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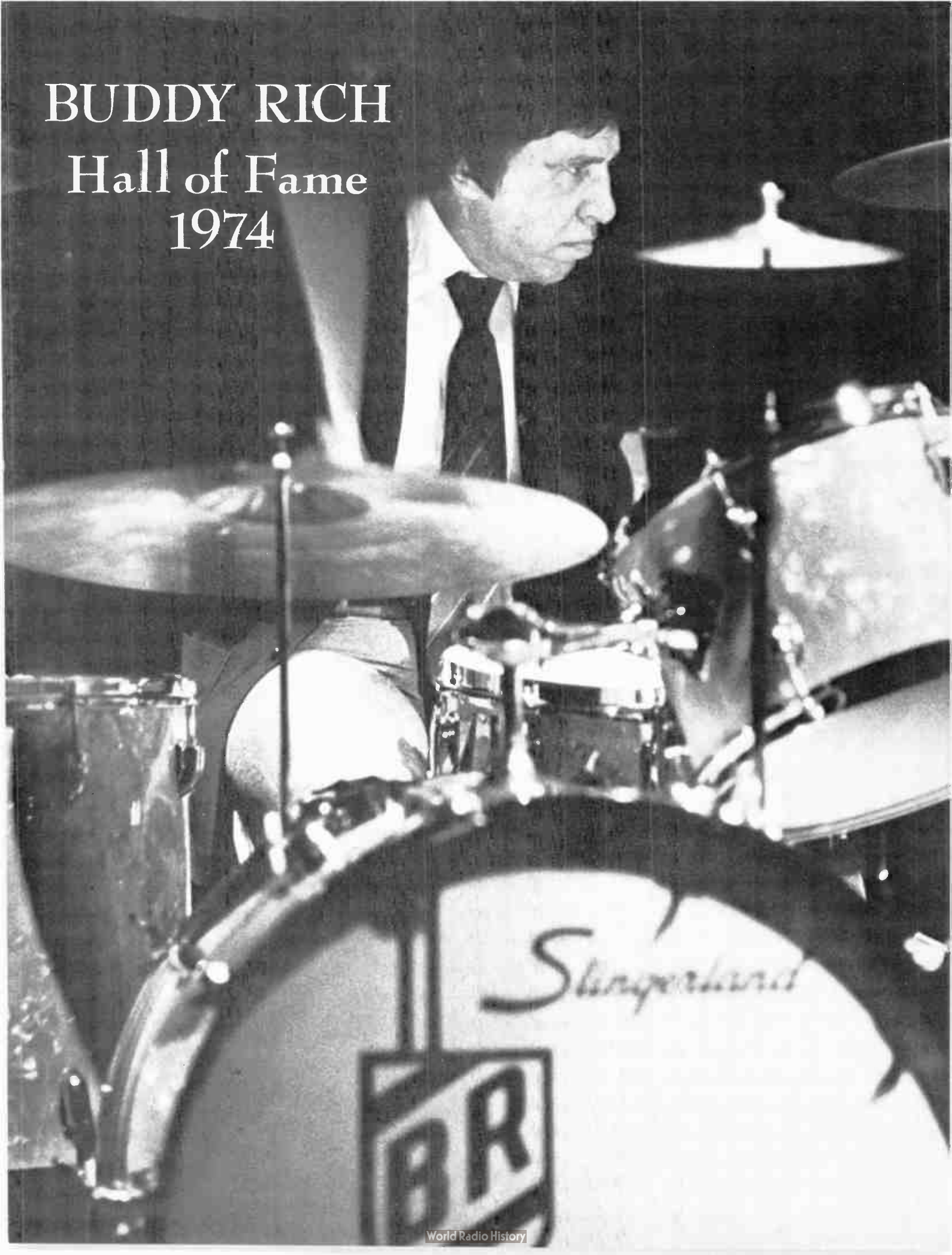

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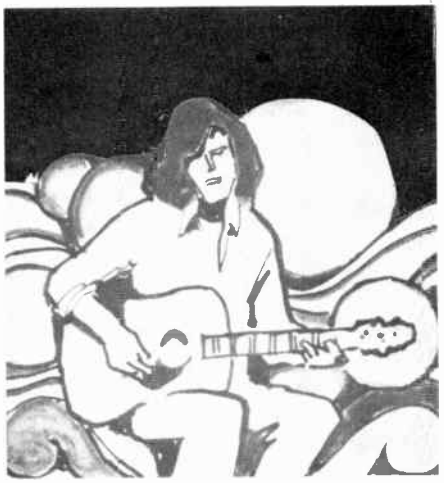

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By Charles Suber

It's time, once again, to say "Thank You" to various persons who have, this past year, demonstrated a "certain added commitment to contemporary music and education beyond the motivation of money or job assignment."

The criteria of choice remains the same:

- Unashamedly subjective and personal
- No artistic or geographical boundaries
- One "Thank You" to any individual within a five year period. (As this is the fifth year, some repeats are likely in the '76 **db** yearbook.)

There is no material award given to these good people—just our publicly expressed appreciation. Please join us in thanking:

Count Basie—pianist, organist, band leader—for more than 40 years of moving, swinging music accompanied by much dignity. He's the Chairman!

Dave Baskerville—arranger, educator (U. of Colorado-Denver) for his innovative "Music and Media" curriculum so well suited to the needs of tomorrow's musicians.

Johnny Carson—showbiz personality—for his respectful appreciation of the Tonight Show band.

Al Cohn & Zoot Sims—saxophonists, arrangers-composers—for, individually and together, never aging, never failing to deliver their impressive best.

Ornette Coleman—saxophonist, violinist, composer—for never compromising his mission in music.

Alan Dawson—drummer, educator (Berklee)—for being the most famous and well-liked "unknown" drummer.

Joel Dorn—record producer—for always treating jazz as something more than a four letter word.

Gil Evans—arranger, band leader—for jumping the electric arc between then and now without sacrificing a whit of one of the major talents in American music.

Maynard Ferguson—brass player, band leader—for the sharing and giving of his inexhaustible energy to another generation of *mfff* fans.

Milt Jackson—vibist, composer—for always creative and perceptive music.

Keith Jarrett—pianist, composer—for *Solo Concerts* and everything related thereto.

Bruce Lundvall—Columbia record company executive—for his firm support of contemporary musicians without regard to idiom.

Dun Lupp—educator—for bypassing academic tradition and establishing for-real contemporary music programs at Henry Ford Community College, Dearborn, Mich. and Montreux, Switz.; and Oakland U., Rochester, Mich.

Teo Macero—composer, record producer—for unyielding attention to disciplined freedom of musical expression.

Chuck Mangione—trumpet player, composer, conductor—for being one of the most honest, no-hype talents around.

Charlie Mariano—reed player, composer, teacher—for maintaining a judicious balance of mature playing and young ideas.

Gerry Mulligan—baritone saxophonist, composer, band leader—for becoming a constant source of most everybody's mainstream.

Joe Pass—guitarist—for making it back from the brink with a talent that is ever growing, ever blooming.

Roger Pemberton—reed player, arranger—for making the pursuit of perfection sound so easy.

Max Roach—drummer, composer, author, teacher—for his steadfast commitment to what he believes is right in music and in society.

Tom Scott—reed player, composer, music director—for the kind of musical restlessness that leads him into many new directions without straying far from roots.

Doc Severinsen—trumpet player, band leader—for not allowing money, or sequins, to get in the way of quality.

Ed Shaughnessy—drummer, band leader, teacher—for helping young players . . . much of it on the cuff and unpublicized.

Wayne Shorter—saxophonist, band leader—for his special brand of quiet excellence.

Dave Sporny—trombonist, arranger, band leader, educator (Interlochen Academy)—for introducing the big, outside world of contemporary music to an otherwise isolated community.

Supersax—particularly saxophonists and arrangers Med Flory and Buddy Clark—for making the Charlie Parker sounds of genius known to a whole new crowd.

Bob Thiele—record producer—for never surrendering his loyalty to jazz despite anything or anyone.

Joe Viola—reed player, author, educator (Berklee)—for instilling in his listeners, readers, and students, the highest standards of musicianship.

Wichita Jazz Festival committee for proving that persons of good will, high standards, and hard work can create a viable cultural alternative in Heartland America.

Pat Williams—composer, band leader, teacher—for gorgeous writing and sweet demeanor.

Phil Woods—alto saxophonist—for staying here and fighting it out with a potent weapon, his awesome talent.

1970-73

Bill Abernathy, Cannonball Adderley, Chris Albertson, Association for the Advancement of Creative Musicians (Muhal Richard Abrams, Lester Bowie, Anthony Braxton, Pete Cosey, Joseph Jarman, Roscoe Mitchell, Don Moye, and Leo Smith), Don Bacin, Buddy Baker, David Baker, Whitney Balliett, Alvin Batiste, Ed Beach, Louie Bellson, Joachim Berendt, Larry Berk, Eubie Blake, Ran Blake, Gary Burton, Billy Byers, Donald Byrd, John Carrico, the Caterinos (Mike, Rosemary, and Sonny), Benny Carter, Jim Coffin, Jerry Coker, Charles Colin, Eddie Condon, Willis Conover, Chick Corea, Dom & Sam Costanzo, and Dick & Robin Crest.

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WHO MAKES THE RECORDS?

The Producer is the Coach of the Team

compiled by Charles Mitchell

The producer is the man who pulls it all together. Though he has a vast number of people concerned with the making of each record album that appears on today's crowded market — and all of their names aren't necessarily listed on the album jacket — the ultimate responsibility for the finished product rests on his shoulders. The producer can be a combination of any or all of the following people: composer, waiter, arranger, wet nurse, manager, military dictator, psychologist, engineer, casting director, business manager, talent scout, and liaison agent between artist, record company. There's literally no role that the producer of a date might not be called upon to play, given a certain situation on a certain record date.

Most of all, the producer supplies a combination of creative force and administrative expertise that, applied properly, can have an incalculable effect on the progression of an artist's career. Moreover, if the producer applies his skills improperly, he can set an artist back months and even years in terms of the artist's own creative growth. Production is an art and a craft unto itself, one that many recording artists have had to learn themselves, in order to insure full control over their music.

Each of the producers interviewed in this year's *Music Handbook* are respected pros, men who, more often than not, have helped to extend the creative capabilities of the artists they have been responsible for in the studio. Each, however, has a different view of the role of the producer in the creative process of record making, though all share similar views on certain points. The ideas presented here represent no cross-section of producers' attitudes; to get an accurate reading on that subject, one would have to ask virtually every producer in the business. The individual egos of the producers are that strong, and approaches to the task differ so widely.

What we do present here, then, is a look into the producer's craft by several of the top craftsmen in all areas of contemporary music. It's an introduction to one of the most highly-charged realms of the music industry, and an initial insight into the styles of the men who make the records.

JOEL DORN

Joel Dorn heads up an independent production company called The Masked Announcer. He was a house producer with Atlantic Records until a year ago. Dorn has supervised recordings by Bette Midler, Roberta Flack, Don McLean, Aretha Franklin, Yusef Lateef, Rahsaan Roland Kirk, Les McCann, David Newman, and Marion Williams, among many others.

Generally, a record company doesn't hire me. Usually, the artist is the person that would approach me first, or I would approach an artist. We're flexible; we try to do what each situation calls for. In some instances, the producer finds someone who has *an* ability. Maybe the person can sing, or maybe he or she can play an instrument very well, or perhaps the person is an excellent songwriter and a singer. It can be a lot of different situations. Then you have to involve yourself as much as you're needed. The producer's art is a supportive one in some instances; in others, you completely create an artistic entity for a record.

One of the things that many people fail to realize is that recording is much the same process as making a movie. It's a separate medium in and of itself. There are artists, for example, who are phenomenal singers, but have no understanding of the recording medium. Making a record is not just singing and playing into a microphone, or getting a bunch of musicians together in a room to play. A record exists by itself; it's a separate category of musical experience, and there are ways to record.

These ways differ from person to person. Sometimes, I really feel like I have to do everything but sing myself. Other times, I just sit there and let it roll. It varies from case to case. What you try and do is work with people who you're practically a fan of, first of all, and who also have legitimate statements of their own to make. The producer's involvement depends on how much has to be done to make the record. You can't create talent or ability, you can only place it in a situation, frame it, and record it.

It's good if you're a producer who does a lot of work. I do 20 to 25 albums a year, which is quite a bit. It's good to have a combination of degrees of involvement within that number of assignments, plus a variety of artists to work with. I don't like to work in just one category. I like to do a gospel album, a rock album, a jazz album, do some commercial artists and some very non-commercial ones. If you concentrate on just one area, you either become an expert in that area, getting to the point where only you can divine the differences from one record to the next, or else you lose your perspective.

There are so many artists who have talents that should be recorded. When we make an album (and I don't use the show business "we" here, I have a lot of people I work with on a regular basis), we try to "personalize" it as much as possible. Generally that requires a terrific personal relationship with the artists. If the artist, producer, and engineer can't get along in a "for real" kind of way, then you usually can't carry the recording project. Bill Eaton, Ralph McDonald, Bob Liftin, my brother John, Kenny Vance — all the people on our team are all pals. We hang out socially; we're friends not because we share artistic views, but because we think alike about football and chicks and other things. There are

JOEL DORN—DAVID GAHR

many artists that we can't produce simply because the rapport isn't there. It's really important to have that feeling as people first, then carry it over into the studio.

Initially at Atlantic, I was able to do anything; but that changed, and I guess I changed too. The most obvious difference in working independently is that you set your own lifecycle. I like to work long hours (that was never a problem at Atlantic; when you work for somebody, they always let you work long hours), but sometimes the things that make you a good employee don't make you a good creative person. Watching budgets, for example, and all the other business things. I still have to watch budgets and maintain relations with the companies I work for, but in a different sense. It's a different situation when you work from outside. Intra-company relationships are really no longer part of my life; I can spend all of my time working on the records.

I was lucky to work for Neshui Ertegun at Atlantic; I had as much freedom, I think, as anybody had working for someone else. But just because I no longer have anybody "above me" to answer to, I still have to have my own discipline, and I still have to answer to the public, with my records.

If you have the artist and you have the material, there's the basics of what you need to make an album. But there has to be a *reason* for making the LP, too. We try to tell a story when we make a record — sometimes in a fairly obvious fashion, other times in a more subliminal way. We think that listening to a record is much the same as going to a movie or reading a book. We like to establish a continuum from Side One, Cut One to that last track on Side Two. It's not necessarily obvious, where we tell a story with a beginning, middle, and end; but each album we try and make exist by itself.

Say we're making a record with Yusef Lateef. Even though Yusef is always working with his quartet, and coming up with new material, when we get together I might say, "I'd like to do an album that has to do with the events leading up to you working with Lucky Millinder, and the going back to work at the Chrysler plant again. What happened in that particular period of your musical life?" Yusef might then go and write music that would give us the basis to start an LP like that, covering that time period in his life; or I might lay some of the material of that time on him, which we'll adapt.

It depends. When I work with Rahsaan Roland Kirk, he has all of the material always. We simply record what he wants to do at the time, presenting it in such a way that the point comes across as clearly as possible. With David Newman, we've done things like *Lonely Avenue* that have six-piece rhythm sections with David in front; and then we do an album like *The Weapon*, which is a complete program piece. It varies, but we always try to put the artists in a fresh framework every time.

We only work out of one studio: Regent Sound in New York. Bob Liftin is the engineer. There's no problem booking it because the studio's closed to the public for outside bookings. He only does the albums we're working on. How much time we spend in the studio depends on the budget we're working with — how much money the company wants to spend. I do a lot of LPs that end up not selling; we do them because we like the artist, or maybe we think we could do something different and interesting enough to make it sell. In those cases, you really keep an eye on the dollars; much work is done outside of the studio, rehearsing and planning before you go in and start punching the clock.

Other times part of the recording experience is just being in the studio and seeing what develops. When you have that kind of luxury, you don't have to quit when you might be on the trail of something and are chasing it down. People who sell records, ironically, have more studio time than they ever need; but for people who don't sell a lot of LPs, we really try to bleed as much studio time as possible. In a unique studio set-up such as ours, we'll even donate the time. Time is the key thing in the studio; it's what the artist needs. If you have to work with one eye on the clock and one eye on the piano, it's bad. We all try and organize everything as much as possible beforehand; but there are certain things that happen only in the studio, very important parts of the recording experience.

BRUCE KAPLAN

Bruce Kaplan heads Flying Fish Records, a small, high-quality, folk-oriented label based in Chicago. He has produced albums by, among others, Vassar Clements, Martin, Bogan, and Armstrong, and the Zion Harmonizers. Kaplan also produced for Rounder Records.

I choose talent for my label almost solely on personal preference. Fortunately, even when I was working for Rounder, the artists I choose are more "commercial" than many you hear on small labels. I got into production kind of accidentally. The opportunity came along to produce a record, I had some extra money, and I figured, why not? Now that I'm on my own label, I guess I'm trying to think in terms of having some consistent pattern to the records I put out. That doesn't mean that if I came across something I was really into, I wouldn't put it out, however. This pattern I'm looking for might best be explained in terms of roots music; I'm looking to record the music that forms the background of most contemporary commercial and popular music.

The first records I did in the studio were for Norman Blake and Tut Taylor. They were extremely easy; they really did themselves. The artists knew what they wanted to do, the songs seemed like good ones. Our engineer in Nashville was one of the best for acoustic music, a guy named Claude Hill. We had minimal overdubbing to do. All of these people had wanted to make records for a long time, and they were ready. They had everything picked out, and I just let them do it.

The first date I did that involved more active production on my part was a two-record project involving the Mississippi Shieks, a deliberate attempt to re-assemble an old recording group and do some music in the style they first played in. That involved picking the material, choosing accompanying musicians who we thought would fit in and all work together well. In that case, the concept was to give some the feeling that the old Mississippi Shieks jug band had generated. The date wasn't that successful, because all of the people involved were 50 years older, and they couldn't sound the way they did long ago.

As time goes on, you learn things about selection of material and programming the record. I'm no electrician or engineer, but you begin to learn just what the different knobs and switches can do to affect the sound. Very little of what I've done is very fancy production, really. The Bob Reidy record we did was probably the most complex we've done, in terms of overdubs and the like. I'm not terribly interested in doing the usual pop trip, bringing in seven lady singers one day and a synthesizer a week later, and so forth. And I couldn't afford it if I wanted to.

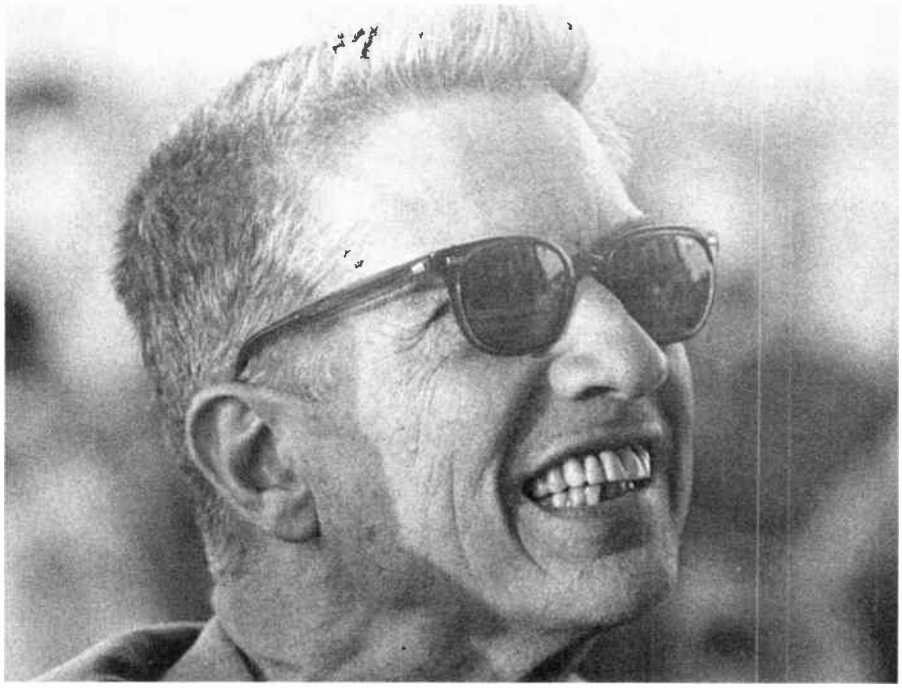
It's necessary to record in a studio where your engineer has experience in recording the kind of music you're doing — he should be familiar with the techniques involved: the dynamics of the studio for the type of music, what microphones to use. The best engineers can handle anything you put in front of them. We did a blue grass date here in Chicago with the guy who got a Grammy for recording *Shaft* — Dave Purple — and he'd never done any bluegrass music before. We didn't have any trouble at all because he's a complete professional. The engineer, and everyone in the room, for that matter, exerts a strong influence on the general feeling of the session. If the engineer exhibits any kind of nervousness or other inappropriate feeling, the session just won't come off right. It's nice if the engineer is into the music being recorded, because there's another informed opinion in the room when you need it. Most recording engineers like a wide variety of music; if they have that job, they might as well.

The producer has to know what he wants the record to sound like; that has to be communicated to the engineer. Presumably, the engineer's job is to know how to get the sounds you want. The more you know about how to actually do it, the better off you are. It's like the director of a movie as opposed to a cameraman or lighting man; if the director knows technically how to get the effect he wants, he can tell them how to do it. But if he doesn't know how, he hopes that they can figure it out.

The studios in Nashville, where we're recording Buddy Emmons, the steel guitar player, are oriented toward making records, whereas in Chicago, they do a lot of commercials, film soundtracks. But it's hard to make generalizations about the differences in recording approaches in the different cities. We've recorded in Boston, New Orleans, and Greensboro, N.C. studios, in addition to Chicago and Nashville. I've found that Nashville studios tend to be more businesslike than those in Chicago; the studios aren't furnished as lavishly as here. In Chicago, the major record-oriented studio is Chess, and they're much more like a Nashville studio. It's a great studio, but not posh. I guess that's because the more lushly furnished studios in Chicago cater to a lot of businessmen and advertising types who go for nicely upholstered chairs and things like that.

JOHN HAMMOND

John Hammond is something of a legend in American recorded music, having been involved, during his long associations with Columbia and Vanguard Records, in the signing and producing of many of the true immortals in our musical history: Billie Holiday, Charlie Christian, Count Basie, Benny Goodman, Louis Armstrong, and Fletcher Henderson. In more recent years, Hammond has produced Bob Dylan, Aretha Franklin, Denny Zeitlin, Bill Watrous, and Stuff Smith. This list, of course, is only brief; to describe Hammond as anything less than a giant in the



JOHN HAMMOND—RON HOWARD

industry would simply be understatement.

I started producing records in 1932; and the first session that I was able to say anything about was with Fletcher Henderson's band. I tried to be Fletcher's conscience and editor, so to speak. It didn't help. They did a number called *Underneath The Harlem Moon* which had a line in it that went, "That's how darkies were born." I tried to get the vocalist (who was W. C. Handy's daughter, incidentally) to change the word "darkies" and she refused. So that was my first professional date.

One of the first dates after that was one for English Columbia-Parlophone, when I got Benny Goodman's band together. I told Sir Louis Sterling in London that I'd get Benny Goodman's band together, but the only trouble was that I didn't know Benny Goodman. This was in October of 1933. I had to go see Benny Goodman when I got back to America at a speakeasy called the Onyx Club. When I told Benny I had a Columbia record contract for him, his reply was, "You're a damn liar!" Well, I replied, "What do you mean?" And Benny said, "I was down at Columbia last week and I was told that Columbia was broke and that there was no room for jazz any longer on the label."

I replied, "Well, this has nothing to do with American Columbia; this date is for British Columbia, and you'll be paid by British Columbia. We'll just use the American Columbia studios." Benny told me he had a band that he'd love to record. Well, God knows how many square musicians were in it. When I went to hear them I thought to myself, "This is the worst thing I ever heard in my life!" I told Benny that we'd be both laughed out of the industry if we ever put this group out and called it jazz. So I asked Benny about using various great black musicians — Coleman Hawkins, Sidney Catlett, and so on. Benny felt that if he used black musicians, he'd never be able to do another radio gig again. I did get him to use Gene Krupa and Jack Teagarden, who were in Mal Halett's band at the time. We couldn't get any black musicians on those first two sessions. But this is what I did as a producer in '33: I put in some input, and made them tear up the arrangements that they had. I wanted the date mostly improvised. Benny insisted on doing some pop tunes, and I in turn insisted that the only vocalist be Jack Teagarden. In those days, people in England thought that vocalists had nothing to do with jazz, unless they were singing straight blues.

When the Teddy Wilson-Billie Holiday things were done, I had a lot to do as a producer. Those started in 1935. Incidentally, I supervised all of these dates for nothing; because unless I had, they would never have been done. The record companies were terribly broke in those days. Anyway, I had a good idea of what musicians would fit well together, and I convinced Brunswick records that we could swing pop tunes in a way that wasn't ordinarily done. The music publishers usually had complete control over how recorded performances should be done, and I was interested primarily in improvised things, rather than more formal approaches. Since Brunswick had recorded most of the tunes "straight" with their pop artists, and since juke boxes were just coming into vogue, the publishers didn't mind if we took some liberties with the melodies for the juke box trade. There, I was able to really contribute as a producer.

In those days, I liked to balance everything myself, on one mike. The equipment was pretty primitive, and I wanted to get, especially with big bands, as much of a "live" sound as I could, a tight ensemble sound. At that time, an a&r producer had a lot more to do than he does today, when you have 16 tracks, overdubbing, and all the rest. We didn't even have acetates in those days, we had wax. If there was a breakdown of any kind, you had to start all over again. The tension was fantastic. The producer was the man who balanced the band, chose the musicians. I trusted the musicians more in selecting the material than I did myself. I really didn't like pop tunes that much, myself. I was playing with a string quartet at the time, so I really thought the musicians had a better idea of what to do with the pop tunes than I did.

When I was at Vanguard to work on their jazz series, I did everything I wanted to do — material, musicians, all the rest of it. I was given the opportunity to do things that I'm still as proud of as anything I've done in the record business.

I started on reissues when I got back to Columbia in '58 and '59. In 1960, I began to do a lot of recording, starting with Aretha Franklin and Ray Bryant, both of whom I worked very closely with. Everything changed for me, really, when I signed Bob Dylan. To work with Bob Dylan, a producer has to be extraodinarily sensitive and leave him alone, encouraging him to do whatever he wants of a rebellious nature. I was the one producer at Columbia at the time who could do that, because I was always sort of a rebel myself. If he wanted to do songs about merchants of war and the murders of Southern blacks, I said go to it. I doubt if any producer at that time would have allowed Bobby to do that kind of material. I think that perhaps one of the reasons Bobby had signed with Columbia was because we had signed Pete Seeger when he was still blacklisted. This worked just fine until Albert Grossman entered the picture. Grossman didn't want Bobby associated with anything quite that controversial.

I didn't do as much jazz as I should have done in the '60s, though I did record Denny Zeitlin and Jeremy Steig. I signed Leonard Cohen, and generally did my best to keep *au courant* with the changing styles in music, but my heart wasn't in it.

With so many independent producers in the field today, when I go into the studio with artists, I'm sort of there just to see that budgets don't get way the hell out of hand, that editing problems will be at a minimum so that the artist is not going to be charged too much for overtime and overdubbing, and everything else. I try to be the person who tries to look at things from both a company and an artistic standpoint. That way, I can keep simple those things that may become too complicated.

ARIF MARDIN

As an in-house producer with Atlantic Records since 1963, Arif Mardin has supervised sessions for most of that label's top artists. He has produced, co-produced, or arranged for Cher, Hank Crawford, King Curtis, Aretha Franklin, Freddie Hubbard, Bette Midler, Laura Nyro, Gary Burton, John Prine, The Modern Jazz Quartet, and Max Roach, among a vast amount of others. Mardin also has two albums of his own out on Atlantic, the latest entitled Journey.

The producer's role is, of course, very important; but some producers tend to think that being a producer on a date is more important than being the principal artist, which is wrong. You make a record with idea of enhancing, or helping to bring out certain musical qualities which the audience wants to hear from an artist. Production is thus a very complicated craft, which has aesthetic values that make it an art by itself.

Many people have different production techniques. You have engineer-producers, arranger-producers (like me), songwriter-producers, or just plain old producers with good ears and a love for the music and a good commercial sense. Part of the craft is being somewhat familiar with all of these areas, so you can talk with the musicians, the recording engineer, and the rest. The producer should provide diplomatic attitudes and cre-

ative energy.

I work with the artist in selecting material for an album, reviewing everything that's at hand, written from the inside or the outside. We keep an eye to the artist's image, and choose the material in keeping with that. You wouldn't give a country song to a modern jazz group, unless you were looking for a certain effect.

At the end of the recording part of the process, the producer has to really follow through with the product. He has to be there for the mixing and editing, first of all. Secondly, he has to check things out like the album cover, sales, promotion, radio play. The producer oversees everything from the ordering of the sandwiches to the last detail. One has to do that, otherwise your work is incomplete.

How much control I exert in the studio depends on the artist being recorded. When we work with Aretha Franklin, for instance, she comes into the studio with her songs worked out on the piano, prepared. In that case, we can only suggest certain things to her, because she already has the song in sharp image. With her track record and beautiful musicianship, one respects what she wants, unless there's violent disagreement. That kind of argument hardly ever happens at all. If another singer comes in with less of an idea about how a particular song should be sung, then it's our duty to guide him or her.

In terms of pre-studio preparation, there's one thing I like to discuss with all types of artists I deal with: a concept of the album, rather than recording twelve separate singles. This doesn't mean that we always try to tell a story, because that's very difficult and only a very few are successful, like Marvin Gaye's *What's Going On* or *Sgt. Pepper*. But I like to have some kind of general concept of what kind of songs we need, and make sure we have a well-balanced mixture of songs. Judy Collins, for instance, who I'm producing now, goes for more content in her lyrics. There are certain songs that she's not interested in, even though they may be perfectly lovely songs. Judy loves poetry, so she probably wouldn't do a song with a nice melody, but lighter lyrics. That's the kind of thing we discuss in terms of album content. A lesser-known, however, tends to put himself in your hands more readily. That's where the real challenge comes in, and it becomes more of a collaboration. We also discuss what musicians we want to hire (after, of course, we decide what kind of instrumentation we want on particular tunes), who's going to take a solo, how long, and where. We even discuss recording locations.

To be frank, all this talk about particular studios in the country having specific and different sounds than others is mostly a myth. The producer must be comfortable in a particular studio, with cooperative, interested engineers. There may be something of a mystique about a studio: "Well, I made my last big hit there, so let's do it again." That may be important for an artist or producer, but one should be able to make records anywhere. Recording equipment everywhere is fairly sophisticated now, and one can make good records in almost any place. But it's better for two people to go outside of New York if you want out-of-town players, than it is to bring six musicians into town, and foot all the expenses for a week-long series of sessions.

Because I'm a house producer under contract, the label assigns artists for me to produce. If I was independent, I would also be going out in search of talent. At the label, I sometimes come upon talent that I like, and recommend; and then they perhaps come back to me for production after they're signed.

I've been spoiled at Atlantic, because I've had the opportunity to work with great engineers, especially Tom Dowd, Phil Ramone, and Bob Liftin, who are really aces. Tom started as an engineer, then went into production himself. I look for assurance in an engineer, assurance that my tape won't be erased, that I won't get distortion, that the artists will be happy because the engineer is giving out vibrations of confidence and professionalism. I also love to experiment, so my engineer should be modern in his thinking, so we can go right ahead and try out new ideas. I also look for a sense of humor, because if you're in this business, you'd better have a good one.

ARIF MARDIN—ATLANTIC RECS.

DAVID RUBINSON

David Rubinson's various production and management concerns have handled Herbie Hancock, The Pointer Sisters, Taj Mahal, and the Hoodoo Rhythm Devils.

Most of the records I hear really sound like garbage to me. They really don't sound good. To me, a really *real* sound is what makes a good-sounding record: a direct, real representation of what I think the performance was. The history of recording is really very interesting. First, of course, recording was just that, literally. It was the physical reproduction and storage of an event — first wire, then tape, and even before both of those, tinfoil, wax cylinders, lacquer, and so forth. These were means of making a permanent record of a specific, unique performance. What evolved was, with the sophistication of modern recording techniques, that no one performance was captured. Tracks were laid down, overdubs, re-insertions of previously recorded material, edits, various other creative impulses culled over a period of time. The tape became a means of making the change between linear and non-linear conception. Real time was changed, and the tape became the performance. Real time doesn't exist in a recording. You have 16 tracks, four of which were recorded last week, two of which you did today, then you're going to put the vocals on Monday. Then you go back and change things. The tape itself, rather than a *record* of a performance, becomes *the* performance. The problem is that many records do not sound real, and don't sound spontaneous. They sound like records; and I don't like records that sound like records.

At the same time, I deal with an artist like Herbie Hancock, and those records are really records; those are lots of layers of stuff. The problem we have, particularly with Herbie, is to make the records not sound like mere tapes. Sometimes we're successful and sometimes we're not. In the case of the Pointers, one of the reasons why I like the live album we did so much is because it's clearly not a record. It's not meant to be a record, and I love live recordings particularly for that reason. I like the idea of getting back to recording an event, even if you work on it later.

As a matter of fact, we were just discussing this with some people in Nashville, where we just recorded the Pointers. Some of the people there had never actually seen live vocals actually being taken in the studio with the track. They'd seen a guy with his guitar singing a tune with earphones on; but they'd never seen the three girls with the mikes doing the number, and the energy level is enormous.

When we talk about what makes a magic record is synergy, where the whole is greater than the sum of the parts because of the energy interaction among the people involved. That can really only happen when everybody's happening at the same time — the *real* time. So what makes a record sound good to me is not that the bass is out of sight or that the bass drum really has a good sound (because that's really subjective); what makes a record sound good to me is when I believe that it really happened. That's why I hate so many of the most popular singles. I *know* that they never really happened.

In great studio albums, the amount of work that was done on the record — overdubs and

the like — does not interfere with the real experience. You can employ all of the sophisticated techniques, as long as the result sounds like a real performance, as long as it's not the tape performing, but you can clearly perceive the creative impulse, strongly focused. *Sgt. Pepper* or Elton John's version of *Lucy In The Sky With Diamonds* are great records, because all the technique serves the real performance. That's why some of my favorite records are on Arhoolie and Takoma or older records. Because Robert Johnson was actually sitting in front of a diaphragm microphone and performing, and that record kills me. Given modern studio technique, that relationship is the hardest to maintain, and also allowing for the modern artist's demand for perfection, nitpicking, the ultimately perfect take.

Fred Catero is my engineer and recording partner. In addition to being one of the three or four best in the business, he's a man of infinite patience. He has to be to work with me, because I become more and more difficult to work with as the hours go by. I'm fairly explosive and difficult, and very painstaking. I really demand a tremendous amount from the people I work with. Fred and I have never had the slightest problem; and it's not because he gives in, either. It's because I really respect what he does so much. I have never seen another engineer who's even in his category. Most of the other engineers I've talked to will definitely go along with him as one of the great recording engineers in the country today. I can think of Roy Halee, Armand Steiner, and Fred — together, as a group, I've never heard better sounding records than the ones they do. I don't see anybody else head and shoulders above the rest.

When it comes to management, I manage artists in self-defense. This means that I made a few good records, and had some hits, and the management side of things was so badly screwed up — so little attention and creativity was given — that I saw all my work going down the drain. I decided to manage people myself, because, with or without expertize, I figured that I could do better than the idiots I saw doing it. That's not to say that all managers are assholes, but so many of them are incompetent that I figured that it was about time I started working with the artists myself.

Generally, the way I work is to get completely, totally involved in a given artist — up to my eyelids, or not at all. I either manage the artist, produce the records, administer the publishing companies or publish the material, record where it's right to record with Fred Catero, or I don't bother. And it's been the most profitable way to work for me; because in this business, you either work your ass to the ground, 20 hours a day, or you don't make it. You can't get by on a half-effort.

We have a big staff of people in San Francisco. We have three floors of management, publishing, recording, accounting. Basically, our company has a management wing called Adam's Dad (my son's name is Adam). We generally work in a coordinated manner with the other branches. There is no artist who I merely manage, or only produce. I'm not generally for hire as a producer. I can't be hired for points and money to produce an act for a company. It's a waste of time. And if it's not a waste of time — that is, if the management, publishing, etc. are well taken care of on an act — then I can't make enough money just by producing to compensate for the amount of effort it takes to conceive and produce a record.

It's all-important, at this particular time in the development of artists, to fully conceive and *carry through* the artist's career, so that everything makes organic sense — the live appearances, the concerts, the business affairs, the recorded sound should all be logical, coordinated from a single source. Again, I don't solicit artists to manage, and the ones that have come to me, I generally turn down. I have two very successful artists right now who are taking up a tremendous amount of my time. Those acts are Herbie Hancock and the Pointer Sisters. I have just re-signed The Chambers Brothers; we work with an act called the HooDoo Rhythm Devils, which is a so-far commercially unsuccessful rock-and-roll band, who I love a lot. They're remarkably successful critically, though. There are very few rock-and-roll bands I've ever worked with — Moby Grape was one, and then the HooDoos. They kill me. But, in general, if you were to take a spiritual time-motion study (an absurd concept), it wouldn't be worth it to go through the insanity of management for its own sake. You have to do it all.

We had to completely re-weave Herbie's attitude towards live performance. It started with a phenomenal, cataclysmic night in Los Angeles in May of 1973. I got Herbie booked at the Troubadour, which was a breakthrough for both the act and the club. Being an aggressive manager, I wanted my other act, the Pointers, to support Herbie at the club. It didn't matter if they had no clothes, no act, and no band, nothing stopped me. At that time Herbie had what to me was one of the three or four phenomenal ensembles in what everybody calls jazz. This was the band with Julian Priester, Bennie Maupin, Billy Hart, Buster Williams, and Eddie Henderson. Dr. Pat Gleeson was also in the group.

The Pointers went out and did the show that we had rehearsed for five or six days, 20 hours a day. We had had to find clothes, tunes, a band, choreograph, the whole thing — it was horrendous. But the work paid off; they blew everybody right out of the place. It was fantastic. Herbie took a look at that, went up on stage, and died. People walked out. He did his standard hour and 25 minutes, which was musically incredible; but all the guys in the band had been raised and bred on the jazz attitude: you show up late, tune up on stage, don't bother with a sound check, don't care that much about what you look like, pay no attention to the audience, appear as cool as possible. It was the late '50s ghetto ethic, which is much different than the ghetto ethic now. The Miles Davis stance — don't let it show.

We had been trying for some time to change Herbie's places of work, because he had been playing the usual jazz joints, where people come, buy whisky, try to pick up a chick, and ignore the music. All of the circumstances involved worked against any kind of communication between the artist and the audience. The band was starving. Herbie was supporting them on his income from Japanese sales of *Watermelon Man*, and he was losing financially very badly. But he was happy with the music in the creative sense. I was too. But we got the same old crap from the guys in the group at the Troubadour. A couple of the guys in the band were an hour late, two more missed the sound check. Meanwhile, our PR had done a good job for us and we had a full house waiting. Herbie didn't have the craft to communicate with the people.

He called me up the morning after the disaster, and we knew we had to work some changes. I have to admit that I have always found it hard to tell Herbie Hancock to do anything, because he's *Herbie Hancock* and I'm just me. What I could do was say, "Do you want audiences to find your music accessible? Do you want to increase the size of your audience? Do you want your music to be more the people's music or do you want to remain with an elitist stance? Do you want to make people dance, or just sit there?" Herbie realized that he wanted to stop the I-don't-give-a-damn pose, and that was a big step for him. He knew he wanted the visceral reaction, as well as the intellectual.

We set about to re-organize his whole situation. I must add that this didn't necessarily mean that the old band had to be dismantled. But everybody knew that the Troubadour gig was close to that last one that the band would ever play anyway. After these basic decisions were made, we had to try to book him into the places where the environment would be healthiest for the happenings Herbie wanted to occur. But no agency in the country would book Herbie Hancock; so we did it ourselves, out of San Francisco. We started to build a collection of low-profit but creatively decent clubs, much like the Troubadour, around the country. We booked the rock-oriented clubs, not the jazz joints.

Our change in direction had to be accomplished with promotion, merchandising, press kits, pictures, album sound, record covers, venues, and actually working for the first time on set programming, timing, pacing, lighting, sound checking. We followed the conceptual lead set by the *Headhunters* album. We set up a whole crew; before, Herbie and another guy had been the whole crew. Herbie had also been his own business manager. We had to go through an entire conceptual reorganization of how an artist goes out on the road and retains as much of his creative energy as possible.

With the Pointers, we had a slightly different situation. They had been on tour with rock-and-roll bands. They'd seen all the anarchy and hedonism that anybody was ever going to see. All we had to do was figure out how to put a full crew, a full staff, a full band, and four girls with clothes and make-up, all for $500 a week. There wasn't enough money coming in to support even just the basic salaries, and the girls had no royalties like Herbie had to cover expenses. So I had to put up the money. I also had to invest in the business known as Herbie Hancock. There was a corporation called "Herbie Hancock" that needed capital investment. My investment in the Pointer Sisters was much larger, but my percentage out of the act is also larger. These are all things that a manager does as an investment; and if he's competent and smart, he makes good investments, takes care of them wisely, and makes sure that they come in.

I have all I can handle with Herbie and the Pointer Sisters. I don't know anybody who works harder than me, except maybe Herbie's road manager. If I had another act to manage with a hit record or a concert career going, the result would have to be that the amount of personal involvement that I have now with the acts would be diminished. But I don't want a supermarket, an empire. I make

enough money — no Rolls Royces or mansions, but I'm not worried. I don't want a big stable. You can't imagine the kick that *Headhunters* gave me. I can't describe it to you. It was the single greatest experience I've had in this whole business. Those thrills are what I'm in this business for.

BILL TRAUT

Now the head of Wooden Nickel Records, Chicago-based Bill Traut has had a multifaceted experience in record production, mainly in the jazz and rock arenas. He has especially been concerned with new recording groups.

The other night, a friend of mine, a drummer in town, called me to say that he had an act which he felt was dynamite. Would I listen to some home demo tapes of the guy? The musician is a songwriter-vocalist, he's working on the new Billy Paul album for Gamble-Huff, he's written the entire new Dee Dee Sharp LP, he's done work for First Choice and the Three Degrees. And he's the leader of Jerry Butler's band, and Jerry's opening act. Now, I didn't have any demos, except the home demos. So, the first thing I did was to meet with this artist and find out what he wanted to do in his recording career. My second step is to go over all the material; third, we'll make a demo. I don't believe in sending home demos to record companies. I believe that the only way to demo, if you're going to try and make a record, is to have an almost finished product to take to the company. Regardless of what they tell you, record people really can't hear through bad tapes — no way.

Out of the piles of demos I receive, at least 90% are out-and-out throw-aways. I'll listen to one or two tunes, then say, "Sorry, try again next time." And this is primarily because the tapes really don't stack up to the professionalism that I require. Once in a while, I'll hear a home demo that'll really blow my mind, but it's very rare. The competition is really too strong to consider inferior quality demos. I don't want to ask a guy to do a demo unless I'm ready and willing to pay for it and do it right.

Another example: I have a jazz group I'm working with, Orbit: I'm sending them out to Pumpkin Studios with instructions to take whatever time they need to make the demo as quickly as possible. I'm also telling them to record it on two-track for the first half-hour, and pre-mix it. Then, I told the engineers out there that if the session looks like it's clicking, forget about the two-track right away and go to 16. On a jazz tape, getting the performance is so much more important than trying to have everything polished and finished, particularly in the studio, where musicians are so much more apt to be uptight. To do a good solo takes a lot of experience in the studio, so you can get to the point where the musicians forget what's in front of them — that glass wall and the clock.

The demo should contain three tunes, no more, maybe even just two. Songwriters and artists often say, "Well, I can't really give them what I'm like in two or three tunes." I agree, that's a very hard thing to do. But the artist has to remember that the record company executive that has to listen to all these tapes — and it's not necessarily a musician or producer — hasn't got time to listen to a long tape. And if you don't give him the very best, the very most commercial thing you've got to offer right off the bat, you're liable to get caught in the trap of somebody coming up with something better that day than you've shown on the first couple of cuts. So, I believe in reasonably complete demos — it doesn't mean that they have to have strings and horns and the rest. But you have to have a good, rough rhythm track and somewhat polished vocals. They should sound the way the act is going to sound eventually. I also don't believe in someone coming in with a tape and apologizing for it immediately. Lots of artists come to me saying, "Well, it was recorded at home, and it doesn't sound too good, and we didn't get the bridge right . . . " I don't want to hear all of that. I want to hear, "This is the best we can do right now." There's no way to judge if a guy says that he can do better next week. Then I tell him to go home and come back when he's done it next week.

BILL TRAUT—WOODEN NICKEL RECS

After the producer has the demo, we go "shopping." If the producer has a track record, he shops to his friends. There are certain friends I have that I can send a tape to without flying it in. I'll just pick up the phone to say that I'm sending them a tape and would they please listen to it carefully. In these cases, I know I'm going to get a fair hearing. It's generally with the president of a company, not with someone in the a&r department. With other record companies, I'll feel that I have to fly the tape in myself. If I really believe in the act, I don't mind flying in. All of these things cost money, but if you really believe in your act, then the process requires it. I'm generally in about $3000-$4000 before I even make a record with most of my artists.

Before I even cut the demo, however, I make a deal with my artist. The artist generally gets a certain percentage of everything, and I believe the artist should get the fairest treatment. The production money comes in percentages on top of that, depending on how many people are involved — the manager, the producer, etc.. Many times, I'm the executive producer on the date, which means another producer works with me. Working in this way, when I go into a record company, I'm allowed to negotiate for as much as I can get. I don't have a set limit placed upon me. If I make a ten-point deal, the artist'll get five. I don't believe in an artist getting less than five, but once in a while I'm *forced* to put an artist in at under five. Now, record companies are having a tendency to jump back to an eight percent deal; this hasn't happened for years, but the record companies right now are interested primarily in singles, not LPs. They're moving back in the other direction, saying that they'll give you an eight point deal — four for the artist and four to split the rest of the way — but if the single is a hit, they'll list 20 options. At a certain number of records sold, they'll do certain things for the act. If the company thinks it has something solid, they'll pile on as many options as you want. But the shotgun approach is dead, taking a gamble on a "maybe" property. It's really hard to know the record company's mind, unless you come up with a *Harper Valley PTA* or *Life Is A Rock, But The Radio Rolled Me*. Those are called "naturals," you know when you hear 'em once that they're going to hit big. Those are very few. Most record company executives, promo men, a&r men, really don't know right off whether or not your record is a hit.

It used to be that the record company took the attitude that they would release five good records — well-produced, good sound quality, all commercially viable — and see which one stuck against the wall. That's the

RADIO FREE AMERICA.

American music was set free when BMI was born in 1940. Because BMI recognized the long neglected creators of country and western, rhythm and blues, jazz, concert, and gospel, Americans could turn their radio dials to all kinds of music.

Today, BMI writers and publishers provide America with most of its hits, and provide radio with most of its music. Just like in the beginning, BMI believes the music you hear should spring from all of America's music.

Broadcast Music Incorporated BMI
The World's Largest Performing Rights Organization

Guitar Strings 101.

A Basic Course in the Sonic Properties of Guitar Strings.

Old guitars often sound better than new ones. Unfortunately, just the opposite is true of guitar strings. The older guitar strings get, the worse they sound. And that's a fact.

But few guitarists understand strings well enough to know why. So we're going to give you some reasons.

First Things First

According to Dr. A.J.M. Houtsma of M.I.T., who has done a definitive study on guitar strings, "New, high-quality strings have an incredibly clear, well-defined tone. This is because no fewer than the first 10 harmonics—as well as partial harmonics and overtones—are direct multiples of the fundamental frequency.

"But the first 10 harmonics can't be that closely in line unless three conditions are met. The string needs: *constant tension during vibration*, which assures a constant tone; *perfect flexibility*, which is a function of the string's metallurgy; and *uniform density*."

Naturally, as string makers, we're concerned with all three conditions. As a guitarist, you're most interested in uniform density.

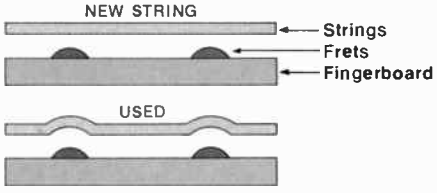
Uniform Density

Right. It means a string has the same cross section and smooth surface area from saddle to nut. But whenever you tune or play your guitar you're breaking down a string's uniform density. How?

Well, tuning scrapes the strings over the saddle and nut. Quite simply, the friction damages the surface of the strings.

And playing is far worse. First there's pick wear. Every time the pick—or your fingernails—hits a string, the string is lightly notched. And every time a string hits a fret, it's notched again. This kind of notching damages a string quickly by changing its cross section. The drawings here are slightly exaggerated, but the notching effect is very real.

A magnified, simplified look at new and used guitar strings



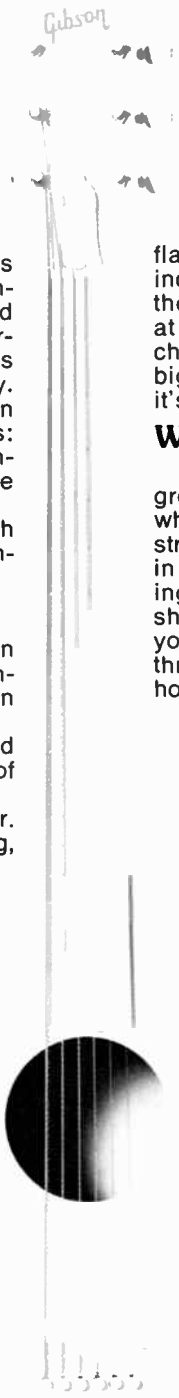
What's more, the grease and oil left on strings whenever you play weakens them further.

And now a word about the weather

Temperature and humidity changes also affect strings.

Temperature changes make the strings expand and contract, putting strain on the core wire of wound strings and changing the tension of all strings.

Humidity changes cause rust as water condenses on the strings. And rust is a killer.



What it all adds up to

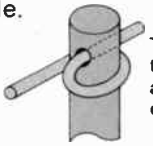
Tension changes, rust, grease and notches all add up to trouble. You see, strings are thinnest and weakest at the notches. And rust, grease and the effects of tension all concentrate at these weak points.

Ultimately, it all adds up to broken strings.

But long before that, it means your strings will sound flat and be tougher to tune—if not impossible. Because inconsistent tension, rust, grease and notches throw the harmonics (remember them?) out of line. Slightly at first, then continually worse. So the string sound changes from clear to muddy, from well-defined to ambiguous. Not that your guitar will suddenly sound like it's been through World War III, it just won't sound right.

What can you do about it?

You can keep your strings clean to protect them from grease and rust. You can keep your guitar in its case when you're not playing it to protect both it and the strings from the weather. Never leave your guitar out in extremely cold weather, like in a car overnight during the winter. Be sure the saddle and nut are in good shape—no rough or ragged edges. And when you string your guitar, wind the string around the peg two or three times before pulling the string through the peghole.


This will separate the windings and damage the core wire,


this softens the bend and protects the string.

However No matter how much care you use, your strings will go flat. How long it takes depends on how you play and care for your guitar. But the odds are your strings don't really sound "right" for more than three months.

So—if you want a pure, clean, true sound from your guitar—change your guitar strings every three months . . . more frequently if you play often, or play hard. And in between changes, keep them clean.

Which brings us to

Gibson Guitar Strings. If you haven't tried them, we think you should. We think you'll like the sound and responsiveness they give you. Because it makes sense that the company responsible for some of the world's best guitars, turns out exceptional guitar strings as well.

That's why more people buy Gibson Strings time and again than any other make. Buy a set and find out why for yourself.

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one they'd put their money behind. Now, they're exercising a judgment on each record, trying to decide whether or not it's a hit. That's hard to do, but you have to try. That's what I'm doing as a label head myself, and I never have taken this approach before. It was always the shotgun. Now the marketplace is more competitive, rosters have less artists. I don't really mind record companies getting that tight; at least you get a definite reading from them. With the shotgun method, you'd get tapdanced all over the place; and now, at least you know they're going to be behind you when they come out with your record.

I'll set the deal, and have my lawyer negotiate the contracts with the company. When our first budget comes in, we go into the studio to actually cut the product for the market. Being a producer is partly being a businessman, because you have to keep to a budget, you have to know figures, and you have to be able to deal with how much you're spending at one time. It's also partly being a musician, because you're dealing with musicians all the time. It's partly being an engineer; otherwise, you can't explain to your engineer what you want to do. And it's partly being a psychologist, for obvious reasons.

Getting back to the musical part of the producer's role — I strongly feel that a producer should be a musician. How can you expect to communicate with the musicians you're dealing with if you can't speak in their terms? I know there are people who disagree with me, but I feel it's so much easier on you if you're a musician, or at least have a musical background. I can call chord changes out if I need to (most of the time I don't), or if I hear a mistake, I can tell them why they made it. If I tell an artist that he's out of tune, he knows I'm not shuckin'.

The psychology part is very important. I think that you have to have been on the other side of the glass before you understand what a musician has to go through in the studio. It's particularly hard for singers. Until you've gotten in front of a microphone and opened up your mouth, and you know that the studio's costing you $160 an hour, and you know that there are people back there who want very badly for you to do well and make it big, and you open up your mouth, and that first note has to be right there in tune — it's a pressure situation. Unless you've done it, unless you know what's going on, you don't know what's going through that person's head. Just the way a producer *looks* to that singer will affect the way he performs. Even though we try to turn as many lights out in the booth as possible so that we don't distract the artist, we still have to leave some on, so the engineer can see what he's doing.

There are lots of types of producers. Some for instance, go for the technical effect of an LP or single; I'm not that type of producer. I believe in the value of capturing the performance. That's the most important thing — the performance has to *feel* like a hit, it has to *feel* right. If that doesn't happen, you really don't have a record, regardless of the technical quality. I know producers who insist on a lot of minor details to make a great record. You can tell those kind of producers, and that kind of a record, and the performance is not the most important thing. The Archies were into those kinds of records — a manufactured sound. That's no fun for me. If I don't get a great performance, I'd just as soon go home and try another day. Somehow, I want to get the artist to feel like they want to make a record. I think that's terribly important, and I don't think enough producers pay enough attention to it. But, of course, I've seen mechanical records that have paid off like mad.

The mechanical records, however, aren't really long-life. Everything I set out to record, I want to make long-life; it doesn't always turn out that way, but that's the attitude that I go into the studio with. Both the producer and the artist have to put as much integrity into the record as possible.

In Chicago, I'm using Paragon Studios, and it's not necessarily because of the psychology involved, although I do like a smaller room. If you get a football field-sized studio, that tends to overwhelm the artists; they're too much in awe of it. Also, I like the idea of the musicians sitting close to each other when they're playing. I don't like one guy in each corner, playing to himself. In a lot of studios, they'll tell you that you have to do that for isolation. But isolation is not the most important thing on my record. I want the sound to sound good; but if I have something leaking into something else, and it'll destroy my performance to put the drummer over in a corner, then to hell with the isolation. I'd rather put him in close where he can feel what the other people are doing.

The engineer has to be a technical genius, because I don't want to engineer, I don't want to mix, I don't want to have to do all of that. Now, I know a lot of producers who love to mix. Not me; I know what the engineer's doing, and I can tell him if I want something specific. I want the engineer to know how to fix minor things that go wrong with the board without having to call in the crew. He has to be a good psychologist. Lastly, I like to have him lean to the producer. He'll help me, psychologically, working with the artist, rather than taking a role opposite me. All I usually have to do with my engineers is to give them the barest hint of what I want, and they'll amplify it for me.

Lots of times, you're trying to get the artist to do something that he, or she, or they really don't want to do. But you've got to make them think that they want to do it. I'll never tell an artist that he has to do this, this, and this. There's nothing that'll get him uptight quicker than that. I'll make a suggestion, sneaking it in from the side. I never growl or look unhappy, or at least I try to do it as little as possible. The only way an artist can tell if I'm uptight or not is by looking at my ashtray. The more cigarette stubs, the worse things are. The artists, no matter how many times I've worked with them, usually can't tell anything from my face.

There are some artists that I just can't work with, and I'll usually know it in the first session. I'll stop, split, and assign the act to somebody else, because the vibes prohibit a close working relationship. I've had rock groups, for instance, that I just didn't understand; so, I've had to hire someone else to produce, then I'll guide the project over-all.

I don't like a lot of traffic in and out of a studio. In Nashville, for instance, you get much too much traffic all the time. I don't mind it if the band invites friends, as long as they just sit back, relax, don't horse around, and don't try to make suggestions. Whatever makes the artist feel the most comfortable, I'll try to do. I'm usually pretty friendly in the studio; but once in a while, if things get to the boiling point, I'll really get mad. This happens very seldom; I'm usually very calm outwardly. But I'm never calm inwardly.

As a record label head, when I assign a producer, I want him to match the artist he's been assigned to. I want the producer's head to be in the same place as the artist's. I'm not, as a rule, looking for an expert; I'm looking for a guy who can understand and interpret what the act wants to do. I'm not worried about his watching the budget; as executive producer, I'll watch that for him. I'm not worried about his engineering; I'll put him with an engineer who knows what he's doing. The engineer that I'll put him with is usually someone who has worked with me for a long time and knows what I want anyway. When I work with an outside producer, it's because he can reach the artist better than I can.

I have been assigned as a producer on several occasions. I remember very well a date with Todd Rundgren. The first two producers were Barry Mann, the songwriter, and Brooks Arthur, who has a studio in New York. Brooks just didn't know what to do, he couldn't handle it. Screen Gems assigned Barry Mann; Mann called me in tears from the studio hallway and said, "Would you try it?" Screen Gems hired me just to keep things stable for a couple of weeks, so that the members of the band — called Nazz — didn't kill each other. It was hard, but I took the job because Screen Gems knew I had the patience necessary to sit through it. I have infinite patience. But that's just one way of doing an album.

MICHAEL CUSCUNA

Michael Cuscuna is an independent producer and frequent contributor to **down beat**. *His LP credits include Bonnie Raitt, Garland Jeffreys, Two Generations Of Brubeck, and Robin Kenyatta; and he's working on Arista Records' domestic release program of the Freedom label, a European series of jazz and contemporary music albums.*

There are several ways that artists come to a producer. Some people come to you without a label, some already are signed. If it's the former case, it's a matter of trying to find them a label. Once that's taken care of, it's a matter of finding out exactly what we want to put across. Unless it's a totally unknown act, we usually have to determine what the artist wants to stress at this particular point in his musical career, what material will best stress that point, and finding the suitable people to deal with the material.

With a new artist, I usually have to take a firmer hand. We'll sit down at a rehearsal and have the artist or artists play all of their material, both original and/or by other writers. Then two or three things will be chosen, and we'll cut a demo. There are several studios that I like in New York: The Hit Factory, Generation Sound, The Record Plant. In Chicago, Paragon Studios is nice.

The actual role of the producer varies so drastically that the only way to put it into a neat package is to say that you do whatever's needed. There are the tangible functions; in addition to taking care of the arrangements, booking studio time, etc., the producer acts as a liason between the musicians and the engineer. Some dates, you actually shape the music from scratch, from your own oral directing or from getting involved with the arranging. On other dates, the thing to do is

merely get the best possible sound and creative atmosphere for the musicians. It goes from one extreme to another. It might depend on whether you're dealing with a pop artist that you really want to mold on one hand, or a runaway genius on the other.

I produced Bonnie Raitt's *Give It Up*, her second LP; then I set her up with Jerry Ragavoy, who did her latest, *Streetlights*. Warner Bros. had given her a list of producers who had made a lot of single hits. Bonnie showed me the list, and she wasn't really sure at the time of what she wanted to do or how she wanted to handle it. Jerry Ragavoy happened to be a friend of mine who I'd worked with; so I said to Bonnie that out of all the people on the list, Jerry would be the most suitable, from a personality standpoint. There are a lot of things on that record that I would have done the same way. But when we did *Give It Up*, the premise was basically different. We recorded in Woodstock, New York, where I had been doing a lot of recording at the time. Bonnie did not want to record in a major metropolitan area; she did not want to have to deal with that. So I said, "If you want to record in the country, do it in Woodstock, where I have friends and know the musicians." That's how it came about. We spent about three months working out her material, off and on. We have similar tastes, both eclectic. Bonnie played all the songs she had been doing, we chose what we wanted to record. Bonnie talked about each cut individually, and what she wanted to do on each. She brought some of her friends in — musicians from Boston — and the rest were Woodstock people that I thought would be suitable for what Bonnie was doing.

If we had gone to New York on that date, I would have used a very tight studio rhythm section — maybe Bernard Purdie, Cornell Dupree, Chuck Rainey, Richard Tee. That would have sounded somewhat similar to what Jerry Ragavoy did, but it also would have been very different. Jerry has a very particular way of producing an album.

As a producer, you learn to develop a group of studio musicians that you work well with and can use frequently. For example, Jerry likes to use Andrew Smith, a Motown drummer who moved to New York a couple of years ago; whereas I would use Bernard Purdie. Jerry uses very functional bass players, because he likes to write out a bass line. The role of the bass means something else to me; it can be a very exciting thing. I like to use a Chuck Rainey or a Gordon Edwards, someone who will play a lot of glisses, ninths, and double stops. I feel the bassist should interact with everyone else, and still keep a strong bass figure going. That's what I like to hear in a bass.

Now, with Two Generations of Brubeck, there are times when I'll ask for a certain instrumentation, or they'll ask my advice on a particular arrangement. But we build off of a basic sound that is their own. Brubeck's music brings into light another function of the producer's music. I've been getting very much more into Dave's music recently, especially his piano playing; so I did an album (as yet unreleased) which is trio on one side, and an all-star group on the other. The personnel was Brubeck, his regular bassist Jack Six, Roy Haynes, Lee Konitz, and Anthony Braxton. It sounds completely outrageous, but it worked — one of my personal fantasies. Everybody was very puzzled about the idea, but I convinced them all to just show up, and something would work out. I picked out some tunes that I thought would be suitable. I was a little nervous when everybody got there. I thought, "My God, what have I done?" But I held onto the reins, and we got some really incredible stuff from the session. The date served two functions. Ever since I've been into Brubeck, I've wanted to hear him do an album with Konitz, and Konitz and Braxton have been talking for a long time about doing an album together. Braxton just happened to be over at the house one day and mentioned how much he loved Brubeck's piano playing. He said, in jest, that next time I did a Brubeck album, I should give him a call for the session. I took him up on it. The three of them are amazing harmonic architects. So, if the musicians are willing, I have a chance to put a project like this together if it comes into my head.

There'll be lots of times when a musician will come to you with a whole set thing. I'll say, "How about this," and they'll say, "No." And I'll suggest, "How about this," and they'll say, "No." I'm not one to push, because a resistance gets built up. Most of the time I'll just let the idea soak in over a period of a couple of days; and often, the artist will come to me later and say, "OK, let's try it this way." The producer is responsible for coming out with a record, which to me is different than just music. But above all, the artist should never be unhappy. Whatever his goal is, it should be reached.

The difference between music and a record is that a record is a finished, locked-in entity. It's something that people are going to play in their homes, for repeated listenings. It should be a completely finished project that should present a specific idea or picture of an artist. In this day, when so many records are coming out, I think you need a reason to put out a record. You can't just put out a jam session, or just another bop record. There has to be a reason, or it has to be an absolutely spectacular performance.

If you go to a club, for instance, you can hear people take longer solos, and it can be very enjoyable. If you made a cassette of it, went home and listened to it a couple of times, you might get very bored with it. A record has to last for repeated listenings, hopefully, for many years. In that sense, it's a major commitment because it's going to live with everybody whose name is on the back of that album forever. It's either going to haunt you, or make you proud.

Sometimes, I'll seek an artist out, but more often they'll come to me to handle production. Other times, it'll be just a mutual thing from previous acquaintance. Andrew Hill is an example. People started asking me about him, what happened to him, and I started asking some mutual friends. Andrew gave me a call, we got together, and we ended up doing a record. We were friends in the mid-'60s and hadn't seen each other for many years, so we had two long sessions together just renewing our friendship as human beings, bringing each other up to date on our attitudes, and so forth. At the second session, we began talking about musicians. Originally, Andrew wanted to use a working quartet, but the more we talked about who was available, who I was working with, who he had worked with, we came up with different combinations of personnel and instrumentation. The whole thing has changed from what he initially wanted to do on a simple quartet date, playing current compositions. It's changed to writing some new things for the particular personnel at hand and getting some rather famous and very interesting players. So this is not just another Andrew Hill record. For the world, it's a *return* of Andrew Hill. So it has to be impressive — an event.

TEO MACERO

Perhaps best known for his work with Miles Davis, a long-standing creative association, Teo Macero also produces many other artists (among them Maynard Ferguson and Ramsey Lewis) in his capacity as staff producer at Columbia Records. He is also an accomplished arranger and composer, whose work in the Jazz Composers Workshop with Charles Mingus has had a marked influence on much of American contemporary music.

In all cases I work with, except for Miles, we first have to find the right material to work with. Once we find the material, we discuss it with the artist, come to a mutual agreement, and proceed from there. If we're dealing with a large orchestra, I'll discuss each number with the arrangers and come up with concepts and directions. Then the scores will be submitted to me, and if there's something I don't like, I'll change them. Then, I'll take them to the artists, and we'll go through the same thing again until we reach a final form before the recording session.

We have a final meeting before we go into the studio to make sure everything in the date is together, that everything we have to do beforehand is done. There is no rehearsal time at all. Miles does some at home. We usually go in cold and come up with, hopefully, a great album in the studio. We might run a singer through a rehearsal beforehand with a pianist, also.

A lot of people do the rhythm section first, then lay in the other tracks. I don't care for that. I'd rather go straight ahead and do the thing live. With Maynard Ferguson, for instance, I'll go on the road a couple of days with the band to check out the numbers, make suggestions, and then we cut the album. That way, there are no surprises; the surprises come if the producers don't look at the scores beforehand. Then it's a drag.

Intelligence is the most important in an engineer. I don't care if he's a musician or not; that doesn't make a difference to me. But it's like a conductor with his musician. The conductor tells the musician how he wants a particular piece to sound, and the musician has the technical chops to get that sound. But there's a give and take, also; you have to listen to the engineer's input, or else the date gets screwed up from the start. I've seen instances where the engineer has run the sessions, and the producer hasn't been around. It's not so unusual.

The producer is really the director of the session. With new artists, you can't really be a straw boss the first time around. You have to feel that artist, understand what he's trying to do. The first time out, you're not looking to change the artist too much. If the first album is not successful, then a change might be in order. But you have to live with the artist for an album before you make any alterations in his style, music, or material. Otherwise, it's chaos; the artist becomes belligerent, you become antagonistic. You have to be a good listener and know how to give and take. It's like playing in a band. You have to listen to what everyone's doing. db

THE ESSENTIALS

$250 Collections of Jazz, Blues, Rock

JAZZ

by Don DeMicheal

The first jazz record was made in 1917, when the music and the recording industry were barely out of their infancies. They have matured together over the years. At times, it seems that every jazz record ever made is available somewhere in the world, on legitimate or illegitimate releases.

Still, there are gaps.

Some of the important King Oliver records are out of the catalog. The best Fletcher Henderson is no longer available. Some prime Count Basie with Lester Young has vanished. Try to find an LP by Bob Brookmeyer or Vic Dickenson in the United States. The Art Farmer Quartet of the mid-'60s, one of the best groups ever, might as well not have existed so far as new jazz record buyers are concerned.

Be that as it may, there are a lot of jazz records, from all eras, in the racks. But which to buy?

The 50 albums discussed here are among the most important. They trace the music from its beginnings to today. Musical approaches and influences were the criteria for inclusion. Even so, not every soloist of great ability, or every noteworthy band, is included. The $250 limitation forbade it. (Double albums were selected only if single LPs of similar quality were unavailable, or if a "twofer" covered more ground than a single LP.)

The total list price of the 50 albums is more than $250, based on January, 1975, prices. But who pays list for records these days? Even so, to stay within the budget may require some shopping. Prices vary from store to store, and there are sales sometimes. It even may be possible to negotiate the price —a small, preferably struggling, record shop might special-order the 50, take the $250, and be satisfied with a smaller but immediate profit.

All albums were listed as available in the February, 1975, *Schwann's Catalog* (both editions). The catalog numbers of recordings made before the advent of stereo are for mono versions, but pseudo-stereo versions are usually available. The albums are discussed generally in chronological order, except for the big-band and piano-trio entries.

(This article is adapted from the author's book-in-progress, to be published by the Henry Regnery Co. next year.)

FATHERS AND SONS

Louis Armstrong and King Oliver—Milestone M-47017

Jelly Roll Morton, *King of New Orleans Jazz*—RCA Victor LPM-1649

Jazz, Vol. 6, Chicago No. 2—Folkways FJ 2806

The parent style, sometimes called New Orleans jazz or traditional jazz, was primarily an ensemble music, a reflection of its marching-band heritage. The ensembles sounded collectively improvised, but there is reason to believe that the musicians often worked out parts and played the tunes pretty much the same every time.

King Oliver's Creole Jazz Band reached glorious ensemble heights. Made up mostly of

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BLUES

by Pete Welding

The blues revival that began about two decades ago has done its work well. A number of excellent, informative periodicals, published here and abroad, now survey the scene on a consistent basis. Blues and blues artists have become staples of the nightclub, concert and festival stage, television screen, college campus, publishers' lists and—before long—the motion picture screen as well. The great flood of recordings, from major and tiny independent label alike, has yet to crest, and it's in this last area that the blues revival has had its most conspicuous success. So many blues LPs have been issued, that it's literally impossible to keep abreast of them.

Let me refer to my own experience to place this development in perspective. When I first started buying blues LPs 20 years ago, it was relatively easy to acquire every album then available. Not that many were being, or had been released. Nowadays, the situation is vastly different. For example, while there presently are well over 1700 blues LPs in my collection, I do *not* have every blues album issued during the last 20 years. And each month sees the release of still more LPs.

Faced with such an embarrassment of riches—with so many albums, new recordings and reissues, spanning every period of the blues' development, all currently available —what is the novice collector to do? Where is he to start?

Well, the first step is to find out what one enjoys. Since there is a fairly wide range of stylistic variation within the overall category of blues, it's best that the listener discover for himself the particular form of the music he most immediately likes—say, the early electric blues of Muddy Waters or Howling Wolf, the modern urban styles of such as B.B. King and Bobby Bland, or the harsh, abrasive Mississippi Delta blues of Charlie Patton and Son House, and so on. Most helpful to the novice would be a set like the two-LP *The Story of the Blues* (Columbia 30008) whose 32 selections offer a fairly comprehensive cross-section of the entire blues history. It gives one a place to start, at any rate.

Once a general area of music has been settled on, the next step is to steep oneself in it, to listen to as much of that music as possible and gradually extend one's listening into related areas—that is, earlier or later forms of the blues' development. Like any dynamic music, blues has evolved in a continuous (though not unbroken) line of development from a naive, simple folk expression to a relatively sophisticated contemporary popular music. Every phase of this development is documented on record. This makes possible a study of the continuities and interrelationships that have marked that growth. One of the most enjoyable and rewarding aspects of closely following a folk or folk-based music like blues lies in coming to an understanding of the ongoing, fructifying role tradition has played in the music's evolution. This understanding is reached by tracing the various ways bluesmen over the years have used, reinterpreted and renewed tradition and its basic

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ROCK

by Marv Hohman

To calculate what 250 bucks will get you is a difficult task at any time, especially in these days and when cruising for rock material. Many of the following "essentials" are lying around in bargain cut-out racks at outrageously cheap prices. (Not too long ago I saw Captain Beefheart's *Trout Mask Replica* for 59 cents.) If you were to purchase all of them at retail prices, the bill would come out to somewhere around $700. But many of the collections are extremely hard, if not impossible, to order, therefore necessitating careful perusal of the various cheapie bins in hope of stumbling across a true diamond. Anyway, these are my choices, all 80-plus of them. Happy hunting.

* * *

THE FATHER OF ROCK N ROLL—Arthur "Big Boy" Crudup—RCA Vintage LPV 573

The original and most essential recordings by the legendary Mississippi bluesman rock n roller. Includes 14 sides, recorded between 1941 and 1954. Winners are *So Glad You're Mine, That's All Right* and *My Baby Left Me* (made famous by Elvis), and *She's Gone*.

THE HISTORY OF RHYTHM AND BLUES—Volumes I-VIII—Atlantic 8161-64, 8193-94, 8208-09

These eight volumes span 20 years, from Atlantic's origin in 1947, up to the advent of the "Memphis Sound" in '67. Each disc includes 14 cuts, all best-selling singles culled from the label's treasure-laden vaults. A hard set to find, but one of the best ever issued.

ORIGINAL MEMPHIS ROCK AND ROLL—Volume I—Sun 116

These 11 rockers are taken from Sam Phillips' vaults and feature such goodies as Billy Lee Riley's *Red Hot*, Bill Justis' *Raunchy*, Warren Smith's *Rock And Roll Ruby*, and some Carl Perkins and Jerry Lee Lewis stuff to boot.

LEGENDARY MASTERS: FATS DOMINO—United Artists UAS 9958

This double package brings together most of New Orleans Fats' heavier numbers. The early *Fat Man* is here, as are *Blue Monday, Blueberry Hill, I'm Walkin'*, and *When My Dreamboat Comes Home*.

OLDIES BUT GOODIES—Volumes I-XIV —Original Sound 8851-8864

This still-expanding library of classic 45s is amazingly comprehensive in scope, sometimes to the point of schizophrenia. The format of one ballad and one up-tempo side on each disc has mixed merits, but the set remains a solid one.

BILL HALEY'S GREATEST HITS—Decca DL 75027

Rockabeatin' Spitcurl and his Comets whiz through an arguable batch of his better, such as *Rock Around the Clock, Skinny Minnie, Shake Rattle And Roll*, and *See You Later Alligator*.

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the leader's friends from New Orleans, the band was well established by 1922 at Lincoln Gardens on Chicago's south side when Oliver sent for a young man he had befriended back home—Louis Armstrong—to play second cornet to his lead. The next year, the Oliver band made a series of recordings that have stood as landmarks for more than 50 years.

The two-LP Milestone album includes 18 Creole Jazz Band performances. Among them are *Chimes Blues,* which has Armstrong's first recorded solo; *Snake Rag,* a rocking ensemble piece dappled with delightful two-cornet breaks, a hallmark of the band; and *Dippermouth Blues,* on which Oliver plays three consecutive solo choruses that are still freely quoted by trumpeters. Also included are seven tracks by the Red Onion Jazz Babies, a 1924 recording group, and two cornet-piano duets by Oliver and Jelly Roll Morton, also cut in 1924. The five-piece Jazz Babies featured Armstrong, who had left Oliver about a year before to join Fletcher Henderson's big band in New York, and reed man Sidney Bechet, second only to Armstrong among the New Orleans soloists.

The Morton band recordings made in Chicago in 1926 and '27 are in many ways the summation of the parent style. There are 13 of them on the RCA Victor LP. Morton, a stickler for detail, and as much theorist as practitioner, carefully controlled his sidemen, dictating ensemble parts and solos from his place at the piano, as was perhaps his right since he composed most of the material. Despite his weakness for corny vocal effects, the performances are imbued with unmatched spirit and deep beauty.

The LP also has three performances from Morton's first New York recording date, in 1928, and though the sidemen are different, the spirit is the same.

New Orleans music held irresistible appeal for young musicians, especially those in Chicago, who could hear the elders in the flesh as well as on records. One of the most influential and best of the younger bands was the New Orleans Rhythm Kings, something of a misnomer since only three members were from the Crescent City. But cornetist Paul Mares, trombonist George Brunis and clarinetist Leon Rappola made up the front line; so the band had an authentic ring to it. The NORK is heard in typically fine fettle on one track of the Folkways LP, a collection featuring several Chicago-based groups. The NORK and the Oliver Creole Jazz Band play the same tune, *Sweet Loving Man,* a circumstance that offers an opportunity to compare the differences and similarities of the two bands.

Most of the Folkways LP is given over to "second-generation" jazzmen, musicians slightly younger than the New Orleanians and among the first to learn the music by studying the records of Oliver, the NORK and the Original Dixieland Jazz Band, the first band to record what could correctly be called jazz. Three tracks feature cornetist Bix Beiderbecke, including the Wolverines' *Jazz Me Blues* from his first recording date (1924). The other two Bix items, *Margie* and *Somebody Stole My Gal,* were recorded in 1928. Eight tracks are by various groupings of the Chicagoans. Clarinetist Frank Teschemacher, a leading light of the Chicago school, is heard on all but two. The outstanding performances are three made in 1927 by the McKenzie-Condon Chicagoans: cornetist Jimmy McPartland, Teschemacher, tenor saxophonist Bud Freeman, pianist Joe Sullivan, bassist Jim Lannigan, guitarist Eddie Condon and drummer Gene Krupa.

FRONT AND CENTER

The Genius of Louis Armstrong—Columbia G 30416

The Bix Beiderbecke Story, Vol. 2 (Bix and Tram)—Columbia CL 845

The Golden Horn of Jack Teagarden—MCA 227

The death knell of ensemble-dominated jazz sounded when Louis Armstrong caught the train for Chicago to join King Oliver. Armstrong was the first great jazz soloist—perhaps the greatest of all. It was obvious to many musicians who played with him or heard him in the Henderson band in 1924 and '25 that his was a new way of playing, not only melodically—and his melodic gift was very large—but also rhythmically. To put it simply, Armstrong's phrases flowed; others' did not.

When he returned to Chicago in 1925, he began a series of recordings that changed jazz from an art of the collective into an art of the individual. From the time of the first Hot Five records, till the first bop records about 20 years later, Armstrong's way was almost everybody's way.

The two-LP Columbia set traces his development from an Oliver disciple to a man who knows and follows his own heart. The years represented are 1924 through 1932. Among the 28 performances are ten by his Hot Five and Hot Seven, New Orleans-style groups that included such hometown buddies as the Dodds brothers (clarinetist Johnny, trumpeter Baby), trombonist Kid Ory and banjoist Johnny St. Cyr. But Armstrong was not to be hemmed in, traditional instrumentation or not. His lead often was more a personal statement than a reiteration of someone else's melody. His solos were daring. He took chances others avoided or never recognized. The ten early selections, made between 1925 and '27, include some of his most impressive work of the time: *Wild Man Blues, Cornet Chop Suey, SOL Blues* and *Once in a While.*

Armstrong went through a major musical change when he began playing with pianist Earl Hines in 1927. Hines' style was highly sophisticated, if a bit eccentric, both harmonically and rhythmically. He took as many chances as Armstrong. Hines' influence—or the influence they had on each other—caused Armstrong to become more adventurous, though never at the expense of line or logic. Together they were a two-man avant-garde, sometimes bouncing the music off the wall as if it were a handball. The Columbia album has eight Armstrong-Hines tracks from 1928, including the awesome *West End Blues,* one of the most breathtaking performances in all jazz.

After the Hines adventure, Armstrong pared his style to bare essentials. He remained a virtuoso but his lines became more legato, his phrases longer. He sometimes held a note so long it seemed either he or the tension would burst, as can be heard on the album's *Mahogany Hall Stomp* when he holds a note for 12 bars and then breaks the tension with a perfectly placed riff. *Mahogany Hall* is one of seven big-band tracks in the album. It was early in his big-band period, beginning in 1929, that Armstrong brought his playing to a pristine beauty, a perfect distillation of line and time, no note superfluous, each phrase shaped just so and leading logically to the next, every solo building to a starburst climax.

The second most influential horn man of the '20s was Bix Beiderbecke. His cornet tone was a thing of beauty, clear and round, his attack most often delicate but sometimes quite percussive. Beiderbecke had a highly creative musical mind. A case can be made for his being the first horn player, at least on records, to think in terms of chords rather than embellishment, melodic variation, and linear development. He was a competent pianist (and interesting composer), and perhaps he thought piano while improvising on cornet.

Beiderbecke died before much of his promise as a player and composer was realized. The musical development evident in Armstrong is not found in Beiderbecke. He seemed content to work the small but fertile field he'd staked out with the Wolverines in 1924. Nonetheless, his playing was always musically rich and rewarding, as can be heard on *Bix and Tram.* Included in the album are two of his most imitated solos, those on *Singin' the Blues* and *I'm Comin' Virginia.*

Frank Trumbauer, or "Tram" as he was nicknamed, was associated with Beiderbecke from 1925 till the cornetist's death in 1931. He chose an unfortunate instrument, the pallid sounding C-melody saxophone. But nevertheless, he was considered one of the great saxophone players of his day, though not necessarily one of the best improvisers (he never really mastered jazz rhythm or tone).

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With the ascendancy of Armstrong and Beiderbecke, young musicians gave into the solo itch. Some exceptional soloists of the post-Oliver period are heard on the Teagarden LP, which spans the years 1929-53. Teagarden is foremost among them, for he and Jimmy Harrison of Fletcher Henderson's band were the first truly modern trombonists, and their influence was wide spread. Teagarden came to records fully developed and, like Beiderbecke, remained musically constant throughout his life.

Four tracks on the MCA album are by a 1931 eight-piece studio group called the Eddie Lang-Joe Venuti All-Stars. Besides Teagarden, the musicians included clarinetist Benny Goodman (sounding about as he did at the height of his popularity a few years later), violinist Venuti, guitarist Lang and trumpeter Charlie Teagarden, Jack's younger brother.

The ensembles were the first on record to achieve the "Dixieland" sound, which has less in common with the ensemble sound of Oliver, NORK, Morton, et al., than one might expect. The Lang-Venuti records also presage today's Dixieland routine—ensemble in, followed by a string of solos, and ensemble out. Even the four tunes the group recorded are now standard fare: *Beale St. Blues, After You've Gone, Farewell Blues* (an NORK variation on *Weary Blues*), and Morton's *Someday, Sweetheart.*

There's also a rough-hewn *Basin St. Blues,* made in 1929 by a Red Nichols group, that features rasping Pee Wee Russell clarinet, glorious Teagarden trombone (and one of his knocked-out vocals), a rolling piano solo by Joe Sullivan, and driving Dave Tough drumming. Bass saxophonist Adrian Rollini leads a stellar group through two nicely arranged

tunes associated with Beiderbecke, *Riverboat Shuffle* and Bix's *Davenport Blues*. In addition to Teagarden, the soloists on the 1934 recordings are Goodman and trumpeter Bunny Berigan, both in good form.

Among the latterday treats are two Eddie Condon tracks, one selection by the Louis Armstrong All-Stars, and a lovely version of *Body and Soul* by Teagarden's own group.

READIN', WRITIN' AND RHYTHM

Jazz, Vol. 8, Big Bands—Folkways FJ 2808
Duke Ellington, *Daybreak Express*—RCA Victor LPV-506; *At His Very Best*—RCA Victor LPM-1715
Benny Goodman, *Carnegie Hall Concert*—Columbia SL 160
The Best of Count Basie—MCA 2-4050
Jimmie Lunceford, *Lunceford Special*—Columbia CL 2715
Stan Kenton, *By Request*—Creative World ST 1036
Woody Herman's Greatest Hits—Columbia CL 2491
Miles Davis, *Miles Ahead*—Columbia CL 1041
Thad Jones-Mel Lewis, *Monday Night*—Solid State SS 18048

The big band has been an important vehicle for jazz musicians since the '20s. Louis Armstrong, for example, was featured not only with Henderson, but also with several big bands during his years in Chicago (He can be heard with Carroll Dickerson's in the *Genius* discussed earlier). Beiderbecke spent most of his life playing in them.

At the risk of oversimplifying, one can say that there have been two basic approaches to writing for the large jazz band: one can treat it as a collection of sections—brass, reed, rhythm—or as a whole unit. Don Redman perfected the first approach with the Fletcher Henderson band. He generally pitted reeds against brass, one playing a countermelody to the other's lead, much in the manner of marching bands and traditional jazz ensembles. Duke Ellington more often took the other tack, combining instruments to create a sound color unachievable by any single family of instruments. Both approaches relied on the rhythm section for harmonic underpinning and movement.

The Folkways LP is a collection of pre-1935 performances by several bands. The album is dominated by the Henderson-Redman approach. Two Henderson performances feature Armstrong and indicate the influence his rhythmic concept had on the band in 1924 and '25. Phrasing is smoother than before and there is a swing that is missing from pre-Armstrong Henderson. The Armstrong spirit remained after Louis left the band, as can be heard on *Jackass Blues*.

Redman left Henderson to take over McKinney's Cotton Pickers, a Detroit band. He shaped it into one of the best bands of the late '20s. It was understandably cast in the mold he'd made for Henderson. There is only one Cotton Pickers recording on the LP—*Four or Five Times*—and it is not among the band's best. Redman also had a hand in the same LP's *Six or Seven Times* by the Little Chocolate Dandies, who included Hendersonites Rex Stewart, cornet; Benny Carter, alto saxophone; and Coleman Hawkins, tenor saxophone.

There are two performances by Bennie Moten's Kansas City band; one is *Moten Swing*, perhaps the first time that a big band swung in the now-accepted sense, at least on record (it's based on the chords of a pop tune, *You're Driving Me Crazy*, and is an early example of a practice widely used in later years).

Other bands heard on the LP are Charlie Johnson's, Ben Pollack's, Jimmie Lunceford's, Duke's "jungle band," and the Charleston Chasers. Some of them used string bass and others used tuba; the ones that swung the most are those with string bass, an instrument that changed the prevailing conception of the rhythm section so drastically that, in a sense, it made the so-called swing era possible.

The first Ellington LP listed is from the post-Miley period, 1931-34. The main soloists are trumpeter Cootie Williams, who took Miley's place, and Johnny Hodges, heard on both alto and soprano saxophones. As excellent as the solos are, it is Ellington's imaginative voicings and use of instrumental color, especially that achieved by trumpets and trombones in plunger mutes, that captures the ear and heart.

By 1940, when a number of the performances on *At His Very Best* were recorded, Ellington and his band were at a creative level seldom attained by anyone else. A major difference between the 1940 band and the earlier one was the presence of bassist Jimmy Blanton. Not only did Blanton inspire Ellington and the band, he also established the predominant bass style for the next 25 years—he was to bass what Armstrong was to trumpet.

In one of the 1940 pieces, the magnificent *Concerto for Cootie*, Ellington used the bass as a horn, voicing it with the reeds, a fascinating sound yet to be exploited fully in the large jazz band. Blanton also took his place among the band's soloists, which was a departure from accepted custom at the time.

The 1940 band was unusual in another respect. There were five saxes—the usual number in big bands then was four—and each man was a soloist. Three were models for thousands of other saxophonists: Hodges on alto, Ben Webster on tenor and Harry Carney on baritone. The brass section also had important soloists: Williams, cornetist Rex Stewart and trombonist Lawrence Brown and Joe (Tricky Sam) Nanton.

At His Very Best also includes excerpts from *Black, Brown and Beige*, an extended composition Ellington wrote for his first Carnegie Hall concert in January, 1943. It was not his first long work, but it was his most ambitious up to the time.

Benny Goodman and Count Basie were the most successful interpreters of the Henderson-Redman law of big bands, Goodman following the letter, and Basie the spirit. Goodman's band was at its peak at the January, 1937, Carnegie Hall concert. The band played its most popular material, including several finely crafted Henderson arrangements. The highlight of the concert was Jimmy Mundy's arrangement of *Sing, Sing, Sing*. Primarily a showcase for Goodman's clarinet and Gene Krupa's tom-toms, the piece benefited from gorgeous scoring, which still sounds fresh. Goodman also spotlighted his trio and quartet. In the company of Krupa, pianist Teddy Wilson and, in the quartet, vibraharpist Lionel Hampton, Goodman was free to improvise to his heart's content. The trio and quartet were never better than at Carnegie that night. The thrill and excitement of the occasion is obvious in the charged spirit with which the men went about their work.

Part of the Carnegie program was a capsule history of jazz, or "swing" as the music was called then, and a number of fine players got a chance to display their talents. Bobby Hackett did *I'm Comin', Virginia* in memory of Bix. Trumpeter Harry James, a member of the Goodman band, catapulted through *Shine*, a tribute to Armstrong. Ellingtonia was represented by the haunting *Blue Reverie*, played by Cootie Williams, Johnny Hodges and Harry Carney. A contingent from the Basie band—tenor saxophonist Lester Young, trumpeter Buck Clayton, guitarist Freddie Greene, bassist Walter Page and Basie himself—participated with members of the Goodman band in a long jam on *Honeysuckle Rose*.

In all, it was not only the first concert of its kind, but also one of the best.

Basie's band, formed from the remnants of Moten's, was never as popular as Goodman's, but it swung more, thanks not only to its superb rhythm section (Jo Jones was the drummer) but also to its relaxed looseness, collective spirit and soloists, who rivaled Ellington's in quality as well as quantity. Many of the band's arrangements were "heads"—that is, routines worked out on the bandstand during engagements. The Basie band raised the riff from a device to an art form.

The two-LP *Best of Basie* covers 1937-39, prime Basie years, and includes performances from the band's first recording date in January, 1937. The soloists were at the top of their games—Basie, tinkling and winking slyly; trombonist Dickie Wells, warm, conversational; trumpeter Buck Clayton, lyrical, choking back a sob; tenorist Herschel Evans, brash, swaggering like royalty; trumpeter Harry Edison, direct but trying to hide a secret smile; and above all, Lester Young, horn tilted at 90 degrees, innocently changing the tenor world where Coleman Hawkins had reigned supreme for years. Everybody and everything were propelled effortlessly by one of the greatest rhythm sections of all.

Jimmie Lunceford's was the crispest sounding band of the '30s and early '40s. A non-playing leader, Lunceford ran a tight ship and insisted on strict musical discipline from his men. Precision was the band's hallmark.

The rhythm section was out of the ordinary. It moved the band smoothly but powerfully with what became known as the "Lunceford two." The two beats to the bar swung compellingly, but in a way far removed from Basie's four beats. The Lunceford rhythm section's suppleness was due in large measure to Jimmy Crawford's forceful but never overwhelming drumming.

There were several able soloists—chief among them Smith, tenor saxophonist Joe Thomas and trombonist Trummy Young—but the band was primarily an arrangers' band. Sy Oliver was the best-known Lunceford arranger and is often given credit for setting the band's style, but Smith, pianist Eddie Wilcox and, in the early days, Lunceford had established the principles in their arrangements before Oliver joined in 1933. Most performances on the *Lunceford Special* LP (the only legitimate Lunceford album still in the catalog) are from 1939; but two are from 1933.

Stan Kenton started in the early '40s as an avowed Lunceford admirer. In fact, the opening track of his *By Request* LP, 1944's *Balboa Bash*, is strongly reminiscent of *Bugs Parade*. Nonetheless, Kenton eventually found his own way, with the help of several talented arrangers, for his was an arrangers' band, too.

The LP is representative of the Kenton approach over the years. In addition to the 1944 recording, there are performances from '47, '50, and '52. The arrangers are Pete Rugolo, Shorty Rogers, Johnny Richards, Gene Roland, and Kenton. No matter who did the arrangements, though, the style remained fairly constant. The trumpet section —large in number, strong in volume, high in range—is the Kenton signature, and the "t" is crossed with the unique sound of the trombone section. Kenton's music is often bombastic, even pretentious, but seldom dull.

Kenton's chief rival in the '40s was Woody Herman. The first Herman Herd swung hard and was much more a soloists' band than Kenton's. Not that Herman neglected arrangers—he had two superb ones in the band, trumpeter Neal Hefti and pianist Ralph Burns. The Herd had such spirit that the members made up many of the most popular arrangements in the heat of performance, the way Basie's band did in the '30s.

The match that lit the band's fire in the mid-'40s (when most of these tracks were recorded) was the rhythm section. And the man who most often struck the match was Dave Tough, drummer supreme. His cymbal work, bombs, and tag endings were as much a part of the first Herd's sound as Herman's clarinet, Bill Harris' burry trombone, Sonny Berman's and Pete Candoli's trumpets, Marge Hyams' and, later, Red Norvo's vibes and Flip Phillips' tenor saxophone.

The Greatest Hits LP has two 1947 performances by the second Herd, also known as the Four Brothers band, not only because of the composition by that name but also because of the tune's inspiration—the three-tenor-and-baritone sax section's Young outlook. The tenor saxophonists were Stan Getz, Zoot Sims and Herbie Steward—Lester followers to a man. Serge Chaloff, his own man, played baritone.

Getz is featured on Burns' *Summer Sequence, Pt. 4,* which evolved the next year into *Early Autumn,* the recording of which established Getz as a major figure in jazz. The other second Herd track is *Four Brothers,* a composition and arrangement by Jimmy Giuffre, in which the four saxophonists chase each other through several choruses before taking individual breaks in the coda.

An important band of the '40s, Claude Thornhill's, is unrepresented in this collection because none of its studio recordings is available. A pity, since the band was fascinating, partly because of its instrumentation, which included French horn and tuba (as part of the brass section) and mostly because of Gil Evans' arrangements.

Evans became something of a father figure to several young boppers, including Miles Davis, and they often got together to discuss, write, and play music. Out of these meetings came a significant series of recordings under Davis' name in 1949 and '50 (see *The Complete Birth of the Cool* later in this article). Davis and Evans have continued their musical partnership sporadically through the years, never failing to make music of exceptional beauty. In 1957 they recorded *Miles Ahead* featuring Davis on trumpet and fluegel wending his way through Evans' translucent arrangements written for 19 instruments.

There are 10 compositions in *Miles Ahead,* but it is best to listen to the LP as one multi-theme composition for soloist, so well integrated is the music and carefully structured the program. *Miles Ahead* was the first of three Evans-Davis large-group studio recordings—"the terrible trinity," as one arranger-composer described them. Either of the other two, *Porgy and Bess* (Columbia CS 8085) and *Sketches of Spain* (Columbia CS 8271) could have served the purpose of this collection just as well.

There's something of Evans, Ellington and Redman-*cum*-Basie in the writing of Thad Jones, chief arranger and co-leader with Mel Lewis of one of the best big bands today, as can be heard well on their *Monday Night* L.P. Trumpeter Jones and drummer Lewis were well into the monied world of studios when in 1965 they put together a rehearsal band to play Monday nights at New York's Village Vanguard. That loose confederation, made up mostly of studio-jazz musicians, grew into one of the best bands in jazz history.

Jones and Lewis have struck a happy and rare medium where reading is balanced by blowing. It's a stomping band that has exceptional soloists and a rhythm section unerringly guided by Lewis, a tasteful and strong supportive drummer, aided and abetted on this LP by bassist Richard Davis and pianist Roland Hanna. Practically every man in the band is soloist in his own right. Though not all are spotlighted, the men heard prominently on the LP include lead trumpeter Snooky Young (a veteran of the Lunceford and Basie bands), baritone saxophonist Pepper Adams, tenorists Eddie Daniels and Seldon Powell, trombonists Jimmy Knepper and Garnett Brown, multi-reed man Jerome Richardson, altoist Jerry Dodgion, trumpeter Richard Williams, and most certainly co-leader Jones, a thoroughly refreshing and unique improviser.

SWING THAT MUSIC

Fats Waller, *'34/'35*—RCA Victor LPV-516
Art Tatum, *Masterpieces*—MCA 2-4019
Teddy Wilson and His All-Stars—Columbia KG 31617
Coleman Hawkins, *Body and Soul*—RCA Victor LPV-501
The Tenor Sax: Lester Young, Chu Berry and Ben Webster—Atlantic SD 2-307
John Kirby, 1908-1952—Epitaph E 4004

The '30s were more than the heyday of big bands, for in those years the parent style came to full flower, in the bands, the combos, and especially the work of the soloists. Jazz of the '20s and '30s should not be sharply divided. Those decades represent a continuum, an ongoing development of the parent style that brought a sophistication and polish probably unimagined by the New Orleans pioneers. Nonetheless, the musical devices used, the approaches to improvisation (both vertical and horizontal), the rhythmic concepts were basically the same in the '30s as the '20s. The grist for the improvisational mill may have been different, but it was the same mill.

Fats Waller was master of Harlem stride piano, a style developed by black ragtime pianists in the early part of the century. He never abandoned the style, dictates of fashion notwithstanding.

His small band, usually six pieces, sometimes served merely as background for his humorous vocal antics, but it included at various times such players as guitarist Al Casey, trumpeter Herman Autrey, tenor saxophonist Gene Sedric and, on the *'34/'35* LP, trumpeter Bill Coleman, trombonist Floyd O'Brien and clarinetist Mezz Mezzrow. No matter the degree of hilarity, everybody usually got a chance to solo, and all Waller records have something to recommend them.

On the cited LP, the best band tracks are *If It Isn't Love, Serenade for a Wealthy Widow, Dust Off That Old Pianna, Somebody Stole My Gal, Dinah, Blue Because of You* and *12th St. Rag.* The three unaccompanied piano solos; recorded in the late '20s, make it clear why Waller was much admired by pianists.

He did not, however, have as wide an influence as Art Tatum and Teddy Wilson, the most influential pianists of the era. Wilson came out of the Earl Hines school. Tatum was the ultimate player in the decorative-rag style. Both could stride when the occasion arose, but generally they preferred a more relaxed, subtle rhythmic approach. Both were technically facile (Tatum extraordinarily so) and harmonically sophisticated, qualities that made great impression on young pianists of the time.

The two-LP Tatum album has 17 of his finest solos, including a dazzling *Tiger Rag,* taken at breakneck tempo, and *Tea for Two,* in which his remarkable harmonic sense is evident. The solos were recorded in 1940. No other pianist has matched them yet.

Tatum was a superb blues player, too, and led sessions in 1941 featuring Kansas City shouter Big Joe Turner. The two got along fine, and some of the blues they recorded have become standards. (All are included in the MCA album.) Tatum's small band on the dates included clarinetist Edmond Hall and trumpeter Joe Thomas. Their solos add much to the occasion, especially those by Thomas, a beautifully lyrical player.

The album has four tracks by Tatum's trio of the mid-'40s. The interplay among Tatum, guitarist Tiny Grimes and bassist Slam Stewart is delightful, as are Stewart's bowed-bass-with-voice solos.

During the time Wilson was with Goodman—1935-'39—he headed small bands for recordings. The personnel and instrumentation varied depending on who was in town the day of the date, but a remarkably high quality was sustained. The Wilson records, many of which had vocals by Billie Holiday, are among the finest of the '30s—or of any other time.

Heard on the two-LP set listed above are trumpeters Roy Eldridge, Red Allen, Jonah Jones, Buck Clayton, Cootie Williams, Harry James, Bobby Hackett and Frankie Newton; trombonists Benny Morton and Dickie Wells; clarinetists Goodman, Buster Bailey, Pee Wee Russell and Jimmy Hamilton; saxophonists Lester Young, Chu Berry, Ben Webster, Johnny Hodges, Harry Carney, Willie Smith and Hilton Jefferson; xylophonist Red Norvo; drummers Jo Jones, Cozy Cole, Sid Catlett and Gene Krupa; bassists Walter Page and John Kirby—and of course, Wilson, a most sensitive accompanist and tasteful soloist. Most performances in the album are instrumental, but there are a few featuring Miss Holiday and Ella Fitzgerald.

Coleman Hawkins was the first to make the tenor saxophone an acceptable jazz instrument, in the '20s with Henderson. He had a healthy appetite for all kinds of music and continued to develop and alter his approach throughout his long career. The *Body and Soul* LP includes Henderson's 1929 *St. Louis Shuffle,* in which Hawkins displays the wares that turned around a whole generation of

saxophonists. His early volcanic style, often quite rhapsodic, is also heard on two performances from 1929, *Wherever There's a Will, Baby* by McKinney's Cotton Pickers and the classic *One Hour* by the Mound City Blue Blowers, which also has solos by clarinetist Pee Wee Russell and trombonist Glenn Miller.

Hawkins had rounded some of the sharp edges of his playing by the early '30s, when he recorded *Sugarfoot Stomp* and *Hocus-Pocus* with Henderson. Hawkins is especially lyrical on the latter, a quality he polished to a high luster in the following years, five of which he spent in Europe.

When he returned to the United States in 1939, Hawkins found the Young Turks of the tenor waiting, horns at the ready, all wanting his scalp. But Hawkins was not to be had. With his recording of *Body and Soul,* he let fall another veil, revealing a firm but supple manner. Hawkins had always been a harmonic player—chords were his delight—and to that he had added a profound lyricism.

Body and Soul is a remarkable performance. Hawkins only implies the original melody, creating instead another, more sophisticated one over the harmonic structure. He artfully sustained the solo through the three minutes of its life, daringly making it ever more complex and intense. Finally he resolves both convolution and tension with a simple but effective sequence.

His audience (and record producers) kept urging him to surpass his *Body and Soul* accomplishment. And perhaps he tried, for almost every Hawkins record date from 1939 on included a ballad upon which he worked his magic. For example, the LP has *Say It Isn't So,* from a 1946 date, but as beautifully as Hawkins played, it is not another *Body and Soul*.

The LP has other performances from 1939. Two are Lionel Hampton small-band recordings, *Early Session Hop* and *Dinah*. They also feature Benny Carter, confrere of Hawkins from Henderson and European days.

Hawkins liked the music of the young boppers and hired several of them for his mid-'40s recordings. The LP's *Half Step Down, Please,* for example, finds him in the company of trumpeter Fats Navarro, trombonist J. J. Johnson, and drummer Max Roach, three of the finest boppers.

Late-period Hawkins derived from his contact with bop and was marked by a harder—though no less full—tone, even longer phrases and increased emphasis on vertical (harmonic) improvisation, but not to the exclusion of line, as can be heard on *La Vie en Rose,* made in 1956 with a large orchestra, and *April in Paris,* recorded at the 1963 Newport Jazz Festival with singer Joe Williams and trumpeter Clark Terry. The most volatile example of late-period Hawkins is *Just Friends,* made in 1963 with tenor saxophonist Sonny Rollins' semi-avant-garde group. The old fox holds his own against the young lion, whose debt to Hawkins never went unacknowledged.

Ben Webster and Chu Berry stated their debts to Hawkins in every note they blew. Each took his inspiration from Hawkins, but retained his own identity. Berry had a large, almost sweet tone and a rhythmic approach that lent a rolling propulsion to his sometimes convoluted solos. His four performances with Roy Eldridge in the two-LP *Tenor Sax* album were recorded in 1938 and are among his and the trumpeter's best work. Two are ballads, *Stardust* and *Body and Soul*. Both sport richly romantic Berry and searing Eldridge, who was especially inspired in the double-time portion of *Body*.

Berry cut four sides in 1941 with trumpeter Oran (Hot Lips) Page, a devotee of the Kansas City school. Two tracks were jammed in the fashion of the day—*Monday at Minton's,* loosely based on *I Got Rhythm* (a favorite launching pad for improvisation), and *Blowin' Up a Breeze,* a blues. Berry treats *On the Sunnyside of the Street* as a ballad. In the course of the performance he occasionally goes above the normal range of his horn, achieved by false fingering (he was one of the first to master this device). Page sings *Gee, Baby, Ain't I Good to You* lustily, imbuing it with the earthy spirit of the blues, a great vocal by any measure.

Ben Webster was not nicknamed the Beast for nothing. Sometimes he did not so much play as rage. He could make his horn belch fire or, at other times, pour milk and honey. Both Websters are on view in his four tracks on the *Tenor Sax* album.

The Lester Young portion of the album is taken from two dates, one held in 1938, the other in 1944. The spirit of Kansas City is abroad in both sessions. Young founded the second great school of tenor, one in which touch and tone were light, lines sinuous and phrases long, a very horizontal—melodic—way of playing.

On the five performances from 1938, Young also played clarinet, which he did in the same manner he played tenor. His tenor solos, though, are the highlights, especially the one on *Them There Eyes*. Others on the date, like Young, were members of Basie's band. There was no piano, and the rhythm section—made up of Freddie Greene, Walter Page and Jo Jones—achieved a dark, almost ominous sound. The trumpet player was Buck Clayton, a highly lyrical improviser. His closing solo on *I Want a Little Girl* is one of his most beautiful on record.

The 1944 recordings were made during Young's second stay with Basie. His tone had taken on some of the cragginess that was to mark it in the late-'40s and the '50s. If anything, Young's playing was even looser in 1944 than it was earlier.

Not every small band of the '30s was a movable jam session. The John Kirby Sextet was a notable exception. Several members of the group, including the leader, had played with Henderson's band. Perhaps as a result, the Kirby sextet stressed arrangements, tightly knit ones usually voiced the same no matter the material. The solos were brief and facile. It was a quiet group—drummer O'Neil Spencer used brushes most of the time, and Charlie Shavers usually kept a cup mute in his trumpet. Kirby's most popular arrangements were adaptations of classical pieces, such as the cited LP's *Polonaise, Last Night the Nightingale Woke Me, Prelude for Trumpet, Rustle of Spring* and *The Revolutionary Etude,* all recorded in 1944 for a radio program, and *Flow Gently, Sweet Rhythm*.

TURNING THE CORNER

Charlie Christian—Archive of Folk Music FS-219

Charlie Parker, *First Recordings!*—Onyx 221

Dizzy Gillespie, *In the Beginning*—Prestige P-24030

The Genius of Charlie Parker—Savoy MG-12014

Thelonious Monk, *Genius of Modern Music, Vol. 1*—Blue Note BLP1510

Bop evolved directly out of swing. The most obvious musical characteristics of bop were harmonic complexity, instrumental facility, long phrases, a profusion of 16th notes, generally a vertical approach, and an on-top-of-the-beat rhythmic feeling. All these were well established by the early '40s when the new jazz form took shape. A major difference was the emphasis given the characteristics.

Guitarist Charlie Christian, who single-handedly established electric guitar as a solo instrument, was basically a swing man, a star of the Benny Goodman Sextet. But his playing, to a large degree an adaptation of Lester Young's tenor style, foreshadows the bop approach, particularly in the use of long, eighth-note phrases that crossed bar lines as if they weren't there. He also liked the flatted-fifth interval, though he used it most often as a combination of the sixth and minor-third degrees of the chord.

Christian had a direct influence on several boppers—he frequently jammed with them at clubs in Harlem. The Christian LP was recorded at such sessions, probably in 1940 or '41. Trumpeter Dizzy Gillespie, pianist Thelonious Monk and drummer Kenny Clarke are heard on some tracks, along with non-boppers Joe Guy, trumpet, and Don Byas, tenor. Christian is on only five of the eight tracks, but those offer some of his best and certainly most extended work.

Gillespie was emerging from his Roy Eldridge period in '40 and '41. He is on at least two tracks, *Kerouac (Exactly like You),* on which he is the second trumpeter heard, and the second version of *Stardust* (he may also be on the first).

Monk is identifiable on the second *Stardust, Kerouac* and *Savoy*. Beneath the heavy overlay of Tatum and Wilson—Monk displayed more technique in those days than he did later—it is possible to hear the beginnings of his harmonic and rhythmic peculiarities.

First Recordings! has one track—*Cherokee*—from the same period. The album has even earlier examples of Parker, who was to be a fountainhead of the bop movement; these are radio transcriptions recorded in 1940 by an eight-piece Jay McShann band.

Parker, 20 at the time, had a lot of Lester Young (and a touch of Willie Smith) in his playing; but he had begun to use some of the devices that he kept in his playing throughout his life; a fast triplet to begin some phrases; a note played twice to begin others; unique choices of notes that implied modulation (as the one ending the bridge of *Body and Soul* on the LP); and multinoted long phrases, alternated with strongly rhythmic short ones. His playing had a relaxed feeling, which later proved to be the hardest Parkerism to copy.

Cherokee was made two years later with a Kirbyish group in a New York club. Again the shadow of Young is in Parker's playing. But by 1942 Parker was fast becoming his own man—he had shed most of the remaining vestiges of swing-era phrasing, rhythmically his improvisation was clearly bop, and his strong appetite for harmonic meat was evident in the way he ate up the changes of *Cherokee's* bridge. Six performances from 1945 round out the album. Five derive from a strange date led by pianist Clyde Hart. The band was a mixture of swing and bop. The

horn men were Parker, Gillespie, Don Byas and trombonist Trummy Young. The featured artist was Rubberleg Williams, a dancer who also sang the blues.

Parker is on seven 1945 Gillespie recordings in the two-LP *In the Beginning* set: *Groovin' High, Dizzy Atmosphere, All the Things You Are, Salt Peanuts, Shaw Nuff, Hot House* and *Lover Man*. (Another bop classic in the album, *Blue 'n' Boogie,* has tenorist Dexter Gordan in place of Parker.) These were the first bop records widely distributed, and they shocked musicians throughout the country. The Gillespie records and Parker's first under his name (issued soon afterwards) were probably the most influential jazz records since the Louis Armstrong Hot Fives 20 years before. And like Armstrong, Parker and Gillespie radically changed the jazz world. Though Parker and Gillespie were inspired and highly congenial (seldom have two horns in unison sounded more like one), the rhythm section, much like that favored by Goodman and Hampton, was out of place on *Groovin', Dizzy* and *Things*. The other four performances jell better because of pianist Al Haig, bassist Curley Russell—two who thought along the same rhythmic lines as Gillespie and Parker—and drummer Sid Catlett, a flexible musician comfortable in almost any quarter. With more understanding support, Gillespie and Parker played like demons.

Gillespie and Parker went their separate ways in 1946, after a disastrous club engagement in Los Angeles. Gillespie returned to New York and formed the first big bop band. It is heard in some of its finest moments on the Gillespie set doing such as *Our Delight, Emanon* and *Things to Come*. The album also has four tracks from a Gillespie small-band 1946 session. Altoist Sonny Stitt, sounding very much like Parker, and vibist Milt Jackson are featured. Jackson, a member of the big band, was the premier bop vibist and from the first was something unto himself, devoid of any traces of Hampton and Norvo, the only vibes models at the time.

Parker preferred small groups with plenty of room to stretch out. The Savoy LP's performances are by Parker-led quintets, (except for L.A. recorded, Slim Gaillard-led tracks with Dizzy). Parker's playing is consistently brilliant. There are two versions of *Cherokee,* one titled *Koko,* the other *Warming up a Riff.* The first is a tour de force that Parker never surpassed on record. On the slower *Riff,* Parker was no less inspired. He moved Max Roach on both *Cherokees* to some of the finest bop drumming on record.

The other performances are from 1946-'47 and are Parker classics—*Bird Gets the Worm, Bluebird, Klaunstance, Barbados, Merry-go-round, Donna Lee, Chasing the Bird* and *Perhaps*. Miles Davis was the trumpeter and Roach the drummer on all. *Donna Lee* and *Chasing the Bird* have piano by Bud Powell, the seminal bop pianist. John Lewis and Duke Jordan are the pianists on the other tracks. Curley Russell and Tommy Potter alternate on bass.

In the furor over Parker and Gillespie—some older musicians have yet to forgive them—one of the bop pioneers was almost forgotten, Thelonious Monk. Monk pared away the Tatum and Wilson flourishes and concentrated on essentials. His chords are thick with dissonance, and in his solos, which are most often thematic developments, no note is without meaning and function.

The recordings on the Blue Note LP are from the '40s and include several of his best-known compositions: *'Round about Midnight, Off Minor, I Mean You, In Walked Bud, Epistrophy, Misterioso, Well You Needn't* and *Ruby, My Dear*. Drummer Art Blakey, who was to Monk as ham is to eggs, is on most tracks. There are three groups—a quintet with trumpeter George Taitt and altoist Sahib Shihab; a quartet featuring Milt Jackson; and a trio with bassist Gene Ramey and Blakey. The three performances with Jackson are especially fascinating for the interplay between piano and vibes.

COOL FIRE

Lennie Tristano/Buddy DeFranco, *Crosscurrents*—Capitol M-11060

Miles Davis, *The Complete Birth of the Cool*—Capitol M-11026

Gerry Mulligan and Chet Baker—Prestige 24016

Stan Getz, *Echoes of an Era*—Roulette RE-119

George Shearing/Red Norvo, *Midnight*—Savoy MG 12093

Dave Brubeck, *A Place in Time*—Columbia Odyssey 32-16-0248

The Modern Jazz Quartet—Atlantic 1265

By the late '40s and early '50s, many musicians had absorbed the messages of Parker, Gillespie, Powell, Monk, et al., and another approach in the same idiom was developing, "cool jazz." The music was lighter in texture and more restrained than bop; emotional heat was not extinguished, but the fires of passion, so vital to the music of Parker and Gillespie, were banked. Instrumental facility was highly valued, as was the intellectual process behind the music.

Lennie Tristano was, and is, among the most intellectual of musicians. In the '40s he gathered together a group of young musicians who appreciated and understood his ideas. They were as much influenced by Lester Young as Parker and successfully implied both in their work, which also showed a strong influence of modern concert music. Tristano was taken with the harmonic aspect of bop. It was common for bop pianists to alter and add chords and to use substitute chords in some progressions. Tristano took things a step farther by using only the upper portions of the chords and dropping all reference to the originals. On these "new" chord progressions, he and his followers overlaid complicated lines, composed and improvised.

The interplay among the six musicians heard on the Capitol recordings made in 1949 was often complex and ethereal. The two saxophonists, altoist Lee Konitz and tenorist Warne Marsh, were especially sensitive to each other. Their almost floating, bilinear improvisations are sometimes startling, as on *Sax of a Kind*. The Tristano group was also first to record free-form jazz. The Capitol LP includes *Intuition* and *Digression,* spontaneous collective improvisations without predetermination of any kind—key, chords or tempo. The performances are remarkable, particularly in light of the freedom movement of the '60s.

The LP has several tracks by clarinetist Buddy DeFranco's big band and sextet. One of the band tracks is *A Bird in Igor's Yard,* one of George Russell's first compositions, dedicated to his strongest influences, Parker and Stravinsky. It is outstanding, both as a composition and a performance. DeFranco's small group was a boppish version of the Benny Goodman Sextet. The players were fleet of finger and mind, especially guitarist Jimmy Raney, vibist Teddy Charles and DeFranco, at the time looked upon as Goodman's successor. The ensembles moved like quicksilver and were minor miracles of execution.

The music on the Miles Davis LP, recorded in 1949 and '50, had almost as much effect as the Parker and Gillespie records. Davis' nine-piece band was a bop-oriented, miniature version of Claude Thornhill's—trumpet, French horn, trombone, tuba, alto and baritone saxophones, piano, bass and drums. With that instrumentation, Thornhill arranger Gil Evans and the other writers for the nonet—Gerry Mulligan, John Lewis, Johnny Carisi and Davis—were able to imply the sound of Thornhill's big band.

The scores were often airy, and the ensemble passages seem suspended on a web of parallel lines, frequently underpinned with delightful countermelodies. Soloists were almost always supported by beautifully voiced organ chords. Davis had most of the solo space, but others were heard from too—baritone saxophonist Gerry Mulligan, altoist Konitz, trombonists J. J. Johnson and Kai Winding and pianist John Lewis.

Mulligan recorded with his own miniature big band in 1951. The results, not as provocative as the Davis nonet's, are heard in the Mulligan-Baker two-LP album. Mulligan's commercial success came in 1952 after he formed a pianoless quartet with Davis-like trumpeter Chet Baker, drummer Chico Hamilton and bassist Carson Smith. The quartet reverted to a less boppish approach, featured on the Prestige album, that allowed the two horn men to improvise contrapuntally as well to play Mulligan's imaginative two-horn arrangements.

Baker's lyrical interpretations of ballads did much to bring him favor among the jazz audience. He and Mulligan parted ways soon after the quartet's initial success, and Baker went out on his own. Over the years he led groups of varying quality. During a long stay in Europe his playing deteriorated, but after his return to the United States in 1963, it again improved. The four Baker quintet performances from 1965 included in the album are the best he's made since the '50s. He played only fluegelhorn on the session, and that instrument's round, mellow timbre enhances Baker's romantic outlook.

Stan Getz' solo on Woody Herman's 1948 record of *Early Autumn* predated the Davis nonet's efforts and did almost as much to popularize the cool sound. But Getz has always been a swinger, no matter the supposed frigidity of his tone. The Roulette two-LP album contains some of his most exciting playing. The in-person recordings of his quintet in 1951 are astonishing. The group was one of the best Getz ever led and included a most inventive guitarist, Jimmy Raney, whose work surely inspired Getz. The two were greatly aided by the rhythm section of pianist Al Haig, bassist Teddy Kotick and drummer Tiny Kahn. The group is heard in eight performances. The other tracks are from studio dates held in 1950 and '51. Horace Silver was the pianist on most.

Shearing's quintet had an unusual instrumentation and timbre. The sound of vibes and guitar an octave apart doubling the lead note of Shearing's chorded melody was light

and fresh. That it later became a cliche should not diminish its original beauty or the inventiveness of the first Shearing quintet, heard on the *Midnight* LP.

The quintet consisted of Marge Hyams, vibes; Shearing, piano and sometimes accordion; Chuck Wayne, guitar; John Levy (later Shearing's manager), bass; and Denzil Best, drums. Eight tunes by the five are included on the Savoy record. There also are four delightful performances made in the mid-'50s by the Red Norvo Trio, another new-sound group. The instrumentation was vibes (Norvo), guitar (Tal Farlow) and bass (Charlie Mingus). Despite the sparseness of the instrumentation, the three men avoided a monotonous sound. All three were (are) extraordinary players—Norvo, a magician with four mallets; Mingus, inventor of imaginative bass lines; Farlow, tasteful accompanist and stunning soloist.

Shearing's commercial success made it easier for Dave Brubeck and, later, the Modern Jazz Quartet to gain large audiences. Brubeck found his first followers among college students in the mid-'50s. Perhaps it was the contrast between Paul Desmond's lyrical, light-toned alto and Brubeck's sometimes heavy piano playing that appealed to listeners. Certainly the most appealing to musicians was Desmond's alto work, somewhat reminiscent of Konitz but quite original nonetheless. Desmond was given to long, flowing lines often played in the extreme high register of his horn. Brubeck was a sensitive accompanist and could be exciting as a soloist. The cited album is from 1954. Most of the tunes are standards, which at the time made up the larger part of the band's repertoire.

The Atlantic Modern Jazz Quartet LP was recorded in 1955, musically a great year for the MJQ and for Milt Jackson. The program is a mixture of ballads, blues, medium-tempo tunes, and short original compositions.

2 FOR 1, OR DEXTROUS DIGITS

The Amazing Bud Powell, Vol. 1—Blue Note BLP 1503

Erroll Garner, *Concert by the Sea*—Columbia CL 883

Oscar Peterson, *We Get Requests*—Verve 6-8806

Bill Evans, *The Village Vanguard Sessions*—Milestone 47002.

Before the '50s, the pianist, bassist and drummer usually made up the rhythm section. Since then they've often been a group. It takes a pianist of uncommon skill, inventive power and self-confidence to bring off a piano-trio performance without boring his audience. The four listed above meet all the qualifications, and then some. Each is a stylist of the highest order.

Bud Powell was the foremost pianist of the bop era and ranks alongside Hines, Waller, Wilson and Tatum as a major pacesetter. Surely influenced by Tatum and Wilson, Powell applied their approaches to bop and in the process evolved a personal style that became a model for all pianists who followed. He was sometimes erratic, especially in later years; but at his best, he played with abandon, constructing darting lines sometimes astonishing in their daring.

His work on the Blue Note LP is among his best. There are several trio tracks, including three takes of one of his major accomplishments, *Un Poco Loco*. Trumpeter Fats Navarro and tenor saxophonist Sonny Rollins make it a quintet on four cuts.

Erroll Garner came to national attention in the mid-'40s, about the same time as Powell. Unlike Powell, Garner never worked well as a band pianist. He always has been much more a soloist than accompanist and has led a trio (sometimes a quartet) since the late '40s. His playing is highly stylized, melodic, direct and often humorous. The *By the Sea* LP was recorded in the '50s, but it is still the best Garner around.

Oscar Peterson is probably the best player of the piano since Tatum. His facility seems to be limitless. An early tendency to let technique run away with him was long since conquered by the mid-'60s, when the *Requests* LP was released.

His trio with Ray Brown on bass and Ed Thigpen on drums was the best Oscar has had. The three were so attuned to each other that they seemed to read the other's minds. The cited LP is among the finest in the long series of Peterson recordings on Verve. Brown, a bass player's bass player (his tone, lines, intonation and facility are greatly esteemed by his fellows), was in particularly good form at the session.

Bill Evans came out of the Miles Davis group in 1959, formed a trio, and soon became the most influential pianist since Powell. Unlike some highly skilled musicians, Evans never uses instrumental technique for its own sake. His touch is sure, his time firm, even though he sometimes creates the illusion that he is spinning cobwebs, so delicate is the music. His playing, especially on ballads, is unsentimentally lyrical, often reflective, even introspective, as can be heard on the *Village Vanguard* album's shimmering *My Foolish Heart*.

His trio with bassist Scott LaFaro and drummer Paul Motian was unlike any other piano trio. Instead of restricting the bass and drums generally to accompaniment functions, Evans made the two almost equal to the piano. He, LaFaro and Motian often improvised collectively and created a fascinating three-level music. Evans was particularly sensitive to what LaFaro played. At times, they seemed to be holding a musical conversation. (LaFaro was an extraordinary bassist, not only because of his ample facility but also because of his remarkable solo ability.)

The two-LP Evans set was recorded at the Village Vanguard in 1961, when the trio was at a peak of creativity. It was the group's last recording—LaFaro was killed in an automobile accident 10 days later.

BURNING THE ICEBERG

Sonny Rollins, *Saxophone Colossus and More*—Prestige 24050

Horace Silver and the Jazz Messengers—Blue Note BLP 1518

Miles Davis, *Round about Midnight*—Columbia KCS 8649

Charles Mingus, *Better Git It in Your Soul*—Columbia G 30628

Miles Davis, *Kind of Blue*—Columbia KCS 8163

Jazz was getting too intellectual and cool for some musicians as the mid-'50s approached. They believed in a more-direct, unrestrained approach, like Parker's of the '40s. The pendulum swung, and the hard-bop movement took hold and grew. The credo was simple: blow, don't hide anything, and keep playing until you're finished, even if it takes 10 choruses.

In 1956, Sonny Rollins was a member of the quintet co-led by trumpeter Clifford Brown and drummer Max Roach. Brown-Roach Inc. was the first hard-bop group to gain a national reputation, in 1953 and 1954, before Rollins replaced Harold Land. Three of the group's best performances with Rollins are on the recently released, two-LP *Colossus* album.

The praise heaped on Brown was deserved. His fertile imagination, very often touched by puckish humor, matched his prodigious technique. Too young to have been a part of the early bop scene, he was nonetheless immersed in the music of Parker, Gillespie, et al. By the time the recordings with Rollins were made, he had digested his trumpet influences—primarily Navarro and Gillespie—and had become a force of his own.

Rollins is one of the great tenor saxophonists. He has everything—imagination, tone, technique, taste and stamina. He learned from both Hawkins and Young, but he learned most from Parker. He is blessed with a remarkable ability to improvise on a theme itself, rather than merely its chart structure. His development of *Blue Seven,* included in the album, is perhaps the finest example of this type of improvisation.

The Brown-Roach quintet set a pattern for other groups. It seemed that every hard-bop quintet consisted of trumpet, tenor and rhythm section. The Jazz Messengers, originally co-lead by pianist Horace Silver and drummer Art Blakey, was several cuts above most. Blakey provided fire and brimstone. Silver provided straight-forward, blues-derived originals and funky-out-of-Powell piano playing. The cited LP, made in 1954-55, includes two of Silver's best-known compositions, *Doodlin'* and *The Preacher*. The group was almost immediately successful with its boiling mixture of bop and blues—so successful that Silver split off and formed his own similar group.

Miles Davis, an ear always to the ground, formed a quintet in the mid '50s that became one of the best small groups in jazz history. The rhythm section, made up of pianist Red Garland, bassist Paul Chambers and drummer Philly Joe Jones, was superb. Loose but firm, the three never let Davis and tenor saxophonist John Coltrane coast—they were always back there, whips in hand. And the horn men rose gloriously to the challenge. Davis was his old lyrical self. Coltrane was new. What he had to say musically is still being heard. With Davis, he perfected what some called "sheets of sound"—that is, long phrases so jammed with notes that they gave the illusion of being welded together. It was more than just a matter of playing fast, however. Coltrane was imposing two or three related chords on the stated chord, and to do this, as he explained, he had to run them quickly, before the next stated chord was sounded. His was the ultimate vertical style. The contrast between Davis' simplicity and Coltrane's complexity was sometimes startling—for example, the way Coltrane shatters the almost somber mood Davis set in *Round Midnight* on the cited LP.

Mingus needs no one else as contrast—he has enough contrasts within himself. Musically he has been through cool, hot, modern, traditional, vertical, horizontal, maybe even diagonal. His many compositions through the years reflect these apparent musical contradictions. They're only apparent because Min-

gus, no matter his direction, is always Mingus.

The *Soul* album is made up of two of his most provocative recording sessions, both held in the late '50s. He wrote 16 of the 18 compositions. (The other two are associated with Ellington, who was one of his major influences.) Various compositions are dedicated to Jelly Roll Morton, Lester Young, Charlie Parker, Ellington, and the fundamentalist church, all of which indicate Mingus' far-ranging tastes.

Like many jazz musicians, Miles Davis seldom is content with where he is musically at any given moment. He shapes and changes, develops and abandons musical approaches as his muse dictates. In the late '50s, with altoist Cannonball Adderley added to his quintet's front line and Bill Evans or Wynton Kelly at the piano, Chambers on bass and Jimmy Cobb on drums, he changed direction. The tack he took de-emphasized harmony and re-emphasized horizontal improvisation. He discovered modes—and when *Kind of Blue* was issued in 1959, so did everybody else. The record was the most influential since the *Birth of the Cool* series.

According to Evans, "Miles conceived these settings only hours before the recording sessions and arrived with sketches which indicated what was to be played. Therefore, you will hear something close to pure spontaneity in these performances. . . Although it is not uncommon for a jazz musician to be expected to improvise on new material at a recording session, the character of these pieces presented a particular challenge."

FREEDOM RUNG

Ornette Coleman, *Ornette!*—Atlantic 1378
Gunther Schuller, *Jazz Abstractions*—Atlantic 1365
Cecil Taylor, *Unit Structures*—Blue Note 84237
John Coltrane, *A Love Supreme*—Impulse 77
The New Wave in Jazz—Impulse 590
Roscoe Mitchell, *Sound*—Delmark DS 9408

Good jazz has always been free; usually the freedom was born of imposed discipline—scales, chords, meter, and the ability to make a personal statement within those confines. But there was another kind of freedom implied right from the beginning—the freedom to go where the heart and mind said go. Freedom was in King Oliver's band, in Louis and Bix, in Lester Young, Charlie Parker, Miles Davis. But Lennie Tristano and his men were the only ones to pursue it on record, and theirs was but a brief fling.

In the late '50s, Ornette Coleman made his first records. To some, the music seemed chaotic, undisciplined, senseless. To others, it heralded a new messiah. The controversy grew even more fierce when the Coleman quartet first appeared in New York. Altoist Coleman and trumpeter Don Cherry were much like Parker and Gillespie in their ability to play as one on the themes of Coleman's charming compositions. But after the ensemble, the solos sometimes seemed unconnected to what had gone before. There was no chord structure that repeated chorus after chorus. There weren't even choruses. Coleman's solos were quite speech-like, and he often ignored accepted pitch. In retrospect, Coleman's music reflected the jazz parent style more than it did the music of, say, Charlie Parker. His disregard of harmony did even more than Davis to reaffirm line and time—melody and rhythm.

Ornette! is by one of Coleman's best quartets—himself, Cherry, bassist LaFaro and drummer Ed Blackwell. The group was quite effective when it improvised collectively. Some of the music has a gay country flavor about it, some a deep sadness, some a child-like quality.

Coleman's approach had a far-reaching effect. As always, young musicians were open to change, eager to shape their own music. They heard, believed and followed. The music was called by many names—the new thing, free jazz, the new wave and avant-garde, now the usual descriptive term. One of the first musicians to comprehend Coleman's message was Eric Dolphy, a multireed man who was equally effective on alto saxophone, flute and bass clarinet. Dolphy did not imitate Coleman, but the freedom that Coleman indicated was pronounced in Dolphy's playing. He could improvise inside or outside—that is, harmonically or nonharmonically—and like Coleman, he had what some call the "jazz cry." His improvisations were jagged, sharp-edged and heated.

Both Dolphy and Coleman are among the personnel of the *Jazz Abstractions* LP. Gunther Schuller's major jazz experience had been as the French hornist on one of the Miles Davis nonet recording sessions in 1950. His main interest was contemporary concert music, but he was a great admirer of jazz and was one of Coleman's staunchest early supporters. One of Schuller's major ambitions was to bring about a merger of concert music and jazz, a confluence that would produce a third stream of music. Of the several efforts in that direction, *Jazz Abstractions* is among the best-realized. Schuller composed three of the four pieces and conducted. John Lewis also had a hand in the recording, acting as supervisor. (The record is subtitled, "John Lewis Presents Contemporary Music," but is listed in *Schwann's* under Schuller's name.)

Besides Coleman and Dolphy, the personnel included Jim Hall, neither avant-gardist nor third-streamer but a sensitive, straight-ahead guitarist with an ability to improvise long, flowing phrases that came together in exceptionally well developed solos. He also contributed one of the compositions heard on the LP. Among the other musicians were LaFaro, vibist Eddie Costa and Bill Evans. The Contemporary String Quartet was also present, and one of the delights of the performances is to hear Coleman and Dolphy climb jauntily through the strings.

The uncompromising Cecil Taylor has been into avant-garde music for years. Classically trained, his piano work is at times tempestuous, his sweeping improvisations crashing across the keyboard. His jagged, sometimes atonal compositions often seem disjuncted on first hearing, but repeated listening reveals a fine musical mind at work. All compositions on *Unit Structures* are Taylor's and are sympathetically performed by the seven-man group. The improvisations are free, sometimes collective. But Taylor is highly disciplined, despite the wildness of his music, and things never get out of hand.

The new freedom appealed to John Coltrane. Though he was not really an avant-gardist, he became a father figure to many who were, and he and they influenced each other. His quartet in the early to mid-'60s included pianist McCoy Tyner, bassist Jimmy Garrison and drummer Elvin Jones, all of whom, like Coltrane, cut their teeth on bop. The group developed into one of the most stimulating in jazz. The four men could set up a tremendously exciting collective sound—Coltrane's lines cascading over the droning piano and irresolute bass, with Jones whipping both himself and Coltrane into near frenzy.

Coltrane's music had another side, too—a peaceful serenity expressed in long, stark phrases of exquisite beauty. It is this side of Coltrane that is heard more than his devil-dance side in *A Love Supreme*, which he described as a statement of his personal rediscovery of God.

Coltrane and several of the younger musicians he befriended are heard in the *New Wave* album, recorded at New York's Village Gate in 1965 during a benefit concert. In addition to the Coltrane quartet, there are groups led by tenor saxophonists Albert Ayder and Archie Shepp, trombonist Grachan Moncur III, and trumpeter Charles Tollivar. The most satisfying performances by the avant-gardists are Shepp's and Ayler's, for they and their sidemen seemed less torn between the new language and the old.

There is no confusion about which language is spoken on the Roscoe Mitchell LP. The six musicians understand each other—and what was said by Coleman, Ayler, Shepp and Taylor. It is a particularly well-sustained performance by members of the Chicago branch of the avant-garde. The group was formed from the Association for the Advancement of Creative Musicians (AACM), which came into being under the aegis of composer-pianist Richard Abrams in the mid-'60s. The Delmark LP was the first by Mitchell, an altoist close to Coleman's approach. The personnel includes trumpeter Lester Bowie, tenorist Maurice McIntyre, trombonist Lester Lashley, bassist Malachi Favors and percussionist Alvin Fielder. Bowie, Favors, and Mitchell, along with Joseph Jarman later formed the Art Ensemble of Chicago.

Sound is filled with instrumental shouts and cries, intriguing percussive and woodwind sounds (several horn men double on various instruments, including harmonica), a lot of warmth and not a little humor.

NOT SO SILENT BITCHES

Miles Davis, *In a Silent Way*—Columbia KCS 9875

Though he expressed contempt for much of what the avant-garde was up to in the middle '60s, Miles Davis had his eyes and ears open. The vigor of rock rhythms and the musical possibilities of electronic devices were not lost on him either. He picked out what he liked and in 1969 put everything together into an approach that was something unto itself. The resulting album, *In a Silent Way*, was a masterpiece of its kind, as was its successor, *Bitches Brew*.

The men Davis chose to play the music were Herbie Hancock, Chick Corea and Joe Zawinul, keyboards (singly and together); Wayne Shorter, tenor and soprano saxophones; John McLaughlin, guitar; Dave Holland, bass; and Tony Williams, drums. Most had worked in his band at various times.

Davis had not yet gone to amplified trumpet with wah-wah attachment, and his solos still sang forth, sometimes with exultation. McLaughlin, now better known as Mahavishnu, and Shorter contribute some good

improvisations. But in the end, the electronic keyboard sounds are what make the music extraordinary. Hancock, Corea and Zawinul obviously were impressed with what Davis had concocted, for all three incorporated the *In a Silent Way/Bitches Brew* approach into the groups they now lead.

Miles had done it again.

BLUES

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expressive resources. To know the traditions one must know the music, and this comes only with sustained listening. Hopefully this list will help trigger that.

The following list of albums can be considered a "basic library" of blues records, but is more accurately viewed as providing an overview introduction to a broad, detailed subject—much as a 10-minute "highlights" film-short surveys professional or collegiate football. It's just the tip of the iceberg. The records themselves contain some of the very finest, most striking examples of the blues musician's art ever recorded. In this, they necessarily are atypical, unrepresentative. They do not represent the much more common, mundane music of the ordinary workaday bluesman with his greater reliance on the commonplace devices, expressions and traditions of the blues.

Acquiring and familiarizing yourself with these albums is a good beginning, but that's all it is—a beginning. The blues is a rich, variegated, strong, and vigorous music of many facets, and if some or all of the records itemized here pique your interest and stimulate you to delve more deeply into this proud heritage of black American song, this listing will have more than served its modest purpose. (Note: For maximum usefulness, I have listed only currently available recordings on U.S. labels, for there are few things more frustrating than being referred to a great or essential album that's out of print or so difficult to obtain as to be all but unavailable.)

COUNTRY BLUES

Various Artists, *Really! The Country Blues* (Origin OJL 2)
Various Artists, *The Mississippi Blues, 1927-1940* (Origin OJL 5)
Various Artists, *Country Blues Encores, 1927-1935* (Origin OJL 8)
Various Artists, *Sic 'Em Dogs on Me* (Herwin 201)
Various Artists, *Tex-Arkana-Louisiana Country, 1929-1933* (Yazoo 1004)
Various Artists, *Blues from the Western States, 1927-1949* (Yazoo 1032)
Charlie Patton, *Founder of the Delta Blues* (Yazoo 1020)
Son House, *The Legendary 1941-2 Recordings* (Fold Lyric 9002)
Robert Johnson, *King of the Delta Blues Singers* (Columbia 1654)
Blind Lemon Jefferson (Milestone 47022)

Designating that form of blues associated with the old agrarian South—the culture and lifeways it gave rise to—the phrase "country blues" merely is a convenient catch-all term used to describe widely differing musical practices. Among these, however, a number of broad similarities may be observed. The subject is easily extensive enough for several books; but in simple terms it indicates a freely expressive handling of melodic, tonal and rhythmic elements, with a marked tendency towards the use of mixed meters in the latter; minimal harmonic and structural organization, with a corresponding high incidence of asymmetric forms; highly developed vocal-instrumental interactivity, including the use of instrumental techniques to approximate vocalization; and a mode of composition whereby lyric songs are "composed" through a process of free-association in which the performer taps a large body of commonplace motifs, phrases, and verses to spontaneously create a song which is given whatever logical or emotional coherence it possesses solely through the bluesman's fluency as songmaker and performer. If this attempt at describing country blues is cumbersome, as are most such descriptions, the music itself is not. Country blues is among the most emotionally forceful, intense, and harshly, thrillingly beautiful music ever wrought in the U.S.

Description is *no substitute* for hearing, of course, and the several anthologies listed above allow one to sample the wide range of stylistic variety within the country blues idiom. One can sense something of broad regional patterns in the rural music of the Deep South and observe, as well, how gifted blues performers handle commonplace forms and patterns with originality and individuality. Both of these qualities are rooted in—and supported by—the traditional expressions from which they stem, and which they in turn extend, broaden and redefine. This is how the blues grows.

The music of Mississippi and its neighboring states predominates in this list, as it does in blues history. Indeed, what we now call country blues probably developed in the rural South during the post-Emancipation years. In the near century since it has bulked large in the music's development. It's no accident, for example, that much of the postwar blues took its impetus from the traditional rural blues of Mississippi. Howling Wolf truly is the musical heir of Charlie Patton, as is John Lee Hooker to a lesser extent; and both Muddy Waters and Elmore James descended from Robert Johnson, just as Johnson derived from the older Son House and Willie Brown.

Lighter and smoother in texture, more regularized structurally and harmonically, was the music of Blind Lemon Jefferson and the other bluesmen of Texas and adjacent territories. The tendency towards sophistication evident in Jefferson's vastly influential music was to lead ultimately, by way of Lonnie Johnson and T-Bone Walker, to the fluid, harmonically broadened, modern-urban blues style of B.B. King and his followers. King's Mississippi birth notwithstanding, this approach actually stems from Texas, and its roots may be discerned in the several albums of vintage music from that area. The music can and should be enjoyed on its own terms, historical considerations aside.

This list of country blues albums is merely a start. The listener who wishes to investigate the music further has a large number of recordings to choose from, both reissues and new recordings. Notable efforts include Yazoo's intensive program of country blues reissues—among which are a number of admirably organized and annotated regional and thematic collections—as well as those of Origin, Blues Classics, Herwin, Mamlish, RBF (distributed by Folkways), Biograph and the occasional offering from the major record firms. In this connection, mention should be made of Columbia's imminent Three-LP Robert Johnson set, which reportedly will offer all the recordings, including alternate takes, of this important artist. Recent recordings of country blues happily are numerous, the chief producers of which are Arhoolie, Delmark, Folk Lyric, Testament, Adelphi, Trix, Folkways, Advent, Rounder, Blue Goose and other blues or folksong labels.

EAST COAST BLUES

Various Artists, *East Coast Blues, 1926-1935* (Yazoo 1013)
Various Artists, *Mama Let Me Lay It on You* (Yazoo 1040)
Various Artists, *The Atlanta Blues* (Folkways RBF 15)
Various Artists, *The Georgia Blues, 1927-1933* (Yazoo 1012)
Blind Blake, Volume I (Biograph 12003)
Blind Boy Fuller (Blues Classics II)
Blind Willie McTell, *The Early Years, 1927-1933* (Yazoo 1005)

The regional classification of blues styles, while imprecise, is convenient in describing broad stylistic conventions and musical practices common over wide areas. For most blues fans, the term "East Coast blues" suggests a certain way of handling musical elements markedly different than that of the Deep South. Rooted in the older tidewater plantation culture, the music of East Coast blacks was subject to a different line of development. Anglo-European folk music played a far more conspicuous part in the East Coast music than it did in that of the later cotton culture of Mississippi and the Deep South. As a result, black folk musicians from the Southeastern states drew on a much broader range of song forms and more varied musical practices. Among them were jigs, reels, waltzes, and other European-derived dance music, ragtime, playparty and nonsense songs, minstrelsy, parlor music, other folksongs *and* blues (the latter probably a late arrival from the Deep South). This rich, varied background led to a finely wrought, orderly musical sensibility which emphasized greater harmonic sophistication, structural and rhythmic regularity (but more varied song forms), and instrumental fluency.

Foremost among the region's seminal figures were singer-guitarists Blind Blake (probably a native of Florida who traveled widely, influencing many of the area's musicians), Blind Boy Fuller, and Blind Willie McTell, the best known exponent of the blues style of Atlanta and the surrounding countryside. The four anthologies (several more could have been listed as well) permit one to examine the work of a good number of performers, and the range of stylistic variety in their music.

Additional reissues of vintage East Coast material are available from Yazoo, Biograph (three additional Blind Blake sets, for example) and Blues Classics, while the current state of blues and black folksong from this region is being documented most fully by Trix Records, with additional recordings from Arhoolie, Blue Goose, Biograph, Testament and others. It should also be noted that Blind Boy Fuller's chief disciple, singer-guitarist Brownie McGhee, continues his teacher's work, and with his harmonica playing sidekick Sonny Terry (himself a former associate of Fuller), has numerous recordings available on a bewildering number of labels.

"CLASSIC" BLUES, HOKUM AND JUG BANDS

Ma Rainey (Milestone 47021)
Bessie Smith, *The Empress* (Columbia 30818)

Ida Cox, *Blues Ain't Nothin' Else But . . .* (Milestone 2015)
Various Artists, *Please Warm My Weiner* (Yazoo 1043)
Tampa Red, *Bottleneck Guitar, 1928-1937* (Yazoo 1039)
Georgia Tom Dorsey, *Come On, Mama, Do That Dance* (Yazoo 1041)
Various Artists, *The Great Jug Bands* (Origin OJL 4)
Various Artists, *The Jug Bands* (Folkways RBF 6)

Growing in the early 20th century from vaudeville, cabaret and touring tent shows was a form of musical entertainment since labeled "classic" blues, primarily because of its alliance with early jazz. Its chief practitioners were women, among whom were a number of remarkable singers—Gertrude "Ma" Rainey and her better-known protegee Bessie Smith easily being the most formidable, though others on occasion rose to the heights so consistently scaled by these two popular figures. Attractively combining jazz and blues, this offshoot music is important largely because it triggered the large scale recording of black music—both jazz and blues—that followed the huge, unanticipated success of Mamie Smith's pioneering 1920 *Crazy Blues.* This was the first recording of black music by a black artist and it sold so phenomenally well it reputedly staved off bankruptcy for OKeh Records. (The story may be apocryphal, but the record's success was not.)

Save for its introduction of song materials into the blues (Bessie Smith's *Backwater Blues,* for example, appears in the repertoires of large numbers of traditional singers), the "classic" blues has had little discernible influence on the historical development of traditional blues. It did not, in any event, live past the period of its greatest vogue, the 1920s. The albums by Ma Rainey and Bessie Smith are inexpensively priced, two-LP sets offering the listener extended samplings of their nonpareil singing supported by some of the best jazzmen of the day. The Smith collection is the fourth of five such two-LP albums containing her entire recorded output of 159 songs, spanning the years 1923-33. Aside from the attractive set by Ida Cox, another impressive singer of the time who benefited from sensitive jazz backing, there are few other worthwhile collections of this once fashionable music currently available.

Contemporary with its waning years was so-called "hokum" music—a brash, ebullient, blues-based popular song form that, like the "classic" blues, was largely an adjunct of the commercial entertainment world. As a novelty music focused almost wholly on double-entendre lyrics, hokum quickly exhausted its store of interest and its vogue ground to a halt, but it had the result of expanding the blues' expressive resources by introducing new song forms and harmonic structures (or at least modifying older ones). The efforts of such men as Georgia Tom (Dorsey) and Tampa Red (Hudson Whittaker), raised standards of musicianship through the prestige and influence of their many commercially successful recordings in this vein. The two albums by these performers enable one to savor the best of their large output and that of various others associated with them. A broader sampling of hokum is offered in Yazoo's whimsical survey of the genre, *Please Warm My Weiner.* Hokum is recalled today solely through the retention of some of its songs in the repertoires of older traditional performers.

A traditional music similar in spirit to hokum was that of the jug band—music produced by a small string group in which a mouth-blown jug was used to simulate the sound of bass. Such simple folk ensembles had been employed for many years to furnish music at rural entertainments, and were staple features of the touring medicine shows that plied the South in the late 19th and early 20th centuries. The vogue for hokum gave jug band music a new lease on life. For several years, until the Depression put an end to much recording activity, there appeared regularly in the "race record" lists recordings by the Memphis Jug Band, Cannon's Jug Stompers, the Dixieland Jug Blowers, Jack Kelly and the South Memphis Jug Band, Noah Lewis's Jug Band, the Birmingham Jug Band and others.

There are a good number of jug band reissue sets available; the two cited are perhaps best in indicating the breadth of this lighthearted idiom. An exemplary supplement to these would be the two-LP *Cannon's Jug Stompers* set (Herwin 208), presenting in chronological order the complete discography of the various groups led in the years 1927-30 by banjoist Gus Cannon. He was the linchpin of much of the jug band activity in the Memphis area, from which many of the touring shows operated.

THE 1930s, URBAN BLUES AND THE BLUEBIRD BEAT

Various Artists, *Bluebird Blues* (RCA Victor 518)
Various Artists, *New Deal Blues* (Mamlish 3801)
Various Artists, *Blues Roots/Chicago—The 1930s* (Folkways RBF 16)
Big Bill Broonzy, *1930s Blues* (Biograph C-15)
Leroy Carr, *Blues Before Sunrise* (Columbia 30496)
Kokomo Arnold-Peetie Wheatstraw (Blues Classics 4)
Arthur "Big Boy" Crudup, *The Father of Rock and Roll* (RCA Victor 573)
Washboard Sam, *Feeling Lowdown* (RCA Victor 577)
Sonny Boy Williamson (Blues Classics 3)

The success of such performers as Georgia Tom and Tampa Red prefigured the rise of the urban blues styles that proliferated throughout the 1930s. These mirrored the changed social conditions and cultural values of large numbers of blacks who had migrated to northern cities in previous decades. It was their desire for a music that reflected the urban black experience that accounted for the emergence of a new blues permutation. Chief among the new city-based performers was the team of pianist Leroy Carr and guitarist Scrapper Blackwell (spelled on occasion by Josh White) whose polished, intricate music became one of the most popular blues sounds of the period, thanks mainly to Carr's well-crafted songs and urbane, wry singing.

A host of other city bluesmen followed in their wake. Chicago quickly emerged as the major center of the urban blues, where the music scene was spearheaded by Big Bill Broonzy. Broonzy was a fine singer and fluent guitarist. Around him pivoted a small galaxy of singers, song-writers and instrumentalists who, in shifting combinations, were responsible for a large number of recordings in the popular new idiom. As a style, the urban blues was jaunty, brash, optimistic; basically a small band rather than solo music, its rhythms were brisk and regular, its song structures unvaryingly symmetrical, its surfaces smooth and glossy. Its most distinctive feature, however, was its emphasis on tightly constructed, catchy songs as the focal point of recordings. As the idiom developed, an increasing tendency towards institutionalization was revealed, and the need for ever more clever song lyrics assumed even greater importance. This ultimately eradicated all individuality from the music and led, finally, to aridity and irrelevance. The music lost contact with its audience, thus setting the stage for the postwar blues.

Blues commentators occasionally have described the smooth, uniform blues of the late 1930s and '40s as the "Bluebird beat" after the RCA Victor subsidiary label on which so much of the studio-made Chicago blues of the period appeared. The RCA Vintage, RBF, and especially the Mamlish anthologies demonstrate that the music of the 1930s was not as rigidly uniform or sterile as has been claimed. There was, on the contrary, much worthwhile, strongly individualized blues music recorded during the period. Much of it had a potent country blues base. Such rural performers as Big Joe Williams, Tommy McClennan, Johnny Temple, Sleepy John Estes, Joe McCoy and many others were recorded along with the studio regulars, though the relatively suave music of the McCoy must be counted the dominant music of the time.

Big Bill Broonzy, for example, started as a country bluesman—as attested by several reissue sets on the Yazoo label—but his major reputation and greatest success derive from his activity as the foremost Chicago blues musician of the 1930s and '40s. (Another instructive and worthwhile Broonzy set is the deleted *Big Bill's Blues,* Epic 22017, well worth looking for.) Closely associated with him was singer-composer Washboard Sam (Robert Brown), who was almost as active and successful as Broonzy, though enjoying a much shorter career. Along with Tampa Red and a few others, Arthur Crudup and John Lee "Sonny Boy" Williamson were active right up through the postwar period and their music spans the two forms of urban blues, bridging them neatly. Conspicuously absent from this list is the highly influential singer-guitarist Lonnie Johnson who, with a career spanning five decades, was one of the most important performers in all of blues history and one of the most recorded bluesmen during the 1930s. Currently there is not a single LP of his music in print, though Mamlish reportedly is readying one.

MODERN URBAN BLUES OF THE POSTWAR YEARS

Muddy Waters, *McKinley Morganfield A.K.A. Muddy Waters* (Chess 60006)
John Lee Hooker, *Moanin' and Stompin' Blues* (King 1085)
Elmore James, *History of Elmore James, Volume I* (Trip 8007-2)
Howling Wolf, *Chester Burnett A.K.A. Howlin' Wolf* (Chess 60016)
Little Walter Jacobs, *Boss Blues Harmonica* (Chess 600140)
Sonny Boy Williamson II, *This Is My Story* (Chess 50027)
Jimmy Reed, *History of Jimmy Reed* (Trip 8012)
Lightnin' Hopkins, *Early Recordings, Volume I* (Arhoolie 2007)

B.B. King, *From the Beginning* (Kent 533)
T-Bone Walker, *T-Bone Blues* (Atlantic 8256)
Bobby Bland, *The Best of Bobby Bland* (Duke 84)
Junior Parker, *The Best of Junior Parker* (Duke 83)
Ray Charles, *The Ray Charles Story* (Atlantic 2-900)

With huge numbers of southern blacks pouring into urban centers to staff defense industries during World War II, the stage was set for the emergence of what has since been called the "modern" blues. Based in the older blues styles of the rural South from which most of the postwar blues performers and audiences hailed, the modern idiom's most immediately distinguishing feature was its use of electrically amplified instruments in small ensembles (including drums). Coupled with its employment of traditional Mississippi songs and musical practices, these modern blues made for a music that was loud, crude, forceful, and intensely exciting above all. Its raw power and brash, aggressive confidence perfectly captured the mood of postwar blacks. They, in turn, gave great popular acceptance to the music of Muddy Waters, John Lee Hooker, Howling Wolf, Elmore James, Sonny Boy Williamson II (singer-harmonica player Rice Miller who, upon the death of the popular prewar bluesman, had adopted his name) Little Walter Jacobs and Sam "Lightnin'" Hopkins.

Through the 1950s, the music proliferated in a number of cities that had witnessed a large influx of southern blacks during and after the war years. As it was in the 1930s, Chicago became the major center of recording. Because of this, it gave its name to the emergent idiom, which rapidly stabilized as its more successful recordings spread the new music far and wide. Designated "rhythm and blues" by the music press, it soon came to be the dominant sound of the 1950s, influencing, in one way or another, virtually all popular music since, black and white alike.

Another thread of the postwar blues was the suave, harmonically extended musical style of singer-guitarist B.B. King and his legion of imitators. This was the leading blues approach of the 1960s. King's supple, linear style is based in that of Aaron "T-Bone" Walker, one of the early pioneers of the electric guitar (1935). Walker achieved fame with his striking use of the instrument a few years later, when he was featured performer with the Les Hite Band. There are, unfortunately, no current LPs illustrating this stage of his career, but there is a fair amount of his later work available. The Atlantic set is a good, representative sampling. Jazz phrasing and harmonica characterize the music of both Walker and King, an orientation buttressed through their use of horn sections in backup units. Two of the foremost younger bluesmen, with solid backgrounds in the music's traditions, have been Bobby Bland and Junior Parker, the latter a fine harmonica player. Representing the skillful fusion of blues and commercial music is the remarkable Ray Charles, whose recording career has been distinguished by its ongoing employment of blues and its expressive techniques.

Most contemporary bluesmen have essentially duplicated the work of these primary shapers of the postwar urban blues traditions. No really important innovations have been effected in modern blues since the early 1960s—actually since B.B. King, if the plain unvarnished truth were to be told—though a vast quantity of music has been recorded in the continuing quest for the elusive hit record. The foremost producers of modern blues have been Chess, Kent, Vee-Jay, Excello, Duke (now owned by ABC), Specialty, King and Atlantic. A good number of albums are available on these and other labels. Supplementing these commercial offerings have been the efforts of Arhoolie, Delmark, Advent, Blues Classics, Testament, Vanguard, Prestige, Mamlish, ABC-Bluesway, Alligator and numerous other folksong or specialist labels.

* * *

Since so many of the labels currently producing blues recordings are relatively small operations, many of their records of limited interest to record distributors. The listener may thus experience some difficulty in obtaining a number of the albums cited. To alleviate this problem, the addresses of the major blues specialty labels are given below:

Adelphi—P.O. Box 288, Silver Spring, Md. 20907
Advent, Muskadine—P.O. Box 635, Manhattan Beach, Ca. 90266
Alligator—P.O. Box 11741, Chicago, Ill. 60611
Arhoolie, Blues Classics—P.O. Box 9195, Berkeley, Ca. 94719
Biograph—P.O. Box 109, Canaan, N.Y. 12029
Delmark—4243 N. Lincoln Ave., Chicago, Ill. 60618
Folkways, RBF—701 Seventh Avenue, New York, N.Y.
Herwin—P.O. Box 306, Glen Cove, N.Y. 11542
Mamlish—P.O. Box 417, Cathedral Station,

New York, N.Y. 10025
Origin—254 Scott Street, San Francisco, Ca. 94117
Rounder—65 Park Street, Somerville, Mass. 02143
Testament—1085 Valley View Ave., Pasadena, Ca. 91107
Trix—P.O. Box 750, New Paltz, N.Y. 12561
Yazoo, Blue Goose—245 Waverly Place, New York, N.Y. 10014 db

ROCK

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LITTLE RICHARD'S GROOVIEST 17 ORIGINAL HITS—Specialty 2113

Despite the omission of several key Richard throatrippers, most of the frantic ones are here, including *Ready Teddy, Lucille,* and *Slippin' And Slidin'.*

THE DRIFTERS-THE EARLY YEARS—Atco 375

Although the group achieved its greatest fame under the leadership of Ben E. King in the late '50s and early '60s, these 14 recordings chronicle the earlier days. Lead vocalists include Clyde McPhatter and Bobby Hendricks, some of the top cuts being *Ruby Baby, Drip Drop, White Christmas,* and *Steamboat.*

ELVIS' GOLD RECORDS—Volumes I & II—Elvis Presley—RCA LSP 1707 & 2075

These two discs highlight a majority of the stuff that made Presley's reputation. The early Sun material is unfortunately absent; but such goodies as *All Shook Up, Hound Dog, Jailhouse Rock, One Night, Heartbreak Hotel,* and *Wear My Ring Around Your Neck* should be sufficient.

BO DIDDLEY'S ORIGINAL BIG 16 HITS—Checker 2989

The definitive juice of Mr. E. McDaniels, alias Diddley-daddy, struts forth *I'm A Man, You Can't Judge A Book By Its Cover, Who Do You Love, Say Man,* and the outrageous macho-myth bearing his own assumed moniker.

BUDDY HOLLY'S GREATEST HITS—Coral CRL 57492

The best-remembered practitioner of a style known as Tex-Mex rock, the ill-fated Buddy has yet to be featured in a satisfactory anthology. This single disc is the strongest available, including his solo hits *Peggy Sue* and *Early In The Morning,* plus such Cricket chirpings as *That'll Be The Day* and *Maybe Baby.*

THE RAY CHARLES STORY—Volumes I-IV—Atlantic 8063-64, 8083, 8094

If you can find it, this is *the* Charles anthology by far. All of his pre-ABC heavies are here, testifying to his genius. *Losing Hand, Ain't That Love, Rockhouse, The Right Time, What'd I Say, Drown In My Own Tears,* and *I Believe To My Soul* are just a fraction of the 55 cuts.

ORIGINAL GOLDEN HITS OF JERRY LEE LEWIS—Volume I—Sun 102

The Golden Bombshell of the '50s rages through a package of his most raucous, such as *Great Balls Of Fire, Breathless,* and *Whole Lotta Shakin' Goin' On.*

CHUCK BERRY'S GOLDEN DECADE—Volume I-III—Chess 1514, 60023, 60028

The first volume is an absolute necessity, since it includes the juke box greats like *Roll Over Beethoven, Rock N Roll Music, Maybellene, Havana Moon,* and *Sweet Little Sixteen.* The other two albums are more uneven but nonetheless filled with more sharp Berry-pickings.

THE BEST OF IKE & TINA TURNER—Sue 1038

The real hot, St. Louis-brand stuff includes such shouters as *A Fool In Love, Tra-La-La, I Idolize You,* and *It's Gonna Work Out Fine.* Sheer dynamite, but a real toughie to find.

THE BEST OF OTIS REDDING—Atco 801

Double package includes 25 of Redding's immortal wailers, *Sittin' On The Dock Of The Bay, Try A Little Tenderness, Respect,* and *I've Been Loving You Too Long* among the superlatives.

GENE VINCENT'S GREATEST—Capitol DKAO 380

Vincent parlayed his Presleyisms into a string of successes, of which *Be-Bop-A-Lula, Lotta Lovin',* and *Race With The Devil* are standouts.

ARETHA'S GREATEST HITS—Aretha Franklin—Atlantic 8295

This is not the only Aretha gold box but it is the best to date. Included are *Chain Of Fools, I Never Loved A Man, Respect,* and *A Natural Woman.*

THE GREATEST HITS OF THE EVERLY BROTHERS—Barnaby BGP 350

All of those memorable Cadence twangers like *Bye Bye Love, Wake Up Little Susie,* and *When Will I Be Loved* preserved for posterity.

THE BEATLES: 1962-1966—Apple SKBO 3403

Hits from the Beatlemania days before the Fab Four freaked out on the guru and on to separate ways. *She Loves You, Can't Buy Me Love, Paperback Writer,* and *Eight Days A Week* are a few of the joyous crudities.

THE BEATLES: 1967-1970—Apple SKBO 3404

The more accomplished stuff is also the more spaced-out, with the package covering everything from *Sgt. Pepper* up through *Let It Be.*

SGT. PEPPER'S LONELY HEARTS CLUB BAND—The Beatles—Capitol SMAS 2835

The album that actually "started" the peace and love revolution sounds as good today as it did then. George Martin's production remains astonishing.

THE BEATLES—Apple SWBO 101

The so-called "white" album that many claim to be the summit of studio rock recordings. 20-plus songs and not a loser to be heard.

BLOOD SWEAT AND TEARS—Columbia CS 9720

The second BS&T disc was the first that David-Clayton Thomas fronted and remains one of the definitive jazz/pop/rock fusions.

CHICAGO TRANSIT AUTHORITY—Chicago—Columbia GP 8

The other jazz/rock instant success team has gone on to ever greater heights since this initial disc. *Does Anybody Know What Time It Is, Beginnings,* and *I'm A Man* have become global favorites.

MARVIN GAYE ANTHOLOGY—Motown 791

Although there are a few thin sides, this three-album set traces the entire Gaye career, from *Stubborn Kind Of Fellow* on up to *I Heard It Through The Grapevine* and the *What's Going On* era.

WHAT'S GOING ON—Marvin Gaye—Tamla 310

Gaye's near-flawless state-of-the-world message has managed to wear well. *Inner City Blues, Mercy Mercy,* and *What's Going On* have become modern standards.

THE BEST OF SAM & DAVE—Atlantic 8218

They may have faded fast but these guys were incendiary while they were around. *Soul Man, You Don't Know Like I Know, I Thank You,* and *Hold On I'm Coming* remain stellar examples of Stax-Memphis funk.

SMOKEY ROBINSON AND THE MIRACLES ANTHOLOGY—Motown 793

Six sides of the Miracle story with Smokey's smooth warble silkily pacing the way. The rockers are good but the ballads like *More Love, I'll Try Something New,* and *A Love She Can Count On* are the real gems.

ENDLESS SUMMER—The Beach Boys—Capitol SVBB 11307

The superior anthology of Beachbeauties includes such adolescent puffs as *Help Me Rhonda, California Girls, Don't Worry Baby,* and *Surfin' Safari.* Play while applying Clearasil.

FREAK OUT—The Mothers of Invention—Verve 65005

The original Invention sometimes sounds like a hoax but that Zappa brilliantine is never far beneath the doo-woppy grease. Suzy Creamcheese is going to be 10 this year. How time does wing!

UNCLE MEAT—The Mothers Of Invention—Reprise 2024

Another double set of Zappa grotesquerie, accompanied by incidentally healthy musicianship. The side-long *King Kong* is a cooker and *Dog Breath* and *Nine Types Of Industrial Pollution* make it more than brown shoes.

ABRAXAS—Santana—Columbia KC 30130

This second Santana album allowed the group room to stretch out. *Black Magic Woman/Gypsy Queen, Incident At Neshabur,* and *Samba Pa Ti* are among the better cuts.

HOT ROCKS—Volumes I & II—The Rolling Stones—London 606-07, 626-27

A pair of double albums that include virtually all of the Stones' more notorious efforts. Volume I sports the mainstays such as *Satisfaction, Sympathy For The Devil,* and *Jumpin' Jack Flash,* while the other set features eight items of never-before-available esoterica in addition to more familiar raveups.

LET IT BLEED—The Rolling Stones—London NPS 4

Debatedly the most solid Stones recording, featuring the country version of *Honky Tonk Women, Midnight Rambler, Gimme Shelter,* and the deliciously evil title song.

LIVE-DEAD—The Grateful Dead—Warner Bros. 1830

This double live set captures the San Franciscans at the peak of their psychedelic stage. Jerry Garcia dazzles on the 25-minute *Dark Star,* with versions of *Turn On Your Lovelight* and *Saint Stephen* also standing out.

CHEAP THRILLS—Big Brother And The Holding Company—Columbia KCS 9700

Janis Joplin's best performances were as a part of the rather ragtag Holding Company, as is demonstrated by *Ball And Chain, Summertime,* and *Piece Of My Heart.*

ELECTRIC MUSIC FOR THE MIND AND BODY—Country Joe And The Fish—Vanguard 79244

This dose of acid rock has worn surprisingly well. McDonald and fellow heads wind through *Not So Sweet Martha Lorraine, Section 43,* and *Bass Strings.*

THE YARDBIRDS' GREATEST HITS—Epic BN 26246

Jeff Beck's assaultive distortoguitar drove this group to its greatest successes. *Heart Full Of Soul, I'm A Man, Happenings Ten Years Time Ago,* and *Shapes Of Things* pace the set.

CREEDENCE CLEARWATER GOLD—Volume 1—Fantasy 9418

Raunchy unadorned rock at its most primordial via the two-minute hit machine, John Fogerty. *Proud Mary, Green River,* and *Bad Moon Rising* are among a few of the stompables.

HIGHWAY 61 REVISITED—Bob Dylan—Columbia CS 9189

This one is imprinted on everybody's soul. *Like A Rolling Stone, Ballad Of A Thin Man, Just Like Tom Thumb's Blues,* and images to discuss till infinity, to say nothing of a real ton of incredible rock.

BLONDE ON BLONDE—Bob Dylan—Columbia C2S 841

Double set that predated the motorcycle accident, with cuts including *Visions Of Johanna, Just Like A Woman, One Of Us Must Know, Rainy Day Women No. 12 And No. 35,* and *Most Likely You Go Your Way I'll Go Mine.* One for the ages.

THE BAND—Capitol STAO 132

The second Band album rates a slight edge over *Music From Big Pink. King Harvest, Up On Cripple Creek, The Night They Drove Old Dixie Down,* and *Unfaithful Servant* have become American classics.

SWEETHEART OF THE RODEO—The Byrds—Columbia CS 9670

A masterpiece of its genre, this country-rock album highlights Roger McGuinn helped out by the incomparable Gram Parsons. *I Am A Pilgrim, Nothing Was Delivered,* and *You Ain't Goin' Nowhere* helped to create a new breed of rock.

THE GILDED PALACE OF SIN—The Flying Burrito Brothers—A&M 4175

This other essential country-rocker finds Gram Parsons stealing the whole show. Pathos, beauty, and humor galore, with such songs as *Hot Burrito No. 1* and *No. 2, Do Right Woman, Sin City,* and *The Little Hippie Boy* having no peer.

THE HISTORY OF BRITISH ROCK—Volumes I & II—Sire 3702 & 3705

Two volumes, each featuring 28 British chartbusters from the early '60s. Superb liner notes and photographs are included. Remember . . . Billy J. Kramer & the Dakotas, the Mindbenders, Cilla Black, the Searchers, and the Walker Brothers? They're all here with their chief, and in some cases only, claims to fame.

THE BEST OF PROCUL HARUM—A&M 4401

Brooding, introspective British rock laced with the perceptive observations of lyricist Keith Reid. *Conquistador, A Salty Dog, A Whiter Shade Of Pale,* and *Homburg* head the lineup.

TOMMY—The Who—Decca DSXW 7205

Townshend may have started a nasty trend with his morbid pinball extravaganza, but despite its pomposity and redundancy, the "opera" remains an indispensable.

WHO'S NEXT—The Who—Decca 79182

Unfairly dwarfed by the gigantic success of *Tommy,* Pete and Company's finest hour is a sledgehammer from start to finish, climaxing in the riotous *Won't Get Fooled Again.*

THE KINK KRONIKLES—The Kinks—Reprise 2XS 6454

You won't find the more Neanderthal Kinkisms here, just the post-*Face To Face* material such as *Lola, Sunny Afternoon,* and *Waterloo Sunset.* Ray Davies and Gang at the peak of their underrated form.

TRAFFIC—United Artists UAS 6676

The band's second album eclipses their other efforts. Winwood's vocals are exceptional and such tunes as *40000 Headman, No Time To Live,* and *Feelin' Alright* have more than proven themselves.

UMMAGUMMA—Pink Floyd—Harvest STBB 388

Definitely the ancestor of the more-controlled *Dark Side Of The Moon,* the Floyd screeches and cackles through four sides on this mindzapper. The mini-symphony *Sisyphus* and a live version of *Set The Controls For The Heart Of The Sun* are excellent.

THE BEST OF CREAM—Atco 291

Clapton/Bruce/Baker managed to stir up a hurricane before personal tempests tore the band apart. This package includes such boogiefreak treats as *Spoonful, Sunshine Of Your Love,* and *Tales Of Brave Ulysses.*

LED ZEPPELIN IV—Atlantic 7208

This is the one with the weird symbols for the title. Plant is in raspy splendor and Page's pyrotechnics are amazing. *Stairway To Heaven, When The Levee Breaks,* and *Black Dog* equal anything the group has ever done.

ARE YOU EXPERIENCED—The Jimi Hendrix Experience—Reprise 6261

The initial Hendrix blitzkrieg (is he *really* playing all that stuff?), replete with such glories as *Hey Joe, Foxey Lady, Purple Haze,* and the cosmic *Third Stone From The Sun.*

ELECTRIC LADYLAND—The Jimi Hendrix Experience—Reprise 6307

Jimi's only double LP is his finest, as his guitarwork borders on the unbelievable. *1984/A Merman I Should Turn To Be, Voodoo Chile, All Along The Watchtower, House Burning Down,* and others that have rightfully made him a legend.

MOBY GRAPE—Columbia CS 9498

Another Frisco Summer Of Love offspring, this group failed to live up to the potential of this extraordinary outing. *Omaha, Indiff'rence* and *Hey Grandma* qualify as all-time powerhouse rockers.

CLEAR—Spirit—Ode Z44016

The third album by the synthesizer-pioneering California group showcases their top compositions such as *Dark Eyed Woman, Give A Life Take A Life,* and *So Little Time To Fly.*

FOREVER CHANGES—Love—Elektra 74013

Arthur Lee and his Los Angeles bandidos at their summit. The flamenco element blends eerily with the psychedelia on such items as *You Set The Scene, The Red Telephone,* and *Live And Let Live.*

FOUR-WAY STREET—Crosby, Stills, Nash & Young—Atlantic 902

This double live set includes some of the best from the short-lived quartet. Lengthy versions of *Carry On* and *Southern Man* are standouts, with versions of *49 Bye Byes* and *Long Time Gone* also good.

GOLDEN BUTTER—The Paul Butterfield Blues Band—Elektra 2005

A double collection of Butterfield's goodies demonstrating the multichanges that the band has undergone. The Bloomfield-Bishop era *East-West* is featured in its entirety along with *Driftin' and Driftin'* and *One More Heartache.*

SLY'S GREATEST HITS—Sly And The Family Stone—Epic KE 30325

Killers by the unpredictable one include *Hot Fun In The Summertime, Dance To The Music, Everyday People,* and *Stand.*

STEVIE WONDER'S GREATEST HITS—Tamla 282

Earlier Wonder bread includes such pre-innervisions as *Fingertips, My Cherie Amour, I Was Made To Love Her,* and *For Once In My Life.*

INNERVISIONS—Stevie Wonder—Tamla 326

Wonder's finest accomplishment to date promises to stand the ravages of time, thanks to such songs as *Living For The City, Too High,* and *Visions.*

HUNKY DORY—David Bowie—RCA LSP 4623

David's most consistent album features such space oddities as *Life On Mars, The Bewlay Brothers,* and *Changes.*

AFTER BATHING AT BAXTER'S—Jefferson Airplane—RCA LSO 1511

Slick, Kantner, Balin, and Company outdid themselves on this one. The cuts are intense to say the least, the best being *Wild Tyme, Re-*

joyce, The Ballad Of You And Me And Pooneil, and *Two Heads.*

CROWN OF CREATION—Jefferson Airplane—RCA LSP 4058

More stratospheric Airplane features a shimmery version of David Crosby's *Triad,* plus *In Time* and *The House At Pooneil Corners.*

THE VELVET UNDERGROUND WITH NICO—Verve 65008

This Underground debut was light years ahead of its time in '66. Nico and Lou Reed may not sound totally normal now, but back then they were positively *weird.* Such classics as *European Son, Venus In Furs, Waiting For My Man,* and *Heroin* told everybody exactly where the band was at.

KICK OUT THE JAMS—MC 5—Elektra 74042

Raucous, uncouth, and obnoxious, the 5 issued what is perhaps the purest example of punk socio-political rock. Definitely not for the easily bruised. (The uncensored version of the album is getting to be a dinosaur. If you find it, hold on to it.)

TROUT MASK REPLICA—Captain Beefheart And His Magic Band—Reprise 2027

Dada-rocker Beefheart has never reattained the highspots of this zany double set. The insanity is riddled with frightening insight and the sounds are sheer flipped-out genius. *Dachau Blues, Veterans Day Poppy,* and *China Pig* should subvert you to the Captains' whims.

THE ALLMANS LIVE AT FILLMORE EAST—The Allman Brothers—Capricorn 802

A live double set from the leaders of the confederate uprising that includes fantastic interchanges between the late Duane Allman and Dicky Betts. *Whipping Post* and *You Don't Love Me* lead the pack.

13—The Doors—Elektra 74079

Mainly the mainstream and less cerebral Morrison hymns such as *Light My Fire, Love Me Two Times, Touch Me,* and *People Are Strange.*

WEIRD SCENES INSIDE THE GOLD MINE—The Doors—Elektra 6001

Doorclassics of a more obscure nature are cogently anthologized in this double package. Such essentials as *The End, L. A. Woman, Five To One,* and *Riders On The Storm* are included.

ABSOLUTELY LIVE—The Doors—Elektra 9002

One of the truly great live rock recordings culled from the band's 1970 tour. Morrison's voice shows signs of imminent collapse but the whole tawdriness of the concert scene is graphically etched during the verbal discourse between the audience and Jimbo. *When The Music's Over, Universal Mind,* and the epic *Celebration Of The Lizard* are totally hypnotic.

TYRANNY AND MUTATION—Blue Oyster Cult—Columbia KC 32017

New York's metal nasties may yet outdo this one, but for absolute perverted cerebrality and electronic overkill, the Cult has obliterated the competition. On this one, they writhe through such delicacies as *O.D.'d On Life Itself, Seven Screaming Dizbusters,* and *Mistress Of The Salmon Salt.*

COUNTDOWN TO ECSTASY—Steely Dan—ABC 779

One of the most-unfairly overlooked discs in recent years, the Dan's second album showcases eight Donald Fagen/Walter Becker mini-masterpieces. *Your Gold Teeth, King Of The World, Razor Boy,* and *The Boston Rag* are blissfully addicting.

ELTON JOHN'S GREATEST HITS—MCA 2128

The current king of rock in his first anthology outing trots forth such John/Taupin exercises as *Crocodile Rock, Bennie And The Jets, Rocket Man,* and *Honky Cat.*

COURT AND SPARK—Joni Mitchell—Asylum 7E 1001

Ms. Mitchell's finest in what has proven to be an ever-spiraling career. Tom Scott's arrangements are inspired and Joni's vocals are mesmerizing. *Free Man In Paris, Twisted,* and *Help Me* are a few of the sparklers.

BEFORE THE FLOOD—Bob Dylan and The Band—Asylum AB 201

It takes a little getting used to, but this double live set recorded during Dylan's comeback tour gets better with time. The Band is miraculous throughout, and once you accept Dylan's transmogrified vocal mannerisms, the performance becomes compelling. db

RECORD COMPANY GUIDE – 1975

A

A B C/Dunhill Recs. (sub. of American Broadcasting Co.), 8255 Beverly Blvd., Los Angeles, Calif. 90048.
A & M Recs. Inc., 1416 N. LaBrea, Los Angeles, Calif. 90028.
Abkco Recs. Inc., 1700 Broadway, New York, N.Y. 10019.
Max Abrams, Box 76082, Los Angeles, Calif. 90076.
Accent Recs., 6533 Hollywood Blvd., Hollywood, Calif. 90028.
Ace of Hearts, see Golden Horn Prod'ns.
Adam VIII Ltd., 17 West 60th St., New York, N.Y. 10023.
Adelphi Records, P.O. Box 288, Silver Spring, Md. 20907.
Advent Prod'ns, P.O. Nox 635, Manhattan Beach, Calif. 90266.
Afro-Carib Recs., 130 W. 42 St., Rm, 856, New York, N.Y. 10036.
Afro Request, see Request.
Afrotone, see International Rec. Inds.
Ahura Mazda Recs., Box 15582, New Orleans, La. 70175.
Alegre, see Roulette.
Allandale Prod'ns, see Style Wooten.
Alligator Recs., P.O. Box 11741, Chicago, Ill. 60611.
All Platinum Recs., 96 West St., Englewood, N.J. 07631.
Alshire Int'l, P.O. Box 7107, Zip: 91510. 1015 Isabel St., Burbank, Calif. 91502.
American Heritage Music Corp., 1208 Everett, Caldwell, Idaho 83605.
American Music Corp., 123 Water St., Sauk City, Wis. 53583.
Amigo Recs. & Music Co., 6137 N. Sixth St., Philadelphia, Pa. 19120.
Amsterdam, see Flying Dutchman.
Angel, see Captiol.
Apache, see Little Crow.
Appalachian Recs., 811 Point San Pedro Rd., San Rafael, Calif. 94901.
Apple, see Capitol.
Arcane Records, 6388 Ivarene, Hollywood, Ca. 90068.
Archive Records, see Polydor.
Archive of Folk & Jazz Music, see Everest.
Archive of Gospel Music, see Everest.
Archive of Piano Music, see Everest.
Ardent Prod'ns Inc., 2000 Madison Ave., Memphis, Tenn. 38104.
Arhoolie Recs. Inc., P.O. Box 9195, Berkeley, Calif. 94709.
Arise Records, see Jazz Composers Orchestra Ass'n.
Ars Nova/Ars Antiqua, 606 Raleigh Place S.E., Washington, D.C. 20032.
Asch, see Folkways.
Asp Records, 10123 66th Ave. South, Seattle, Wash. 98178.
Asylum, see Elektra.
Atco, see Atlantic.
Atlantic Rec'g Corp., 1841 Broadway, New York, N.Y. 10023.
Audio Arts Inc., 5611 Melrose Ave., Hollywood, Calif. 90036.
Audiofidelity Ents. Inc., 221 W. 57 St., New York, N.Y. 10019.
Audiophile, see Happy Jazz.
Audio Precision, see Jazzology-GHB.
Avant Garde Recs. Inc., 250 W. 57 St., New York, N.Y. 10019.
Avco Recs. Corp., 1700 Broadway, New York, N.Y. 10019.
Aware, see General Rec'g Corp.
Azteca Inc., 222 W. Orange Grove Ave., Burbank,Calif. 91502.

B

B A S F Systems Inc., Crosby Dr., Bedford, Mass. 01730.
Bar-B-Que Records, 927 E. Westfield, Indianapolis, Indiana.
Barnaby Recs., 816 N. La Cienega Blvd., Los Angeles, Calif. 90069.
Barrelhouse Records, 6512 S. Talman, Chicago, Ill. 60629.
Bay Records, 5801 Margarido Drive, Oakland, Ca. 94618.
Beale Street Blues, see Natural Groove Music.
Bearsville, see Warner Bros.
Bell Recs. (div. of Columbia Pictures Inds. Inc.), 1776 Broadway, New York, N.Y. 10019.
Beverly Hills Recs. Inc., 6430 Sunset Blvd., Hollywood Calif. 90028.
Biblesound, see Cherokee Album.
Bibletone, see Cherokee Album.
Big Band Archives, see West Coast Audio Visual Corp.
Big Deal Rec. Co., Box 60-A, Cheneyville, La. 71325.
Big Memphis Sounds, see Style Wooten.
Big Star Records, 4228 Joy Road, Detroit, Michigan 48204.
Big Tree Ents. Ltd., 555 Madison Ave., New York, N.Y. 10022.
Billingsgate Records, 4073 S. Archer, Chicago, Ill.
Biograph Recs. Inc., P.O. Box 109, Canaan, N.Y. 12029.
Birch Recs., P.O. Box 92, Wilmette, Ill. 60091.
Birth, see Jazz Composer's Orchestra Ass'n Inc.
Biscayne, 2630 E. 75 St., Chicago, Ill. 60649.
Blackbird, see Lakco.
Black Falcon Rec. Corp. (sub. of Bill Seabrook Int'l Corp.), 22 Pine St., Freeport, L.I., N.Y. 11520.
Black Forum, see Motown.
Black Jazz, see Ovation.
Black Lion, see Audiofidelity.
Eubie Blake Music, 284-A Stuyvesant Ave., Brooklyn, N.Y. 11221.
Blue Flame, see CJ Colt.
Blue Goose Recs., 54 King St., New York, N.Y. 10014.
Bluegrassive, see McKinnon.
Blue Horizon Rec. Inc., Blue Horizon House, 165 W. 74 St., New York, N.Y. 10023.
Blue Note, see United Artists.
Blues Beat, see Big Deal Rec. Co.
Blues Classics, see Arhoolie.
Blues on Blues, see Twinight.
Blue Sky Records, Inc., 745 Fifth Ave., Rm 1803, New York, N.Y. 10022.
Blue Star Recs., 323 W. 14 St., Houston Tex. 77008.
Blue Soul, see RMS.
Blues Supreme, see Daniels.
Blues Time, see Flying Dutchman.
Bluestown, see Wild Recs.
Blues Unlimited, see Goldband.
Bluesway, see ABC/Dunhill.
Blue Thumb Rec. & Tapes Inc. (sub. of Famous Music Corp.), 11538 San Vicente Blvd., Los Angeles, Calif. 90049.
Bountiful Record Corp., 12311 Gratiot Ave., Detroit, Mich. 48205.
Broadway Records, P.O. Box 244, Milford, Mich. 48042.
Brother Records, 3621 Sepulveda Blvd., Suite 3, Manhattan Beach, Calif. 90266.
Brunswick Rec. Corp., 888 Seventh Ave., New York, N.Y. 10019.
Brut Recs. (div. of Brut Prod'ns Inc.), 1345 Ave. of the Americas, New York, N.Y. 10019.
Buddah/Kama Sutra Recs. Inc. (sub. of Viewlex Inc.), 810 Seventh Ave., New York, N.Y. 10019.
Building Community Art Rec'g Co. Inc., 712 Division Ave. NE, Washington, D.C. 20019.
Button Nose, see Jazz Composer's Orchestra Ass'n Inc.
Buzztown, see Sadity City.

C

CBS Recs., 51 W. 52 St., New York, N.Y. 10019.
CBS Recs. Int'l (div. of Columbia Broadcasting System Inc.), 51 W. 52 St., New York, N.Y. 10019.
C J R, see Jazz Composer's Orchestra Ass'n Inc.
C-R-Co., see Cherokee Album.
C R I, see Composers Rec'gs Inc. & Jazz Composers Orchestra Ass'n Inc.
C T I, see Creed Taylor Inc.
Cab Recs., 975 Prospect Ave., Bronx, N.Y. 10459.
Cadet, N.Y., see Chess/Janus.
Cadet/Concept, see Chess/Janus.
Calig, see Jazz Composer's Orchestra Ass'n Inc.
California Condor, Box 4364, Irvine, Ca. 92664.
Camden, see RCA.
Camden Soul, see Rock Island Recs.
Capitol Recs. Inc., 1750 N. Vine St., Hollywood, Calif. 90028.
Capricorn Recs. Inc., 535 Cotton Ave., Macon, Ga. 31201.
Casablanca Recs., Inc., 1112 Sherbourne Drive, Los Angeles, Ca.
Cat, see TK. Prods.
Caytonics Corp., 240 Madison Ave., New York, N.Y. 10016.
Centaur, 82 Aldine St., Rochester, N.Y. 14619.
Chain, see TK. Prods.
Challenge, 9220 Sunset Blvd., Suite 312, Los Angeles, Calif. 90069.
Charisma, see All Platinum.
Charisma (UK), see Atlantic
Chart, N.Y., see Buddah/Kama Sutra.
Chatham Square, see Jazz Composer's Orchestra Ass'n Inc.
Checker, see Chess/Janus.
Chelsea Rec. Corp., 3 E. 54 St., New York, N.Y. 10022.
Cherokee Album Corp., P.O. Box 175, Fairmont, Ga. 30139.
Cherry Red Rec. Corp., 4220 Beverly Blvd., Los Angeles, Calif. 90004.
Chess, see Chess/Janus.
Chess/Janus Recs. (div. of GRT Corp.), 1301 Ave. of the Americas, New York, N.Y. 10019.
Chiaroscuro, see Audiofidelity.
Chisa, see Blue Thumb.
Choice Recs., 245 Tilley Place, Sea Cliff, Long Island, N.Y. 11579.
Chrysalis, see Warner.
Circle, see Jazzology-GHB.
Clean, see Atlantic.
Clintone, see Atlantic.
Coco Recs., 1650 Broadway, Suite 1206, New York, N.Y. 10019.
Coliseum, see London.
Collectors Guild, see Record Collectors Guild.
Colpix Rec'g Co., 152 W. 42 St., Suite 536, New York, N.Y. 10036.
Columbia, see CBS.
Command Performance, see West Coast Audio Visual Corp.
Composers Recordings Inc. (CRI), 170 W. 74th St., New York, N.Y. 10023.
Concept, N.Y., see Jazz Composers Orchestra Ass'n.
Connoisseur Society, Inc., 390-B West End Ave., New York, N.Y. 10024.
Contemporary Recs. Inc., 8481 Melrose Pl., Los Angeles, Calif. 90069.
Coral, see MCA.
Counterpoint, see Everest.
Creative World Inc., 1012 S. Robertson Blvd., Los Angeles, Calif. 90035.
Curtom Recs. Inc., 5915 N. Lincoln Ave., Chicago, Ill. 60645.
Custom Fidelity Inc., 7925 Santa Monica Blvd., Hollywood, Calif. 90046.

D

DRM, 15859 Vose St., Van Nuys, Ca. 91406.
Dakar, see Brunswick.
Daniels Rec. Co., P.O. Box 266, River Forest, Ill. 60305.
Dark Horse, see A & M.
De-Lite Rec'd Sound Corp., 200 W. 57 St., New York, N.Y. 10019.
Del-Mar Recs. Inc., P.O. Box 237, 123 Aspen, Lancaster, Tex. 75146.
Delmark Recs., 4243 N. Lincoln Ave., Chicago, Ill. 60618.
Deram, see London.
Deutsche Grammophon, see Polydor.
Devi, see Takoma.
Dharma Recs., 7001 Clark St., Chicago, Ill. 60626.
Dial Recs. Inc., P.O. Box 1273, Zip: 37202; 708 17 Ave. S., Nashville, Tenn. 37203.
DiscReet Recs., 5831 Sunset Blvd., Hollywood, Calif. 90028.
Disneyland-Vista Recs., 800 Sonora Ave., Glendale, Calif. 91201.
Dot, see Famous Music.
Double Helix, Box 817D, Kentfield, Ca. 94904.
Douglas, see CBS.
Duke/Peacock, see ABC/Dunhill.
Dunhill, see ABC/Dunhill.

E

E C M, see Polydor
E P I, see Jazz Composers Orchestra Ass'n Inc.
E S P, see ESP-Disk.

E S P-Disk Ltd., 290 West End Ave., New York, N.Y. 10023.
Eastbound, see Westbound & Chess/Janus.
Elektra/Asylum/Nonesuch Recs. Co., 15 Columbus Circle, New York, N.Y. 10023.
El Saturn Research, P.O. Box 7124, Chicago, Ill 60607.
End, see Roulette.
Enja, see Audiofidelity.
Epic, see CBS.
Everest Rec. Group, 10920 Wilshire Blvd., Los Angeles, Calif. 90024.
Everyman, see Vanguard Rec'g.
Evolution, see Stereo Dimension.
Excello, see Nashboro.

F

F M P, see Jazz Composer's Orchestra Ass'n Inc.
F P M, Dept. D1, 12754 Ventura Blvd., Studio City, Ca. 91604.
Famous Door Records, (Harry Lim) 40-08 155th St., Flushing, N.Y. 11354.
Famous Music Corp, (a Gulf + Western Co.), 1 Gulf + Western Plaza, New York, N.Y. 10023.
Fania Recs. Inc., 888 Seventh Ave., New York, N.Y. 10019.
Fantasy Recs., 10 & Parker Sts., Berkeley, Calif. 94710.
Fat Cat's Jazz, P.O. Box 458, Manassas, Va. 22110.
Fiesta Rec. Co. Inc., 1619 Broadway, New York, N.Y. 10019.
Fillmore Corp., 201 11 St., San Francisco, Calif. 94103.
Fink-Pinewood Recs., 2732 Beachmont Ave., Norfolk, Va. 23504.
Finnadar, see Jazz Composers Orchestra Ass'n.
Flying Dutchman Prod'ns Ltd., 1841 Broadway, New York, N.Y. 10023.
Flying Fish Recs. Inc., 3320 N. Halsted, Chicago, Ill. 60657.
Folk-Legacy Recs. Inc., Sharon Mountain Rd., Sharon, Conn. 06069.
Folk Lyric, see Arhoolie.
Folkways Recs., 701 Seventh Ave., New York, N.Y. 10036.
Fontana, see Phonogram Inc.
Forefront Recs., 1945 Wilmette Ave., Wilmette, Ill. 60091.
Fungus, see BASF.
Funky Recs., 17 Robin St., Rochester, N.Y. 14613.

G

G H B, see Jazzology-GHB.
G N P Crescendo Rec., 9165 Sunset Blvd., Los Angeles, Calif. 90069.
G R T, see Chess/Janus.
General Rec'g Corp., P.O. Box 100074, Atlanta, Ga., 30348.
Golden Horn Prod'ns, 901 18 Ave. S., Nashville, Tenn. 37212.
Good Time Jazz, see Contemporary.
Gordy, see Motown.
Gospel, see Savoy.
Gospel Jubilee, see Ralph's.
Gospel Truth, see Stax.
Grateful Dead Recs., 1016 Lincoln, San Rafael, Calif. 94902.
Grecophon, see Fiesta.
Green Tree Recs., see Rounder.
Groove Merchant Int'l Inc., Gulf + Western Plaza, New York, N.Y. 10023.
Grunt, see RCA

H

Halcyon Records, P.O. Box 4255, Grand Central Station, New York, N.Y. 10017.
Happy Jazz Inc., P.O. Box 66, Zip: 78291; 301 Broadway, San Antonio, Tex. 78206.
Harlem, see Sabre.
Harmony, see CBS.
Harvest (UK), see Capitol.
Haven, see Capitol.
Herwin Recs., 45 First St., Glen Cove, L.I., N.Y. 11542.
Hi Rec'g Corp., 308 Poplar Ave., Memphis, Tenn. 38103.
Hickory Recs. Inc., 2510 Franklin Rd., Nashville, Tenn. 37204.
Historical Recs. Inc., P.O. Box 4204, Bergen Sta., Jersey City, N.J. 07304.

I

Impulse, see ABC/Dunhill.
Incus, see Jazz Composer's Orchestra Ass'n Inc.
India Navigation Co., P.O. Box 224, Staten Island, N.Y. 10305.
Interlochen Jazz Quintet, Box 164, Interlochen, Mich. 49643.
Internat'l Assoc. of Jazz Record Collectors, c/o Mr. David Goldenberg, 818 Elkins Ave., Elkins, Pa. 19117.
International Rec. Inds. Inc., P.O. Box 593, Radio City Sta., New York, N.Y. 10019.
Invictus, see CBS.
Island Recs., 7720 W. Sunset Blvd., Los Angeles, Calif. 90046.

J

J C O A, see Jazz Composer's Orchestra Ass'n Inc.
Jamie/Guyden Dist'g Corp., 919 N. Broad St., Philadelphia, Pa. 19123.
Janus, N.Y., see Chess/Janus.
Japo, see Jazz Composer's Orchestra Ass'n Inc.
Jazz, see Ron Recs.
Jazz Archives, P.O. Box 194, Plainview, N.Y. 11803.
Jazz Composer's Orchestra Ass'n Inc. (JCOA), 6 W. 95 St., New York, N.Y. 10025.
Jazz Emporium, P.O. Box 712, Mendota, Minn. 55050.
Jazzette Records, 796 Reddoch, Memphis, Tenn.
Jazzology-GHB Recs., 2001 Suttle Ave., Charlotte, N.C. 28208.
Jazzstronauts Records, 2833 75th Avenue, Baton Rouge, Louisiana 70813.
Jazztalk, see Audiofidelity.
Jazzworth, see Sadity City Music Prod'ns.
Jewel Rec. Corp., 728 Texas St., Shreveport, La. 71163.
Just Sunshine, see Famous.

K

Kama Sutra, see Buddah/Kama Sutra.
Karass Recs. Inc., 72 Thorne Pl., West Keanesburg, N.J. 07734.
Kenwood, see Nashboro.
King Bluegrass Recs., 4766 Glendale-Milford Rd., Cincinnati, Ohio 45242.
Kirshner Recs., 1370 Avenue of the Americas, New York, N.Y. 10019.
Kudu, see Creed Taylor Inc.

L

Labor, see Jazz Composer's Orchestra Ass'n Inc.
Lakco Recs., 1821 N. Howe St., Chicago, Ill. 60614.
Latin Tape Co., P.O. Box 7505, San Antonio, Tex. 78207.
Roosevelt Lee Prod'ns, 3966 Standish Ave., Cincinnati, Ohio 45213.
Legacy, see Sabre.
Little David Recs. Co. Inc., 8921 Sunset Blvd., Los Angeles, Calif. 90069.
London Recs. Inc., 539 W. 25 St., New York, N.Y. 10001.

M

M C A Recs. Inc., 100 Universal City Plaza, Universal City, Calif. 91608.
M G M Recs., see Polydor.
M P S, see BASF.
Mainstream Recs. Inc., 1700 Broadway, New York, N.Y. 10019.
Mamlish Records, Inc., Cathedral Station, P.O. Box 410, New York, N.Y. 10021.
Mandala Recs., 3557 Dickerson Rd., Nashville, Tenn. 37207.
Mango Recs. Inc., see Capitol.
Manticore, 170 E. 61st St., New York, N.Y. 10021.
Master Jazz Recordings, Box 579-Lenox Hill Station, New York, N.Y. 10021.
Melodeon, see Biograph.
Mercury Rec. Corp., see Phonogram Inc.
Met Richmond Latin Rec. Sales Inc., 1637 Utica Ave., Brooklyn, N.Y. 11234.
Metromedia Recs, Inc., 1700 Broadway, New York, N.Y. 10019.
Milestone, see Fantasy.
Monmouth-Evergreen Recs., 1697 Broadway, Suite 1201, New York, N.Y. 10019.
Monument Rec. Corp., 530 W. Main, Hendersonville, Tenn. 37075.
Motown Rec. Corp., 6464 Sunset Blvd., Hollywood, Calif. 90028.
Muse Recs., (div. of Blanchris Inc.), 160 W. 71 St., New York, N.Y. 10023.
Musical Heritage Society Inc., 1991 Broadway, New York, N.Y. 10023.

N

Nashboro Rec. Co., 1001 Woodland St., Nashville, Tenn. 37206.
Nashville Rec'g Servs. Inc., P.O. Box 653, 822 19 Ave. S., Nashville, Tenn. 37202.
Neighborhood, see Famous.
Nessa, see Jazz Composer's Orchestra Ass'n Inc.
Nonesuch, see Elektra/Asylum/Nonesuch.

O

Oblivion, New York, N.Y., see Jazz Composers Orchestra Ass'n Inc.
Oblivion Recs. Inc., P.O. Box X, Roslyn Heights, N.Y. 11577.
Octave, 520 Fifth Ave., New York, N.Y. 10036.
Ode Recs. Inc., 1416 N. LaBrea, Los Angeles, Calif. 90028.
Odyssey, see CBS Recs.
Off-Spring, see Springboard.
Okeh, see CBS Recs.
The Old Masters, see Max Abrams.
Old Timey, see Arhoolie.
Onyx, see Muse Recs.
Origin, P.O. Box 14068, San Francisco, Ca. 94114.
Oro, see ESP-Disk.
Otic Records, (Bobby Naughton) Southbury, Conn. 06488.
Ovation Recs. (div. of Ovation Inc.), 1249 Waukegan Rd., Glenview, Ill. 60025.

P

P.M. Recs., 20 Martha St., Woodcliff Lake, N.Y. 07675.
Parrot, see London.
Peacock, see ABC/Dunhill.
The People Music Works, 220-01 Hempstead Ave., Queens Village, N.Y. 11429.
Perception Recs. (sub. of Perception Ventures Inc.), 16 W. 46 St., New York, N.Y. 10036.
Peters Int'l. Inc., 619 W. 54th St., New York, N.Y. 10019.
Philadelphia Int'l/Gamble Recs., 309 S. Broad St., Philadelphia, Pa. 19107.
Philips, see Phonogram Inc.
Philo Records, The Barn, North Ferrisburg, Vermont 05473.
Phonogram Inc. (sub of Polygram Corp.), (formerly Mercury Rec. Corp.), 1 IBM Plaza, Chicago, Ill 60611.
Pickwick Int'l USA, 135 Crossways Park Dr., Woodbury, L.I., N.Y. 11797.
Playboy Recs., 8560 Sunset Blvd., Los Angeles, Calif. 90069.
Polydor, Inc. (sub. of Polygram Corp.), 810 Seventh Ave., New York, N.Y. 10019.
Polygram Corp. of New York, 450 Park Ave., New York, N.Y. 10022.
Prestige Recs., 10 & Parker Sts., Berkeley, Calif. 94710.
Pyrimid Music, (Bruce Baker) 405½ W. North College St., Yellow Springs, Ohio 45387.

R

R B F, see Folkways.
R C A Recs., 1133 Ave. of the Americas, New York, N.Y. 10036.
Ralph's Radio Music, P.O. Box 127, Demorest, Ga. 30535.
Ranwood Recs. Inc. (sub of Ranwood Int'l Inc.), 9034 Sunset Blvd., Los Angeles Calif. 90069.
Rare Earth, see Motown.
The Rarest Fats Waller, see Max Abrams.
Rebel, P.O. Box 246, 3704 Wells Ave., Mount Rainier, Md. 20822.
Record Club of America, Box 517, Manchester, Pa. 17345.
Record Collectors Guild Inc., 507 Fifth Ave., New York, N.Y. 10017.
Record Guild of America, 144 Milbar Road, Farmingdale, L.I., N.Y. 11735.
Red Coach, see De-Life & Chess/Janus.
Red Lion, see Mainstream.
Red Onion, Ill., see Lakco.
Red Seal, see RCA.
Reprise, see Warner Bros.
Request Recs. Inc., 66 Memorial Hwy., New Rochelle, N.Y. 10801.
Rice Recs. Inc., 805 16 Ave. S., Nashville, Tenn. 37203.
Rocket, see MCA.
Rolling Stones, see Atlantic.
Roots, see Saydisc.
Roulette Recs. Inc., 17 W. 60 St., New York, N.Y. 10023.
Rounder Records, 186 Willow Ave., Somerville, Mass. 02144.

S

SJC Production, c/o Ken Kistner, 11611 S. Normandy, Worth, Ill. 60482.
S R P, see Jazz Composer's Orchestra Ass'n Inc.
Sabor, see Roulette.
Sabre, Prod'ns Inc., 435 Glen Oak, San Antonio, Tex. 78210.
Sadity City Music Prod'ns, 1310 Grant Ave., San Francisco, Calif. 94133.
Salvation, see Creed Taylor.
Savoy Rec. Co. Inc., 56 Ferry St., Newark, N.J. 07105.
Scala, see Everest.
Scepter Recs. Inc., 254 W. 54 St., New York, N.Y. 10019.
Seeds, see Jazz Composer's Orchestra Ass'n Inc.
Sharp, see Savoy.
Shelter, see MCA.
Signature, see Flying Dutchman.
Sire Recs. Inc., 165 W. 74 St., New York, N.Y. 10023.

Sonet, see Jazz Composer's Orchestra Ass'n Inc.
Soulin' Rec. Co., 5130 Cameron Blvd., New Orleans, La. 70122.
Soulville Rec. Co. Inc., 2308-10 N. Sixth St., Harrisburg, Pa. 17110.
Sound of Memphis, see Style Wooten.
Sounds of the Caribbean, see Request.
Sounds of the South, see MCA.
Spivey, 65 Grand Ave., Brooklyn, N.Y. 11205.
Springboard Int'l Recs. Inc., 947 US#1, Rahway, N.J. 07065.
Stang, see All Platinum.
Stanyan Rec. Co., (div. of Rod McKuen Ents.), 8440 Santa Monica Blvd., Hollywood, Calif. 90069.
Starday-King Recs. (div. of Tennessee Rec'g & Publ'g Co. Inc.), P.O. Box 8188, Zip: 37075; 3557 Dickerson Rd., Nashville, Tenn. 37207.
Stax Recs. Inc., 2693 Union Ave., Memphis, Tenn. 32138.
Stinson Recs., P.O. Box 3415, Granada Hills, Calif. 91344.
Stormy Forest, see Polydor.
Stradivari, see Everest.
Straight, see Warner Bros.
Strata-East Recs. Inc., 156 Fifth Ave., Suite 612, New York, N.Y. 10010.
Style Wooten, 3109 Park Ave., Memphis, Tenn. 38111.
Sunflower Prod'ns, P.O. Box 1333, Camden, N.J. 08105.
Sussex Recs., 6255 Sunset Blvd., Suite 1902, Hollywood, Calif. 90028.
Survival Recording Co., P.O. Box 1171, New York, N.Y.
Sweet Dragon, Canal St. Station, New York, N.Y. 10013.

T

T K Prod'ns Inc., 495 SE 10 Court, Hialeah, Fla. 33010.
T M S, see Jazz Composer's Orchestra Ass'n Inc.
Takoma Recs., P.O. Box 5369, Santa Monica, Calif. 90405.
Tamla, see Motown.
Tangerine Rec. Corp., 2107 W. Washington Blvd., Los Angeles, Calif. 90018.
Creed Taylor Inc., 1 Rockefeller Plaza, New York, N.Y. 10020.
Testament, N.Y., see Jazz Composer's Orchestra Ass'n Inc.
Testament Records, 507 Palo Verde Ave., Pasadena, Ca. 91107.
Bob Thiele Music, see Flying Dutchman.
Thimble, see Audiofidelity.
Third World, see Jazz Composer's Orchestra Ass'n Inc.
Threshold, see London.
Tico, see Roulette.
Tiger Tail, see Audiofidelity.
Track, see MCA.
Tradition, see Everest.
Tribe, see Jazz Composer's Orchestra Ass'n Inc.
Tridelta, see McKinnon.
Trip, see Springboard.
Tulip Recs., P.O. Box 3155, San Rafael, Calif. 94902.
Tumbleweed Recs. Inc., 1368 Gilpin St., Denver, Colo. 80218.
Turbo, see All Platinum.
Twentieth Century Recs., 8255 Sunset Blvd., Los Angeles, Calif. 90046.

U

Ujamaa, see Jazz Composer's Orchestra Ass'n Inc.
Unit Core, 464 Greenwich St., New York, N.Y. 10001.
United Artists Recs. Inc., 6920 Sunset Blvd., Los Angeles, Calif. 90028.
Up Front, see Springboard.

V

Vanguard Rec'g Society Inc., 71 W. 23 St., New York, N.Y. 10010.
Vaya, see Fania.
Vertigo, see Phonogram Inc.
Verve, see Polydor.
Vibration, see All Platinum.
Victor, see RCA.,
Victrola, see RCA.
Virgo, see Roulette.
Virtue, see Phonogram Inc.

W

Warner Bros. Recs. Inc., 4000 Warner Blvd., Burbank, Calif. 91505.
Watt Works Inc., 6 W. 95 St., New York, N.Y. 10025.
Westbound Recs. Inc., 14643 Joy Rd., Detroit, Mich. 48228.
West Coast Audio Visual Corp., 20944 Sherman Way, Suite 144, Canoga Park, Ca. 91303.
Westminster, see ABC/Dunhill.
Westminster Gold, see ABC/Dunhill.
Wooden Nickel Recs. Inc., 400 S. Beverly Dr., Beverly Hills, Calif. 90212.
World Jazz, see Audiofidelity.

Y

Yazoo, see Blue Goose.
Yucca Recs., 1706 College, Alamogordo, N.M. 88310.

Additional Listings

Andrew's Music (Andrew White III), 4830 S. Dakota Ave. NE, Washington, D.C. 20017
Black Orchids Recs., 854 Chester Rd., Charleston, W.Va. 25302
Blue Note Club (Air Checks), Box 724. Richmond, Wash., 98052
Carousel Recs., 723 7th Ave., New York, N.Y. 10019
Coach's Choice Music, 3138 Toledono St., New Orleans, La. 70125
Celebration Recs., 2324 E. Old Shackopee Rd., Bloomington, Minn. 55420
Collective Star-Unanimous Anonymous Inc., P.O. Box 699, Lenox Hill Station, New York, N.Y. 10021
Concord Recs., P.O. Box 845, Concord, Ca. 94522
I P S (Institute of Percussive Studies), P.O. Box 329, Lincolnton Station, New York, N.Y. 10037
J R C, 112-32 179th St., St. Alban's, N.Y. 11433
Kicking Mule Rec. Co., P.O. Box 3233, Berkeley, Ca. 94703
Mary Recs., (Mary Lou Williams), 1475 Woodland Ave., Menlo Park, Ca. 94025
Mojo Recs (Jimmy Smith), Suite 418, 6355 Topanga Canyon Blvd., Woodland Hills, Ca. 91364
Omni Sound Inc., Delaware Water Gap, Pa. 18327
Pyramid Recs., 405½ W. North College St., Yellow Springs, O. 45387
Revelation Recs., 1615 N.W. 14th Ave., Gainesville, Fla. 32605
Seed Recs., Vineyard Haven, Mass. 02138
S J C Prods., c/o Ken Kistner, 11611 S. Normandy, Worth Ill. 60482
Tribe Recs., 81 Chandler, Detroit Mich.
Trilogy Recs., 723 8th Ave., New York, N.Y. 10019
Universal Justice Recs., Box 3141 c/o Michael Kastro, University City, Mo. 63130

THE MUSICIAN AND THE UNION by Hal C. Davis

Hal C. Davis has been the International President of the American Federation of Musicians (AFL-CIO) since July 1970.

Before assuming leadership of the 330,000-member union, Mr. Davis was Vice President of the Federation and was also President of the organization's local union in his native city of Pittsburgh.

Mr. Davis also serves as President of the Inter-American Federation of Entertainment Workers (FITE), an International Secretariat within the Western Hemisphere with a membership of National and International Unions engaged in all facets of the entertainment, recording, broadcasting and motion picture industries.

He is a member of the Executive Council of the world-wide International Secretariat of Entertainment Trade Unions (ISETU).

He sits on the Board of Directors of the Associated Councils of the Arts, an organization of 50 state arts agencies, some 600 community arts councils and prominent leaders in all fields of arts.

Mr. Davis also serves on the ten-member advisory committee to the National Endowment for the Arts' Bicentennial Committee.

From 1963 until his election to the top office of the AFM, Mr. Davis was also a member of the Federation's International Executive Board. In addition, he was a Vice President of the Pennsylvania AFL-CIO and a member of the Pennsylvania Council on the Arts.

A second-generation musician, Davis was born in 1914. A percussionist, his background includes nightclub and theatre performances and, starting in 1930, an eighteen year affiliation as staff musician with Pittsburgh radio stations KDKA and WCAE.

The professional performers who are members of the American Federation of Musicians still have much in common with young musicians who have yet to make their career commitments. Foremost, of course, is the love of music. Like the young musicians, whatever form of music we play—whether jazz, rock, classical or pop—we play because we want to create and be part of an art we care about.

We are aware, however, that affection for our chosen career need not—indeed, *must* not—leave us vulnerable when it comes to earning a living, which we all want to do with dignity and as well as possible.

The American Federation of Musicians was formed in 1896 for this very reason, its purpose was as singular then as it is now: to benefit musicians; to protect them; to give them collective bargaining strength; and to be sure they are properly paid for their work. These needs never cease, as so many of today's young musicians undoubtedly discover as they continue to pursue their art.

Today, more and more professionals are discovering that unionism and professionalism are synonomous. They are also learning that unionism and professionalism complement each other. According to the U.S. Department of Labor, more than three million professionals are union members. These include (in addition to musicians) actors, teachers, singers, chemists, college professors—even doctors. After all, artists and scientists have to pay bills also, like everyone else.

In reality, Federation membership is the badge of professionalism. All the AFM's officers are former musicians (I was a percussionist) and one could put together an acceptable group from the nine members of the union's International Executive Board. Because we are union officers, however, we no longer play professionally.

We and 330,000 other professional musicians became AFM members by joining one of more than 600 affiliated local unions in the United States and Canada, each of which has its own officers and executive board, its own by-laws and wage scales for local jobs, and its own jurisdiction.

In other words, every local union conducts its affairs autonomously in a prescribed area, as long as its operations conform to standards established by the International parent union.

When each of us joined our local, we also joined the International (or "parent") union. Each local pays a small per capita (among the lowest in the labor movement: $8 per member per year) which goes to support the International's activities. The greater part of these dues goes to operate our locals. Since locals vary in size and manpower, so do their initiation fees and dues.

Local officers and board members are always elected by secret ballot. Each local also elects delegates to the International's annual Convention where these local delegates elect the International Union's officers. Each member has a voice in making—or changing—local union rules, wages, and conditions under which we work. Our dues pay salaries and negotiate our contracts; they protect musicians in dealings with employers, booking agents and managers; they arbitrate grievances and collect money due us. They also pay for our union's monthly publication, its operating expenses, and whatever else the Convention decides the members need.

While the headquarters of the AFM is located in New York City, there is also a West Coast office. In addition, International Representatives stationed throughout the U.S. and Canada travel in their areas to augment services of local unions and to help members with special problems.

Just as each local union negotiates minimum wage scales with local employers, the International Union bargains collectively for all musicians in those fields where employers might take advantage of the professional musician by "shopping around" for the lowest possible price—or perhaps for no payment at all.

In areas covered by contracts with the International Union—be it New York, Nashville, Los Angeles or Toronto—uniform wage scales (or minimums) prevail. These contracts cover network radio and television; TV videotape; educational TV; commercial announcements; electrical transcriptions; motion pictures for theatrical use; films for TV; documentary and industrial films; and phonograph recordings.

It is recording that primarily interests today's young musicians since record sales can rocket a musician to fame and fortune. Non-royalty artists, however, must depend on fees and safeguards negotiated by the union. Last year, the Federation, in concluding a 27-month contract with the phonograph record industry, established current non-symphonic, minimum scale wages at $100 for a three-hour session, $66 for a Special Session (1½ hrs.), and the Special Canadian rate at $83.

These contracts were negotiated with employer groups by the International Executive Board, assisted by officers and members of the local unions most affected. Musicians working in the field then voted in secret by mail on whether to accept or reject the agreement.

Federation membership covers three categories of musicians: the local musician who does all his work in the jurisdiction of his home local; the traveling musician who goes from city to city outside his home local; and the transfer musician who establishes residence in a new jurisdiction. Most problems are encountered by the musicians who are "on the road", but we have learned that if the contract is sent ahead to the local in the jurisdiction where the traveling musician is going to play and if he or she always carries a paid-up membership card, such problems as may occur are usually minimal and easily resolved.

A fairly new and very important development in the Federation's protection of its members covers our dealings with booking agents and personal managers.

Before World War II, when only the big bands were playing around the country, the personal manager handled financial dealings for the orchestra leader. His commission for taking care of hotel arrangements, transportation, etc. was 5%. The booking agent took 10%. However, with so many changes in the music business and the advent and rapid proliferation of small groups, the relationship of the booking agent and manager to the musician underwent a drastic change in the years after the war.

Almost everyone knows several "horror stories" about musicians or groups who have been promised "recording contracts" and "lots of TV work" in exchange for "only 50% of everything you make and maybe 20% interest on a loan to buy you new equipment and uniforms." With so many musicians eager to get on the band-wagon of overnight fame and fortune with one hit record, such exploitation remains one of our most serious problems. We require that managers and booking agents representing our members sign agreements with the union. The amount of commissions they may charge is limited.

Two of the strongest weapons that we have

against the employer who holds back payment are the Unfair List and the Defaulters List. These are published monthly in the *International Musician*, the union's newspaper. Members know not to work for an employer whose name is included.

Two other important by-products of AFM agreements with the recording industry are the Special Payments Fund and the Music Performance Trust Funds. All recording companies that are signatory to AFM agreements make payments to the Special Payments Fund, based on their annual sale of records. Each union member who made phonograph records during that prescribed period receives a payment. Distribution of over $8 million to some 39,000 members of the Federation was made last September by the Fund, the highest amount in its ten-year history.

The Music Performance Trust Funds, which celebrated its 25th Anniversary this year, has benefited not only the musician, but also the public and the music business. It is a positive solution in the public interest to the age-old problem of people victimized by the products they create.

In the 1940's—before most of **down beat**'s current readers were even born—the Federation struck against the recording industry. Musicians had found that the popularity and wide-spread use of the long-playing phonograph record posed a threat to live musicians performing before live audiences. By allowing the recording industry to constantly reuse musicians' performances on recordings without additional payments to the musicians, they were giving away their money, their jobs and their future. The long strike that ensued was settled when the industry agreed that for every platter sold, a portion of the purchase price would go to pay musicians to play at live, admission-free, public performances throughout the U.S. and Canada. The Music Performance Trust Funds was born. It has been continued as a condition of the union's negotiating contracts with the recording industry.

Today, MPTF is the largest single sponsor of live music in the world. Typical programs include performances in parks, playgrounds, schools, senior citizens' homes, hospitals, libraries and museums, civic ceremonies, parades, teen-age dances, block parties. The program provides symphonic orchestras, marching bands, jazz groups, rock groups, string quartets and strolling strings, dixieland, country and western, Latin, Afro/jazz, Calypso, neophonic orchestras—and just about any other type of music played.

Since 1948, MPTF has allocated and spent over $100 million for live music. $9 million are currently spent each year for about 360,000 separate musical presentations, all of which must be free and open to the public. MPTF also makes almost 550,000 individual payments yearly to instrumental artists.

Through the Trust Funds, AFM members not only receive employment, but they find an ever-increasing audience that wants to hear more of every kind of live music. A forum has been created for the industry in which the audience appeal of performers can be tested. Through the MPTF, the value of the performers' products can be communicated to potential buyers. These results are clearly evident in the sales charts of tapes and records and in the overall revenues realized by the recording industry.

The music business is hardly immune to "future shock." We have many serious problems to solve, including some *outside* the union. These affect the entire economic and social climate in which all musicians—those still holding career options as well as the seasoned professional—seek to earn a living by practicing an art.

So-called "amusement" or cabaret taxes continue to plague performing artists. They are sometimes imposed where food or drink is served in clubs or restaurants featuring live entertainment. These state taxes—discriminatory and prejudicial against all whose income is dependent on discretionary spending—are a constant threat not only to those in the music profession but to the hundreds of thousands whose work is related to those establishments. We attempt to discourage passage of state legislation which imposes this unjust tax on jobs.

We also share with nearly every industry the problem of runaway production. Since musicians in particular face a perpetual crisis of unemployment, the Federation does not approve of an employer resorting to cheap foreign products for domestic use. We deplore the use of cut-rate foreign products to sell merchandise to U.S. and Canadian consumers at domestic prices, by American and Canadian corporations, who prosper by grace of a generous public. This is an area in which consumer awareness and consumer activism can be helpful to us all.

In our efforts to prevent musicians from suffering the same disaster of unemployment that occurred with the advent of talking pictures, the Federation has insisted in its agreements with employers that no one has the right to cut, splice or in any way restructure a musician's original recorded product into another form. When musicians perform on video tape or make a track for a TV or theatre film, or when they play for a recording, we want to be certain that the product they create is used only for the purpose for which it was intended.

Recently, contact has increased between the Federation and groups comprised of music educators. Musicians and teachers alike are committed to a general acceptance of music as an essential factor in our social and cultural development. Today, many thousands of AFM members earn the bulk of their incomes as teachers. The union and the educators together have hammered out a Music Code of Ethics—an agreement defining the jurisdiction of professional musicians and school musicians. This document sets forth an understanding as to the limitations of the fields of professional music and music education in the United States.

A serious problem adversely affecting every musician, whether he records or not, is piracy, the unauthorized duplication and sale of recordings on either tape or disc. Piracy is stealing, pure and simple. The loss to musicians from pirated tapes and records cannot be overemphasized. It deprives them and the recording companies that employ their services of tens of millions of dollars every year, and it also denies the Music Performance Trust Funds money that rightfully should be earmarked for musicians' services to promote the public welfare.

The AFM and the recording industry have been working together to persuade the Congress and legislatures of the 50 states that piracy is a serious crime, and that it merits stiff penalties. The Congress and many states have passed anti-piracy legislation. We seek

to strengthen existing laws and to enact them where they do not exist.

Another important effort undertaken with the cooperation of industry and labor is directed toward a revision of the copyright law so that performing artists—musicians, vocalists and others—would have the same rights now enjoyed by composers and publishers. These rights mainly involve a piece of the financial action (in the form of a modest royalty) when their recordings are used in juke boxes and broadcast over radio stations. We strongly believe that those who benefit from the artists' work should be required to share the cost of supporting the artist, the creative source of their commercial profits. In the past, the broadcasting industry has been successful in persuading Congress that it cannot afford even the modest royalties that we have suggested. Clearly this argument will not long prevail under objective pressure in the Congress. Thus far, their views have prevailed.

The Federation will renew this fight in coming months. We will attempt to mobilize and focus the efforts of all artists to work together in their mutual self-interest.

A characteristic of today's music is that it is played predominantly by young musicians often more interested in exposure than in earning a just wage. This says much for the musicians' dedication to the craft; it demonstrates a love of music for itself. But it also makes today's musician more subject to exploitation than at any time in our recent history. That fine line between exposure and exploitation is often hard to see. This, in my opinion, is an area in which the AFM can be —indeed, *must* be—most helpful.

To this end, a number of relatively new programs have been instituted by the union to combat exploitation, while giving musicians from ages 14-21 the necessary knowledge to bridge the gap between playing music as a hobby and making it a full-time job, should they decide to make music a career.

One of these programs is called "Young Sounds of the AFM." It was created by the union for use by affiliated locals at their option. It offers aspiring professionals a 90-day trial membership in the Federation and hopefully gives them a chance to test the commercial waters, protected by the advantages of union membership.

Another of the Federation's programs, instituted in 1958, is the Congress of Strings. Briefly, its purpose is to help meet the critical shortage of young string instrumentalists plaguing America's symphony orchestras. The Congress of Strings offers talented young string players an eight-week program every summer at one of two leading university conservatories. In 1974, the program was held at the University of Cincinnati College-Conservatory of Music and at the California State University at Northridge.

In the Congress, students are able to sharpen their skills under the guidance of leading string teachers and conductors. A total of 120 students participate, 60 at each school. The scholarship provides transportation to and from the Congress, room and board, recreational facilities, lessons, rehearsals and performances under foremost teachers and conductors. All of these are at no cost to the student. There are also several concerts at each location, open free to the public. The Federation welcomes inquiries from schools and individual students.

The Congress, the "Young Sounds" program, our legislative pursuits, increased dialogues with students and organizations of music educators—these are but a few of the ways in which the AFM seeks to meet its responsibilities to musicians and society as we enter the midway point in this decade of the '70s.

Many people think of music as a luxury. When money is tight, people stay home. Today, with the economic situation as it is, employment among professional musicians has been declining. Although recordings hold their own, the live performance business has diminished by as much as 25%. Make no mistake about it: *recordings may be the glamorous attraction but live musical performances are the bread and butter for the vast majority of professional musicians.* TV work is also down due to seemingly endless reruns. Needless to say, the new Congress must take steps to get the economy back on its feet. And, of course, the government must do more to help the performing arts.

The Federation has actively campaigned for greater support of the National Endowment for the Arts, the chief funding agency for the arts throughout the country. Although the Endowment has received increased appropriations from just $2.5 million in 1966, when it was established, to almost $61 million in 1974—and a requested $82 million for 1975—the United States still lags behind, compared to the amount of government support given the arts in other countries. The figures speak for themselves: West Germany's per capita expenditure for government subvention of the arts is the equivalent of $2.42; Sweden and Austria, $2.00; Canada, $1.40; Israel, $1.34; and Great Britain, $1.23. At $.29 per capita, our country, which boasts of the highest standard of living in the world, still has a long way to go!

The life of a musician has never been easy even in the best of times. It may get harder in the months ahead because we are not living in the best of times. Still, people enter the field in great numbers. They join the Federation and we welcome them because we have learned the hard way that only through collective strength can we achieve for the artist some measure of what his individual talent deserves.

I am often asked some variation on the question: "What would you do now, if you were younger and still playing—but knowing what you now know about the business? How would you pursue your musical career?"

There is no easy answer. The union cannot promise jobs. I try to communicate my strong belief that young musicians must equip themselves to take advantage of every opportunity that may arise from every phase of music because most will certainly have to support themselves in several other ways. I stress the need for education so that musicians can teach as well as play; I encourage diverse musical interests so that they can perform a wide variety of related musical tasks—tuning pianos, for example, or acquiring a knowledge of musical instrument repair. These jobs may not seem glamorous, but they can pay the bills and they are part of—not apart from—a musical career.

Sometimes I even say: "Try to find something that you like to do more than you love music; and if you can't, if you *really* can't be happy unless you're a musician, if you cannot stay away from music, then that's where you belong." db

GUIDE TO MUSIC CAREERS

what's available and what's involved

by Charles Suber

I. Music Education Careers
II. Performing Careers
III. Non-performing Careers

Preface

The data used in compiling this Guide was assembled and collected from interviews with many working professionals, school administrators, and business executives. The interpretation of the data is based on **down beat's** collective and continuing experience with students, educators, and performers.

The salary ranges shown are average and approximate. The lower range is the average *yearly* income that a beginner could expect to earn from that specialty. The higher range would be for an experienced, highly skilled practitioner, administrator, or supervisor. (The upper range for "star" performers is almost infinite, but for this Guide's purposes, it is unrealistic to include the annual income of such performers as Stevie Wonder, Barbra Streisand, Henry Mancini, or Leonard Bernstein in any "average" salary scale.) Bear in mind that most teacher salaries are figured on a 39 or 42 week basis, supervisors on a 52 week basis. Most performers' and studio teachers' fees are reckoned on an hourly or "per engagement" basis.

Most persons with music skills earn income from a number of different specialties; or, if you will, from a variety of part-time music jobs. For example, educators earn money by teaching classes, giving private lessons, playing at the local pub or with the community symphony, diagramming marching band formations, selling or consulting for music suppliers, arranging-composing, etc. Professional performers perform wherever union scale is paid and supplement that income by exercising their music skills in the many ways outlined in this Guide.

The careers listed as "Non-performing" usually require additional expertise other than music experience. For example, a sound engineer needs electronic expertise. But to make the next step and become a more highly paid "mixer", the engineer also needs a well-trained musical ear.

It must be stressed that just *having* music skills is no guarantee that you can earn a living from them. As a matter of fact, no more than four or five percent of the 330,000 union musicians in the U.S. and Canada earn their living from the performance of music. There are thousands and thousands of union members who pay their rent and food bills by working at something else. But they keep their cards paid up because of insurance benefits and—most importantly—recognition as a *professional* musician, a boost to any lifestyle.

A few words about training and prerequisites . . .

It is not necessary to have a 4-year college degree to earn a living in music, but it *is* true that degreed musicians have more career options open to them. It's usually best to get a degree in music education. You can specialize in any other phase of music with an education background, but you can't do any school teaching without those education courses. (And they're a drag to take later on.)

The choice of a college is a tough one to make when you are not sure of just what you can—or want—to do in music. So it's best to choose a school that offers a good, basic education in *all* music. This specifically includes all of the idioms, ear training and improvisation, arranging and composition, business and vocational music courses.

When deciding on a school, remember that your tuition and taxes pay for curriculum and faculty. Get what you pay for.

In the absence of suitable courses—or if college is not possible for you—don't despair. Get with a good private teacher—check with a local professional for a recommendation—and use the self-study materials listed in the Bibliography of Contemporary Music (elsewhere in this Handbook).

While there are certain technical skills required for some music specialties, there are basic skills and conditions considered prerequisites in all music careers. These include:

- Thorough knowledge of one or more family of instruments.
- Fluency in ear training, sight reading, and transposing.
- Fluency in applied use of theory, harmony, and improvisation.
- In-depth knowledge of musical literature and repertory.
- Physical and mental health. Playing or teaching require stamina, self control, and a sensitive understanding of the needs of others.
- Working knowledge of the business of music. The most artistic musician does not survive as a professional without a knowledge of contracts, copyrights, management fees, taxes, etc. (See "Music Related Organizations", part II of Music Career Source Materials, elsewhere in this Handbook, for sources of information on working conditions and wages in the various businesses of music.)

Address any questions or correspondence relating to music careers to Charles Suber, **down beat**, 222 West Adams St., Chicago, IL 60606.

I. Music Education Careers

for: Instrumentalists
Vocalists
Theorists
Composers

as: Teachers
Clinicians
Consultants
Administrators
Supervisors

in: Public schools
Private schools
Government schools (armed services, Indian affairs, etc.)
Studios (private, in-store, etc.)
Conservatories
Industry

A. Elementary Music Specialists ($6,500-$20,000; supervisors to $25,000)
- Pre-school systems and music kindergartens (Yamaha, Suzuki, Orff, etc.) ear training systems/schools, ages 4-8
- Grades K-3 . . . specialist coordinates music teaching of classroom teachers
- Grades 4-8 . . . specialist teaches instrumental and vocal music
- General music . . . generally middle school or jr. high school—instrumental and vocal music activity; appreciation, history, etc.

B. Performance Specialists, grades 4-U ($6,500-$25,000; supervisors to $35,000)
- Classical/concert idioms: bands and orchestras, chamber groups, choruses
- Contemporary idioms: jazz/blues/rock/folk/pop bands, combos/choirs
- Other instrumental: string/wind/percussion ensembles, all idioms
- Conducting, all idioms
- Adjudication: all idioms, contests & festivals (fee: $25-$100 per day)
- "Master Teachers" (to $40,000): preparation of concert artists

C. Music Theater Specialists (Opera, "Musicals", Ballet, etc.), grades 11-U ($12,500-$30,000)
- Stage technology
- Sound & recording technology
- Coaching
- Accompanying

D. Electronic Music Specialists, grades 9-U ($8,500-$25,000)
- Theory and composition
- Performance
- Research, design, and product development

E. Vocational Music Specialists, grades 11-U ($8,500-$25,000)
- Instrument repair & maintenance: tuning, etc.
- Recording arts & sciences: engineering, mastering, production, etc.
- Legal aspects: copyrights, royalties, contracts, management, etc.
- Retailing: management, marketing, sales, etc.
- Publishing: editing, copying, production, etc.
- Copying: notation, calligrapy, music typewriter, etc.
- Librarian

F. Theory & Composition Specialists, grades 11-U ($8,500-$25,00)
- Theory, harmony, improvisation, etc.
- Improvisation, as a separate course of study
- Arranging & Composition (contemporary idioms)
- Orchestration & Composition (classical & concert idioms)
- Media: film scoring, commercial writing, click track scoring, etc.

G. Ethnic Music Specialists, college level ($8,500-$20,000)
- Black, Latin, Indian, "folk", African,

Eastern, etc; Ethnomusicology

H. Church Music Specialists, college level ($10,000-$17,500)

I. Music Pedagogy, college level ($8,500-$25,000)
- Methods
- In-service workshops
- Musicology

J. Music Therapy Specialists, college level teaching ($10,000-$25,000) as therapists ($7,500-$15,000)
- Hospitals: civilian, military, mental, drug, etc.
- Corrective institutions
- Special Education: handicapped children, etc.

K. Arts Administration Specialists, college level teaching ($12,500-$25,000)

L. Research Specialists, college level teaching ($12,500-$25,000)
- Acoustics
- Electronics
- Instrument design

II. Performance Careers
for: Instrumentalists
Vocalists
Arrangers/Orchestrators
Composers

as: Soloists
Ensemble members
Conductors, leaders, directors
Writers

A. Contemporary Idioms (live performance) jazz/blues/rock/pop/folk/c&w
- Soloists ($15,000-$75,000)
- ensemble musician ($7,500-$30,000)
- ensemble vocalist ($6,000-$20,000)
- leader, or co-owners of ensemble ($15,000-$100,000)
- arranger ($20,000-$100,000, if recordings included)
- Bands and orchestras
- Combos (3-9 members)
- Singing groups & choruses

Performing at: concerts, dances, nite clubs, theaters, clinics & festivals, sports events, circuses & carnivals, cruise ships, vacation areas, "casuals" (weddings, bar-mitzvahs, parties, shopping centers, convention shows, etc), recording & broadcasting studios (see below).

B. Classical Idioms . . . (live performance) . . . symphonic/choral/operatic/ballet/etc.
- Soloists (and duos) ($15,000-$75,000)
ensemble musician ($5,000-$25,000)
ensemble vocalist ($5,000-$15,000)
conductor ($6,000-$100,000 if recordings included)
composer/orchestrator (see recording and publishing fields)
- Bands and orchestras
- Chamber ensembles (string, wind, percussion, etc.)
- Choruses

Performing at: concerts, theaters, opera, ballet, clinics & festivals

C. Recording & Broadcasting: all idioms
Phonorecords (discs and tapes)
Transcriptions (Muzak, etc.)
Commercials (jingles, etc.)
Film, video tape, etc.
Broadcasts, radio & tv (variety, game, dramatic, etc.)
- Soloists ($20,000-$100,000)
- Ensemble musician ($17,500-$50,000)
- Ensemble vocalist ($12,500-$40,000)
- Leader or contractor (double sideman scale: $35,000-$100,000)
- Arranger ($20,000-$100,000)

D. Military and Civic: all idioms
- Armed forces . . . U.S. Army, Navy, Air Force, Marines, Coast Guard (salary per grade and rank in virtually every performing and non-performing category)
- Civic . . . police bands, fire dept. bands, garbage gondeliers, etc.

E. Church Music
- Minister of Music ($500-$17,500)
- Soloist, piano/organ and vocal ($500-$10,000; plus fees for weddings, etc., and teaching in church affiliated school)
- Choir director ($500-$17,500)
- Carilloneur ($500-$7,500)

III. Non-Performing Careers
for: Instrumentalists
Vocalists
Writers

A. Performer Services
- Personal Manager: legal alter ego for performer; liaison with booking agent; selection of material, costuming, staging, lighting, career management, etc. (5%-50% of performer income)
- Business Manager: money management —investments, taxes, royalties, etc. (2%-25% of performer income)
- Booking Agent: secures employment for performer (5%-20% of performer fees)
- Road Manager: arranges travel, lodging, equipment set-up, box-office count, and where to eat in Fargo, N.D. at 2:00 a.m.; disburses payroll ($10,000-$25,000)
- Sound technician (employed by large instrumental ensembles or contemporary music groups): set up p.a. equipment, mix mike channels, "live" recording, etc. ($10,000-$20,000)
- Instrument technician (employed by a music school, opera house, symphony hall, etc.): instrument repair, piano tuning, etc. ($7,500-$10,000)
- Librarian: collate scores and parts, replace missing parts, index, etc. ($10,000-$20,000)
- Authors: "special material" for shows and stage presentations, etc. ($15,000+)
- Copyist: ($7,500-$30,000)
- Concert Manager: books and handles details for all concerts in an auditorium; for a park, community series, etc. ($7,500-$75,000)
- Symphony Manager: liaison between board, conductor, public, and musicians. ($5,000-$50,000)

B. Recording Arts & Sciences, other than performing or writing
- Producer, independent or staff: oversees and coordinates entire recording engagement (talent, packaging, etc.) ($10,000-$100,000)
- Artists & Repertoire (A&R person): usually a specialist in certain music idioms (jazz, rock, classical, etc.) with direct supervision of recording session, selection of material, editing, quality control, etc. ($10,000-$75,000)
- Engineer: mike placement, acoustic control, dubbing, editing, duplicating, etc. ($5,000-$20,000; see "Mixer")
- Mixer, an engineer with primary responsibility of running the "board" thru which all channels of sound are fed and mixed for proper harmonic and dynamic balance. ($20,000-$80,000)
- Contractor: hires the performers on behalf of the producer (AFofM regulations call for a union contractor for all ensembles with 12 or more musicians) (double union scale . . . $35,000-$100,000)
- Author: liner notes ($50-$150 per album; more for an anthology booklet, etc.)
- Graphic designer: jacket design, photography, etc. ($75-$250 per album; more for special packaging, anthologies, etc.)
- Manufacturer: management, marketing, sales, advertising, promotion, etc. ($6,500-$75,000)
- Copyist: (see "Performer Services")
- Librarian: (see "Performer Services")

C. Instrument Manufacturing & Sales ($7,000-$40,000)
- Management, marketing, and merchandising personnel
- Sales, domestic and export
- Research & Design: product development, new materials, electronics, etc.)
- Production worker, tester, demonstrator
- Director of Educational Services: clinicians, published materials, media, film strips, etc.; school liaison.
- Advertising and promotion (media, exhibits, festivals, etc.)

D. Publishing ($6,500-$30,000): texts, performance music, methods, reference materials, educational recordings, film strips, etc.
- Management, marketing, and merchandising personnel
- Sales via retailers and mail order
- Editor
- Copyist: on contract or staff
- Librarian
- Director of Education: clinicians, consultants, school liaison, etc.
- Author: on contract or staff

E. Music Distribution: Records, instruments, published materials

Wholesalers and Distributors ($6,500-$30,000)
- management, marketing, and merchandising personnel
- sales representatives to retailers
- "pickers" and shippers
- advertising and promotion

Retailers ($5,000-$30,000)
- management, marketing, and merchandising personnel
- sales personnel: in-store, travelers
- clinicians and demonstrators
- instrument repair and maintenance: keyboard, wind instruments, percussion, electronic, etc.
- advertising and promotion personnel

F. Technicians ($5,000-$20,000)

Keyboard instruments
Band instruments
Electronic instruments and related equipment
- Self employed
- employed by retailer, wholesaler, or manufacturer
- on contract with schools, auditoria, institutions, etc.
- teaching
- armed services

G. Media, Broadcasting and Print ($7,500-$30,000)
Radio and TV
Newspapers and magazines
Company house organs
- Producers, disc jockeys, engineers, librarians, copyists, commentators, etc.
- Reporters, reviewers, authors, editors, critics, etc.

H. Government Service (per grade and rank)
Armed services
U.S.I.A. offices
Cultural programs
- Technicians
- Librarians
- Directors (of programs, concerts, entertainment, etc.)

I. Recreation Directors ($6,500-$20,00)
- Park districts, libraries, museums, etc.
- YMCA's, Boys' Clubs, etc.
- Urban development: Model Cities programs, Upward Bound, etc.
- Private camps and vacation areas
- Business and industry
- Shopping centers, housing developments, etc.

J. Music Related Organizations ($6,500-$25,000). There are a considerable number of education and trade associations and unions that employ persons with a music background on a full time or part time basis:
- Salaried officers and operating personnel
- Business agents: wage scales, employment contracts, taxes, etc.
- Authors and editors: house organs, manuals, educational materials, journals, public and media relations, etc.
- Lawyers, accountants, trustees, etc.: collection and distribution of performance trust funds, copyright protection, licensing agreements, etc.
- Promotion personnel: exhibits, trade shows, clinics, membership liaison and enrollment, etc.
- Education Director

IN PURSUIT OF A '75 MUSIC CAREER

At the University of Miami, the Ivory Tower meets the Real World

Dr. Alfred Reed is an optimistic man, and this optimism bodes well for the increasing number of graduates in music programs at colleges, universities, and private music schools across the country. "The music industry, to my mind, has never known a recession as a whole. Even during the past two years, all of the firms represented at the Midwest National Band Clinic in Chicago, for example—and that includes well over 150 concerns—I have found no one really crying the blues. I've heard some firms say it would be nice if they made even more money, but I guess that's always the case. I haven't heard of any one really claiming that, during the past two years, they have suffered a drastic reversal."

Dr. Reed is well-qualified to make the previous observation on the current general state of the music industry. A native New Yorker, he joined the faculty of the University of Miami School of Music in 1966 as a Professor of Theory and Composition. But Dr. Reed has also been a main figure in the development of an innovative new degree program in the music field on the undergraduate, and more recently, the graduate level: the Music Merchandising Program, which offers a Bachelor of Music Merchandising degree (B.M.M.M.) and its Masters counterpart (M.M.M.M.).

Created out of the knowledge that music is an industry in today's American economic picture as well as an art in the cultural world, Dr. Reed's Music Merchandising Program is a four-year course of study designed to prepare its students for positions in all areas of the music industry, at every level, including, ultimately, top-level management. At the core of this plan for industry preparation is Dr. Reed's Music Merchandising Course, taken in both semesters of the Junior Year at U-Miami, and currently the only course of its kind being taught anywhere in the nation.

In order to accomplish this total orientation to all phases of the music industry within the usual four-year undergraduate period, the course schedule for Music Merchandising majors has been carefully structured to include a representative selection of basic courses in general education, music, and business, together with the aforementioned "core" course in Music Merchandising itself. The purpose of this latter course is to "tie together all of the individual music and business courses into a unified whole, and at the same time prepare the student to make a reasonable and informed choice as to his or her particular career in a specific area of the music industry."

Dr. Reed's course divides the music industry into ten separate areas of study; each is examined individually, then the many connections between them are laid bare for further discussion. The ten music industry areas taken up are as follows (though not studied in the order presented here):

1. The publishing, distribution and retailing of sheet music.
2. The publishing, distribution and retailing of books and magazines dealing with music in one form or another, including textbooks, reference books, music appreciation books, and weekly, monthly and quarterly journals dealing with news, reviews, scholarly articles, etc.
3. The teaching of music, whether in public or private schools, commercial music schools run by private interests such as stores, distributors, etc or individual teachers either in their own studios or teaching in students' homes.
4. The field of Recorded Music (perhaps the largest today in terms of dollar volume and related efforts). This includes the making, distributing and selling of recorded music in all forms of disc and tape (reel, cartridge, cassette).
5. The area of Performed Music, including live and recorded music in radio, TV, motion pictures, the Broadway Stage, concert halls, opera houses, recitals, educational performances in schools, colleges and religious institutions, CATV, and the new VTR cartridges.
6. The Musical Instrument Industry: manufacturing, distribution, and retailing of musical instruments and accessories.
7. The Musical Reproducing Instrument Industry: manufacturing, distribution and retailing of stereo disc and tape players and recorders, TV in Black-and White and Color, VTR systems, automobile cartridge players, cassette systems for the home, etc.
8. The retailing and distribution of music at the wholesale and retail levels, from the smallest neighborhood store to the largest national distributorships.
9. Musical Promotion and Non-commercial Music, including the work of the American Music Conference, State and Federal grants to the Performing Arts, and industrial sponsorship of public musical events.
10. And, underlying all of the above, the provisions and workings of the U.S. Copyright Law, which directly affect the daily lives and business operations of everyone in any of the above areas.

The prospective student, whether or not he's a Music Merchandising major or merely a student at U-Miami taking the course as an elective (the junior year course is not limited to members of the B.M.M.M. program), is encouraged to be aware of the meaning of the word "merchandising," especially as it relates to contemporary musical and business practice.

Dr. Reed feels that "the most important precept is to consider merchandising in its true aspect, since merchandising and selling are not the same thing, though they are related. *The true merchandiser of any article or service today must be a person with wide practical experience as well as basic background*, not only in the product or service he may provide but also as to its place in our present day society, the demand for it, and the means of supplying it in such a way as to render the highest possible quality at the most competitive price."

Dr. Reed goes on to point out that, "Even today it's possible for a first-rate salesman to have little or no actual knowledge of music itself, whether he's selling sheet music, books on music, performed music, musical instruments, or anything else. The true music mer-

chandiser, on the other hand, must have at least some first-hand knowledge of music, *plus* a fairly widespread knowledge of the place of music in our society. Values, judgments, methods, and materials of ten years ago are no longer valid in some areas and only partially so in others . . . The merchandising of music, in any of its various forms, is dependent on a grasp of changing times, fashions, tastes, and other personal and group factors which in turn create demand . . . The *business* of music is the *merchandising* of music . . . therefore, no amount of purely *business* study can make a successful merchandiser today, unless he can also make the *strategic* decisions that underlie the purely business side of the enterprise. And the basic foundation of successful *music* merchandising is to grasp and understand the place of music, *all* kinds of music, in our contemporary society."

It's obvious, then, from reading this manifesto that inspires the degree program and the individual course, that Music Merchandising is a tall order. But it's one which potential music majors would be wise to consider. Not all of those students with an interest in a musical career will be able to grasp the few performing or teaching jobs open in the music marketplace when they graduate. There simply aren't enough gigs to go around, especially for talent fresh to the scene, right out of school, with scarcely any "dues" paid at all. A program in music merchandising obviously gives the student an expanded career base to choose from and work in. It's a much needed practical application. But it's a program not without its problems—not only in its initial phases of development at U-Miami, but also in making similar degree programs available at schools across the country.

Dr. Reed elaborates on the problems involved in setting up the B.M.M.M. degree program: "When Dean Lee (Dr. William F. Lee of the U-Miami School of Music and co-developer of the program) and I first discussed setting up a Music Merchandising course several years ago, we first had to decide on our basic approach, sort of a 'working philosophy' if you will. We decided on the overall approach rather than the specialist approach. What we wanted to do was give, especially at the undergraduate level, not just a broad basic background in music, business, and mass communications, but also to supply enough detail in each of the ten areas into which we have divided the music industry — aside from the five traditional ones of teaching, writing, playing, singing, and conducting — so that a student could make an informed choice and then begin to specialize, perhaps at the graduate level or in the actual outside world at large, in that particular area which he or she felt best suited for. The trouble has been in the past that a great many people begin to make career choices in music on the basis of ignorance of all the options open to them. It's amazing, really, how many musicians don't know what's going on in music other than the five traditional areas. Our approach was based on the omnibus, the overall, the bird's-eye view of the entire industry.

"Our next problem was to find out how we were going to bring students into this totally new program, for which there was no precedent. We were writing the book as we went along. Now, one would think that some very careful screening process—entrance exams, counseling, etc.—would have had to be set up. Sure, in an ideal world that would be fine I guess, except that we have no guaranteed, successful screening exams in this area. We don't know how to examine people; we can only talk to them. I'm happy to say that so far, our approach seems to have worked. It's this: anybody and everybody who wishes to try his or her hand at this program is permitted to come in. I'm very happy to sign them in; and I'm very happy also to sign them out, if it turns out that the program is not for them.

"In the eight-and-a-half years that this program has been running under these conditions, I've never once, with over 130 students, ever had to kick anyone out. Those that couldn't make it found out very quickly and signed themselves out. The nature of the program is not geared to masses or numbers. What we hope to produce are the future executives. That's a small percentage of the workforce in any industry. Our music school is the largest private music school in the country with 670 students, and we never expected to have more than 40 Music Merchandising majors at a single time. Today we're hitting towards 50, but I'm pretty sure that not more than half of those will go through the entire four-year program. I would be pleasantly surprised if more did, but I wouldn't be shocked or dismayed if we got only 30% or less. It is—and I hate to use this word—an elite program. But we let 'natural selection' operate among the students to see who stays in the program and who goes."

Most often, a student who washes himself out of the Music Merchandising program finds that he has to have too broadly based an interest in business as well as music. Simply too diversified an area is covered for many candidates. "For instance, when a musician comes into the program," Dr. Reed notes, "and finds out that he has to take a year of accounting, that turns a lot of them off right away. And yet, accounting is one of the basic business courses. After all, if you don't know how to talk to your accountant, you get to the stage where he's running the business instead of you."

Students outside of U-Miami's Music School are permitted to take Dr. Reed's Music Merchandising course. "We do allow non-players in the course, though they may not be able to get the degree. As a matter of fact, the Vice-President of Marketing for United Record and Tape, one of the largest Southern distributors, was a business major who took my course as part of his elective credits, and this really turned him on to working in the music industry. He has since engaged five other people from my program, who started as interns and are now all working for United as full-time employees.

"The degree, however, is fundamentally a music degree, authorized by the National Association of Schools of Music, the official accrediting music agency for all music degree granting institutions. Our Bachelor and Master of Music Merchandising degrees are separate programs; they don't fall into any other category. The new category, Music Merchandising, exists on a co-equal level with the other traditional levels."

The intern program is the other unique feature of the U-Miami program, along with Dr. Reed's Music Merchandising course. After taking Dr. Reed's course during their junior year, degree candidates are given the first semester of their senior years to decide upon

A VIEW FROM THE TOP

An informal survey of career opportunities made by *Music Handbook '75* proved to get pretty much the same response across the board from execs in instrument manufacturing, retailing, publishing, and the rest: there are opportunities available for the music graduate in virtually every one of Dr. Reed's music industry breakdown areas, but competition for those jobs is as fierce this year as it's ever been. Music graduates are strongly recommended to have other business skills under their belts; then you'll be that much further ahead of the game if you're seeking a gig in the music industry.

Vito Pascucci, President of Leblanc Instruments in Kenosha, Wisconsin, had the following remarks about the state of things at his corporation. It provides a good, top-level executive view of the career opportunities at the instrument company level of the industry.

"There are all kinds of opportunities for a music graduate, for instance, in our sales department—if the applicant to our firm has a selling ability. Their foundation in music should certainly help them along here. In our company, a sales person would work out of the home office; but other, larger companies might put sales people in some of the stores they service. This provides training at the retail level.

"We also like to have someone who's had some experience as a band director. The band director is important to us; he's the middle-man in many areas, determining what instruments are sold. If one of our sales people has had experience as a band director, he's usually able to communicate better with the potential buyer on the school level.

"Another area for career opportunity is the testing and final inspection of instrument product. Here, of course, the candidate has to be able to play the instruments; and the way things are getting now, a person has to be able to play more than one instrument. In final inspection, the tester plays the chromatic scale on the instrument, checking it against the stroboscope. We usually have to teach our inspectors how to read and work the stroboscope, but they should know something about gauging the openings on the pads on the keyed instruments, also the flexibility of the instruments that he inspects. There are certain tricks that we have to teach them, but if they aren't good players to begin with, they can't even be considered. Our brass tester, for instance, plays every single brass instrument. Though he's most proficient on the trumpet, he can also blow a tuba and tell you what's wrong with it. We blow every instrument that leaves our plant. Sales and Inspection are the two major areas for someone with a music background; but as far as I'm concerned, a youngster with a music background has an edge if he's good in any other area, even accounting or business administration. I'd definitely recommend that the music major get some background in business and accounting if he plans to make his career in the music industry. But music majors get first shot at jobs here whenever we can do it without discrimination. That includes the actual areas of instrument assembly and manufacturing itself. We like to hire kids who play instruments.

"If graduating seniors have talent this year, then there'll be opportunities in the music Job market. But if they're not exceptional—well, competition is tough, and I don't see the music industry taking on anyone but the best."

and arrange for their fields of interning specialization. They are then placed if positions in their desired fields are available—and if they have the recommendation of the School of Music. Dr. Reed remarks, "Our reputation rides with the people we send out, whether for jobs or for interns, and we make it very clear to those who do get by our screenings that they are not automatically guaranteed an opportunity to intern, let alone a job, even if they do get passing grades. We recommend to the industry only those we feel are qualified to be trained further." The outline below indicates the course of study followed by a second-semester Music Merchandising senior if he does not intern.

Under the intern program, the music industry offers a $1500 fee to the University of Miami for each intern chosen for the semester. The intern gets a round-trip ticket to the city of the company in which he interns. The student gets $50 a week living expenses for 16 weeks, and U-Miami pays his tuition for the semester. The intern is not a paid employee of the company he works for.

The next step for the Music Merchandising Program and its attendant, fully accredited degrees, is nationwide development. This presents the biggest obstacle yet to be hurdled. U-Miami is helping all it can, according to Dr. Reed, so that the very selective number of Music Merchandising majors at the Miami school can be expanded across the country, eventually to become available to any music major at any school who wants to get into the area.

"We would be delighted," says Dr. Reed, "to see other universities institute this type of program. As a matter of fact, I've acted as a consultant to universities in various parts of the country, helping them to realize such a program. Since September 1, 1974, we've answered requests from more than 40 colleges and universities in the country that want to know how we do it, what our approaches are, what our course structure is, what texts we use, and so forth. We respond fully and freely; we have no intention of being the only one, because that's self-defeating. There has to be more than just one school where a student can go to study this kind of subject. Obviously, not everybody can come to the University of Miami, and not everybody should.

"The problem in setting up the programs is not the courses themselves, naturally. It's finding someone who can teach them—all the various elements—and yet show all the various interconnections between them. This is the real problem as I see it. You need someone who has had firsthand knowledge in more than just a couple of these ten fields. Team-teaching is too expensive for this kind of limited enrollment program. I myself have had experience in six of these ten areas at one time or another in my life."

And until these courses are set up at various colleges and other institutions of higher musical learning, how can the person unable to attend U-Miami and still interested in a Music Merchandising program best prepare himself for meeting the music industry head-on after graduation? "When you examine our course structure (page), you'll see that every course, with the exception of my own course in Music Merchandising, is a standard course taught in any and all colleges. The general studies, communications, and business courses are all the same as anyone in another field of study would take as part of their course plans. But it's my course that ties all of these together over a year's time."

And so, Dr. Reed's optimism prevails, despite downward turns in the nation's economic picture. The market is open, he insists, for those candidates truly qualified. "I think that the arts, paradoxically enough, sometimes flourish in almost total disregard of the general economics of society. It may be hard to believe, but that's certainly the way it appears to me. Certainly, enrollments in music schools and in music departments of other schools are going up across the country, even though total enrollments in colleges and universities are going down. I don't know what's going to happen in the immediate future; but up to this point job opportunities as a whole are just as good as they've always been and perhaps even slightly better."

Hopefully, Dr. Reed's course will soon be taught by qualified professors at many more schools across the country, with the B.M.M.M. and M.M.M.M. becoming available more readily for those willing to undergo its rigorous requirements. Today's budding music careerites will need as broad a working base to choose from as possible in the competitive marketplace of 1975. As Dr. Alfred Reed puts it, "I think the career opportunities are there. More and more, however, the people that are best prepared will be able to take full advantage of the opportunities that exist."

PREPARING FOR A MUSIC CAREER

To give the music industry career-minded individual an idea of the kind of necessary academic preparation he or she will require, here's a course outline of the University of Miami's Music Merchandising four-year program, which leads to the B.M.M.M. degree. Check out the adjoining interview with Dr. Alfred Reed for details on the course of study. Numbers of hours for each individual course in the program are indicated in parentheses.

FRESHMAN

1st Semester:
Music Theory I (3); Principal Instr. or Voice (2); Piano (1); Ensembles (2); English Composition (3); History (3); Principals of Accounting (3); Total 17 hrs.

2nd Semester:
Music Theory II (3); Principal Instr. or Voice (2); Piano (1); Ensembles (2); English Composition (3); History (3); Principals of Accounting (3); Total 17 hrs.

SOPHOMORE

1st Semester:
Music Literature I (3); Music Theory III (3); Princ. Instr. or Voice (2); Piano (1); Ensembles (2); Humanities (3); Principles & Problems in Economics (3); Total 17 hrs.

2nd Semester:
Music Literature II (3); Music Theory IV (3); Princ. Instr. or Voice (2); Piano (1); Ensembles (2); Humanities (3); ECO 202 Principles & Problems (3); Total 17 hrs.

JUNIOR

1st Semester:
Form & Analysis I (2); Tonal Counterpoint (2); Music Pub. Copyrt. Dist (3); Princ. Instr. or Voice (2); Ensembles (2); Survey of Broadcasting (3); Marketing Foundations (3); Total 17 hrs.

2nd Semester:
Music Theory-Composition Elective (2); Music Merchandising (3); Princ. Instr. or Voice (2); Ensembles (2); Survey of Motion Pictures (3); Business Law (3); Promotion Mgt (3); Total 18 hrs.

SENIOR

1st Semester:
Effects of Mass Media (3); Salesmanship (3); Basic Management (3); The Org. & Operation of the Small Business (3); Bus. Communications (3); Total 15 hrs.

2nd Semester for interns:
Co-op Train Prog. I (3); Co-op Train Prog. II (3); Total 6 hrs.

2nd Semester for non-interning students:
Retailing Management (3); Introduction to World Marketing (3); International Market Analysis (3); Consumer Behavior & Marketing Strategy (3); Ensemble and/or any mutually agreed upon music elective course; Total 12+ hrs.

Here is a four-year breakdown of the number of hours spent in each study area by a U. of Miami Music Merchandising major:

General academic courses (including English Composition, Social Science and Economics, Humanities, and History): 24 hours; music courses: 18 hours theory and composition; 6 hours literature and history; 6 hours music education; 12 hours applied principal instrument; 4 hours applied secondary instrument; 12 hours applied ensemble; business courses: 27 hours; communications: 9 hours.

Students who do not intern in the second semester, senior year, take an additional 12 hours of business courses.

Full details on the Music Merchandising Course, which is taught by Dr. Reed and is viewed by him as the keystone of the four-year program, can be found in the accompanying article. It is the only course in the B.M.M.M. degree program unique to the University of Miami. All other courses listed here have corollaries that can be found in catalogues of most colleges and universities in the country.

For more information on the Music Merchandising Program at the University of Miami, address inquiries to the School of Music, University of Miami, Coral Gables, Florida 33124.

db music career directory

Rates for Music Career Directory upon request to Publisher, down beat, 222 W. Adams St., Chicago, IL 60606.

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db music workshop

As a Music Workshop bonus in the Music Handbook '75 this year, we present a solo by Eric Dolphy, the late, legendary contemporary reedman. The tune, *Alto-Itis*, an Oliver Nelson composition from Oliver's LP *Screamin' The Blues* (New Jazz NJ 8324).

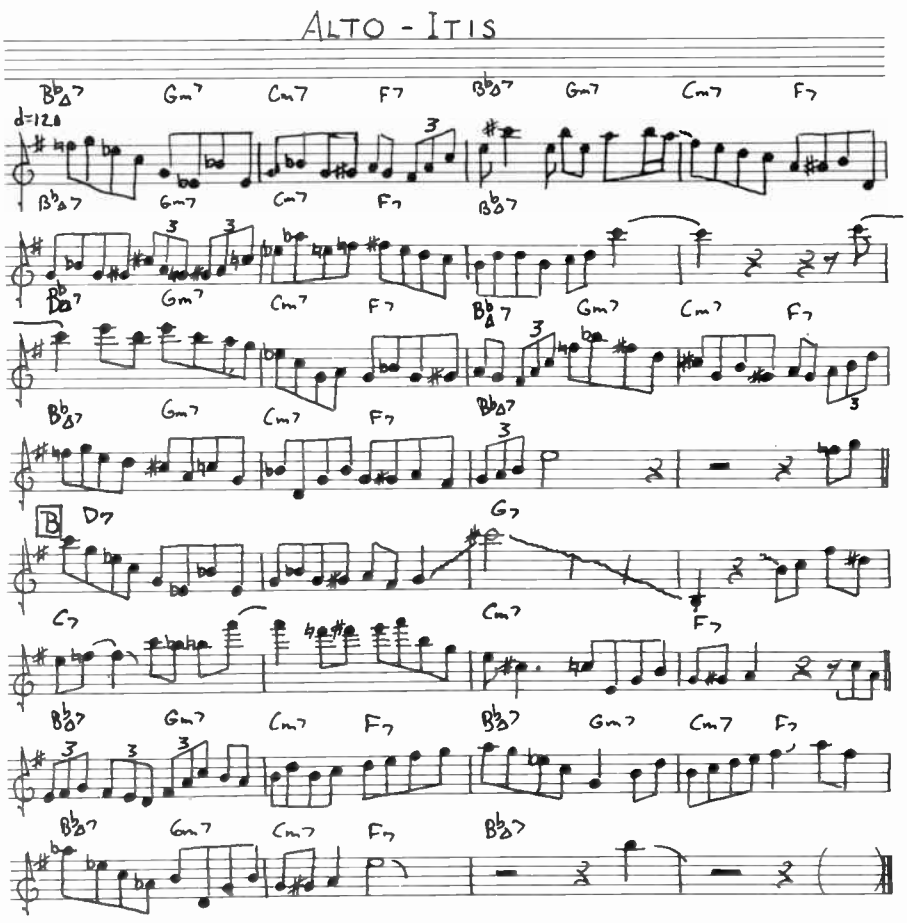
Eric Dolphy made a great contribution to jazz by not only extending the boundaries of alto saxophone playing, but also by influencing (along with John Coltrane and Ornette Coleman) the development of the "new thing" or avant garde of the '60s and '70s. His early death cut short a career that promised to continue as a central jazz influence.

Dolphy played with an audacity that led him beyond the existing limits of the saxophone. He extended the alto range upward by at least an octave, playing in this upper area with surprising agility. His sound ranged from prettiness to animal-like squawks and squeaks. He also experimented with and used microtonal techniques.

Points of interest on this solo:

1. First chorus of a three chorus solo.
2. Angular lines (compare with Oliver Nelson solo).
3. Unorthodox note-to-chord relationship.
4. Brilliant tone.
5. Eighth note is the basic unit.

Reprinted from *Jazz, Styles & Analysis: Alto Saxophone* by Harry Miedema, edited by David Baker and Charles Suber (db/MUSIC WORKSHOP PUBLICATIONS).



SPECIAL REPORT

The Recording Academy institutes accreditation

The NARAS Institute Board of Directors, meeting in Nashville, has approved a policy of accrediting school curricula that include courses in the "Recording Arts & Sciences" and the "Music Business." The NI board also approved moving its executive headquarters to San Francisco where it will be temporarily housed in the College for Recording Arts building under the direct supervision of Leo de Gar Kulka, president of CRA and the NARAS Institute.

The accreditation policy establishes a two-step process similar to that employed by other national professional and educational organizations. The first step is "provisional approval" of a school's curriculum after "visitation and inspection." After a period of provisional status, the school would become eligible for full "approval," when criteria established by the NARAS Institute have been met. Such approval will be subject to periodic review.

Board member Ruth White—a well-known Los Angeles arranger, author and teacher—was appointed chairperson of the Visitation and Inspection Committee. Board member Jim Progris—head of the Commercial Music-Recording degree program at Georgia State University (Atlanta)—was appointed chairperson of the Credentials and Accreditation Committee.

Henry Romersa continues as Consultant of the Institute. President Kulka praised Romersa's past accomplishments, particularly his assistance to schools throughout the U.S.A. in establishing seminars for many chapters of NARAS and courses of study. Romersa remains based in Nashville where he is a faculty member at the George Peabody College of Teachers.

(It is anticipated that the 27 schools signed to "membership" in the NARAS Institute will undergo the new accreditation process. The schools are: U. of Wisconsin-Madison, Vanderbilt School of Law, U. of Texas-Austin, U. Texas-El Paso, U. of Tenn.-Martin, U. of Tenn.-Nashville, U. of Pacific, U. of Miami, U. of Cincinnati, U. of South Carolina, State Technical Institute at Memphis.

Sherwood Oaks Experimental College, Peabody School of Music-Nashville, North Texas State U., Middle Tenn. State U., Loyola College of Montreal, Memphis State U., Institute of Audio Research, Gilfoy Sound Studios, Georgia State U.-Atlanta, Eastman School of Music, Claremore Jr. College, Brigham Young U., Capital U.-Conservatory of Music, and Bowling Green State U.)

Other members of the NARAS Institute Board of Directors include Manny Albam, New York; Wesley Rose, Nashville; Jim Progris, Atlanta; Harold Streibich and Knox Phillips, Memphis; and Charles Suber, Chicago.

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An Annotated Guide

I. Bibliography of Contemporary Music
- Background—Biography, History, Reference, etc.
- Methods—Instrumental and vocal
- Theory and Harmony; Rhythm and Melody
- Improvisation
- Arranging and Composition
- Copying
- Electronic Music
- Recording Arts & Sciences
- Business of Music

II. Music Related Organizations
- Craft Guilds and Unions
- Education and Educator Organizations
- Composer and Publisher Organizations
- Trade Associations
- Academies, Clubs, Councils, and Societies
- Government Agencies

Preface

The criteria for including the titles listed in the Bibliography are: (1) recommendations by students, teachers, and working professionals; (2) personal knowledge of content and grade level; (3) availability. All titles are recommended for either individual or class study.

Annotation is provided for those titles which are especially recommended. However, it is not to be assumed that titles which are neither listed nor annotated are not worthy of your time and attention. Trust your own observations.

The listings are arranged alphabetically by author (or editor) and include the Publisher of the title. The indicated Grade Level refers to level of difficulty: E = easy/elementary, M = medium/intermediate, A = advanced/professional

Publication date is shown only where relevant to content. Titles released in 1974 are so indicated.

Prices are not indicated because of frequent fluctuation, discounting, and differences between hardcover and paperback editions.

Appreciation is due Lida Belt, graduate student at Indiana U., for permission to "borrow" a dozen or so listings from her doctoral dissertation in progress, tentatively titled, "An Annotated Guide to Source Materials in Jazz".

To the best of our knowledge, all the titles listed were commercially available at the end of 1974. If you have difficulty locating a title—or wish to comment about anything in this section—write Charles Suber, **down beat**, 222 West Adams St., Chicago, IL 60606.

I. Bibliography of Contemporary Music

BACKGROUND: BIOGRAPHY, HISTORY, REFERENCE, ETC.

Balliett, Whitney. *Ectasy At the Onion* (M-A), Bobbs-Merrill.

Belz, Carl. *The Story of Rock* (E-M), Oxford. Excellent discography.

Boulanger, Nadia (A), Time-Life. 30 minute film strip.

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

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

Dance, Stanley. *The World of Swing* (E-A), Scribner's, 1974.

DeLaunay, Charles. *New Hot Discography* (E-A), Criterion. The standard directory of recorded music edited by Walter Schaap and George Avakian.

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

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

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

The Encyclopedia of Jazz in the Sixties (E-A), Horizon, 1967.

Garland, Phyl. *The Sound of Soul* (E-M), Henry Regnery. Excellent examination of the soul of black music and its relationships to jazz and rhythm & blues and most contemporary black players and singers . . . with discography.

Gillis, Frank and Alan P. Merriam, compilers. *Ethnomusicology and Folk Music: An International Bibliography of Dissertations and Theses* (A), Wesleyan U. Press. 873 titles listed with complete bibliographic information. Jazz related titles include: Africa-59 entries; African music-30 entries; Negro music-249 entries; Jazz-32 entries; Blues-4 entries. Citations available from University Microfilms, Inc.; all titles indexed both by subject and institution.

Gitler, Ira. *Jazz Masters of the Forties* (E-M), Macmillan.

Goldberg, Joe. *Jazz Masters of the Fifties* (E-M), Macmillan.

Hadlock, Richard. *Jazz Masters of the Twenties* (E-M), Macmillan.

Hawes, Hampton, and Don Asher. *Raise Up Off Me* (E-A), Coward, McCann & Geoghegan, 1974.

Heckman, Don. "Five Decades of Rhythm & Blues" (M-A), BMI: *The Many Worlds of Music,* Summer 1969. Survey, in ten year periods, of r&b from 1920 to 1970, discussing the artists, recordings and social/political/economic conditions which influenced musical activity in those years . . . with bio sketches of 20 r&b artists, lists of BMI-licensed r&b songs, their composers and publishers and artist/label of the "most successful" recorded version.

Heilbut, Tony. *The Gospel Sound: Good News and Bad Times* (E-A), Simon & Schuster. The best available one volume study of the development of gospel music from the 1920s to 1971; with selective discography. (Recommended adjunct: *The Gospel Sound* (Columbia, vol. 1-G31086; vol. 2-KG21595) produced by Tony Heilbut; excellent liner notes.)

Holiday, Billie and William Dufty. *Lady Sings the Blues* (E-A), Doubleday.

Hughes, Langston. *Book of Jazz* (E), Franklin Watts. Highly recommended jazz primer for children.

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

Keepnews, Orrin; narrated by Billy Taylor. *Audio Visual History of Jazz* (E-M), Educational Audio Visual. Guidebook + 4 filmstrips + 2 LPs.

Leonard, Neil. *Jazz and the White Americans* (E-A), U. of Chicago Press. A study of the relationship between the white American public and jazz music during 1918-1940.

McCarthy, Albert and others. *Jazz on Record: A Critical Guide to the First Fifty Years* (1917-1967) (M-A), Hanover.

Marquis, G. Welton. *Twentieth Century Idioms* (M-A), Prentice-Hall.

O'Connor, Father Norman, consultant/narrator. *And All That Jazz* (E-M), Scott Education. Six color filmstrips + 7 LPs or casssettes + teachers guide + "evolution of jazz" poster. Titles: "Jazz Is . . ."; "Jazz Is America"; "Jazz Is People"; "Jazz Is Music", "Jazz Is a Way of Lookin' at Things"; "Jazz Is Now".

Oliver, Paul. *The Story of the Blues* (E-A), Chilton. Recommended as an historical complement to Jones' *Blues People.*

Oster, Harry. *Living Country Blues* (M-A), Folklore Associates. Textual examples of 221 blues recorded by the author in Louisiana and northern Mississippi in 1955-1961.

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.

Roxon, Lillian. *Rock Encyclopedia* (E-A), Grosset & Dunlap, 1971.

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. Required reading for all music majors and players.

Shapiro, Nat, ed. *Popular Music* (An annotated index of American popular songs) (A), Adrian. Vol. I, 1950-59; Vol. II, 1940-49; Vol. III, 1960-64; Vol. IV, 1930-39.

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

The Jazz Makers (E-M), Rinehart & Winston.

Shaw, Arnold. *The Street That Never Slept* (M-A), Cowles. NYC's 52nd st. in the 30s/40s.

The World of Soul: Black America's Contribution to the Pop Music Scene (M-A), Cowles.

Sidran, Ben. *Black Talk* (A), Holt, Rinehart, & Winston. Describes how, in its various forms, black music has not only been a reflection of black culture but has also been a contributing element to the foundations on which the culture was built.

Simon, George. *The Big Bands* (E-M), Macmillan, 1971 rev. ed . . . paperback edition scheduled for Oct. '74 release. Standard reference book for more than 275 jazz and dance bands; selective, annotated discography.

The Sights & Sounds of the Swing Era, 1935-55 (E-M), Arlington.

Southern, Eileen. *The Music of Black Ameri-*

cans: A History (M-A), Norton. Unequaled in scope, this book describes and documents the various types of music with which blacks were associated from West Africa to today. Mose useful general work on black American music available today . . . extensive bibliography and discography accompany each chapter.

Spellman, A.B. *Four Lives in the Bebop Business* (Ornette Coleman, Herbie Nichols, Jackie McLean, and Cecil Taylor), (E-A), Pantheon Books.

Standifer, James A. and Barbara Reeder. *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 history of jazz. Well organized for unit study.

Sudhalter, Richard M., and Philip R. Evans with William Dean-Myatt. *Bix, Man and Legend* (E-A), Harper & Row, 1974.

Tanner, Paul. *A Study of Jazz* (E-M), William C. Brown. Book + 7" LPs . . . organized for class study.

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

Wilder, Alec. *American Popular Song* (M-A), Oxford. Superb analysis, entertainingly written. Should be required reading for all musicians and writers (and vocalists!)

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

The Jazz Tradition (M-A), Oxford. Evaluative essays on 15 important jazz musicians. Recommended for any study of jazz styles & analysis.

Jazz Masters of New Orleans (M). Macmillan.

Wilson, John S. *Jazz, The Transition Years, 1940-1960* (E-M), Meredith Press.

METHODS FOR CONTEMPORARY ENSEMBLES

Anderson, Doug. *The Swing and Show Choir and Vocal Jazz Ensemble Handbook* (M-A), First Place Music, 1974.

LaPorta, John. *Developing the School Jazz Ensemble* (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. Specific emphasis on jazz phrasing, jazz techniques, improvisational studies and exercises, and interpretation. Should be required study for all instrumental teachers. Equally suitable for elementary level ensembles through college and service bands.

METHODS FOR CONTEMPORARY BRASS PLAYERS

Anderson, Cat. *Cat Anderson Trumpet Method* (E-M), Gwyn. High register playing.

Baker, David. *Jazz styles & Analysis: Trombone* (M-A), **down beat**. With transposing guide for use with other instruments.

Baker, David. *Contemporary Techniques for the Trombone,* Vol. I & II (M-A), New Sounds in Modern Music.

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

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

Martin, Bob. *Jazz Duets for Trumpet*(M-A), Berklee Press, 1974.

Jazz Duets for Trombone (M-A) Berklee Press, 1974.

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

Terry, Clark. *Trumpet Method* (M-A), Famous Solos Enterprises, 1974.

Quintette (M-A), Terry's actual trumpet/-flugelhorn improvisations written out and included. Book + LP, 1974.

Wilson, Phil *Chord Studies for Trombone* (M-A), Berklee Press.

(French Horn . . . see individual volume in LaPorta's *Developing the School Jazz Ensemble)*

METHODS FOR CONTEMPORARY REED PLAYERS

DeFranco, Buddy. *Buddy DeFranco's Improvisations* (M-A), Famous solos. Transcribed clarinet solos plus LP (Roland Hanna, p; John Chiodini, g; George Mraz, b; Mel Lewis, d.)

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

Morgan, Tommy. *Blues Harmonica* (E-M), Gwyn. Book + cassette.

Most, Abe. *Jazz Improvisations for Treble Clef Instruments* (M-A), Gwyn.

Most, Sam. *Jazz Flute Conceptions* (M), Gwyn.

Niehaus, Lennie. *Basic Jazz Conception for Saxophone* (M), Swing House. Excellent for teaching rhythm and feel.

Viola, Joe. *Rhythm Studies for Flute* (M-A), Berklee Press, 1974.

Chord Studies for Flute (M-A),

Scale Sudies for Saxophone (M-A)

Chord Studies for Saxophone (M-A)

METHODS FOR CONTEMPORARY KEYBOARD PLAYERS

Brubeck, Dave. Various books featuring Brubeck's piano solo transcriptions (E-M), Hansen.

Fischer, Clare. *Harmonic Exercises for Piano* (A), Gwyn.

Haerle, Dan. *Jazz/Rock Voicings for the Contemporary Keyboard Player* (M), Aebersold, 1974.

Kriss, Eric. *Six Blues-Roots Pianists: A Thorough Guide to Early Blues Piano Styles* (With instruction, Historical Notes, Discography, and Complete Music Transcriptions of Boogie-Woogie, Barrelhouse, and Ragtime Solos) (M-A), Oak, 1974.

Mehegan, John. *Jazz Improvisation* (A), Watson-Guptill.

Vol. I, *Tonal & Rhythmic Principles*

Vol. II, *Jazz Rhythm and the Improvised Line*

Vol. III, *Swing & Early Progressive Styles*

Vol. IV, *Contemporary Piano Styles*

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

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

Wheaton, Jack. *Basic Modal Improvisation Techniques for Keyboard Instruments* (E-M), First Place Music.

METHODS FOR CONTEMPORARY PERCUSSION PLAYERS

Brown, Tom. *Mallets in Mind* (M), Kendor Music. Guidebook + LP.

Burns, Roy. *Drum Set Artistry* (M), Alfred Music. Guidebook + LP.

Burton, Gary. *Four Mallet Studies* (A), Creative Music.

Introduction to Jazz Vibes (E-M), Creative Music.

Capozoli, Paul. *Around the Drum Series* (E-M), New Sounds in Modern Music.

Dawson, Alan. *A Manual for the Modern Drummer* (E-M), Berklee Press.

Delp, Ron. *Vibraphone Technique* (Four mallet chord voicing) (M-A), Berklee Press, 1974.

Delp, Ron and Joe Viola. *Chord Studies for Mallet Instruments* (M-A), Berklee Press, 1974.

Feldman, Vic. *All Alone by the Vibraphone* (E-M), Gwyn. Book + cassette.

Fink, Ron. *Latin American Rhythms for the Drum Set* (M), Creative Music.

Humphrey, Paul. *No. 1 Soul Drums* (E-M), Gwyn. Book + cassette.

Jones, Rufus. *Professional Drum Exercises,* Books I & II (M-A), Gwyn.

Richards, Emil. *World of Percussion* (E-A), Gwyn. Book + 2 cassettes.

Bob Tilles. *Practical Improvisations* (M), Belwin-Mills.

Practical Percussion Studies (M-A), Belwin-Mills.

METHODS FOR CONTEMPORARY GUITAR AND BASS PLAYERS

Almeida, Laurindo. *Guitar Style* (M-A), Gwyn. Book + cassette.

Brown, Ray. *The Ray Brown Bass Book* (M), First Place Music.

Carter, Ron. *Building a Jazz Bass Line* (E-M), Ronald Carter 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.

Fowler, Dr. William. *Guitar Patterns for Improvisation* (A) **down beat.**

Improvising Rock Guitar (E), Green Note Music. Book + LP.

Kaye, Carol. *Electric Bass Course* (E-M), Gwyn. Includes four method books + course book + 3 cassettes (one is a play-along).

Leavitt, William. *A Modern Method for Guitar,* 3 vols. (M-A), Berklee Press.

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

Pass, Joe. *Guitar Style* (M-A), Gwyn. Book + cassette.

Pass, Joe and Herb Ellis. Jazz Duets (M-A), Gwyn. Book + cassette.

Pizzarelli, Bucky. *Guitar Technique* (M-A), Famous Solos Enterprises, 1974.

Reid, Rufus. *The Evolving Bassist* (E-M), Myriad, 1974. For the doublebass and 4 & 6 string electric basses; includes transcribed solos, discography.

Roberts, Howard. *The Howard Roberts Guitar Book* (M), First Place Music.

Wheeler, Tom. *The Guitar Book* (A handbook for electric and acoustic guitarists) (E-A), Harper & Row, 1974. A virtual encyclopedia of the guitar: technique, history, construction, repair and maintenance, electronics, even discounts and trade-ins.

THEORY & HARMONY; RHYTHM & MELODY

Cunimondo, Frank. *Jazz Chord System* (E-M), Cunimondo, 1974.

Dankworth, Avril. *Jazz, An Introduction to its Musical Basis* (M), Oxford.

DeCosmo, Emile. A series of 12 books on jazz-related modes, progressions, scales, rhythms (E-M), EDC.

Delamont, Gordon. *Modern Harmonic Techniques,* Vols. I, II (E-M), Kendor Music. All of Delamont's books are well organized for unit study (see ARRANGING & COMPOSITION).

Edwards, Arthur C. *The Art of Melody,* (M-A), Wm. C. Brown.

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

Ellis, Don. *The New Rhythm Book* (M-A), First Place Music. Book + LP.

Meyer, Leonard B. and Grosvenor W. Cooper. *The Rhythmic Structure of Music* (M-A), U. of Chicago Press.

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

Rizzo, Phil. *Theory Method and Workbook* (E-A), National Stage Band Camps.

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

Tremblay, George. *Definitive Cycle Twelve Tone Row* (A), Criterion.

IMPROVISATION: INCLUDING EAR TRAINING, PHRASING, AND INTERPRETATION

Aebersold, Jamey. *A New Approach to Jazz Improvisation* (E-M), Aebersold, revised 4th ed. Guidebook + LP (Dan Haerle, p; Charlie Craig, d; Mike Moore, b) . . . excellent play-along approach to improvisation for all instruments.

Vol. 2, *Nothin' But the Blues* (E-M). Guidebook + LP for all instruments.

Vol. 3, *The II-V7-I Progression* (E-M). Guidebook + LP (Haerle, Craig; Rufus Reid, b) for all instruments.

Vol. 4 *Movin' On* (M-A). Guidebook + LP for all instruments . . . nine songs to practice with; melodies & chord progressions for bass/treble/Bb/Eb instruments in various tempos and styles.

Baker, David. *Jazz Improvisation* (A comprehensive method of study for all players) (M-A), **down beat,** 8th printing.

Baker, David. Techniques of Improvisation (M-A), **down beat.**

Vol. I, *A Method for Developing Improvisational Technique* (Based on the Lydian Chromatic Concept by George Russell), 6th printing.

Vol. II, *The II V7 Progression,* 6th printing.

Vol. III, *Turnbacks,* 2nd printing.

Vol. IV, *Cycles,* 2nd printing.

Baker, David. *Advanced Improvisation* (A), **down beat,** 1974. Book + 90 minute cassette (Peter Bankoff, p; John Clayton, b; David Derge, d) featuring 20 Baker compositions coordinated with text . . . 400 music plates detailing the building blocks necessary for written and improvised composition regardless of idiom. Six general areas: Improvisation concepts/Rhythmic & metric materials/Ear training/Dramatic effects/Techniques for specific instruments/Strings in jazz.

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

Coker, Jerry. *Improvising Jazz* (E), Prentice-Hall. Highly recommended for beginners.

Patterns for Jazz (E-M), Studio P/R.

Curtis, William. *First Steps to Ear Training,* (E-M), Berklee Press.

Deutsch, Maury, and Charles Colin. *Improvisational Concepts and Jazz Patterns* (M-A), New Sounds in Modern Music.

Giuffre, Jimmy. *Jazz Phrasing and Interpretation* (A-M), Associated Music Publishers.

Grove, Dick. *The Encyclopedia of Basic Harmony & Theory Applied to Improvisation On All Instruments,* First Place Music. Each volume is a detailed course of instruction.

Vol. I, *The Elementary Aspects* (E)

Vol. II, *The Intermediate Aspects* (M)

Vol. III, *The Advanced Aspects* (A) . . . with 3 LPs demonstrating 119 chord progressions.

Kelley, Robert. *Theme and Variation* (A), Wm. C. Brown.

LaPorta, John. *A Guide to Improvisation* (E-M), Berklee Press. Guidebook + teachers manual + three 7" LPs.

A Guide to Jazz Phrasing and Interpretation (E-M). Book (C or Bb or Eb) + 7" LP.

Lateef, Yusef. *Yusef Lateef Method On How to Improvise (Soul Music)* (E-M), Alnur.

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

Rizzo, Phil. *Ear Training Based on Twelve Tones* (E-M), Modern Music School.

Rizzo, Phil. *Creative Melodic Techniques Used in Jazz Improvisation* (M), Marviel Music.

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

Sandole, Adolph. *Jazz Improvisation* (E-M), Sandole.

Thomson, William E., and Richard Delone. *An Introduction to Ear Training* (E-M), Wadsworth.

ARRANGING & COMPOSITION

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

Baker, David. *Arranging & Composing* (For the small ensemble: jazz/r&b/jazz-rock) (M-A), **down beat,** 4th printing. The practical, standard book on combo writing.

Baker, Mickey. *Complete Handbook for the Music Arranger* (M-A), Amsco.

Berklee College of Music faculty members: Herb Pomeroy, tp; John LaPorta, sax; Phil Wilson, tb; Alan Dawson, d; Ray Santisi, p. *Jazz-Rock Theory* (E-M), Berklee Press. 33 minute film strip + teachers manual + LP or cassette . . . an overview of arranging techniques for classes in theory, general music, and music appreciation.

Dallin, Leon. *Techniques of Twentieth Century Composition* (A), Wm. C. Brown.

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

Modern Contrapuntal Technique (A).

Dellaira, Angelo. *Arranger's Workshop* (E-M), New Sounds in Modern Music.

Chord Workshop (E-M)

Creative Arranger (M-A)

Forsythe, C. *Orchestration* (A), Macmillan.

Garcia, Russ. *The Professional Arranger-Composer* (A), Criterion Music, 8th printing. The standard book for professional writing.

Grove, Dick. *Arranging Concepts* (A guide to writing arrangements for stage band ensembles (A), First Place Music. Book + 60 minute cassette.

Grove, William. *Twentieth Century Fugue* (A), Catholic U. of America Press.

Hindemith, Paul. *Hindemith, Craft of Musical*

Composition-Theory (A), Associated Music.

Joyce, Jimmy. *A Guide to Writing Vocal Arrangements* (for soloists/groups/choruses) (M-A), First Place Music. Book + 7" LP of two Joyce vocal arrangements.

Kennan, Kent. *The Techniques of Orchestration.* (A), Prentice-Hall.

Krenek, Ernest. *Studies in Counterpoint* (A), G. Schirmer.

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

Meyer, Leonard B. *Music, The Arts & Ideas* (M-A), U. of Chicago Press.

Perle, George. *Serial Composition and Atonality* (A), U. of Calif. Press.

Russo, William. *Composing for the Jazz Orchestra* (A), U. of Chicago Press.
Jazz Composition and Orchestration (A)

Salzman, Eric. *Twentieth Century Music: An Introduction* (M-A), Prentice-Hall.

Schillinger, Joseph. *The Schillinger System of Musical Composition, Vols. I, II* (A), Carl Fischer, NY.

Smalley, Jack. *A Simplified Guide to Writing & Arranging Songs for Swing & Show Choirs & Small Instrumental Groups* (M-A), First Place Music.

Smith-Brindle, Reginald. *Serial Composition* (A), Oxford.

Stein, Leon. *Structure and Style* (M-A), Summy-Birchard.

Stuckenschmidt, H.H. *Twentieth Century Music* (A), World Library.

Toch, Ernest. *The Shaping Forces in Music* (A), Criterion. An inquiry into the nature of harmony, melody, counterpoint, and form by one of the most original and talented musicians of our age. Has much to offer to any contemporary musician who works within the so-called classical tradition.

Yates, Peter. Twentieth Century Music (A), Minerva Press.

ELECTRONIC MUSIC

David Cope. *New Directions in Music* (M-A), Wm. C. Brown.

Davies, Hugh, compiler. *International Electronic Music Catalog* (Repertoire International des Musiques Electroacoustiques) (A), M.I.T. Press. More than 5,000 entries of electronic compositions from around the world, with index of composers. The compiler, Hugh Davies, is Assistant at the Karl Heinz Stockhausen Electric Studio, Cologne.

Friend, David, Alan Perlman, and Tom Piggott. *Learning Music with Synthesizers* (M-A), Hal Leonard, 1974. In three parts: I—Theory; II—Operation; III—Application; and glossary.

Kostelanetz, Richard, editor. *John Cage* (A), Praeger.

BUSINESS OF MUSIC

Ackerman, Paul, ed. *This Business of Music* (M-A), Billboard. A comprehensive, authoritative guidebook to the fundamentals of music/record business; plus 190 pp. of samples of contracts, licenses, copyright statutes and regulations. (see *More About This Business of Music* edited by Shemel, Sidney and M. William Krasilovsky.)

Berk, Lee Eliot. *Legal Protection for the Creative Musician* (M-A), Berklee Press.

Csida, Joseph. *The Music/Record Career Handbook* (E-A), First Place Music. Eighty chapters on whatever it takes to survive (and possibly prosper) in the music business.

Shemel, Sidney & M. William Krasilovsky, editors. *More About This Business of Music* (A), Billboard. Four additonal major segments of the music industry are detailed: concert music; production/sale of printed music; background music and transcriptions; tape and tape cartridges; plus 27 appendices.

Teixeira, Tony. *Music to Sell By* (A), Berklee Press, 1974. How to write and sell commercials; musical examples, ad agency language, arranging/instrumentation ideas, contracts.

COPYING

Donato, Anthony. *Preparing Music Manuscript* (E-A), Amsco. Detailed guide and reference to music printing procedures from calligraphy to copyright.

Roemer, Clint. *The Art of Music Copying* (The preparation of music for performance) (E-A), Roerick, 1974.

RECORDING ARTS & SCIENCES

Bird, Dave. *From Score to Tape* (A handbook of recording and mixing techniques) (M-A), Berklee Press, 1974. Book + LP . . . deals with mikes & mike placement/control panel/compression & timing/equalization/acoustics/over-dubbing/reverb & echo/mixing/other studio techniques. LP provides step-by-step process of an 8-track recording & mixing session from the basic recording material to a finished stereo pop recording. Full score included.

Hagen, Earl. *Scoring for Films* (A), Criterion Music. Hagen is the pro's pro.

Skinner, Frank. *Underscore* (M-A), Criterion Music. Features an actual score written, arranged, and recorded for a movie production . . . complete with timing sheets, orchestral sketches, and orchestrations.

II. MUSIC RELATED ORGANIZATIONS

When writing to any of the Music Related Organizations listed below, address your correspondence to "Executive Secretary".

CRAFT GUILDS AND UNIONS

Actors Equity Association, 165 W. 46 St., New York, NY 10036. *Representing dramatic and musical theatre performers, except musicians.*

American Federation of Musician (AFofM), 641 Lexington Ave., New York, NY 10022. *Representing instrumentalists, arrangers, copyists, and conductors with exclusive jurisdiction in all performing areas.*

American Federation of Television and Radio Artists (AFTRA), 724 Fifth Ave., New York, NY 10019. *Representing singers for radio, jingles, and recordings. (Most tv jurisdiction by Screen Actors Guild.)*

American Guild of Authors and Composers (AGAC), 50 W. 57 St., New York, NY 10019. *Represents songwriters in contractual agreements with publishers.*

American Guild of Musical Artists (AGMA), 1841 Broadway, New York, NY 10023. *Representing solo instrumentalists and solo and choral singers in operatic, ballet, and recital fields.*

American Guild of Organists, 630 Fifth Ave., New York, NY 10020. *Representing organists and choir directors.*

American Guild of Variety Artists (AGVA), 1540 Broadway, New York, NY 10036. *Representing performers, except musicians, in cabarets, ice shows, circuses, etc.*

(Associated Actors and Artists of America, AFL-CIO. *"Parent" trade union for Actors Equity, AFTRA, AGMA, AGVA, and SAG.)*

Choristers Guild, PO Box 38188, Dallas, TX 75238. *Representing church musicians and singers; scholarship fund.*

Composers and Lyricists Guild of America (CLGA), 9157 Sunset Blvd., Los Angeles, CA 90069. *Represents songwriters in broadcasting and films.*

Concert Artists Guild, Inc., 154 W. 57 St., Studio 136, New York, NY 10019. *Scholarships to instrumentalists and singers.*

Directors Guild of America, 7950 Sunset Blvd., Los Angeles, CA 90046. *Representing directors in films, theater, and broadcasting.*

Dramatists Guild, 234 W. 44 St., New York, NY 10036. *Represents composers and writers in "Broadway show" field.*

Guild of Carillonneurs in North America, 6231 Monero Drive, Palos Verdes, CA 90274.

Piano Technicians Guild, PO Box 1813, Seattle, WA 98111.

Screen Actors Guild (SAG), 7750 Sunset Blvd., Los Angeles, CA 90046. *Representing all motion picture performers and most tv performers except musicians.*

EDUCATION AND EDUCATOR ORGANIZATIONS

Accordion Teachers' Guild, Route 4, Box 180, Traverse City, MI 49684.

American Bandmasters Association, 7414 Admiral Drive, Alexandria, VA 22307.

American Library Association, 50 E. Huron, Chicago, IL 60611.

Home and School Library Association, 500 Wallace Ave., Covington, KY 41014.

Institute of International Education, 809 United National Plaza, New York, NY 10017. *Foreign study programs and grants; International Music Competition Project.*

Institute of Jazz Studies, Dana Library, Rutgers University, Newark, NJ 07102.

Music Educators National Conference (MENC), 8150 Leesburg Pike, Vienna, VA 22180. *Membership includes most school music teachers and supervisors. Associated organizations:* American Choral Directors Assn.; American String Teachers Assn.; College Band Directors National Assn.; National Assn. of College Wind and Percussion Instructors; National Assn. of Jazz Educators; National Band Assn.; National School Orchestra Assn.

Music Library Association, Music Division, Library of Congress, Washington, DC 20540.

Music Teachers National Association, 2209 Carew Tower, Cincinnati, OH 45202. *Mostly private and studio teachers of keyboard instruments.*

National Association of Jazz Educators, Box 724, Manhattan, KS 66502.

National Association for Music Therapy, PO Box 610, Lawrence, KS 66044.

National Association of Organ Teachers, Inc., 7938 Bertram Ave., Hammond, IN 46324.

National Association of Schools of Music (NASM), One Dupont Circle, NW, Washington, DC 20036.

National Association of Teachers' Agencies, 1825 K St., NW, Washington, DC 20006.

National Association of Teachers of Singing, 250 W. 57 St., Suite 2129, New York, NY 10019. *Mostly private and studio teachers; grants and awards.*

Special Libraries Association, 235 Park Ave. South, New York, NY 10003.

Teachers Exchange Section, Division of International Education, U.S. Office of Education, Washington, DC 20202.

COMPOSER AND PUBLISHER ORGANIZATIONS

American Composers Alliance, 157 Armory St., New Haven, CT 06511. *"Serious" music composers allied with BMI.*

American Mechanical Rights Association (AMRA), 250 W. 57 St., New York, NY 10019. *Licenses mechanical and synchronization rights for songwriters and publishers.*

American Music Center, Inc., 2109 Broadway, New York, NY 10023. *Information center and loan library for its members' works.*

American Society of Composers, Authors and Publishers (ASCAP), One Lincoln Plaza, New York, NY 10023. *Performing rights licensing agency collecting revenue for its affiliated songwriters and publishers.*

Broadcast Music, Inc. (BMI), 40 W. 57 St., New York, NY 10019. *Performing rights licensing agency collecting revenue for its affiliated songwriters and publishers.*

Copyright Service Bureau Ltd., 221 W. 57 St., New York, NY 10019. *Similar in function to AMRA plus registering copyrights on behalf of publishers.*

The Harry Fox Agency, Inc. (Formerly known as The Harry Fox Office), 110 E. 59 St., New York, NY 10022. *Established by National Music Publishers Association (NMPA) to administer mechanical licenses (royalties, fees, etc.). Handles about $50 million a year.*

Music Publishers' Association of the United States, 609 Fifth Ave., New York, NY 10017.

National Association for American Composers and Conductors, 133 W. 69 St., New York, NY 10023.

National Music Publishers Association (NMPA), 110 E. 59 St., New York, NY 10022.

Sesac, 10 Columbus Circle, New York, NY 10019. *A private licensing company representing about 200 publishers.*

TRADE ASSOCIATIONS

American Music Conference (AMC), 150 E. Huron, Chicago, IL 60611. *The public relations organization for the music industry, supported by suppliers, retailers, and related trade groups.*

Country Music Association (CMA), 700 16th Ave. South, Nashville, TN 37203.

Electronic Industries Association, Consumer Electronics Division, 2001 Eye St., NW, Washington, DC 20006.

Gospel Music Association, 817 18th Ave. South, Nashville, TN 37203.

Music Operators of America (MOA), 228 N. LaSalle St., Chicago, IL 60601. *Juke box operators.*

National Association of Broadcasters (NAB), 1771 N St. NW, Washington, DC 20036.

National Association of Educational Broadcasters, 1300 Connecticut Ave. NW, Washington, DC 20036.

National Association of Music Merchants (NAMM), 35 E. Wacker, Chicago, IL 60601. *Music retailers, principally instruments, sheet music, etc.*

National Association of Record Merchandisers (NARM), 703 Trianon Building, Bala Cynwyd, PA 19004. *Record retailers, principally discs, tapes, and accessories.*

National Association of School Music Dealers, Inc. (NASMD), 2399 Devon Ave., Elk Grove Village, IL 60007.

National Council of Music Importers, 1425 S. Salina St., Syracuse, NY 13205.

National Piano Manufacturers Association of America, Inc. 435 N. Michigan Ave., Chicago, IL 60611.

National Piano Travelers Association, 2009 Clybourn Ave., Chicago, IL 60614. *Piano sales representatives.*

National Recreation and Park Association, 1601 N. Kent St., Arlington, VA 22209.

Recording Industry Association of America, Inc. (RIAA), 1 E. 57 St., New York, NY 10022. *Sets technical standards for recordings, authenticates record sales (for royalties, "Gold records", etc.).*

ACADEMIES, CLUBS, AND SOCIETIES

Acoustical Society of America, 335 E. 45 St., New York, NY 10017.

American Musicological Society, 201 South 34 St., Philadelphia, PA 19104.

American Symphony Orchestra League, Inc., PO Box 66, Vienna, VA 22180. *Source of information about employment opportunities with symphony orchestras.*

NARAS Institute, PO Box 12469, Nashville, TN 37212. *Administers educational activities for the recording academy.*

National Academy of Television Arts & Sciences, 291 S. LaCienega, Beverly Hills, CA 90211. *Membership includes all those actively engaged in tv production. Issues annual "Emmy" awards.*

National Federation of Music Clubs, 600 S. Michigan Ave., Suite 1215, Chicago, IL 60605. *Scholarship programs and awards.*

National Music Council, 2109 Broadway, New York, NY 10023. *Membership includes about 60 national music organizations.*

Phi Mu Alpha Sinfonia, 10600 Old State Road, Evansville, IN 47111. *National honorary music fraternity; research grants.*

The Recording Academy (formerly known as National Academy of Recording Arts & Sciences), 21 W. 58 St., New York, NY 10019. *Membership includes all those actively engaged in producing recordings. Issues annual "Grammy" awards.*

Society for Ethnomusicology, c/o Music Dept., Wesleyan University, Middletown, CT 06457.

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, 6315 Third Ave., Kenosha, WI 53141. *Straw hats, bow ties, and 4-part harmony.*

GOVERNMENT AGENCIES

Copyright Office, The Library of Congress, Washington, DC 20540. *Registry of all U.S. copyrights, source of information, forms, etc.*

Councils for the arts. *Most states, and many cities, have arts' councils which grant financial assistance to groups and individuals.*

National Endowment for the Arts, 806 15th St. NW, Washington, DC 20506. *Grants and stipends.*

National Endowment for the Humanities, 806 15th St. NW., Washington, DC 20506. *Grants and stipends.*

U.S. Department of Labor, Washington, DC 20210. *Publisher of reports, such as, "Employment Outlook in the Performing Arts".*

WHERE TO FIND THE ARTISTS

Here's this year's comprehensive guide to many of the top contemporary recording-performing groups, including their record labels, information on booking representation, and availability for clinics. Legend: BA: Booking Agent; PM: Personal Manager; C: Clinician (Contact listed source for further information.)

Addresses for listed clinicians:
Baldwin Piano & Organ Co., 1801 Gilbert Ave., Cincinnati, OH 45202
Conn, Ltd, 616 Enterprise Drive, Oak Brook, Ill. 60521
down beat (db), 222 W. Adams St., Chicago, Ill. 60606
Getzen Co., Inc., 211 W. Centralia St., Elkhorn, WI 53121
Gretsch, 1801 Gilbert Ave., Cincinnati, Ave., Cincinnati, OH 45202
Stan Kenton, Creative World, P.O. Box 35216, Los Angeles, Ca. 90035
King Musical Instruments, 33999 Curtis Blvd, Eastlake, Ohio 44094
Leblanc Corp., 7019 30th Ave., Kenosha, Wis. 53140
Ludwig Industries, 1728 N. Damen, Chicago, IL 60647
Norlin Music, Inc., 7373 N. Cicero Ave., Lincolnwood, IL 60046
Selmer (div. of Magnavox), P.O. Box 310, Elkhart, Ind. 46514
Slingerland Drums, 6633 N. Milwaukee Ave, Niles, Ill. 60648

A listing of managers and agents begins immediately following "Where To Find The Artists."

A

ACKLES, DAVID (Vocalist/Pianist), Columbia; PM: Abe Hoch—Judalon Ents.

ACUFF, ROY (Vocalist w/Vocal & Instrumental Group—7); Hickory; BA: Howard Forrester—Acuff-Rose.

ADDERLEY, CANNONBALL (Alto Saxophonist w/Instrumental Group—5), Capitol; BA: APB, Molly O'Hara—Show Booking; PM: John Levy. **C:** King

AFRICAN MUSIC MACHINE (Vocal & Instrumental Group—8), Soul Power; BA: Sound City; PM: Louis Villery.

AIRTO (Vocalist/Percussionist w/Group—7), Salvation; Contact: Peter Paul.

ALLISON, LUTHER S. (Vocalist/Guitarist w/Instrumental Group—6), Gordy; BA: Luther Allison, Contemporary Talent, TGC; PM: William J. Riggins.

ALLISON, MOSE, TRIO Vocal & Instrumental Group—3), Atlantic; BA: PHL Assocs.

ALLMAN BROTHERS BAND (Group—6), Capricorn; BA: ABC, Paragon Agency; PM: Phil Walden.

AMERICAN FOLKLIFE COMPANY; BA: Smithsonian Institution.

ANDERSEN, ERIC (Vocalist), Columbia; BA: APA.

ARMSTRONG, LOUIS, ALL STAR BAND; BA: ABC.

ART ENSEMBLE OF CHICAGO (Instrumental Group—5), Atlantic; BA: LBJP Concert.

ASLEEP AT THE WHEEL (Vocal & Instrumental Group—6), Epic; BA: Pete Dracopoulos—Professional Entertainment; PM: Joe Kerr—Ozone Mgmt.

ATKINS, CHET (Guitarist w/Instrumental Group—3), RCA; BA: Sutton Artists; PM: X. Cosse. **C:** Gretsch

AXELROD, DAVID (Instrumental Group—7), Uni; BA: Total Entertainment; PM: James Tolbert, Arnie Frank, Walter R. Scott.

B

BAEZ, JOAN (Vocalist), A&M; BA: Folklore Prod'ns; PM: Manuel Greenhill—Folklore Prod'ns.

BAKER, CHET (Trumpeter w/Instrumental Group—5); BA: George Solano.

BAND (Group—5), Capitol; BA: East-West; PM: Albert Grossman, Grossman-Glotzer.

BARBIERI, GATO (Tenor Saxophonist w/instrumental group); Impulse; BA:APA

BAR-KAYS (Instrumental Group—7), Volt; BA: Continental Artists; PM: Sandra R. Newman.

BARRETTO, RAY (Group—10); BA: Dharma Bros.

BARTZ, GARY, & THE Ntu TROOP (Vocal & Instrumental Group—5), Prestige: BA/PM: Jack Walker—Alkebu Lan.

BASHO, ROBBIE (Vocalist/Guitarist), Vanguard, Takoma; PM: Denny Bruce—Havana Moon.

BASIE, COUNT; BA: Willard Alexander.

BAYETTE (TODD COCHRAN) (Pianist w/Instrumental Group—4, 5), Prestige; PM: Capus Hope—Supac Ltd.

BEAVER & KRAUSE, Warner Bros.; BA: American Trans-Media.

BELAFONTE, HARRY (Vocalist/Instrumentalist), RCA; PM: Mike Merrick.

BELLSON, LOUIS (Drummer w/Band); C: Norlin (Pearl Drums)

BENNETT, TONY (Vocalist), MGM; PM: Derek Boulton.

BENSON, GEORGE (Vocalist/Guitarist w/Group—3), CTI; BA: B&B; PM: Jimmy Boyd—B&B, Contact: Peter Paul.

BENTON, BROOK (Vocalist), Cotillion; BA: QBC.

BERGER, KARL, & COMPANY (Instrumental Group—4), Calig; BA: LBJP Concert.

BERRY, CHUCK (Vocalist/Guitarist), Chess; BA: William Morris, Joyce Agency; PM: Bob Astor.

BEY, ANDY (Vocalist); PM & BA: William Fischer

BIG BLACK (Vocalist), Uni; BA: Total Entertainment; PM: James Tolbert, Walter R. Scott.

BISHOP, ELVIN, BAND (Vocal & Instrumental Group—7), Epic; BA: David Forest; PM: Fillmore Mgmt.

BLACK IVORY (Vocal Group—3), Perception; BA: QBC, Universal Attractions; PM: Patrick P. Adams.

BLACK SABBATH (Vocal & Instrumental Group—4), Warner Bros.; BA: Premier Talent; PM: Broomstick Mgmt.

BLAKE, NORMAN (Vocalist/Guitarist/Mandolinist), Flying Fish, Rounder; BA: Athena Ents.

BLAND, BOBBY "BLUE" (Vocalist), ABC/Dunhill; BA: ABC.

BLOODSTONE (Group), London; BA: CMA.

BLOOD, SWEAT & TEARS (Vocal & Instrumental Group), Columbia; BA: Fred Heller.

BLOOMFIELD, MICHAEL, & FRIENDS; BA: San Francisco Interface.

BLUE OYSTER CULT, Columbia; BA: ABC.

BOOGIE WOOGIE RED (Vocalist/Pianist); BA/PM: Black Kettle.

BRAMLETT, BONNIE (Vocalist w/Group—9) Columbia; BA: ATI; PM: Cavallo-Ruffalo.

BREWER & SHIPLEY (Vocal & Instrumental Group—4), Kama Sutra; BA: CMA; PM: Good Karma.

BROMBERG, DAVE (Vocal & Instrumental Group—6), Columbia; BA: William Morris, RD III; PM: Myddle Class.

BROWN, JAMES (Vocalist/Instrumentalist), Polydor; BA: Universal Attractions; PM: Charles Bobbitt.

BROWN SUGAR (Vocalist), Cool; BA: Dr. Cool Prod'ns; PM: Alfred C. Poole, Charles Butler.

BRUBECK, DARIUS (Instrumental Group—4), Paramount, BA: Sutton Artists.

BRUBECK, DAVE (Pianist w/Instrumental Group—3-4), Atlantic; BA: Sutton Artists.

BUCKLEY, TIM (Vocalist/Guitarist w/Group) Straight, Warner Bros.; BA: IFA; PM: Herb Cohen.

BURDON, ERIC (Vocalist w/Vocal & Instrumental Group—4), MGM; PM: Steve Gold.

BURRELL, KENNY, QUARTET (Guitarist w/Instrumental Group), Fantasy; BA: Max Cavalli, Richard Fulton, LBJP Concert, QBC, Molly O'Harra—Show Booking. **C:** Norlin (Gibson)

BURTON, GARY, QUARTET (Vibist w/Instrumental Group—4), Atlantic; BA: APB, Max Cavalli, Music Unlimited; PM: Ted Kurland—Music Unlimited. **C:** Ludwig

BUTLER, JERRY (Vocalist), Mercury; BA: William Morris; PM: Syd Harris.

BUTTERFIELD, PAUL (BETTER DAYS) (Vocal & Instrumental Group—6), Bearsville; BA: East-West; PM: Albert B. Grossman.

BYRD, CHARLIE (Guitarist w/Group—4); BA: ABC, Allied Concerts, PHL Assocs., Molly O'Harra—Show Booking; PM: Pete Lambros—PHL Assocs.

BYRD, DONALD, (Trumpeter w/Group); Blue Note; BA: Queens Booking; **C: db**

C

CANNED HEAT (Vocal & Instrumental Group), United Artists; BA: ABC.

CAPTAIN BEYOND (Vocal & Instrumental Group—4), Capricorn; BA: ABC, ATI, Paragon Agency; PM: Phil Walden.

CARLOS, WALTER (Synthesizer), Columbia; PM: Tempi Mgmt.

CARTER, BENNY (Saxophonist/Trumpeter); BA: Howard King. **C: db**

CARTER, CLARENCE (Vocalist/Guitarist) BA: Paragon Agency.

CARTER, RON (Bassist w/Group); CTI (contact Peter Paul for bookings)

CASTLE, LEE, & THE WORLD FAMOUS JIMMY DORSEY ORCH. (Trumpeter w/Orch.), Pickwick; PM: Peter C. Mallon—Counterpoint/Concerts.

CHAMBERS BROTHERS (Vocal & Instrumental Group—9), Columbia; BA: Tom Wiggins—Professional Entertainment; PM: Bob Zimmerman.

CHANDLER, GENE (Vocalist); BA: QBC.

CHARLES, RAY (Vocalist/Pianist), ABC, BA: QBC; PM: Ray Charles Ents.

CHENIER, CLIFTON (Vocalist/Accordonist w/Group—5), Arhoolie; PM: Chris Strachwitz.

CHICAGO (Vocal & Instrumental Group—7), Columbia; BA: IFA; PM: Larry Fitzgerald—Epimetheus. **C** (James Pankow): King

CHICAGO ALL STARS BLUES BAND (Vocal & Instrumental Group—6); BA/PM: R&B Booking.

CHI-LITES (Vocal & Instrumental Group—4), Brunswick; BA: QBC; PM: Carl Davis—Dakar-Brunswick.

CLAPTON, ERIC (Guitarist/Vocalist w/Group); RSO; PM: Peter Brown (Robert Stigwood Organization; BA: IFA

CLEVELAND, REV. JAMES, & THE CLEVELAND SINGERS (Vocal Group); BA: Herbert Moone—QBC in N.Y.

CLIMAX (Vocalist w/Vocal Group—5), Rocky Road; BA: CMA; PM: Cheren & Panella.

COASTERS (Vocal Group—3), Hit; PM: Julian Portman.

COBHAM, BILLY (Percussionist w/Group); Atlantic; PM: Sid Bernstein Associates

COLEMAN, ORNETTE (Alto Saxophonist w/Instrumental Group—5); BA: Richard Fulton, Sheldon Soffer, George Solano; PM: James Jordan.

COLLINS, ALBERT (Vocalist/Guitarist w/group—5), Tumbleweed; BA: Reznick-Bernstein, Sandra Getz; PM: Alexander-Westbrook.

COLLINS, JUDY (Vocalist), Elektra; BA: Charles R. Rothschild.

COLTRANE, ALICE (Harpist/Organist/Pianist), ABC; BA: Richard Fulton, Sandra Getz; PM: Richard Fulton.

COMMANDER CODY & HIS LOST PLANET AIRMEN (Vocal & Instrumental Group—8), Paramount; BA: APA; PM: Joe Kerr—Ozone Mgmt.

CORNELIUS BROTHERS & SISTER ROSE (Vocal & Instrumental Group—9), United Artists; BA: CMA; PM: Bob Archibald—Music Factory.

CORYELL LARRY (Guitarist w/Group—4), Vanguard; BA: Sandra Getz; PM: Contemprocon. **C: db**

COTTON, JAMES, BLUES BAND (Group—5), Capitol; BA: IFA; PM: Glotzer-Schuster.
CRAWFORD, HANK (Saxophonist w/Group—4), Kudu; Contact: Peter Paul.

CROSBY, DAVID (Vocalist/Guitarist); PM: Geffen-Roberts.
CRUSADERS (Instrumental Group—4), Blue Thumb; PM: Stix Hooper—Crusader Prod'ns.
CYMANDE, GRT: PM: Bob Schwaid—Thruppence.

D

DAILEY, ALBERT (Pianist w/Group—4), Columbia; PM: Tempi Mgmt.
DAVIS, MAC (Vocalist), Columbia; BA: CMA; PM: Katz-Gallin-Leffler.
DAVIS, MILES (Trumpeter), Columbia; BA: William Morris; PM: Neil Reshen.
DE JOHNETTE, JACK (Percussionist w/Group); Prestige; PM: Lydia De Johnette; BA: Creative Music Agency
DEODATO, EUMIR (Pianist w/Group—9), MCA; BA: ABC; Contact: Peter Paul.
DESCENDANTS OF MIKE & PHOEBE (Group—3); BA: Lee-Fam.
DIAMOND, NEIL (Vocalist), Columbia; BA: Reznick-Bernstein; PM: Ken Fritz.
DIDDLEY, BO (Vocalist/Guitarist), Chess; BA: Universal Attractions; PM: Martin Otelsberg.
DIXEYLAND RAMBLERS (Vocal & Instrumental Group—6); BA: Jerry Wolf.
DIXIE HUMMINGBIRDS (Vocal Group), GRT; BA: Herbert Moone—QBC in N.Y.
DIXON, WILLIE (Vocalist/Bass w/Group—5), Columbia, Yambo; PM: Scott A. Cameron.
DR. JOHN (Vocalist/Guitarist/Pianist w/Group), Atlantic; BA: ABC, Paragon Agency; PM: Phil Walden.
DOMINO, FATS (Vocalist/Pianist); BA: ABC.
DONALDSON, LOU (Alto Saxophonist w/Group—4), Blue Note; BA: B&B, QBC; PM: Jimmy Boyd—B&B.
DRIFTERS (Vocal Group—4), Bell; BA: ABC, QBC, Joyce Agency; PM: Faye Treadwell.
DYLAN, BOB (Vocalist); Columbia; PM: Naomi Saltzman.

E

EARLAND, CHARLES (Organist w/Group—4), Prestige; PM: Rein & Rein Mgmt.
EARTH, WIND & FIRE (Vocal & Instrumental Group—9), Columbia; BA: ATI; PM: Cavallo-Ruffalo.
EDWARDS, JONATHAN (Vocalist/Guitarist), Atco; BA: APA, Athena Ents., Lordly & Dame; PM: Castle Music.
EL CHICANO (Vocal & Instrumental Group—6), Kapp; BA/PM; A.E. Sullivan—Aztec Prod'ns.
ELDRIDGE, ROY (Vocalist/Trumpeter w/Vocal & Instrumental Group—4); BA: Max Cavalli.
ELLIS, DON (Trumpeter w/Group or Band); BASF; **C:** Leblanc
ELLINGTON, DUKE Orch. (Instrumental Group); BA: ABC, Richard Fulton.
ELLIOTT, RAMBLIN' JACK (Vocalist), Warner Bros.; BA: Out of Town.
EL ROACHO (Vocal & Instrumental Group—6); PM: Norman Chamlin, Mark Hyman—ADA.
EMERSON, LAKE & PALMER (Vocal & Instrumental Group—3), Manitcore; BA: Premier Talent; PM: Bandana Ents.
ESTES, SLEEPY JOHN, & HAMMIE NIXON (Vocal & Instrumental Duo), Delmark; BA: Steve LaVere.
EVANS, BILL, TRIO (Instrumental Group—3), Fantasy; BA: Kolmar-Luth Alkahest Attractions; PM: Helen Keane. **C: db**
EVANS, GIL (Band); RCA; PM: Anita Evans
EVOLUTION OF AMERICAN JAZZ (Instrumental Group—9; BA: Music Unlimited; PM: Ted Kurland—Music Unlimited.
EXUMA (Vocalist/Guitarist w/Vocal & Instrumental Group—3), Kama Sutra; BA: RD III; PM: Joe Lauer—Lauer Assocs.

F

FABULOUS RHINESTONES (Vocal & Instrumental Group), Just Sunshine; BA: William Morris.
FAHEY, JOHN (Guitarist), Reprise, Takoma, Warner Bros.; BA: East-West; PM: Denny Bruce—Havana Moon.
FARRELL, JOE (Saxophonist/Flutist w/Group—4), CTI; BA: George Solano; Contact: Peter Paul. **C:** Selmer
FELICIANO, JOSE (Vocalist), RCA; BA: IFA; PM: Feliciano Ents.
FERGUSON, MAYNARD, & HIS ORCH.; Columbia; BA: Willard Alexander; PM: Ernest Garside. **C:** Leblanc
FERRANTE & TEICHER (Pianists), United Artists; BA: William Morris. **C:** Baldwin
5TH DIMENSION (Vocal & Instrumental Group—10), Bell; BA: CMA; PM: Marc Gordon.
FITZGERALD, ELLA (Vocalist); BA: Salle Prod'ns; PM: Norman Granz.
FLACK, ROBERTA (Vocalist/Pianist w/Group—7), Atlantic; BA: CMA; PM: John Levy.
FLATT, LESTER (Vocalist w/Group—6), RCA; BA: Lance Leroy—Lester Flatt, Don Light; PM: Lance Leroy—Lester Flatt.
FLEETWOOD MAC (Vocal & Instrumental Group—5), Reprise; BA: ATI.
FOCUS (Vocal & Instrumental Group—4), Sire; BA: CMA; PM: Leber-Krebs.
FOGHAT (Group—4), Bearsville; BA: East-West; PM: Tony Outeda.
FOUNTAIN, PETE (Clarinetist w/Instrumental Group), Decca; BA: ABC, DKJ; PM: Shoup, Mordecal & Poppel.
FOUR FRESHMEN (Group); BA: IFA.
FOUR TOPS (Vocal Group—4), Dunhill; BA: ABC, QBC.
FRANKLIN, ARETHA (Vocalist), Atlantic; BA: Ruth Bowen (Queens Booking Agency)
FUNK INC. (Instrumental Group—5), Prestige; PM: Larein Mgmt.

G

GARNER, ERROLL (pianist w/Instrumental Group—4), London; BA: Sutton Artist; PM: Martha Glaser.
GARNETT, CARLOS (Saxophonist w/Vocal & Instrumental Group—10); Muse; BA/PM: Jack Walker—Alkebu Lan.
GAYE, MARVIN (Vocalist), Tamla; BA: ATI.
GEILS, J., BAND (Vocal & Instrumental Group—6), Atlantic; BA: Premier Talent; PM: Bandana Ents.
GENESIS (Vocal & Instrumental Group—5), Charisma; PM: Mother Mgmt.
GENTLE GIANT (Vocal & Instrumental Group—6), Columbia; BA: Premier Talent; PM: Broomstick Mgmt.
GETZ, STAN (Tenor Saxophonist w/Group); Columbia; PM: Monica Getz; BA: Jack Whittemore
GILBERTO, JOAO (Vocalist); BA: Tempi Mgmt.
GILLESPIE, DIZZY (Trumpeter w/Group—5); BA: ABC, APB, Max Cavalli, George Solano. **C:** King
GINSBERG, ALLEN (Poet), Fantasy; BA/PM: Charles R. Rothschild.
GIUFFRE, JIMMY, 3 & JIM HALL DUO; BA: Smithsonian Institution. **C: db**
GLADSTONE (Vocal & Instrumental Group—5), Dunhill; BA: ATI; PM: Kudo III.
GOODMAN, BENNY (Clarinetist w/Instrumental Group—7), London, Columbia, RCA; PM: Park Rec'g.
GOODMAN, STEVE (Vocalist), Buddah; BA: CMA; PM: Anka-Bunetta Mgmt.
GRATEFUL DEAD (Vocal & Instrumental Group—6), Warner Bros.; BA: Out of Town; PM: Jon McIntire.
GREEN, AL (Vocalist w/Group—12), Hi; BA: CMA; PM: Bob Schwaid—Thruppence.
GREEN, GRANT (Guitarist w/Instrumental Group), Blue Note; BA: B&B, George Solano; PM: Jimmy Boyd—B&B.
GREEN, URBIE (Trombonist w/Instrumental Group—4), Project 3; BA: Max Cavalli. **C:** King
GUESS WHO (Vocal & Instrumental Group—5), RCA; BA: Heller-Fischel; PM: Sanctuary Ents.
GUTHRIE, ARLO (Vocalist/Guitarist/Banjoist), Reprise; BA: Sutton Artists; PM: Harold Leventhal.
GUY, BUDDY (Vocalist/Guitarist w/Group—6), Atlantic, Vanguard; BA: Avalon Prod'ns; PM: Dick Waterman—Avalon Prod'ns.

H

HACKETT, BOBBY (Trumpeter w/Instrumental Group—5); BA: Max Cavalli.
HALEY, BILL, & THE COMETS, Decca, Janus; BA: Joyce Agency.
HALL, JIM (Guitarist, solo or w/Instrumental Group—3); BA: Max Cavalli.
HALL, TOM T. (Vocalist w/Group—6), Mercury; BA: Neal Agency.
HAMILTON, CHICO (Drummer, solo or w/Instrumental Group—4); BA: Max Cavalli. **C: db**
HAMMOND, JOHNNY (Organist w/Group—4), Kudu; Contact: Peter Paul.
HAMPTON, LIONEL (Vibist w/Instrumental Group), Brunswick; BA: ABC; PM: Bill Titone—Lionel Hampton.
HANCOCK, HERBIE, (Instrumental Group), Columbia; BA: LBJP Concert; PM: Adam's Dad. **C: db**
HARDIN, TIM (Vocalist/Guitarist); BA: Magna Artists; PM: John Hemminger.
HARRIS, EDDIE (Saxophonist w/Group—5), Atlantic; BA: QBC, Richard Fulton; PM: Pilgrim Mgmt.
HAVENS, RICHIE (Vocalist), Stormy Forest; BA: William Morris.
HAWKINS, SCREAMIN JAY (Vocalist); BA: Maximus Music, Theatrical Corp.
HAYES, ISAAC (Vocalist), Enterprise; BA: APA.
HELLO PEOPLE (Vocal Group—4); BA: HP Ltd; PM: Douglas Lyon.
HENDERSON, JOE (Tenor Saxophonist w/Group); Milestone (contact label for bookings); **C: db**
HERMAN, WOODY (Band), Fantasy; BA: Willard Alexander; PM: Hermie Dressel. **C:** Leblanc
HIBBLER, AL (Vocalist); PM: Lee Magid.
HICKS, DAN (Vocal & Instrumental Group—2), Blue Thumb; BA: William Morris; PM: Stephen L. Pillster—Deadly Earnest.
HIGGINS, MONK (Saxophonist), United Artists; BA: Special Agent; PM: Mrs. V.P. Bland—Special Agent.
HILL, ANDREW, & CLAUDE HOPKINS: BA: Smithsonian Institution.
HINES, EARL "FATHA" (Pianist w/Vocal & Instrumental Group—4); BA: Sutton Artists; PM: Stanley Dance.
HODES, ART, JAZZ FOUR; BA: CAMI. **C: db**
HOODOO RHYTHM DEVILS, Capitol; BA: San Francisco Interface.
HOOKER, JOHN LEE (Vocalist/Guitarist w/Vocal & Instrumental Group—5), ABC/Dunhill; BA: Tom Wiggins—Professional Entertainment, Theatrical Corp.; PM: Tom Wiggins—Professional Entertainment.
HORN, PAUL (Flutist w/Instrumental Group—3-5), Epic; PM: Steven R. Rand—USA, Vancouver Island—Canada. **C:** Conn
HOT TUNA (Group—4), Grunt; BA: APA; PM: Bill Thompson.
HOWLIN' WOLF (Vocal & Instrumental Group), Chess; BA: ABC.
HUBBARD, FREDDIE (Trumpeter w/Instrumental Group—5), Columbia, BA: APB, Richard Fulton, LBJP Concert; PM: Mike Levy—John Levy. **C: db**
HUMBLE PIE (Vocal & Instrumental Group—4), A&M; BA: Premier Talent; PM: Bandana Ents.
HUTCHERSON, BOBBY (Vibist w/Instrumental Group—3-5), Blue Note; BA: LBJP Concert; PM: Capus Hope—Supac Ltd.

I

IAN, JANIS (Vocalist), Columbia; BA: William Morris.
IDES OF MARCH (Group—6); RCA; BA: William Morris; PM: John Galobich—First Chair.
IMPRESSIONS (Vocal Group—3), Curtom; BA: QBC; PM: Mary Stuart.
INTRUDERS (Vocal Group—4), Gamble; BA: QBC.
ISLEY BROTHERS (Vocal Group—3), T-Neck; BA: QBC.

J

JACKSON FIVE (Vocal Group—5), Motown; BA: William Morris.
JACKSON, MILLIE (Vocalist), Spring; BA: QBC.
JACKSON, MILT (Vibraharpist), CTI; Contact: Peter Paul.
JACQUET, ILLINOIS (Vocalist/Trumpeter w/Vocal & Instrumental Group—7); BA: Jacquet's Inc.
JAMAL, AHMAD (Instrumentalist), Cadet; BA: QBC.
JARRETT, KEITH (Pianist w/Instrumental Group—4), ECM, Impulse; PM: George Avakian.
JEFFERSON AIRPLANE (Vocal & Instrumental Group—7), Grunt; BA: APA; PM: Bill Thompson.
JENKINS, BOBO (Vocalist/Guitarist), Big Star; BA/PM: Black Kettle.
JETHRO TULL (Vocal & Instrumental Group—5), Chrysalis; BA: Premier Talent; PM: Terry Ellis—Chrysalis Artist.
JOEL, BILLY, (Vocalist), Columbia; BA: IFA.
JOHN, ELTON (Vocalist),; MCA; PM: John Reid
JO JO GUNNE (Vocal & Instrumental Group—4), Asylum; BA: Premier Talent; PM: Art Linson.
JONES, HANK (Pianist, solo or w/Instrumental Group—4); BA: Max Cavalli.
JONES, QUINCY (Orch.) A&M; BA: IFA; PM: Ray Brown. **C: db**
JONES, THAD/MEL LEWIS BAND (Instrumental Group—17), A&M; BA: Magna Artists. **C:** Getzen (Jones) Gretsch (Lewis)
JORDAN, CLIFFORD (Tenor Saxophonist w/Instrumental Group—4-5), Strata-East; BA: Strata-East.
JORDAN, LOUIS (Vocalist w/Group), Decca; BA: Maximus Music.

K

KAYE, CAROL (Electric Bassist w/Group); PM: Mary Delius; **C:** CBS

KELLAWAY, ROGER (Pianist w/Instrumental Group—5), A&M; BA: Mark Newman; PM: Enid Domanico.

KENDRICKS, EDDIE (Vocalist), Tamla; BA: William Morris.

KENTON, STAN, & HIS ORCH. (Instrumental Group—19), Creative World, London; BA: Willard Alexander; PM: Dennis Justice—Kentonia. **C:** Kenton

KENYATTA'S ROBIN, FREE STATE BAND (Instrumental Group—5), Atlantic; BA: LBJP Concert.

KING, ALBERT (Vocalist/Guitarist), Stax; BA: CMA; PM: Sandra R. Newman.

KING, B.B. (Vocalist/Guitarist w/Instrumental Group—8), ABC/Dunhill; BA: ABC; PM: Sidney A. Seidenberg.

KING BISCUIT BOY (Vocalist/Harmonica), Daffodil; BA: Concept 376; PM: Celebration Music.

KING, FREDDIE (Vocalist w/Group—5), Shelter; BA: CMA; PM: Jack Calmes.

KINKS (Group), RCA; BA: IFA.

KIRK, RAHSAAN ROLAND (Reed Player w/Group); Atlantic; BA: Jack Whittemore

KLEMMER, JOHN (Saxophonist w/Instrumental Group—4), Impulse; BA: Sandra Getz; PM: Jerome J. Cohen.

KLOSS, ERIC (Saxophonist w/Instrumental Group—4-5); PM: Dr. Alton G. Kloss.

KNIGHT, GLADYS, & THE PIPS (Vocalist w/Vocal Group—4), Soul, Motown; BA: QBC; PM: Sidney A. Seidenberg.

KOLOC, BONNIE (Vocalist), Ovation; BA: CMA.

KONITZ, LEE (Alto Saxophonist w/Group); Milestone (contact label for bookings; **C: db**

KOOL & THE GANG (Vocal & Instrumental Group—7), De-Lite; BA: Richard Fulton, QBC.

KOOPER, AL (Vocalist), Columbia; BA: ATI.

KOTTKE, LEO (Vocalist/Guitarist), Capitol; BA: IFA; PM: Denny Bruce—Havana Moon.

KRAL, JACKIE AND ROY (Vocal Duo w/Piano); CTI (contact Peter Paul for bookings)

KRISTOFFERSON, KRIS (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Columbia; BA: Magna Artists; PM: Bert Block—Block-Kewley.

L

LABELLE (Group—3), Epic; BA: CMA; PM: Vicki Wickham.

LAINE, CLEO (Vocalist), RCA, Stanyan; PM: Vincent Ryan.

LAND, HAROLD, QUINTET (Instrumental Group), Mainstream; BA: LBJP Concert.

LASHA, PRINCE (Instrumental Group—4-6), Birdseye; PM: Capus Hope—Supac Ltd.

LAST POETS (Group—3); BA: Richard Fulton, CMA.

LATEEF, YUSEF (Tenor Saxophonist w/Instrumental Group—3), Atlantic; BA: Yusef Lateef, Richard Fulton, Paul Williams. **C:** King

LATIMER-LYTLE JAZZ COMBO (Instrumental Group—3); BA/PM: Frothingham Mgmt.

LAWS, HUBERT (Flutist w/Group—7), CTI: Contact: Peter Paul. **C: db**

LAY, SAM, BLUES BAND (Vocal & Instrumental Group—4); BA: Contemporary Talent.

LEE, PEGGY (Vocalist), Atlantic; BA: William Morris.

LEGRAND, MICHEL (Pianist/Composer), Bell; BA: IFA; PM: Nat Shapiro.

LENNEAR, CLAUDIA (Vocalist), Warner Bros.; PM: Michael O'Connor.

LETTERMEN (Vocal Group—3), Capitol; BA: William Morris; PM: Jess Rand.

LEWIS, FURRY (Vocalist/Guitarist); BA/PM: Steve LaVere.

LEWIS, RAMSEY (Instrumental Group), Cadet; BA: ABC.

LIGHTFOOT, GORDON (Vocalist w/Group—3), Reprise; BA: IFA—USA, Al Mair—Canada; PM: Early Morning Prod'ns.

LIGHTHOUSE (Vocal Group—10), GRT; BA: CMA—USA, Concept 376—Canada; PM: HP & Bell.

LIGHTNIN' SLIM (Vocalist/Guitarist), Excello; BA: Black Kettle; PM: Fred Reif.

LIPSCOMB, MANCE (Vocalist/Guitarist), Arhoolie, Reprise; BA: Avalon Prod'ns; PM: Chris Strachwitz.

LITTLE FEAT (Group—6), Warner Bros.; BA: ATI; PM: Cavallo-Ruffalo.

LITTLE MILTON & BAND (Vocalist/Guitarist w/Group); BA: QBC.

LITTLE RICHARD (Vocalist), Reprise; BA: ABC.

LOGGINS & MESSINA (Vocal & Instrumental Duo), Columbia; BA: IFA; PM: Schiffman & Larson.

LOVE UNLIMITED (Vocal Group—3), Uni; BA: QBC.

LUCIEN, JON; BA: Richard Fulton.

LYNYRD SKYNYRD (Group—6); BA: Arden Cooper, Discovery; PM: Alan Walden.

M

M S FUNK; BA: National Artists.

MABON, WILLIE (Vocalist/Pianist), Lasalle; BA/PM: R&B Booking.

MAKEBA, MIRIAM (Vocalist); BA: ABC.

MALCOLM X COLLEGE, CHICAGO, BAND (Group—20); BA: Ebony Talent.

MANCE, JUNIOR (Pianist w/Group—3), Polydor; BA: Max Cavalli; PM: Larein Mgmt.

MANCHESTER, MELISSA (Vocalist/Pianist w/Instrumental Group—4), Bell; BA: IFA; PM: Larry Brenzner—Quest Mgmt.

MANCINI, HENRY (Pianist/Conductor w/Instrumental Group), RCA; BA: IFA; PM: Henry Mancini Ents. **C: db**

MANDRILL, Polydor; BA: ATI.

MANGIONE, CHUCK, A&M; BA: APA. **C: db**

MANHATTANS (Vocal Group—5), Columbia; BA: QBC; PM: Hermi Hanlin.

MANN, HERBIE (Flutist w/Instrumental Group—5), Atlantic; BA: Sutton Artists.

MANN, MANFRED (Vocalist w/Group), Polydor; BA: ATI.

MARK/ALMOND (Vocal & Instrumental Group—5), Columbia; BA: Premier Talent; PM: Art Linson.

MASEKELA, HUGH (Trumpeter/Flugelhorn); BA: Richard Fulton; PM: Chisa Prod'ns.

MATHEWS, IAN (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Elektra; PM: Block-Kewley.

MATHIS, JOHNNY (Vocalist), Columbia; BA: IFA; PM: Rojon.

MAYFIELD, CURTIS (Vocalist w/Vocal & Instrumental Group—5), Curtom; BA: IFA; PM: Marv Stuart.

M'BOOM PERCUSSION ENSEMBLE (Percussionists—7), Strata-East; BA: Strata-East.

McCANN, LES (Pianist w/Group—4), Atlantic; BA: ABC, APB, Molly O'Harra—Show Booking; PM: John Levy.

McDUFF, JACK (Instrumentalist), Cadet, Prestige; BA: QBC.

McGRIFF, JIMMY (Instrumentalist), Solid State; BA: QBC.

McKENDREE SPRING (Group—4), MCA; BA: ATI; PM: Michael Brovsky—Shadrack Artists.

McKUEN, ROD (Vocalist), Stanyan; BA: J. Foster & Wade Alexander, ABC; PM: J. Foster & Wade Alexander.

McLAUGHLIN, JOHN (Guitarist), Columbia; BA: IFA; PM: Nat Weiss—Nemperor Artists.

McLEAN, JACKIE (Saxophonist w/Group); BA/PM: Jack Walker—Alkebu Lan.

McLEAN, RENE (Reeds w/Group—6), BA/PM: Jack Walker—Alkebu Lan.

McPARTLAND, MARIAN (Pianist solo or w/instrumental Group—3); BA: Max Cavalli. **C: db**

McRAE, CARMEN (Vocalist), Atlantic. BA: CMA, ABC; PM: Jack Rael.

MELLE, GIL, ELECTRONIC JAZZ QUARTET, Verve; BA: Artists' Alliance. **C: db**

MELVIN, HAROLD, & THE BLUE NOTES (Vocal Group—5), Philadelphia Int'l; BA: QBC, Universal Attractions.

MENDES, SERGIO, & BRAZIL 77 (Group), A&M; BA: IFA.

MERCURY, ERIC (Vocalist), Stax; BA: William Morris.

MIDLER, BETTE (Vocalist), Atlantic; BA: CMA; PM: AEC.

MIGHTY CLOUDS OF JOY (Vocal Group), GRT; BA: Herbert Moone—QBC in N.Y.

MILES, BUDDY (Vocalist/Drummer/Bass Guitarist w/Vocal & Instrumental Group—7), Columbia; BA: ATI; PM: Jack Di Giovanni.

MINGUS, CHARLES (Bass w/Instrumental Group—5), Atlantic; BA/PM: Susan Graham Ungaro.

MINNELLI, LIZA (Vocalist); BA: CMA.

MIRACLES (Vocal Group), Tamla; PM: Multi-Media.

MITCHELL, JONI (Vocalist/Instrumentalist); PM: Geffen-Roberts.

MITCHELL-RUFF DUO (Instrumental Duo); BA: APB. **C: db**

MONK, THELONIUS (Pianist, solo or w/Group—3); BA: APB, Max Cavalli.

MONROE, BILL (Vocalist w/Vocal & Instrumental Group—5), Decca; BA: Howard Forrester—Acuff-Rose.

MONTGOMERY, MELBA (Vocalist), Capitol; BA: Top Billing.

MOODY, JAMES (Saxophonist/Flutist w/Instrumental Group—4), Perception; BA: Max Cavalli, QBC. **C:** King

MOORE, REGGIE (Pianist w/Instrumental Group—3); BA: Sutton Artists; PM: Seth Rotter.

MORRISON, VAN; Warner Bros.; BA: San Francisco Interface.

MOTHER EARTH, see Tracey Nelson.

MOTHERS OF INVENTION (Vocal & Instrumental Group), Bizarre, Reprise; BA: IFA; PM: Herb Cohen.

MOTT THE HOOPLE (Vocal & Instrumental Group), Columbia; BA: William Morris.

MULDAUR, MARIA (Vocalist w/Group); Warner Bros.; PM:

Elliott Abbot (B&B Artists); BA: IFA

MULL, MARTIN (Vocalist/Instrumentalist), Capricorn; BA: Lordly & Dame; PM: Castle Music.

MURRAY, ANNE (Vocalist), Capitol; BA: William Morris.

MUSSELWHITE, CHARLIE (Vocalist/Harmonica w/Vocal & Instrumental Group—5), Paramount, Vanguard; BA/PM: Tom Wiggins—Professional Entertainment.

N

NAFTALIN, MARK; BA: San Francisco Interface.

NASH, GRAHAM (Vocalist/Instrumentalist), Atlantic; PM: Geffen-Roberts.

NELSON, RICK, & THE STONE CANYON BAND (Vocalist w/Group—5), MCA; BA: Jack Brumley—Brumley Artist; PM: Willy Nelson—Orr Mgmt.

NELSON, TRACY (Vocalist w/Vocal & Instrumental Group—6), Atlantic; BA: Athena Ents., Beau Dollar; PM: Travis Rivers.

NERO, PETER (Pianist w/Instrumental Group—3), Columbia; BA: APB, Beacon Artists, Richard Fulton, Kolmar-Luth; PM: Management Three.

NEW LOST CITY RAMBLERS (Vocal & Instrumental Group—3), Verve, Folkways; BA: Folklore Prod'ns; PM: Manuel Greenhill-Folklore Prod'ns.

NEWMAN, RANDY (Vocalist), Reprise; BA: CMA.

NEW YORK BASS VIOLIN CHOIR (Instrumental Group—10); BA: Lee-Fam. **C: db**

NEW YORK JAZZ QUARTET (Group—4); BA/PM: Torrence/Perrotta.

NITTY GRITTY DIRT BAND (Vocal & Instrumental Group—5), United Artists; BA: Athena Ents.; PM: William E. McEuen.

NORVO, RED, QUARTET (Vibraphonist w/Instrumental Group—4); BA: Howard King.

NYRO, LAURA (Vocalist), Columbia; BA: William Morris.

O

O'DAY, ANITA (Vocalist), Verve; PM: Julian Portman.

ODETTA (Vocalist/Guitarist); BA: John Marotta; PM: George Scheck.

OLATUNJI & HIS DRUMS; BA: Richard Fulton.

OLIVER, SY (Trumpeter w/Vocal & Instrumental Group—10); BA: Max Cavalli; Contact: Peter C. Mallon—Counterpoint/Concerts.

OSIBISA (Vocal & Instrumental Group), Warner Bros.; BA: ATT.

OTISETTES (Vocal Group—4), Epic; PM: Rob Heller.

OTIS, JOHNNY (Vocalist/Pianist/Vibist), Hawksound; PM: Rob Heller.

OTIS, SHUGGIE (Vocalist/Guitarist), Epic; PM: Rob Heller.

P

PALMIERI, EDDIE, ORCH. (Vocal & Instrumental Group—9), Mango; BA: Dharma Bros.; PM: Harvey Averne.

PAPPALARDI, FELIX (Vocalist/Bass Guitarist), CBS, Windfall; BA: Premier Talent; PM: Windfall Music.

PAXTON, TOM (Vocalist), Warner Bros.; BA: Richard Fulton; PM: Management Three.

PAYNE, FREDA (Vocalist), Invictus; BA: William Morris; PM: Creative Attractions.

PERSUASIONS (Vocal Group), Capitol; BA: William Morris.

PETERSON, OSCAR (Group—3), MPS; BA: ABC. **C: db**

PHILLIPS, ESTHER (Vocalist w/Instrumental Group—3), Kudu; BA: QBC; Contact: Peter Paul.

PHILLIPS, SHAWN (Vocalist/Guitarist), A&M; BA: CMA.

PHLORESCENT, LEECH & EDDIE; BA: ABC.

PIANO CHOIR (Pianists w/Organs & Synthesizer—7), Strata-East; BA: Strata-East.

PINK FLOYD (Group), Capitol; BA: IFA.

PLATTERS, Mercury; BA: Joyce Agency.

POINTER SISTERS (Vocal group w/Combo); Blue Thumb; BA & PM: David Rubinson (Adam's Dad)

PRESERVATION HALL JAZZ BAND; BA: Kolmar-Luth.

PRESTON, BILLY (Vocalist/Keyboards w/Instrumental Group—5), A&M; BA: ATI; PM: Robert Ellis.

PRINE, JOHN (Vocalist), Atlantic; BA: CMA; PM: Anka-Bunetta Mgmt.

PROCOL HARUM (Vocal & Instrumental Group—5), Chrysalis; BA: Premier Talent; PM: Chris Wright—Chrysalis Artist.

PRYSOCK, ARTHUR; BA: QBC.

PUENTE, TITO, ORCH. (Group—15); BA: Dharma Bros.

PYTHON, MONTY, Charisma; PM: Mother Mgmt.

R

RAELETTS (vocal Group—5) Tangerine; BA: QBC; PM: Ray Charles Ents.

RAITT, BONNIE (Vocalist w/Instrumental Group—2), Warner Bros.; BA: Avalon Prod'ns; PM: Dick Waterman—Avalon Prod'ns.

RANDOLPH, BOOTS (Saxophonist); BA: CMA; PM: X. Cosse—ARCCO.

RAWLS, LOU (Vocalist), MGM; BA: CMA, PM: Walter R. Scott.

REDBONE (Vocal & Instrumental Group—4), Epic; BA: ATI; PM: Robert Fitzpatrick.

REDDY, HELEN (Vocalist), Capitol; BA: CMA; PM: Jeff Wald.

REED, LOU (Vocalist), RCA; BA: Fred Heller.

REESE, DELLA (Vocalist); BA: IFA; PM: Lee Magid.

REEVES, MARTHA (Vocalist); BA: ATI; PM: Ron Strasner.

RHYTHM KINGS (Vocal & Instrumental Group—6); BA: Aquarian Assocs.; PM: Gerald V. Pace—Aquarian Assocs.

RICH, BUDDY; BA: Willard Alexander. **C:** Slingerland

RIPERTON, MINNIE (Vocalist); Epic; PM: Jack Kellman; BA: CMA

RIVERS, SAM (Tenor & Soprano Saxophonist, Flutist w/Instrumental Group); BA: George Solano.

ROACH, MAX, QUARTET (Instrumental Group), BA: APB, Richard Fulton. **C: db**

ROBERTS, HOWARD (Guitarist w/Group), Capitol, Impulse (contact labels for booking); **C:** Norlin (Gibson)

ROBINSON, FREDDY (Vocalist/Guitarist), Stax; PM: Mrs. V.P. Bland—Special Agent.

ROLLINS, SONNY, CELEBRATION; BA&PM: Lucille Rollins.

RONSTADT, LINDA (Vocalist), Asylum; BA: East-West; PM: John Boylan.

ROSE, BIFF (Vocalist/Pianist), United Artists; BA: Projects IV.

ROSS, DIANA (Vocalist), Motown; BA: William Morris.

ROSS, DR. (Instrumentalist), Fortune; BA: Black Kettle.

ROXY MUSIC (Vocal & Instrumental Group—6), Atlantic; BA: Premier Talent; PM: Chrysalis Artist.

RUBEN & THE JETS (Vocal & Instrumental Group—8), Mercury; PM: Herb Cohen.

RUNDGREN, TODD (Vocalist/Instrumentalist w/Group—4), Bearsville; BA: East-West; PM: Albert B. Grossman.

RUSH, OTIS (Vocalist/Guitarist w/Group—4), Cotillion, Vanguard; BA: Avalon Prod'ns; PM: Dick Waterman—Avalon Prod'ns.

RUSH, TOM (Vocalist), Columbia; BA: IFA; PM: Glotzer-Schuster.

RUSSELL, LEON (Vocalist w/Group—10), Shelter; BA: David Forest; PM: Denny Cordell.

S

SAHM, DOUG, & BAND (Vocalist w/Group—7), Atlantic; PM: Gary Scanlan.

SAINTE-MARIE, BUFFY (Vocalist/Guitarist), Vanguard; BA: CMA.

SANDERS, PHAROAH (Tenor Saxophonist w/Instrumental Group—5), Impulse; BA: Richard Fulton.

SANTAMARIA, MONGO (Come Drummer w/Instrumental Group—7), Vaya; BA: ABC; PM: Tormey-Hooke.

SANTANA (Vocal & Instrumental Group—7), Columbia; PM: Barry Imhoff.

SAVOY BROWN (Group), Parrot; BA: ATI.

SCAGGS, BOZ (Group), Columbia, Atlantic; BA: ABC.

SCOTT-HERON, GIL, Strata-East; BA: Richard Fulton.

SCOTT, SHIRLEY (Instrumentalist), Cadet; BA: QBC.

SCRUGGS, EARL, REVUE (Vocal & Instrumental Group—5) Columbia; BA: Athena, Scruggs Talent; PM: Louise Scruggs.

SEALS & CROFTS (Vocal & Instrumental Duo), Warner Bros.; BA: IFA; PM: Day Artists.

SEEGER, PETE (Vocalist/Guitarist/Banjoist), Columbia; PM: Harold Leventhal.

SEVERINSEN, DOC, & HIS NOW GENERATION BRASS FEATURING TODAY'S CHILDREN, BA: William Morris. **C:** Getzen

SHANKAR, RAVI (Sitarist w/Instrumental Group—3), Dark Horse; BA: APB, Beacon Artists; PM: George F. Schutz.

SHAW, WOODY (Trumpeter w/Instrumental Group—4-6), Contemporary; PM: Capus Hope—Supac Ltd

SHEARING, GEORGE (Pianist w/Group); BA: ABC.

SHEPP, ARCHIE (Tenor Saxophonist w/Group—5), Impulse; BA: Richard Fulton, George Solano.

SHINES, JOHNNY (Vocalist/Guitarist), Biograph, Testament; BA: Avalon Prod'ns, R & B Booking.

SHORT, BOBBY (Pianist, solo or w/Vocal & Instrumental Group—3), Atlantic; BA: Max Cavalli, Kolmar-Luth.

SIDRAN, BEN (Vocal & Instrumental Group—5-6), Blue Thumb; PM: Harley I. Lewin.

SIMON, CARLY (Vocalist), Elektra; BA: CMA; PM: Arlyne Rothberg.

SIMONE, NINA (Vocalist/Pianist), RCA; BA: ABC.

SIMON, JOE (Vocalist), Spring; BA: Universal Attractions; PM: Roy Rifkind—Guardian Prod'ns.

SLEDGE, PERCY (Vocalist), Atlantic; BA: Paragon Agency; PM: Phil Walden.

SLY & THE FAMILY STONE (Vocal & Instrumental Group), Epic; BA: William Morris.

SMITH, JIMMY (Organist w/Group), Verve, MGM; BA: Molly O'Harra—Show Booking, ABC; PM: Lola Ward—Jimmy-Co.

SMITH, LONNIE (Organist w/Group—3), Blue Note; BA: B&B; PM: Jimmy Boyd—B&B.

SMITH, O.C. (Vocalist w/Instrumental Group—4), Columbia; BA: CMA; PM: Frank Campana.

SMITH, WILLIE "THE LION" (Pianist); BA: Max Cavalli.

SOUTHERN COMFORT (Vocal & Instrumental Group—6), BA/PM: Pedyne Prod'ns.

SPARKS (Group), Island; BA: CMA.

SPINNERS (Vocal Group—5), Atlantic; BA: William Morris.

SPRINGSTEEN, BRUCE (Group—4), Columbia; BA: William Morris.

STACKHOUSE, HOUSTON (Vocalist/Guitarist), Arhoolie, Testament; BA/PM: Steve LaVere.

STARR, EDWIN (Vocalist), Motown; BA: ATI; PM: Ron Strasner.

STATON, DAKOTA (Vocalist), Groove Merchant; BA: QBC; PM: Nat Margo.

STEELY DAN (Vocal & Instrumental Group—6), Dunhill; BA: IFA; PM: Kudo III.

STEVENS, CAT (Vocalist w/Group—5), A&M; BA: CMA; US Contact: Nat Weiss—Nemperor Artists.

STYLISTICS (Vocal Group—5), Avco Embassy; BA: Universal Attractions; PM: HH Prod'ns.

STYX (Group—5), Wooden Nickel; BA: William Morris, Blytham Talent; PM: Vince DePaul.

SUNNYLAND SLIM (Vocalist/Pianist), Vanguard; BA/PM: R&B Booking.

SUN RA BA: Richard Fulton.

SUPERSAX (Instrumental Group); Capitol; PM: Sam Lutz

SYKES, ROOSEVELT (Vocalist/Pianist), Prestige; BA/PM: R&B Booking.

SZABO, GABOR (Guitarist w/Group—5), CTI; BA: Molly O'Harra—Show Booking; Contact: Peter Paul; PM: Lionel Levy—Artistic Promos.

T

TAJ MAHAL (Vocalist/Instrumentalist), Columbia; BA: IFA; PM: Edward S. Fredericks—Taj Mahal.

TAYLOR, JAMES (Vocalist), Warner Bros.; BA: IFA.

TAYLOR, LIVINGSTON (Vocalist/Guitarist w/Group—21), Capricorn; BA: Premier Talent; PM: Don Law.

TEMPTATIONS (Vocal Group—5), Gordy; BA: William Morris; PM: Don Foster—Multi-Media.

TERRY, SONNY, & BROWNIE McGHEE (Duo), Vanguard; BA: APA.

THOMAS, LEON (Vocalist); BA: ABC, APB.

THOMAS, RUFUS (Vocalist), Stax; BA: Continental Artists; PM: Eddie Davis.

THREE DOG NIGHT (Vocal & Instrumental Group); PM: Reb Foster.

TJADER, CAL (Group—5), Fantasy; BA: Molly O'Harra—Show Booking.

TOLLIVER, CHARLES, MUSIC INC. (Instrumental Group—4), Strata-East; BA/PM: Strata-East.

TOWER OF POWER (Vocal & Instrumental Group—10), Warner Bros.; BA: ATI; PM: Ron Barnett.

TRAFFIC (Vocal & Instrumental Group—6), Island; BA: Premier Talent; PM: Basing Street West.

TRAVERS, MARY (Vocalist), Warner Bros.; BA: IFA; PM: Management Three.

TUCKER, TANYA (Vocalist), Columbia; BA: Buddy Lee, Artist Talent; PM: John Kelly.

TURNER, IKE & TINA; BA: ABC; PM: I&TT.

TURNER'S, IKE & TINA, REVUE (Group—14), United Artists; BA: SpudNik; PM: Rhonda Graam—I&TT Prod'ns.

TURRENTINE, STANLEY (Tenor Saxophonist w/Group—3), CTI; BA: QBC; Contact: Peter Paul.

TYNER, McCOY, QUARTET (Instrumental Group), Milestone; BA: Jack Walker—Alkebu Lan, LBJP Concert; PM: Jack Walker—Alkebu Lan.

U

URIAH HEEP (Vocal & Instrumental Group—5) , Mercury; BA: ATI.

V

VAN RONK, DAVE (Vocalist/Guitarist), Polydor; PM: Michael Brovsky—Shadrack Artists.

VAN ZANDT, TOWNES (Vocalist/Guitarist), United Artists; BA: Sutton Artists; PM: Ken Greengrass.
VAUGHAN, SARAH (Vocalist), Mainstream; BA: William Morris.
VINNEGAR, LEROY (Bassist w/Group—4); BA: Molly O'Harra—Show Booking.
VINTON, BOBBY (Vocalist), Epic; BA: William Morris.
VOICES OF EAST HARLEM, Elektra; BA: QBC.
VORTEX JAZZ ENSEMBLE (Group—4); BA: Dharma Bros.

W

WALKER, DAVID T. (Bass Guitarist), Ode; BA: William Morris.
WALKER, T. BONE (Vocalist/Pianist/Guitarist w/Group), Polydor; BA: Max Cavalli, Paragon Agency; PM: Robin Hemingway.
WAR (Vocal & Instrumental Group—7), United Artists; BA: CMA, ABC; PM: Steve Gold.
WARWICKE, DIONNE (Vocalist), Warner Bros.; BA.: William Morris; PM: Paul Cantor.
WASHINGTON, GROVER, JR. (Tenor, Alto, Soprano Saxophonist w/Instrumental Group—4), Kudu; Contact: Peter Paul.
WATERS', MUDDY, BLUES BAND (Vocalist/Guitarist w/Group—7), Chess; BA: Sandra Getz; PM: Scott A. Cameron.
WATROUS, BILL (Trombonist, solo or w/Instrumental Group—4); BA: Max Cavalli. **C:** Selmer
WATSON, DOC, & SON (Vocal & Guitar Duo), Poppy; BA: Athena Ents, Folklore Prod'ns; PM: Folklore Prod'ns.
WEATHER REPORT (Instrumental Group—5), Columbia; BA/PM: Robert Devere. **C** (Joe Zawinul): **db**
WEBB, JIMMY (Vocalist), Reprise; BA: William Morris; PM: Katz-Gallin-Leffler.
WEISSBERG, ERIC & DELIVERANCE; BA: CMA.
WEST, BRUCE & LAING (Vocal & Instrumental Group—3), Columbia, Windfall; BA: Premier Talent; PM: Gary Kurfirst—Windfall Music.
WESTON, RANDY (Pianist w/Group—5), CTI; Contact: Peter Paul.
WET WILLIE BAND (Vocal & Instrumental Group—5), Capricorn; BA: ABC; Paragon Agency; PM: Phil Walden.
WHEELER, CLARENCE, & HIS ENFORCERS (Vocalist w/Instrumental Group); BA: Rhythm & Blues.
WHITE, BUKKA (Vocalist/Guitarist); BA: Steve LaVere.
WHITE, JOSH, JR. (Vocalist); BA: IFA; PM: Yorktown Talent.
WHITE, MICHAEL (Instrumental Group—4-6), Impulse; PM: Capus Hope—Supac Ltd. **C:** Norlin (Gibson)
WHITE, TONY JOE (Vocalist), Warner Bros.; BA: William Morris.
WHO, THE (Vocal & Instrumental Group—4), MCA—USA, Track—UK; BA: Premier Talent; PM: Pete Kameron—Sound Image.
WILKINS, REV. ROBERT (Vocalist/Guitarist), Piedmont; BA: Steve LaVere.
WILLIAMS, JOE (Vocalist), Tempico; BA: ABC; PM: John Levy.
WILLIAMS, PAUL (Vocalist), A&M; BA: CMA, PM: EAR.
WILLIAMS, ROBERT PETE (Vocalist/Guitarist), Arhoolie; BA: Avalon Prod'ns; PM: Dick Waterman.
WILSON, JACKIE (Vocalist w/Group), Brunswick; BA: QBC; PM: Carl Davis—Dakar-Brunswick.
WILSON, NANCY (Vocalist), Capitol; BA: IFA; PM: John Levy.
WILSON, REUBIN (Organist w/Instrumental Group—4), Groove Merchant; BA: Paul Williams.
WILSON, TEDDY (Pianist, solo or w/Instrumental Group—3); BA: Max Cavalli. **C: db**
WINTER, EDGAR (Vocal & Instrumental Group—4), Epic; BA: Premier Talent; PM: Steve Paul.
WINTER, JOHNNY (Vocalist), Columbia; BA: Premier Talent; PM: Steve Paul.
WINTER, PAUL, CONSORT (Group—6), Epic; BA: RD III; PM: Neil Reshen.
WITHERS, BILL (Vocalist w/Vocal & Instrumental Group—4), Sussex; BA: IFA; PM: Clarence Avant.
WITHERSPOON, JIMMY (Vocalist w/Group—4), Far Out, BA: ABC; PM: Steve Gold.
WOMACK, BOBBY & PEACE (Vocalist/Guitar w/Group—11), United Artists; BA: Paragon Agency; PM: Marshall Brevetz.
WONDER, STEVIE (Vocalist), Tamla; BA: William Morris.
WORLD'S GREATEST JAZZ BAND (Instrumental Group—8), World Jazz, Atlantic; BA: Sutton Artists.
WRIGHT, CHARLES, & THE WATTS 103RD STREET RHYTHM BAND (Vocal & Instrumental Group—6), Warner Bros.; BA: ABC; PM: Natural Progression.
WRIGHT, O.V., & BAND, Backbeat; BA: QBC.
WYNETTE, TAMMY (Vocalist w/Group—9), Epic; BA: Tom Wiggins—Professional Entertainment; PM: Shorty Lavender.

Y

YARROW, PETER (Vocalist/Guitarist), Warner Bros.; BA: Sutton Artists; PM: Albert B Grossman.
YES (Vocal & Instrumental Group—5), Atlantic; BA: Premier Talent; PM: Broomstick Mgmt.
YOUNG-HOLT TRIO (Instrumental Trio), Capitol; BA: QBC.
YOUNG, NEIL (Vocalist/Guitarist w/Group—5), Reprise; BA: Premier Talent; PM: Geffen-Roberts.

Z

ZZ TOP (Vocal & Instrumental Group—3), London; BA/PM: Bill Ham.
ZAPPA, FRANK (Vocal & Instrumental Group), Bizarre, Reprise; BA: IFA; PM: Herb Cohen.

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A

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BERTELL, JACK, 300 East 57th St., N.Y.C. 10022, (212) 688-7885.
BILLIE BIEDERMAN, 21 Stuyvesant Oval, New York, N.Y. 10009, (212) 228-9233—PL 2-7077.
BILL-MAT PROD., 11661 San Vicente, Suite 700, Los Angeles, Calif. 90049, (213) 826-5691.
BLACKWOOD ENTERPRISES, 906 17th Ave. So., Nashville, Tenn. 37212.
MRS. V. P. BLAND, 4924 Angeles Vista Blvd., Los Angeles, Calif. 90043. Tel: (213) 296-3870.
BLIND FAITH RECORDING CO., Inc., 55 Crystal Ave., West Orange, N.J. 07052, Charlie Conrad, (201) 736-3062.
BLYTHM, LTD., Box 701, Champaign, Ill. 61820, (217) 356-1857.
BO-JAC MANAGEMENT INC., P.O. Box 1533, Nashville, Tenn. 37202, (615) 889-7331.

BOLD RECORDS, NRB PRODUCTIONS, 3410 Malabu Ave. N.W. Massillon, Ohio 44646, (216) 833-2061, 833-3366.

BOSS ATTRACTIONS, P.O. Box 11457, Columbus, S.C. 29211.

JIMMY BOYD, see B&B.

BRIARMEADE MUSIC UNLIMITED, P.O. Box 11387, St. Louis, Mo. 63015, Ken Keene: Personal Mgr.

BRIGHT, JACKIE 850 Seventh Ave., New York, N.Y. 10019, (212) CI 7-2930.

BROOMSTICK MANAGEMENT, 6671 Sunset Blvd., Hollywood, Calif. 90028.

BROTHER PRODUCTIONS, 334 Village Rd., Pittsburgh, Pa. 15205.

CHARLES BROWN ENTERPRISES, INC., 7080 Hollywood Blvd., Suite 318, Hollywood, Calif. 90028, (213) 469-5314.

RAY BROWN, 5272 Los Encantos Way, Los Angeles, Calif. 90027, (213) 461-2587.

RON BROWN MANAGEMENT AGENCY, 319 Butler Street, Pittsburgh, Pa. 15223, (412) 784-7740.

BENNIE BROWN PRODUCTIONS, P.O. Box 5702, 1240-6 Heidt St., Columbia, S.C. 29205, (803) 252-0857.

AL BRUNO ASSOCIATES, 10453 Wilshire Blvd., Los Angeles, Calif. 90024.

BUENA VISTA PRODUCTIONS, Gary Taylor, 29 E. Montery Way, Phoenix, Ariz. 85012 (602) 264-9364.

BURKE & SHEILS, 9229 Sunset Blvd., Suite 613, Los Angeles, Calif. 90069, George Burke & Tom Sheils, (213) 273-7070.

JOE BUSER PRODUCTIONS, 23 Maryland Ave., Bay Shore, New York 11706, (516) 666-8615.

C

GIL CABOT & ASSOCIATES, (Div. of Cabot Entertainment Cos.), 6640 Sunset Blvd., Suite 201, Hollywood, Calif. 90028, (213) 466-5181.

GIL CABOT ENTERPRISES, INC., 2223 So. Dale Mabry Hwy., Tampa, Fla. 33609.

CAJA ENTERPRISES INC., 39 W. 55th St., New York, N.Y. 10019, Bruce Lustig, (212) 541-7421.

CAL DAL PRODUCTIONS, 1697 B'way, Room 600, N.Y., N.Y. 10019.

CALIBAN PRODUCTIONS, P.O. Box 3082, Jayhawk Sta., Lawrence, Kansas 66044, Frederick Weinstad.

JACK CALMES MGMT., 2800 Routh St., Suite 238, Dallas, Tex. 75201, (214) 741-1188.

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WILLIAM T. CASH, JR., 9056 St. Ives Drive, Los Angeles, Calif. 90069, (213) 278-1546, 3856 Havvenhurst Ave., Encino, California 91316, (213) 788-3656.

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CELEBRITIES UNLIMITED, INC., 408 Olive St., St. Louis, Mo. 63102, (314) 231-3579/2266.

CHARISMA LTD., P.O. Box 3002, Alexandria, Va. 22302, (703) 683-2324.

RAY CHARLES ENTS, INC., 2107 W. Washington Blvd., Los Angeles, Calif. 90018, (213) 737-8000.

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CHICORY MANAGEMENT, 6362 Hollywood Blvd., Hollywood, Calif. 90028.

CHESAPEAKE RECORDS, 602 N. Highland Ave., Baltimore, Md. 21205, (301) 327-8236.

CLAIBORNE, INC., 930 F St. N.W., Suite 615, Washington, D.C. 20004, Lillian Claiborne, (202) 347-3944.

JACK CLEMENT, P.O. Box 1333, Nashville, Tenn. 37202, (615) 383-0330.

ZEKE CLEMENTS, P.O. Box 35, Nashville, Tenn. 37202.

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JEROME J. COHEN & ASSOCS., 9465 Wilshire Blvd., Suite 520, Beverly Hills, Calif. 90212, (213) 274-9387.

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CARL COSTELLO ASSO., 15 Schiller Ave., Huntington, N.Y. 11746, Carl Costello, (516) HA 3-7549, (212) 449-4437.

COSTELLO MANAGEMENT, 62 Bay 41 St., Brooklyn, N.Y. 11214.

FRED COSTELLO STUDIOS, 1454 Dewey Ave., Rochester, N.Y., (716) 458-3650.

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BILL CRAIG ENTS., 426 W. Lantz, Detroit, Mich. 48203, 829-2145.

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CREATIVE MUSIC AGENCY, 7242 Old Route 212, Saugertees, N.Y. 12477; (914) 246-9222.

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ROBERT DEVERE, 89 Davis Rd., Port Washington, L.I., N.Y. 11050, (516) 767-4936.

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WILLIAM DOR PRODUCTIONS, 15 Charles Street, New York, N.Y. 10014.

BILL DOWNES PERSONAL MGT., 403 West 115 St., New York, N.Y. 10025, (212) 749-3491.

HERMAN DRESSEL ENTERPRISES, 161 West 54th St., N.Y., N.Y. 10019, 246-4759, Herman Dressel.

DRUCKER PUBLISHING CO., (BMI) & PROMOTIONS, 234 West Green Street, West Hazleton, Pa. 18201, **James N. Drucker,** (717) 455-7260.

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PETER DUCHIN ORCHESTRAS, 400 Madison Ave., New York City 10017, 753-4393.

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BULLETS DURGOM, 9229 Sunset Blvd., Suite 615, Los Angeles, Calif. 90069, (213) 278-8820.

J. J. DURKIN PRODUCTIONS, 505 Broughton Dr., Beverly, Mass. 01915, (617) 927-4357.

DYNA-ZURIS ASSOCIATES, 170-30 130 Ave., Jamaica, N.Y. 11434, "Tex" Fenster, (212) 723-9214.

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EPD ENTERPRISES, P.O. Box 655, Hudson, Ohio 44236, R. T. Delaney, (216) 653-8295.

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ECLIPSE ARTIST MANAGEMENT CO., 57 S. Walnut St., E. Orange, N.J., 675-5288.

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ENTERTAINMENT, ENTERPRISES, P.O. Box 14475, Phila., Penna. 19115, Scott A. Charles, (215) 785-4566/67.

EPSTEIN ENTERPRISES, P.O. Box 28123, San Antonio, Tex., Abraham Epstein, (512) 434-5555.

DURWARD ERWIN ENTERPRISES, 142-9th Ave., San Francisco, Calif. 94118, (415) 386-8100.

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FADA RECORD CO., 844 W. 107 St., Los Angeles, Calif. 90044, (714) 755-4972.

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LESTER FLATT ARTIST SERV., P.O. Box 225, Nashville, Tenn. 37202, (615) 824-0142.

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FLIP DISKS PRODUCTIONS, P.O. Box 483, Flushing, N.Y. 11352, Kenneth Wilk, (212) 793-0545.

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FRANKIE FORD ENTERPRISES, P.O. Box 11387, St. Louis, Mo. 63105, Ken Keene.

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HOWDY FORRESTER, REB FOSTER ASSOC., INC., 211 So. Beverly Dr., Beverly Hills, Calif.

FOUR STAR TALENT PROMOTIONS INC. 37 Barrington St., Westbury, N.Y. 11590.

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RICHARD FULTON INC., 200 W. 57 St., New York, N.Y. 10019 (212) 582-4099.

FUNTOWN PRODUCTIONS, 124 Valley Brook Ave., Lyndhurst, N.J. 07071, (201) 438-6729.

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GAI ENTERTAINMENT SERVICES, 4007 West Sixth Street, Los Angeles, Calif. 90020, Don Kelley (213) 381-2821.

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DAN GATES, P.O. Box 4704, Tucson, Arizona, (602) 795-5515.

GEFFEN/ROBERTS MANAGEMENT CO., 9120 Sunset Blvd., Los Angeles, Calif. 90069, (213) 278-8510, David Geffen, Elliot Roberts.

JIM GEMMILL PRODUCTIONS, Suite 208, 1205 W. Main St., Richmond, Va. 23220, (804) 358-1373.

GERSHENSON, DINGILIAN & JAFFE, 120 El Camino Drive, Beverly Hills, Calif. 90212, (213) 278-2343.

ED GILLUM AGENCY, 4253 Coldwater Canyon Ave., Studio City, Calif. 91604, Ed Gillum, 877-0295.

CHUCK GLASER, GLASER PRODUCTIONS INC., 916 19th Ave. S., Nashville, Tenn. 37212, (615) 327-0005.

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GLOTZER-SCHUSTER MGMT. CORP., 75 E. 55 St., New York, N.Y. 10022 (212) 752-8715.

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ROBERT GOLDEN, 201 E. 66th St., New York, N.Y. 10021, (212) 249-8100.

GOLDEN BOUGH MANAGEMENT CORP., 888 8th Ave., N.Y., N.Y. 10019.

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NORMAN GRANZ, 451 N. Canon Dr., Beverly Hills, Calif. 90210, (213) 271-1186.

GREAT AMERICAN AMUSEMENT CO., 1050 Carol Dr., Los Angeles, Calif. 90069, 278-3900.

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MANUEL GREENHILL, see Folklore Prod'ns Inc.

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HENRY HADWAY ORGANIZATION, 4 Gerrard Street, London W.1, England, Joseph Issac.

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HAISLAR PRODUCTIONS, 501 Bell, Suite 12, Collinsville, Ill. 62234, Dennis Ike Haislar, 618-0298 344-0818.

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RAY HAUGHN, c/o Rojon Prod., 6290 Sunset Blvd., Hollywood, Calif., (213) 462-1127.

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AUKIE HERGER PRODUCTIONS, 607 Lloveras St., Santurce, P.R. 00909, Augusto E. Herger, 725-4477.

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HIRSH DE LA VIEZ SHOW BIZ PRODUCTIONS, 137 Kennedy St., N.W. Washington, D.C. 20011, (202) 723-4215.

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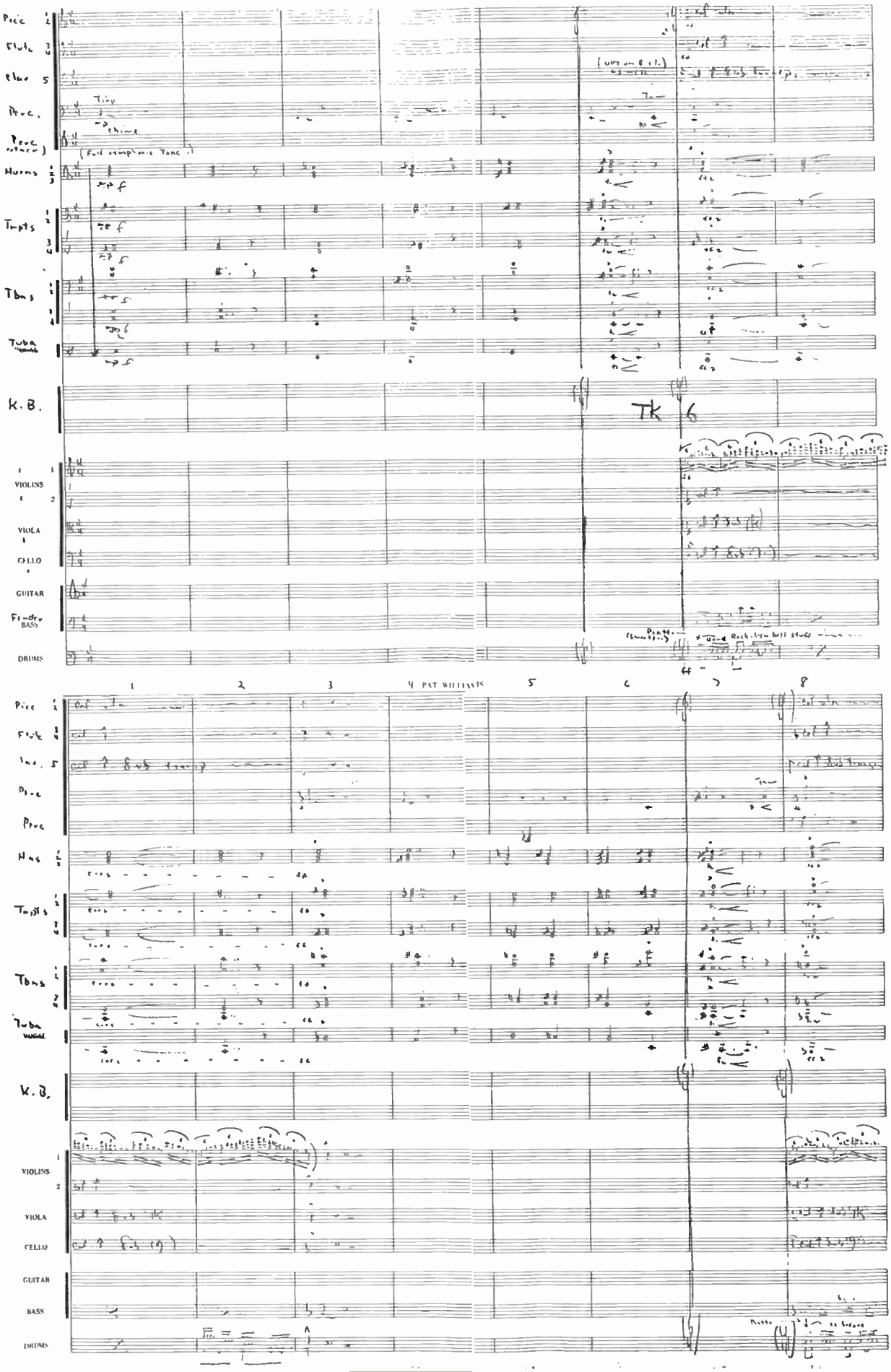

THRESHOLD

music workshop

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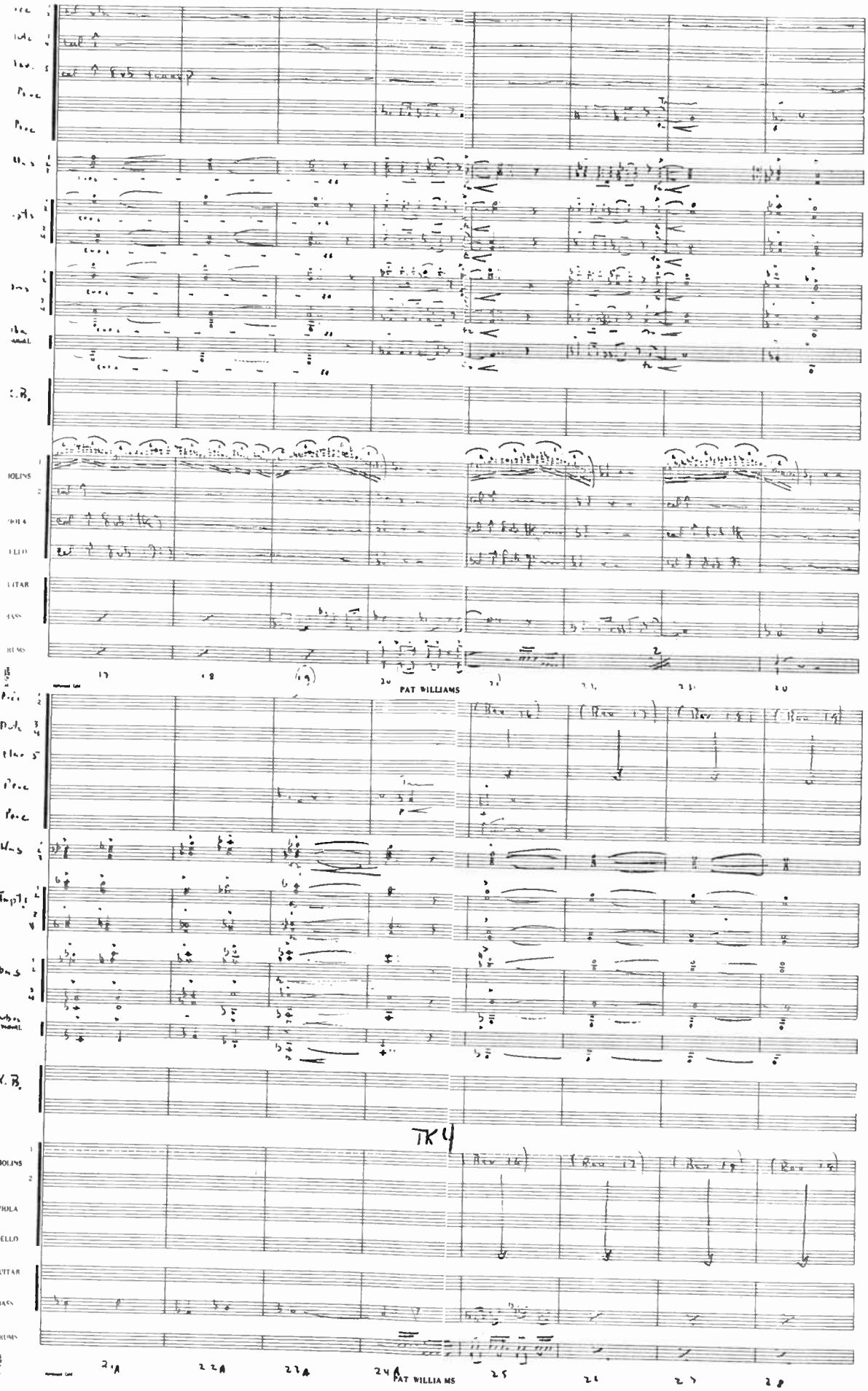

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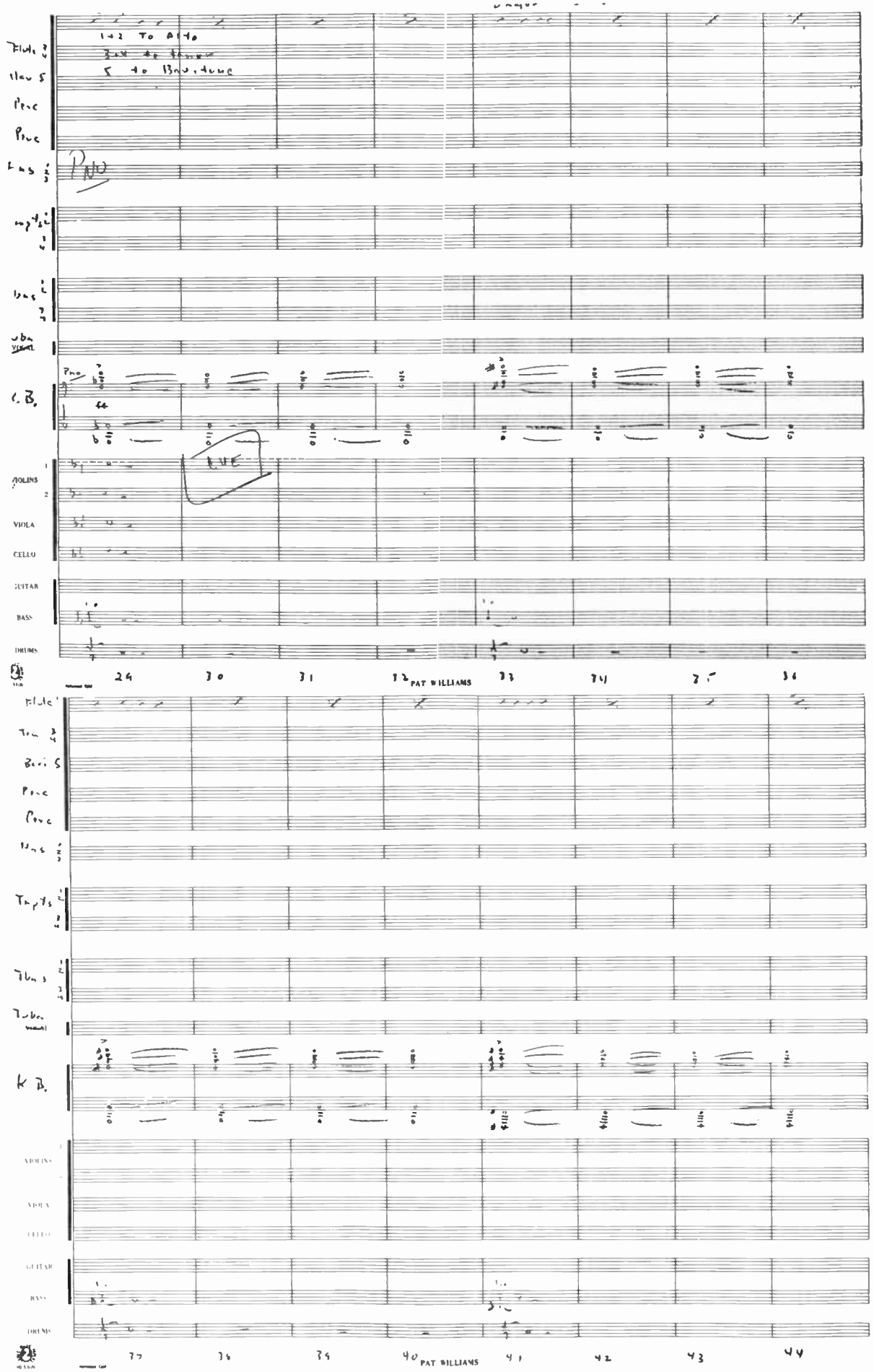

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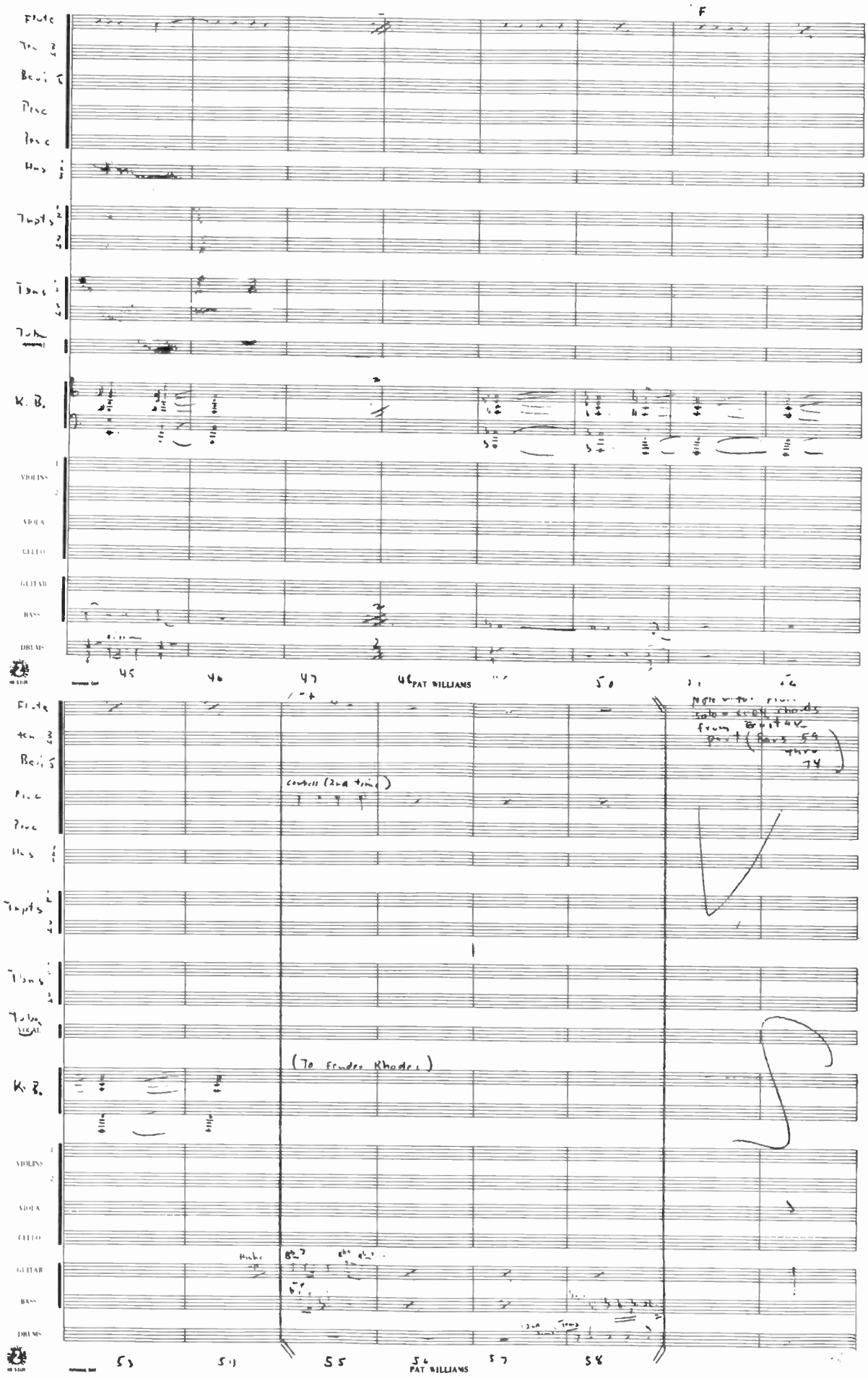

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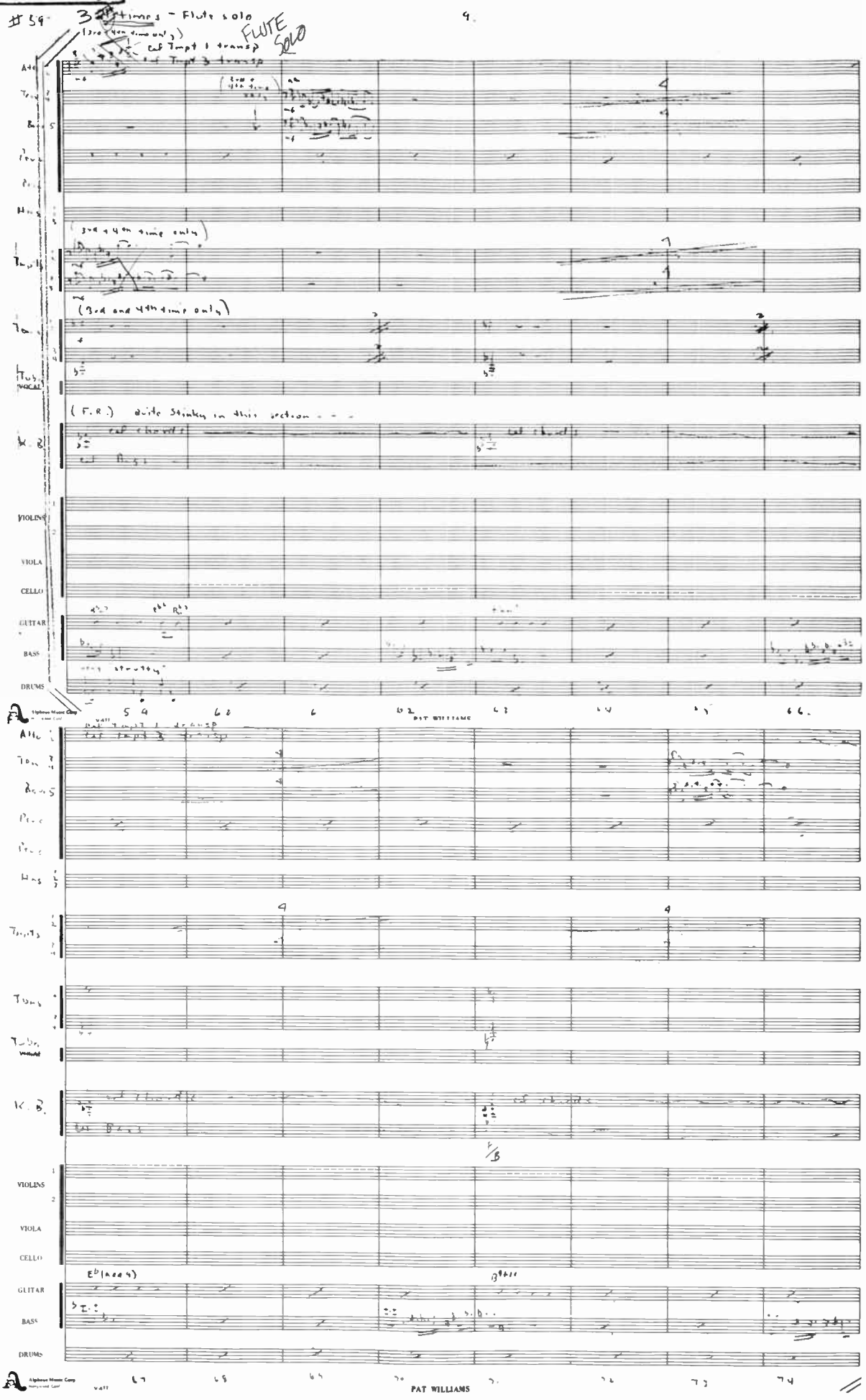

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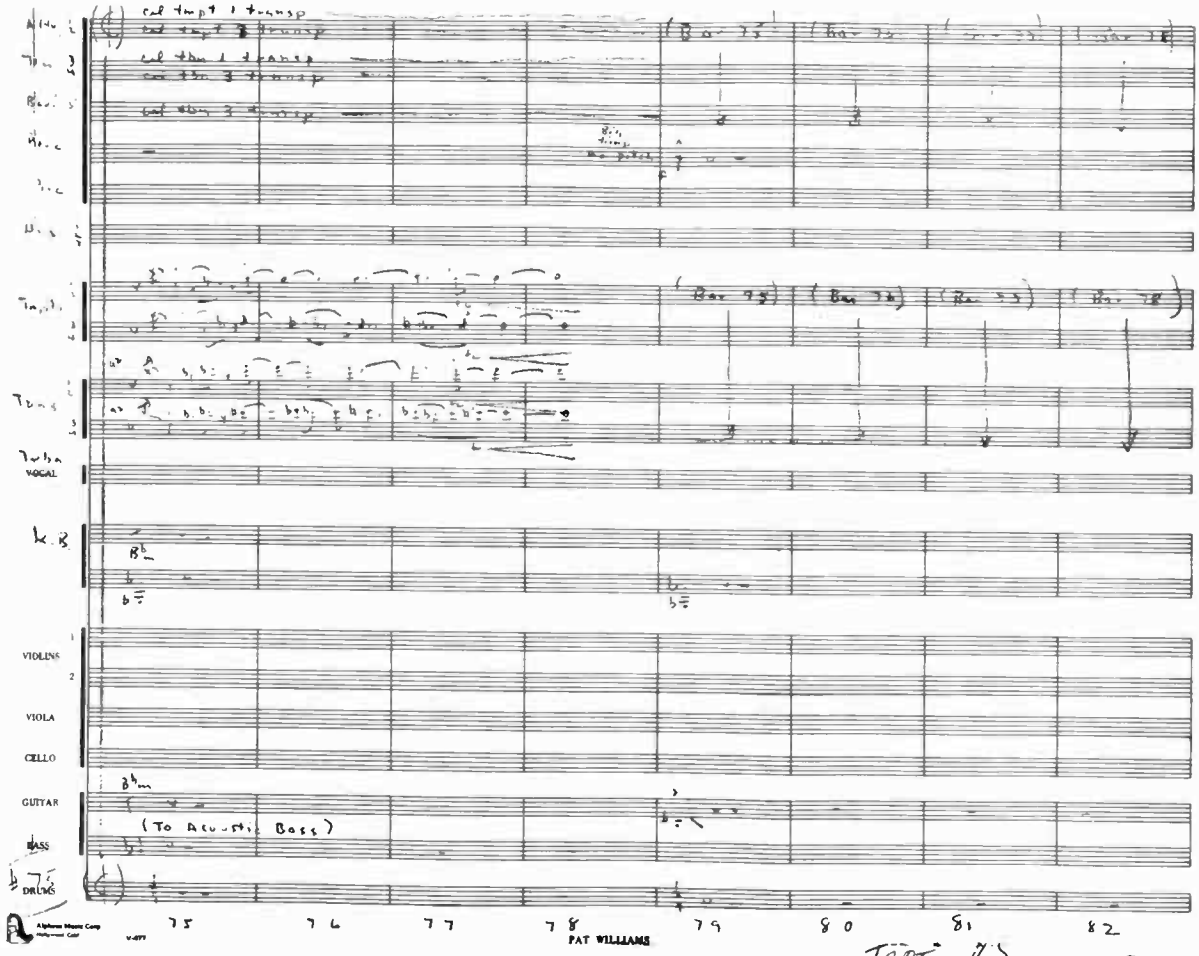

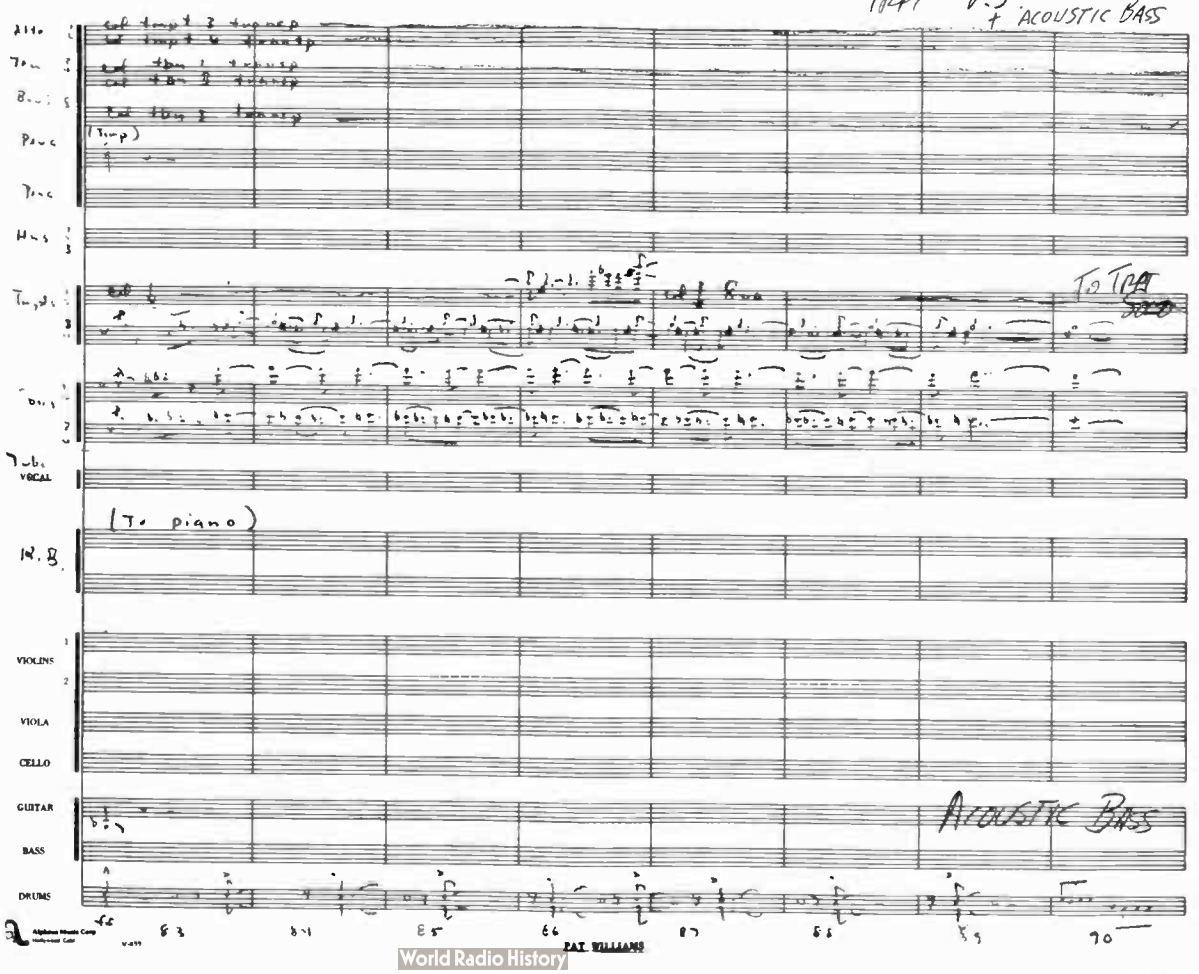

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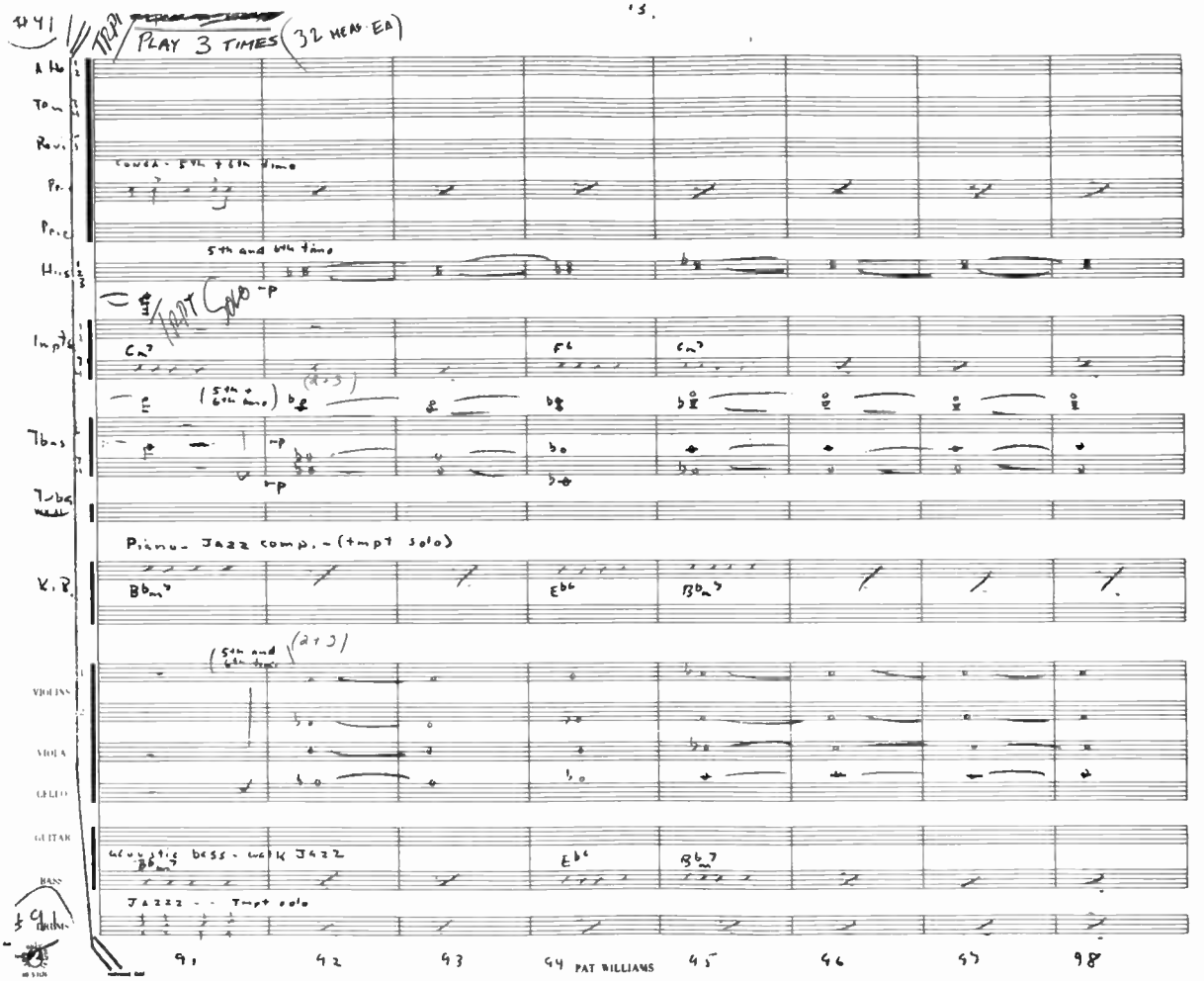

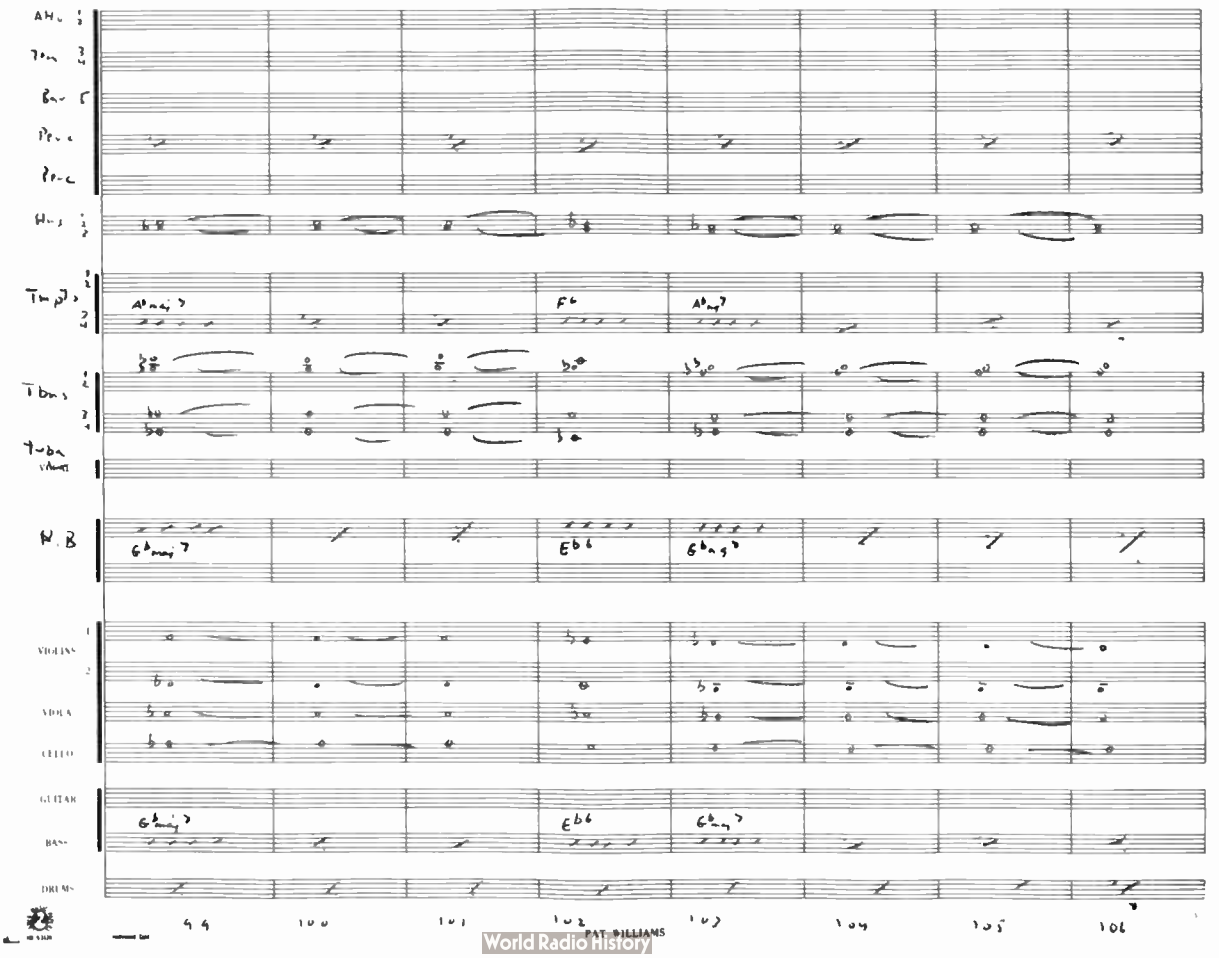

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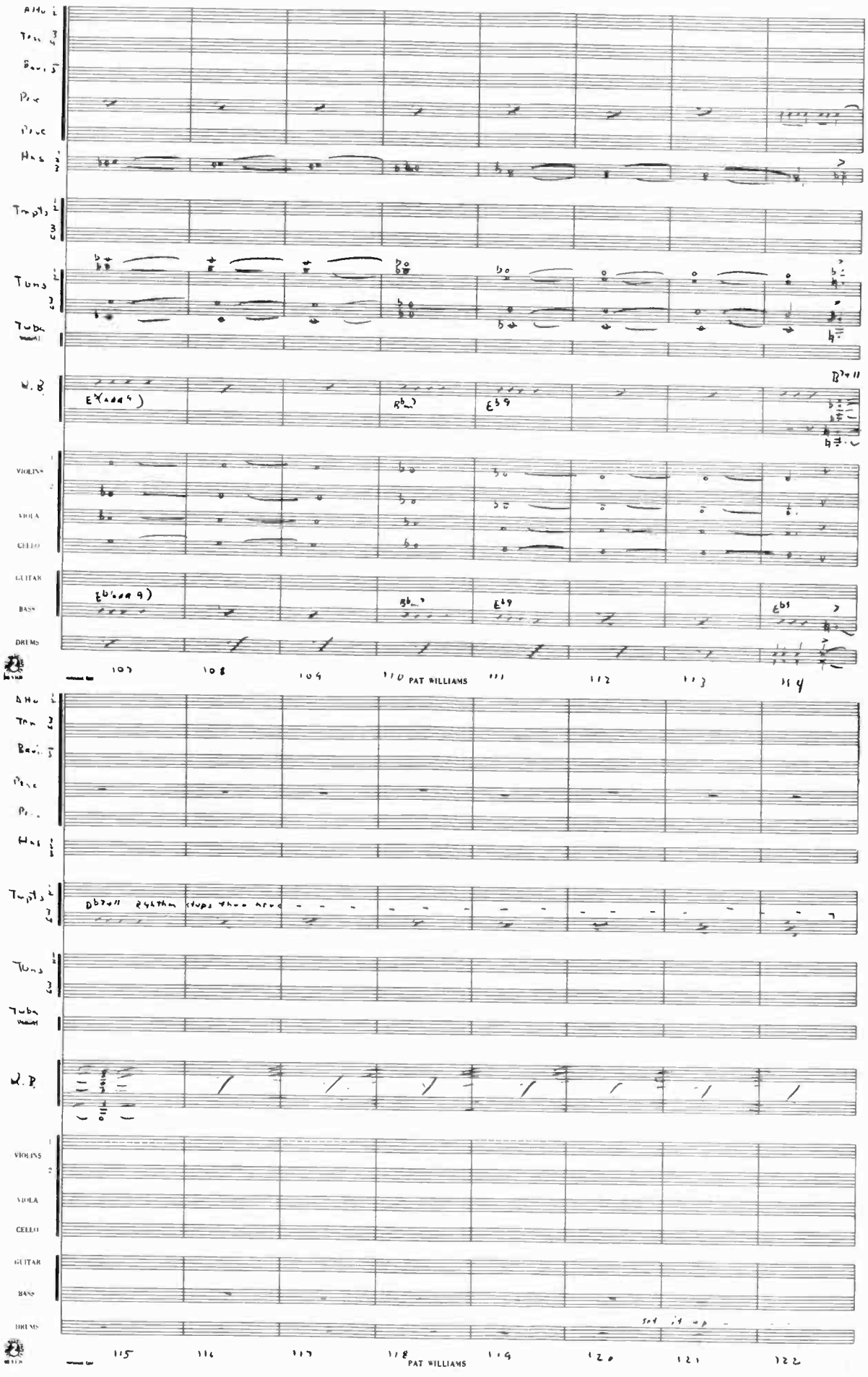

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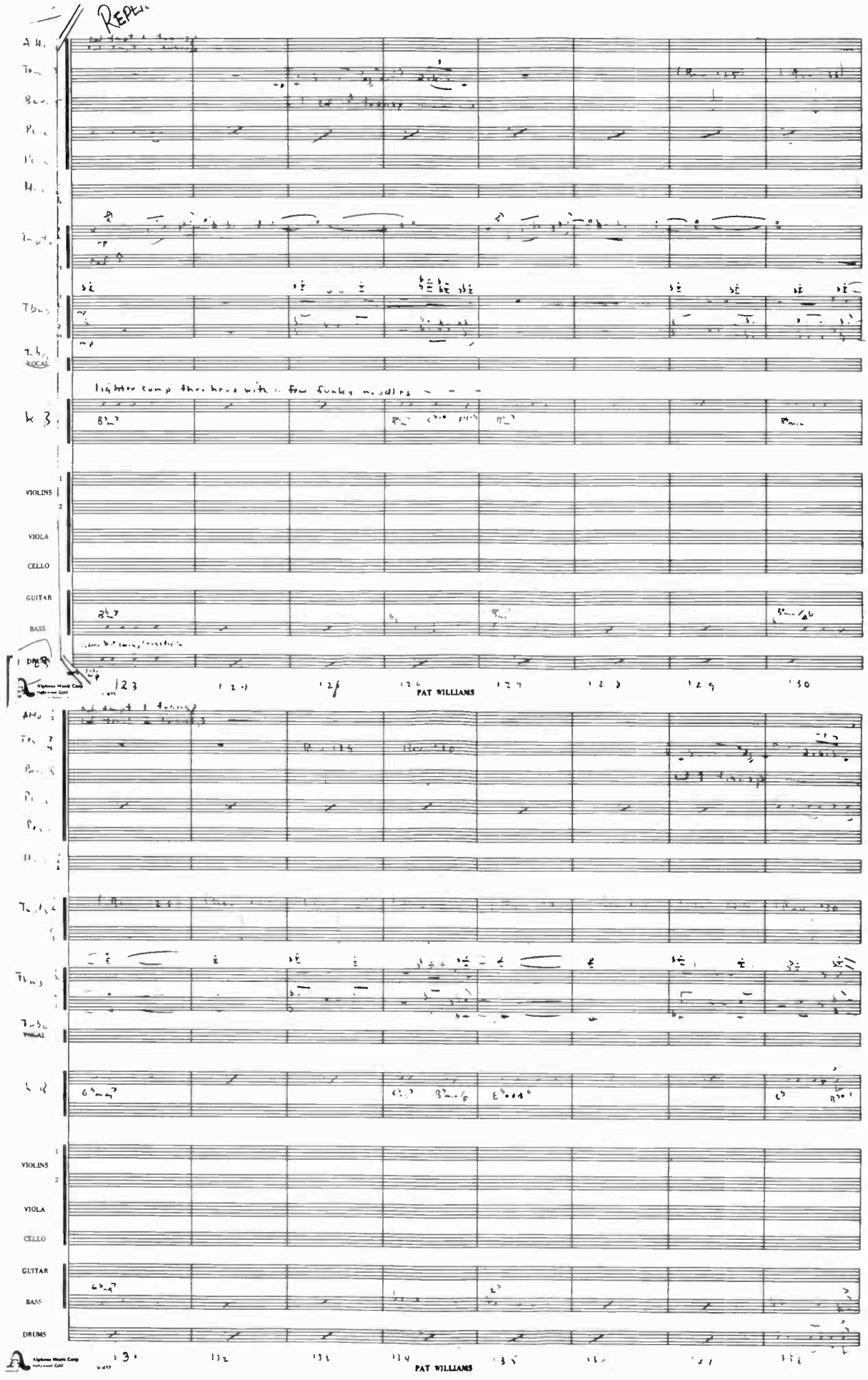

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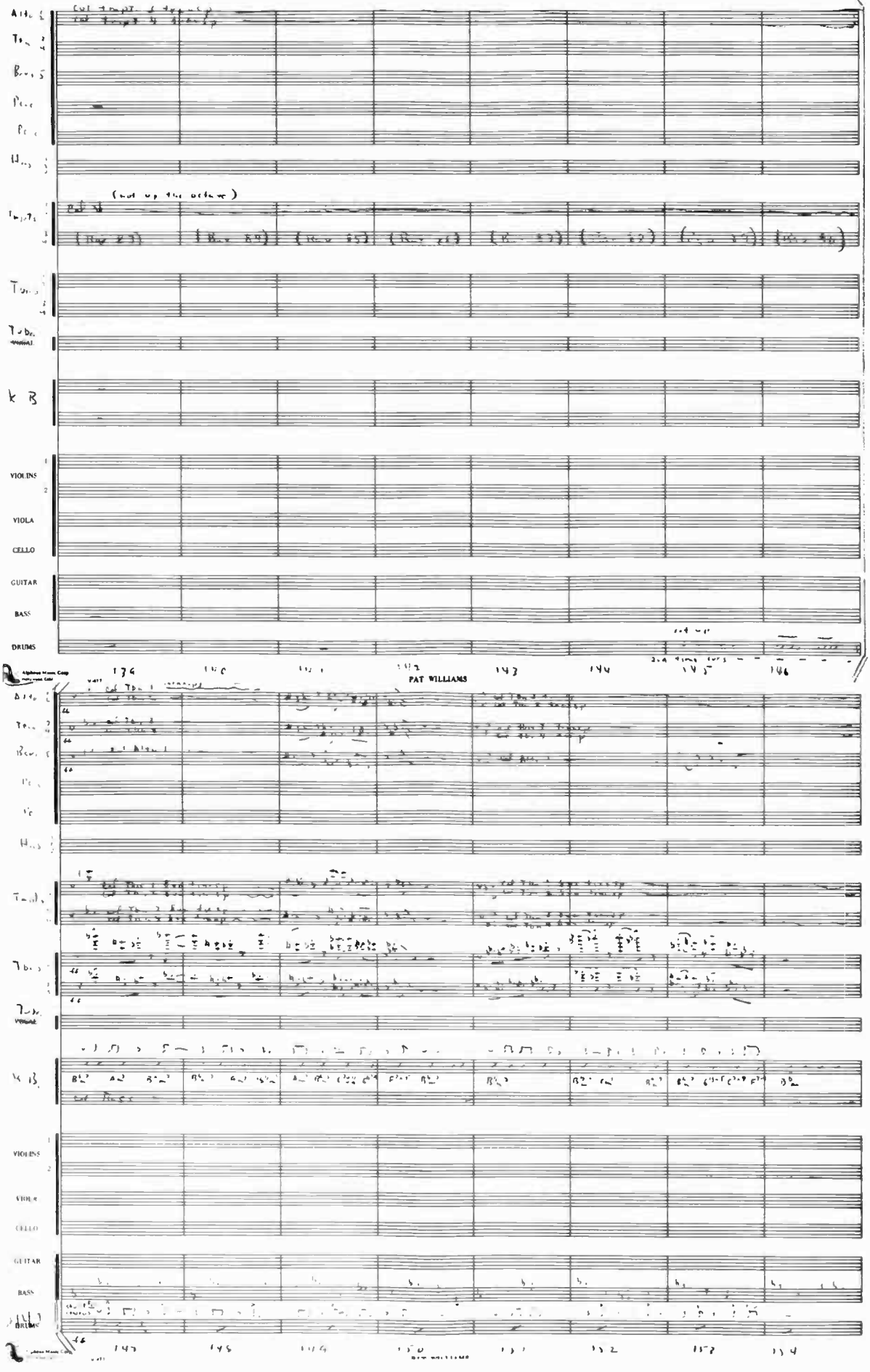

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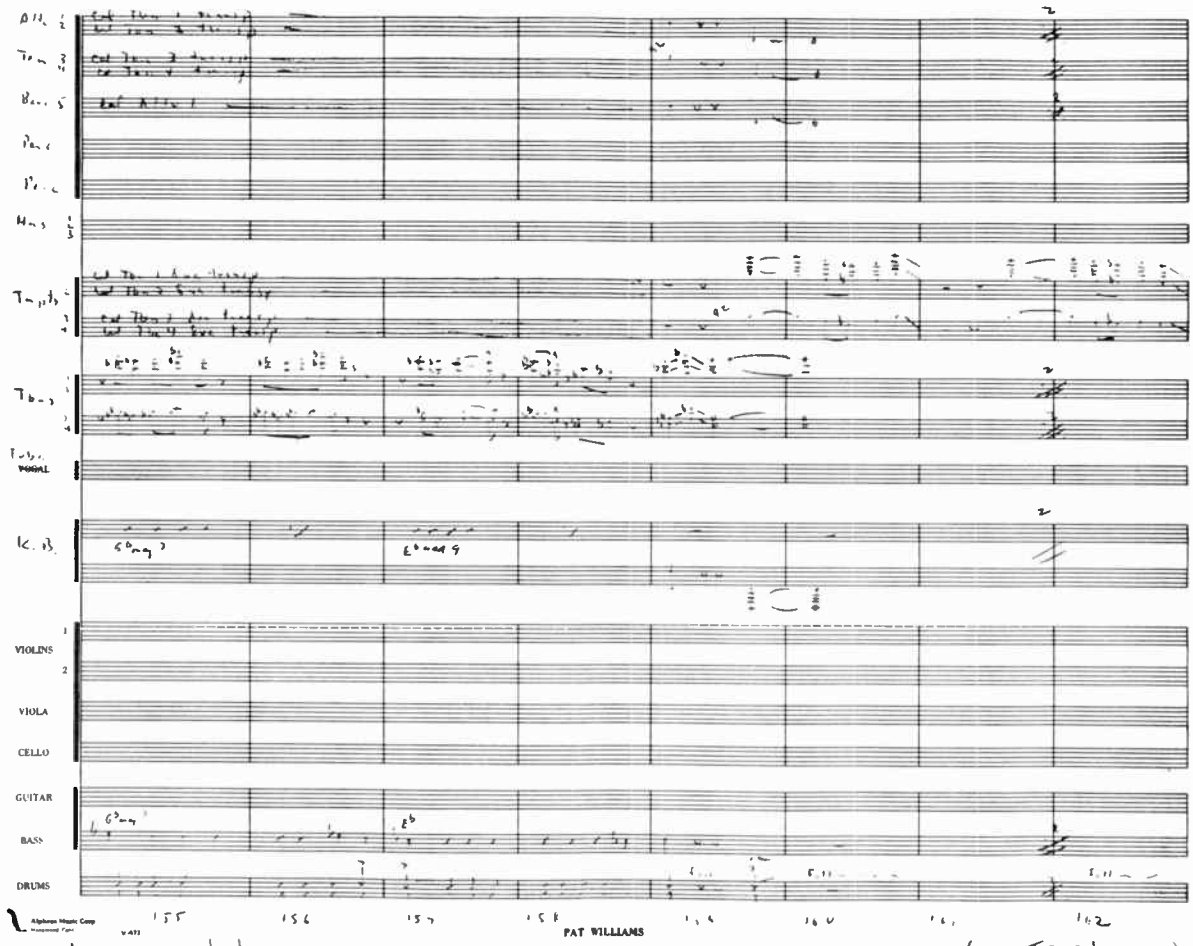

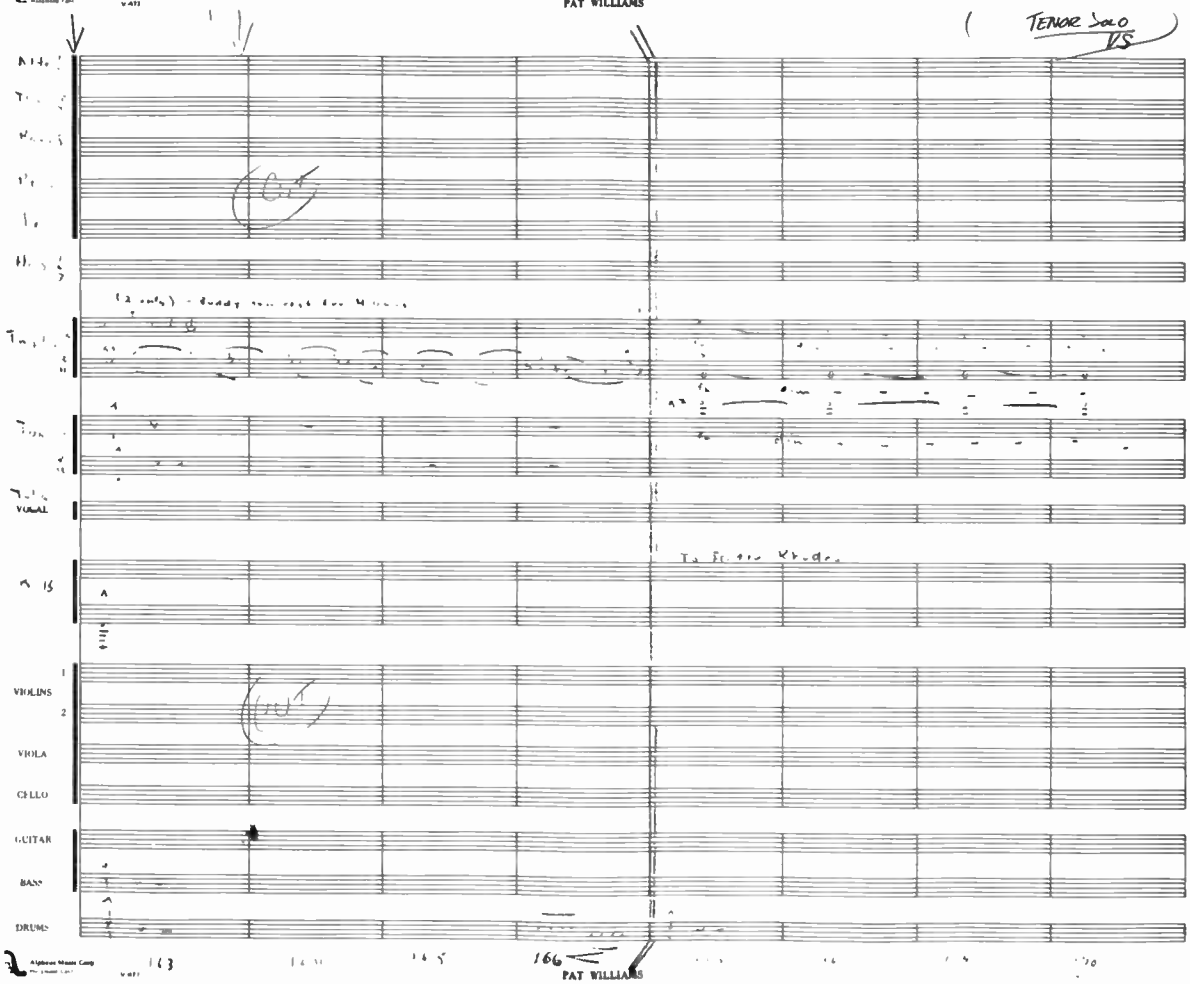

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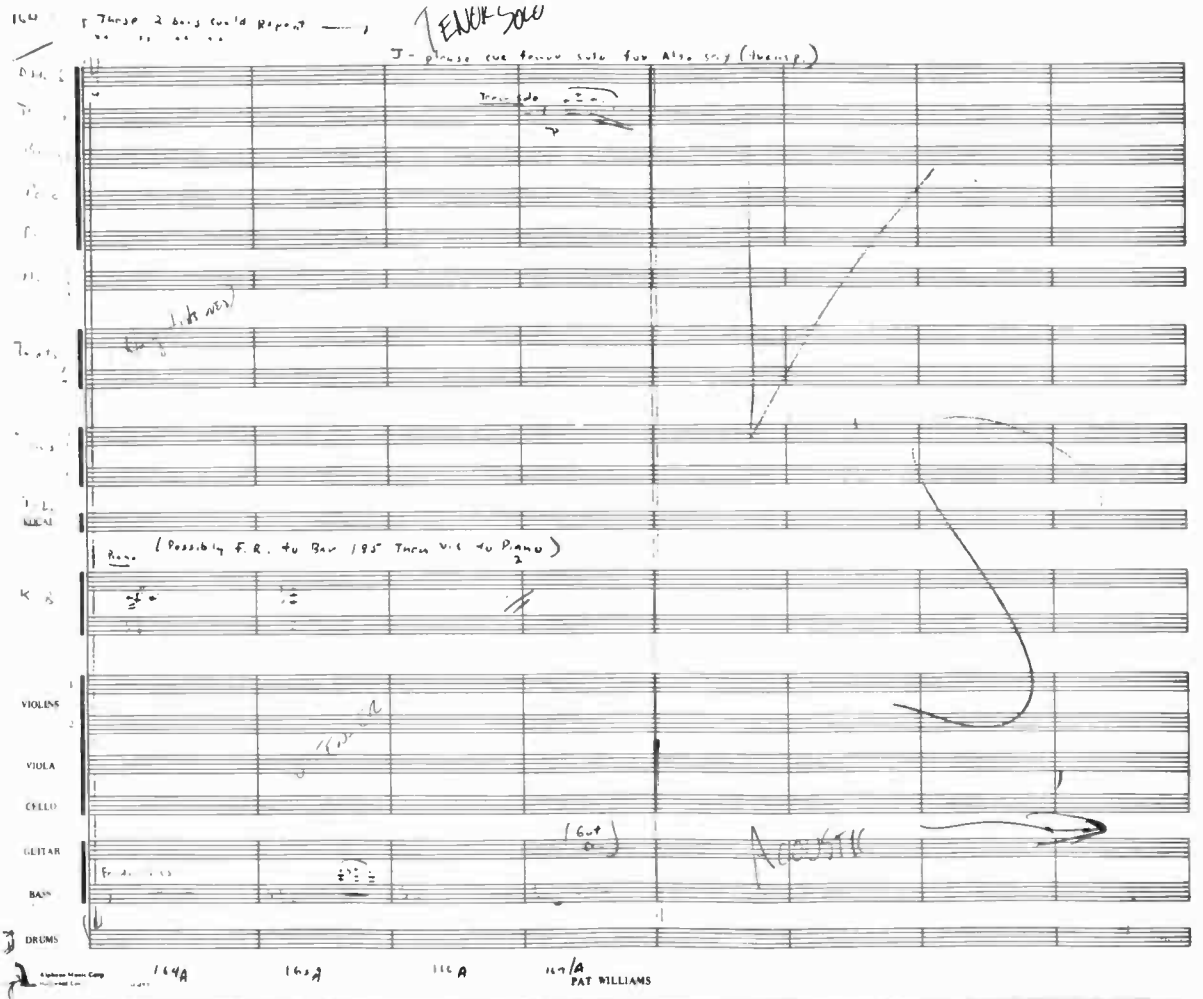

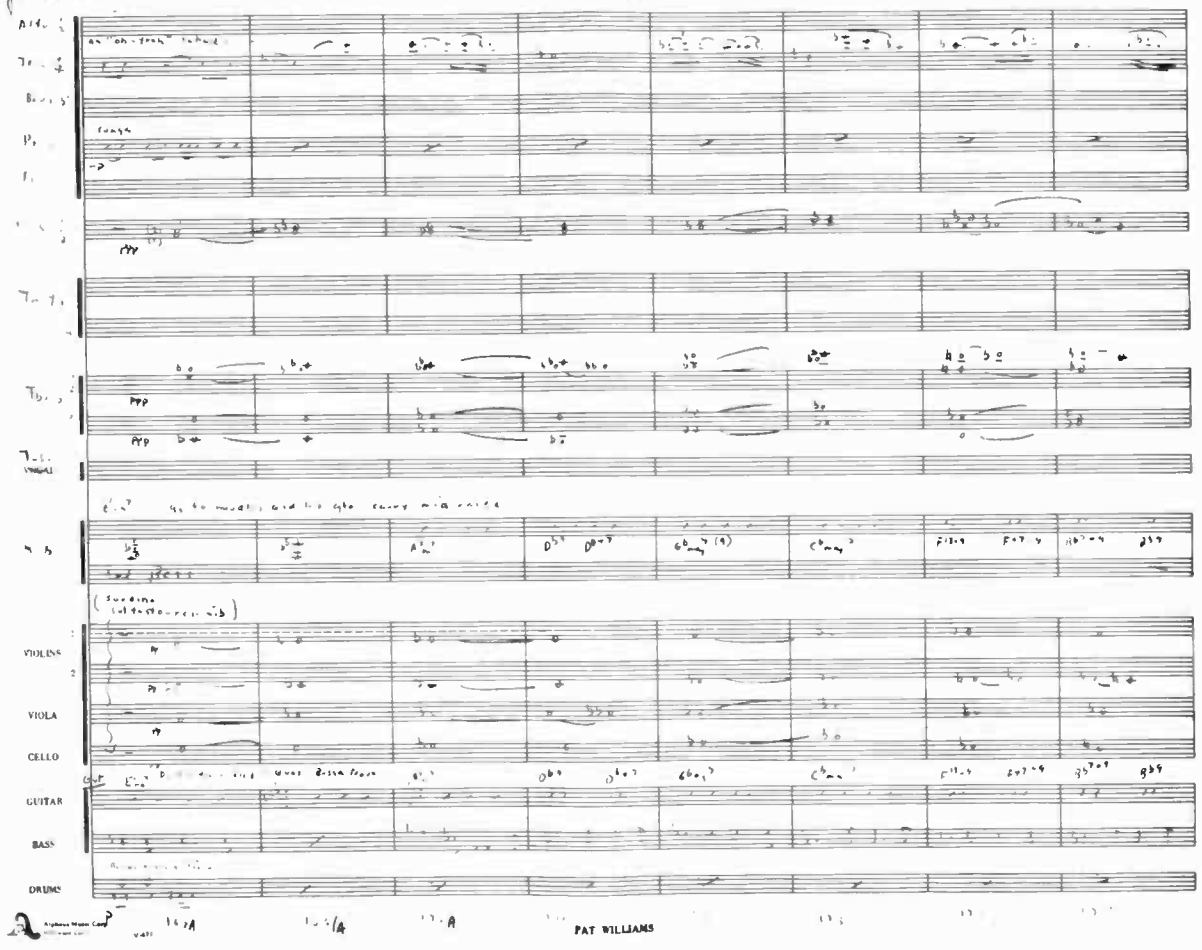

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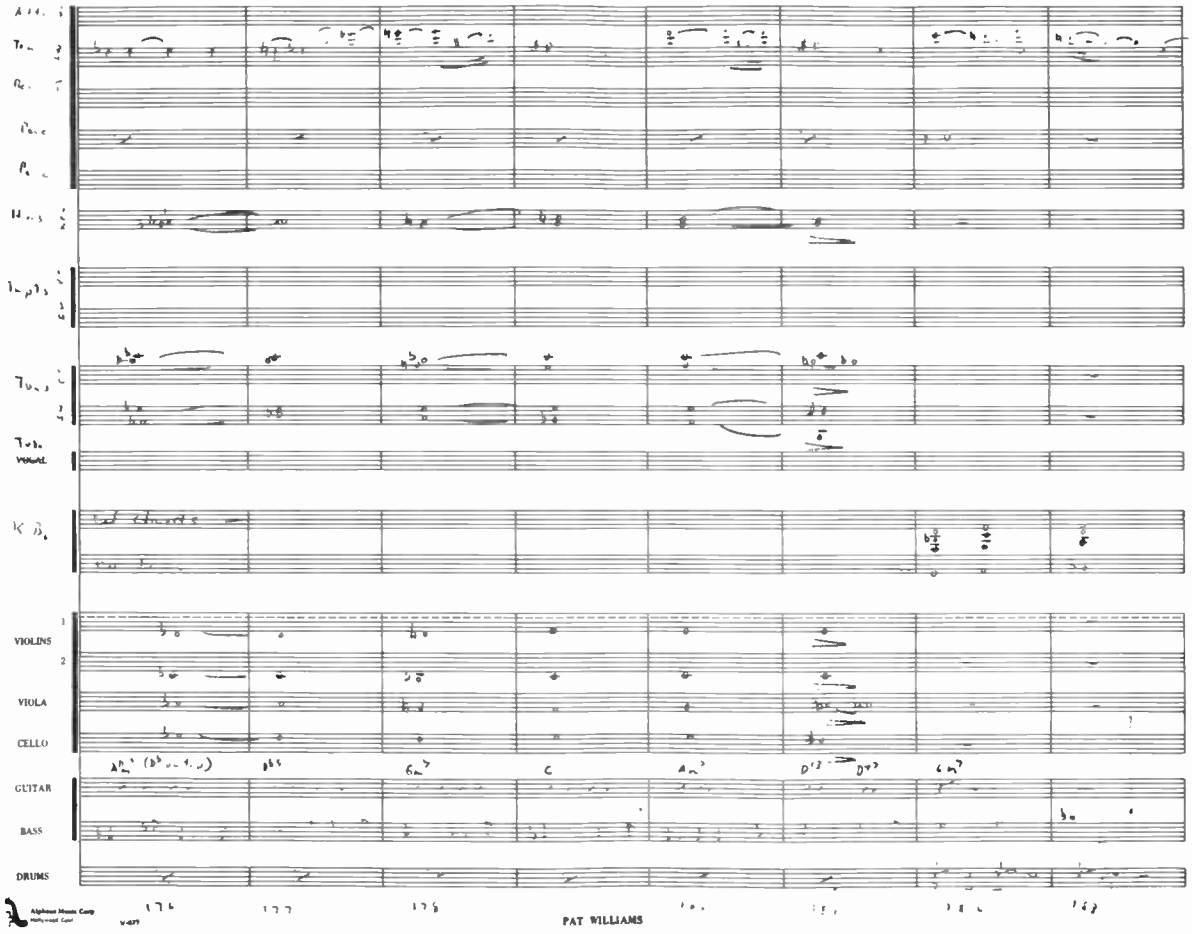
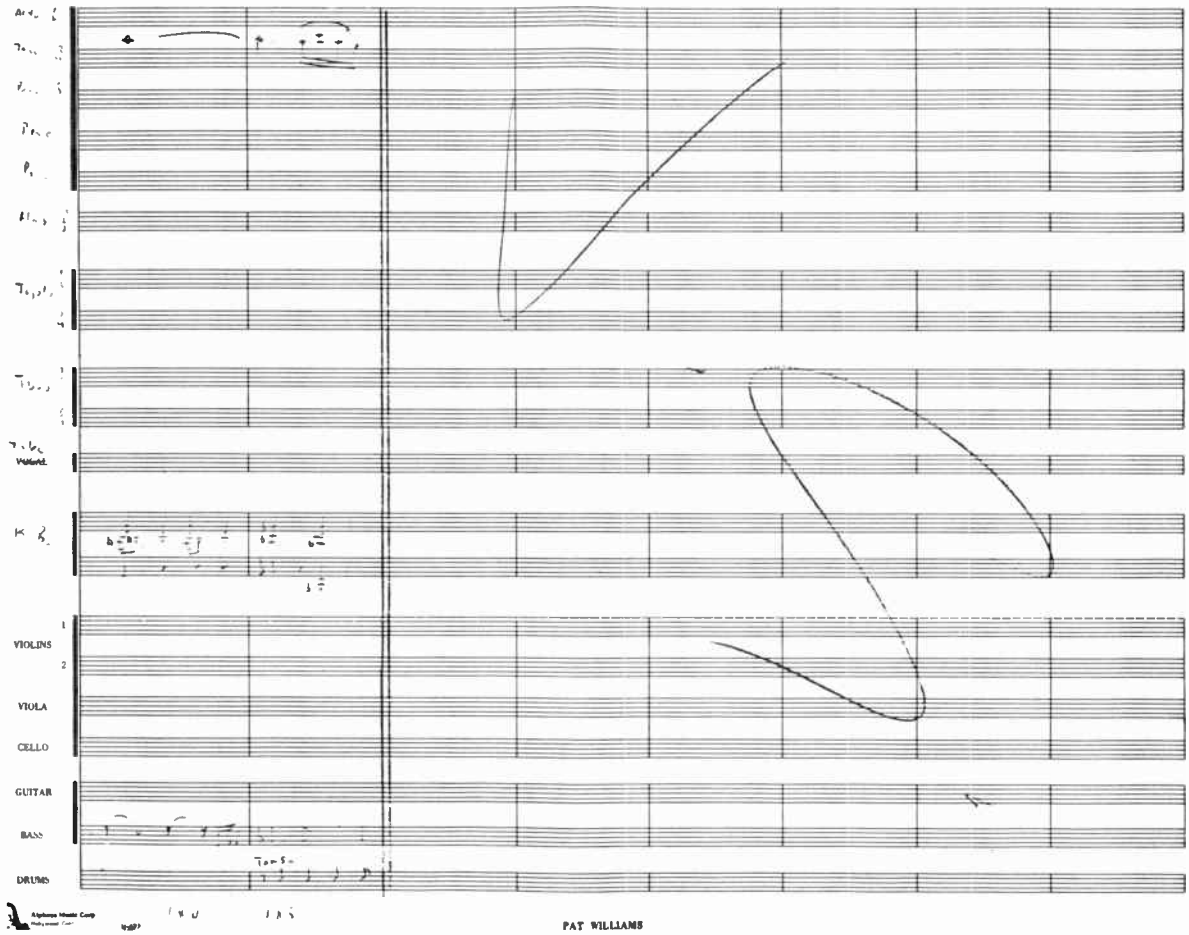


PAT WILLIAMS



PAT WILLIAMS

music
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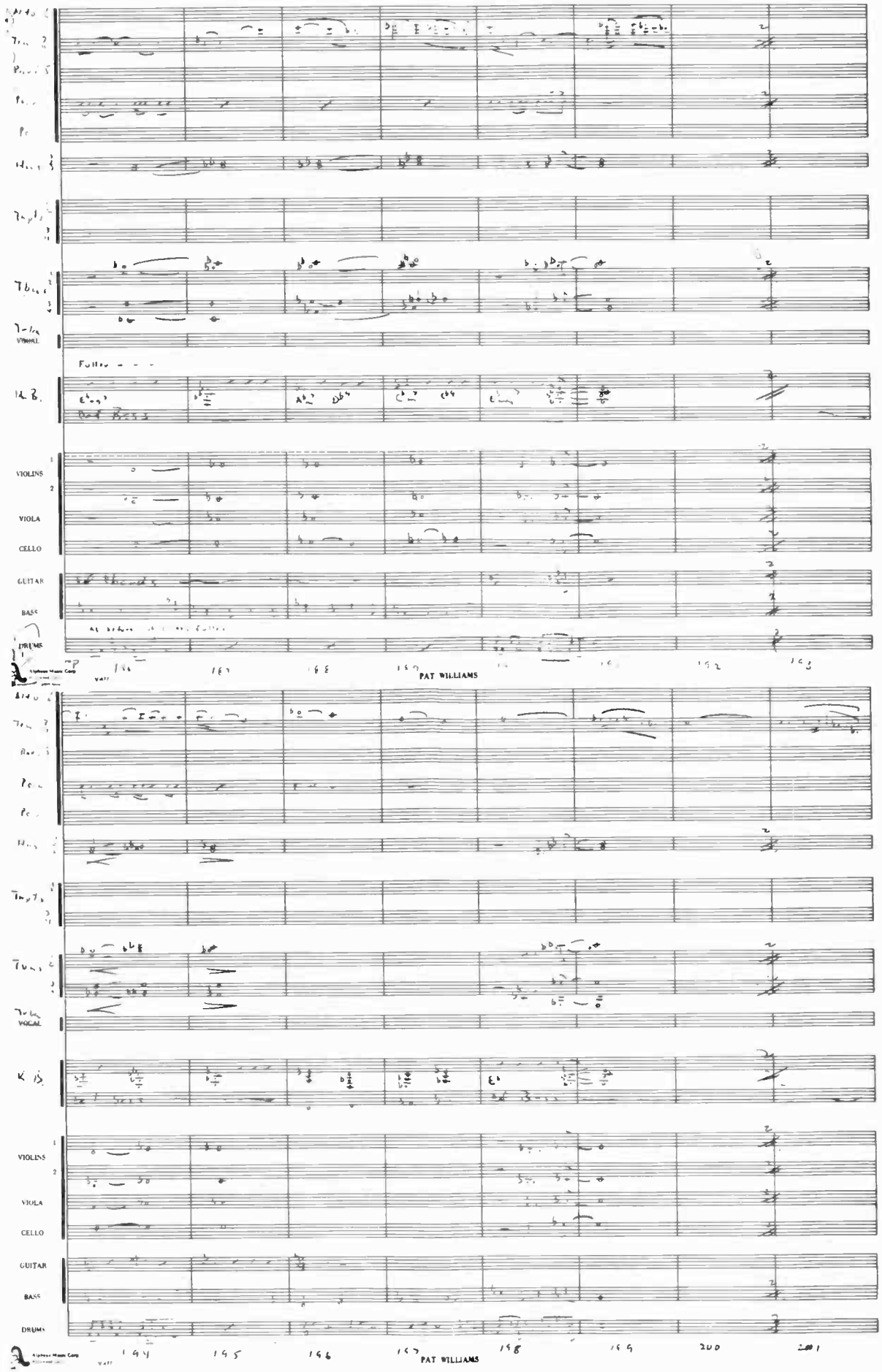

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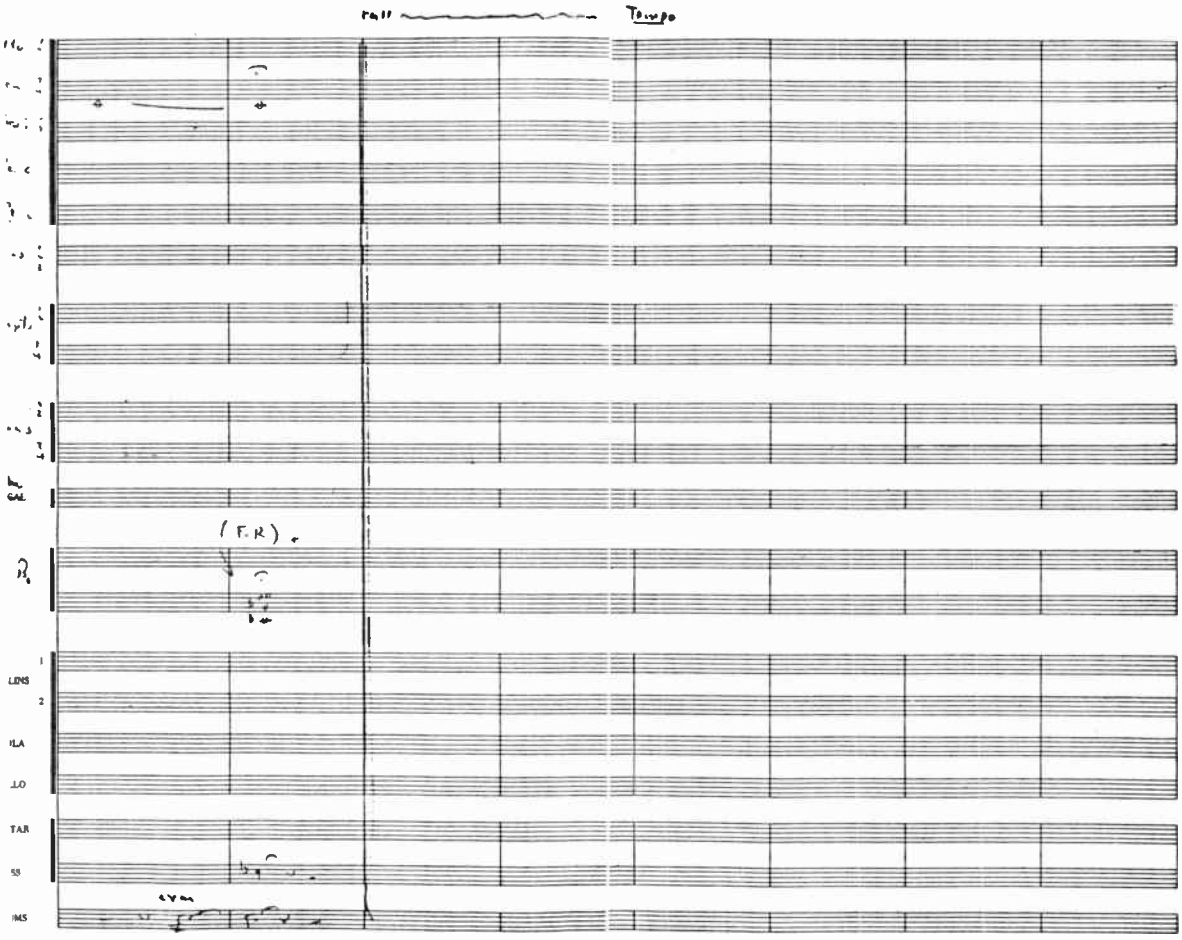


Threshold, the 1975 Grammy Award Winner for Best Instrumental Arrangement, is the title selection from Pat Williams' latest album on Capitol Records. A highly skilled commercial stylist as well as a serious musical craftsman, the 34-year-old Williams has made his mark in a variety of fields, most notably as a television and film composer. His music has been heard on TV screens on *The Mary Tyler Moore Show, The Bob Newhart Show, The Streets Of San Francisco,* and others.

Before taking up residence in Los Angeles, Pat arranged sessions in New York City for the likes of Steve Lawrence, Eydie Gorme, Diahann Carroll, Dionne Warwicke, and Lainie Kazan. He also released four LPs under his own name, three for Verve/MGM and one for A&R Records.

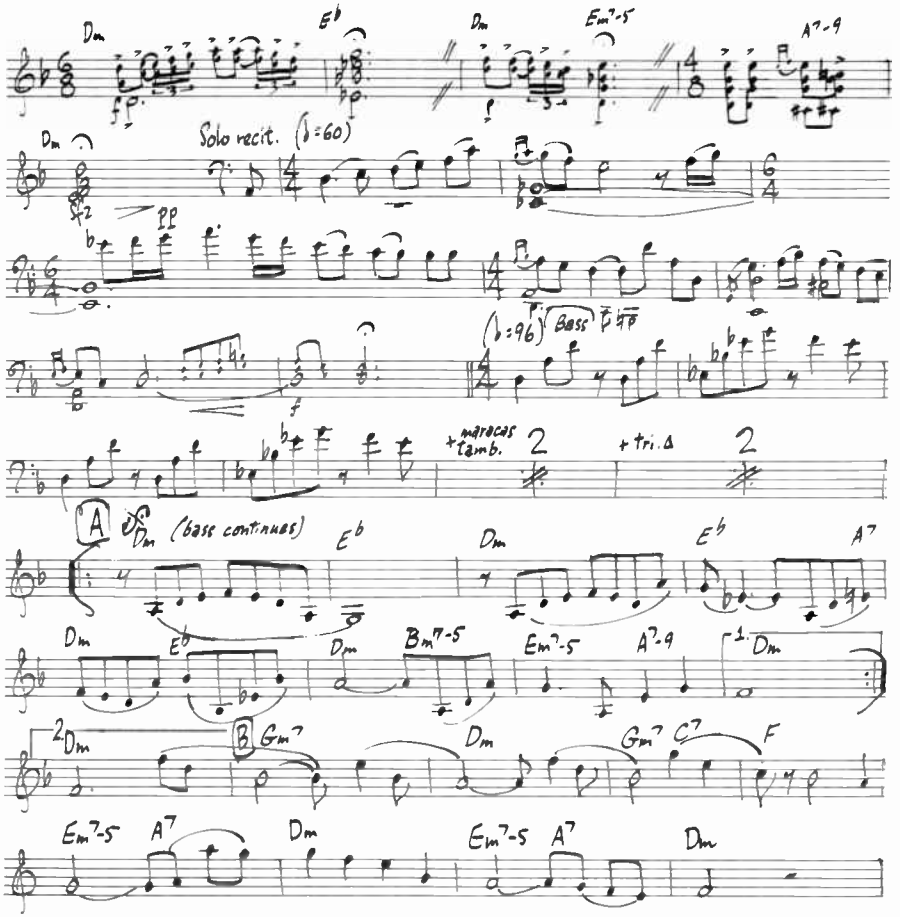
On the following pages, we present four sketch scores of compositions by Chuck Mangione, trumpeter and composer now recording for A&M Records. The first three selections—*Land Of Make Believe, El Gato Triste, Legend Of The One-Eyed Sailor*—appear on Chuck's Mercury recording *Land Of Make Believe: A Chuck Mangione Concert*. The fourth, *Echano*, is being recorded for Chuck's new, first album for A&M Records.

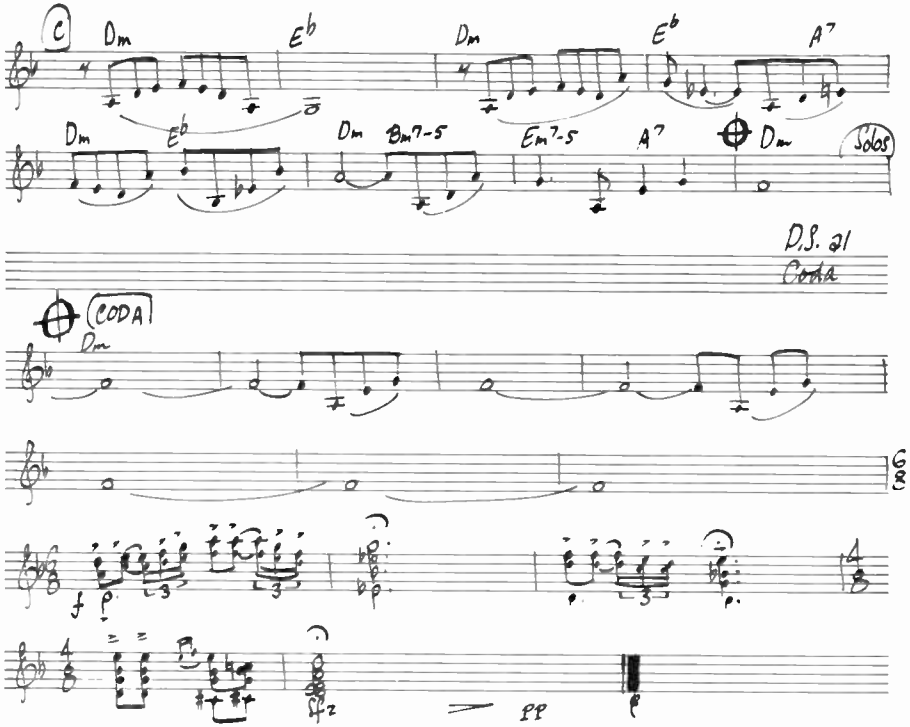
Mangione studied and taught at the Eastman School of Music in Rochester, New York. He played with Kai Winding, Maynard Ferguson, and Art Blakey, prior to forming his own bands, with which he has performed for the past few years. A third album, *Together*, a two-disc concert set, pre-dates both the *Land Of Make-Believe* album and the forthcoming date for A&M.

SKETCH-SCORE

El Gato Triste

by Chuck Mangione





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HOLTON

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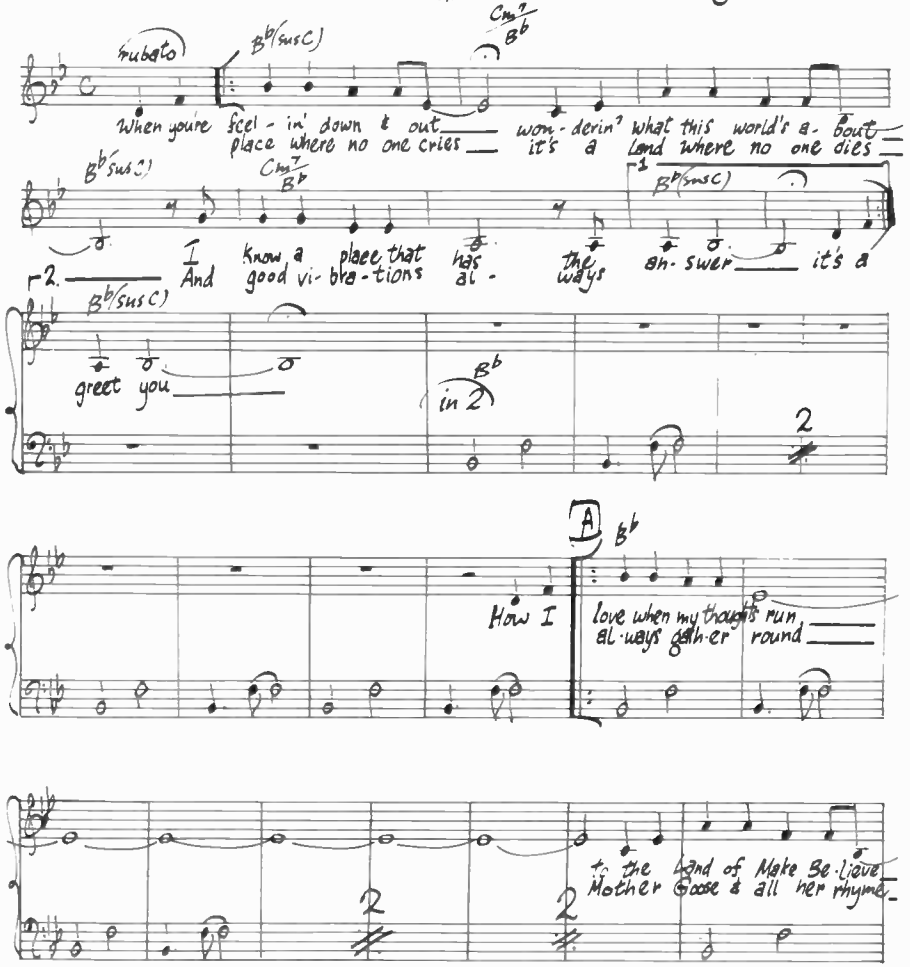
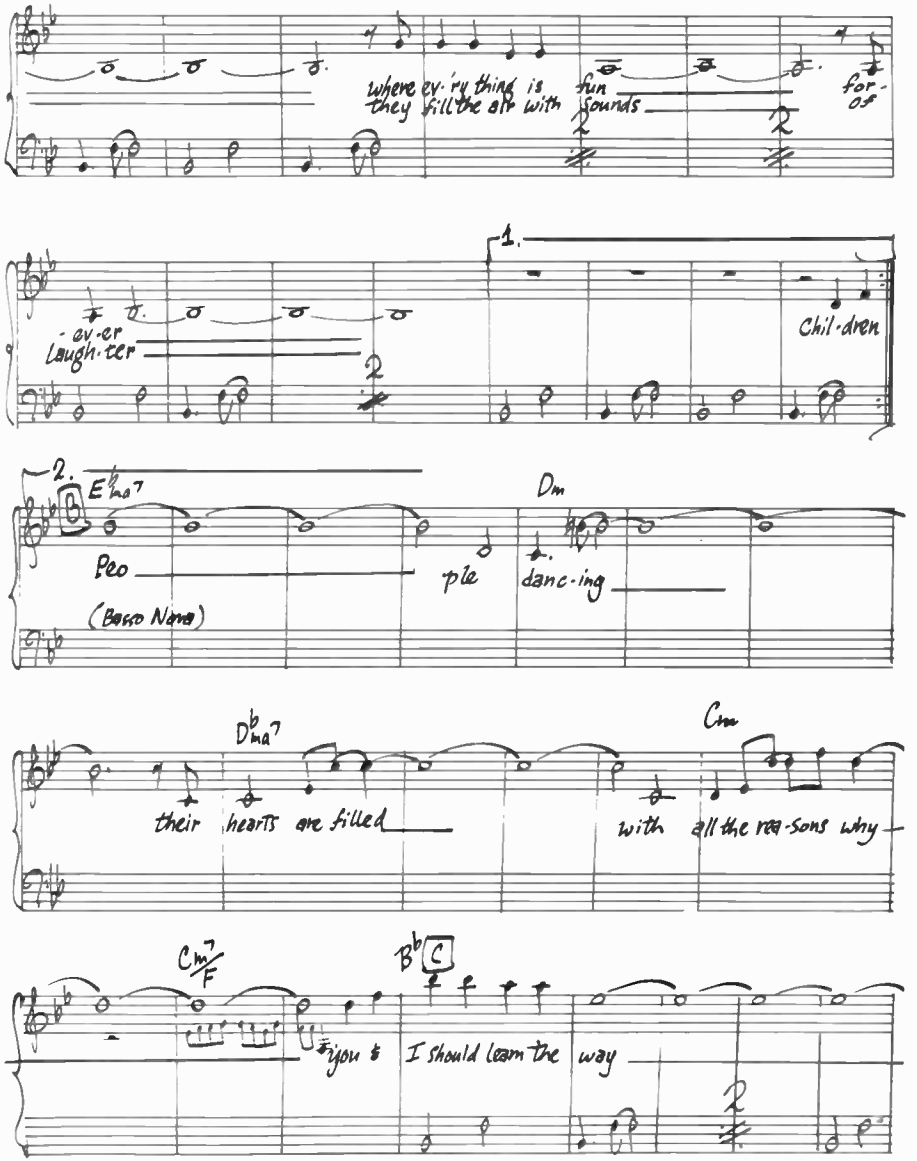
SKETCH-SCORE

Land of Make Believe

words & music by
Chuck Mangione





(bass continues)

of the Land of Make Be-lieve

and make this world of ours — much

bright-er

Solos

D

rubato

I once asked the Wiz-ard of Oz — for the se-cret of his

land — He said, "Just take a look a-round here — Sev-en

too — Now that's what's known as in-te-

-gra-tion

Dwarfs & lit-tle boy blue — Un-cle Remus & Snow White

Jack &

(vamp in 2)

E

(bass continues)

1. Jill are hard at work
2. Elves are mak-in' toys
3. Music from the band
4. world there was a King

help-ing child-ren dream a-while — and
they are rich with all the joys — of
it was writ-ten in our land — well
He once said 'I have a dream' — Now

Snoo-py's ma-king smiles — for drown ups
see-ing hap-py kids — at Christ-mas
what's a Song but Some — ones dream
there's a man who knew — the se-cret

1. & 3.

(bass)

2. & 4.

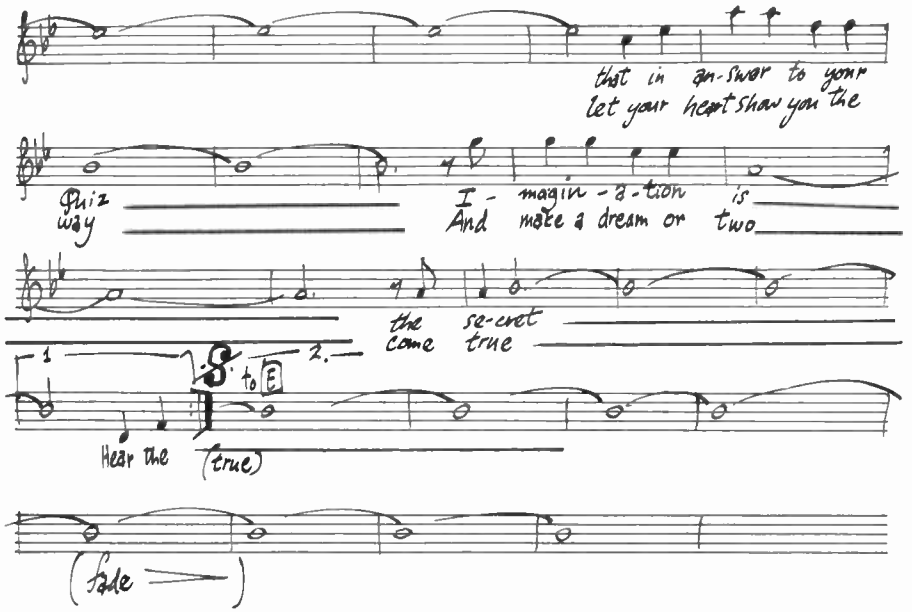
2. All the
4. In your

We — are
Dreams — are

wait-ing — to help you find
real-ly — the thoughts that you

the dream meant just for you
have hid-den in your heart

In a few words let's just say
As you start a brand new day



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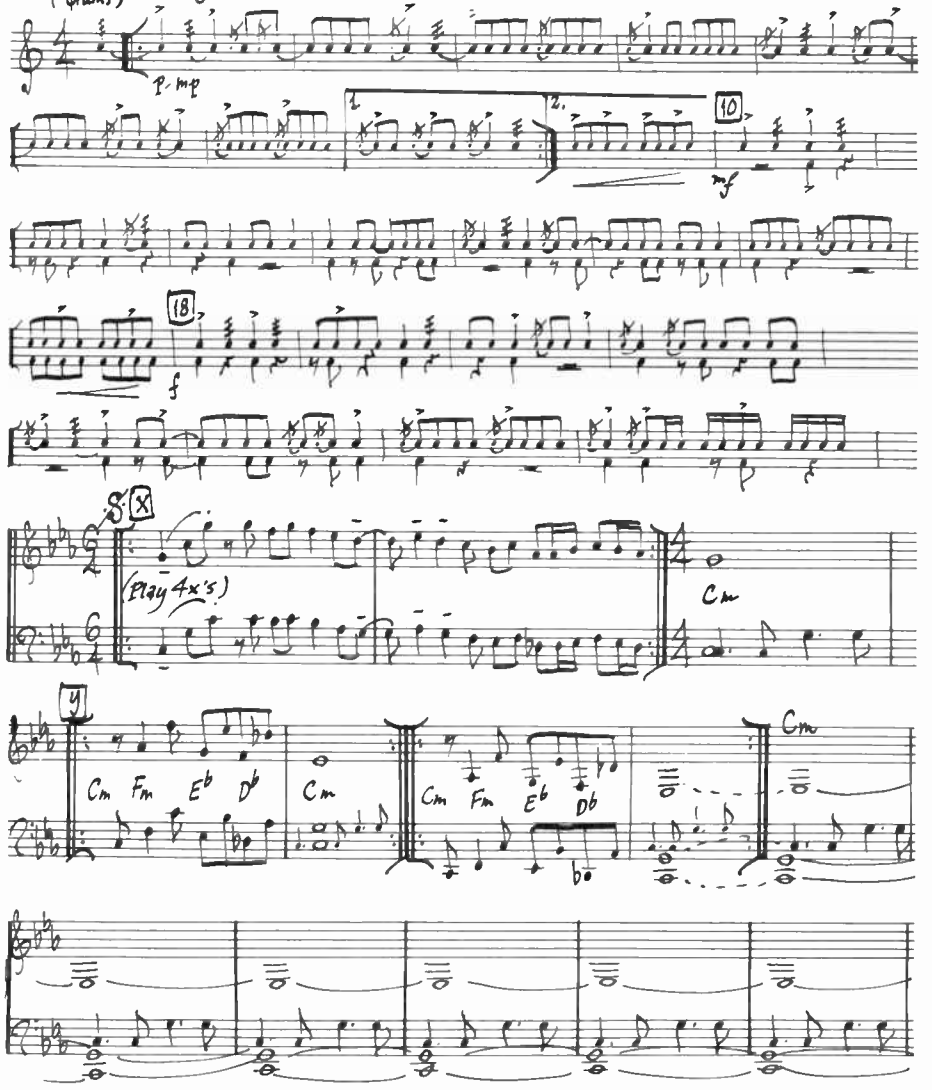
SKETCH-SCORE (drums) **Legend of the One-Eyed Sailor** composed by Chuck Mangione



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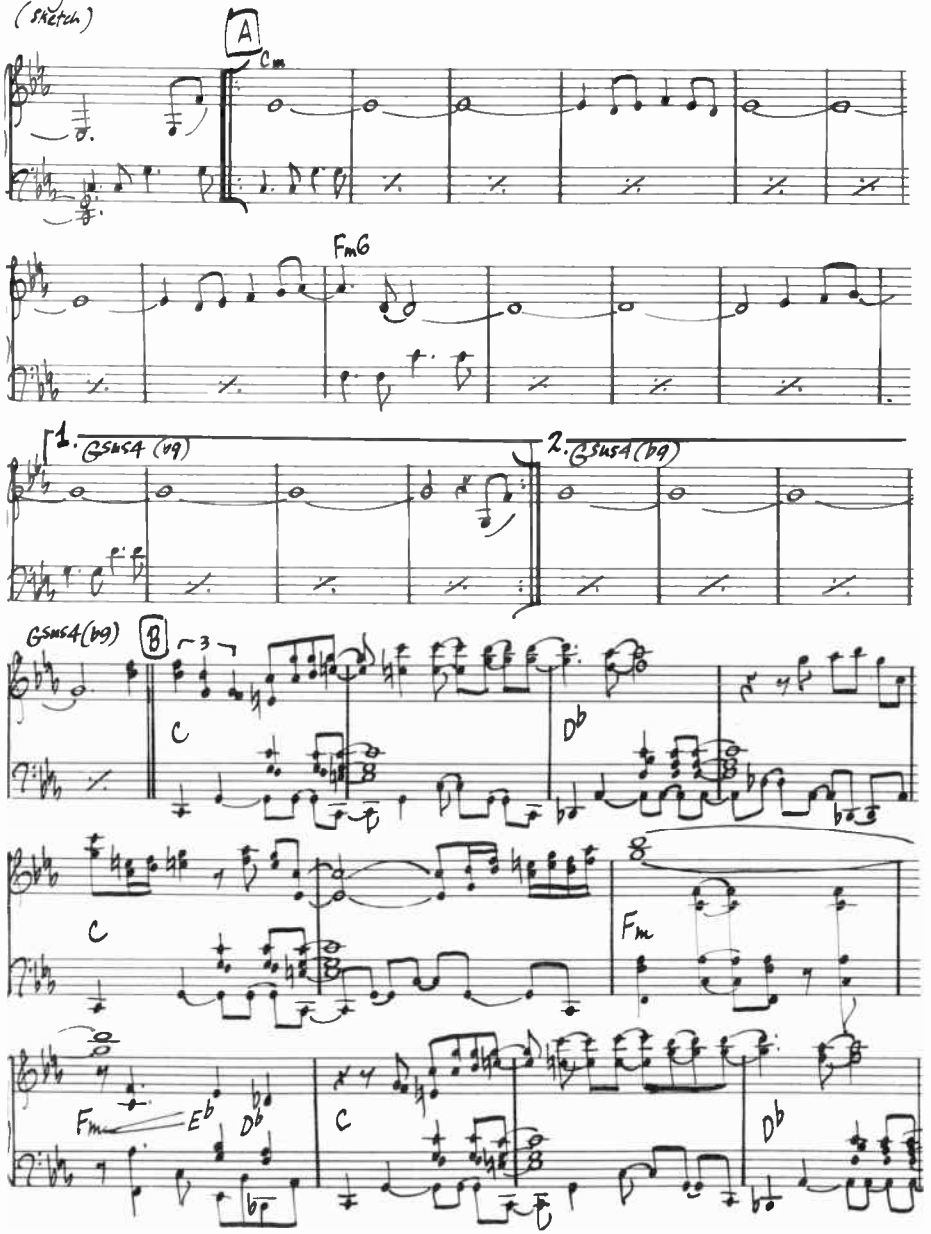
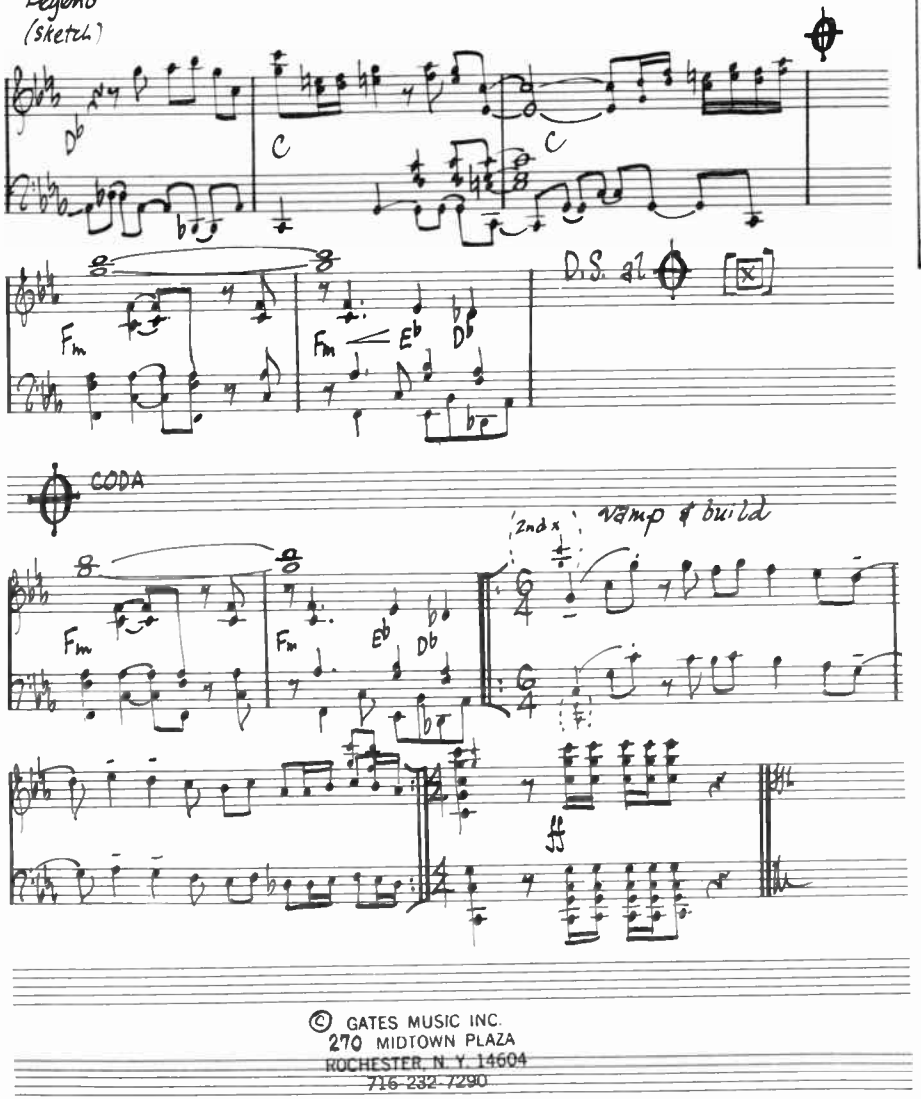
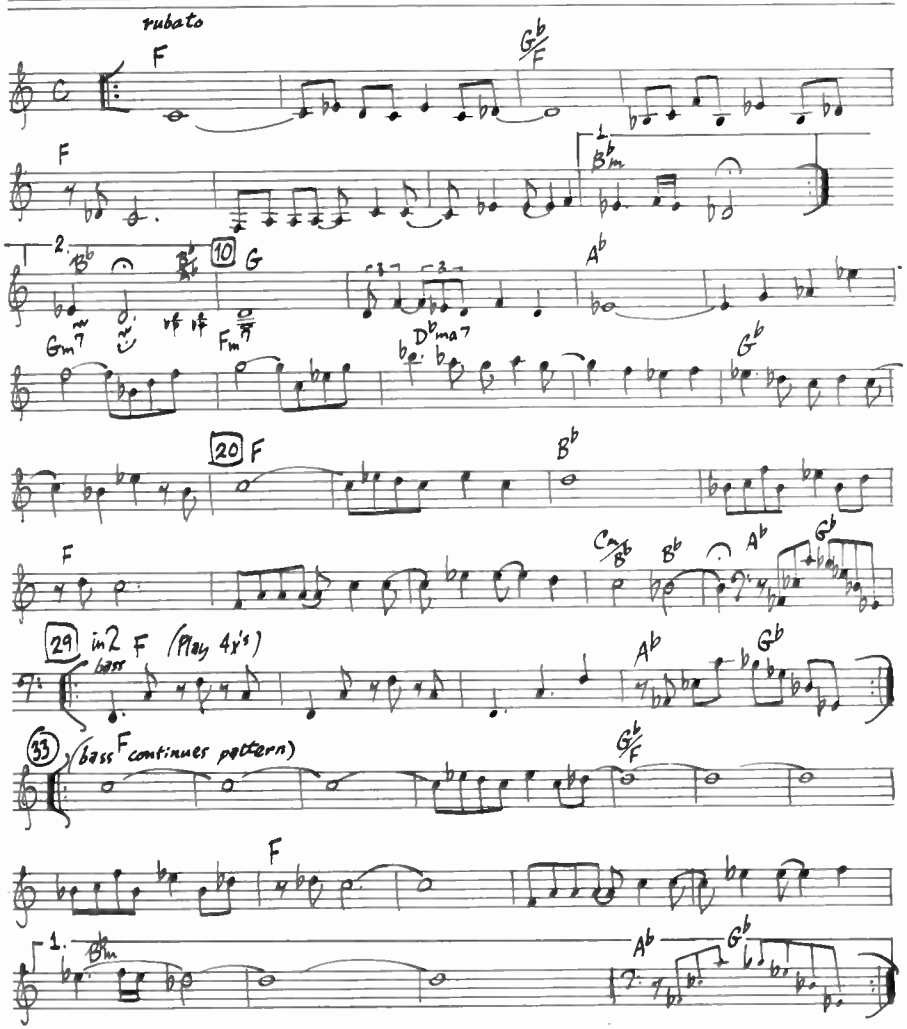


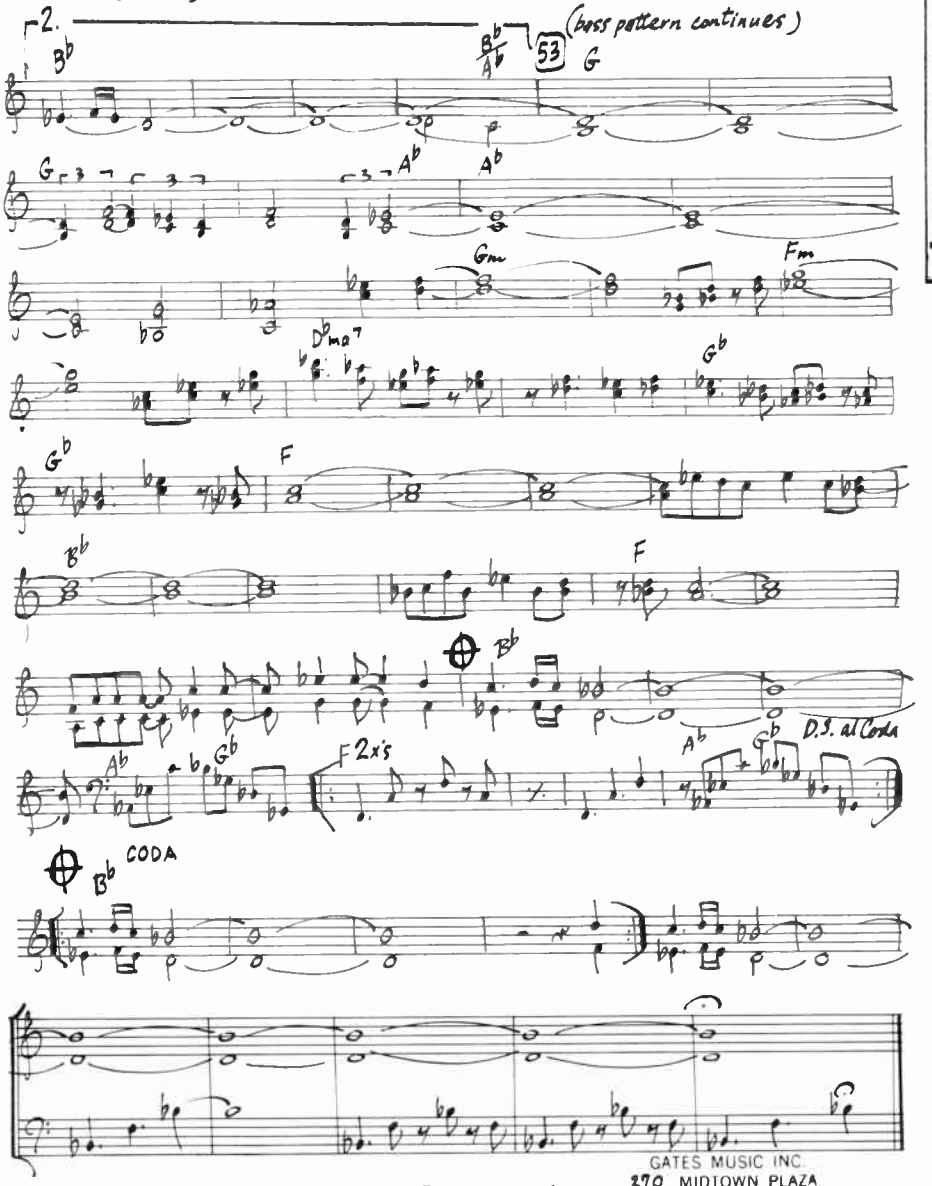


SKETCH - SCORE

ECHANO

by Chuck Mangione





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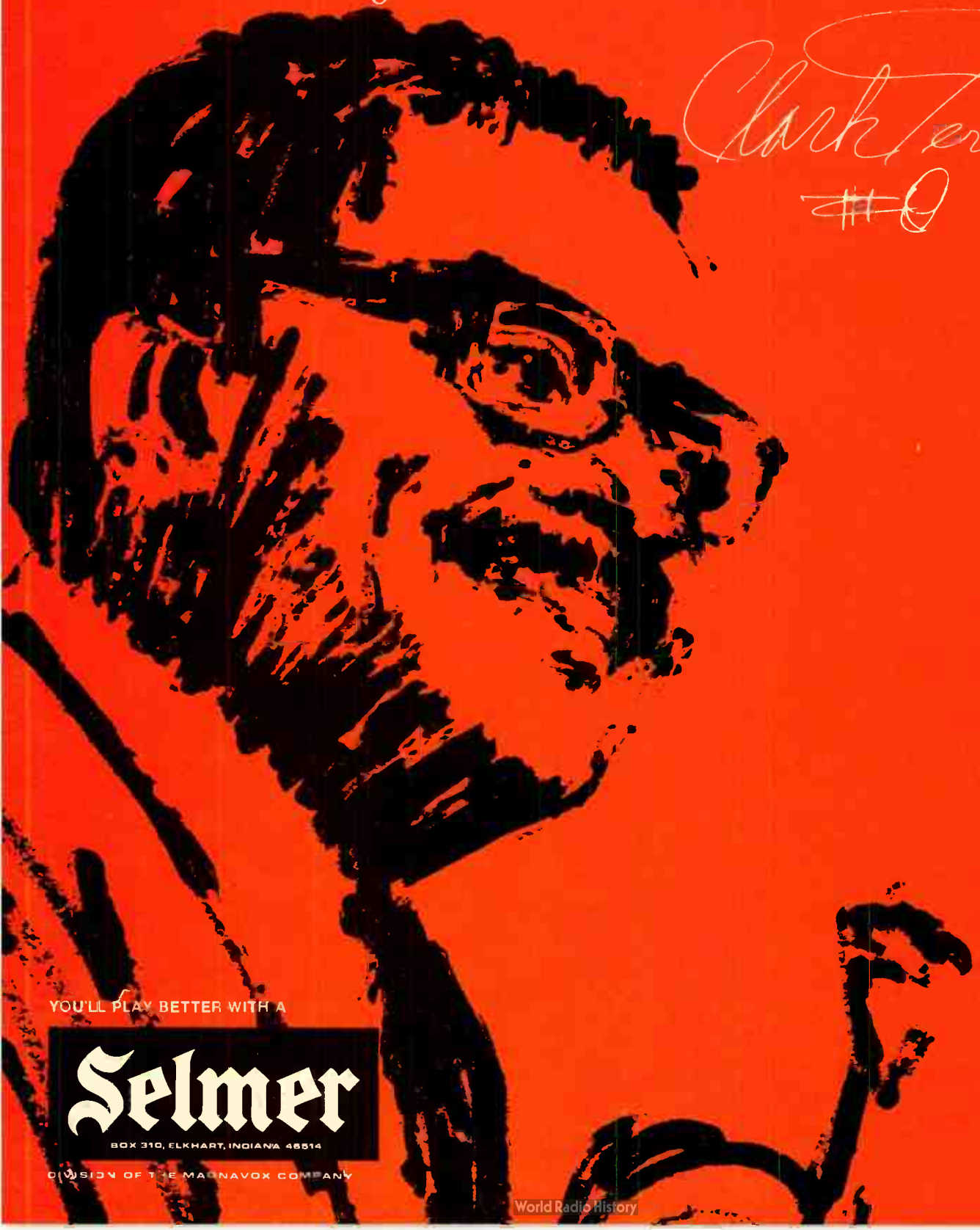

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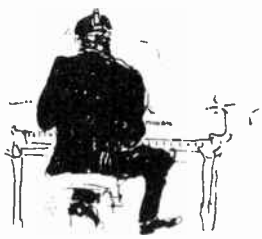

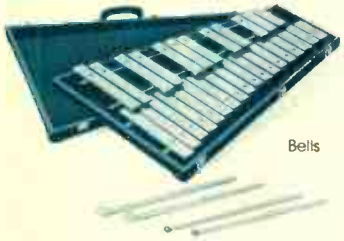

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