense in niggers smoking cigarets. Sit right down there on that stump and play me a piece of a tune.'

"I said, 'Damn if I will.' That's what I told him—'You can go to hell. I wouldn't play you a damn tune if you were hanging over hell.' That's exactly what I told him, and I walked right on out of his yard.

"I was going to Augusta, Ga. one time: I'll never forget it. I'm curious everywhere I go. We boys were walking out through a town trying to find out where the colored section was at. We ran across a white fellow (you had to say 'captain' down there to every white man): 'Say, captain!'

"He said, 'Yes?' He talked very nice.

"We said, 'Can you give us any information?'

" 'Why, whatever information you'd like to have.'

"We said, 'We want to find out where the colored folks' hangout is.'

"He said, 'Why sure, sure, just follow me.' Now he didn't call us Negroes, but he looked at us and said, 'Y'all two fellows can't see, can you?'

" 'No, sir.'

" 'Well, is this fellow leading you?'

"I said, 'Yes sir.'

" 'Well, come on, follow me. I'll show you where they hang out at.'

"He's going along there, he's so happy, whistling. I said, 'You feel pretty good, don't you?'

"He said, 'Yes, I haven't had nothing to make me feel bad. I always felt good. Get up and eat my breakfast and have a little drink sometime and I feel good.' He never stopped until he got us down there to that river (you know, that's a deep river in Augusta.) So he stopped. He said, 'You see that white oak tree down there, right there by the river? Not this here first oak tree—that right at the river. That's where all these goddamned niggers hangs out at!'

"So we started to walking and got about two miles on the other side of the station. I felt my feet feeling kind of cool. I knowed I had good shoes on—*knowed* I had good shoes on. The sole on the shoe was as thick as my hand. Man, I picked up my foot—the whole bottom fell out! I happened to have some guitar strings in the guitar that I didn't need. I sat down and took me a awl (you know, what you take and punch holes in a shoe when you're sewing a shoe) and sewed the bottom back up in the shoe with them guitar

veryl oakland

strings, put the shoe back and walked on.

"You know, when you're traveling with folks . . . well, you can do all right by yourself because you know what you've got to put out and know what you ain't going to put out. It come my time to feed this fellow, you understand, and this other fellow going to feed me the next time. So when we get at a town, you know, they'd all go out and see where we could get commissioned to play. I'd be searching around on the edge, hitting me a tune or two and putting money in my pocket. Come time to eat—'I ain't got nothing.' These things you got to do when you're traveling with somebody; you got to look out for yourself. If you don't you're lost. And you ain't going to be treated right when you go with other folks. And that fellow tried to shove me off in that lake, and I whammed him across the head with my walking cane! Deep as that water was and dangerous as it looked."

(QUESTION: "You can't swim. Can you swim?")

"No. To the bottom!

"So, we kept on wringing and twisting around there 'til we got in a little place they call Plum Branch. I'll tell you what happened before we got there—before we got to Augusta. There's always somebody going to always want something in the wrong place. There happened to be a house right alongside of the railroad, and some of these houses, they have wells on the porch. And this fellow wanted some water. He hollered, 'Hello!' And you know the fellow came to meet us with a Winchester rifle. That's right!

"I said, 'We ain't going to do nobody no harm, we just want a drink of water, please.'

"He got a bucket just as nice as he could—drawed us some fresh water and said, 'Drink all you want.' He talked nice, but I kept my mind on that Winchester rifle. I didn't like that kind of stuff. A Winchester rifle.

"So we drank that water and started walking again. A freight train came along. We got on that train. That freight train rolled a few miles. Wherever that train stopped, that's where we got off at. We walked until we got sleepy. We got to a station where there was a whole lot of lumber on the sides of the railroad. We got on that lumber and put our coats under our heads for a pillow and lay there to sleep. The rest of them slept, but I couldn't sleep. So I decided to play some guitar after we started walking the next day. We got to a little station—there were some colored people there working on the railroad. I got to playing my guitar, and they stopped to listen. Come a big old red-faced man up there: 'What the goddamn hell you standing there listening for? Get them picks going or I'll stomp the hell out of you.' You ought to seen them people grabbing them picks!

"Most of the time I played for white folks it was at picnics. The most I made at picnics sometimes was $15. I thought that was money! After them get through eating, you understand, they'd rake up all the fragments, put them on a plate and bring me something to eat. And I'd eat. That's right. That's the way I bought my clothes and things back then.

"I left home when I was 20 years old. I married after I left. Got me a little two-by-four place. We stayed there a year, and then we started out traveling. Got as far as Norfolk, Va., and I was making $300 a week just standing on the street playing guitar. They were just running me everywhere. The police came up to me one time and said, 'I hate to stop you. You do play good music. But you know they don't allow you to play on the streets here.'

"Another fellow came up and said, 'Take that thing and get off'n the streets. Get the hell off and so-and-so-and-so!!' They didn't care how they talked to you.

"So I kept on until I got here. And what I'm trying to tell you now, the really hip part about the thing, if in starting out in your life if you don't want to see everything, ain't no use in your starting. If you ain't willing to meet it, go back home. If you ain't going to be willing to meet it, go home and stay there. Don't look up disgusted and say how hard it is, just wipe sweat and plough right on. See?"

DISCOGRAPHY

Blind Gary Davis—The Singing Reverend (with Sonny Terry), Stinson SLP 56
Guitar and Banjo of Rev. Gary Davis, Prestige 7725
Pure Religion, Prestige 7805
Lord I Wish I Could See, Biograph S-12034
Rev. Gary Davis, Biograph S-12030
Rev. Gary Davis at Newport, Vanguard SRV-73008
Gary Davis 1939-45, Yazoo 1023

The Last Time I Saw Paris—and Mezzrow

by Ralph Berton

On August 7, 1972—40 years and one day after the death of Bix Beiderbecke—I heard on a radio news broadcast that Mezz Mezzrow had died at the American Hospital in Paris, aged 72. He had been living in France since 1948.

I wondered how many people, hearing this news, had any idea who Mezzrow was, or had been—or would have remembered who Bix was, for that matter. Personally I never thought old Mezz was that great as a musician, but his passing, like Bix's long ago, meant, for me, that one more living link with a crucial chapter of American history—the Jazz Age—had been severed. Mezz gone. (How many listening would know, to take just one facet at random, that for a number of years, up in Harlem and some other places, marijuana, especially the good stuff from Mexico, was called "mezz"—with a small "m"?)

He was born Milton Mesirow, in Chicago of course, exactly at the end of the horse-&-buggy era, and grew up and grew hip right along with his native land. As he put it himself in his book *Really The Blues** (one of those as-told-to-jobs, with novelist Bernard Wolfe): "I was born on a windy night in 1899, along with the Twentieth Century . . ." To the lasting shame of his respectable Jewish family, "loaded with doctors, lawyers, dentists and pharmacists," Mezz grew up to be that then thoroughly unrespectable thing, a jazz musician. Worse still, he seemed determined to prove that the squares were right, that jazz was vice, and vice versa—for Mezz was also at various times a jailbird, a drug addict, a close associate of pimps, gamblers and shills, a petty bootlegger, and God knows what else—all this *en route* to becoming a professional musician, bandleader and all-round jazz activist. He also became politically active in the '40s and was one of the first people to mount a serious challenge to the "accepted" official/medical view that marijuana was a dangerous drug. He was instrumental, I believe, in causing New York City Mayor La Guardia to appoint a commission to study the question (their resulting White Paper gave pot such a surprisingly clean bill of health that the document was quickly suppressed)—and so on.

As I have hinted, Mezz never did get that good on his chosen instruments—clarinet and saxes—but he certainly had a good time trying. And his vociferous championing of black music and black musicians (he often referred to himself as "an honorary Negro") somehow led Hugues Panassie, France's chief jazz panjandrum, to confuse words and deeds. Mezz became for him "the only real white jazz musician", and he made a sort of legend out of him throughout the world of French traditional-jazz lovers. It was more than the jazz crowd in America had done, and when Mezz next got to France, on a new wave of prosperity created by his book *Really The Blues*, he read the handwriting on the wall and settled in Paris for good . . .

I guess the first time I ever saw Mezz I must have been around 10 (1921?). It was in a roadhouse/whorehouse/speakeasy—"blind tigers" we called them—out on some back road south of Chicago, not far from the Indiana border if memory serves (I don't guarantee that it does); for some reason the name Paradise Inn, or Paradise Club, sticks in my mind (if anyone happens to recall the name of this particular dive, please write, c/o this publication).

The last time was in Paris; I was 42; the year was 1953. Both times Mezz, the eternal grandstander, was making more noise and getting more attention than anyone else in the vicinity, but no one seemed to mind.

I saw Mezz often in the intervening 32 years, always to the sound of jazz—which is as it should be, because I never met anyone more dedicated to it as a way of life.

That first time I must have been at least 10, because I remember I'd already been to France with my family and was accordingly called "Frenchy" around my neighborhood, the North Side. If you're wondering what a 10-year-old kid was doing in a speakeasy-roadhouse at 2 a.m., the answer is I never really was a kid, but that dreadful thing, a Child Performer. Born into a vaudeville family and snatched up on the road, in trains and theatrical boardinghouses, I had from an early age been playing drums and singing in clubs *et cetera*—a sort of poor man's Buddy Rich. But mostly I was in joints like this because I now went everywhere after-hours with my big brother Vic, who was widely acknowledged as king of the drums and for reasons obscure to me liked taking me along and showing me off. I don't know how welcome my appearance was, but I had a ball. At 10 I had no compelling interest in booze or broads, but the music was right up my street.

Mezz stands out distinctly in my memory, as indeed he stood out in the Paradise (or whatever it was)—the first grownup I'd ever seen who was as loudly enthusiastic about the music as I was, and as big a showoff. From the way he was dressed and carrying on, he would have been taken for either a pimp or a hood. His clothes were as loud as his mouth. With his striped silk shirt (pink, mauve, green) and blazing yellow tie, he looked like the awning in the beach scene of a musical revue. I knew he couldn't be a musician because he was wearing *spats*, and had a gold-headed cane leaning against his chair. Also he was flashing a heavy wad, all 20s, and a gold hipflask, treating everyone to drinks (served in coffee cups), jiving with the girls, and egging on the musicians; every time they blew a good note

*Really The Blues, by Milton "Mezz" Mezzrow and Bernard Wolfe; Random House, N.Y., 1946, Doubleday Anchor Books, 1972.

he would jump up and holler "Yeah! Do it baby!", etc. But after a while I observed, to my surprise, that no one objected; the musicians were laughing with, not at him, and playing all his requests; the hookers came and sat on his lap, but in a way that showed he was a friend, not a john (it's hard to describe, but every hooker will know what I mean). Still, it didn't occur to me that he was a musician. I couldn't ask Vic because he was already on the stand, sitting in on drums and swinging his ass off.

Figurez-vous my astonishment when just before the set ended this loudmouth reaches under the table and drags out a sax—I think it was a C-melody [*obs.*]—and starts putting it together. And that was a mean band up there—I vaguely recall cats like Paul Mares and Rags Vrooman on trumpet, Steve "Red" Brown on bass, possibly Arnold Johnson on piano. They were kidding him in the time-honored deadpan manner of jazz musicians: "What you fixin' to do with that thing, Mezz - blow bubbles?" and somebody else answered "No, man, don't you know Bubbles is out of town?" But that meant nothing; they always went in for that.

Mezz got up on the stand, They stomped off *Tin Roof Blues* or notes to that effect, and it came time for this Mezz character to solo, which he did, a bit crudely but without really lousing it up—in short, he played sax about as well as I played drums. I was properly amazed, naturally—like Dr. Johnson by the report of the woman preaching.

Eventually I did my number—played drums, shouted the blues—and the loudest praise of my mediocre performance came of course from Mezz, who told me I was "hot stuff", and we were friends for life (spats notwithstanding).

When jazz moved a few years later to New York, and most of us with it, Mezz and my brother continued to be buddies. Vic was a faithful user of *muta*, as we called pot back then—or tea, weed, gage, reefers, muggles, bush, hemp, grefa, gunja, etc.—and Mezz had a way of showing up with half a pound of the very finest (by then known as "the righteous mezz"). His playing had somewhat improved, and his garments had quieted down a few decibels. He had also switched mainly to clarinet.

In the summer of 1953 I was in London, broadcasting on the BBC and, among other things, writing for *Melody Maker*—England's answer to *down beat*—when it was announced that Lionel Hampton, on tour in Europe, was coming to Paris to do four concerts at the Palais de Chaillot, the old Trocadero; the *M.M.* gave me the assignment.

I arrived in Paris, checked in at a little hotel in St. Germain, and went for a stroll down the Boulevard. Passing a sidewalk cafe I heard my name pronounced in a familiar, authoritative voice—and who should be sitting there like a king on his throne but my old friend Mezz. Middleaged now—he had to be 54, though he looked about 40—and a bit portly, but loud and brassy as ever, expansively buying drinks for the gal at the next table—same old Mezz.

"Ralph, my man!" he announced to the world (which turned to look, of course), "What the hell are you doing in my home town? Sit down, sit down, and help me drink the best God damn wine in Paris!" (Everything Mezz ever owned, wore, drove, ate, smoked, drank, listened to, or slept with, was always the best.)

I sat down and helped him drink the best wine in Paris. (Actually it was very good.) We laughed a lot and told each other what we'd been up to in the ten years or so since we'd last seen each other; at least he told me what he'd been doing, and I tried a few times to tell him—Mezz wasn't the world's best listener. But every few minutes, a cute young girl would shyly approach—a different one each time, I mean—and stammer *C'est M'sieu Mezzrow?* To which Mezz would respond with an expansive *Mais oui, c'est moi!*, in an atrocious American accent ("May wee, say mwah!"). The girl would ship out a copy of *Really The Blues* (in French, I believe) and a pen, and ask timidly *si vous voulez me dedicacer cette exemplaire?* ("Would you autograph this copy for me?"); Mezz would graciously do so, with a flourish, and then go into this routine: *"Comment vous appelez-vous, Mademoiselle?" "Moi? Er . . . Jeannine"* (or Marie, Francoise, &c.) *"Dites donc, ca vous va que je vous aviser quand je fais ma prochaine soiree de jazz?"* ("Say, would you like me to let you know when I give my next jazz party?") And jot down her name, address, and phone number. In the two hours we sat chatting, Mezz must have given (and received) a dozen autographs; and to each girl, the same parting shot: *"Mais que vous etes jolie, Mademoiselle!"* I made a mental resolution to go home and finish the jazz book I was working on. (Note: Generous as always, Mezz fixed me up with one of the girls.)

At all four of the Chaillot concerts Mezz was in the front row, yelling encouragement at the musicians and gathering the admiring glances of the audience; I half expected him to climb onstage and get out his clarinet—but the Hampton band of the 1953 European tour, filled with razorsharp young terrors like Clifford Brown and Tony Ortega, must have given even Mezzrow a qualm or two.

But later that week, Charles Delaunay got part of the Hampton band together for a recording session (the *Vogue* (F.) label, I think) in some small theater, and damned if Mezz wasn't right in there blowing his clarinet, and sounding not at all bad. They made about a dozen tracks, including a long blues they called *Real Crazy*, and Mezz was really at home then—a few clinkers here and there, but *he* was having a ball; Delaunay and I looked expressively at each other, and Delaunay shrugged his French *Que veux-tu?* shrug . . . Naturally Mezz's No. 1 admirer, Hugues Panassie, was sitting pontifically in the first row center with Mme. Panassie, nodding sagely at every note (including the clinkers) and occasionally murmuring his famous assessment of Mezz's talents, *"Voici le plus grand musicien blanc!"* ("Behold the greatest white musician!") (I believe one of the tracks was titled *Blue Panassie;* one good turn deserves another.)

The good times in Paris (from left): Sidney Bechet, Mezz, Leon Kaba of Jazz Disques and Zutty Singleton.

I'm glad I didn't get to Paris on my most recent trip to France this June; I would surely have looked Mezz up, and found him old and ill and dying. I prefer to remember him at his most typical, seated at that sidewalk cafe like a king, writing his name in all those cute chicks' books, and theirs in his, and, as he had done all his life as a musician, making up in enthusiasm for what he lacked in ability . . .

JAZZ PARTY SCRAPBOOK JAZZ PARTY SCRAPBOOK

Greeting old friends is half the fun. Budd Johnson and Bobby Hackett meet.

text
dan morgenstern

On the way to Colorado Springs, one of the buses broke down, but, miracle of miracles, the bus company's chief mechanic, on his way to a fishing trip, saw, stopped and fixed. The spectators looking into the machinery reminded Clark Terry of "a bunch of monkeys looking at a Swiss watch movement." Alan Dawson is in front, George Duvivier and Dick Gibson with backs to camera, and Joe Newman is breaking up Mary Jo Schwalbach (Mrs. Ira Gitler).

Jamming at Gibsons': Milt Hinton's movie camera illuminates (l to r) Zoot Sims, Clark Terry, Frank Rosolino, Grady Tate, Howard Johnson, Al Cohn. Roger Kellaway is at the piano, and Benny Morton (far left) takes it all in.

Unquestionably, Dick and Maddie Gibson's annual Jazz Party is a unique event.

Not a festival (it is open only to a limited number of invited paying guests, the musicians and their families, and a few lucky press people), it is yet a most festive event, and in amount and quality, the music rivals (and frequently surpasses) the fare at most self-professed festivals.

The 1972 Jazz Party was especially notable for a number of reasons. It was the 10th in the annual series—a historic birthday. It was the second to take place at the Broadmoor Hotel in Colorado Springs—in previous years, the location had been Aspen or Vail. And it was probably the musically most varied and "modern" Party yet held.

This was the roster of participating artists: Ruby Braff, Pee Wee Erwin, Bobby Hackett, Joe Newman, Clark Terry, Joe Wilder, trumpets; Buster Cooper, Carl Fontana, Urbie Green, Benny Morton, Frank Rosolino, Trummy Young, trombones; Barney Bigard, Peanuts Hucko, Johnny Mince, clarinets; Kenny Davern, clarinet and soprano sax; Benny Carter, alto sax; Budd Johnson, tenor and soprano saxes; James Moody, tenor sax and flute; Al Cohn, Flip Phillips, Zoot Sims, tenor saxes; Howard Johnson, baritone sax and tuba; Dick Hyman, Hank Jones, Roger Kellaway, Jimmy Rowles, Ross Tompkins, Teddy Wilson, pianos; Les Paul, Bucky Pizzarelli, guitars; Lyn Christie, George Duvivier, Milt Hinton, Larry Ridley, Slam Stewart, basses; Alan Dawson, Bert Dahlander, Oliver Jackson, Cliff Leeman, Bobby Rosengarden, Grady Tate, drums.

SCRAPBOOK JAZZ PARTY SCRAPBOOK JAZZ PARTY

Clarinet a la King: Johnny Mince, Barney Bigard, Kenny Davern. Hank Jones, Larry Ridley and Oliver Jackson back them up.

photos
elsa schocket

As the reader will note, not a single name on that list connotes the window dressing commercial festivals indulge in. The Jazz Party doesn't need that sort of thing—something more that sets it apart from other organized musical events.

If one compares this roster with one from the very early parties, there is, aside from a sheer increase in numbers, an interesting growth in musical scope. The choice of musicians is Dick Gibson's own, and the changes reflect his own increasing involvement in the music over the years. Some of the musicians have long been regulars, among them Teddy Wilson, Cliff Leeman, the Messrs, Cohn and Sims, Bobby Hackett, Peanuts Hucko, Urbie Green (the latter from Gibson's hometown, Mobile, Alabama). Others have been regulars since their first appearance—Clark Terry and Larry Ridley, for instance. Carter, Moody, and Trummy Young made their Party debut in '71. There was little doubt they'd be asked back. First-timers this year included Messrs. Cooper, Davern, Wilder, Rowles, Stewart, Johnson, Braff, Kellaway and Paul, and some of them, at least, are bound to return.

If the musicians who come to play at the Party have something in common besides talent, it is what might be called mainstream roots, and these easily override any differences in age, experience, outlook, etc.

In fact, one of the great things about the party is that it brings out the best in everyone of the participants. One of the reasons, of course, is the company of peers and the natural competitive instincts of jazz players. But there are others, and they are unique to the Party.

When Grady Tate sings, the ladies listen. Alan Dawson's in Grady's usual seat.

Back at Gibsons': Frank Rosolino serenades a sleepy Bucky Pizzarelli and Bobby Rosengarden. The wide-awake young gentleman is Josh Gibson, Dick and Maddie's youngest.

First of all, there are no leaders, except perhaps titular ones. Each set is a new combination, a new experience for players as well as listeners. (There are a few exceptions, such as the set by Al and Zoot, but these are rare.) Many of the players haven't played together before at all, or not in years, and never in the combinations at hand. Thus, there is no opportunity to fall back on routines, few temptations for grandstanding, and many joyful surprises for performers and listeners alike.

One aspect that makes all go together so well is that unlike what happens at festivals there is ample opportunity for relaxed socializing. The musicians are the Gibsons' *guests*, with no ifs or buts attached—playing guests, so to speak.

From the start, every effort is made to engender a feeling of togetherness. Most of the players arrive either from New York or Los Angeles, and from both points, most of them fly together. This year, there even was a pre-departure champagne party, courtesy TWA, at Kennedy Airport in New York.

The travel is scheduled so that all participating artists have arrived in Denver by the night before the official start of the Party. They are settled in the Gibson home, or with near neighbors, and a buffet supper is served at the Gibsons'. It has become tradition that whoever feels the spirit can jam in the living room, and informal music is more or less continuous from about 5 p.m. to the wee small hours. And what sounds. . .

Two large chartered buses leave the next day, at the civilized hour of a little past noon, and everyone has time to settle in and relax at the Broadmoor (a scenically situated resort with superior facilities and services) before the first session starts on Saturday afternoon. (The Party invariably takes place on Labor Day weekend.)

From then until Monday evening at 6, the 42 musicians perform in all manner of combinations in 54 sets. Each man plays at least once with each of his colleagues—Gibson works out the personnels with great ingenuity.

You hear everything from chamber-music like piano duets (or solos) to massive all-hands-in concluding bashes. The emphasis, in the early days, was on traditional lineups (trumpet, trombone, clarinet, maybe a tenor sax, rhythm) and variants thereof, but now you get such delights as three clarinets

What could they be watching? None other than Louis Armstrong, quite by chance on TV in High Society. Kenny Davern, Bobby Hackett, Dan Morgenstern, Trummy Young and (seated) Mrs. Barney Bigard and Buster Cooper are the Louis fans.

The Three Musketeers: Budd Johnson, Howard Johnson, Kenny Davern. Together, they sparked one of the Party's best sets.

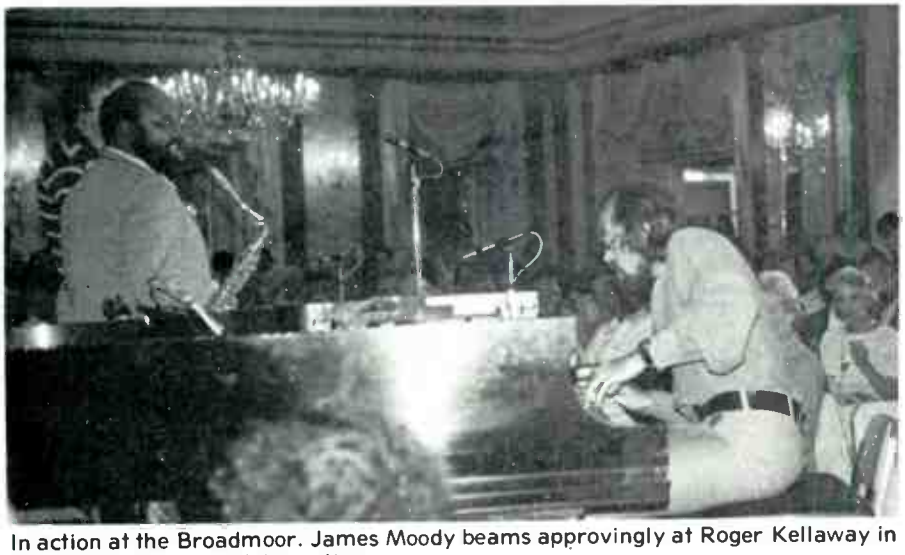
Saturday Night Function: From l to r, Lyn Christie, James Moody, Joe Newman, Clark Terry, Trummy Young, Frank Rosolino, Carl Fontana, Budd Johnson, Joe Wilder, Urbie Green, Zoot Sims, Al Cohn.

An unexpected visitor: Vic Moore, drummer with the Wolverines, now in real estate in Florida, happened to be staying at the Broadmoor. Here he chats with Dan Morgenstern.

A variety of expressions: Benny Morton, Bobby Hackett, Pee Wee Erwin, Ruby Braff, Budd Johnson, Flip Phillips.

The Grand Finale: Ross Tompkins (standing), Johnny Mince, Milt Hinton, Clark Terry (playing flugel upside down), Buster Cooper (pulling Frank Rosolino's slide while Frank pulls Carl Fontana's in turn). Ruby Braff is under Buster's arm. On the right flank, James Moody and Zoot Sims are about to get into position to play each other's horns while Al Cohn breaks up. There were no casualties.

Warming up the bones: Carl Fontana and Frank Rosolino in the "music room".



In action at the Broadmoor. James Moody beams approvingly at Roger Kellaway in characteristically athletic action.

(Bigard, Davern, Mince), three saxes (Davern, soprano; Budd Johnson, tenor; Howard Johnson, baritone—one of the musical highlights of this Party), two basses (Slam Stewart and Lyn Christie, matching bows, hums, and wits), or two trumpets (Joes Newman and Wilder, a perfect match).

As sharp-eyed readers will have noted, many of the participants are so-called studio musicians—players who seldom get a chance to stretch their jazz chops in public (or shall we say, semi-public). These men aren't jaded—they have fun playing, and they communicate their enjoyment. (This is not to suggest that the full-time jazz players communicate less, but much as they enjoy themselves, it's a busman's holiday.)

The Party also brings into the open talents concealed not only in studios but in out-of-the-way locales. Thus, it has Trummy Young from Honolulu, Hawaii—no commercial festival producer would think of springing for such a long haul. Or Flip Phillips, from Ft. Lauderdale, Fla., who can still blow up a storm.

A revelation was Joe Wilder, buried in ABC staff bands (including the Dick Cavett Show's) for many years now. Wilder is an exquisite trumpeter with a tone all his own and a flair for graceful melodic invention, and it was a treat to hear him again.

Other highlights (always a very personal choice, of course) included Howard Johnson's work on tuba and baritone; Kenny Davern's inspired soprano; Slam Stewart's matchless brand of musical humor *and* sterling straight-ahead work; Carl Fontana's technical and musical prowess; the zest and spirit of Trummy Young; Budd Johnson letting loose on *Lester Leaps In*; the touch of Hank Jones; the craggy individualism of Jimmy Rowles; the astounding versatility of Dick Hyman, and the yeoman timkeeping of Messrs, Duvivier, Hinton, and Ridley and Messrs. Dawson, Jackson, Tate, Leeman and Rosengarden.

More of Milt's flash, this time focused on Slam Stewart. The onlookers include Kenny Davern, Oliver Jackson, Al Cohn, Clark Terry (back to camera), Joe Wilder, and Les Paul (behind Slam's shoulder).

Trumpeters twain: Joe Newman and Joe Wilder. Ross Tompkins at the piano, Lyn Christie on bass, Alan Dawson at the drums.

George Shearing dropped in to listen, was persuaded to play, did Humoresque a la Tatum. Here, he listens with Teddy Wilson.

There are no singers hired for the Jazz Party, but there is always some singing. Most of it is humorous—Clark Terry's mumbling, or Frank Rosolino's zany *Love For Sale*—but this year, Grady Tate broke precedent by doing a set of serious singing, and he brought the house down. (He was no match, of course, for Gibson's climactic *I Ain't Got Nobody*—the national anthem of the Party.)

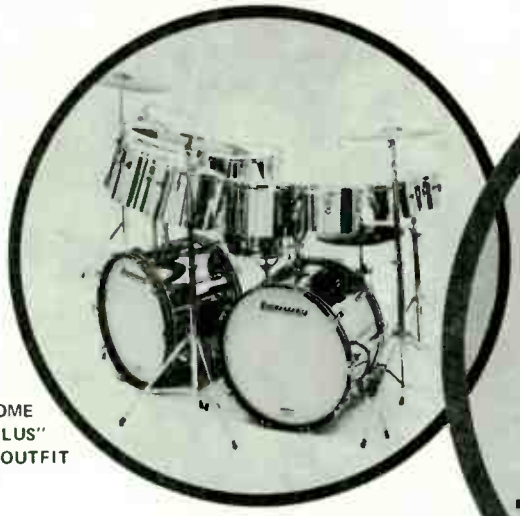
After the Party's formal ending, the troops are bused back to Denver and the Gibson house. Excepting a few with pressing engagements who leave straightaway for the airport, they gather once again in that spacious but cozy home (ping pong downstairs, pool table upstairs, good booze, good food), and a few hardy souls still have energy left to play. Others nap and may return towards the wee hours refreshed and ready to blow.

When it's all over by Tuesday afternoon, Dick Gibson and his charming wife, host and hostess of a party like which there is none other, have a chance to rest . . . and the musicians, spiritually and physically refreshed, return to more mundane tasks with renewed vigor, sure once again that the art to which they have dedicated themselves still flourishes, and that they can still rise to the occasion when there's real music to be made.

As for the gentleman in the red jacket, who during one of the few standard dixieland sets of the Party yelled out: "Now, Mr. Gibson, *that's* jazz!", I pity him.

(P.S.: If you want to read—and see—more about the 1972 Jazz Party, our colleague Al Fisher has published *They All Came To Play* (Rinchang Assoc., Wantagh, N.Y.)

Dick Gibson, front and center, is all smiles, and Bobby Hackett (lower left) seems to be feeling no pain, either.



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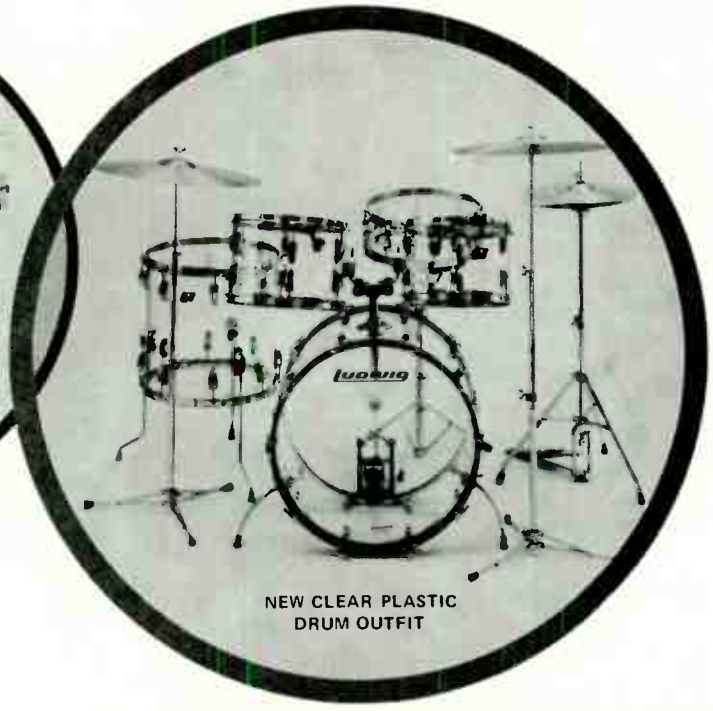

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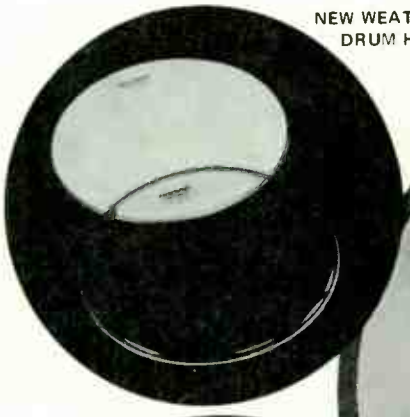

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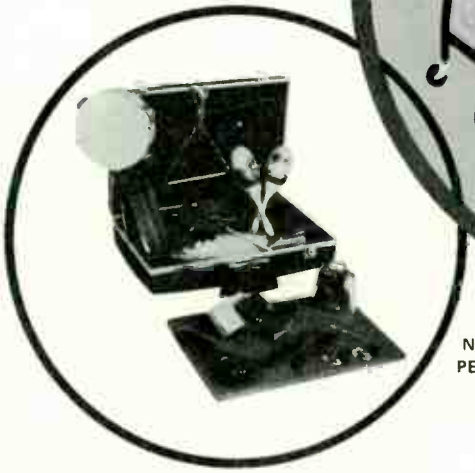

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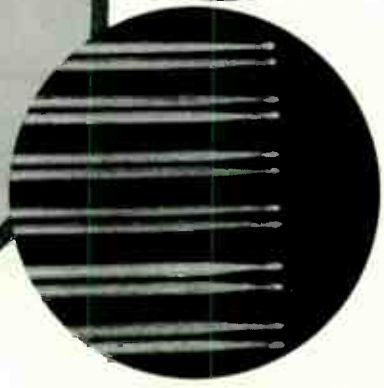

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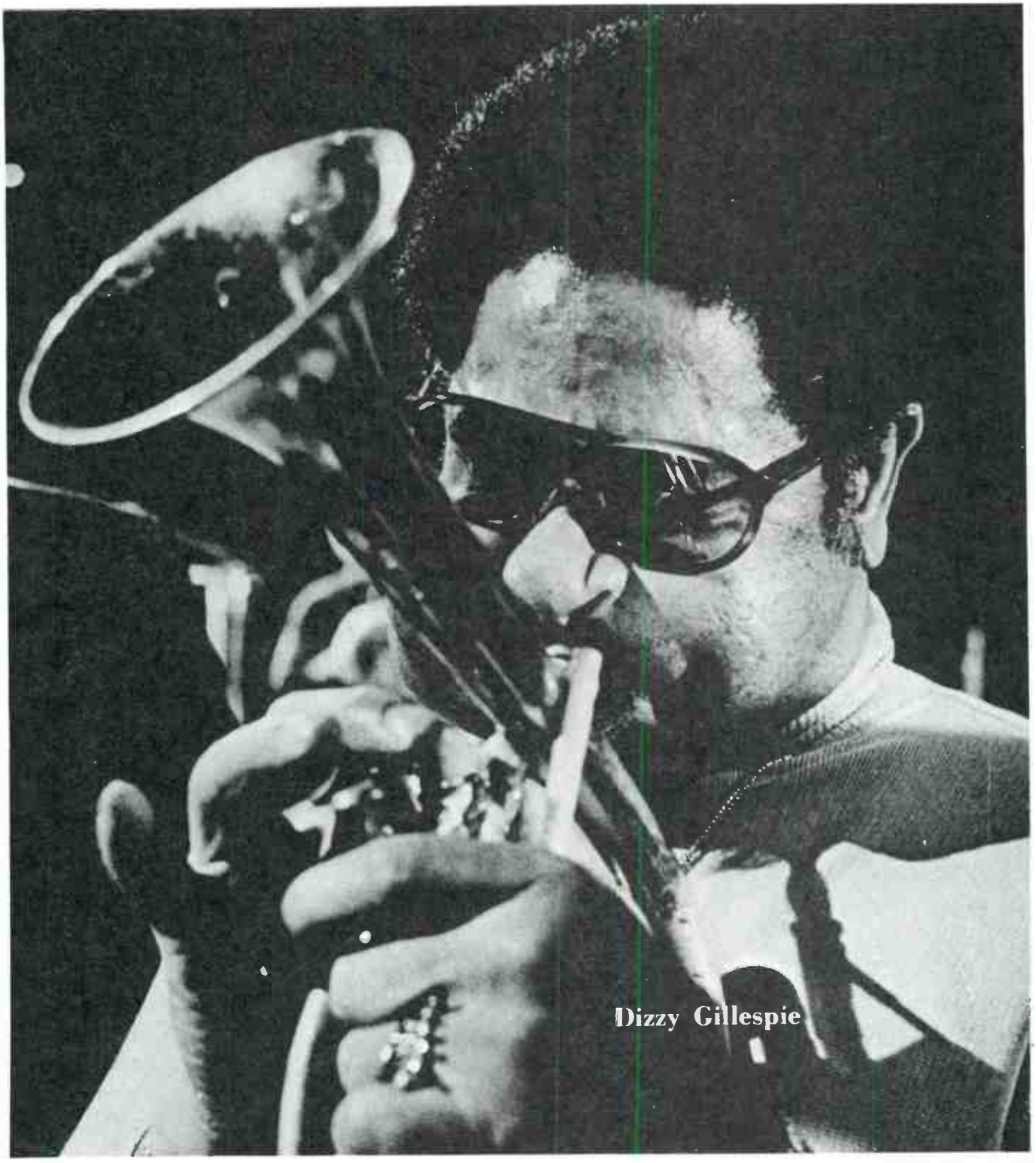
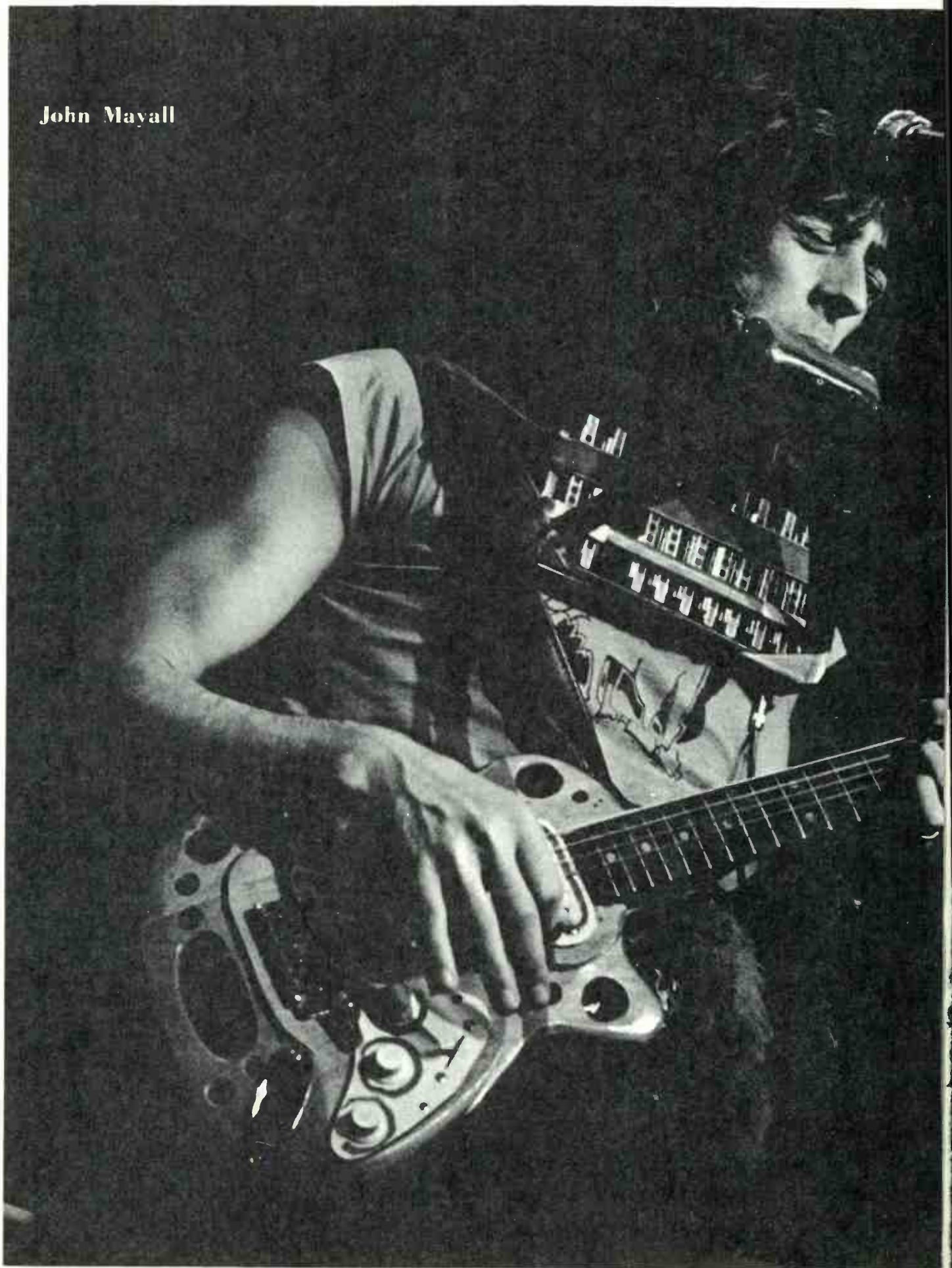
PHOTO GALLERY

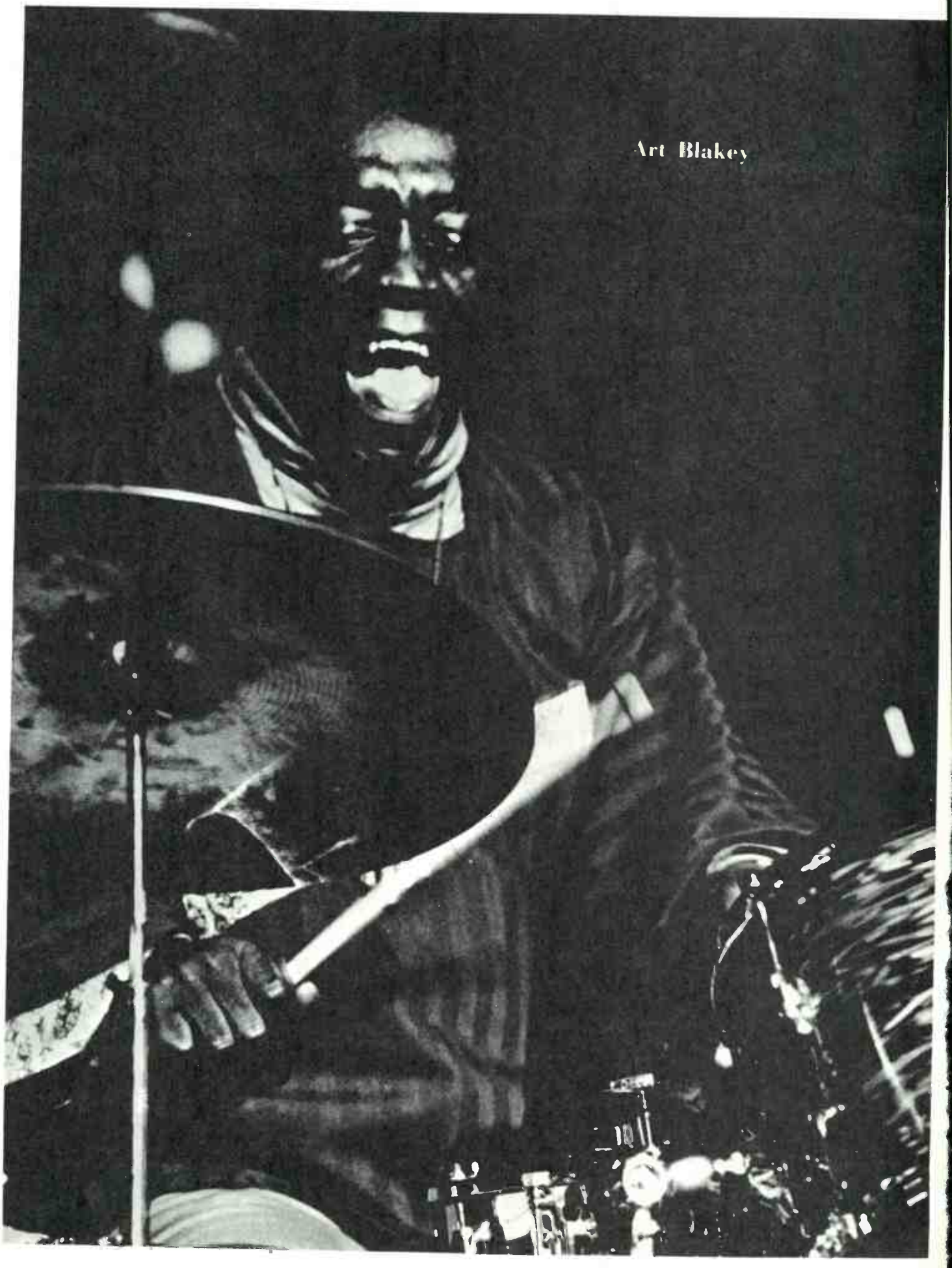
For a number of years, the pages of down beat have been frequently graced by the photographs of Jan Persson, the outstanding Danish lensman. Persson rarely misses an opportunity to photograph the American jazz greats who visit his country, and aside from their technical excellence, his pictures have a warm, human quality that seems to reflect the spirit of his country. On this and the following pages, we present some of Persson's best from our files.

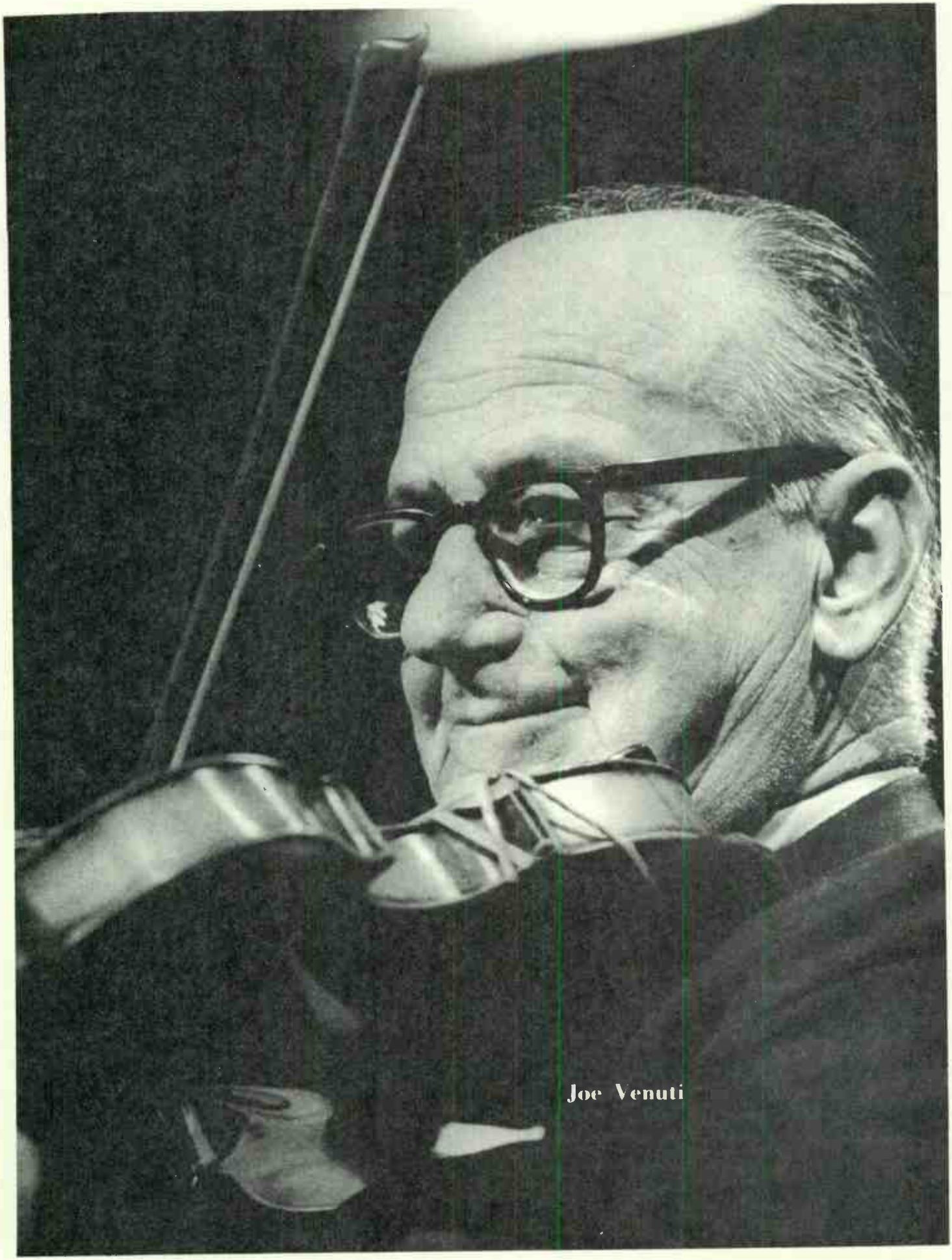


Dizzy Gillespie



Miles Davis





Joe Venuti

THE NEWPORT IN-

BY LARRY RIDLEY

ryuichiro maeda

The Newport Jazz Festival, which for 18 years had established itself as *the* greatest event of its kind, in a small town noted for its affluence, last year moved to New York City.

Featuring the greatest musicians in all styles in concerts at Carnegie Hall, Radio City Music Hall, Philharmonic Hall, Yankee Stadium, etc., was a bold venture by producer George Wein into the world's largest multi-ethnic, multi-cultural, cosmopolitan area. Economic failure could have resulted, but the concept became an exciting reality and success during the summer of 1972 (July 1-9 inclusive), as young and old New Yorkers and visitors from the world over responded to the festival.

I had the pleasure of participating in this history-making event in a variety of settings: As a performing bassist with the groups of Kenny Burrell, Sonny Rollins and Eddie Condon at Carnegie Hall; at the first of two Midnight Jam Sessions at Radio City Music Hall with such all-stars as Benny Carter, Bud Freeman, Bobby Hackett, Roy Eldridge, Roland Kirk, James Moody, Roy Haynes, Tony Williams, Herbie Hancock, Harry Sweets Edison, etc.; and also as an educator, chairing a national panel of jazz educators which was part of a festival-week series of five seminars sponsored by the Rutgers Institute of Jazz Studies and funded by a grant from the Newport Jazz Festival/New York Inc.

The seminar's host group, the Rodgers & Hammerstein Archieves of Recorded Sounds, is housed in the New York Public Library at Lincoln Center, where the seminars were held in a pleasant auditorium. As an active service archieves, it began operations in its present quarters in late 1965, and its collection now contains over 230,000 sound recordings in all media, ranging from Metropolitan Opera cylinders made in 1902 to present-day stereo Lp material, including extensive jazz holdings. The Rutgers Institute of Jazz Studies came into existence in 1966, when the late Marshall Stearns donated his fantastic record collection of African music, jazz and blues (from early to modern), books, periodicals, biographical data on musicians, etc., to Rutgers University. It is presently housed in the library on the Newark campus. The two organizations have begun active collaboration and are seeking to make their respective collections available not only to historians, artists and students but to the general public.

Monday, July 3
Award Presentation to John Hammond

The opening seminar program on July 3 was two-fold. There was an award presentation to John Hammond, and a panel chaired by Walter C. Allen of Rutgers University and including Arnold S. Caplin, president of Biograph Records; Bob Porter, producer, writer and discographer; Hammond, and Howard N. Beldock, attorney, addressing itself to the topic "Bootlegging and the Recording Industry."

Dr. William Weinberg of Rutgers, head of the Institute, gave the opening remarks and introduced the director of the Rodgers & Hammerstein Archieves, David Hall, who eloquently introduced John Hammond. Dr. Weinberg then made the presentation: "Rutgers University, The State University of New Jersey, the Institute of Jazz Studies, presents a special award to John Hammond for a lifetime of devotion, enthusiasm, discovery and good work in jazz."

In his address, Hammond reflected on his beginnings as a record collector in New York City in the early 1920s, ". . .not in the thorough or organizational sense, as Walter Allen, or in the rigorous scholarly sense, as Marshall Stearns" (to whom Hammond paid special tribute for his responsibility in the founding of the Institute of Jazz Studies). Hammond's love was jazz and therefore his quest was for "what was known as 'race records' which could only be purchased uptown because the midtown and downtown stores stocked records by white artists only." Some records could not be bought in New York at all, such as Gennett, produced by a Midwestern company, and he had to purchase them directly. He spoke of the many competing labels that existed in the early '20s before they were swallowed up by the American Record Company, and also pointed out that there were individual label-franchise records stores, such as Victor stores, Columbia, Brunswick, Vocalion, Okeh, etcl, stores which were prevalent until Columbia Records went bankrupt in 1923. After this, exclusive francise stores were no more.

The first major company to go into the business of 'race records' was Okeh, Hammond said. Black Swan was a black-owned company, started by Harry H. Pace, W.C. Handy's partner, in 1921. It eventually went under and was absorbed by Paramount of Wisconsin, he noted.

"I have always had the feeling the

veryl oakland

John Hammond

European record companies were better organized and more responsible than American ones," Hammond remarked. "I still feel that today. There is no American company, as say, English Decca, which will invest $10 million in a classical catalog which may not return their investment for 20 years, as a European company will—out of an absolute dedication to quality and a sense of social responsibility."

The opening question from the floor brought the disclosure that Hammond made his debut in the record-producing business by recording two sides by pianist Garland Wilson in 1931. His next move, the following year, was to talk Herman Ward, president of the then bankrupt Columbia Records, into letting him record Fletcher Henderson's band. This was the session that produced *Honeysuckle Rose* and *Underneath the Harlem Moon.* The remainder of Hammond's question-and-answer period was quite informative, and except for the time factor, it could have continued for hours.

"Bootlegging and the Recording Industry"

The panel now convened to discuss the problem of bootleg recordings. Caplin, the first speaker, made a distinction between counterfeiting, the bootlegging of small quantities of collectors items, and outright piracy of existing artists' recordings for profit. He pointed out that collectors were somewhat to blame for early bootlegging, since copies were quickly gobbled up and praises were sung to the companies who were satisfying the collectors' thirst for out-of-print recordings. His company, Biograph Records, was the outgrowth of a desire to legally produce out-of-print masters held by some of the large companies, Caplin said. Major recording companies generally reissue only selected items by the bigger names, such as Louis Armstrong, Bessie Smith, Ellington, etc., but, there are many fine artists who never gained popularity or never were promoted as big stars, he noted.

He said that one solution would be for major companies to arrange to lease to

NY SEMINARS

small, independent companies material from their vaults and allow them to legitimately reproduce and distribute the discs.

If the large companies refuse to satisfy collectors' desires by holding tight on the masters, the bootleggers will continue to fill the gap, he said. Caplin said he convinced a Chicago-based company in 1968 to allow him to reproduce its recordings legally. After a few years of negotiations, he achieved a major breakthrough in 1971 with Columbia Records (through John Hammond) to lease certain masters of blues, country, folk, gospel and jazz materials. Small companies in specialty fields, he pointed out, know the outlets and don't have the overhead of a large company. Consequently, they can get by selling only 300 to 1,000 copies a year per record and can assume the cost of maintaining a catalog.

Bob Porter amplified Caplin's comments and clarified the distinctions between counterfeiting, piracy and bootlegging.

"Counterfeiting is the illegal duplication of an already existing product without the consent of the owner. On the other hand, piracy goes into something different. There may be ownership questions involved here, but it may be something that is not currently available for purchase such as the releases in Europe which contained the alternate Commodore Lester Young tracks, etc. Bootlegging is what we refer to when we talk of the issuance of illegal recordings of broadcasts and transcriptions, where the musicians were compensated in some form or another, but not to the level. . . for the issuance of commercial records at that time. These are important distinctions, and each has its problems," he said.

The individual collector's ethics—whether to purchase bootleg records—is something he has to resolve for himself, Porter feels. The situation of jazz record companies maintaining catalogs is a problem which leads to Caplin's points about arrangements with smaller independents to produce desired items for collectors; but Porter said that recent mergers are swallowing up some of the smaller companies, and that a period of consolidation is presently creating a slightly ambiguous state in the recording industry. A possible remedy, he suggested, would be for Rutgers or similar institutions to take the initiative to follow Caplin's lead and approach major companies to be distributing agents to collectors for specialty recordings.

Howard Beldock noted that the U.S. Federal Copyright Law was enacted in 1909 and is obviously antiquated in its ability to deal with many problems that have existed for a number of years.

"It is shocking that it has taken the Congress so many years to do something about a situation that has cost the composers and performers millions of dollars in their dealings with the music industry. There is still discussion on this important area in regards to the amount and type of revisionary legislation needed. What Congress has addressed itself to in the recent legislation (passed Oct. 15, 1971 and effective Feb. 15, 1972) is anti-piracy. It makes it illegal for individuals to copy existing records by re-releasing them on their own private label, thereby avoiding payments of composer royalties, recording scales, union taxes, record session costs, etc. The major flaw is that this law does not cover recordings prior to Feb. 15, 1972. More pressure must be applied to realistically change the law to cover the many remifications of this entire issue."

Hammond then brought out an area that had not been discussed: Illegal air (radio) and concert taping. "Before 1941, record companies only tied up an artist to his performance in recording studios. That's how Columbia was able to produce the Benny Goodman Carnegie Hall concert. Goodman was under contract with RCA Victor at that time, and a big legal battle ensued, but his contract did not cover concert appearances. The husband of Helen Ward, Benny's singer, was the one who recorded that concert and incidentally, he was never compensated or acknowledged for what has probably become the biggest selling jazz record ever. Had he not recorded it, it would have been lost forever."

He pointed out the laxity of the musicians union in not getting the musicians scale for the hundreds of recordings that have been produced from illegal airchecks, transcriptions and concert tapings.

Caplin interjected that the recent revision of the copyright law missed the boat by not providing for the artist to be properly compensated for a master which could be used for pressing a few hundred recordings and then removed from the catalog, placed in a record company's file and not be reissued until years later, long after the artist's contract with the company has ended. "The artist is the most important person when it comes to producing a record and should be protected. My feeling is that a company which produces a record should only have access to that record for a certain amount of years. If they don't reissue it after this period of time, they should offer it back to the artist first. . .the artist could buy it and reissue it and make some money from it, or, if the artist doesn't want it, the company should lease the masters so the artist can make some money."

veryl oakland

Buddy Tate

Wednesday, July 5
"Greats of the Swing Era: An Oral History"

The second panel met July 5. Titled "Greats of the Swing Era: An Oral History Panel," it featured bassist Milt Hinton, tenor saxophonist Buddy Tate, and trombonist Quentin Jackson. Each of these men is an established great on his instrument and their articulate reiminscences were welcome new chapters to the authentic Story of Jazz from the perspective of the artist. The sum total of approximately 120 years of actual experience was reflected and projected by them, and not to quote their each and every word would be sacreligious. So I will leave that documentation to the Rutgers University Institute of Jazz Studies, who will publish the transcript of this panel.

Thursday, July 6
"Social Science Research and Jazz—Past, Present, and Future"

The third seminar, held July 6, dealt with "Social Science Research and Jazz—Past, Present, Future."

Rutgers' Charles Nanry chaired and first introduced James Patrick of Princeton University, who discussed his views of the need for jazz musicologists to use archieves and social history in their work. He suggested that jazz discographers use a technique similar to Kochel's numbered cataloging of Mozart's works.

Philip Hughes of the sociology department of Carlton College, Ottawa, Ontario, then presented a rather low-key sociological study of the Montreal Jazz Community (with accent on its jazz musicians). The results of the study were a little amgibuous, but perhaps if the same idea and theory were applied to a major jazz center (New York, Chicago, New Oreleans) the conclusions would be more significant.

David Cayer, executive director of the New Jersey Committee for the Humanities at Rutgers University, gave a capsulized overview of the history of jazz—a paper entitled "Jazz and Images of Black America." He began his presentation by discussing "attitudes of blacks toward themselves as reflected by jazz music and lyrics." He contended that "jazz passed through three developmental phases: The 'earthy and segregationist phase' through World War II; and now, the 'self-assertive and nationalistic period emphasizing Afro-American cultural heritage.'"

Cayer said jazz' black origins, rural roots and association with urban dissipation gave it little prestige; and that "Most historians of jazz would have agreed with Billy Taylor, who said as late as 1957 that Negroes don't know anything about jazz and that black writers, scholars and jazzmen failed to study the music seriously."

However, I feel that Cayer and the other panelists were somewhat prone to the subconscious intellectural hiatus that inevitably emerges when whites do research and attempt the documentation or analysis of the historic "black experience." There sometimes is a tendency toward cliches which are generalities caused by the lack of real-life involvement in being black, living black, growing up black and striving for individual and group recognition and mobility in a generally alien society.

The topic of this seminar and the one on jazz education are of such vital significance, with such far-ranging ramifications, that to attempt to present public presentations with no inclusion of black experts, such as sociologist Dr. Nathan Hare; Dr. Acklin Lynch; Harold Cruse, author of *The Crisis of*


lee tanner

Max Roach

the Negro Intellectual and most definitely, musician/historian Max Roach (who fortunately was present as a member of the audience) is ludicrous.

Roach, during the question and answer period, challenged the all-white panel regarding certain portions of its presentation but most of his comments were prompted by Cayer's paper.

In response to the contention that blacks had not studied their music seriously, Roach mentioned Hare, Lynch, Cruse and others he felt were qualified to discuss jazz and sociology. On the prestige question, he said the music had low status because it was made by blacks. "The jazz field would not have been as predatory and racist as it is if whites had produced the same music. It has nothing to do with the music, it has something to do with the whole racial situation."

He pointed to his personal contention against the label "jazz" as he told of the frustration of approaching a record producer, who would flatly refuse to record his music by saying; "Jazz simply does not sell."

As for protest and self-assertiveness, Roach explained that these were not new in jazz and black music. "Protest goes back to *Motherless Child*. Black folks have been saying the same thing for centuries, ever since they've been here."

In sum, Roach's presence saved this panel from being an everyday low-keyed, white-wash discussion group engaging in dilettantism. I do hope that everyone present at the seminar (and those of you reading this survey) will grasp the essence of the points raised here and not allow yourselves to continue in or resort to "apathetic paranoia."

Friday, July 7

"Jazz As Recorded Art—1972"

Panel four, held July 7, was chaired by Chris White, Administrator of the Institute of Jazz Studies. The topic was "Jazz as Recorded Art—1972."

This seminar began with White introducing the panelists and making the following remarks:

"The invention of the phonograph record was one of the things that made the music called jazz part of the cultural concert of this country in the western European tradition; which means it is a way to literally record and freeze in time a particular performance of any given artist. This is particularly important in the case of coming to grips with the philosophy of jazz as an art form, in that a jazz soloist is attempting to communicate his immediate thoughts and reactions to the listener at a given time, from a spontaneous improvisatory base as opposed to a completely written work in the western European sense. What started out as a subsidiary to the music business, the recording industry, has now become an important controlling factor over the lives and careers of artists. This power in the hands of a few produces an ethical responsibility on their part."

George Butler, A&R director of Blue Note Records, was first to speak. He mentioned his surprise at the size of the audience (it was modest) for he thought "only the panel and critics would show up for jazz." He began by emphasizing his company's aim of maintaining a small stable of established artists in the more or less mainstream style of jazz.

"Blue Note is now attempting to accent quality instead of quantity recordings to avoid the artist's album being lost in the shuffle. We are not going to have just "head" sessions anymore; there are written arrangements now. (Most of their record dates always did have these—L.R.) and we are sitting down to plan the albums and listen very critically when it's finished, and if necessary go back into the studio again if the quality isn't what it should be."

Another good thing Butler informed us of was that he and Blue Note have finally realized the market for high school and college clinics and workshops and the need for making their artists available for these.

Don Schlitten, who has been a fan, collector, producer for large and small record companies, has taken photos and designed album covers, has been everything but a critic, was the next and most genuinely optimistic panelist.

"All of us are here because we love the music; however, many of us take from the music and give nothing in return. Because of my feelings about that, I'm going to take the next few minutes to put everybody down. I'm not offering any solutions to any problems, I'm just making certain people are aware of certain situations. First, the critics. We have critics who have become such because they are good writers or intellects. An art form needs an intellect to write about it, but, generally, these people are more concerned with their careers than the music. They use jazz as a steppingstone to further their careers and when they are finished with it, they go on to what they consider bigger and better things and once again jazz is left on the step.

"There are critics who hang out with musicians and allow the musicians to prejudice their viewpoints. Of course they must know musicians and be around them but it is wrong to allow themselves to be completely influenced by their musician friends. The critic has an objective responsibility to maintain. . . There are critics who will not go to a club unless they are allowed in free; they will not review a record unless they get one free, which is absolutely ridiculous. That's like a doctor who doesn't prescribe a medicine because the pharmaceutical company hasn't sent him a free sample.

"Next is the 'oreo cookie' disc jockey, who has become very prominent since the black revolution. He's gotten the job, a responsible one in the world of jazz, because he speaks well, and the establishment likes the way he speaks. He knows nothing about jazz and couldn't care less. He will, of course, move on to another medium as soon as he is able. In the meantime, he is writing liner notes, sitting on panels, going on television, talking on jazz—and knows nothing about it.

"The major record labels owe their success to jazz in one way or another, either through their original 'race' series or because of the 'swing period.' Both these periods were instrumental to their success; consequently, they are very generous when they offer us some reissue series, saying; 'Here, this is it! Now go away and don't bother us.' But it is the major companies who have the money, and it's the money that's needed to promote and encourage new artists. This is very important. They would rather spend $50,000 and record a group of 'freaks' than spend $5,000 and record one jazz record of importance. Now, it's true, nobody is going to make a million dollars from jazz, but by the same token, do you really believe that a classical pianist, whether it be a Rubinstein or whoever, who is under constract to a major label and can make $50,000 to $100,000 a year on salary from his record company, do you really believe that company makes its money back? No! But the establishment says that classical music is O.K. and jazz is PHTTT!

"The small record companies exploit musicians in their own way. They don't have enough money, so therefore, they don't pay enough money. This is justifiable in some respects and in others it is pure exploitation. It is also the companies that do not pay the musicians much money that do not spend much money for promotional work and end up 'schlocking' the record.

"Schlocking is when the record company sells the record under the counter for $1.50. You, the collector, go out and buy the record, figuring you've got a bargain, but you must understand that when you buy a record in this manner, the musicians, composers, none of the people involved in the actual making of the record collect a penny. If we all sit around and allow this practice to continue, they will eventually stop making records. Then where will we be?

"In summation, we are all collectors and fans of the music, but we have to support it. We have to give back to it the pleasure and beauty that it gives to us. The only way to do that is by supporting musicians when they work in clubs; not buying schlocked records; and by not encouraging bootleggers. We've all possibly bought bootleg records at one time or another but we can't justify it."

Orrin Keepnews (at the time a&r director of Milestone Records) further amplified the prior panelists' remarks but added that he felt no cause to blame anyone in particular and that jazz always, in his estimation, has

Orrin Keepnews

had its ups and downs as far as popularity is concerned. He felt that the main issue is stubborness: If you are an artist, producer, or disc jockey, you must stand fast and do your own thing and try to accomplish something for the music and the business. He said he has seen many changes in style, attitudes, technology, etc., during his years in the business, but felt that no one deliberately plotted any of the changes—aside from technology, they more or less happened.

In answer to a question from the audience, Keepnews said that most record producers don't consider themselves artists, merely catalysts for the artists. They try to pick potential sellers or top artist, but their choices don't always work out, for a number of reasons. Schlitten disagreed to an extent, saying that not all record producers are catalysts and in some cases have smothered the artists. However, the musician is partly to blame if he allows this to happen. John Hammond added, from the floor, that today some artists don't even want producers interfering with their sessions in any way—other than sales promotion.

Dan Morgenstern, the editor of **down beat**, further amplified the important points already mentioned from his viewpoint as a writer/publicist. He pointed out that in Europe and Japan you find many record stores with enormous inventories of new and old product, reissues, etc., covering many labels and many artists. He also commented on the absurdity of the commercial binds some producers place on some artists through their insistence that the artist record something that's in vogue, i.e. the Beatle-mania. Morgenstern's final point was one that had not been raised up to then: The question of musicians receiving fair and accurate royalty statements from record companies, a major problem area for most recording artists.

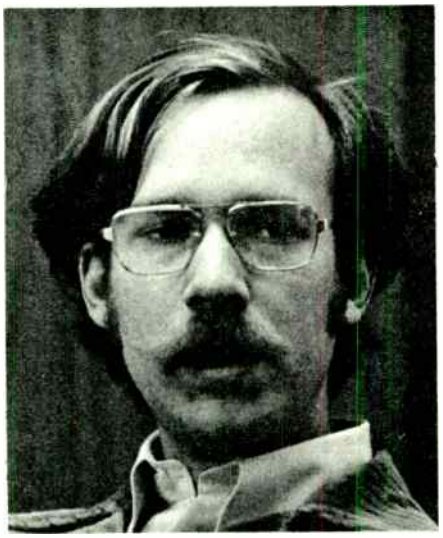
The next panelist was disc jockey Harry Abraham of WHAN-AM, Rochester, N.Y. He spoke generally about the length of recorded jazz tracks, commercial sponsors, station managers, the wide range of listeners and musical tastes, and prime time. He also discussed the inability of disc jockeys to obtain information or new releases from many large and small record companies. He said that he feels a tremendous responsibility, because of the wide range of his station, to act as a catalyst for informing and exposing the public to jazz.

The final panelist was to have been Freddie Hubbard, representing the artist's view. He failed to show up but was more than ably replaced by the young trumpeter Jimmy Owens, who showed himself to be a prime example of the new breed of musicians who in addition to their artistic involvement are researching the business aspects of the music industry. He pointed out the reluctance of record companies to do business with a musician who is aware of some of the legal loopholes, etc.

Saturday, July 8
"Jazz Education"

This one wasy my "baby," from the initial suggestion to its fruition that day. My idea was to form a national panel of jazz educators for the purpose of assessing and redefining the quality and caliber of jazz education, with particular emphasis on the artists' input.

Three of my initially contacted panelists were unable to attend because of business commitments (Jackie McLean, Dave Baker, Alan Dawson) but Chris White, William Fowler (University of Utah), Gary Burton (Berklee School of Music), Clem DeRosa (Secondary Schools, Long Island, N.Y., and Columbia Teachers College) and Charles



Gary Burton

Suber (publisher of **down beat**) engaged in an extremely informative discussion covering most of the points I had outlined.

We were unable to cover all topics because of the time factor, and for our next series, I'm suggesting two or more days of discussions with representative bands from various high schools and colleges to perform as part of the Festival.

White was the first speaker, addressing himself to Point A: The authenticity and listing of available texts. He began by clarifying that the text varies according to the area and nature of the course you are teaching (i.e. historical, performance, improvisation).

"In my opinion and based on my experience, there is no available text which is adequate in terms of performance. Improvisation probably, again in my opinion, is most comprehensively covered in the John Mehegan books, particularly if you are dealing with an advanced level of high school or in the university. Marshall Stearns *Story of Jazz* is by far the most accurate and singularly exhaustive text in the historical sense; however, it too seems to fall short because it doesn't spend too much time on the emotional quality of the music and the philosophical approach of the player; both of which I feel are extremely important, especially in a survey course where it is important that a non-musician understand that the musicians are dealing from a philosophical point of view and are trying to project, convey thoughts and ideas. They should know this in addition to names, dates, places, facts and figures. LeRoi Jones' *Blues People* gives you some of this, but it falls short, too, with what I term shoddy scholarship. So, in order to attempt a balanced historical presentation you will find that the two books work fairly well together."

DeRosa spoke of several books dealing with improvisation, by Mehegan, Coker, Baker, Aebersold, LaPorta and Russell.

Dr. Fowler summed up the panel's feelings regarding the historical aspect with the statement that he had found no singular texts and that he started his "historical survey course on jazz with 25 different books in the library; I now have 17, since I've taught the course three times."

Suber, "speaking as a reporter and not an educator," warned that everyone should stay away from music appreciation books "which put jazz on page 527 and therefore it is taught during the final week before exams." In his opinion, *Blues People* "comes the closest to capturing, in the emotional sense, the essence of the blues. The background books, such as have been mentioned, are all quite good, each in their own way. Fortunately, in a way, jazz cannot be encompassed within a text. If that were the case, though, jazz itself would probably atrophy for the very same reason that jazz cannot be defined formally because of its being such a living, evolving music. Once it is confined within a definition, it starts to lose its very vitality. I'm not advocating intellectual anarchy in this ense, but remember that it is a flowing form that changes a great deal according to the social anthropology."

The books Suber would recommend for use in a survey course, "in addition to those by Stearns and Jones, are Joachim Berendt's *The New Jazz Book*...Hentoff and Shapiro's *Hear Me Talkin' to Ya*...and certainly the most definitive musical history of jazz...Gunthere Schuller's *Early Jazz*. This book is a must for every teacher and true student of jazz." Suber added that Nathan Davis, the saxophonist and Univ. of Pittsburgh professor is writing a book "which he is continually revising because of the continuous evolvement of the music" which "promises to be an exciting and vital historical work."

After mentioning Dick Grove's improvisation books, Suber pointed out that a necessary component in teaching jazz is the coalition of records with any text used, and suggested that I further amplify this point.

I related my teaching experiences in the history, improvisation and performance areas, pointing out the value of being able to utilize the valuable input based on my own musical involvement as a performer working with the greats in many styles over the past 17 years. This enables me to interject certain esoteric and important philosophical and sociological overviews along with the use of recordings, a number of books on the subject, and live demonstrations. In doing this, the music is shown in its artistically creative reflection of a life style.

Suber interpolated that "if it were not for the professional jazz musician and his involvement in jazz education, that education would be on the same level as madrigals; it would be reduced to academics, it would be made sterile by various boards of regents and drained completely of its vitality by curricula committees. It is only the input of the professionals, not just the ones teaching in schools as yourself, Chris and Gary, but those many numbers of jazz musicians who are doing clinics, thereby touching base educationally in the schools. The professional artists provide the standards, the life and the conscience of jazz education that the ordinary teacher (I'm not putting him down) cannot stand up to administratively. You people can!"

I admitted that we do have a different pivot point in that we don't overly worry about our teaching jobs—not as much a strict academician probably does.

Burton mentioned that he started playing jazz without reading any books. Chris and I mentioned that we experienced similar beginnings, and Chris further emphasized this in accentuating the mobility of the performer/teacher in terms of improvisation and in the historical survey realm. He pointed out that the performer, "telling a student how he felt on a recording session that the student has listened to, will have much more bearing on and give him much more insight into the music than if you had just quoted facts and figures from a textbook."

"Essentially, what we are saying here," added DeRosa, "is that the text by itself is

Continued on page 80

PHIL UPCHURCH

KANSAS CITY VISTA

Summer Jazz Clinics for Inner City Musicians

DAN HAERLE

COLLEEN FORSTER

BOB TILLES

joseph l. johnson

DIZZY GILLESPIE

joseph l. johnson

JIM CHAPIN

alain bettex

CLARK TERRY

RICH MATTESON

By Colleen Forster

Tee-tee-kay-tee-tee-kay-tee-da-da, sang Clark Terry to the tune of a Mexican hat dance, ten avid trumpet students singing along in a triple-tonguing exercise that started off a series of jazz clinics for inner-city youth this summer in Kansas City.

Last spring, over 50 musicians from the **down beat** Jazz Clinician Directory received a letter from Turner House, a neighborhood center in Kansas City, Kansas, asking their help in the perpetuation of jazz by coming for several days to do clinics and a concert in inner-city Kansas City. The letter quoted a phrase from Art Blakey concerning the fact that jazz is like a river, that water left in a can will stagnate. The point was stressed that unless established musicians keep the river flowing by helping young musicians as they strive to "make it," part of their contribution to jazz could die with them.

Each man was offered the same minimal stipend to basically cover expenses through funds from the National Endowment for the Arts, Model Cities, and City Recreation. Clinic participants would be mainly black Kansas City youth interested in jazz, some of whom might already have turned off the school experience and might not be able to take part in one of the many commendable college jazz programs now offered throughout the country. The musicians were asked to give counsel and information on how they have been able to make jazz their lives and livelihoods.

The response was better than anticipated. Jack De Johnette and Compost, David Baker, Rich Matteson, Lou Marini, Jr., Clark Terry, Bud Shank, Bob Tilles, Ed Shaughnessy, Jim Chapin, Phil Rizzo, Bob Rosengarden, Dan Haerle, Dizzy Gillespie, Frank Wess, Sonny Payne and Warren Covington said they were interested in the concept and submitted possible clinic dates. Gary Burton, J. J. Johnson, and Sam Ulano expressed regret that word reached them after their summers were totally planned, and sent best wishes. Several persons gave a flat no, and many gave no response. From the impressive field of 16, ten men were selected on the basis of available dates, variety of instruments, and immediacy of response to the initial request.

Originally, the summer sessions were to include Terry, Wess, Tilles, Baker, Haerle, Chapin, Matteson, Gillespie, Marini, and Shank. For various reasons, Shank, Marini, and Baker were unable to come (when Baker found his chops needed immediate attention from a New York doctor, **down beat**'s Chuck Suber provided invaluable help in making arrangements for a spur-of-the-moment replacement, Phil Upchurch, causing the summer program to include only eight of the above musicians.

In the setting of various neighborhood centers and churches in northeast Kansas City, places where the flavor of the music is already jazz-oriented, in the atmosphere that Charlie Parker grew up in, only blocks from where he was born, the clinicians went to work.

Clark Terry and Frank Wess came at the same time for two days of clinics and worked with the Turner House Jazz Band, a 20-piece group composed of the best of the clinic participants. Terry, in frequent appearances at high schools and colleges throughout the country, has contributed more than most musicians to the continued flow of the jazz river. He has developed an uncanny ability to assess the level of students he is working with almost immediately, and then takes them somewhere beyond their present musical knowledge.

Using his warm personality and sense of humor, he managed to both entertain and teach a rather diverse group of trumpeters in his first clinic. Breathing exercises, triple-tonguing, and a syllabic approach to jazz feeling were given new twists when Clark presented them, and to observe him was to feel one was watching a master. In his improvisation clinic, working with licks and explaining how to make them, Terry placed supreme importance on *listening* and *feeling*.

Wess, at the urging of his friend Clark, conducted his first clinics of this type in the Turner House summer program. A musician who has mastered his instruments thoroughly, Wess has a wealth of information to give interested students. His flute and sax clinics dealt with the formulation of jazz lines, chord structure, exercises for building tone and vibrato, and many technical aspects of the instruments. At times, the level of his explanation may have confused some of the younger students, but more experience in giving workshops will certainly smooth out his presentation. The important point is that his knowledge, music, and personality did enrich the young musicians, and his willingness to share his concepts with the "new breed" will greatly enhance what they have to say.

Wess and Terry worked jointly with the Turner House Jazz Band; their ability to fire up young players is tremendous. First playing with the Frank Smith Trio and then with the big band, they brought shouts of approval from a small but enthusiastic crowd at the concert. (In a community that has been plagued by broken promises, many people thought the notion of a free concert with musicians of this caliber was a fantasy.)

Looking back on the experience, both Terry and Wess said they felt their stay here and the idea of continuing the effort were worthwhile. "Even if nothing more had happened than the one junior-high student who played his first jazz chorus as his mother and sisters watched," as Clark said.

As the clinics proceeded during the summer, I noticed (from my vantage point as instrumental music coordinator at Turner House) that the most important contribution each man made was *his* interpretation, the clumination of all the influences he'd been exposed to plus his own ability and soul, of his instrument and of the music he loved. Each student, coming away from the clinics, had received the benefit of these personal interpretations, adding immeasurably to the experience from which he himself will play.

In order for our music to say more, we need to put things together in our own unique way, but some of the things we put together necessarily must come from other people. By learning more about the technical aspects of our instruments, increasing our understanding of jazz theory,

and being exposed to the personal expression of other musicians, we add to our own ability to express ourselves and have something to say.

Jim Chapin gave much technical advice—from exercises on the set to holding sticks—to young people, some of whom had grown up with his method book as their bible. He also gave a small group much-needed exposure to some of the jazz standards.

Dan Haerle came with stacks of information on modes, scales and chord progressions and explained his ideas on theory to students thirsty for what he had to say.

Phil Upchurch, somewhat of a hero to many of the young people in the area, told young guitarists what he had done to get to his present position as a much-in-demand studio musician. The joint performance by Haerle and Upchurch with the big band, featuring Haerle in an original suite and Upchurch on several jazz-rock selections, brought pleasure to a crowd of over 2,000.

Rich Matteson's involving way of teaching jazz improvisation, using imitation and notes of the pentatonic scale, and his personable approach to the students during his four-day stay brought requests from many of the young people to have him back. In addition to giving clinics in low brass and beginning and advanced improvisation, he worked with the big band on his music, with a small combo in another performance, with the Summer High School Stage Band, and with his friend Arch Martin (one of the foremost jazz trombonists in Kansas City) and a professional trio for two further performances, one at a local park and one at a housing development. In the intimacy of the parking lot of Crossline Homes, children danced almost on stage in lively acceptance of the music.

Bob Tilles, with his whole-hearted effort in workshops on show drumming, vibes, and teaching improvisation, developed personal relationships with many of the participants and their parents. The concert that climaxed his stay, in a small outdoor amphitheater across the street from Turner House, was one of the most enjoyable of the summer.

Dizzy Gillespie, because his appearance came after school had begun, devoted much of his time to working with and talking to some of the area school jazz ensembles. Most memorable were his concept of rhyth m and demonstration of physically feeling eight notes in order to play correct time, and his description of the different jazz epochs and innovators, made wholly plausible by his own position. By the time of his concert, the community's credibility gap had closed somewhat, and about 2500 persons filled the park on Sept. 12.

As a result of the events of the summer, much Kansas City attention was focused on the entire Turner House music program, which centers around a free lesson program serving the neighborhood and involves over 300 students at present.

More instruments are desperately needed, and some donations of instruments were made through the increased awareness of the program. One goal of the free concerts—to bring people together by lessening the fear of coming into the inner city from other areas of Kansas City—did not come to fruition until the last few concerts.

Plans are being made for a similar undertaking for the summer of 1973, and a proposal is before the National Endowment for the Arts which would provide for a similar program on a smaller scale, with five clinicians.

If the proposal is approved, young people will again advance their musical experiences, band members will be enabled to play with the greats, and Kansas City residents will have another summer of free jazz concerts.

As Clark Terry said, summing up the summer: "This type of program is very necessary and very, very essential; in fact, *urgent*! It goes far beyond the musical aspects into the lives of the kids."

As long as jazz musicians keep putting something back, jazz will flourish.

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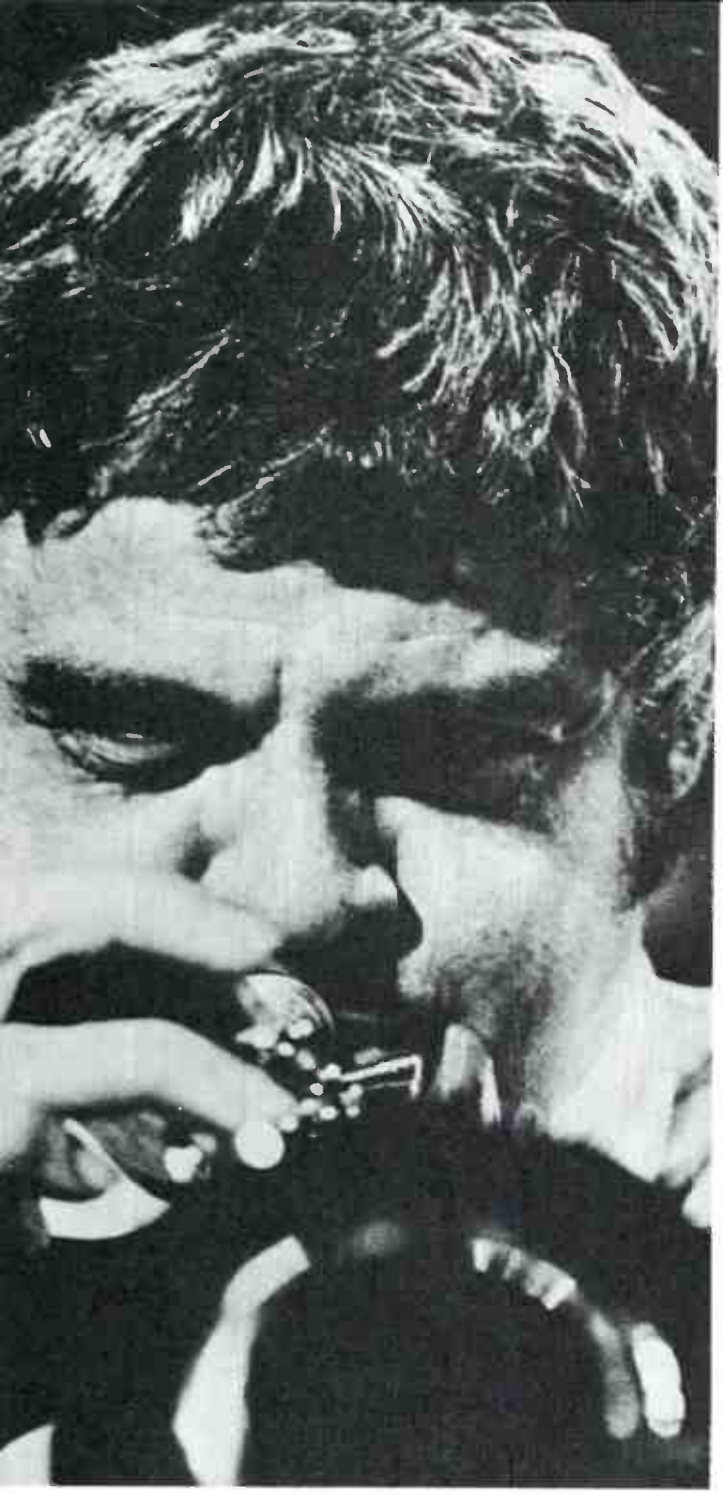

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LESTER YOUNG

Discography

Part II

1946-1959

Compiled by Dan Morgenstern
Based on work by
Jorgen G. Jepsen and others

Part I of this discography (1936-1945) appeared in *Music '71*, down beat's 16th Yearbook. Since that publication, some previously unissued Young material has been released and other additional information has accumulated, as follows:

Oct. 18, 1936:

Shoe Shine Swing (Boy): The second take "said to exist" found and issued on Tax m-8000. All four titles from this session now also on Columbia G 31224.

June 1, 1937:

I Found A New Baby: Alternate take (21220-3) issued on Tax m-8000. Take -1 now also on Columbia G 31224.

June 30, 1937:

Shout and Feel It also on Col. G 31224.

July 9, 1938:

Every Tub and **Song of the Wanderer**, as above.

Sept. 8, 1938:

Alternate takes of all five titles recorded at this session issued on Tax m-8000: P 23421-1, P23422-2, P23423-1, P23424-2; P23425-2.

April 5, 1939:

Miss Thing also on Col. G 31224

April 25, 1939:

This record, by singer Jerry Kruger, is definitely *not* a Lester Young item. The tenor may be Kermit Scott; the trumpeter is not Buck Clayton.

April 26, 1939:

Location is Chicago, not New York. All four titles issued on Col. G 31224; the first two also on Tax m-8000.

May 19, 1939:

Bolero at the Savoy issued on Tax m-8000 and Col. G 31224.

June 26, 1939:

Upright Organ Blues and **Who** also on Col. G 31224

March 19, 1940:

Omit 26655-2; no such take known to exist. However, an alternate take of **Let's Make Hey While The Moon Shines**, identified as 26657-B, issued on Col. G 31224.

May 31, 1940:

Super Chief also on Col. G 31224

Nov. 19, 1940:

Love Jumped Out also on Col. G 31224

March 21, 1941:

One of the two takes of **All of Me** listed as unissued was used on Col. G 30782. This album also contains what appear to be, at least in part, alternate takes of **Georgia on my Mind** and **Romance in the Dark**, but these most likely are composites (i.e., spliced from several takes).

Dec. 21, 1943:

All titles on Contact CM-3 also on Flying Dutchman FD 10146.

ted williams

herb snitzer

robert parent

bernie thrasher

LESTER YOUNG AND HIS BAND:
Howard McGhee (tp), Vic Dickenson (tb), Willie Smith (as), Lester Young (ts), Wesley Jones (p), Curtis Counce (b), Johnny Otis (dr)
L.A. January 1946

127A **Paper Moon** Ald 127, AL8o1, Imp A9187, (S)A12187, Esq 1o-098, Vg(E) LAE12194, Lib(E) LBY3o48, BSt 177
127B **After You've Gone** (no tp, tb)) Ald 127, AL8o1, Imp A9181, (S) A12181, Mdsc(E) 1o34, Vg(E) LAE12o16, Lib(E) LBY3o48, Vg(F) LDM3ooo6, Club Francais du Disque LP27, Pol(F) 46857
128A **Lover Come Back To Me** Ald 128, AL8o1, Imp A9187, (S) A12187, Esq 1o-098, Vg(E) LAE12194, Lib(E) LBY3o48, BSt 177, Vg(F) EPL7148, LD481-3o, Club Francais du Disque LP27
128B **Jammin' With** Lester Ald 128 AL801, Imp A9181, (S) A12187, Crown CLP5305, V9 (E) LAE12194, Ember (ST) CJS814, Vg(F) EPL7148, Club Francais du Disque LP27

JAZZ AT THE PHILHARMONIC:
Dizzy Gillespie (tp), Willie Smith (as), Charlie Ventura, Lester Young (ts), Mel Powell (p), Billy Hadnott (b), Lee Young (dr)
Los Angeles Philharmonic Auditorium, January 29, 1946

410 **The Man I Love I-IV** Mer MG35o11, JATP Vol. 11, New Vol. 5, Vrv VSP42, Co(E) 33CX1oo36, Bcl GLP6911
411 **Crazy Rhythm** I Disc 2oo3, Arco 1218, AL2, Mer MG35oo4, JATP Vol. 3, New Vol. 2, Vrv VSP42, Dot DLP3444, Mdsc(E) 8oo9, Co(E) 33CX1oo33, Bcl GLP69o3, Vg(F) LD 628-3o, Milestone MSP 9035
412 **Crazy Rhythm, II** Disc 2oo3, Arco 1218, AL2, Mer MG35oo4, JATP Vol. 3, New Vol. 2, Vrv VSP42, Dot DLP3444, Mdsc (E) 8oo9, Co(E) 33CX1oo33, Bcl GLP69o3, Vg(F) LD628-3o, Milestone MSP 9035
add Al Killian (tp), Charlie Parker (as), same concert
413 **Sweet Georgia Brown** I Disc 2oo4, Arco 1219, AL2, Mer MG-35oo4, JATP Vol. 3, New Vol. 2, Dot DLP3444, Mdsc(E) 8o1o, Co(E) 33CX1oo33, Vrv(E) VLP9089, Bcl GLP69o3, Vg(F) LD628-30, Milestone MSP 9035
414 **Sweet Georgia Brown, II** Disc 2oo4, Arco 1219, AL2, Mer MG-35oo4, JATP Vol. 3, New Vol. 2, Dot DLP3444, Mdsc(E) 8o1o, Co(E) 33CX1oo33, Bcl GLP69o3, Vg(F) LD628-3o, Milestone MSP 9035 (this omits Young's second chorus!)

Al Killian, Howard McGhee (tp), Charlie Parker, Willie Smith (as), Lester Young (ts), Arnold Ross (p), Billy Hadnott (b), Lee Young (dr)
Los Angeles Philharmonic Auditorium, April 1946

241 **Blues For Norman, I** Disc 2oo1, Arco 1216, AL1, Mer MG35oo3, JATP Vol. 2, New Vol. 2, Dot DLP3444, Mdsc(E) 8oo3, Co (E) 33CX1oo33, Bcl GLP69o2, Vg(F) LD628-3o, Milestone MSP 9035
242 **Blues For Norman, II** Disc 2oo1, Arco 1216, AL1, Mer MG35oo3, JATP Vol. 2, New Vol. 2, Dot DLP3444, Mdsc(E) 8oo3, Co(E) 33CX1oo33, Bcl GLP69o2, Vg(F) LD628-3o, Milestone MSP 9035
243 **I Can't Get Started, I** Disc 2oo2, Arco 1217, AL1, Mer MG35oo3, JATP Vol. 2, New Vol. 2, Dot DLP3444, Mdsc(E) 8oo4, Co(E) 33CX1oo33, Vrv(E) VLP9o89, Bcl GLP69o2, Vg(F) LD628-3o, Milestone MSP 9035
244 **I Can't Get Started, II** Disc 2oo2, Arco 1217, AL1, Mer MG35oo3, JATP Vol. 2, New Vol. 2, Dot DLP3444, Mdsc(E) 8oo4, Co(E) 33CX1oo33 Bcl GLP 6902, Vg (F) LD 628-3o
245 **Lady Be Good** I Disc 2oo5, Arco 1226, Clef MGC6o8, JATP New Vol. 1, Vrv MGV8oo2, Mdsc(E) 8oo7, Co(E) 33CX1oo32, Bcl GLP6951
246 **Lady Be Good, II** Disc 2oo5, Arco 1226, Clef MGC6o8, JATP New Vol. 1, Mdsc(E)8oo7, Co(E) 33CX1oo32, Bcl GLP6951
800 **After You've Gone, I** Disc 51oo, Clef MGC6o8, JATP New Vol. 1, Mdsc(E) 1o14, Co(E) 33CX1oo32, Vrv(E) VLP9089, Bcl GLP6951
801 **After You've Gone, II** Disc 51oo, Clef MGC6o8, JATP New Vol. 1, Mdsc(E) 1o14, Co(E) 33CX1oo32, Vrv(E) VLP9o89, Bcl GLP6951

JAZZ AT THE PHILHARMONIC:
Buck Clayton (tp), Charlie Parker, Willie Smith (as), Lester Young, Coleman Hawkins (ts), Kenny Kersey (p), Irving Ashby (g), Billy Hadnott (b), Buddy Rich (dr)
Embassy Theatre, LA, April 22, 1946

1o1 **JATP-Blues, i** Clef 1o1, 11oo3, Mer MG35oo7, JATP Vol. 6, New Vol. 4, Vrv VSP23 Co(E) 33CX1oo35, Vrv(Eh VLP9089, Bcl GLP69o6
1o2 **JATP-Blues, II** Clef 1o1, 11oo3, Mer MG35oo7, JATP Vol. 6, New Vol. 4, Vrv VSP23, Co(E) 33CX1oo35, Vrv(E) VLP9o89, Bcl GLP69o6
1o3 **JATP-Blues, III** Clef 1o2, 11oo4, Mer MG35oo7, JATP Vol. 6, New Vol. 4, Vrv VSP23, Co(Eh 33CX1oo35, Vrv(E) VLP-9o89, Bcl GLP69o6
1o4 **JATP-Blues, IV** Clef 1o2, 11oo4, Mer MG35oo7, JATP Vol. 6, New Vol. 4, Vrv VSP23 Co(E) 33CX1oo35; Vrv(E) VLP-9089, Bcl GLP69o6
I Got Rhythm, I-III Mer MG35o14, JATP Vol. 14, New Vol. 4, Co(E) 33CX1oo35, Bcl GLP6914

omit Parker, Smith and Ashby, same concert.
132 **I Surrender Dear, I-III** Mer MG35o14, JATP Vol. 14, New Vol. 4, Vrv VSP42, Co(E) 33CX1oo35, Bcl GLP6914
133 **Slow Drag I** Clef 1o3, 11oo5, Mer MG35o7, JATP Vol. 6, New Vol. 4, Vrv VSP42, Co(E) 33CX1oo35, Bcl GLP69o6
134 **Slow Drag II** Clef 1o3, 11oo5, Mer MG35oo7, JATP Vol. 6, New Vol. 4, Vrv VSP42, Co(E) 33CX1oo35, Bcl GLP69o6

Young and the Rhythm section only, probably same concert
DB Blues

LESTER YOUNG AND HIS BAND:
Lester Young (ts) Joe Albany (p), Irving Ashby (g), Red Callender (b), Chico Hamilton (dr)
LA, August 1946

137A **You're Driving Me Crazy** Ald 137, AL8o1, Imp A9181, (S) A12181, A9246, (S)A12246, **(Still Leaping)** Esp 1o-o88, Vg(E) V2384, LAE12o16, Lib(E) LBY3o48, Vg(Fh EPL7154, LDM3ooo6, BSt 165, Pol (Fh 46857, Met B615
137B **New Lester Leaps In** Ald 137, AL8o1, Imp A9181, (S) A12181, **(Here's Prez)** A9246, (ShA12246, Esp 1o-o88, Vg(E) V2362, LAE12o16, Lib(E) LBY3o48, BSt 165, Vg(F) EPL-7154, LDM3ooo6, Pol(F) 46857, Met B615
138 **Lester's Be Bop Boogie** Ald 138, AL8o1, Imp A9181, (S) A12181, A9238, (S)A12238, Esq 1o-164, Vg(E) LAE12o16, Lib(E) LBY3o48, BSt 154, Vg(F) EPL7154, LDM3ooo6, Pol(F) 46857
138 **She's Funny That Way** Ald 138, AL8o1, Imp A9181, (S) A12181, Vg(E) V2362, LAE12o16, Lib(E) LBY3o48, Vg(F0 EPL7154, LDM3ooo6, LD481-3o, Pol(F) 46857

LESTER YOUNG AND HIS BAND
Shorty McConnell (tp), Lester Young (ts), Argonne Thornton (Sadik Hakim) (p), Fred Lacey (g), Rodney Richardson (b), Lyndell Marshall (dr)
Chicago, February 18, 1947

46 **Sunday** Ald 162, AL8o2, Crown CLP53o5 (wrongly titled "S.M. Blues") Vg(E) LAE12193, Ember (ST)CJS814, Vg(F) LDM3oo47, LD481-3o
S.M. Blues Ald 162, EP5o3, AL7o6, AL8o2, Vg(E) LAE12194, Vg(F) LDM3ooo47
Jumpin' With Symphony Sid (1) Ald 163, EP5o2, AL7o1, AL8o2, Imp A9187, (S)A12187, Esq 1o-123, Vg(E) LAE12194, Lib(E) LBY3o49, Vg(F) EPL7148, LDM3oo47, LD481-3o, BSt 16o
49 **No Eyes Blues** (1) Ald 163, EP513, AL7o6, AL8o2, Imp A9187, (Sh A12187, Vg(E) LAE12194, Lib(E) LBY3o49, Vg(F) EPL-7148, LDM3oo47, Pol 46847
50 **Sax-O-Re-Bop** Ald 164, AL8o2, Imp A9181, (S)A12181, Esq 1o-252, Vg(E) LAE12194, Lib(E) LBY3o49, Vg(E) EPV1127, BSt 172, Vg(F) EPL7148, Club Francais du Disques LP27
51 **Sunny Side Of The Street** (1) Ald 164, EP5o2, AL7o1, AL8o2, Imp A9187, (S)A12187, Esq 1o-252, Vg(E) LAE12194, Lib(E) LBY3o49, Vg(F) EPL7148, LDM3oo47
(1) omit tp

Shorty McConnell (tp), Lester Young (ts), Argonne Thornton (p), Fred Lacey (g), Tex Briscoe (b), Roy Haynes (dr)
NYC, December 28 30, 1947

122 **Movin' With Lester** Ald 3257, Vg(F0LDM3oo47, LD481-3o
123 **One O'Clock Jump** Ald 2oo, EP5o3, AL7o6, AL8o2, Imp A9187, (S)A12187, Vg(E) EPV1127, LAE12194, Lib(E) LBY3o49, Vg(F) EPL7147, LDM3oo47
124 **Jumpin' At The Woodside** Ald 2oo, EP513, AL7o6, AL8o2, Imp A9181, (S)A12181, Vg(Eh EPV1127, LAE12194, Lib(E(LBY-3o49, Vg(F) EPL7147, LDM3oo47, Pol(F) 46857
Easy Does It Ald 212, EP513, AL7o6, Imp A9187, (S) A12187, Vg(E) LAE12193, Lib(E) LBY3o49, Vg(F) LDM3oo47, LD481-3o (diff. take)
Just Coolin Ald 3o57, EP513, AL706, AL8o2, Imp A9181, (S) A12181, Vg(E) LAE12194, Lib(E) LBY3o49, Vg(F0 EPL-7147, LDM3oo47, Pol 46857
141 **Confessin'** (1) Ald 212, AL8o2, Imp A9187, (S)A12187, Esq 1o-123, Vg(E) LAE12o16, Lib(E) LBY3o49, BSt 16o, Vg(F0 LDM-3ooo6
142 **Lester Smooths It Out** Ald 3257, Vg(F0 LDM3oo47
(1) omit tp

LESTER YOUNG AND HIS ORCHESTRA:
Jessie Drakes (tp), Ted Kelly (tb), Lester Young (ts), Freddy Jefferson (p), Tex Briscoe (b), Roy Haynes (dr)
broadcast, Royal Roost, NYC, November 27, 1948
Lester Leaps In
Ghost Of A Chance
Just You Just Me
Sweet Georgia Brown
add Kai Winding (tb), Allen Eager (ts), Hank Jones (p), Ray Brown (b) for Jefferson and Briscoe; Ella Fitzgerald (vcl)
How High The Moon

LESTER YOUNG AND HIS ORCHESTRA:
Jessie Drakes (tp), Ted Kelly (tb), Lester Young (ts), Freddy Jefferson (p), Tex Briscoe (b) Roy Haynes (dr)
broadcast, Royal Roost, NYC, December 4, 1948
Be Bop Boogie ChP LP4o9
I Cover The Waterfront -
How High The Moon -
Sunday -

LESTER YOUNG AND HIS BAND:
Lester Young (ts), Gene DiNovi (p), Chuck Wayne (g), Curley Russell (b), Tiny Kahn (dr)
NYC, February 1949
1o20 **Tea For Two** Vg(E) LAE12o16. Vg(F) EPL7153, LDM3ooo06, LD481-3o
1o21 **East Of The Sun** Ald 3o16, EP5o3, AL7o6, AL8o2, Imp A9187, (S)A12187, Vg(E) V2384, LAE12o16, Lib(E) LBY3o49, Vg(F) EPL7153, LDM3ooo06
1o22 **The Sheik Of Araby** Ald 3o16, AL8o2, Imp A9187, (S) A12187, Vg(E) LAE12o16, Lib(E) LBY3o49, Vg(F) EPL7153, LDM3ooo06, Club Francais du Disque LP27
1o23 **Something To Remember You By** Ald 3o57, AL8o2, Imp A9187, (S)A12187, A9246, (S)A12246, Lib(E) LBY3o49, Vg(F) EPL7153, LDM3ooo06, LD481-3o

LESTER YOUNG AND HIS ORCHESTRA:
Jesse Drakes (tp), Jerry Elliott (tb), Lester Young (ts), Junior Mance (p), Tex Briscoe (b), Roy Haynes (dr)
broadcast, Royal Roost, NYC, March 19, 1959
D.B. Blues ChP PLP4o9
These Foolish Things -
Just You Just Me -
Be Bop Boogie -

same
broadcast, Royal Roost, NYC, March 26, 1949
Lester Leaps Again
She's Funny That Way
Lavender Blue
Tea For Two

same
broadcast, Royal Roost, NYC, April 9, 1949
Lavender Blue
Ghost Of A Chance
Mean To Me ChP PLP4o5
Sunday

LESTER YOUNG AND HIS ORCHESTRA
Jesse Drakes (tp), Jerry Elliott (tb), Lester Young (ts), Junior Mance (p), Leroy Jackson (b), Roy Haynes (dr)
NYC, June 23, 1949
SAV524o-2 **Crazy Over Jazz** Svy MG12o71, Rlm RM133
SAV524o-3 **Crazy Over Jazz** -
SAV524o-4 **Crazy Over Jazz** Svy 7o7, XP8o17, MG9oo2, - MG12o68, Lnd (E) EZ-C19o41, Rlm RM133, Svy(F) 46oSV449, Met BLP19
SAV5241-2 **Ding Dong** Svy MG12o71, Rlm RM133
SAV5241-3 **Ding Dong** - -
SAV5241-4 **Ding Dong** Svy 786, XP8o16, MG9oo2, MG12o68, Lnd(E) EZ-C19o41, Rlm RM133, Svy(F) 46oSV449, Met BLP19
SAV5242-2 **Blues 'N' Bells** Svy MG12o71, Rlm RM133
SAV5242-3 **Blues 'N' Bells** - -
SAV5242-4 **Blues 'N' Bells** Svy 786, XP8o16, MG9oo2, MG12o68, Lnd(E) EZ-C19oZ.au., Rlm RM133, Svy(F) 46oSV449, Met BLP19
SAV5243-2 **June Bug (Lester Digs)** Svy 7o7, XP8o16, MG9o29, MG-12o68, Lnd(E) EZ-C19o42, Rlm RM133, Svy(F) 46oSV449, Met BLP19

BILLIE HOLIDAY with BUSTER HARDING'S ORCHESTRA:
Emmett Berry, Jimmy Nottingham, Buck Clayton (tp), Dickie Wells, George Matthews (tb), Rudy Powell, George Dorsey (as), Lester Young, Joe Thomas (ts), Sol Moore (bars), Horace Henderson (p), Mundell Lowe (g), George Duvivier (b), Shadow Wilson (dr), Buster Harding (arr, cond), Billie Holiday (vcl)
NYC, August 17, 1949
75147 **Ain't Nobody's Business** De 24726, DL8215, DL8929, DL4o11, Br(E) 04374, AoH AH51, Br(G/F) 87516PBM
75148 **Baby Get Lost** De 24726, DL87o1, DL8929, Br(E) 04374, Crl(E) C9E1oo, AoH AH64, Br(G/F) 875o9LPBM

JAZZ AT THE PHILHARMONIC:
Roy Eldridge (tp), Tommy Turk (tb), Charlie Parker (as), Flip Phillips, Lester Young (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dr)
Concert, Carnegie Hall, NYC, September 18, 1949
382 **The Opener, I** Clef 11o54, JATP Vol. 12, New Vol. 7, Co(E) 33CX1oo37, Bcl GLP6912
383 **The Opener, II** Clef 11o55, JATP Vol. 12, New Vol. 7, Vrv MGV-832o, Co(E) 33CX1oo37, Bcl GLP6912
384 **The Opener, III** Clef 11o56, JATP Vol. 12, New Vol. 7, Co(E) 33CX1oo37, Bcl GLP6912


herman leonard
Teddy Wilson, Jo Jones, Lester Young

385 **Lester Leaps In, I** Clef 11o56, JATP Vol. 12, New Vol. 7, Vrv MGV8398, VSP-23, Co(E) 33CX1oo37, Bcl GLP6912
386 **Lester Leaps In, II** Clef 11o55, JATP Vol. 12, New Vol. 7, Vrv MGV8398, VSP-23, Co(E) 33CX1oo37, Bcl GLP6912
387 **Lester Leaps In, III** Clef 11o54, JATP Vol. 12, New Vol. 7, Vrv MGV8398, VSP-23, Co(E) 33CX1oo37, Bcl GLP6912
Embraceable You, I-III Mer MG35o13, JATP Vol. 13, New Vol. 7, Vrv VSP 23, Co(E) 33CX1oo37, Bcl GLP6913
The Closer, I-III Mer MG35o12, JATP Vol. 13, New Vol. 7, Vrv VSP-23, Co(E) 33CX1oo37, Bcl GLP6913
add Coleman Hawkins
Stuffy unissued

LESTER YOUNG QUARTET:
Lester Young (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dr)
NYC, March, 195o
366-2 **Too Marvelous For Words** Nrg MGN1o72, Vrv(E) VLP9112, Vrv(G/F) 711.o66
366-3 **Too Marvelous For Words** Clef 8924, EPC122, MGC1o8, Co(E) LB1oo54, BSt NG543, Kar K1oo6
367-1 **Deed I Do** Clef 8992, EPC175, MGC124, Nrg MGN1o72, BSt NG621, 711.o66
368-4 **Encore** Clef 8924, EPC122, MGC1o8 - Vrv MGV8398, Co(E) LB1oo54, Vrv(E) VLP9112, BSt NG543, Kar K1oo6, Vrv-(G/F) 711.o66

37o.2 **Up 'N Adam** Clef 8927, EPC122, MGC1o8, MGC639, Vrv 1o26o, VK113, MGV8194, MGV83o8, MGV8398, NrgMGN1o72, Co(E) LB1ooo7, 33CX1oo22, VLP9112, BSt NG618, Kar K1oo7, Vrv(G/F) 711.o66

Lester Young (ts), John Lewis (p), Joe Shulman (b), Bill Clarke (dr)
NYC, July 195o
43o-4 **Three Little Words** Clef 8934, EPC124, MGC1o8, Nrg MGN-1o72, Vrv(E) VLP9112, BSt NG617, Vrv (F/G) 711.o66
431-2 **Count Every Star** Nrg 13o, EPN29, MGN1oo5, Vrv(G/F) 711.-o66
432-2 **It All Depends On You**
432-3 **Neenah** Nrg MGN1o72, Vrv(E) VLP9112
433-4 **Neenah** Clef 8934, EPC124, MGC1o8, BSt NG617, Vrv (G/F) 711.o66
434-1 **Jeepers Creepers** Nrg MGN1o72, Vrv(E) VLP9112
434-2 **Jeepers Creepers** Clef 89o17, EPC175, MGC124, BSt NG569, Vrv(G/F(711.o66, Kar K1o9o

NORMAN GRANZ' JAZZ CONCERT:
Harry Edison (tp), Bill Harris (tb), Lester Young, Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dr)
concert, Carnegie Hall, NYC, September 16, 195o
Norgran Blues Nrg MGJC-1, MGN3501, Vrv MGV8189, Co(E) 33CX1oo59
Lady Be Good - - -
Ghost Of A Chance (omit Phillips) - - -
Indiana - - -

LESTER YOUNG QUINTET:
Jesse Drakes (tp), Lester Young (ts), Kenny Drew or Hank Jones (p), Aaron Bell (b), probably Jo Jones (dr)
broadcast, Savoy Ball room, NYC, 195o
Stardust I ChP PLP4o5
Stardust, II -
Sunny Side Of The Street -

LESTER YOUNG QUARTET:
Lester Young (ts), John Lewis (p), Gene Ramey (b), Jo Jones (dr)
broadcast, Birdland, January 6, 1951
Up 'N Adam
Three Little Words ChP PLP4o5
Neenah
I Cover The Waterfront ChP PLP4o2
Lester Leaps In

same
broadcast, Birdland, January 13, 1951
Up 'N Adam
Too Marvelous For Words
Indiana

Norman Granz, Lester

ray whitten

same NYC, January 16, 1951

483-2 **Thou Swell** Clef 8963, EPC174, MGC124, Nrg MGN1072, Vrv MGV8398, BSt NG592, Vrv(G/F) 711.066

484-2 **September In The Rain** Clef 8972, Nrg EPN29, MGN1005, BSt NG636, Vrv(G/F) 711.066

485-3 **Undercover Girl Blues** Clef 8939, EPC124, MOC108, Nrg MGN1072, Vrv MGV8308, BSt NG635, Kar K1056, Vrv (G/F) 711.066

486-3 **Frenesi** Clef 8939, EPC124, MGC108, Nrg MGN 1072, BST NG-635, Kar K1056, Vrv(G/F) 711.066

487-2 **Pete's Cafe** Clef 8972, Nrg EPN29, MGN1005, BSt NG636

488-1 **Little Pee's Blue's** Clef 8917, EPC175, MGC124, Nrg MGN1072, BSt NG569, Kar K1091, Vrv(E) VLP9112

same

broadcast, Birdland, NYC, January 20, 1951

Neenah
Ghost Of A Chance
Lester Leaps In
Up 'N Adam

same

broadcast, Birdland, February 24, 1951

Up 'N Adam
Neenah
Lester Leaps In
These Foolish Things

LESTER YOUNG QUARTET:
Lester Young (ts), John Lewis (p), Gene Ramey (b), Jo Jones (dr)
NYC, March 8, 1951

529-3 **A Foggy Day** Clef 8946, EPC174, MGC124, Nrg MGN1071, BSt NG610, Kar K1057

530-1 **In A Little Spanish Town** Clef 8992, EPC175, MGC124, Nrg MGN1071, BSt NG621

531-1 **Let's Fall In Love** Clef 8963, EPC174 Vrv MGV8308 - Vrv(E) VLP9112

532-2 **Down 'N Adam** Clef 8949, EPC174, MGC124, Nrg MGN1071, BSt NG621, Kar K1057

533 **Lester Swings** Nrg 138, MGN1005, Vrv MGV8320, Co(E) LB1004

534 **Slow Motion Blues** - -

LESTER YOUNG QUINTET:
Jesse Drakes (tp), Lester Young (ts), John Lewis (p), Gene Ramey (b), Jo Jones (dr)
broadcast, March 17, 1951

Up 'N Adam
Too Marvelous For Words
Neenah
Ghost Of A Chance
Lester Leaps In

similar

broadcast, May 19, 1951

Indiana
Ghost Of A Chance
How High The Moon
D. B. Blues

Jesse Drakes (tp), Lester Young (ts), Earl Knight (p), Gene Ramey or Aaron Bell (b), Jo Jones or Joe Harris (dr)
broadcast, Birdland, NYC, August 4, 1951

Up 'N Adam
Blue And Sentimental
Neenah
Lester Leaps In

similar

broadcast, Birdland, NYC, January 3, 1952

Up 'N Adam
Blue And Sentimental
After You've Gone
In A Little Spanish Town

LESTER YOUNG QUARTET:
Lester Young (ts), Hank Jones (p), Ray Brown (b), Max Roach (dr)
JATP-concert, Salle Pleyel, Paris, April 6, 1952

I Cover The Waterfront

LESTER YOUNG QUINTET:
Jesse Drakes (tp), Lester Young (ts), Earl Knight or Wynton Kelly (p), Aaron Bell (b), Lee Abrams (dr)
broadcast, Birdland, NYC, April 25, 1952

Neenah ChP PLP402
Destination Moon
Lester Leaps In
Ghost Of A Chance
In A Little Spanish Town

same broadcast, Birdland, May 2, 1952

Up 'N Adam
'Deed I Do
How High The Moon
Pennies From Heaven ChP PLP405

same broadcast, Birdland, NYC, May 3, 1952

Up 'N Adam
'Deed I Do

COUNT BASIE AND HIS ORCHESTRA:
Paul Campbell, Wendell Culley, Reunald Jones, Joe Newman (tp), Henry Coker, Benny Powell, Jimmy Wilkins (tb), Marshall Royal (as, cl), Ernie Wilkins (as), Lester Young, Eddie Davis, Paul Quinichette (ts), Charlie Fowlkes (bars), Basie (p, org), Freddie Green (g), Al Hall (b), Gus Johnson (dr)
broadcast, Birdland, July 29, 1952

Every Tub
Swingin' The Blues
Topsy
Jumpin' At The Woodside
One O'Clock Jump

LESTER YOUNG QUINTET:
Jesse Drakes (tp), Lester Young (ts), Gil Coggins (p) unknown (b), (dr)
broadcast, Birdland, August 2, 1952

Up 'N Adam
Ghost Of A Chance
In A Little Spanish Town
Too Marvelous For Words
Neenah

LESTER YOUNG with OSCAR PETERSON TRIO:
Lester Young (ts), Peterson (p), Barney Kessel (g), Ray Brown (b), J. C. Heard (dr)
NYC, August 4, 1952

883-2 **Ad Lib Blues** Nrg EPN8, MGN5, MGN1054

884-1 **Just You Just Me** - - - Vrv VSP-27, HMV 7EG8605

885-1 **Tea For Two** Nrg EPN9, MGN6

886-1 **Indiana** - -

887-1 **These Foolish Things** Nrg EPN28, MGN1005 Vrv (E) VLP-9112, BSt GLP74069

888-2 **I Can't Get Started** Clef 89045, EPC176, Nrg EPN9, MGN5, MGN1054, BSt NG535

889-1 **Stardust** Nrg EPN28, MGN1005

891-2 **On The Sunny Side . . .** Clef 89045, EPC176, Nrg MGN6, MGN1054, BSt NG535

892-3 **Almost Like Being In Love** Clef 89027 - Nrg MGN5 - BSt NG504

893-4 **I Can't Give You Anything** Clef 89100, Nrg EPN28, MGN1005, BSt NG593

894-1 **There'll Never Be . . .** Clef 89027, Nrg EPN9 MGN1054 BSt NG504

895-2 **Confessin'** Clef 89100, Nrg EPN28, MGN1005 BSt NG593, GEP74069

COUNT BASIE AND HIS ORCHESTRA:
Paul Campbell, Wendell Culley, Reunald Jones, Joe Newman (tp), Henry Coker, Benny Powell, Jimmy Wilkins (tb), Marshall Royal (as, cl), Ernie Wilkins (as), Lester Young, Eddie Davis, Paul Quinichette (ts), Charlie Fowlkes (bars), Basie (p, org), Freddie Green (g), Al Hall (b), Gus Johnson (dr)
broadcast, Birdland, August 11, 1952

Why Not
Out of Nowhere
How High The Moon
Hobnail Boogie
Jumpin' At The Woodside
One O'Clock Jump

note: Young is probably featured on last two titles only

JAZZ AT THE PHILHARMONIC:
Charlie Shavers, Roy Eldridge(tp), Benny Carter (as), Flip Phillips, Lester Young (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), Buddy Rich (dr)
concert, Carnegie Hall, October 11, 1952

Jam Session Blues JATP Vol. 15, New Vol. 8, Co(E) 33CX-10009, Bcl BLP6917

I Can't Get Started (1)

Cotton Tail Co(E) 33CX10010, Bcl GLP6916

Perdido - - Co(E) 33CX10011, Bcl GLP6915

(1): Young and rhythm only with Hank Jones replacing Peterson.

LESTER YOUNG QUARTET/QUINTET:
details unknown. broadcasts. 1952-3
These Foolish Things ChP PLP4o2
Sunday -
Blues -

COUNT BASIE AND HIS ORCHESTRA:
probably Paul Campbell, Wendell Culley, Reunald Jones, Joe Newman (tp), Henry Coker, Benny Powell, Jimmy Wilkins (tb), Marshall Royal, Ernie Wilkins (as), Paul Quinichette, Eddie Davis, Lester Young (ts), Charlie Fowlkes (bars), Basie (p), Freddie Green (g), Gene Ramey (b), Gus Johnson (dr).
broadcast Birdland, January 3, 1953
Every Tub
note: further titles from this broadcast without Young.

LESTER YOUNG AND HIS QUINTET:
Jesse Drakes (tp), Lester Young (ts), Earl Knight (p), Aaron Bell (b), Lee Abrams (dr)
broadcast, Birdland, January 3, 1953
Up 'N Adam
Blue And Sentimental
After You've Gone
In A Little Spanish Town

COUNT BASIE AND HIS ORCHESTRA:
as above except Ben Webster (ts), Milt Hinton (b) probably replace Paul Quinichette and Gene Ramey.
broadcast, birdland, January 10, 1953
Jumpin' At The Woodside
note: further titles from this session without Young.

LESTER YOUNG AND HIS QUINTET:
as above broadcast, Birdland, January 10, 1953
Indiana
Almost Like Being In Love
Neenah
D.B. Blues

Jesse Drakes (tp), Lester Young (ts), Horace Silver (p), Frank Skeete (b), Connie Kay (dr)
broadcast, Birdland, January 15, 1953
Lullahve Of Birdland
Up 'N Adam
Too Marvelous For Words

COUNT BASIE AND HIS ORCHESTRA:
as last broadcast, Birdland, January 17, 1953
Jumpin' At The Woodside

LESTER YOUNG AND HIS QUINTET:
as above broadcast, Birdland, January 17, 1953
Lady Be Good
A Foggy Day
In A Little Spanish Town
Lester Leaps In

LESTER YOUNG QUARTET/QUINTET
Lester Young (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), J.C. Heard (dr)
JATP-concert, Salle Pleyel, Paris, March 3, 1953
Flashes Of Prez

LESTER YOUNG BAND:
probably Jesse Drakes (tp), Lester Young (ts), Earl Knight or Horace Silver (p), Gene Ramey (b), Connie Kay (dr)
broadcast, Birdland, July 4, 1953
I Can't Get Started
Lester Leaps In
Up 'N Adam

METRONOME ALL STARS:
Roy Eldridge (tp), Kai Winding (tb), John LaPorta (cl), Warne Marsh, Lester Young (ts), Terry Gibbs (vbs), Teddy Wilson (p), Billy Bauer (g), Eddie Safranski (b), Max Roach (dr), Billy Eckstine (vcl)
NYC, July 9, 1953
53S5o7 **How High The Moon, I**
MGM X1o78, E3176, MGM (E) EP574, MGM (G) EP63o14

53S5o8 **How High The Moon, II** - - - -
53S5o9 **St. Louis Blues, I** MGM 11573 - - MGM (E) 692 - -
53S51o **St. Louis Blues, II** - - -

LESTER YOUNG BAND:
probably as before, broadcast, Birdland, July 11, 1953
Indiana
In A Little Spanish Town
New D.B. Blues

from broadcasts 1949-53, probably including transcriptions previously listed:
Lester Warms Up Savoy MG12155
I Can't Get Started -
Lester's Blues No. 1 -
Lester's Blues No. 2 -
Body and Soul -
Up 'N Adam -
How High The Moon -
Pennies From Heaven -

JAZZ AT THE PHILHARMONIC
Charlie Shavers, Roy Eldridge (tp), Bill Harris (tb), Willie Smith, Benny Carter (as), Flip Phillips, Ben Webster, Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), J.C. Heard (dr)
concert, Carnegie Hall, September 23, 1953
Flying Home JATP Vol. 16, New Vol. 9, Bcl GLP692o
One O'Clock Jump - - -

LESTER YOUNG QUINTET:
Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), J.C. Heard (dr)
same concert
Lester's Blues JATP Vol. 16, New Vol. 9, Bcl BLP692o
I Cover The Waterfront - - -
Lester Gambols - - -

LESTER YOUNG AND HIS BAND:
Jesse Drakes (tp), Lester Young (ts), Gildo Mahones (p), Gene Ramey (b), Connie Kay (dr)
NYC, December 11, 1953
1395-2 **Willow Weep For Me** (1) Nrg 112, MGN1o71 BSt GM85o7
1396-1 **This Can't Be Love** Nrg MGN1o34 - Vrv MGV8125, MGV-83o8, Co(E) 33CX1oo56
1397 **Can't We Be Friends** Nrg 121, MGN1o71, BSt GM8513, Kar K1o8o
1398-3 **Tenderly** Nrg 1o2, EPN1o8, MGN1o21, MGN1o71, BSt NG6o9
1399-2 **New D.B. Blues** - MGN1o71, Vrv MGV8194, MGV83o8, MGV8398, Co(E) 33CX1oo23, Vrv(E) VLP9112, BSt NG6o9
14oo-2 **Jumpin' At The Woodside** Nrg 112, MGN1o71, Vrv MGV83o8, BSt GM85o7
14o1-1 **I Can't Believe . . .** (1) Nrg MGN1o34 - Vrv MGV8125, Co(E) 33CX1oo56
14o2 **Lady Be Good** Nrg 121 - BSt GM8513, Kar K1o8o
(1): omit tp

Jessie Drake (tp), Lester Young (ts), Gildo Mahones (p), John Ore (b), Connie Kay (dr)
NYC, December 1o, 1954
21o7-1 **Another Mamho** Nrg 133, EPN111, MGN1o22
21o8-1 **Come Rain Or Come Shine** (1) - -
21o9-1 **Rose Room** Nrg EPN113 -
211o-2 **Somebody Loves Me** Nrg EPN111
2111-2 **Kiss (Touch) Me Again** (1) Nrg EPN112 - Vrv MGV8308
2112-2 **It Don't Mean A Thing** (1) - -
2113-1 **I'm In The Mood For Love** Nrg 133, EPN113 - -
2114-2 **Big Top Blues** - - -
(1): omit tp

BILLIE HOLIDAY
Buck Clayton (tp), Lester Young (ts), Count Basie (org), Carl Drinkard (p), Walter Page (b), Jo Jones (dr), Billie Holiday (vcl)
concert, Carnegie Hall, May 6, 1955
Stormy Weather Society (E) SOC1o27

JAZZ AT THE PHILHARMONIC:
Roy Eldridge, Dizzy Gilespie (tp), Lester Young, Illinois Jacquet Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Buddy Rich (dr)
concert, Chicago Opera House, October 2, 1955
The Blues JATP Vol. 18, New Vol. 11, ARS G416, Co(E) 33CX1oo78
Gillespie, Lester Young, Peterson, Ellis, Brown, Rich only
The Modern Set - - - -
omit Gillespie
I Didn't Know What Time It Was - - -

LESTER YOUNG-HARRY EDISON ALL STARS:
Harry Edison (tp), Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b) Buddy Rich (dr
NYC, December 1, 1955
2531-2 **One O'Clock Jump** Nrg MGN1o43 Bcl GEP74o69
2532-1 **Mean To Me** - Vrv VSP-27
2533-2 **That's All** -
2534-1 **Red Boy Blues** - Vrv VSP-27
2535-1 **Pennies From Heaven** -
2536 **She's Funny That Way** -

JAZZ GIANTS OF 1956:
Roy Eldridge (tp), Vic Dickenson (tb), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Gene Ramey (b), Jo Jones (br)
NYC, January 12, 1956
2646-2 **I Guess I'll Have To Change My Plans** Nrg MGN1o56

2647-2 **I Didn't Know What Time It Was** -
2648-4 **Gigantic Blues** VrvMGV8308 HMV CLP1302 -
2649-2 **This Year's Kisses** -
2650-2 **You Can Depend On Me** -

LESTER YOUNG-TEDDY WILSON:
Lester Young (ts), Teddy Wilson (p), Gene Ramey (b), Jo Jones (dr)

NYC, January 13, 1956

2657-1 **Pres Returns** ARS G417, Vrv MGV8308, HMV CLP 1302, World Sound T517.
2658-1 **Prisoner Of Love** Vrv MGV8205
2659-1 **Taking A Chance On Love** - VSP24, Vrv(E) VLP9112
2660-1 **All Of Me** - - -
2661-1 **Louise** - -HMV CLP1302, World Sound T517
2662-2 **Love Is Here To Stay** -
2663 **Love Me Or Leave Me** -

LESTER YOUNG AND HIS BAND:
including Jesse Drakes (tp)

broadcast, Birdland, NYC, August 7, 1956
broadcast, Birdland, NYC, September 5, 1956

unknown titles

LESTER YOUNG QUARTET
Lester Young (ts), Horst Ornmert (p), Al King (b), Lex Humphries (dr)

broadcast, Frankfurt, October 1956

These Foolish Things
Lester Leaps In
There'll Never Be . . .
Lullabye of Birdland
Lester's Blues

LESTER YOUNG BAND:
Lester Young (ts), Rene Urtreger (p), Pierre Michelot (b), Christian Garros (dr)

concert, Zurich, November 19, 1956

Jumpin' With Symphony Sid

Iduces Sulieman (tp), unknown Rhythm Section

broadcast, Cafe Bohemia, NYC, December 8, 1956

Jumpin' With Symphony Sid
These Foolish Things
Three Little Words

same broadcast, Cafe Bohemia, NYC, December 22, 1956

Pennies From Heaven
Polka Dots And Moonbeams
Indiana

details unknown TV show, Europe?, Jan. 2, 1957

Polka Dots And Moonbeams
Lester Leaps In

COUNT BASIE AND HIS ORCHESTRA:
Wendell Culley, Reunald Jones, Thad Jones, Joe Newman (tp), Henry Coker, Bill Hughes, Benny Powell (tb), Marshall Royal, Bill Graham (as), Frank Wess, Frank Foster, Lester Young (ts), Charlie Fowlkes (bars), Basie (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dr), Jimmy Rushing (vcl)

Newport Jazz Festival, July 7, 1957

Polka Dots And Moonbeams Verve MGV8243, VSP24
Lester Leaps In - VSP27
Sent For You Yesterday (jr) - Kar KEP342 -
Boogie Woogie (ir) - - -
Evenin' (jr)

add Roy Eldridge (tp), Illinois Jacquet (ts)

One O'Clock Jump - Metro MS616

LESTER YOUNG ALL STARS:
Harry Edison (tph Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Louis Bellson (dr)

LA, July 31, 1957

21205-2 **St. Tropez** Vrv MGV8298
21206-1 **Flic** Vrv MGV8298
21207-1 **Talk Of The Town** Vrv PR(S)2-3
21208-2 **Love Is Here To Stay** Vrv MGV8298
21209-2 **Sunday** MGV8398

NORMAN GRANZ JAM SESSION:
Harry Edison (tp), Lester Young, Ben Webster (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Louis Bellson (dr), Jimmy Rushing (vcl)

LA, August 22, 1957

Going' To Chicago (jr) unissued
Someone To Watch Over Me unissued

(ELLA FITZGERALD and) THE JATP ALL STARS:
Roy Eldridge (tp), J. J. Johnson (tb), Sonny Stitt (as), Lester Young, Illinois Jacquet, Coleman Hawkins, Stan Getz, Flip Phillips (ts), Oscar Peterson (p) Herb Ellis (g), Ray Brown (b), Connie Kay (dr)

concert, LA, October 25, 1957

Stompin' At The Savoy (1) Vrv MGV8264, MGVS6026, Co(E) 33CX1o126
Lady Be Good (1) - - -

Sonny Stitt (as), Lester Young, Illinois Jacquet, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dr), same concert

The Slow Blues Vrv MGV8267, MGV6029
Merry Go Round

(1) add Ella Fitzgerald (vcl)

COUNT BASIE ALL STARS:
Emmett Berry, Doc Cheatham, Roy Eldridge, Joe Newman (tp), Vic Dickenson, Frank Rehak, Dickie Wells (tb), Earl Warren (as), Coleman Hawkins, Lester Young (ts), Harry Carney (bars) Basie (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dr), Jimmy Rushing (vcl)

rehearsal, TV-show, NYC, December 4, 1957

CO59926 **Dickie's Dream** Co CL1o98, CS8o4o, Fnt(E) TFL5o25, Fnt(C) 682o15TL, Ph(C) 42975oBE
CO59927 **I Left My Baby** (jr) Co CL1o98, CS8o4o, Fnt(E) TFL5o25, Fnt(C) 682o15TL Ph(Ch 42975oBE

BILLIE HOLIDAY with MAL WALDRON'S ALL STARS:
Doc Cheatham (tp), Vic Dickenson (tp), Lester Young, Coleman Hawkins, Ben Webster (ts), Mal Waldron (p), Danny Barker (g), Jim Atlas (b), Jo Jones (dr), Billie Holiday (vcl)

rehearsal, TV-show, NYC, December 5, 1957

CO59473 **Fine And Mellow** Co CL1o98, CS8o4, Fnt(R) TFL5o25, Fnt(C) 682o15TL

Doc Cheatham, Roy Eldridge (tp), Vic Dickenson (tb), Lester Young, Coleman Hawkins, Ben Webster (ts), Gerry Mulligan (bars), Mal Waldron (p), Danny Barker (g), Milt Hinton(b), Osie Johnson (dr), Billie Holiday (vcl)

TV-show, NYC, December 8, 1957

Fine And Mellow Society SOC1o27

COUNT BASIE ALL STARS:
Emmett Berry, Doc Cheatham, Roy Eldridge, Joe Newman, Joe Wilder (tp), Dickie Wells, Benny Morton, Vic Dickenson (tb), Earl Warren (as), Ben Webster, Lester Young, Coleman Hawkins (ts), Gerry Mulligan (bars), Count Basie (p), Freddie Green (g), Eddie Jones (b), Osie Johnson or Jo Jones (dr), Jimmy Rushing (vcl)

same TV-show as above

Blues
I Left My Baby (jr)
Dickie's Dream

LESTER YOUNG ALL STARS:
Harry Edison (tp), Lester Young (ts), Lou Stein (p), Herb Ellis (g) Ray Brown (b), Mickey Sheen (dr)

NYC, February 7, 1958

21926-4 **Waldorf Blues** Vrv MGV8298
21927 **Sunday** unissued
21928-2 **You're Getting To Be A Habit** MGV8298

Roy Eldridge, Harry Edison (tp), Lester Young (cl,ts), Hank Jones (p), Herb Ellis (g), George Duvivier (b), Mickey Sheen (dr)

NYC, February 8, 1958

21929-7 **Romping** Vrv MGV8316 MGVS6054
21930-1 **Gypsy In My Soul** - -
21931-2 **Please Don't Talk About Me** - -
21932-9 **They Can't Take That Away** ...VSP-27
21933-2 **Salute To Benny** - - -
21934 **Medley:** unissued
The Very Thought Of You
I Want A Little Girl
Blue And Sentimental
21935 **Mean To Me** unissued

Lester Young, (cl,ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Louis Bellson (dr)

NYC, March 23, 1958

Clarinet Blues unissued
Jeepers Creepers unissued
Mean To Me unissued
Sunday unissued

NEWPORT ALL STARS:
Buck Clayton (tp), Jack Teagarden (tb), Pee Wee Russell (cl), Lester Young (ts), Don Ewell (p), Tom Bryant (b), Jo Jones (dr)

broadcast, Newport Jazz Festival, July 5, 1958

I Cover The Waterfront
Muskrat Ramble
Royal Garden Blues

LESTER YOUNG QUINTET:
Lester Young (ts), Rene Urtreger (p), Jimmy Gourley (g), George Joyner (Jamil Nasser) (b), Kenny Clarke (dr)

Paris, March 4, 1959

Oh Lady Be Good Vrv MGV8378
I Didn't Know What Time -
Almost Like Being In Love -
Three Little Words -
I Cover The Waterfront -
I Can't Get Started -
Indiana -
Pennies From Heaven Vrv MGV8378
New D. B. Blues -
Lullaby Of Birdland -
There'll Never Be Another You -
Tea For Two -

Idress Suleiman)tp), Lester Young (ts), Rene Urtreger (p), Jimmy Gourley (g), Pierre Michelot (b), Kenny Clarke (dr)

broadcast, Paris, March 11, 1959

unknown titles

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CREAM OF THE CROP: 1972

Following is a list of very good [****] to excellent [*****] records as reviewed in *down beat* during 1972. Reissues are denoted by an asterisk.

★★★★★

Mose Allison, *Western Man* (Atlantic SD 1584)
Allman Brothers Band, *Eat A Peach* (Capricorn 2CP 0102)
**The Genius of Sidney Bechet* (Jazzology J-33)
*Bunny Berigan, *His Trumpet and Orchestra* (RCA LPV 581)
Carla Bley-Paul Haines, *Escalator Over The Hill* (JCOA 3LP-EOTH)
Paul Bley/Annette Peacock, *Ballads* (ECM1010)
Eddie Bonnemere, *Missa Laetare* (Fortress CSS 795)
*Dave Brubeck, *Adventures in Time* (Columbia G 30625)
*Serge Chaloff, *Blue Serge* (Capitol M-11032)
Don Cherry, *Eternal Rhythm* (MPS-BASF 20680)
*Charlie Christian, *Solo Flight* (Columbia G 30779)
Wayne Cochran and the C.C. Riders, *Cochran* (Epic E 30989)
*King Cole Trio; *Trio Days* (Capitol M-11033)
Ornette Coleman, *Science Fiction* (Columbia KC 13061); *Twins* (Atlantic SD 1588)
Alice Coltrane, *Universal Consciousness* (Impulse AS-9210)
Chick Corea, *Piano Improvisations, Volume One* (ECM 1014)
*Bing Crosby, *Wrap Your Troubles in Dreams* (RCA LPV 584)
Jim Cullum, *Eloquent Clarinet* (Audiophile AP 107)
Albert Dailey, *The Day After The Dawn* (Columbia KC 31278)
*Miles Davis, *The Complete Birth of the Cool* (Capitol M-11026), **Miles Davis* (United Artists UAS 9952); **Miles Davis* (Prestige PR 14001)
Nathan Davis, *The 6th Sense in the 11th House* (Segue Seg-1002)
*Buddy De Franco/Lennie Tristano, *Crosscurrents* (Capitol M-11060)
*Duke Ellington, *Piano Reflections* (Capitol M-11058)
Don Ewell, *A Jazz Portrait of the Artist* (Chiaroscuro 106)
Art Farmer, *Homecoming* (Mainstream MRL 332); *Gentle Eyes* (Mainstream MRL 371)
Maynard Ferguson (Columbia C 31117)
Clare Fischer, *The Reclamation Act of 1972* (Revelation 15)
Jan Garbarek, *The Esoteric Circle* (Flying Dutchman FD 10125); *Afric Pepperbird* (ECM 1007)
Dizzy Gillespie and the Mitchell-Ruff Duo (Mainstream MRL 325)
Bobby Hackett, *Live at the Roosevelt Grill with Vic Dickenson* (Chiaroscuro CR105)
*Lionel Hampton, *Vol. 1, Stompology* (RCA LPV 575)
*Coleman Hawkins, *Hawk in Holland* (Ace of Clubs ACL 1247); **Hollywood Stampede* (Capitol M-11030)
Jimmy Heath, *The Gap Sealer* (Cobblestone 9012)
Joe Henderson, *In Pursuit of Blackness* (Milestone MSP 9034)
*Woody Herman, *At Carnegie Hall* (Verve (English) 2317031); **Early Autumn* (Capitol M-11034)
Earl Hines, *Hines '65* (Master Jazz MJR 8109)
*Billie Holiday, *God Bless the Child* (Columbia G 30782); **Strange Fruit* (Atlantic SD 1614)
Richard Groove Holmes, *American Pie* (Groove Merchant GM 505)
Dave Jasen, *Fingerbustin' Ragtime* (Blue Goose 3001)
The Best of Rahsaan Roland Kirk (Atlantic SD 1592)
The Mahavishnu Orchestra, *Inner Mounting Flame* (Columbia KC 31067)
**Carmen McRae* (Mainstream MRL 309); **Carmen's Gold* (Mainstream MRL 338); *The Great American Songbook* (Atlantic SD 2-904)
Arthur Miller and All the Little Millers, *Hanging Out and Settling Down* (Columbia C 31090)
Charles Mingus, *Let My Children Hear Music* (Columbia KC31309)
**Thelonious Monk* (Prestige PR 24006)
The Mothers, *Just Another Band From LA* (Bizarre/Reprise MS-2075)
Gerry Mulligan, *The Age of Steam* (A&M SP 3036)
**Charlie Parker* (Prestige PR 24009)
Bobby Pierce, *Introducing Bobby Pierce* Cobblestone 9016
Pretty Purdie, *Standy By Me* (Mega M51-5001)
Sonny Rollins, *Next Album* (Milestone MSP 9042)
**Pee Wee Russell-Jack Teagarden*, Archive of Jazz, Vol. 16 (BYG 529066)
Bobby Short, *Loves Cole Porter* (Atlantic SD 2-606)
**Muggsy Spanier* (Jazzology J-33)
Sonny Stitt, *Tune-Up!* (Cobblestone 9013)
*Art Tatum, *Solo Piano* (Capitol M-11028)
**Jack Teagarden-Pee Wee Russell*, Archive of Jazz, Vol. 16 (BYG 529066)
*Lennie Tristano-Buddy de Franco, *Crosscurrents* (Capitol M-11060)
McCoy Tyner, *Sahara* (Milestone MSP 9039)
*Various Artists, *All Star Sessions* (Capitol M-11031)
The Visitors, *Neptune* (Cobblestone CST 9010)
Randy Weston, *Blue Moses* (CTI 6016); **African Cookbook* (Atlantic SD 1609)
Lee Wiley, *Back Home Again* (Monmouth-Evergreen MES 7040); *Sings Gershwin and Porter (Monmouth-Evergreen MES 7034)

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Cannonball Adderley, *The Black Messiah* (Capitol SWBO-846)
Rov Ayers, *He's Coming* (Polydor 5022)
Albert Ayler, *Volume 2* (Shandar 10.004)
Gato Barbieri, *Fenix* (Flying Dutchman FD 10144)
*Sidney Bechet, *L'Exposition Universelle de Bruxelles* (Vogue SB 1)
Paul Bley/Annette Peacock, *Ramblin'* (BYG Actuel 529.313)
Jack Bruce, *Harmony Row* (Atco SD33-365)
Sandy Bull, *Demolition Derby* (Vanguard VSD 6578)
Hadley Caliman, *Iapetus* (Mainstream MRL 346)
**John Coltrane* (Prestige PR 24001)
Chick Corea, *A.R.C.* (ECM 1009)
**Eric Dolphy* (Prestige PR 24008)
Dexter Gordon, *The Jumpin' Blues* (Prestige PR 10020)
Jim Hall, *Where Would I Be* (Milestone MSP 9036)
Earl Hines, *and Maxine Sullivan* (Chiaroscuro 107)
Elvin Jones, *Merry Go Round* (Blue Note BST 84414)
The JPJ Quartet, *Montreux '71* (Master Jazz MJR 8111)
*Morgana King, *Cuore Di Mama* (Mainstream MRL 355)
Lee Konitz, *Spirits* (Milestone MSP 9038)
Jack McDuff, *The Heatin' System* (Cadet 2CA60017)
Joe McPhee, *Trinity* (CJR Record Productions CJF-3)
James Moody, *Everything You've Always Wanted to Know About Sax [And Flute]* (Cadet 2CA60010)
Buell Neidlinger/Cecil Taylor, *New York City R&B* (Barnaby KZ 3105)
Laura Nyro, *Gonna Take a Miracle* (Columbia KC 30987)
Annette Peacock, *I'm the One* (RCA LSP-4578)
Billy Preston, *I Wrote A Simple Song* (A&M SP3507)
*Django Reinhardt, *Djangologie [1938-39]*, Vol. 8 (Pathe CO54-16008)
Maxine Sullivan, *and Earl Hines* (Chiaroscuro 101)
Cecil Taylor/Buell Neidlinger, *New York City R&B* (Barnaby KZ 31035)
**Clark Terry-Bob Brookmeyer Quintet* (Mainstream MRL 320)
Muddy Waters, *Live at Mister Kelly's* (Chess 50012)
The World's Greatest Jazzband, *Century Plaza* (World Jazz WJLP-5-1); *Hark The Herald Angels Swing* (World Jazz 5-2)

★★★★

*Louis Armstrong and Sidney Bechet, *With the Clarence Williams Blue Five* (French CBS 63092)
Gary Bartz, *Harlem Bush Music* (Milestone MSP 9031)
*Sidney Bechet and Louis Armstrong, *With the Clarence Williams Blue Five* (French CBS 63092)
Jeff Beck, *Rough and Ready* (Epic 30973)
George Benson, *Beyond the Blue Horizon* (CTI 6009)
Edwin Birdsong, *What It Is* (Polydor 24-4071)
Mel Brown's Fifth (Impulse 9209)
Brubeck/Mulligan, *Last Set at Newport* (Atlantic SD 1607)
Bobby Bryant, *Swahili Strut* (Cadet 50011)
Gary Burton, *Alone at Last* (Atlantic SD 1598)
Doug Carn, *Spirit of the New Land* (Black Jazz BJQD/8)
Ray Charles, *A Message From the People* (Tangerine ABCX 755)
Contraband, *Time & Space* (Epic E 30814)
Jim Cullum, *College Street Caper*, Caudiophile AB-114)
King Curtis, *Live at Fillmore West* (Atco SD 33-359)
*Duke Ellington, *Monologue* (French CBS 63563)
Curtis Fuller, *Crankin'* (Mainstream MRL 333)
Hal Galper, *The Guerilla Band* (Mainstream MRL 337)
Erroll Garner, *Gemini* (London XPS617)
Dizzy Gillespie, *A Portrait of Jenny* (Perception PLP 13)
Grant Green, *Iron City* (Cobblestone 9002)
Isaac Hayes, *In the Beginning* (Atlantic SD 1599)
Roy Haynes, *Senyah* (Mainstream MRL 351)
Earl Hines, *My Tribute to Louis* (Audiophile AP 11)
Bobby Hutcherson, *Head On* (Blue Note NST-84376)
Keith Jarrett, *The Mourning of a Star* (Atlantic SD 1596)
Elvin Jones, *Genesis* (Blue Note BST-84369)

*Stan Kenton; *Artistry in Jazz* (Capitol M-11072)
John Klemmer, *Constant Throb* (Impulse AS-9214)
Richard Landis, *Natural Causes* (Dunhill DSX 50115)
**The Best of Yusef Lateef* (Atlantic SD 1591)
Joe Hill Lewis, *The One Man Band* (Muskadine 101)
Mike Longo, *Matrix* (Mainstream MRL 334); *The Awakening* (Mainstream MRL 357)
Chuck Mangione/Rochester Philharmonic, *Together* (Mercury SRM-2-7501)
Herbie Mann, *Mississippi Gambler* (Atlantic SD 1610)
Charlie Mariano, *Mirror* (Atlantic SD 1608)
Les McCann, *Invitation To Openess* (Atlantic SD 1603)
*Carmen McRae, *In Person* (Mainstream MRL 352)
Charles McPherson, *Siku Ya Bibi [Day of the Lady]* (Mainstream MRL 365)
Barry Miles, *While Heat* (Mainstream MRL 353)
**Charles Mingus* (Prestige PR 24010)
David Newman, *The Best of David Newman* (Atlantic SD 1590); *Lonely Avenue* (Atlantic SD 1600)
Harold Ousley, *The Kid!* (Cobblestone 9017)
*Hot Lips Page, *Feelin' High and Happy* (RCA LPV 576)
The Pharoahs, *Awakening*, Vol. 1 (Scarab 001A)
Buddy Rich in London (RCA LSP 4666)
**Luis Russell* (French CBS 63721)
Pharoah Sanders, *Tehmbi* (Impulse AS-9206)
Thomas Shaw, *1971* (Advent 2801)
Woody Shaw, *Blackstone Legacy* (Contemporary S7627/8)
Archie Shepp, *Attica Blues* (Impulse AS-9222)
Otis Spann, *Walking The Blues* (Barnaby KZ 31290)
Buddy Terry, *Pure Dynamite* (Mainstream MRL 356)
Leon Thomas, *Gold Sunrise On Magic Mountain* (Mega M51-5003)
Stanley Turrentine/Milt Jackson, *Cherry* (CTI 6017)
*Various Artists, *Swing, Vol. 1* (RCA LPV 578); **Early Modern* (Milestone MSP 9035)
Cedar Walton/Hank Mobley, *Breakthrough* (Cobblestone 9011)
Grover Washington, Jr., *Inner City Blues* (Kudu KU-03)
Muddy Waters Live (Chess CH 50012)
Weather Report, *I Sing the Body Electric* (Columbia KC 31352)
Michael White, *Spirit Dance* (Impulse AS-9215)
Tony Williams, *Ego* (Polydor 24-4065)

Split Ratings

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Stan Kenton, *Live at Brigham Young University* (Creative World ST 1039)

★★★★★ / ★★★

Sarah Vaughan, *A Time in My Life* (Mainstream MRL 340)
Wallace Davenport, *Darkness on the Delta* (Fat Cat's Jazz FCJ-122)

★★★★★ / ★★

**Sonny Rollins* (Prestige PR 24004)

★★★★ / ★★★★

Don Ellis, *Tears of Joy* (Columbia G 30927)

★★★★ / ★★★

**Modern Jazz Quartet* (Prestige PR 24005)

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Pharoah Sanders, *Live at the East* (Impulse AS 9227)

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The 50 Lps listed below have been selected on the basis of current availability to provide a survey of six decades of jazz, from the early 1920s to the present, with the emphasis on the great individual figures. So limited a selection, of course, cannot pretend to approach completeness, but it will serve such purposes as providing institutions devoid of jazz record libraries with at least a beginning, or giving the listener-musician hitherto focused mainly on the present a guide to a broader perspective.

Armstrong, Louis
The Genius of Louis Armstrong, Columbia G 30416
Rare Items: 1935-44, Decca 79225
Basie, Count
Basie's Best, Decca DXS 7170
Bechet, Sidney
The Blue Bechet, RCA LVP 535
Carter, Benny
Further Definitions, Impulse A-12
Cherry, Don
Symphony For Improvisers, Blue Note 84247
Christian, Charlie
Solo Flight, Columbia G 30779 (with Benny Goodman, Lionel Hampton, Basie, etc.)
Coleman, Ornette
Free Jazz, Atlantic 1364
Coltrane, John
Giant Steps, Atlantic 1311
Impressions, Impulse S-42
Davis, Miles
The Real Birth of the Cool, Capitol M-11026
Tallest Trees, Prestige 24012
Kind of Blue, Columbia CS 8163
Bitches' Brew, Columbia GP 26
Dodds, Johnny
Johnny Dodds, RCA LPV 558
Dolphy, Eric
Out to Lunch, Blue Note 84163
Ellington, Duke
Daybreak Express, RCA LPV 506
The Ellington Era, Vol. 1, Columbia C3L27
At His Very Best, RCA LPM 1715
Garner, Erroll
Concert by the Sea, Columbia CS 9821
Gillespie, Dizzy
Groovin' High, Savoy 12020
The Giants of Jazz, Atlantic SD 2-905 (with Sonny Stitt, Thelonious Monk, Art Blakey, others)
Getz, Stan/J. J. Johnson
At the Opera House, Verve 68491
Goodman, Benny
Carnegie Hall Concert, Columbia OSL 160
Hampton, Lionel
Lionel Hampton, Vol. 1, RCA LPV 575
Hawkins, Coleman
Body and Soul, RCA LPV 501
Henderson, Fletcher
Fletcher Henderson, Vol. 2, Decca 79228
Hines, Earl
Quintessential Recording Session, Chiaroscuro 101
Hodges, Johnny/Rex Stewart
Things Ain't What They Used To Be, RCA LPV 533
Holiday, Billie
Lady Day, Columbia CL 637
Strange Fruit, Atlantic SD 1614
Johnson, Bunk
Bunk Johnson and his Superior Orchestra, Good Time Jazz 12048
Mingus, Charles
Better Git It In Your Soul, Columbia G 30628
Modern Jazz Quartet
The Modern Jazz Quartet, Prestige 24005
Monk, Thelonious
Thelonious Monk, Vols. 1-2, Blue Note 81510-11
Morton, Jelly Roll
King of New Orleans Jazz, RCA LPM 1649
Parker, Charlie
Greatest Recording Session, Savoy 12079
Charlie Parker Memorial, Savoy 12000
Bird and Diz, Verve 68006
Powell, Bud
The Amazing Bud Powell, Vols. 1-2, Blue Note 81503-04
Roach, Max
The Best of Max Roach and Clifford Brown, GNP 18
Rollins, Sonny
Sonny Rollins, Prestige PR 24004
Silver, Horace
Blowin' the Blues Away, Blue Note 84017
Smith, Bessie
Nobody's Blues But Mine, Columbia G-31093
Tatum, Art
Solo Piano, Capitol M-11028
Taylor, Cecil
Cecil Taylor Quartet, Barnaby Z-30562
Tristano, Lennie
Crosscurrents, Capitol M-11060
Waller, Fats
Valentine Stomp, RCA LPV 525
Wells, Dickie
Dickie Wells in Paris, Prestige S-7593 (with Django Reinhardt)
Young, Lester
Blue Lester, Savoy 12068

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Motions & Emotions — Saba MSP15251
FRANCY BOLAND
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BADEN POWELL
Tristesa On Guitar — Saba MSP15090
ARCHIE SHEPP - Life At The Doanueschingen Music Festival — MPS15148
JIM HALL (In Berlin)
It's Nice To Be With You — Saba MPS15245
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MARVIN GAYE
Trouble Man — Tam T322L
SUPREMES
Supremes — Mot M756L
PAUL JEFFREY
Family — Mai MRL376
MEL DANCY
A Little Lovin' — Mai MRL378
BUDDY RICH
Stick It — RCA Vic LSP4802TF
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Money Jungle — U-A UAS5632
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Dig This — B-N BST84421
ART BLAKEY
Three Blind Mice — U-A UAS5633
GENE HARRIS
Of The Three Sounds — B-N BST84423
ERROLL GARNER
Gemini — Lon XPS617
ELLA FITZGERALD (new interpretations)
Ella Loves Cole Porter — Atl SD1631
KING PLEASURE
Moody's Mood For Love — U-A UAS5634
ART ENSEMBLE OF CHICAGO
w. Fontella Bass — Prs PR10049
CREEDENCE CLEARWATER REVIVAL (originals)
Creedence Gold — Fan 9418
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Lady Love — U-A UAS5635
MILES DAVIS
On The Corner — Col KC31906
BILLIE HOLIDAY
Strange Fruit — Atl SD1614TF
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A Meeting of the Times — Atl SD1630TF
HAMPTON HAWES
Universe — Prs 10046
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Alone At Montreux — Atl SD1626TF
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Caravanserai — Col KC31610
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Movin' On — Atl SD1629TF
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New Heavenly Blue — Atl SD7247TF
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Connections — Col KC31766
JOHN KLEMMER
Water Falls — Imp B220
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Free Again — Pre PRS10040
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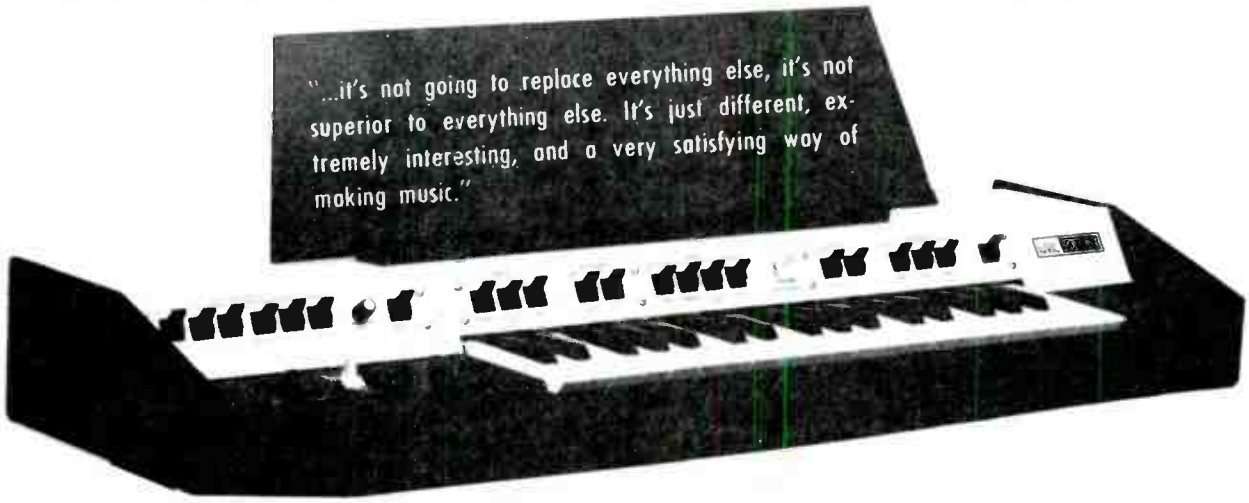
between Stan Free and Dick Hyman

Conducted by Tom Tolnay

When two jazz pianists of the caliber of Dick Hyman and Stan Free get together, you'd figure they're going to rap about the old upright, right? Not this time around. These days, Stan and Dick are also doing electrifying things on keyboards of a different sort, breaking new sound-ground on synthesizers—both live and in recording. Dick, with a year or two on Stan in his involvement with the Moog, led off the discussion, commenting on the live performance of electronic music in jazz.

Dick Hyman: The role of the synthesizer in jazz hasn't been developed to its full potential, but a start has been made. At first, it was a difficult instrument to play live in performance. It was more suited to the studio, with amazing sounds that did not seem to lend themselves to a performance situation. Now, however, there are various synthesizer models—mini as well as modified big units—and these have facilitated live playing.



Stan Free: In talking about the synthesizer for live performance many people don't realize that the instrument is monophonic like most jazz solo instruments—trumpet, saxophone, and so on. It makes one line at a time. Depending upon the jazz abilities of the performer, he can play the keyboard-triggered synthesizer much like an organist or pianist plays jazz. The difficulty in performing a synthesizer live is that in repatching to get different sounds, time elapses. But this can be solved by playing with more than one unit together. In my case, we formed the First Moog Quartet. We perform in ensemble or as soloists, each one coming in when the other has to go patching. And we play anything from pre-Baroque to jazz to acid rock.

D.H.: My solution to those early performing problems was to play by myself, using an Echolplex device. I played along with a recording I'd made of myself a minute or two or just a few second before. That's another way of giving the synthesizer more than one voice.

S.F.: The Moog, as you know, Dick, is called that because it was invented by a guy named (Robert) Moog. If it had been invented by someone named Schwartz, it would've been called a Schwartz! And all it is, really, is a sound source that is changed and amplified.

D.H.: Right. The synthesizer is not the magic musical instrument that's going to replace an entire orchestra all at once. However, the first recordings of the moog seemed to be doing just that. The fact is, those recordings were overdubbed in a long, tedious series of operations. Many listeners were unaware of this. They believed that was how the instrument played—that you pushed a button and it would do whatever you wanted it to do. But in fact, as you said, it is a monophonic instrument. The polyphonic sounds that are recorded are done through a great deal of "sweetening."

S.F.: In jazz, the possibilities for the synthesizer are limitless. Performing at one of the Boston Pops concerts with the Moog Quartet, I did a transcription of Woody Herman's *Four Brothers,* the Jimmy Giuffre tune. I scored it for four keyboard players doing the saxophone lines, and we programmed our instruments to sound similar to a reed section. We played it with the Boston Pops, and believe me, it sounded great! We had our own drummer, and in addition to the synthesizers I used a viola section, cellos, French horns, bassoons. When I wanted to use one of the Pops' bass players for the jazz line, I asked Arthur Fiedler which player would be most suitable. He replied, "Pick one with long hair."

D.H.: Another notion that seems to be going around is that electronic music is creatively below par, somehow. This is not true.

S.F.: Absolutely not.

D.H.: One creative electronic music project I'd been involved with was the Children of All Ages, with Arnie Lawrence. We did several live concerts, using various electronic sounds. Arnie plays electric saxophone, has an attachment for his flute, and of course we had electric guitar and electric bass. I believe we came up with a few interesting thing. The only problem we ran into is that you have to get pretty precise about your sound system—there may be a tendency to blast or distort.

S.F.: Balance is crucial.

D.H.: You have to take care about how well it's all being set up.

S.F.: True. But in the end any instrument, electronic or otherwise, can only do as much as the player can do.

D.H.: No question about it.

S.F.: With the quartet, not long ago, we performed Villa-Lobos' *Bachianas Brasileiras* in concert, using a soprano soloist, and we took the four cello lines and transcribed them to the keyboards. Each one of us programmed our sound to be just a little different from a cello. Like a cello, but not really a cello. Maybe a little nasality, a short envelope, an altered sound pattern. You know what I mean, Dick.

D.H.: Synthesizers can imitate other instruments quite well, but so can an organ. To me, that's not where the synthesizer is at. To me, it gets interesting when it sounds *unlike* other instruments, and when it does things that you can't do manually on other instruments. What the synthesizer allows you to do is use in a keyboard situation the kinds of sounds that orchestra instruments cannot even approach.

S.F.: If you were to take an oscilloscope picture of the sounds of a trumpet, you'd see a certain type of wave. By using that, you can exactly recreate the same wave coming out of your electronic device. But while you're doing that, with electronics you can also *change* that sound as it's coming out in mid-air. You also can involve a synthesizer in changing the sound of any other instruments with a ring modulator device.

D.H.: When I began to fool around with a synthesizer I had to approach it from the viewpoint of a keyboard player. And I've come around to think of it as a kind of super organ. Organists and synthesizer people

may hate me for saying that, but that's the way I look at it.

Ed. note: There are, in fact, a number of "brand name" synthesizers on the market. There are performer models—as differentiated from larger, more complex, studio or school installations—carrying the trade names of [in alphabetical order]: ARP, Buchla, EML, Ionic, Moog, Putney, and Synthi. There are also several organs [Baldwin, Wurlitzer, etc.] that have built-in or accompanying synthesizer units. For more information on various synthesizer brands and models, write to ***down beat****/MUSIC WORKSHOP, 222 West Adams Street, Chicago, IL 60606.*

S.F.: Makes sense to me.

D.H.: What I tried to do in my own recording was to get an improvised jazz quality to many tracks, as though I were simply playing straight ahead. I wanted to illustrate that it was a kind of ad lib situation and that a human being was responsible for the sound—not a computerized robot. In *The Minotaur,* for example, it really was an eight-and-a-half-minute jazz improvisation which was done in a blowing context. However, once I had done one part of it, I then over-dubbed the other part. So the time situation on it was strange. First you do one thing, and then the same person does the other thing. But mentally it was meant to be an improvised setup, and I think it was just that. We played a bossa nova rhythm line, and then I went back for the melody, where most of the improvising was done. After that, I simply decorated with a bass line, and so on.

S.F.: When we play synthesizer jazz, we carry a rhythm section with us—piano, drums and bass—as well as the four Moogs. I may write an ensemble for the Moogs from an original jazz piece, which we'll play like four trumpets or four saxophones. Then I'll have Basie style figures for the other three units, while I play solo—just as in a jazz band. We also do some very avant garde jazz things, using our self-contained rhythm section to provide legitimate background for the electronics.

D.H.: You've done a lot more in public on the synthesizer than I. My thing has been primarily to develop the improvised feeling one can get in a recording studio. It's the other side of the coin.

S.F.: Much of the public performance has been done in rock, and too often, unfortunately, the pure effect has taken over rather than musicality. I may be a bit greybeard about it, but I do think the musicality of the synthesizer has been overlooked much too often in live performances.

D.H.: There are so many ways to go with a synthesizer that I think it leads to much unimaginative work. But at the same time I've heard some very good work, so it's difficult for me to characterize the quality of synthesizer playing today.

S.F.: Ironically, most of the synthesizer's playing problems come about because it has so much potential.

D.H.: Mechanically it certainly has some very surprising elements. As a keyboard instrument, a synthesizer feels differently because it can be set up beforehand in various ways—so that it seems to play more slowly, faster, with or without echo. Or you can make it do the opposite of what the normal keyboard does. These are things that a pianist or organist may be quite surprised at until he gets the hang of it.

S.F.: We can also change the scale of the electronic keyboard. By means of a scale device, we can make the do re mi scale come out to do-and-a-half, re-and-three-quarters, and change it to suit ourselves in any way we choose. We can tune our oscillators so if we play a C-Major scale, it will come out a G-Major scale. We do that in a lot of transposing French horn parts.

D.H.: How does that work out?

S.F.: We play a woodwind quartet by Rossini, scored for flute, French horn, clarinet and bassoon. Flute is a C instrument, in the treble clef. Clarinet is a B-flat instrument; it sounds a tone lower. Rather than recopy all the Rossini parts, we just tune down, by one tone, the synthesizer player who is doing the clarinet. He plays what is written and it sounds concert. When the French horn plays a C, it sounds an F. So he tunes accordingly. Now, the bassoon is a bass clef instrument, so the synthesizer plays just like a piano in bass clef.

D.H.: The role of the technician in electronic music is a question that often comes up. It's not a new problem, but I suppose it becomes critical in this context. For you can make such strange, new, interesting sounds with a synthesizer, without really being musical about it. So some engineering-oriented fellows may think that's all there is to music. Of course, there's much more.

S.F.: In one sense, dealing with a synthesizer requires even *more* musical understanding than a traditional instrument.

D.H.: It's awfully different from playing the piano, that's for certain. On the piano you know where the notes are. The different kinds of touches on a piano will make different kinds of sound, but within a particular framework. An organ is more complex. You can get many different sorts of tones, and you have to play it in different sorts of ways. A synthesizer is even farther along the way. It takes a good deal of experimenting to find out what sounds are best. And even in terms of technique, the way you touch the key can be as different on a synthesizer as a harpsichord is from an organ. Yet, the technical element of electronic music is no more alien to the creative side of it than the study of any musical instrument. You must learn what the knobs and switches on a synthesizer do, just as you must know the reactions of keys on a saxophone.

S.F.: The same is true of legitimate instruments that have been changed. In avant garde work, John Cage sometimes works with "prepared" pianos, right? He detunes, adds sounds, does things inside the instrument itself that make it sound differently from anything else. The same thing is done with the synthesizer.

D.H.: The rules of the game can be changed.

S.F.: Exactly. And sometimes without your knowing it! In performing live, we found that various cities have different power coming out of the wall outlets, even though it's the same voltage. And this effects the sound sources in odd ways. That's one reason we carry a technician with us wherever we go.

D.H.: In a sense's he's the group's piano tuner, and some pianists do carry their own tuners for live playing. So there's really no difference. Carrying a technician is part of a means to an end. And though he is important, he is not part of the actual creative experience. There are technical aspects that all musicians must contend with. Oboe players are always cutting their own reeds and softening them in water. Trumpeters are forever changing mouthpieces. Guitarists often experiment with new strings.

S.F.: Even drummers are constantly changing heads and sticks, using different objects to get the sound they're after.

D.H.: But I must admit there's *more* that can go wrong with electronic instruments than with manual ones. And this isn't limited to synthesizers. It's true of organs and amplifiers in general.

S.F.: Stradivarius never called back a fiddle! But despite technical problems, the future of electronic music looks good to me.

D.H.: Definitely.

S.F.: I think many more musicians will turn to the instrument.

D.H.: It's just another instrument that creative people can use to express themselves. Instruments certainly have a great influence on the creativity of a person. A guitarist learns to express in terms of what can be done on a guitar, for example. The the moog, you are not limited in the way that keyboard players are generally limited. So I would say that creative jazz players will become more and more liberated by the synthesizer as to what they can create.

S.F.: Recently we were rehearsing, and the Soviet conductor Kiril Kondrashin happened to be in the same studio. He listened to us play from Bach's *Well-Tempered Clavichord.* Soon he began to smile, for what he heard was Bach being played. The great composer had set those notes down, and we played them as they were written, except for certain electronic changes of sound. And it sounded as if Bach were in the studio.

D.H.: The music is there, no matter what you play it on. This is particularly true of Bach. In my opinion, the Walter Carlos transcriptions of Bach are often superior to the original instruments Bach had available. I can understand more of Bach's thinking in terms of Carlos' recordings than I can through the traditional organ versions of some of them. As for jazz, the synthesizer's unlimited possibilities makes it a natural for the jazzman, who traditionally has sought to break new musical ground.

S.F.: Can you imagine Art Tatum playing a synthesizer? Wow! With his single-line facility it would really be wild. But other players, who work in a more block chordal style, wouldn't sound as good as a solo line on this monophonic device. Guys who can think in a solo line—Charlie Parker, Lester Young—would have this nice flowing melodic thing going, but with a different sound.

D.H.: Jazz is the most open, free field in music. And synthesizers in particular, are made to order for the creative player.

S.F.: The synthesizer idea per se is not new. What makes it so easy today is its transistorized condition. Many years ago, Raymond Scott used to do something along this line with tubes. But you couldn't carry the thing anywhere; it took a room to hold it.

Continued on page 80

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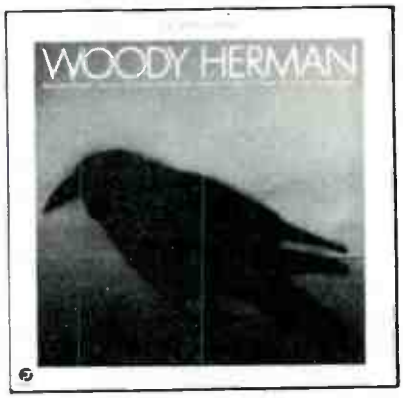

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db music workshop

ALONE

Lou Marini Jr.

Basically, this tune is quite simple—a repeated six-bar phrase with a nine-bar bridge. I originally conceived it as a very slow ballad but while working with (BS&T vocalist) Jerry Fisher the conception was altered to the recorded version.

This was my first attempt at writing lyrics and mating them to a song since I had been writing instrumental music only prior to my association with BS&T. My previous writing also required no commercial considerations, so this chart is an attempt at a very clear and straightforward presentation of the song.

The horn figure in the beginning is really the release of the tune, rhythmically compressed, and this figure is used throughout the piece (intro, one bar before B, the horn interlude at D, and again the bar before G.) In fact, the tune really came from the harmonization of the figure which I first played on flute very fast. Transposed to the piano my bad chops forced me to play it slowly and I then realized it had some charm.

If I were to write this for big band, I would follow my usual course, which is to severely limit the musical content and develop the very best ideas. After the intro the first statement of the melody could be expanded harmonically and be made longer, perhaps chorale-like.

Once the tune is in tempo, the problems are more of orchestration as the horns would need to bear more of the harmonic and rhythmic responsibility.

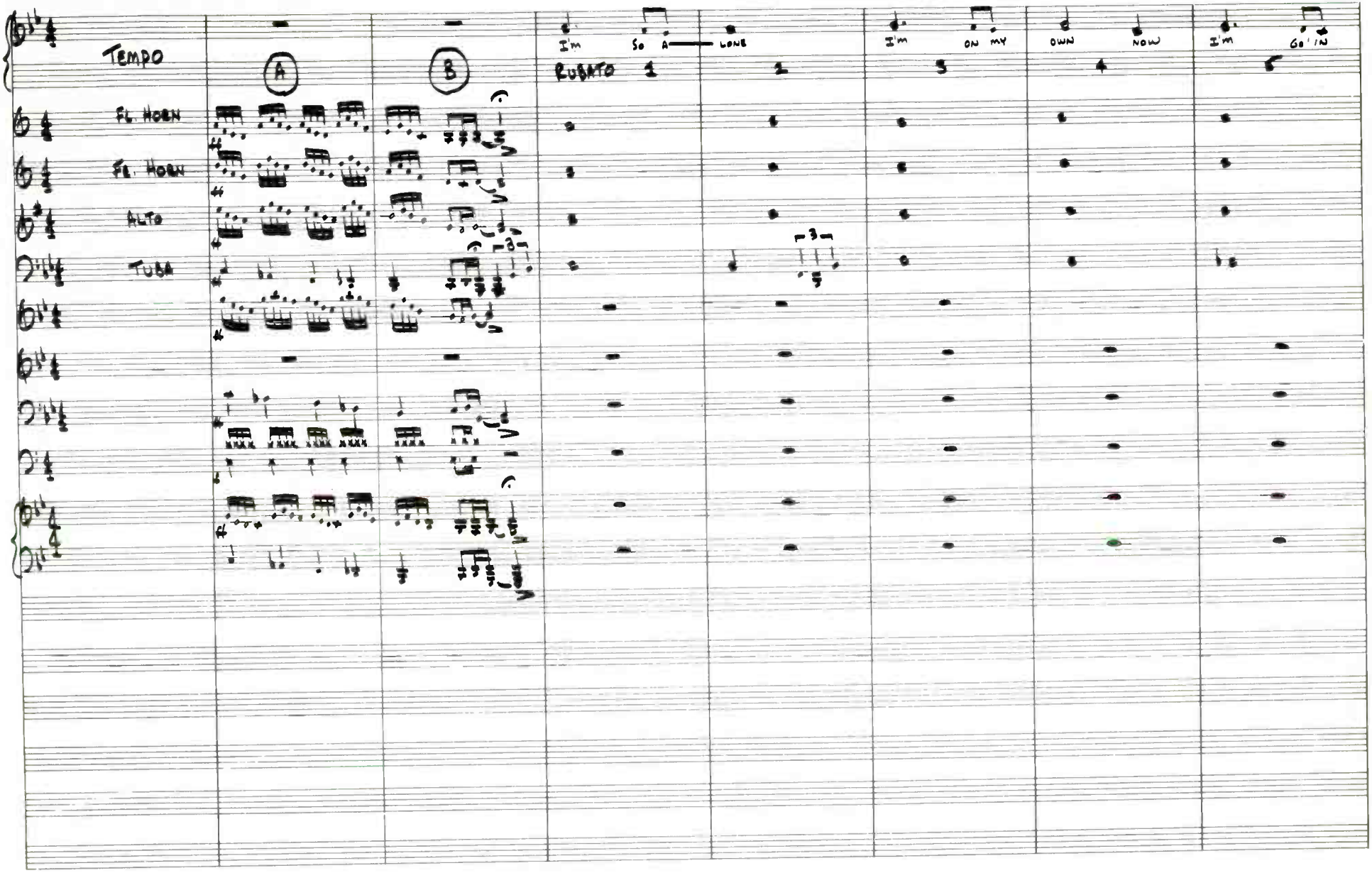
The horn interlude leading to the solos could be altered to be more of a definite and complete section. The horn figure could become an ostinato with the figure played in half-time over it and it could then modulate into the solo. Behind the solo there could be background figures based on that same germinal figure.

If I were to do a big band chart on *Alone*, it would very probably be quite different from the chart I did for BS&T, because the considerations for using a big band are quite different.

(Ed. note: Readers who want to concert this chart into a big band arrangement—for education purposes, not publication—may send it to Marini for his appraisal and comments. Please supply a self-addressed stamped envelope if you want your score returned. Send to Lou Marini, Jr., down beat/MUSIC WORKSHOP, 222 W. Adams St., Chicago, Ill. 60606.)

Title ALONE (A)

Page 1



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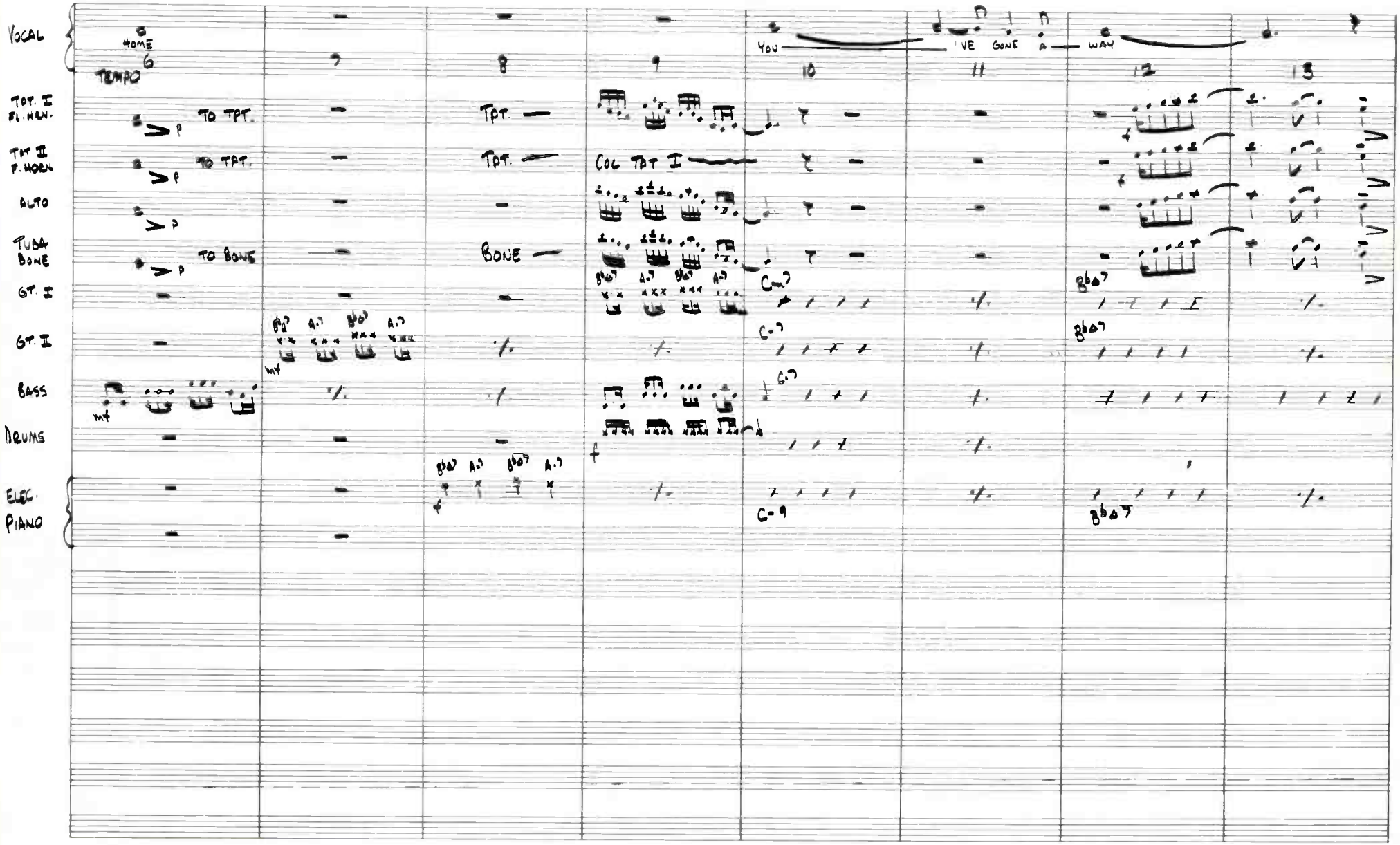

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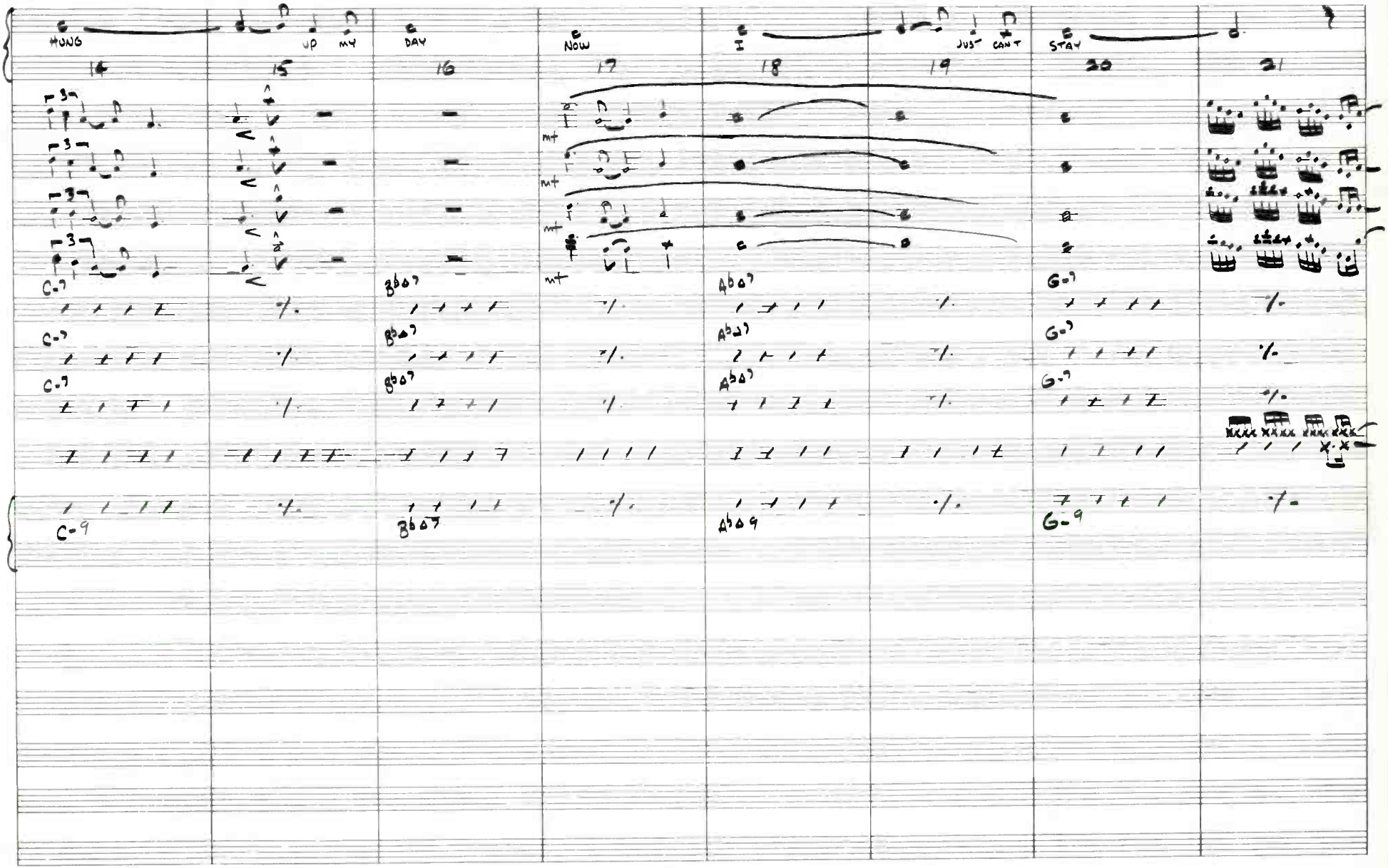

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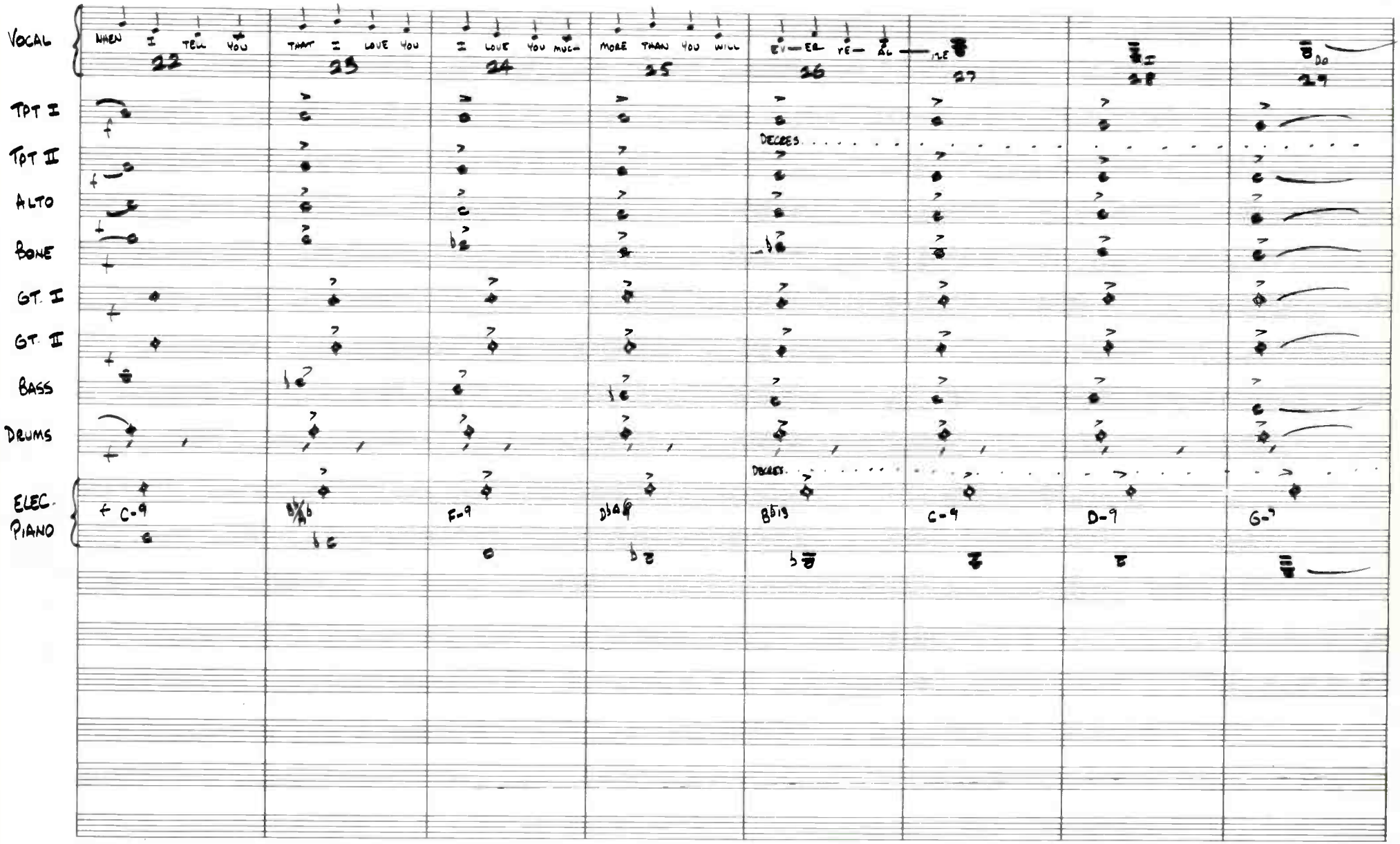

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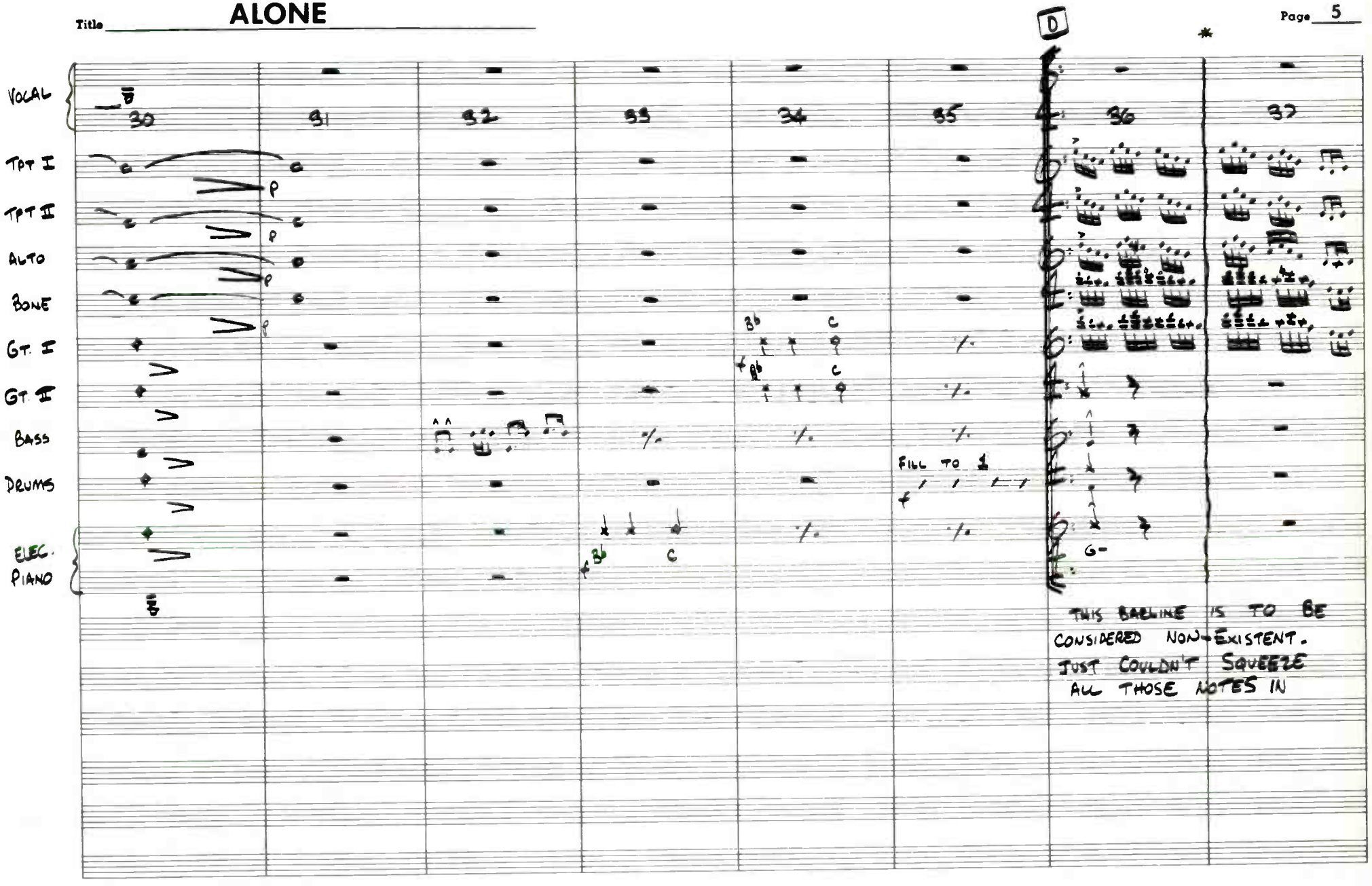

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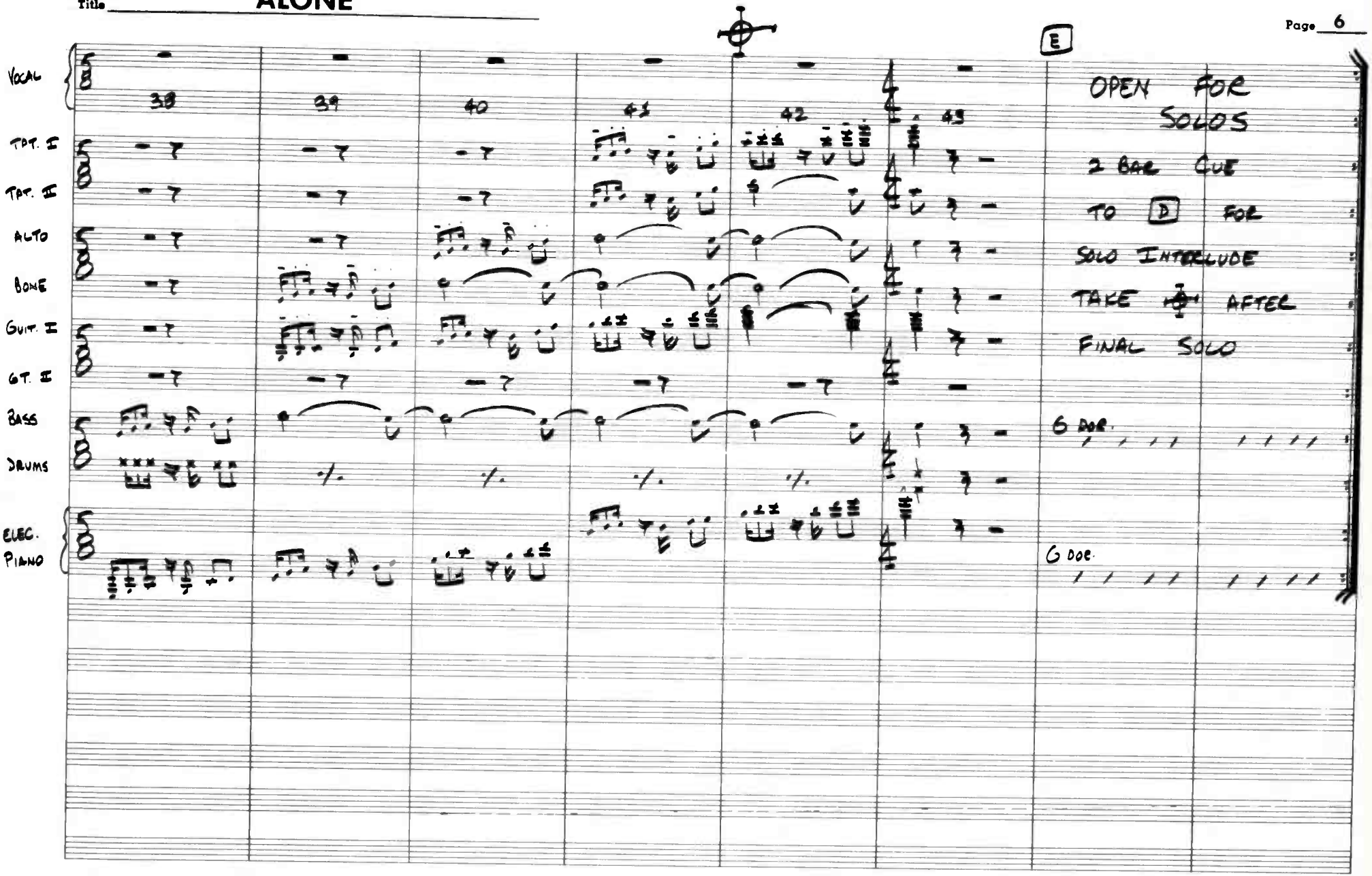


Title ALONE

F

VOCAL
TPT I
TPT II
ALTO
BONE
GT I
GT II
BASS
DRUMS
ELEC. PIANO

44 45 46 47 48 49 50 51

Im BY MW — SELF

TO FL. HORN

TO FR. HORN

TO TUBA

Str

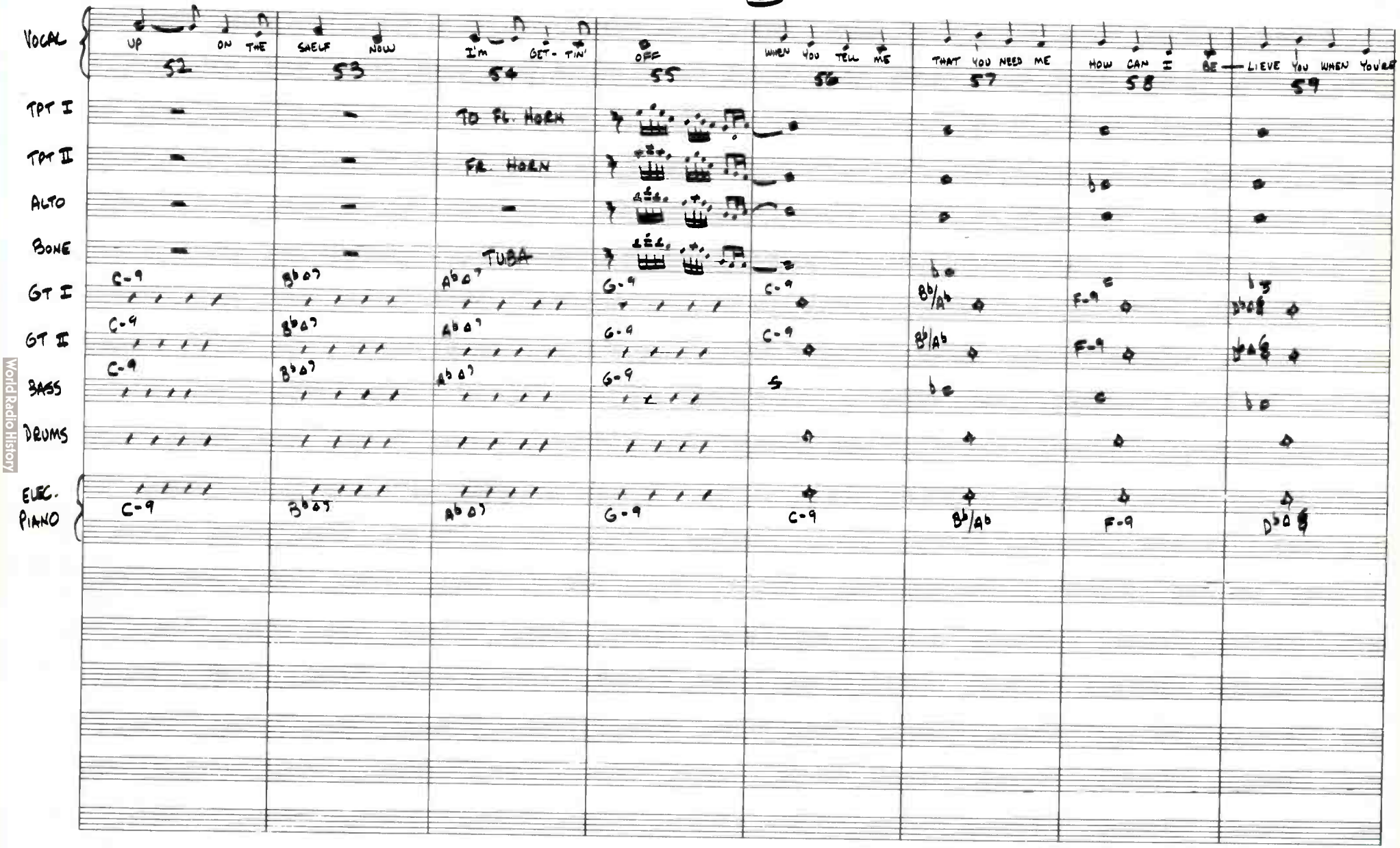
A♭Δ7

G-9

C-9

B♭Δ7

Title **ALONE**



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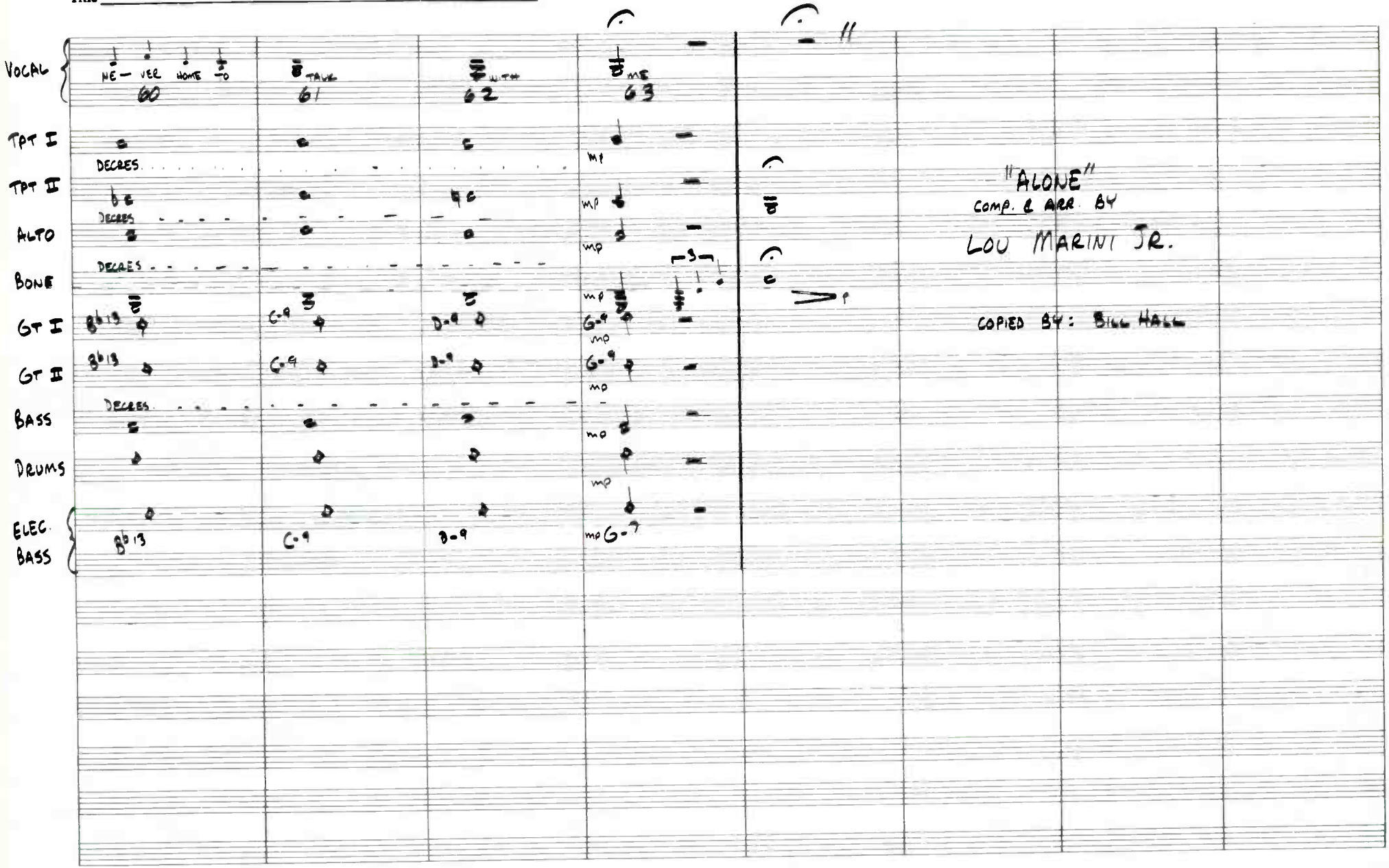

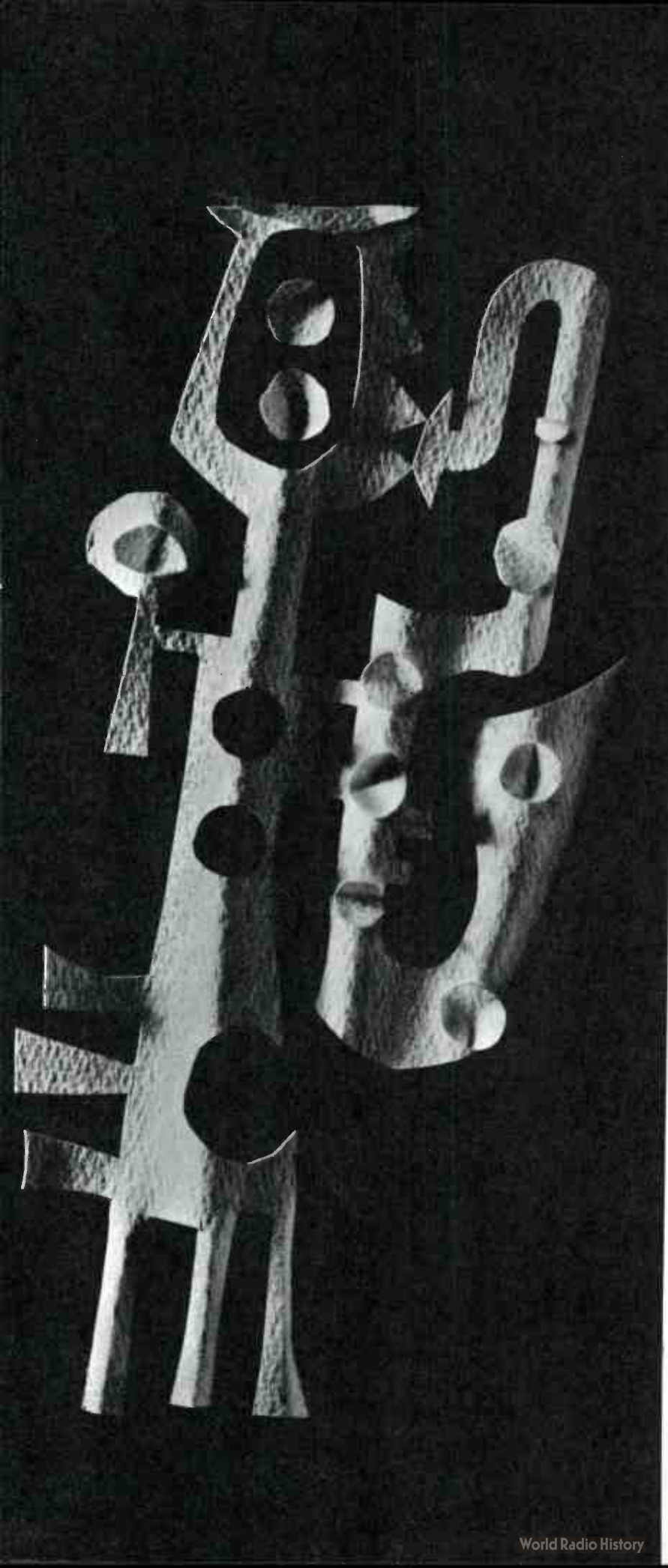

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An Abridged Bibliography of Jazz Study Materials

by charles suber

A severe inhibition on the growth and quality of music education is the inability of students, teachers, librarians, and dealers to know which methods and materials are worthwhile and available. This is particularly true in the study of jazz which so often receives token attention in high schools and colleges (despite the more than 350,000 school musicians in stage bands and other jazz-oriented ensembles.)

It isn't as if the materials are not available. An impressive and increasing number of texts, background and reference books, methods, filmstrips, recordings, etc., are published every year. It isn't that students and educators are not eager for the opportunity to learn. We can gauge, with considerable accuracy, the level of demand for jazz education by the stream of requests for information received by **down beat's/** MUSIC WORKSHOP.

Fortunately, **down beat** receives copies of most new jazz study publications (and many that are not published), and has the educational and professional sources to evaluate the suitability of the materials. So, to satisfy the immediate need, here is *An Abridged Bibliography of Jazz Study Materials.* (A much longer and complete bibliography is in preparation for publication in 1973.)

The criteria for including the titles listed below are: recommendation of worth by students and teachers; personal knowledge of content and grade level; availability. All the titles are recommended for individual and/or classroom study. The availability of an accompanying teacher's manual is noted when applicable. A brief annotation is made for those titles which are especially recommended. It is not to be assumed that titles which are neither listed nor annotated are not worthy of your time and attention. The best possible knowledge is gained from your own personal observation and use.

The listings are arranged alphabetically by author (or editor) and include the publisher of the title. Also indicated is the Grade Level assessed on the basis of my personal knowledge and experience. The Grade Level refers to level of difficulty, not academic grade. (E — easy or elementary; M — medium or intermediate level; A — advanced or professional level).

Prices are not indicated because of their frequent fluctuation and differences between hard-cover and paperback editions, discounting, etc.

All the titles listed were commercially available as of December, 1972. If you have difficulty locating a title—or you wish to comment about the bibliography, write **down beat**/MUSIC WORKSHOP, 222 W. Adams St., Chicago, Ill. 60606.

●

Materials for the study of Jazz: Arranging, Composition, Harmony, Improvisation, Rhythm, Theory.

Alexander, Van: *First Chart* (E), Criterion Music.

Baker, David: *Arranging & Composing [For the Small Ensemble: jazz/r&b/jazz-rock]* (M-A), **down beat**/MUSIC WORKSHOP. A practical tool for combo writing, an important part of the jazz idiom.

Baker, David: *Jazz Improvisation [A Comprehensive Method of Study For All Players]* (M-A), **down beat**/MUSIC WORKSHOP. A total approach and practical method for instrumental improvisation. Well organized for unit study. A standard college level text, 4th printing.

Baker, David: *Techniques of Improvisation* (M-A), **down beat**/MUSIC WORKSHOP, in 4 vols. Vol. I, *A Method For Developing Improvisational Technique [Based on the Lydian Chromatic Concept by George Russell];* Vol. II, *The II V7 Progression;* Vol. III, *Turnbacks;* Vol. IV, *Cycles.*

Baker, Mickey: *Complete Handbook For The Music Arranger* (M-A), Amsco.

Banacos, Charles: *Pentatonic Scale Improvisation* (M-A), Banacos Music.

Berklee College of Music, Faculty members of the: *Jazz-Rock Theory* (E-A), Berklee Press. An overview of arranging techniques for classes in theory, general music, and music appreciation via 33 minute filmstrip/recording, with Teacher's Manual.

Coker, Jerry: *Improvising Jazz* (E), Prentice-Hall. Highly recommended for beginner improvisers, and their teachers.

Coker, Jerry, & others: *Patterns For Jazz* (E-M), Studio P/R. Recommended for daily practice for all jazz players except the most experienced professionals.

Delamont, Gordon: *Modern Harmonic Techniques,* Vols. I, II (E-M), Kendor Music. All books by this author are well organized for unit study.

Delamont, Gordon: *Modern Arranging Technique* (M-A), Kendor Music.

Delamont, Gordon: *Modern Contrapuntal Technique* (A), Kendor Music.

Ellis, Don: *Quarter Tones* (A), Ellis Music.

Ellis, Don: *New Rhythm Book* (M-A), Ellis Music.

Garcia, Russ: *The Professional Arranger-Composer* (A). Now in its 7th printing, this book remains the finishing tool for professional writing.

Grove, Dick: *The Encyclopedia of Basic Harmony & Theory Applied to Improvisation On All Instruments,* in 3 vols., First Place Music, Vol. I, *The Elementary Aspects* (E); Vol. II, *The Intermediate Aspects* (M); Vol. III, *The Advanced Aspects* (with three available Lps demonstrating 119 chord progressions). Each volume is a detailed course of instruction. Well organized for unit study.

Grove, Dick: *A Guide To Writing Arrangements For Stage Band Ensembles* (A), First Place Music.

Hagen, Earl: *Scoring For Films* (A), Criterion Music. Everything you need to know about film scoring by the pro's pro.

LaPorta, John: *A Guide To Improvisation* (E-M), Berklee Press, with three 7" LPs, and Teacher's Manual.

Lateef, Yusef: *Yusef Lateef Method On How To Improvise [Soul Music]* (A-M), Alnur.

Mancini, Henry: *Sounds & Scores* (M-A), Larry Shayne Music, with three 7" LPs. The standard book of virtually all voicing possibilities.

Nelson, Oliver: *Patterns For Saxophone* (A), Noslen. Despite the title, this is an excellent aid to improvisation for any instrument.

Ravendo, Felix: *The Book For the Improviser* (E-M), Raven Music.

Ricigliano, David: *Popular & Jazz Harmony* (M), Donato Music. A very useful single-volume handbook for the musician and writer.

Russell, George: *Lydian Chromatic Concept of Tonal Organisation For Improvisation* (A), Concept. A unique and significant total approach to the study and performance of jazz by a major music theorist.

Sandole, Adolph: *Beginner's Method For Jazz Improvisation* (E), Sandole Music.

Schaeffer, Don, and Colin, Charles (eds): *Encyclopedia of Scales* (E-A), New Sounds In Modern Music.

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Methods For Jazz Ensemble Performance

La Porta, John: *Developing The Stage Band* (E-A), Berklee Press. A complete, programmed course of study in 22 vols., one for each instrumentalist plus Director's Manual. Highly recommended for individual instrumental study, sectional rehearsal, as well as ensemble training. Should be required reading for courses in jazz pedagogy. Equally suitable for elementary level ensembles through college and service bands.

Listening to recordings of professional jazz ensembles is strongly recommended for concept and understanding of what it is to swing and improvise within the disciplines of a big band or combo. For lists of specific recordings, see Dan Morgenstern's Discography elsewhere in this Yearbook or consult a current catalog of the **down beat**/RECORD CLUB.

It is further recommended that the jazz student and teacher investigate the many good jazz recordings (complete with solo music parts) available from *Music Minus One* which provide, in addition to listening advantages, the opportunity for the player to perform with (and within) a professional ensemble.

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Methods For Jazz Brass Players

Baker, David: *Jazz Styles & Analysis: Trombone* (M-A), **down beat**/MUSIC WORKSHOP.

Colin, Dr. Charles: *Complete Trumpet Method* (E-A), New Sounds in Modern Music.

Kotwica, Raymond: *Chord Studies For Trumpet* (M), Berklee Press.

Tanner, Paul: *Practice With The Experts* (M), MCA Music.

Wilson, Phil: *Chord Studies For Trombone* (M), Berklee Press.

LaPorta, John: *French Horn* (E-A), (one of the 22 vols. of *Developing the Stage Band*, Berklee Press.

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Methods For Jazz Reed Players:

DeFranco, Buddy: *Clarinet Studies* (M-A), Leblanc.

Lateef, Yusef: *Flute Book of the Blues* (M-A), Alnur.

Nelson, Oliver: *Patterns For Saxophone* (A), Noslen.

Viola, Joseph: *The Technique of the Saxophone*; Vol. I, *Scale Studies* (E-M); Vol. II, *Chord Studies* (M), Berklee Press.

●

Methods For Jazz Rhythm Players

Brown, Tom: *Mallets In Mind* (M), Kendor Music, with Lp.

Burns, Roy: *Drum Set Artistry* (M), Alfred Music, with Lp.

Burton, Gary: *Four Mallet Studies* (A), Ludwig.

Burton, Gary: *Introduction to Jazz Vibes* (E-M), Ludwig.

Curia, Wilson: *Modern Method for Piano Bossa Nova and Jequibau* (M-A), Curia Music.

Curtis, William: *A Modern Method For String Bass* (E-M), Berklee Press.

Davis, Richard: *Walking on Chords For String Bass and Tuba* (M), RR & R Music.

Dawson, Alan: *A Manual For The Modern Drummer* (E-A), Berklee Press.

Fowler, Dr. William: *Guitar Patterns For Improvisation* (A), **down beat**/MUSIC WORKSHOP.

Leavitt, William: *A Modern Method For Guitar* in three vols. (M-A), Berklee Press.

Montgomery, Wes: *Jazz Guitar Method* (M), Robbins Music.

Progris, James: *The Berklee Keyboard Program* with *Music Education Supplements*, each in 4 vols. (M-A), Berklee Press.

Swain, Alan: *Four-Way Keyboard System*, in 3 vols. (E-A), Creative.

(Also recommended are the various exercise books and methods (Some with tape cassettes) for electric bass, keyboard, percussion, guitar, and harmonica published by Gwyn Publishing Co. The authors include: Carol Kaye, Joe Pass, Vic Feldman, Rufus Jones, Laurindo Almeida, Paul Guerin, et al.)

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Background & Reference Books

Armstrong, Louis: *Satchmo: My Life In New Orleans* (M), Prentice-Hall.

Balliett, Whitney: *Ecstasy At The Onion* (M-A), Bobbs-Merrill.

Belz, Carl: *The Story Of Rock* (E-A), Oxford, Includes excellent discography, highly recommended.

Chilton, John: *Who's Who of Jazz* (E-A), Bloomsbury Book Shop, 1972. Excellent scholarship, includes many jazz players not found in other encyclopedias.

Dance, Stanley: *The World of Duke Ellington* (E-A), Scribner.

DeLerma, Dominique-Rene, and others: *Black Music In Our Culture* (M-A), Kent State U.

Feather, Leonard: *From Satchmo to Miles* (E-A), Stein & Day.

Feather, Leonard: *The New Edition of the Encyclopedia of Jazz* (E-A), Horizon, 1960.

Feather, Leonard: *The Encyclopedia of Jazz In The Sixties* (E-A), Horizon, 1967.

Garland, Phyl: *The Sound of Soul* (E-A), Henry Regnery.

Gitler, Ira: *Jazz Masters Of The Forties* (E-A), Macmillan.

Goldberg, Joe: *Jazz Masters of The Fifties* (E-A), Macmillan.

Hadlock, Richard: *Jazz Masters Of The Twenties* (E-A), Macmillan.

Holiday, Billie, and Dufty, William: *Lady Day Sings The Blues* (E-A), Doubleday. A classic life-story of one of the greatest jazz singers. Bears little relationship to the movie version.

Hughes, Langston: *Book of Jazz* (E), Franklin Watts. An excellent jazz primer for young children.

Jones, LeRoi (Imamu Amiri Baraka): *Blues People* (E-A), W. Morrow. The most important book on the essence of the blues and its Afro-American origins, influences, and manifestations.

McCarthy, Albert, and others: *Jazz On Record: A Critical Guide To The First Fifty Years* (1917-1967) (M-A), Hanover.

Oliver, Paul: *The Story Of The Blues* (E-A), Chilton. A straight-forward history of blues development. Recommended as a complement to Jones' *Blues People*.

Pleasants, Henry: *Serious Music And All That Jazz* (M-A), Simon & Schuster. A strong indictment of the neglect of jazz by "serious" critics. States most positively that jazz (and its related forms) is the creative music of today's society.

Schuller, Gunther: *Early Jazz: Its Roots and Musical Development* (M-A), Oxford. The standard text on just what (harmony, rhythms, and structure) came from Africa and with what (European and Latin-American elements) it was combined to create 20th century jazz and blues. Should be required reading for all music majors.

Shapiro, Nat, and Hentoff, Nat: *Hear Me Talkin' To Ya* (E-A), Dover.

Shapiro, and Hentoff, Nat: *The Jazz Makers* (E-A), Rinehart & Winston.

Shaw, Arnold: *The Street That Never Slept* (M-A), Cowles. An excellent account of 52nd St., New York City's legendary jazz promenade, in the 30's and 40's.

Shaw, Arnold: *The World of Soul: Black America's Contribution to the Pop Music Scene* (M-A). Good scholarship and interestingly written.

Simon, George: *Simon Says: The Sights & Sounds of the Swing Era, 1935-55* (M-A), Arlington. Excellent collection—and all that genuine nostalgia—by the former editor of *Metronome*.

Southern, Eileen: *The Music of Black Americans: A History* (M-A), Norton. Highly recommended as a complement to Schuller's *Early Jazz*.

Standifer, James A., and Reeder, Barbara: *Source Book of African and Afro-American Materials For Music Educators* (M-A), Music Educators National Conference.

Stearns, Marshall: *The Story of Jazz* (E-A), Mentor. Written in 1958, it remains the best single volume of the history of jazz. Well organized for unit study.

Terkel, Studs: *Giants of Jazz* (E), Crowell. Very good for children's introduction to jazz personalities.

Wilder, Alec: *American Popular Song* (M-A), Oxford. Superb analysis, entertainingly written. Should be required reading for all vocal majors and most musicians.

Williams, Martin T.: *The Jazz Tradition* (A), Oxford.

Williams, Martin T.: *Jazz Masters of New Orleans* (M-A), Macmillan.

Williams, Martin T.: *Where's The Melody* (M-A), Pantheon. Highly recommended. Explains what you should listen for (and to) in a jazz performance.

ROBERTA FLACK

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what avant garde is. It's all music. When Miles Davis plays rock, people say he is playing jazz. Who is to argue? If I wanted to play some Bach or Chopin on stage to close out a performance, I could play it and get as much response from the audience, whether they wanted to hear me sing *Gone Away, Reverend Lee* or whatever. If I play it and I feel it, they're going to feel it too, because the audience will get caught up in your emotions and what you are doing."

About the tradition of female singers from which she emerged and how that heritage has shaped and developed her direction, Roberta said:

"Creative people are influenced by all creative people, particularly those that are accessible. I'm certainly, in my estimation, the sum total of all the black lady singers

and probably all the male singers who have recorded because this is what I grew up with, so not to be influenced by these great singers would have been to close my ears to learning. To be influenced is a very great thing, and to realize that you are being influenced, and that's why one goes to college and studies with someone, as opposed to the whole theory of self-teaching. There are a lot of philosophers who advocate this. So I've been studying with all the people I've ever heard in my life and I've been directly influenced by them. I'm totally opposed to anybody who in the process of studying someone does so with the intent of sounding like that person or playing like that person, because that's not what makes you unique. If people like you, they like you because you sound like *you*, because you represent something they don't hear in anybody else."

Her efforts to present her artistry are sometimes affected by the fact that she is a woman and has to protect her emotional resources.

She reflects on this challenge:

"Not only am I a woman but I'm a woman whose feelings are easily hurt by the people I work with. My problem is not unique, because all black women in this country have the same problems that black people, period, can have. In other words, nobody gives me anything unless they realize that I'm Roberta Flack, then they give it to me, and the reason they don't give it to me before is because I'm a black woman. As a woman, I have a lot of problems because I'm super-sensitive and I can't understand peoples' coldness sometimes—their greed and backbiting. I've tried to help everybody and give them all I can. But everybody is trying to rip off, and that bothers you if you're sensitive.

"I want to be real," she concluded, "and being real for me is being able to feel other peoples' feelings as deeply as I feel my own. That's why I enjoy singing."

And maybe that's why so many people enjoy listening.

MANNE-HOLE

Continued from page 13

and who knew if that would eliminate the vibrations? . . or move. And by this time the neighborhood had also really deteriorated."

That part of Hollywood (not far from the fabled corner of Hollywood and Vine) was "turning into Babylon," Shelly said. His pianist, Mike Wofford, told me: "This area used to be eccentric. Now it's just sick. You leave the club at 2 and you have to wade through the freaks and transvestites."

The better part of 1972 was devoted to the search for a new location. But real estate costs were prohibitive. One club asked $90,000—just for the privilege of taking over its lease. Then the Lighthouse flashed a message of availability, but Shelly didn't want to move way out to Hermosa Beach. However, he realized this would be an excellent opportunity for Rudy, and in the autumn of '72, the partnership split up. But there's been no hiatus for either the Beard or the Drumstick. Rudy's doing Lighthouse-keeping; Shelly's writing and playing more than ever.

"You know," Rudy mused, "Looking back on that upholstered toilet with the interrogation chairs, a lot of people had the idea that Shelly Manne and Rudy Onderwyzer were fat cats. Exactly the opposite was true. One year the club grossed $302,000, That was a record gross. But after deductions, we showed $1,800 net profit for a whole year! The music nut alone accounted for 60-70% of that gross. The year before that we grossed about $280,000 and came up with a $20,000 loss figure. Fat cats? In actuality we were patrons of the arts!"

"Yeah," Shelly nodded, "And then some nut like Frank Kofsky comes along and publishes some insane figures about what we were making. He must have gotten those figures out of his head or else he was living in a dream world. His article was a pack of lies and it shocked the hell out of me." (This nonsense was later published in a book which is used as a text in many jazz courses, of course.—ed.)

The future? Well, that's highly speculative. Shelly is determined to have another club, but two important factors point against it, and he admits it: "My desire, like my energy, is not as strong as it was when I opened the Manne-Hole. And I don't know if I'm up to finding another place alone—or if I can ever find another partner like Rudy. But I still plan on opening another club. I don't mean to sound altruistic, but this business has been good to me. I've made a good living from music and I've had lots of good memories. I feel that I'd like to give something back to it. Of course, my wife's happy that I don't have a club right now." To which Flip (no one, but no one, calls Mrs. Manne Florence) protested: "Not true. I'm happy when *you're* happy."

Rudy, pointing to my tape recorder: "It's impossible to sum up 12 years in one interview. I'm going to sum it all up in a book to be called *They All Had Clay Feet.* Then I'll be able to tell all. I've always been more interested in the *human* side of this business. Not the music, but personalities."

Maybe that's why the Manne-hole was such a success. No fat cats for owners, but two hip gentlemen who dug themselves a swinging sewer and, showing equal respect for music and musicians, made it resound to the joys of jazz.

SYNTHESIZER

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How electronics entered into it, basically, is that certain instruments were amplified in jazz because they couldn't be heard in combination with others. If you had a bass, drums and piano going, you couldn't hear a guitar. So they hooked an amplifier onto it. Not to change the sound, but to make it a little louder. People than learned that, having done this, they could also change the sound.

D.H.: That's when the rules of the game changed. It began, probably, with Charlie Christian and a few other guitarists of that period. It wasn't just a loud guitar. What came out was a new sound and a new way of playing.

S.F.: By this time, we've gotten to the point of thinking about big bands composed of synthesizers backed by rhythm. But there's a problem, and it's not musical. In front of each player in our quartet sits $10,000 worth of equipment. Imagine having to have 25 or 30 such setups—it would be economically impossible. But in combinations of four, five or six, it's quite feasible. And we'll be seeing more of this.

D.H.: Except that there will be a problem of mixing the sounds.

S.F.: That's where the mixer-technician comes in.

D.H.: But electronic sounds then have the problem of mixing in the same way that a recording studio has. It is simply not worked out as well yet as, say, a symphony orchestra mixes itself and distributes itself in a good-sounding concert hall.

S.F.: In playing ensemble, we have found that keeping more reserve power behind us—without using it all—gives us a clearer signal. That way we don't wash each other out. For there's a real tendency in electronic music for one instrument to cancel out another.

D.H.: I guess the Quartet has the same problem that most rock groups face: It's so easy to be playing loudly that you have to take care not to step into the other fellow's territory. In my opinion, many rock groups do not understand the problems of dynamics with electronics. As a result, they play too loudly, and instead of hearing instruments, at times all you hear is a tremendous roar.

S.F.: The human ear is so designed that at a certain decibel it turns off and doesn't hear. In other words, it can be so loud, you can't hear it. The pure thickness of the loudness cancels out the human ear. And something the human ear can't differentiate doesn't sound good to the brain.

D.H.: There's a normal tendency for people to think that whenever a new development comes along it's going to displace everything that happened before, do it better than anything before. But after awhile you realize that whatever it is has unique qualities of its own, and that it is a worthwhile addition to all that has been around for a long time. I believe the synthesizer is just that—one more instrument, one more way to go. I'd like to emphasize that it's *not* going to replace everything else, it's *not* superior to everything else. It's just different, extremely interesting, and a very satisfying way of making music.

SEMINARS

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not the vehicle that makes the player or listener. The teacher is capable of taking the ingredients (i.e., historical background, theories of improvisation, innovators and their styles, sociological, environmental and emotional factors, etc.) and transmit them to the student in order that he may utilize them and get involved either as a performer or listener. In other words, make it a living thing by their doing it. Play a record, as Chris said, of African polyrhythms and then play an Elvin Jones, a Roy Haynes, a Max Roach record to show the relationship and derivation. The Dewey philosophy (you learn by doing) is vital. So, you give them some sticks and have each of them play the rhythms simultaneously. It won't be a professional performance, but it becomes more of a living experience and not just abstract trivia which they may not retain.

"Therefore, you open a student's mind to absorb the material, retain it, and then utilize

Clem De Rosa

it in the practical world. These are three ingredients I consider of top priority on the list of priorities as an educator. You can prepare a student to pass an examination or pass a course, but that's the end of it. He will not retain any of the material and this is essentially why we are lacking in audiences. They take the course, but that's the end of it. He will not retain any of the material and this is essentially why we are lacking in audiences. They take the course because they have to, or they feel it's an easy elective, so they take it and don't retain any of it. Therefore, it is the responsibility of the instructor to make the course interesting, essential and relative to the life experience of a student, enabling him to relate to the live performance of a jazz artist."

Fowler then re-emphasized the inability to use one text in teaching improvisation because of the students' variable rates of learning, environmental differences, etc.; and said he feels the answer is in the clinics, where small groups are taught with the accent on ear training. Suber added that there are numerous attempts to develop the ear training concepts at the pre-school level by utilizing combinations of Suzuki, Orff, Dalcroze, etc. These approaches may greatly affect and influence the growth and development of our future musicians, he felt.

The entire week of seminars proved to be extremely successful from the standpoint of audience attendance, enthusiasm, and participation and the quality and quantity of each of the panelists' input. A tremendous amount of knowledge was passed on through each of these informative sessions, further emphasizing the need to continue them in conjunction with festivals, so that everyone can be enlightened about the many ramifications of this fantastic and beautiful art form—JAZZ.

down beat

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"My tape recorded home study course completely reverses the meaning of personal instruction. No matter how nice, pleasant, and personable the teacher can be it is the fragmented content and medium of mass produced drum method books, coordination exercises, and rudiments that make the instruction impersonal. The drum student experiences the same boredom as the factory worker, for they are both on an assembly line.—Drum books do serve a purpose but the aim has nothing to do with learning to play the drums or in fact learning how to read charts. Drum books are written and studied for the purpose of calming feelings of anxiety and depression caused by the drummer's self-image of illegitimacy. Even the innocent could immediately recognize the sterility of drum books, if he were only supplied with a recording by the author.—The PRACTICE of drum books will MAKE(S) you PERFECT-ly terrible. How does this happen? The musically talented ear is often more aware of the problem than the brain, and in an act of self-preservation it unconsciously turns itself off as a protection against the daily racket and noise of the assembly line. As the limbs learn to respond uniformly and mechanically to the specialized and repeatable aspects of the daily assembly line, the brain loses interest and dissociates itself from the muscles. By the time a drummer gets through practicing and attempts to play with a band he has unknowingly psychologically amputated his ear and numbed his brain. Don't take my word for it. By all means find out for yourself! If you have, then you may be ready for the kind of teaching I have to offer when I visit your part of the world for a three day drum seminar. The schedule: **Chicago**—May 18, 19, 21; **Los Angeles**—June 4, 5, 6; **San Francisco**—June 8, 9, 11; **Atlanta, Georgia**—April 16, 17, 18; **Houston, Texas**—April 20, 21, 23. **London, England**—Sept. 17, 18, 19 ('73).—The difference between "clinics" as compared with my seminars is that once we make direct contact the personal instruction can continue through my tape recorded home study course. That my course is more personal than "personal instruction" is already an established fact that you will hear when you listen to a recording I will send you after you write for information. You will hear recordings of my students from Maine to California, from Scotland to South Africa, from Sweden to Brazil, and they reveal spontaneously how much they are getting out of the course. You will find this electronic evidence of a unique personal relationship between a teacher and his students all over the world to be electrifying." **HOW CAN A GOOD DRUMMER GET TO PLAY BETTER?** For information about the tape recorded home study course and the 3 day drum seminars, send one dollar (check or money order) along with your request for information to the **STANLEY SPECTOR SCHOOL OF DRUMMING 200 West 58th St., Dept. 301, New York, NY 10019.** Act immediately. Acceptance limited to the first 12 drummers who qualify in each city. For information about qualifying for instruction with Stanley Spector, should you live in the greater New York Area, phone (212) 246-5661.

discover music

it's great when you participate!

notes on contributors

Ralph Berton's long career in the world of music began under the tutelage of his older brother Vic Berton, one of the leading jazz drummers of the '20s (and later a famous symphony percussionist). A child performer (drums and vocals), Ralph was a pioneer in the areas of jazz broadcasting (WNYC) and organized jam sessions (Village Vanguard, Pied Piper). A prolific freelance writer, he was the editor of *Sounds & Fury*, is at work on a biography of Bix Beiderbecke, and teaches jazz at Bloomfield College in New Jersey.

Mike Bourne, a regular **down beat** contributor, is editor of **Hubris**, a fortnightly gazette of the arts published in Bloomington, Ind., where he is a PhD candidate in Theater Arts at Indiana University. He has directed (and acted in) a number of dramatic productions, is a sometime professional rock drummer, and conducts his own music show on local radio.

Colleen Forster, down beat's Kansas City correspondent, is a VISTA worker assigned to Turner House, within the inner city of Kansas City, Kansas where she teaches jazz to about 150 young people each week. She is a 1971 graduate of U. of Wisconsin-Eau Claire where she majored in journalism and music and was the lead alto saxophonist in the award winning UW-EC jazz ensemble.

Pat Griffith, a regular contributor to **down beat**, is a young West African journalist specializing in music. He presently resides in Paris.

Chris Acemandese Hall is a young poet and illustrator living in New York City. His previous publications include childrens' books.

Gordon Kopulos is a Chicago musician (16 years on reeds) and freelance writer who often contributes to **down beat**.

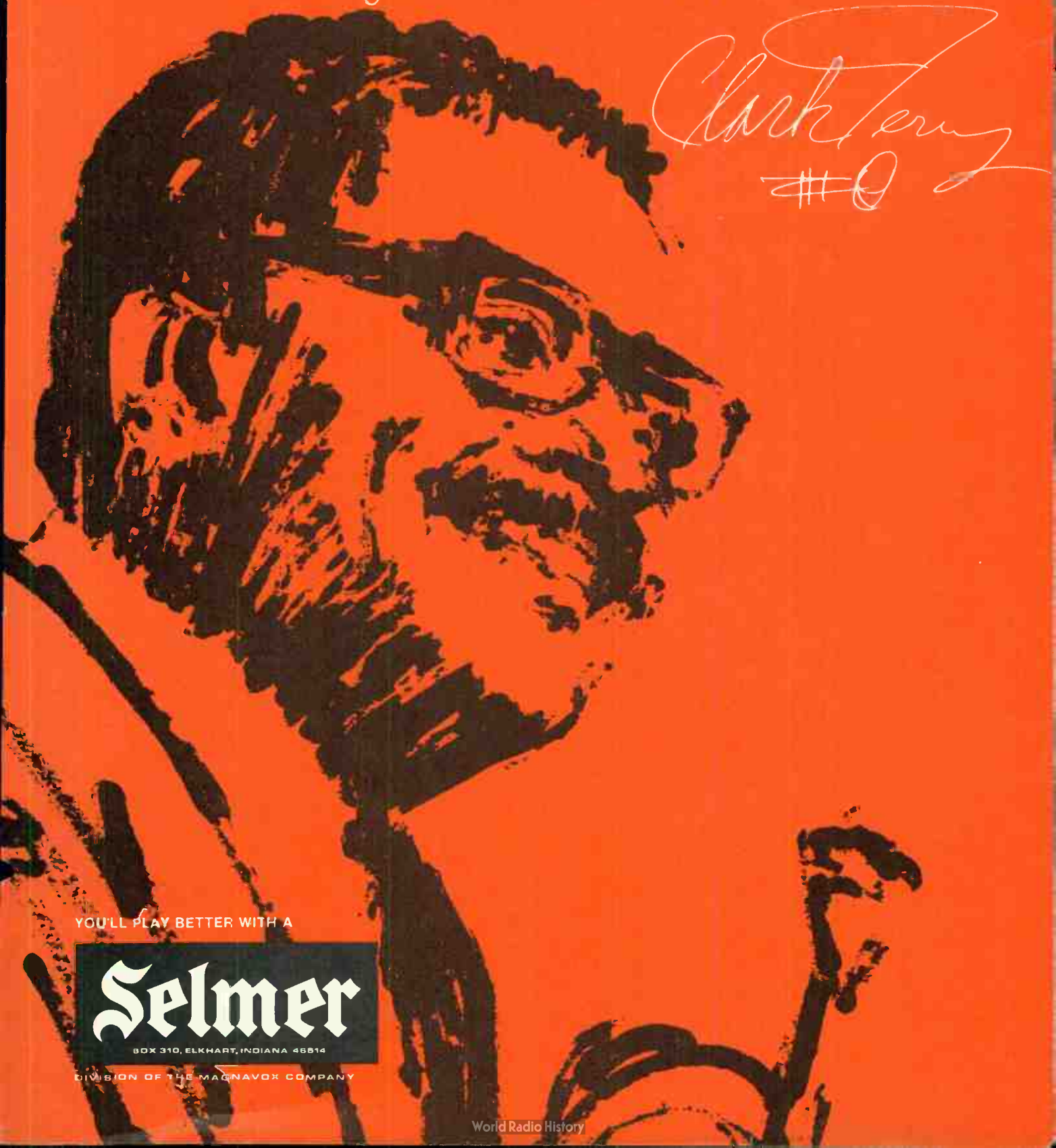
Gordon Lutz is a New York film-maker and amateur bassist and drummer with a special love for the blues. The distribution manager of Impact Films, he made *Who Cares?*, a film for and about teenagers.

Larry Ridley, whose credentials as a leading bassist comprise a veritable *Who's Who* of jazz, is chairman of the music department at Livingston College, a branch of the State University of New Jersey. He helped organize the Newport Seminars on which he reports in these pages.

Tom Tolnay, a long-time **down beat** contributor and dedicated jazz enthusiast, is editor-in-chief of *Backstage*, the New York showbusiness weekly.

If you're in the market for an Axe that will do everything, Cop "The Radial 2". Don't take my word for it, try it yourself

Clark Terry
#02



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Avedis Zildjian

(CYMBALSMITH)

Into the romance of cymbals is inextricably woven the colorful story of the Zildjian family and the secrets of cymbal craftsmanship it has held for almost three and one half centuries.

True, before the Zildjian destiny had been written, cymbals had been used in the highly rhythmic music of Byzantine civilization and down through the Middle Ages to the era when Turkish armies marched to the beat of drums and the crash of cymbals. But the modern history of cymbals did not begin until 1623, when an alchemist of Constantinople, named Avedis, discovered a still secret process for treating alloys and applied his knowledge to the manufacture of cymbals. As his fame spread, patrons and guildsmen gave Avedis the name "Zildjian," which meant "cymbalsmith."

Beyond the borders of Turkey, cymbals were hardly exploited for other than their exotic effect until 1680, when the German composer Strungk introduced the instruments into opera. By 1779, when Glück wrote a cymbal part into one of his scores, the instruments of the Turks were gaining great popularity, especially with the Prussian military bands. The latter began to import their cymbals from the Zildjians of Constantinople because of the brilliant crash that only a Zildjian cymbal could produce. Soon the Zildjians were shipping their product to every part of the globe.

It was the custom of the Zildjian family for hundreds of years to pass along the family secrets to the senior male member next in line. Under a continuation of this system, the Zildjian family has kept its secret of cymbal making since the alchemist's discovery of 1623.

In 1851, the second Avedis Zildjian built a 25-foot schooner and sailed it from Constantinople to Marseilles, thence to London, where he displayed his cymbals at the world trade fair. At the fairs of London and Paris in 1851, and again in London in 1862, cymbals bearing the name Avedis Zildjian won all prizes and awards for excellence.

In 1865, K. Zildjian succeeded Avedis, placed his name on the product and maintained the family's fine tradition of cymbal craftsmanship. In his advanced years, K. Zildjian conveyed the family secrets to Aram Zildjian, but because of chaotic political conditions in Europe, Aram was able to produce only a small number of cymbals before 1926. Failing in health, in 1929, Aram Zildjian came to the United States expressly to reveal the secrets of the Zildjian process to his nephew, the third Avedis Zildjian and present head of the family, who was senior male member next in line.

Today, assisted by sons Armand and Robert, Avedis is crafting cymbals in Norwell, Massachusetts. Their factory is considered to be one of the most modern in New England.

Just as the Zildjians have carefully guarded the secret of their own process through the ages they have unceasingly studied and evaluated technical advancements in the formulation, processing and fabrication of metals as applied to all branches of industry. In the process they have quietly, but thoroughly, researched the metals, methods and finished products of countless competitors who have, for centuries, sought the answer to the Zildjian secret in vain.

Certain phases of making Avedis Zildjian cymbals employ use of the most advanced techniques and equipment in the world. The Zildjian family is convinced however, that a large degree of hand artisanship and conscientious personal inspection is absolutely essential in creating cymbals of Avedis Zildjian quality. It is impossible to produce cymbals with completely individual voices by precision machinery and mass production alone.

For a fascinating free booklet on drummers, drums and cymbals from the swinging 30's and 40's through the Be-Bop and Progressive Jazz years to Rock of the early 70's write for a copy of "The Avedis Zildjian Story." The Avedis Zildjian Company, Box 198, Accord, Massachusetts 02018

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