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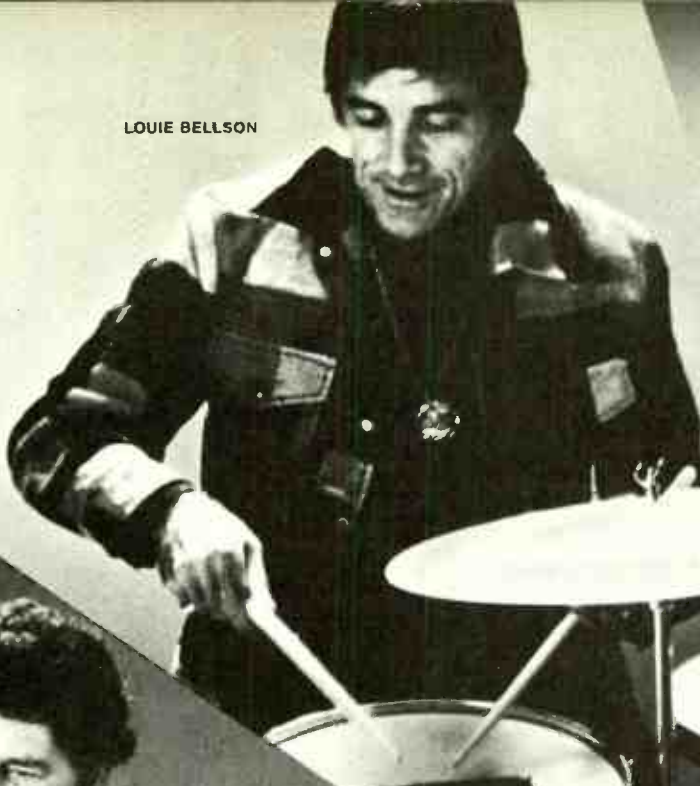
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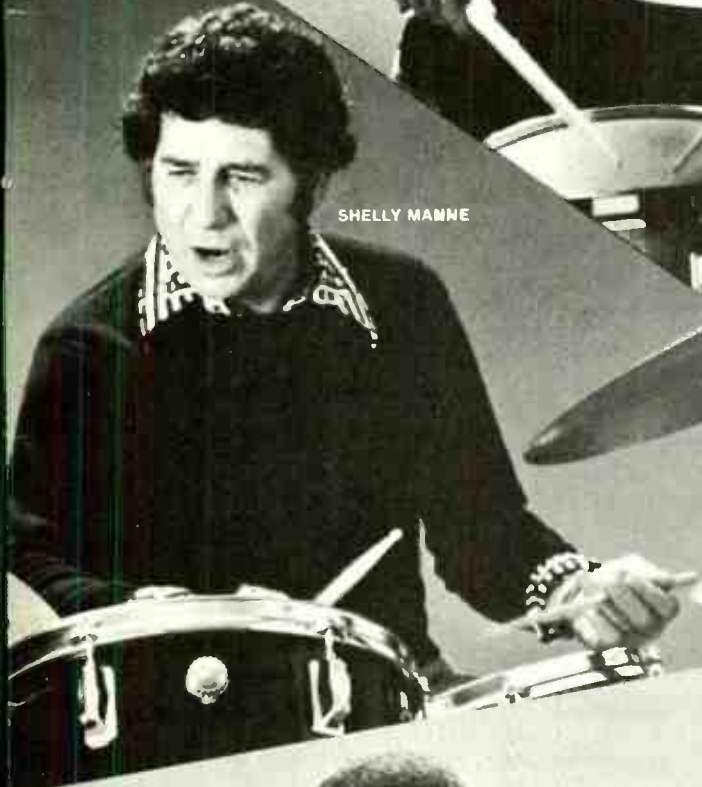
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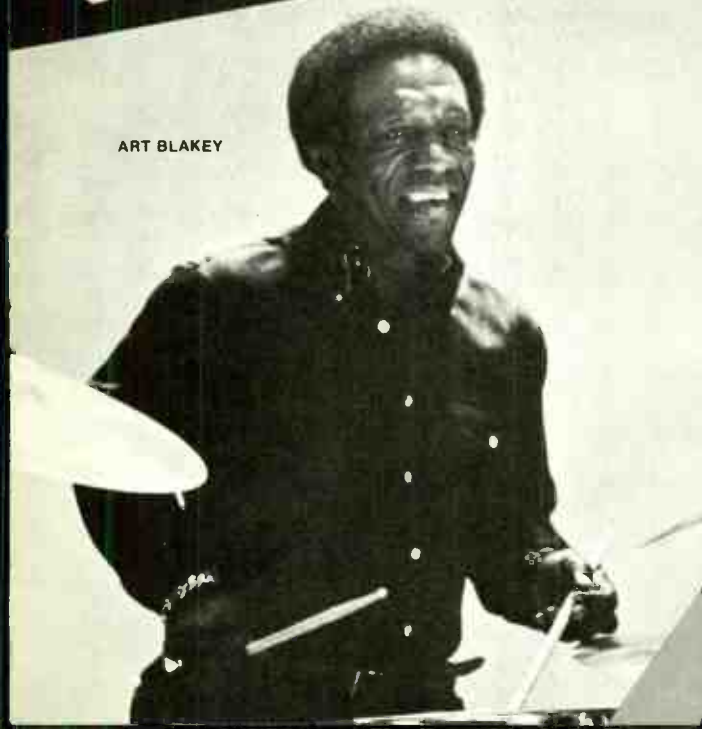


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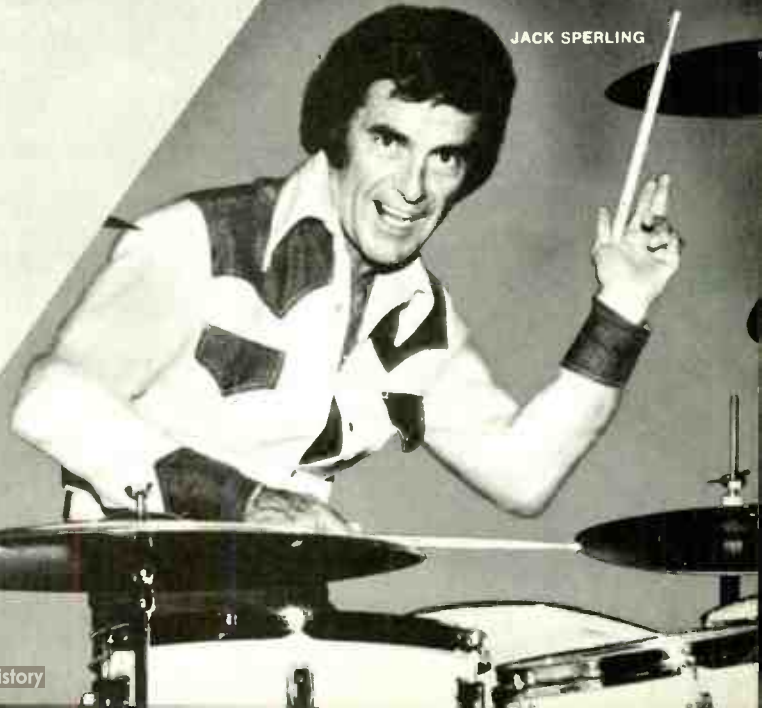


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editor
 JACK MAHER

publisher
 CHARLES SUBER

assistant editor
 NEIL TESSER

education editor
 DR. WILLIAM L. FOWLER

production manager
 GLORIA BALDWIN

circulation manager
 DEBORAH KELLY

contributors
 LEN LYONS
 CHARLES MITCHELL
 ARNOLD JAY SMITH
 LEE UNDERWOOD

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PHOTO IDENTIFICATION Pages 66-67: from left, Benny Goodman, Louis Armstrong, Pops Foster, Bix Beiderbecke, Duke Ellington, Gene Krupa, Ella Fitzgerald, Jimmy Dorsey, Tommy Dorsey, Teddy Wilson, Chu Berry, Gil Evans, Harry Carney, Terry Gibbs.

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the first chorus

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. (In this sixth year some repeats have been made, which are indicated by an asterisk.)

There is no material award given to these good people—just our publicly expressed appreciation.

Please join us in thanking:

James Aehersold—author, educator (Indiana U., Southeast), saxophonist—for the quality of his publications and his innovative directorship of the Summer Jazz Combo Clinics.

David Baker*—author, cellist, composer, educator (Indiana U.)—for his sensitive and moving works and deeds and for setting a pace that keeps us all steppin'.

Larry Berk*—educator (Berklee College of Music)—for maintaining a standard of excellence against which contemporary music education has to be judged.

Bill Bernardi and **Roger Noble**—inventors of the Lyricon—for devoting six long years to developing a new instrument capable of exceptional tonal variation without diminishing the player's physical involvement.

Leon Breeden—clarinetist, educator (North Texas State U.)—for inspiring his students to a level of professionalism that led to a Grammy nomination for a recording of the One O'Clock Lab Band.

Emmett Chapman—inventor of The Stick—for giving musicians a genuinely new creative instrument.

Cliff Colnot—educator (Northwestern U.)—for his successful efforts to bring his school into the mainstream of contemporary music education.

Manfred Eicher—record producer (ECM)—for giving contemporary musicians the freedom and support to most fully express their talents.

Tom Ferguson*—educator (Memphis State U.), jazz pianist—for subscribing to the principle that jazz education cannot be static or restrictively academic.

Ella Fitzgerald—singer—for those beautiful ballads . . . and 40 years of constant pleasure.

Von Freeman—Chicago tenor saxophonist—for playing so creatively, albeit anonymously, for so these many years.

Mel Fuhrman and **John Snyder**—for their desire and well-executed efforts to establish an important jazz label—Horizon Records.

Dizzy Gillespie—composer, teacher, trumpet player—for continuing to give us all lessons in the essence of jazz performance.

Norman Granz*—jazz entrepreneur and

record producer (Pablo)—for, once again, providing a well-lighted stage for the Jazz-at-the-Philharmonic stock company.

Dick Grove*—arranger, author, educator—for assembling one helluva group of jazz teachers in his Los Angeles Music Workshops.

John Hammond*—jazz entrepreneur and record producer (Columbia)—for encouraging Bill Watrous, bringing back Helen Humes, and staying on the scene despite official "retirement."

Joe Henderson—clinician, saxophonist-leader—for never saying no to anyone who wants to learn.

Thad Jones*—arranger-composer, educator (Jersey City State C.), leader, trumpet player—for touching so many lives with his unassuming personality and towering talent.

Rahsaan Roland Kirk*—composer, multi-instrumentalist—for exercising an indomitable will to overcome.

Arnie Lawrence—arranger, clinician, reed player—for an unbridled enthusiasm matched with taste and musicianship.

Rich Matteson*—arranger, educator (North Texas State U.), lower brass player—for constantly living up to Harvey Phillip's billing of him as the "world's best jazz tuba player."

Marian McPartland—author, clinician, pianist, record producer (Halcyon)—for turning all that energy to good and proper use.

Monk Montgomery—author, educator (U. of Nevada-Las Vegas), electric bassist—for making jazz grow and flourish in the night soil of Gomorrah.

Boh Moog—inventor—for never losing sight of an instrument's only purpose: the production of music by a live musician.

Phil Moore—arranger-composer, leader, producer, teacher, vocal coach—for chasing away the shadows and returning to a full and vigorously creative life.

Oscar Peterson—pianist, teacher—for an unshakeable musical integrity for which he answers only to himself.

Rufus Reid—author, bassist, teacher—for his serious and dedicated approach to his instrument, his music, and his career. (Look out, New York!)

Sonny Rollins—tenor saxophonist—for whatever has given him the peace and tranquility to play such moving music.

Ed Soph—clinician, drummer—for tasteful, imaginative playing and teaching in any situation he is placed.

Wayne Shorter—composer, leader, saxophonist—for quietly, and so surely becoming a major force in jazz and an inspiration to young players.

"Soundstage" producers, **Elliot Wald** and **Ken Ehrlich**, for their excellent jazz presentations on public TV.

Clark Terry*—clinician, leader, singer, trumpet player—for smilin' through no matter how long the hour.

Bill Watrous—clinician, trombone player—for all the countless hours of hard work it took to be #1.

Phil Wilson*—arranger-composer, educator (New England Conservatory), trombonist—for that irrepressible joy that shows in his playing and writing.

1970-74

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

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FARKAS FRENCH HORN

Fusion Music Essentials

A 35-Album Guide To Music Of The '70s

By Charles Mitchell

Just what the hell are we fusing, anyway? David Liebman, a musically and verbally articulate saxophonist, made a simple, significant observation on music and writing in a recent set of LP liner notes: "To me, it seems important to be straight ahead about your thoughts and feelings . . . what one comes up with doesn't necessarily need a title or category; that's for other people to do (audience, critics, contemporaries, etc.). It's simply 'My Feelings About So and So . . .'" In other words, the artist plays first—his personal feelings—and then everybody else talks about it, calls it names, and so forth.

Writers use words, sometimes to generalize about a multiplicity of individual approaches to expression that may have some kind of conceptual common ground. These general terms are categories, and they get everyone into a lot of trouble.

In the mid-'60s, musicians on both sides of the fence that divided jazz and rock began to crossover. They were looking for a few things, among them fresh stylistic ideas, a broader palette of musical colors, elements that would enable more people to identify with their music, and more money. The pundits warmed up their typewriters. "Jazz-rock" was the first and crudest category to be spewed forth, simply denoting the crossbreeding of the two forms. This term was rendered obsolete as soon as musicians began to employ more than those elements in the creation of their individual styles. And while some facetious observers got their kicks by stringing long series of the combined forms together with hyphens (I once read a review of Richie Havens' *Something Else Again* that described "the stunning jazz-rock-folk-raga-blues-gospel-American Indian chant" of the singer), it was clear that a more generally descriptive category would be necessary for intelligent discussion.

Ralph Gleason, in his unabashedly enthusiastic way, kept hyping "contemporary music," and when finally asked what he meant by the phrase, replied to the effect that it was any music that one was apt to hear today. **down beat** found it useful to change its masthead logo to "The Contemporary Music Magazine." Gleason and **down beat** made their particular points well, considering that they were and are both involved in covering the widest possible range of music being made today. But "contemporary music" is too broad a category for our particular discussion; it refers to Bob Dylan, Herbie Hancock, the Art Ensemble of Chicago, Dizzy Gillespie, the Eagles, Olivia Newton-John, even Disco-Tex and the Sex-O-Lettes. The term does not referentially limit itself to the hybridization of musical forms as one of the processes by which a unique musical identity is formed—in fact, "contemporary music" doesn't limit itself to *anything*, and for **down beat's** and Gleason's purposes, it wasn't supposed to.

8 □ down beat

Two other terms come to mind: "crossover" and "fusion." The former, however, has a specifically industry-oriented meaning, usually signifying an artist's or record's ability to sell well in two or three marketing areas, such as country, rock, easy listening, jazz, etc.

So I'm opting for "fusion music." Webster's will supply the reason: "a merging of diverse elements into a unified whole." This definition effectively correlates with our desire to find a term that will describe a process by which various musical styles and other elements are mixed together by an artist. The artist's personal consciousness, plus the skill and honesty with which he manipulates his tools to express the creative workings of that consciousness, will together form the "unified whole" of the Webster's definition. For the purposes of our review of the essential fusion music LPs, that unified whole must also be reflective of a non-imitative, unique musical identity.

Of course, it may be effectively argued that virtually all jazz and rock—and, for that matter, most forms of Western music—can be called fusion music, because they re-work music of the existing tradition with fresh stylistic approaches, new ways of hearing, and so forth. Yet it seems that the fusion music we are discussing in the following LPs is much more self-conscious in its mixing of elements, and to that extent much more obvious. It's one thing, for instance, to talk about the influence of Bartok and the blues on the music of Charlie Parker and quite another to discuss the attempts of Gunther Schuller and the Modern Jazz Quartet at a jazz-classical fusion, one of the earliest tries at creating such a hybrid.

Similarly, it should be obvious by now that though the Band mixes country music and rhythm and blues (with dashes of jazz and old popular song), what it does is firmly within the rock 'n roll tradition; whereas the early Byrds, for example, uniting rock, raga, Coltrane, and electronic music in tunes like *Eight Miles High*, could be described as embryo fusion artists because of the degree to which their music did not sound strictly like any of the forms they were combining.

I mention these examples because, though this survey deals almost exclusively with music of the '70s (two albums from '69 are included in the first section), the fusion events of the past half-decade were certainly not without precedent. From the rock side, one must also contend with this pre-1970 list if one wishes to gain a thorough understanding of this broadest possible range of fusions being developed: Byrds, Jimi Hendrix, Beatles, Paul Butterfield (*East/West* especially), early Sly Stone (up to and including *Stand!*), Mothers of Invention, Spirit, Traffic, Cream, Captain Beefheart, Blues Project, Blood, Sweat and Tears, Pink Floyd, Electric Flag—just for openers.

And on the jazz side: Miles Davis' *Filles De Kilimanjaro* and *In A Silent Way*, Gary

Burton, Charles Lloyd, Art Ensemble of Chicago, Eddie Harris, Coltrane, Modern Jazz Quartet, Sun Ra, Jeremy Steig—that list goes on a bit longer too.

But fusion music didn't become the dominant path-of-many-paths until the '70s. Virtually all of the organically sound, important music in this loose genre has appeared in our yet-unfinished decade. Our territory (broader than you might think) now defined, let's explore its vinyl realm. Not a complete essential discography of the years 1970-75 (there have been, after all, significant mainstream jazz and rock albums released that we won't discuss), call it instead a discography in progress. All of the artists discussed here may still have their best work yet within them. Nor are all these discs five-star quality—though I'd rate none of them below three. They are, however, mandatory listening for anyone who wants to find out where the vanguard of contemporary music is headed in the years to come.

BREW BOILING

Tony Williams Lifetime, *Emergency!* (Polydor 25-3001)

Miles Davis, *Bitches Brew* (Columbia PG-26)

Frank Zappa, *Hot Rats* (Warner/Bizarre RS-6356)

The 1968 release of *In A Silent Way* by Miles Davis instigated new directions for the trumpeter and broke up one of the most successful small groups in modern jazz history. Though saxophonist Wayne Shorter was to stay on a bit longer, Herbie Hancock, Ron Carter, and Tony Williams had all left Miles' payroll by the turn of the decade. Getting his cues more from Hendrix and Cream than Davis, Williams, one of the significant percussionists of the '60s, took a raw, radically primitive first step with his new trio, Lifetime.

The band included organist Larry Young and a wild young British whirlwind named John McLaughlin on guitar. Their first and finest album, the two-disc *Emergency!* was crudely recorded; but the technical unsophistication oddly enhanced the peculiar power of Tony's weirdling vocals and explosive polyrhythms (which never take a background role in four sides of unrelenting music). Young's unearthly organ pyrotechnics presented the only unique style on the instrument since Jimmy Smith, and the unbelievable six-string safaris of McLaughlin showed all his beautiful rough edges yet unhone.

Williams added bassist Jack Bruce to the ensemble shortly after this recording was released, but Lifetime's second LP never matched the group's in-person magnificence. And subsequent editions of Williams' band left much to be desired (as did their respective discs), though the percussion master currently shows signs of returning to top form. Nonetheless, there's no denying that Tony was a main inspiration for a generation of new, up-front, young drumming lions, in-

cluding Billy Cobham, Eric Gravatt, and even Jack DeJohnette. Loud, impolite, nasty, and difficult, the music of *Emergency!* set a level of sonic energy only rarely reached in subsequent years, by any group.

Meanwhile, Miles Davis himself was developing the manifesto of the new electric jazz fusion. If *Silent Way* had pointed in the new direction, *Bitches Brew* showed that Davis had arrived at his destination—post-Daliesque cover and all—echoplexed, overdubbed, and outerspaced.

In contrast to the stark, screaming fire music of *Lifetime*, Miles was still very much the cool cat while he constructed his eerily shifting multi-layers of electric keyboards and percussion. All the instruments sound as if they're phasing in and out of various planes of existence: like a character in a Michael Moorcock novel, the listener becomes aware of constantly unfolding new dimensions that are revealed, then just as quickly disappear.



Tony Williams Lifetime: Young, Williams, McLaughlin

Yet, as many critics have pointed out, it was the same Miles of *E.S.P.* and *Nefertiti* who took the horn solos: only the background had changed. And there are echoes in this *Brew* that resonate even further back in time: Davis' Spanish affections, for example.

It is generally true that jazz has required a charismatic figure who spans one or more of its periods to give credibility to its new movements. Coleman Hawkins and John Coltrane fulfilled this role in the past, and so, of course, has Miles. With *Bitches Brew*, people had to listen and respect, even if they couldn't dig.

On the rock side, composer-guitarist Frank Zappa had been establishing a somewhat confusing reputation for five years as the leader of the Mothers of Invention. Often reviewed as a comedy act rather than a musical one, the Mothers were also pretty much the scourge of rock critics who dismissed Zappa as a facile *pasticheur*. But serious musicians in

both rock and jazz (as well as "classical" heavies like the L.A. Symphony's Zubin Mehta) had their ears glued to Frank's latest records, especially when, with *Uncle Meat*, more of the comedy began to get cut out.

In late '69, Zappa issued *Hot Rats* under his own name. The album was effectively all instrumental (Captain Beeheart has a brief blues vocal on the infamous *Willie The Pimp*) and featured the jazz based, wah-wah guitar of Zappa against advanced blues-rock sets of changes laid down by some of L.A.'s most able jazz men: Max Bennett, John Guerin, Sugarcane Harris—plus a guest appearance by violinist Jean-Luc Ponty, whose career was to be intertwined with Zappa's steadily over the next three years or so.

Unencumbered by silly lyrics put across by even more outrageous vocal stylings, cynical listeners could hear Zappa's musicianship unfettered by clowning. Even more instrumental music was waxed on subsequent

1970, the year of its release, the impact was truly staggering. The possibilities of electric music began to be explored in the wildest ways, most often in the freest of forms.

Miles' Fillmore Band grew out of the *Bitches Brew* sessions, but some substantial mutations were introduced during the music's gestation. It was the Davis ensemble that first invaded Bill Graham's now-defunct rock temples, East and West. The Fillmore Band generally included: Keith Jarrett and Chick Corea, keyboards; Gary Bartz, soprano and tenor saxes; Michael Henderson or David Holland, bass; Jack DeJohnette, drums; and Airtio Moreira, percussion. This is the group, with considerable studio augmentation, that appears on *Live/Evil*.

For one thing, rhythm—and beyond that, the *music* of percussion—took a much more significant role than had been lately heard in Miles' electric music. DeJohnette and Moreira are both up-front, unpredictable percussionists who dislike mere time-keeping with only occasional variation. They improvise explosively, constantly, leaving the bass to take the anchoring position. After ex-Motowner Michael Henderson stepped in for Holland, the bass-as-foundation approach was consolidated absolutely.

The increase in rhythmic variety caused the entire texture of the band's music to become more jagged and abrasive, less undulating and seductive. The Fillmore Band took on the quality of a sunstorm, shooting incandescent jets as high as they would go in a nearly malevolent environment of creative anarchy. Yet this was a band playing music ironically more disturbing for its cohesiveness: these guys know what they're doing, and that makes it all the more scary.

Though Miles' stock with the rock 'n rollers rose markedly in the first half of the decade, most of his concepts have been too disturbing for the master to enjoy the great popularity that some of his former employees have sampled during these five years. In 1971, goaded somewhat by the "commercial potential" instincts of (then) Columbia Records boss Clive Davis, one group of these musicians was gathered. Wayne Shorter and Airtio Moreira had worked for Miles in his groups, Joe Zawinul and Miroslav Vitous had recorded with him. With Alphonse Mouzon on drums, Weather Report was formed. It has become, after five years and numerous personnel changes, one of the two or three most popular electric fusion bands, and maybe the most musically important.

In essence, Weather Report's greatness lies in its total musical catholicity, strictly filtered through the strong egos and concepts of its two constants, Joe Zawinul and Wayne Shorter. Everything is grist for their musical mill, yet each element is chosen so carefully and is so properly placed that there is little wretched excess to be heard. Weather Report is a clean machine, with some of the most creatively original melodies to be heard in electronically based fusion music.

Each of the group's records is worth owning, but perhaps 1974's *Mysterious Traveller* is the best of an exceptional lot. One gets a chance to hear both past and present bass guitar styles fit into the group's music, those of Vitous and Alphonso Johnson. Zawinul's keyboard system is utterly orchestral in scope, embellishing melody lines of simple elegance. Wayne Shorter's soprano is dry and spare; his style represents the first new direc-

LPs by the Mothers, and by a couple of years later, Frank had greatly influenced younger composers like ex-Mother George Duke, Barry Miles, Keith Emerson, and Ponty himself. More recently, however, Zappa has exhibited a marked return to screwball humor of a trollish, kinky variety, and a slicker instrumental sound. Album sales are higher, too; but the interest of those who "knew Zappa when" seems to be flagging.

DESTINATION: OUT

Miles Davis, *Live/Evil* (Columbia CG 30954)

The Fourth Way, *Werwolf* (Harvest/Capitol ST 666)

Herbie Hancock, *Crossings* (Warner Bros. 2617)

Weather Report, *Mysterious Traveller* (Columbia KC 32494)

Bitches Brew generated shock waves that still ripple through modern music, but in

tion for the instrument after a wave of Coltrane imitators. Actually, the stunning nature of the music recorded here is best represented by its beautiful titles, which not only reflect the cosmopolitan qualities (*American Tango*, *Nubian Sundance*) but also some of the brilliant colors and images that Weather Report is capable of evoking (*Blackthorn Rose*, *Cucumber Slumber*, *Scarlet Woman*).

In the San Francisco Bay Area, four alumni of the John Handy and Charles Lloyd groups formed one of the most inspired early electronic ensembles, The Fourth Way. Their second LP, *Werwolf*, documents a controversial performance given at the 1970 Montreux Jazz Festival. Keyboardist Mike Nock sported one of the most impressive arrays of synthesizers, ring modulators, etc., that had yet been seen in the new music, and on this date showed not the slightest reticence to stretch their sonic possibilities to the furthest limits of white noise. Instead of a guitarist, the band featured violinist Michael White on his amplified axe, also no slouch when it came to effective distortion and extension of the instrument's sound. Bass guitarist Ron McClure and drummer Eddie Marshall contributed a complex pulse. This all-too-short-lived group was also the first to transfer many of the harmonic-melodic concepts of John Coltrane's classic quartet directly to the electric format, Nock carrying much McCoy Tyner to his approach, and White sharing Jean-Luc Ponty's fascination with Trane's ideas as they might be applied to the stringed instrument. Poor packaging and marketing by the record label (Harvest was a division of Capitol) prevented the Fourth Way from attaining the overall influence they should have had.



VERYL OAKLAND

Wayne Shorter

It was also in the Bay Area that Herbie Hancock found most of the musicians who were to form the ensemble he first led upon leaving Miles Davis. It was a stunning aggregation of young talent that many believe to be the best electric jazz group ever to play. Likewise, *Crossings* has often been declared to be perhaps the finest LP in the sub-genre of free-form electronic improvised music. It certainly was the best *technically* recorded example of its kind up to that point (1972), a multileveled, multiple-tracked extravaganza that some critics viewed as the form's absurd extreme. But few could deny the throbbing rainbow of *Crossings'* coloristic spectrum, created primarily by Hancock's battery of keyboards and the synthesizer programming of Dr. Patrick Gleeson. In trombonist Julian

Priester, trumpeter Eddie Henderson, and reedman Bennie Maupin, Hancock had a full front line of unique soloists, each of whom well understood the demands of both musical freedom and electric music. They solo on this LP with imagination and a most human intensity and gut-level impact, offering an effectively earthbound contrast to Hancock and Gleeson's sci-fi flights. Tempestuous, polyrhythmic drumming and steady bass, courtesy of Billy Hart and Buster Williams, were both in keeping with the rhythmic precepts of Miles' Fillmore Band, with Williams occasionally introducing a funky edge. Call it a seed that would later blossom fully in Hancock's music (though not nurtured by Buster), making Herbie one of the most popular black instrumentalists in history.

JAZZ: THE ROCK DIMENSION

Mahavishnu Orchestra, *The Inner Mounting Flame* (Columbia KC 31067)

Chick Corea/Return To Forever, *Where Have I Known You Before?* (Polydor 6509)

The blinding speed and precocious musical talent of John McLaughlin was much too explosive to be contained in anyone's group for very long. Guitar freaks have always sought out and exalted the one figure whom they believe to be the Fastest Gun In The West, and McLaughlin was a logical choice; with his rock-fed high volume and jazz-bred improvisatory complexity, the Britisher had developed the first unique fusion guitar style since Jimi Hendrix' death. McLaughlin's approach was composed of equal parts of Coltrane, Eastern music, and the "heavy metal" rock pioneered by Led Zepelin's Jimmy Page. John's electric playing



BRUCE TALAMON

Miles Davis

either Ponty or Michael White.

Czech keyboardist Jan Hammer and English bassist Rick Laird were added to this triumverate of Cobham, Goodman, and McLaughlin; and, couched in the mystic, spiritual trappings of McLaughlin's new guru, Sri Chinmoy, the Mahavishnu Orchestra was formed. Their first and best record, *The Inner Mounting Flame*, had as much impact on electric music as the Hendrix recordings or *Bitches Brew*.

This was the first fusion band that seemed to be coming more from rock than from jazz, and only the second (preceded by Lifetime) that did not use Miles Davis as a direct influence. The Orchestra had no reservations about pulling out their chops all the way from note one, and frenzied series of three-way trade offs between McLaughlin, Goodman, and Hammer's synthesizer soon became a Mahavishnu trademark. The Orchestra's music was also marked by rapid dynamic shifts, clipped phrases ended by bending notes, and ear-shattering volume; but it was the instrumental proficiency of the principals that impressed the listener the most. Such a band of superstars could not last long, however, and the Mahavishnu Orchestra nova-ed out after two years and three albums, leaving a sound that still shows traces in electric bands today, having been rendered nearly a cliché at this point.

After his stay with the Miles Davis Fillmore Band, Chick Corea went through a relatively rapid series of changes, from a musically difficult and successful collaboration in the group Circle with Anthony Braxton, to a bright, Brazilian-styled combo (the first Return To Forever, see below), and finally to a primarily hard rock concept in the second edition of RTF.

This quartet began very much in the Mahavishnu mold, chiefly because Bill Connors, Corea's first guitarist, sounded virtually like a carbon copy of McLaughlin. But Chick is a better composer than McLaughlin—indeed, he has written more unforgettable tunes in the '70s than anyone except Stevie Wonder—and RTF began with a melodic strength that the Mahavishnu Orchestra never enjoyed. By the release of *Where Have I Known You Before*, RTF's second LP, Connors had

been replaced by young Al DiMeola, a more restrained player who employs less radical instrumental distortion. The solo balance of the ensemble thus shifted to Corea and bass guitarist Stanley Clarke.

Return To Forever II moved away from the pure, simple, Latin melodies of its predecessor group, into a more complex compositional approach that is at once more ambitious and currently less consistently satisfactory. In effect, Corea and Clarke have come up with a jazz-electric version of Emerson, Lake and Palmer; at times it's difficult to tell where profundity has died and bombast has set in. Chick Corea does, however, have that unflagging melodic sense which generally keeps the interest level up. Moreover, he gets a brighter, clearer, more human tone from his electric keyboards than anyone currently active. The combination of infallible melodic control and exquisite taste in keyboard sound helps Chick keep the band out of cliché trouble. *Where Have I Known You Before*, as a matter of fact, is virtually cliché-free, rather difficult when one is dealing with music of this kind that has proven to be this popular.



BEYOND BOSSA

Chick Corea, *Return To Forever* (ECM/Polydor 1022)

Chick Corea, *Light As A Feather* (Polydor 5525)

Airto, *Fingers* (CTI 6028)

Gato Barbieri, *Under Fire* (Flying Dutchman/RCA 10156)

Wayne Shorter, *Native Dancer* (Columbia PC 33418)

The fondness of many jazz musicians for Latin sounds and rhythms over the years is clear: bop had its Chano Pozo and Machito; Miles sketched Spain in the '50s; Getz and his latter-day cool schoolers bossa-ed with Jobim and Gilberto; the contemporary big bands were charted many times by Chico O'Farrill. And when Miles went in search of more rhythms and percussive effects to bring his Fillmore Band to the boiling point, he looked to Brazil in the person of Airto Moreira. The man with the little instruments figures in each of the above listed LPs, and made literally hundreds more of fusion and jazz dates during the early '70s.

After stints with Miles and Cannonball Adderley, Airto hooked up in 1972 with Chick Corea, who was looking to simplify his approach in order to reach a wider audience that would have been baffled by his excursions with Braxton and Circle. Airto brought his wife, vocalist Flora Purim, into the band; the versatile young bassist Stanley Clarke

joined up too, as did the somewhat older but no less capable reedman Joe Farrell. Corea chose an unpretentious, Latin inflected format for his new compositions, and the result was a book of the most memorable tunes heard in modern jazz for some time. The appeal to all facets of the jazz audience, mainstream to fusion, was nearly universal, and many were severely disappointed when Chick disbanded the group, opting for the heavy electric style discussed above.

Both the ECM and Polydor discs are essential, the former featuring the exquisite *La Fiesta* and generally more extensive improvisation, the latter with an abundance of the best tunes and the charming vocals of Flora Purim. But it's the melodies that tell the story on both discs, along with the subtle rhythms fueled by Airto—a welcome change from the electronic *sturm und drang* that was the norm.

Undaunted by Corea's abrupt switch to harder rock concepts, Airto continued to work diverse sessions and record on his own, eventually forming his first group, Fingers. The band's name also served as the title of the percussionist's fourth solo LP.

Airto's table-full of diversely exotic percussion instruments added an inexhaustible set of musical punctuation marks for the textural enhancement of new fusion musical forms. His indomitable presence led Weather Report, Herbie Hancock, Keith Jarrett, and even McCoy Tyner to hire other such musicians in both Brazilian and African style for their groups. He further expanded the percussionist's role. But perhaps even more importantly, on *Fingers* and his two subsequent LPs, Airto demonstrated an organic coupling of rhythm and melody in the total musical approach of his groups. Previously, most fusion bands had layered their sounds, generally establishing a rhythmic/harmonic ostinato on bass or percussion as the foundation over which other elements of apparently greater complexity were superimposed. But the base was still simple. Airto employed more diverse changes, all dictated by the complex rhythmic shifts and colors implicit in his solo percussion work. No other element of the music is inseparable from Airto's rhythm.



Gato Barbieri

Fingers enjoys the tightest musicianship of any of Airto's LPs, though it is not perhaps as exciting as the following *Virgin Land* or as roots-revealing as *Identity*, his most recent record. The total musical concept of *Fingers*, however, is the most coherent: the tunes are the most flexible and interesting as a whole, the instrumental colors are richer, and the project avoids pretentiousness altogether.

Airto also appears, though in a less prominent role, on two of the other important Latin fusions of the '70s so far. It is difficult to pick a "best" album by the Argentinian tenor saxist Gato Barbieri, because so many of them are similar. But *Under Fire* strikes me as the most representative of his pre-Impulse sessions, those recent discs that have Gato more directly confronting his roots in Latin music. Prior to this, Flying Dutchman's Bob Thiele teamed Gato with some of Manhattan's most able young jazzmen (Stanley Clarke, Lonnie Liston Smith, John Abercrombie) for several recordings that showcased the Argentinian's raw, broadly romantic tone in musical settings that were simultaneously involved with Trane and Pharoah



Chick Corea

Sanders, tango music of the Pampas, and Brazilian metric inflections. Barbieri, chiefly due to his composition of the score to *Last Tango In Paris*, enjoys considerable commercial success these days, without having changed too much of his musical style the past few years. However, his first record for Flying Dutchman, *The Third World*, is also worth checking out. It's a more collectively improvised date with some of the premier "free jazz" players of the '60s.

The Brazilian bug bit Wayne Shorter hard enough for him to make his first solo album since joining Weather Report in 1971. *Native Dancer* was the result of a collaboration with Brazilian vocalist-composer Milton Nascimento. Shorter's minimalist conception of the soprano sax contrasts well with the lushness of the backgrounds, in addition to singing the plainly beautiful melodies with heart-breaking eloquence. A subtler fusion of American jazz harmonies and instrumental concepts with Brazil's earthy melodies and peculiar rhythms, but one no less attractive than the others.

STRATUSPHUNK

Billy Cobham, *Total Eclipse* (Atlantic 18121)

Herbie Hancock, *Headhunters* (Columbia KC 32371)

J. L. VARTOOGIAN

Miles Davis, *Get Up With It* (Columbia KC 33236)

Jazz and electronics had proved in their mating to have somewhat more commercial potential than jazz had had alone, but most of the stuff being issued was still too far out for the really big record sales. The soul producers, always hip to what was going on in jazz, had taken quite a few cues from Miles, Weather Report, Corea, and the rest, and thus significant strides had been made in the instrumental—if not the total musical—sophistication of soul music. The new “progressive soul” of Stevie Wonder and Marvin Gaye (see below), Tower of Power, and Earth, Wind and Fire was beginning to make a killing in both black and hipper white markets with a formula of a little space and a lot of funk. Meanwhile, many of the crossover jazz artists, still looking for more bucks and a bigger audience, were getting the message: tip the cosmic balance back towards earth.

Even before the Mahavishnu Orchestra disbanded, Billy Cobham had recorded a solo disc, *Spectrum*, and much to everyone’s surprise, found it climbing higher on the charts than any McLaughlin album had gone. Cobham took the cue and assembled a band of his own that performed sporadically and recorded four times in about 18 months.

Cobham primarily drew his personnel from Dreams, the disbanded outfit from which Billy had made the jump to McLaughlin a couple of years earlier. The incomparable Breckers—Randy (trumpet) and Michael (tenor)—took the front line, along with Garnett Brown or Glenn Ferris on trombone. Another ex-Dreamer, John Abercrombie, contributed searing guitar. A Bulgarian composer-pianist formerly with Don Ellis, Milcho Leviev, added weight to the band’s book; and Alex Blake was the able bassist.

Critic Neil Tesser and a few others have pointed out the similarities of Cobham’s to Art Blakey’s approach in his “little big band,” the Jazz Messengers. Billy’s band was funky and hard-blowing, with a glib, rock-soul backbeat provided by the leader, the kind he does best. Drive, energy, and a bit more dynamic variety than one heard from the band in live performance are all to be heard on *Total Eclipse*, *Spectrum*’s second studio disc. After the Brecker Brothers departed to form their own successful band, Cobham pared down to a quartet featuring George Duke. Recorded results were not in as ’75 drew to a close.

Meanwhile, Herbie Hancock and his brilliant *Crossings* band found themselves blown off Los Angeles’ Troubadour stage in May of 1973 by a sassy, brassy, and bold vocal quartet called the Pointer Sisters. After firsthand observation of what a simpler, more consciously audience-directed music could do in terms of communication and consequent popularity, Herbie jettisoned his black electronic astronauts.

Retaining the skilled and versatile reedman Bennie Maupin, Hancock fashioned a more basic music, melodically direct and rhythmically charged with funk fundamentals. The first vinyl result of Herbie’s drastic about-face, *Headhunters*, is a classic of its kind and one of the largest sellers in jazz history. Subsequent LPs and live performances by Hancock and the band (named after that first album), however, have shown signs of creeping stagnation and a fondness for visual gimmicks of the most infantile sort. As lovely

12 □ down beat

and exciting as *Headhunters* proved to be, it had in fact demonstrated by its own musical limitations the need for Herbie—a gifted keyboardist who has let his instrumental skills lie fallow in the past three years—to vary the approach. So far, no go.

The sage and the prophet, Miles Davis, had predicted the turn to funk in his own inimitable way over a year before Hancock and Cobham broke the charts. The cover of *On The Corner*, showed that the bizarre, hellish, hallucinatory illustrations of *Bitches Brew* and *Live/Evil* had given way to Bakshi-like cartoons of jiveass street cats. The music was Miles’ version of the funky chicken, but it didn’t have much more than popping rhythms going for it. Not until late in 1974, with the release of *Get Up With It*, did this approach jell into a non-cluttered, fully-realized new direction.



Herbie Hancock

This is a most remarkable album. For one thing, it is the first ever done by Miles that has not been the immediate source of new directions for everyone else in contemporary music. In this respect, it represents Davis’ most personal, uncopiable recorded approach in perhaps his entire career. It also features Miles’ first keyboard work on disc, mainly searing held organ chords of constantly shifting volume. On trumpet, he reaches an electro-primitive stance, ironically creating a vocally textured, pre-blues, field holler style by means of phase shifting, wah-wah attachments, and Lord knows what other kinds of futuristic devices.

The ensemble sound is even stranger, as the rhythms—increasingly more dominant in the past five years—now tell the whole story of the music. Every sound is a rhythm, and one must frequently look to the African percussion of Mtume for the actual melodies on some of the pieces. Three guitars are used: Pete Cosey, Reggie Lucas, and Dominique Gaumont chatter and chant, a tribal chorus of unsettling omniscience.

Often, as in the steaming *Rated X*, the music is genuinely frightening in its bizarre, convincing wildness and lack of inhibition, all the more chilling for its ensemble unity. Davis, who gave birth to the cool, had in 1975 malevolently turned away from it, like an interstellar Chaos Lord.

And where will he go next?

THE EUROPEAN CONNECTION

Soft Machine, *Fourth* (Columbia C-30756)
Mike Oldfield, *Ommadawn* (Virgin/Epic PZ 33913)

Kraftwerk, *Rolf and Florian* (Mercury/Vergo 2006)

Terje Rypdal, *Whenever I Seem Far Away* (ECM/Polydor 1045)

It may appear that the new generation of European fusion musicians are less parochial in their musical tastes than their American counterparts, but it’s not truly so. American fusion artists draw on an equally wide range of musical sources to form their fusions; it’s just that the Europeans tend to be more pretentious about it. At its worst, this *drastically* self-conscious uniting of elements found in new Euro-rock and jazz results in overblown “art music” that hasn’t much to do with either art or music. At its best, however, the sound from across the pond can expand our awareness of musical possibility through its concerns with forms not specifically indigenous to American music.

There is much more attention paid in contemporary European music, for example, to folk melodies of many nations, as well as to the Western European “classical” tradition. One also can note a more obvious affection for recent composers such as Stockhausen, Xenakis, Riley, and Young, with all of their varying arsenals of concepts and effects. Rhythm is de-emphasized, at least in its American jazz and rock mutations, though pulse and movement are constantly present in one form or another.

Soft Machine formed in 1968 as an avant garde power trio first introduced to American audiences on a tour with Jimi Hendrix. The awareness of jazz and electronic music marked the group as something different from the ordinary “heavy rock” bands of the period. Soft Machine subsequently recorded eight records in seven years, no two discs having the same personnel. Ordinarily, this fact would result in unfocused concepts and uneven musicianship, but Mike Ratledge, the band’s one constant from the beginning, is a keyboardist and composer of great flexibility and discipline. He is the voice of Soft Machine, and all of their waxings bear his unmistakable trademarks. These include a fondness for serial patterns similar in concept (but not in texture) to those created by Terry Riley; dense organ and synthesizer swirls akin to Philip Glass’ creations; and foggy melody lines read by horns and organ, backed by irregular rhythmic support. The fourth Soft Machine disc is probably the best,



Terje Rypdal



JAN PERSSON

Soft Machine

primarily because it has the strongest overall instrumental line-up, including the band's original drummer, Robert Wyatt. He is a gifted musician with a broad background and elfish imagination, whose drumming career was tragically cut short a couple of years ago after a fall from a window which paralyzed him for life. Wyatt remains active today, however, composing and playing keyboards, as well as vocalizing in one of the most peculiar styles this side of Tony Williams.

Perhaps because the progressive musical community in England is so much smaller, advanced rock and jazz musicians are much less uptight about collaborating frequently than are Americans. One musician who has had a wide range of experience in many groups—including a stint with the original bassist-guitarist of the Soft Machine, Kevin Ayers—is Michael Oldfield. In 1973, this multi-instrumentalist and composer had developed a diverting instrumental collage of themes and textures called *Tubular Bells*. Suddenly, Oldfield found himself with a tremendous hit, because a segment of the work had been included in the soundtrack of the hit horror film *The Exorcist*. The resulting overpraise for what was essentially a pleasant, mildly amusing, and somewhat disjointed LP left Oldfield ripe for a strong put-down. It came with *Hergest Ridge*, a boring, dynamically static paean to the pleasures of pastoral life. Just as quickly as it had exalted him as the '73 Wonder Boy, the press rendered Oldfield '74's *One-Shot Wimp*.

But hype and put-down have nothing to do with talent and the creative process. Oldfield retreated in the face of the media barrage and regrouped. *Ommadawn* was the result of more than a year's labor; released at the end of 1975 to much fanfare (again) in the British pop press, but none in the States, it is a lovely work—thoroughly integrated thematically and instrumentally, as well as dynamically varied and energetic. Oldfield builds his composition gradually, in a similar fashion to his previous *oeuvres*, but achieves a more beautiful composite sound than *Tubular Bells*, while developing the instrumental richness and rhythmic interest that *Hergest Ridge*

lacked. The simple themes intertwine evocatively, woven by exotic instruments (for such a pop symphony), African tribal drums and Greek *bouzoukia* among them. And yet, a light pop-rock feeling remains, probably due to Oldfield's compositional penchant for creative repetition of simple motifs. This lightness prevents the work, to these ears, from bogging down in arty pretense.

Norwegian guitarist Terje (*Ter-ye*) Rypdal has been a student of George Russell, and along with Jan Garbarek, Jon Christensen, Palle Danielsson, Bobo Stenson, and Arild Andersen, spearheads a minor but significant new wave of Scandinavian musicians recorded by Germany's ECM label. Rypdal is the only one so far to work in heavily electronic realms. He employs a mellotron in many of his arrangements, an instrument made well-known by such British rock groups as the Moody Blues and King Crimson. It contributes dreamily orchestral texture to Rypdal's already smooth and spacey settings. On *Whenever*, Terje's third album, extensive use is also made of Odd Ullberg's French horn, an element that further contributes to the muted eeriness of the musical dimensions explored. Only the leader—with John Abercrombie, one of the two genuine electric guitar innovators since McLaughlin—periodically breaks the dreamy spell woven by the rest of the ensemble; but there's no denying that the total mix is more than merely seductively attractive. Rypdal has demonstrated a genuine aptitude for electronic orchestration. Whether or not he becomes the medium's Gil Evans remains to be seen, but his work discloses some notable new possibilities at the present time.

In Germany, a wacky series of sci-fi rockers, overlaid with modulators, synthesizers, theremins, and probably microwave ovens, began a fad that would become known as "Kraut Rock" in England, where most of these bands became popular. As one would expect, more unintentional comedy was dispersed than music, as lip service was paid to Stockhausen, Von Daniken, and Tolkien amidst all the bleeps, bloopers, and other assorted noise. But a couple of groups avoided

the kozmik kook syndrome, and in doing so demonstrated how rock could fuse even more solidly with electronics than it had before.

One such group was Kraftwerk, who had '75's sleeper of a *Tubular Bells* dimension with *Autobahn*, a silly, electronically recreated ride on the German freeway. It was dumb enough to be a hit. But before this, the band (led by Ralf Kutter and Florian Schneider) had exhibited a more varied approach to the creation of electronic approaches, building mantra-like patterns embellished with rhythmic shifts and changes in sonic color and timbre. *Ralf and Florian*, recorded before *Autobahn* but issued after the hit LP, was brightly conceived and clearly recorded—pure electronic pop-rock, but sounding non-gimmicky, unlike much of Tomita, Walter Carlos, Robert Mason, or other experimenters in synthesized music.

POP, SOUL, AND ROCK: THE JAZZ DIMENSION

Marvin Gaye, *Trouble Man* (Tamla T322L)
Joni Mitchell, *Court And Spark* (Asylum 7E-1001)

Santana, *Welcome* (Columbia PC 32445)
Stevie Wonder, *Innervisions* (Tamla T326L)

Jeff Beck, *Blow By Blow* (Epic PE 33409)
Despite the pronouncements of rock critics who are probably more interested in keeping their jobs than improving the quality of the music, it was plain that the musical quality of most of rock and pop had reached the petrification point by the end of 1975. Commercially, things were better than ever, but most of rock's serious musicians were intent on transfusing some fresh stylistic lifeblood into moribund musical ideas. Some turned to a country-rock fusion, and through the efforts of Emmylou Harris, Linda Ronstadt, and Wille Nelson among others, indications were that both of the fused forms might regain some new expressive power.



RAYMOND ROSS

Stevie Wonder

Still others, like Walter Becker and Donald Fagen of the excellent Steely Dan, remained in the rock mainstream, but took a miniaturist's conception, spending all of their time in the recording studio. They created short, elaborately arranged but simply executed, melodically unusual but catchy, singable melodies in a sophisticated pop approach reminiscent of Porter and Ellington.

And still others turned to jazz, sometimes for specific melodic and harmonic devices, on other occasions for less obvious colors, rhythmic feelings, improvisational possibilities. Marvin Gaye, for instance, hired J. J. Johnson and Dale Oehler among a battery of arrangers to set his score for the film *Trouble*

Man. The result stood on its own as a compelling, exciting matchup of Gaye's modern sweet soul (which had been classically presented on Marvin's masterpiece, *What's Going On*) and big band jazz. *Trouble Man* coheres remarkably well for film music, enough so that it can be listened to as a soul symphony, unintentionally close to that classical structure, and without any desire to see the film (which, incidentally, didn't even come close to matching the beauty and drama of Gaye's music).

The soul roster of Motown-Tamla has, in addition to Gaye and many other black greats, produced the sole pop genius of the '70s, Stevie Wonder. His natural ability encompasses an infinite amount of musical ways and means as writer, arranger, vocalist, and instrumentalist. He already has firmly established himself in the greatest tradition of American songwriters, and before he's through may very well occupy as large a role in our musical history as Ellington himself. It's impossible to choose a best record of Stevie's since *Music Of My Mind* was released



Jack De Johnette

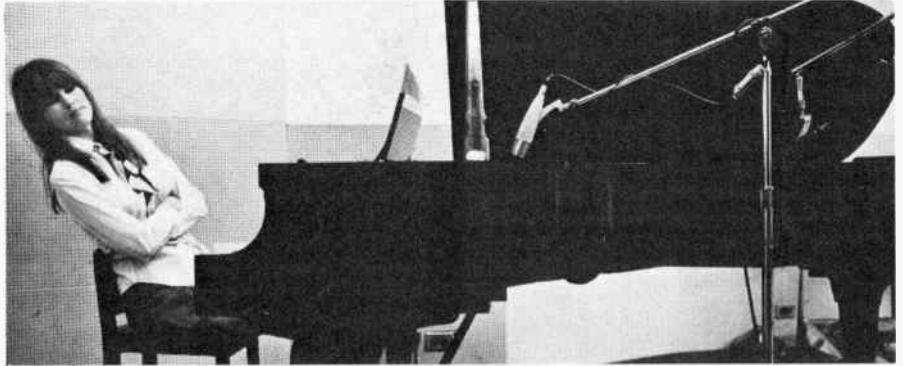
in 1972, so our selection of *Innervisions* is as arbitrary as any Wonderlover's personal taste.

An artist who crossed over to many soul fans due to his investiture of rock with Latin rhythms is Carlos Santana. After a 1969 start as a greaser street band from San Francisco, the Santana group showed an increasing concern with jazz elements inspired by Coltrane, McLaughlin, and Miles. A musical and spiritual partnership with McLaughlin created by a mutual involvement with guru Sri Chinmoy served to solidify Carlos' concerns with expanded horizons. But the Latin fire of the music was retained, as was Santana's own technically limited but expressively soaring guitar. On *Welcome*, Santana employed the diverse talents of his group members like keyboardist-composers Tom Coster and Richard Kermode, plus special guests McLaughlin, Leon Thomas, and Flora Purim, in a disc that showcased colorful melodies, tight ensemble playing, reliably hot rhythms, and a thrilling duel between Carlos and Mahavishnu on *Flame Sky* that far surpasses anything to be heard on the pair's rather soporific later duet LP.

Britisher Jeff Beck tonally resembles Santana and had worked with Stevie Wonder on *Talking Book* and an unreleased LP of his own. The ex-Yardbird returned to the music scene in '75 with a completely instrumental album that truly can be classified as new improvisational rock. There are some jazz inflections in the George Martin arrangements, as well as some r&b stylings; but this is a rock LP at its essence, exhibiting a fusion-inspired instrumental depth. It was voted, deservedly, the Rock Album Of The Year by **down beat**

readers in 1975.

Joni Mitchell had begun her career as a fragile, melancholy folk sensualist who grew from cult figure to certified superstar in the space of four albums. Her melodies had started to exhibit a more complex beauty beginning with 1971's *Blue*, but they needed more elaborate settings to maintain interest. Joni hired jazz saxophonist Tom Scott and his able studio-oriented band, the L.A. Express, to lend a little richness to her thin solo sound. By the time *Court And Spark* was recorded, Mitchell and Scott had fully developed a mature music, retaining its folk-pop directness and simplicity while adding jazz textures and inflections for depth. Oddly enough, Mitchell's attempt at straight jazz singing on this LP, a stilted reading of Annie Ross' *Twisted*, is the single failure on the disc. It only served to prove that Joni, like her fellow pop artists who sought to enrich their music by learning from other genres and styles, was not seeking "to do jazz," but rather to create a fusion of her own, true to her private muse. She. Gaye, Santana, Beck—and



Carla Bley

especially Stevie Wonder—have all largely succeeded.

?

Carla Bley/Paul Haines, *Escalator Over The Hill* (JCOA 3LP-EOTH)

Gary Burton, *Ring* (ECM/Polydor 1051)
Jack DeJohnette, *Cosmic Chicken* (Milestone P-10094)

John Abercrombie, *Gateway* (ECM/Polydor 1061)

Every genre has its anomalies, those artists who defy even the most broadly defined of categories. Hence, the rather ambiguous title for this section. If the artists we speak of here have any basis for comparison, it's that they are involved in combining acoustic and electric music in the instrumentation of their music, as well as exploring song forms outside of the jazz mainstream, though each of the four had initial experience in music as straight jazz artists.

Certainly the most ambitious recorded project of the last five years was composer Carla Bley's "chronotransduction," *Escalator Over The Hill*, with lyrics by poet Paul Haines. Bley assembled an army of contemporary musicians from rock (Linda Ronstadt, Cream's Jack Bruce, Don Preston from the Mothers, the omnipresent John McLaughlin) and jazz (Gato Barbieri, Don Cherry, Roswell Rudd, Charlie Haden) in a structurally complex work that traverses much territory over six LP sides. Bley specializes in Weillian *ballades* of mordant wit and Ornettish dirges, alternating these more rigidly charted tunes with stretched out pieces which allow her

formidable coterie of soloists room to move. Like Ellington, Carla also writes with unique instrumental personalities in mind, even in the more wide open tunes; thus it's difficult to hear her compositions performed by other than the original interpreters. She's one of the underrated and extremely versatile composers of the time, but her unstylish idiosyncracies and admirable determination to produce and market her music herself, without record company middlemen, have prevented widespread awareness of her importance.

One of the prominent advocates of the Bley songbook, and one of the few to master her tricky ways, is Gary Burton, for years the top vibist in the polls, and one of the three or four innovators on his instrument in musical history. A performer of consistent popularity since his earliest collaborations with Larry Coryell first generated talk of a legitimate jazz-rock fusion, Burton hasn't stood still for a minute in his musical career. His 1975 group is probably the best he's ever assembled.

Gary isn't a prolific composer, and his en-

semble's repertoire thus culls tunes by some of the greatest and most difficult modern composers. Aside from Bley, these include Chick Corea, Keith Jarrett, Michael Gibbs, Eberhard Weber, and Burton's perennial musical alter ego, Steve Swallow. Swallow doubles on bass guitar with Weber as guest acoustic bassist on *Ring*, the only recorded work by the '74-'75 Burton ensemble, which also included twin guitarists Pat Metheny and Mick Goodrick and percussionist Bob Moses. The group lays down a modern improvised chamber music: elaborately crafted pieces by Bley, Weber, Gibbs, and Goodrick, intricately and elegantly improvised upon by the ensemble with no small amount of swing.

Burton's strong-willed determination to follow his own creative instincts in selection of unusual material is matched by few other on the scene today, among them percussionist-keyboardist-composer Jack DeJohnette, whose work as a sideman has encompassed literally the entire recent history of modern jazz. Jack's latest attempt to lead a group of his own, *Directions*, is typically uncompromising and challenging for the listener. It's a raw quartet, exhaustingly high in energy, reminiscent of the original Tony Williams Lifetime, composed of John Abercrombie on guitar, bassist Mike Harrison, and reedman Alex Foster. Live appearances have elicited reaction not unlike those accorded the late John Coltrane's or Cecil Taylor's groups: audiences appear to be made up of equal parts of those bored and sapped by the two-hour-plus sets *Directions* usually puts out, and those who have the energy and concentration to follow the musicians' ceaseless streams of

interlocking creativity.

Cosmic Chicken gives an edited, well-rounded picture of the variety of music this quartet can produce; it's one of '75's most fascinating albums. Abercrombie's ECM disc also features Jack, plus Dave Holland, very likely the finest all-around acoustic bassist on the scene today. Even though Holland is not a member of *Directions*, *Gateway* offers a terrific indication of the superb interplay between DeJohnette and Abercrombie, very likely the most versatile and fluid of the modern electric guitarists. But a single album that fully captures the depth and range of the DeJohnette fusion of white noise, rock, and jazz of all periods, has yet to be released. If it stays together, *Directions* may be the single ensemble that points new ways for electronic fusion music to travel in the second half of the decade.

BACKLASH INTO THE FUTURE

Oregon, *In Concert* (Vanguard VSD 79358)



GIUSEPPE PINO

Anthony Braxton

Ralph Towner, *Solstice* (ECM/Polydor 1060)

Keith Jarrett, *The Koln Concert* (ECM/Polydor 1064/65)

Keith Jarrett, *Death And The Flower* (Impulse ASD-9301)

Anthony Braxton, *Five Pieces, 1975* (Arista AL 4064)

The reaction to the new contemporary fusion music's radical electronics was inevitable and grew slowly from 1972, finally cresting in 1975. Some artists who had completely switched to electric music found themselves returning to a better balanced program of acoustic and electric sound; others renounced their amplifiers and synthesizers altogether. Still other musicians who had never plugged in at all quietly began to compete for more listener attention, especially since most electric fusion music had become formula created and/or directionally unfocused by the mid-decade.

The acoustic revival did not mean a return to mainstream jazz, however. In fact, its primary movers—Oregon and its guitarist-keyboardist Ralph Towner, Anthony Braxton, and Keith Jarrett—were creating even more subtle and complex fusions that substituted a strong tie with so-called "serious" music for the electric musicians' affinity with rock.

Oregon is a quartet that originally formed the nucleus of the Paul Winter Consort in '71 and '72. All of the members of the group (Paul McCandless, Collin Walcott, Glen Moore, and Ralph Towner) perform expertly on several instruments, creating a lyrical, pastoral landscape of East Indian colors, impressionistic melodies and harmonies, and

undulating rhythmic flows. This haunting tapestry of quiet grace is effectively broken up and balanced by collective improvisations of no little humor and lean abstraction. *In Concert* offers their quintessential live performance with the added plus of a studio-quality technical level.

Towner is the individual member of Oregon who thus far has achieved most recognition. He was the **down beat** Critics Poll's Talent Deserving of Wider Recognition guitarist in 1974, and has three solo albums to his credit. The most recent, *Solstice*, showcases some of Towner's most beautiful compositions in a quartet setting substantially different to that of Oregon, with bassist Eberhard Weber, polyrhythmicist Jon Christensen, and reedman Jan Garbarek, all Europeans of rapidly increasing stature. Towner's Bill Evans-influenced 12-string guitar and piano plaintively support the wintry tenor, soprano, and flute of Garbarek. The restless probes of Weber and Christensen maintain a high level of rhythmic tension not heard in the more relaxed environment of Oregon; and the sum

the latter a broader realm than the former), he is as important a figure as Parker, Coltrane, Tyner, Tatum, or any of music's great soloists, though his relationship to jazz as a formal tradition may be negligible. One gathers that it's not where he wants to be, anyway.

Jarrett's quartet writing is, however, much more in the modern jazz mainstream, and is usually less interesting, as he tends to more conventional blues themes and Ornette-inspired tunes. Though a fine collaboration with Jan Garbarek, *Belonging*, yielded a glimpse of some new dimensions, *Death And The Flower* was chosen here because it features Jarrett's working group of six years—Dewey Redman, Charlie Haden, and the superb Paul Motian—as well as the hypnotic title piece, easily the finest performance on record by a Jarrett quartet.

In severe contrast to Keith's broad, lyrically expressive, melancholy beauty are the austere, dry, metaphysical schematics of Anthony Braxton, a multi-reedman and composer who came up with Chicago's AACM in the '60s. Braxton is a linear ancestor (pun in-



JAN PERSSON

Keith Jarrett

total of the parts is a most effective blend of folk-like melodic movement, classical harmonic richness, and modern jazz pulse.

The bittersweet romanticism of much of the new acoustic music finds its ultimate expression in the piano of Keith Jarrett, the most accomplished keyboard soloist in improvised music since Oscar Peterson. His stature rapidly increased through his tenures with Charles Lloyd and Miles Davis' Fillmore Band, into his acoustically-dominated solo career, which has found him working in a variety of formats. These include writing for various string groupings, performance with his quartet, and solo concerts, the most totally realized stage of Keith's music thus far, documented in three albums for Manfred Eicher's ECM label.

The Koln Concert, recorded in the German city on January 24, 1975, may be one of the most extraordinary solo piano recitals in history. Rarely has a musician had so much to say so concisely in such a wide range of pianistic voices. Jarrett seeks to get the full range of the piano expression, exploring every possible level of sound combination. He builds trance-inducing structures, creates themes and subthemes, tests levels of volume and density against each other, sings the blues in a way that involves few traditional blues changes and much blues feeling, and generally has to be heard to be believed. But never does Jarrett get bogged down in experimentation for its own sake, and few have ever heard him play the same thing twice. In this respect, though a few backward-looking pundits misunderstand his relationship to jazz and improvised music (not the same thing,

tended) of Eric Dolphy who is as concerned with the weight, implications, and linguistic richness of sound as he is with its musical possibilities in the more traditional references to harmony, melody, etc. *Five Pieces, 1975* is possibly Braxton's most mature realization of the possibilities for extension of contemporary form and musical structure. But as much as he recalls Dolphy in improvisational technique, he employs just as thoroughgoing a knowledge of chess, philosophy, mathematics, Cage, Stockhausen, and Xenakis in the construction of his quartet's total concept. And his relationship to bebop and post-bop is more clearly delineated in an eloquent reading of *You Stepped Out Of A Dream* in duet with David Holland, providing something of a reference point for the uninitiated listener.

It is perhaps ironic that, after all the electronic sound and fury of the first five years of the decade, the two names on most lips of aware listeners at the end of 1975 should be Jarrett and Braxton, acoustic performers who have no relation to rock. But electric or acoustic, fusion music will always be a music of possibility, transformed by strong identities capitalizing on their increasing awareness of what *can be* in music and sound. As in all other creative genres, the fusion music that lasts will be that which is fueled by honest imagination and virtuoso ability, rather than the desire to capitalize on fads and evanescent general public taste.

As of December 31, 1975, much more was musically possible than ever before. And the field of opportunity for new statements, for better or worse, was wide open.

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HOW TO

Be A Studio Musician HARVEY MASON

Talks To
Len Lyons

If anyone knows how to be a studio musician, that someone is Harvey Mason. Since becoming a full-time L.A. studio drummer in 1971, he has played on over 250 LPs with virtually everybody from pop singer Tom Jones to jazz vibist Bobby Hutcherson.

He has participated on numerous gold records, including Grover Washington's *Mr. Magic*, Bobbi Humphrey's *Satin Doll*, and Herbie Hancock's *Headhunters*. He has so many singles, films and television credits that he can't remember them.

Harvey Mason, 28, is a successful, hard-working pro who logs as many as 13 three-hour recording sessions per week. He makes a pile of money, has a sterling reputation, and now even has his own Arista LP, *Marching In The Street*.

As a boy growing up in Atlantic City, New Jersey, he lived in poverty. He met a number of on-the-road bebop musicians who passed through town, noting that "they were really expressing themselves through playing, but they were not happy with their living and financial conditions."

He observed two sides of one particular coin: many musicians who achieved public acclaim were not necessarily the best *musicians*, and, conversely, "the masses of people did not appreciate art and what it takes for a musician to develop all of his life to get to that certain point where he plays."

Was public acclaim worth more than a secure and comfortable income? "I decided I wanted to change my lifestyle," said Harvey. "At that point, I wanted to play music on a high level *and* be remunerated for it. I realized I could do that by playing in the studios."

In grade school, Harvey practiced at least one and a half hours a day, entering every practice session in a logbook he kept. In high school, he practiced six to seven hours on weekends and during the summer. "I used to work at a club," he said, "and go in during the day and bet somebody at the bar I could hold a snare drum roll for two hours. The guy might go out and come back while the bartender made sure I kept going. I won every bet."

Getting a recommended teacher as early as possible is essential. "Get a great *teacher*—and all great players are not necessarily great teachers," he said. A "great teacher," according to Harvey, is a person who is "well-rounded, knows the instrument thoroughly, is not going to be closed-minded, is open to new ideas, and definitely knows what's happening musically. He has to know where you are in relation to your own instrument. He has to be able to relate to you personally and be able to motivate you. Learn your instrument inside out. Become technically *very* sound."

Because the ability to read charts is essential for every studio musician, "you should cover *all* types of literature in *all* musical areas. Go as far in this area as you can with your teacher, and then get another teacher to take you farther."

You should begin as early as possible to listen



"to *everything*, not only the styles of music you like, but the things you may not like or that you're unfamiliar with."

Harvey heartily recommends furthering your education by attending music school after high school. You should study harmony, composition, ear training, and keyboard technique "to the point where you can functionally play the piano." You should also "get into every playing situation possible: orchestral, small group wind ensembles, big bands, combos, etc."

"And when you choose a school, choose one that has the *best* of as much as you can possibly get. I recommend, first on the list, the New England Conservatory of Music, my alma mater." Harvey also recommends Berklee (for jazz), Eastman, Juilliard, "and perhaps USC here on the West Coast."

While attending school, "go to *all* musical situations and see them first-hand. Everything. Concerts, clubs, jam sessions, rehearsals, etc."

"Check out all the types of music, and look for *keys*. On the drums, for example, is the guy playing rim shots, or is he just hitting the snare drum? Is he playing the ride cymbal on the bridge, or is he playing the high hat half-way open? *Identify* what key makes this specific situation different from another. More broadly speaking, look for what makes that *style* of music different from others. Find the key first, then live with the music to gain the subtleties."

An awareness of past musical styles, traditions and artists is invaluable. "The only way to learn that is by listening, and by being around older, more experienced musicians. You can learn a lot just from talking with them."

Until recently, Harvey worked a great deal with older musicians, "people like Teddy Wil-

son, Buck Clayton, Errol Garner, Charlie Shavers, Atilla Zoller, Red Norvo, people like that. I even worked with people who had gone through the New Orleans jazz thing."

At this point, Harvey touched on a major potential stumbling block. How does a young musician, one who has developed his technical abilities to the degree that he feels qualified to jam with the heavies, get "in" with them?

"First of all, you don't try to give your way in. Given your abilities, you then show a genuine interest and love for them and for the music. It's all attitude."

"This applies to later, too, for when you're new in town and want to work your way into the studios. I mean, there are certain guys who call you for help, and you don't care about them. There are other guys who call, however, and you *know* they're really straight ahead, nice cats, and if you can help them at all, you will. It's an intangible asset."

"If you really develop a love affair with music, rather than doing it just to make some money, that will come out in your attitude. You'll have a positive attitude. You won't overestimate yourself and be arrogant, nor will you underestimate yourself and lack self-confidence. You learn to exude self-confidence without offending anyone."

"Then, when your opportunity to play comes, don't hem and haw about it. Learn when to step on the gas and demonstrate a genuine confidence in your ability. Like I said, it's all attitude."

Purchasing your instrument involves money and taste. The object, of course, is to sooner or later acquire those instruments that completely fulfill your musical needs. "A major part of being a studio musician is learning your instru-

continued on next page

ment," said Harvey. "The other major percentage is knowing how to *adapt* your instrument(s) to the many different situations you'll face as a studio musician—country music, hard rock, r&b, straight bebop, outside music, orchestral situations, or Latin music."

Properly adapting your instrument to the situation means *having* the appropriate instruments, and then learning how and when to use them. (Some drummers own two or three complete sets; some guitarists bring four or five different guitars and amps to their sessions, etc.)

The best instrument is not always the most expensive, for each musician has different tastes and requirements. Whenever possible, however, you should attend the various NAMM conventions and the various Pro Shows (such as the recent Selmer/Ampeg Pro Show in L.A., soon to be held in Las Vegas, Chicago, Washington, D.C., and Jacksonville, Fla.). Such shows provide you with opportunities to discover new developments and improvements in musical instruments.

One new development drummers in particular will be interested in, for example, is Harvey's new MemriLoc, developed by Rogers. "I believe every drummer playing is sooner or later going to have to own the MemriLoc," said Harvey. "It is going to revolutionize the drum industry."

"All of the stands, the hardware, the drums, the fixtures, the tilts, and the sizes all fit into a locked groove now. The stands go inside each other, and they will go *exactly* where they were the night before.

"The cymbals lock in at the angle you want: the height is the way you want it; the tilt is the way you want it. If on the next night you want a little more tilt, you tell the guy to set the dial to 2½ instead of two this time. And everything's locked in—the tom-toms, the cymbals, everything—until you take the keys and change them.

"It's like putting a picture puzzle together. No more tape on the drums or stands. A drummer can now have somebody else put his stuff together on stage, and then just walk right on and play it. You do it once, at home, getting it just the way you want it, and then you can have anybody do it."

Regarding the rest of his outfit, Harvey said he will have a full description of his drums and how to use them in his forthcoming book, *Fact Sheet*, "conveying the subjects of live playing vs. studio playing, recording the drums, muffling, stick sizes, types of recording cymbals, technical exercises, contemporary styles, concepts, keys to different situations, and how to adapt your drums to the situation you face."

(While Harvey's book primarily concerns drums and drumming, musicians should also seek out other available literature that deals with similar topics for different instruments.)

Once you have completed your formal education, developed your chops, and made the decision to become a studio musician, what do you do then?

Before you even arrive in town (which, for all practical purposes, means L.A. or New York), you should get recommendations from musicians you already know. You should have as many names to call as you possibly can get.

When you arrive, "make business cards for yourself, so your name and number is right there. You do *not* call recording studios or put your card up on the billboards at the union or at 18 □ down beat

the recording studios. That shows a basic lack of awareness. Rather than putting your card up on billboards around town, *meet* the people and give them your card *in person*."

You begin meeting people by calling all of the contacts you may personally have, and by calling all of those contacts given to you by your friends and associates back home.

Not only do you call all contacts, but "you have to get out there and meet people. You've got to be out there where it's happening, waiting for the opportunity. You have to make yourself available at all times. Who you meet and how you come across to those people is very important.

"There is no substitute for being yourself, for being a human being, for not being a fake. Be how you really feel about things. For myself, rather than say anything negative about a person, I won't say anything at all. I don't advance my own cause by putting other people down. You just have to be positive."

There may be long stretches of time when you are *not* working. These times are potentially very destructive to the confidence and morale of any musician. You begin to doubt your own abilities. You tend to put off practicing. You begin to escape through drugs, alcohol or other means. You withdraw, and before you know it, you're a basket case. Basic bummer, yes?

"Even if you're doing badly," said Harvey, "you should *look* as if you're doing great. Dress well, keep a positive attitude, keep getting out and meeting people, and keep practicing and developing musically. Look wholesome and stay healthy. What can I say," he laughed. "Drink plenty of milk!"

And, of course, it is essential that you place yourself in as many *playing* situations as possible—rehearsal bands at the union hall and elsewhere, jam sessions, sit-ins at clubs, etc. Everybody talks good music, but the proof of your rap is in the playing. Get out there and *demonstrate* your abilities in as many different situations as you can find. Your name will get around much faster than you think it will.

"When you first start working," said Harvey, "you may work with some of the worst musicians in the world, like a bass player who's a car salesman and a piano player who's a chef during the day. Or a school teacher who plays trumpet once a month.

"Coming up you run into all of this. And right at that point is where you develop an attitude. Those situations there are the key to your musical attitude throughout your career.

"If you go in with a bad attitude, they're not going to call you any more. You may be serious about music, but they may not be, and you've got to learn how to get along with these guys. You learn how to get along, and you look for the best in that situation right from the beginning.

"I've played in country and western bands where I was the *only* dude who didn't wear a cowboy suit," said Harvey in his *db Profile* (8/14/75). "I've played in Dixieland bands with guys old enough to be my grandfathers. I've played in Latin bands where I spoke broken Spanish.

"The hardest thing in those situations may be to keep your head above the ground to figure out what good you're getting out of what might seem to be a stupid situation—to do something musical, no matter *how* dumb the context might appear to anybody else."

When you're just learning the studio ropes, the money (or lack of it) is irrelevant. You just

have to get in there and play every situation possible. "In all of the music ever played," Harvey said, "there is an art to it. There is some trick, some key, that makes that music click the way it does. Even if you don't like that particular type of music, once you've been playing it for five minutes, or half an hour, or an hour, or two hours, it gets to be a ball, because you're trying to be authentic. And to be authentic in anything you didn't have a part in making is not easy—it's a trip!

"And in all the music that is played, there are high levels. You just have to search them out and get the best from them. You have to know what you're striving for, where you have to get."

By participating in so many antithetical contexts, a musician might feel a loss of identity, unless, like Harvey, he feels "that is my identity. That's my ego trip—knowing that I can play in *any* musical situation. That's what I love. That's what makes me feel good. The more different situations I play in every week, the better I feel."

A non-studio musician might feel musically frustrated in the studio situation, but "as far as frustration goes, you know when certain composers call you what you're going to be asked to do. So if you don't want to do it, then don't take the job, rather than going in there and being frustrated and giving off negative vibes. If I take the call, I'm going to do what has to be done on the job, and the people are going to be happy, and, like I said, that's why I'm here: for the appreciation of my peers."

Once you land your first studio gig, *be on time* for it, and for every other session as well. "Sessions cost a tremendous amount of money, and if you don't show up on time, that hangs *everybody* up, which costs money for other musicians, all the engineers, and studio rental. If you're a really good musician, but you're late, they may call you back one more time. But if you're late again, you'll never hear from them again."

An important and intangible quality which you can learn only by practice and experience is learning how to decipher the composer's concept immediately. "That is what I found the most difficult of all the things I had to do when I came to the studio," said Harvey.

"You may be able to play well, but a situation may come up where there are 60 men in the orchestra, and the director can't say, 'Hi, Harvey, this is going to be jazz/rock.' You have to be able to *look at the part* and tell what kind of feeling it's going to be. Sometimes that isn't always possible. Then you have to listen to the music and quickly see what groove to put that music in.

"That will take years to do, even after you're in, but being *aware* of it early definitely helps.

"You also have to learn when to read every single thing without putting in anything extra, and when to put in other kinds of fills of your own. How much to read, how much not to read."

How to be a studio musician? Practice your instrument under a qualified teacher. Attend music school. Expose yourself to all musics and all techniques. Master them. Meet people and make contacts—the who-you-know is virtually as important as the what-you-know.

Develop confidence without arrogance, humility without self-abasement. Don't be afraid to be yourself. Think positively, always keeping your long-range and short-range goals clearly in mind. Pursue them daily. Now get out there and play yourazzoff! db

HOW TO

Become A Ghost Writer

BILLY BYERS

Talks To
Lee Underwood

Billy Byers is one of the most versatile and in-demand composer-arranger-orchestrators living in Hollywood today.

He orchestrated Johnny Mandel's *The Sandpiper* (featuring the hit song, "Shadow of Your Smile"), Marvin Hamlisch's Broadway smash, *A Chorus Line*, and the movie soundtrack for *The Sting*. He wrote Julie Andrews' TV Special and a special medley for Jerry Lewis' Muscular Dystrophy Telethon. He recently wrote the music for Telly Savalas' late-January TV special, the early-February Bell Telephone 90-Minute Special (with Bing Crosby as host), and the early-February Mitzi Gaynor Special.

As Dr. William Fowler said about Byers (db, Nov. 20, 1975): "Billy's versatility ranges from bone-playing on Zappa's *Hot Rats* album to composing for and conducting European symphony orchestras."

Byers was extremely reluctant to discuss the subject of ghost writing. "The term 'ghost writer' isn't repugnant to me," he said, "but its meaning has become atrocious around Hollywood. When you ghost write for somebody it's a contract between two people—a songwriter, for example, who hires an arranger to arrange his song.

"That contract can be used or abused by either one, or both. There are people who have abused that contract, primarily songwriters. It's the kind of situation where the guy whose name never appeared on the screen had to come in and do a remarkable arranging job, and the songwriter went out looking like a genius. The term 'ghost writer' has therefore become anathema to those who actually do the writing."

Arranging is a huge science, according to Byers, for which no one man knows all of the answers. There are many arrangers who have the jobs, and many other arrangers who don't.

The "haves" are those with the knowledge and experience to handle the various situations that arise; the "have-nots" find it difficult to gain the experience.

"The fellows who *do* have the jobs," said Byers, "often have a few too many. It takes two minutes to think up a musical idea, but 10 hours of back-breaking labor to get it on paper. Everybody who wants music wants it yesterday. The record companies and movie industries procrastinate until the very last minute. If you have to write four arrangements by tomorrow, you're going to be able to write three, but not the fourth—it's just a matter of calligraphy. At that point, you're going to have to call in help.

"The fact is, there isn't anybody who doesn't need at least some degree of help from time to time because of scheduling problems and because it takes so long to get things down on paper. And that is basically what a ghost writer is—a helper."

Throughout our talk, Byers emphasized that being a ghost writer—a helper to a songwriter or to overworked arrangers—is not an



end in itself. "For a young guy," he said, "ghost writing is a *means* to an end. He must keep his ultimate goals clearly in mind.

"A young arranger must already have his equipment together. He has to have done his studying, and he has to have already developed himself in some area, because no established arranger is going to teach somebody from scratch.

"A young guy these days learns how to write a great stage band arrangement in school, but he may be a little vague on how to write a hymn, a cha-cha, a waltz, a tango, or a country arrangement. The best way to learn is on the job, and the best way to do that is by apprenticing himself to somebody else who has too much to do.

"While the guy is serving his apprenticeship, he is learning about the business. He will learn everything that pertains to orchestration. He will also be learning how his employer gets his jobs, how his employer deals with political and diplomatic situations, what the economic structure of the business is, and how to sharpen his tools in areas he has perhaps never explored before.

"Ghost writing is a very honorable way to serve an apprenticeship. While he's serving that apprenticeship, he's learning about the

business, and perhaps next week when he gets his stuff together, he can turn around and do the same thing as the guy he's working for."

There are three areas in which people need help, according to Byers: Orchestration, Arranging, and Composition.

"Orchestration is where somebody lays the licks, the chords, the instrumentation and the forms out for you. You take that literal sketch and just translate it to the orchestra. There is very little imaginative work done in orchestration.

"An arrangement is where a guy gives you a melody and says, 'Do something with it.' On the basis of that incomplete information, you are supposed to go home and write a symphony, a fight scene, a chase sequence or a love scene. At that point, you are making a creative arrangement. You do some creative work in construction yourself. You actually shape the piece.

"Orchestrating and Arranging are quite acceptable," in Byers words, "and widely done.

"The third—Composing—is a no-no. Composing for somebody else is out of the question, because the man whose name appears is the writer thereof. Whoever's name appears on a song sheet or in the film credits is the one who makes the royalties. And there is no way you can transfer the funds. There's a technical problem.

"First of all, you're paid your royalties later, and they have sliding scales, so it's hard to figure out what you made on any one project. And the so-called 'composers,' who are for the most part quite egocentric, don't want to share the credit with anybody.



"I'll orchestrate or arrange anything they want, but I'll draw the line at composing. It simply is not worth it to do somebody else's composition, because they get the credit, they get the royalties, and there's no way of monitoring the money."

Except for composition, a ghost writer receives the same money his employer receives. An orchestrator receives established rates—from \$10 a page for small orchestras to \$18 a page for large orchestras.

For arrangements, the scale for nightclub arrangements is about two dollars higher per page than for films or television. "And there's a reason for it. When you're dealing with a large film or television corporation, they make out a weekly payroll. The nightclub artist doesn't.

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HOW TO Get Into Music Copying

CLINT ROEMER Talks To Lee Underwood

The name of Clint Roemer, author of *The Art of Music Copying* and co-author with Carl Brandt of *Standardized Chord Symbol Notation* (both published by Roerick Music Co., Sherman Oaks, California), has been one of the most prominent among music copyists in Hollywood for over 30 years.

For most of that time—25 years—he was chief copyist for the Stan Kenton Orchestra. While operating his own music copying service, Roemer and his staff also worked with many other composers and arrangers, including Gerald Wilson, Oliver Nelson and Andre Previn. He was also the librarian and exclusive copyist for such artists as Peggy Lee, George Shearing and Nancy Wilson.

Clint has worked in all fields of the entertainment industry—motion pictures, live and filmed television, phonograph recordings, dance bands, radio, symphonies, musical shows, night club acts and publishing.

"Years ago," he said, "copyists were looked down upon. They were guys who didn't make it as arrangers, composers or players. So they took up copying. They really weren't schooled, and, in so far as one can merely sit down and literally *copy* what he sees, it's the kind of thing that anybody can do.

"But a good copyist doesn't limit himself to that. One of the functions of a good copyist is to *edit*; the object of editing is to find the arranger's mistakes and inconsistencies and leave them out.

"You're reading between the lines, as if you're translating something from a foreign language, because every arranger has tons of idiosyncracies. It takes a good copyist to straighten the stuff out.

"There's the kind of guy who says, 'I get paid for putting down what I see. I don't get paid for correcting anything.' Well, I wouldn't touch that guy. I wouldn't have dared. I would have been scared silly to hire a guy like that for my copying service.

"A good copyist is one who is willing and able to assume the responsibility of making editing decisions. If he makes incorrect decisions, it's his neck. A good copyist, however, will not avoid the responsibility, and his decisions will be correct."

Roemer explained several traits of a good copyist, all of which complement one another. He must be methodical, analytical, and logical. He must also be able to accurately decipher other peoples' handwriting.

"Being a copyist means you are doing a nit-picking job," said Roemer, "which means you've got to have a *methodical mind* to do it. If you don't have a nit-picking mind, I don't think you'll have the patience to be a copyist.

"You can't be sloppy. You must develop good work habits, be conscientious, and not sluff the job off as being a crappy thing that anybody can do. Copying is not merely a mechanical job—it is an art. If you take up copying, you do the best you can and you take

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pride in your work. You've got to.

"You've also got to have a *good background in music*," he stressed "because there are a number of things you might see only once every three years. Give me a Russian typewriter, and I'm sure I could copy a book written in Russian, but I sure as hell wouldn't be able to catch any mistakes or inconsistencies in it, and I would probably make a lot of mistakes in interpreting the alphabet.

"Therefore, you have to know each instrument and its capabilities, ranges, basic fingerings, positions, etc. You have to know how to write for a harp, violin, or oboe."

Logic is extremely important in laying out parts. "I recently met a guy who was laying out a part that changed time signature every measure in repeating groups of three. It was something like 3/8, 4/4, 5/8, and then back to 3/8. It was a three-bar pattern, but he was following the general standard here in town, which is to write four measures to the line. So he was constantly getting lost, because the pattern was shifting.

"I took one look at it and said, 'Why don't you write it three measures to the line?' Looking down the page, every first measure was then 3/8, every second measure was 4/4, every third was 5/8. All the musician had to do was look at the page and he could instantly see that it was a three-bar pattern that kept repeating over and over again. It actually takes less time to do it that way, and it's clearer for the musician."

Spacing of the notes on the page, within the lines and within the measures, is important. "You should space things according to the mathematical value of the note, not just arbitrarily. Space four quarter notes to the bar evenly, for example, not unevenly. A dotted quarter note should take up more space than a simple quarter note. On piano parts, *align* the parts straight up and down. Otherwise, it's impossible to read."

According to Roemer, getting new copyists to be conscientious about finding and making convenient page-turns is extremely difficult.

"Their average philosophy is: 'That costs me time. Where I could have been writing, I've now got to look ahead at the score. While I am looking for that page-turn, I could be making another ten cents!'

"But when you have copied a long arrangement, how is a trumpet player going to turn the page while he's playing? You become concerned with the various fingerings and positions of the instruments and with the size of the music stand—about three pages wide.

"Sometimes you can give that trumpet player a four bar rest at the page-turn point. If you can't, maybe you can find him a whole note where he's holding it with one hand. He can take the other hand off and turn the page while he's blowing the note. Even if you have three or four lines left to play, you end the page there."

Experience is the only way to learn the various arrangers' handwritings, their incorrect note spellings, the way certain notes don't quite fit on either the space or the line. "You work on it for maybe half an hour, and you psyche the guy out. If you see a score of his two years from now, you remember him."

Clint emphasized that you need a quantity of experience—even if that means copying in school for free—because there is so much depending on accuracy and clarity. "You have a three-hour recording session with a 10-minute break every hour, which leaves 2½ hours for recording. When you knock off the time for the playbacks, there isn't much time left when the musicians are sitting down and actually blowing. You can't have problems. That music has got to be on the page.

"You've got to be one of the best. You've got to be good when you start, and you've got to get better all the time. You can't ever stop learning, because there's always something new. Even after 30 years, I run across stuff I never saw before. Today, for example, we're starting to run into microtonal music, which is another world coming."

It is also important that a copyist be *flexible*. "There are as many theories about how to copy as there are copyists," Roemer said. "You learn Bill Hughes' style, for example, and then go over to Bob Ross, who maybe does things differently. You've got to be able to switch gears quickly, do the work consistently, and not slip."

Why would anyone want to be a copyist in the first place? According to Roemer, "It's good money and it's all union. Working five days a week, eight hours a day, you can make \$30,000 a year with no problems.

"You are living your own life. Nobody is telling you what to do. And you work your own time. Except for deadlines, there are no pressures.

"However," he added, "it is hard, tedious work. Not everybody can sit for eight hours with a pen in his hand, just writing."

Copying is one of the rare professions today in which there are still more jobs available than there are qualified people to fill them. One noted Hollywood copyist recently had 10 to 14 people working every day for one week and still needed help.

Without question, it is difficult for an aspiring copyist to gain experience. The best place for a young copyist to begin is by contacting copying services. Call the service, talk personally with the employer, make an appointment, show him your work.

Technically, penmanship is everything. The employer, however, has no way of knowing if you spent three hours on one page, or if you are capable of producing excellent work at normal rates—approximately four to seven pages per hour.

The prospective employer therefore bases his decision not only on your knowledge of the instruments and on your sample works, but on your attitude towards copying. Attitude, in fact, is 90% of the game. Are you copying simply because you failed to achieve your goals in some other musical area, or have you practiced copying (for perhaps six months) the way a musician practices his instrument?

Are you dedicated? Do you *want* to be a copyist? Are you diligent? Hard working? Positive? Do you take as much pride in your copying as a musician does in his playing?

If so, copying may be your game. **db**

HOW TO

Be A Manager Theta Management's **LESLIE WYNN** Talks To ARNOLD JAY SMITH

Theta Management has one client—no, make that four clients—better still, make it five. But if you really get down to it, one is, strictly speaking, correct. The account that Theta Management handles is Return To Forever. It also manages the parts that make up the whole, and they very often add up to much more. Stanley Clarke, Lenny White, Al DiMeola, Chick Corea: all are managed individually by Theta as is the group as an entity. Put them all together and you get five separate acts.

Return To Forever has recently been signed by Columbia Records to record as a quartet. Clarke and White remain with Nemperor as single acts. DiMeola is recording for Columbia anyhow, but Corea is still under contract with Polydor as a solo artist. You can't tell the players without a scorecard.

Ms. Wynn has it all together and she is in firm control of each situation. Along with spouse Neville Potter, a director of Theta, they have some concepts about where and why RTF should go. Leslie proffered some of her theories during a recent interview, during which she confessed that her musical background was virtually nil. Save for those piano lessons we all struggled through, there was no formal training.

"I'd always been into music, all kinds," she told us. "It was very personal and how it affected my life! I noticed that I felt good when I with music. Certain music played at certain times took me from wherever I was, up. There weren't a whole lot of things that did that to me when I was six, eight or 12, or whatever. Music was my friend: we got caught up with each other."

Leslie decided that music was where she should be after many years of other gigs. "I

met Chick in late 1971 and that was my final decision. He had just formed the first Return To Forever group with Flora Purim, Joe Farrell and Airto. I was so infused with his music that, then and there, I knew what I was going to do."

Smith: How did the management offers come about?

Wynn: We didn't say, "I'll manage you, OK?" or "Do you want me to manage you?" We were friends and the business relationship just evolved from that. It wasn't until '73 that we entered into a formal situation. I just figured that that was what I was doing, shipping the bass around Europe, checking on hotels. I was a glorified groupie, so I decided to be something else. That was also the start of the first electric band of Chick's.

Smith: Is there a difference between a manager and an agent?

Wynn: Totally different. An agent ideally is an intermediary between artist and bookings, or between manager and bookings, between promoter and artist. He will be given a directive, "Please do such-and-such for me," regarding theatres, television. Of course, he should come back to you with what you have asked for.

I feel agents are underestimated in this business. They are hassled a lot; sometimes they are given too much to do, too many acts, etc. It can be creative. I like them to suggest things. I like everyone to be a part of what I do, to contribute. I'd like them to say, "You know what I think you should do?" or "Don't go out this time," or "Go into this market," or "I think it's time for a bigger place." They can say, "You know what you need, more production." Most don't even know they can give that feedback. Most sit in an office on the phone and never get off it.

Smith: Can a manager do both?

Wynn: Legally, I don't think a manager can book unless he is a lawyer. In the case of a manager, there is intimate and constant interplay between artists and himself. What does he want? Where does he want to go? What do you want to do? What areas do you want to cover? How much of your life do you want to devote to this thing? Basically, *goals*. Managers help these things materialize.

I have seen groups break up that really didn't have to break up. I have even seen our group go through some trouble. All it needs is a real good talk. Managers are Mother Confessors also. Say you want to become the best known singer in the world. What do I have to do? A manager will tell you to go into the studio, go on the road, go play clubs. Even the musical direction enters here. You say you want to be a singing sensation and you are writing free, esoteric music, I know that's not going to work. I'm close to the business world; you're not. I know what's going to make it—without, I might add, degrading the artist's product.

A manager is the stable element in the artist's life. He or she is always there to talk or listen. Living quarters sometimes come up. Personal areas of his life sometimes overlap the professional. We supervise the whole team that goes out with the band. We put together production ideas, plan the year. I have a board with the next two years mocked up, including vacations, days off, all bookings.

Smith: Would the leader of a group be able to do that?

Wynn: Not if he doesn't want his creativity damaged. When an artist handles his own business, two things happen, one from his point of view and the other from others' points of view.

From the artist's point of view, his attention goes into all of the areas except music. Instead of working on his craft or having his head into expanding in that area, he is now splitting his attention into worrying about things like record sales in various venues, who should he meet with to deal with that, etc. From others' viewpoints when an artist represents himself to a record company or to an agency, he's less effective. There's a certain kind of presence that is established for somebody when he is represented, when he becomes less accessible.

Smith: How important is knowing your artist well?

Wynn: Extremely so. He has to open up pretty much to me. If the guy's got sexual problems I don't want to know about it except if it overlaps, unless he walks out the door with it. That depends on how well each person handles the situation. I would have to say that I have to know him very well, especially his goals. For example, when you start to schedule their lives, so much personal stuff comes out, because you are controlling their lives for a sizable part of their time.

Smith: Would any of those problems act on



PATRICIA JO KETTLER

your decision about which market he goes into, how he fits into it, how you choose it?

Wynn: The first thing I look for is if there is, indeed, a market for that artist. For instance, I have a doubt about Mississippi being a market for RTF. So I'm not going to put them there right now. I have to find out about record sales, by "reaches" through agents who tell me if they can book them there, if others of the same genre have been successful there.

The more together the artist is, the better chance he has of really making it, even in those markets where there is doubt. You can detect insecurity just as you can detect power and charisma. An audience reacts to that.

Smith: I can't believe that you have dissected the audiences *that* carefully and it's as cut and dried as you have just stated.

Wynn: Well, it's not really. There are just so many days that Return To Forever tours. We can't go into every market that wants the band every time. At this point we say "no" a lot. We must ask, "What's the best plan that makes RTF *really* succeed?"

Smith: Succeed?

Wynn: I'm talking about a number one record and 10,000 seaters. If not 10,000 at one clip, then three shows in a town of 3000 apiece. That's *really* succeeding. In order to make that happen, I can't go into smaller town situations—secondary markets or schools in the boondocks—on a regular basis. I did that at the beginning to build it to this point. Now we hit Chicago, L.A., New York, Boston, D.C., San Francisco, to achieve our goal. I wouldn't go into Podunk, West Virginia, unless there was a purpose.

Now, there may very well *be* a purpose. We may decide we want to break that market wide open. Fortunately, Return To Forever doesn't have to go back too far to break a market. It's got that much universal recognition. We don't have to play a Village Vanguard in a town to break that town.

Smith: What kind of emotions, anticipations, anxieties go into selling an artist?

Wynn: I have got to be totally enthused in order for me to get involved with an artist. It's got to knock me out. My tastes vary tremendously in terms of music. I've got to be convinced that it will knock somebody else out. Now how can I do that if I'm not completely satisfied myself? I don't want to play a small game. If I feel that way, I'm very powerful and I'll know it. Basically, I am a very good salesperson. I mean, it's easy to sell diamonds to someone who is in the market for diamonds. The beauty is there, especially if the prospective buyer asked to see it. You simply say, "Look at this." That's how I operate. You really have to say, "Wow, listen to this." We say "no" to many more than we say "yes" to.

Smith: Do you have an organization that sells for you, or do you do it yourself?

Wynn: I do have an organization, but not for selling. I do that myself. Neville, my husband, is the only other executive. Ron Moss is the tour manager. Carolyn Clarke, Stanley's wife, works in our organization. Dave Leonard, a dynamite whiz kid, is road manager. Peter Hart, our production manager, was formerly with Genesis.

Smith: I mentioned strong emotions, like anxiety.

Wynn: Not too much of that. I have a lot of certainty. If you base your decision on what you're sure of, then there's no room for anxiety. 22 □ down beat

ity. I have so much confidence in these guys.

I have to get across to somebody that Chick Corea is a master composer. The guy is a genius. You've got to see him work; he's a genius. *That's* emotion and I know it. I admire him as a person and an artist. Now my job is to make somebody at 20th Century Fox Films realize that.

Smith: What kind of conflicts would there be within a group?

Wynn: The basic, everyday kind that crop up when you are dealing with four different personalities. Every group has got to have disagreements to go different ways musically, but eventually they come together.

What Neville and I do is to step in when we see that it's not getting settled, as quickly as possible. I have even flown out to handle it. Don't let it incubate because it can grow way out of proportion. No real conflicts—but we get involved, and that's what keeps it together. There is less of a chance of survival if disagreements are not handled personally. That will project itself on stage as well.

Smith: Do you insist upon top billing?

Wynn: Just when we deserve it.

Smith: How do you decide that?

Wynn: By how deserving they are in that town. I will bluntly turn down a booking if I don't feel the headliner deserves it. If the hall and the package don't warrant that headliner according to my ideas, I'll decline. It's not acknowledging where we are in that town. It's not building. Sometimes they'll see it my way and we'll do it.

Smith: You'd insist upon top billing over Freddie Hubbard?

Wynn: Definitely.

Smith: Over Stanley Turrentine?

Wynn: Absolutely.

Smith: Over Weather Report?

Wynn: Yes, certainly.

Smith: Quincy Jones? Roberta Flack?

Wynn: No. I may consider equal billing in those cases. Pink Floyd I'd let top bill us because they sell millions of records. You've got to see the way the game is played. How many records can you sell and how many people can you draw? That would have to be a business decision, to go on first and take second billing. The town would be important, as well as the act. Return To Forever has never been creatively booked. By that I mean put together with another act that is not the same. Expanding for both and at the same time very arty. I'd like cross-over situations. RTF can play on the same bill as Crosby and Nash, for example, or Chicago, or Joni Mitchell. The people who go to see Joni would dig RTF and vice versa because you are up in that level of taste which crosses over. That's very rarely done. It's easy to put them out with Weather Report, or Blood, Sweat and Tears.

Smith: Those aren't bad bookings, either. What's your complaint there?

Wynn: They are not expanding. You've got to realize that the person who is going to see RTF is the same as the person who will see Billy Cobham. I want expanded audiences. They (RTF) are in a class that's strange and it's because somebody hasn't really taken the time to exploit them creatively. The packaging will probably take the form of rock, but it doesn't have to. What is Earth, Wind and Fire? R & b, yes. It can be a jazz group, can't it? Well, soul, anyhow. Not the basic five or six groups that you would consider in contemporary music today. I'd like to pull in dif-

ferent kinds of people. Let some people who are Graham Nash and Dave Crosby fans come to see us and get off on it. Otherwise you don't move.

Smith: The music doesn't expand, either, in terms of where it can go. But you have to be careful not to force the pairings. The natural groups would be jazz; the others may appear forced.

Wynn: In a way. But some "natural" groupings have to be created initially to be natural later on. Every pairing takes effort and some forcefulness.

Smith: I don't mean forced in that regard, but forced musically.

Wynn: It's the same thing. Why do what fits, what's expected? Anybody can do that. Doing the unexpected makes it exciting. It can also be creative in that I see those musics going together. And those audiences . . . I'm very in-tune with what the audience is into. I'm not going to let an audience get bummed out and not dig the other group. The matchup will be effective for all concerned.

Look, we want to sell out everywhere. I mean *sell out*. We have publicity people promoting tours wherever we go. We don't want promoters to lose money. I'm not looking to rip off some dollars and run, leaving somebody bleeding in an alleyway. We want everybody to win and they can. Sometimes we won't even use an opening act because we want to utilize all of the talents in the band, including the acoustic part where everyone gets a chance to stretch out. Now we are thinking of going out with a visual show. Nothing gross with the music, but something that will blend with the music.

Smith: Do you handle each individual artist any differently than you handle the group?

Wynn: No. I just stay on a good communication level with him. Find out what he wants, needs, etc. Call him on the road, tell him what's happening, find out what's happening.

Smith: How do you detect ripoffs handed down from club owners, endorsements, promoters, etc.

Wynn: Each one is evaluated separately. It's very easy to detect. I know what they deserve, what they are worth, and I go accordingly. We never work clubs, so clubowners never enter into it.

Smith: *Never?* Don't you think you should allow a hit group like RTF to do some club dates? After all, clubs are the ground floor of the entertainment skyscraper. How do you expect clubowners to support unknown talent if they can't book the stars to recoup some losses?

Wynn: We don't play clubs because the sound systems do not conform with what can be done on records or in concert halls. The public is used to a certain sound. Another thing is that you reach a limited amount of people. The purpose is to reach a lot of people. We want to get across what the group is doing. The percentages aren't there even with 300 people per show, seven nights a week, two a day.

Smith: But to offer the club going public something different can gain you that expanded audience you spoke of earlier, and it also gives your musicians further opportunity to develop their respective and collective chops.

To hell with percentages. It's time the hit-makers paid back, or at least supported those

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HOW TO

Get Into Music Retailing

Part One:

DON GRIFFIN

Talks To
LEE UNDERWOOD

Eight years ago, Don Griffin was studying Economics and Business at UCLA. He and Ed Swansea decided to start their own studio, Don teaching guitar and woodwinds, Ed teaching drums. They rented a small house in Santa Monica and taught 100 students.

After six months, they rented a store and put in teaching studios. Don sold his Corvair for \$1500 to stock the store "with small things, strings, picks, things that would turn over fast." At that time, "the teaching was just a part time job to get me through school. My primary purpose was to obtain my degree in Economics and my Masters in Business."

Today, Don Griffin, 29, employs 25 people and is sole owner of West L.A. Music, which does a booming \$2 million business a year and is rapidly expanding.

West L.A. Music now consists of four buildings, housing five Divisions—the Musical Instrument Division; the Sound Division; the Service and Engineering Division; the Shipping and Receiving Division; and the Office Building.

West L.A. Music offers "nearly every major brand of musical equipment in existence." It also offers personal attention and expert advice; service on everything sold; instrument rentals and leases; cartage, storage, shipping, and credit terms.

Some of West L.A.'s regular customers include Stevie Wonder, Herbie Hancock, Santana, John Mayall, the Pointer Sisters, Rufus, Chicago, Bob Dylan, War, Ike and Tina Turner, B.B. King, Faces, the Beach Boys, and the Supremes.

"You don't need a college degree to go into business," said Griffin, who did in fact get his Masters in Business from UCLA, "but it certainly helps, if it's in a relevant subject. You definitely *do* need some common sense, and it would be good to have some accounting background, which you can get from any number of courses or books. You should also be able to deal with people in an effective manner. There's really no prerequisite *per se*."

"The musical instrument business is one business where you *do* need 'a feel' for it, however. Musicians are generally extroverts and egotists—which is not meant derogatorily—and they're concerned with art. You have to be sensitive to those needs in order to fulfill them. Selling a guitar is not the same thing as selling a pair of shoes or an automobile."

What has Don Griffin done to make West L.A. Music such a success? What were specific steps he took along the way? What can we learn from him about how to run a music business?

"The first thing Ed Swansea and I did—before we even rented a building or did anything else—was go to an attorney and say, 'We would like to start a partnership. We need a partnership agreement.' It was fortunate we did that, because if we had not, we

would have run into some serious problems when we agreed three years ago that I would buy his interest. With the partnership agreement, it was all stipulated in advance."

Also, at the very beginning, "one of the best things to do—which I didn't know I could or should do when I started—is get in touch with NAMM, the National Association of Music Merchants."

NAMM publishes *The Music Merchants' Operating Manual*, a valuable book "that contains everything you could get in a college course on management," said Griffin. Its chapter headings are: General Management, Sales, Advertising & Promotion, Merchandising, Education, Service, Financial Planning, Control, Accounting, Budgeting and Forecasting, and Miscellaneous. (Contact NAMM, 35 E. Wacker Dr., Chicago, Illinois, 60601. Telephone: 312-263-0261.)

Of course, the first big hurdle in beginning a business is financing. "If I wanted to be doing \$30,000 worth of business a month from today, I'd better have an initial \$10-20,000 dollars *at a minimum* to invest in stock, fixtures, personnel, advertising, promotion, etc."

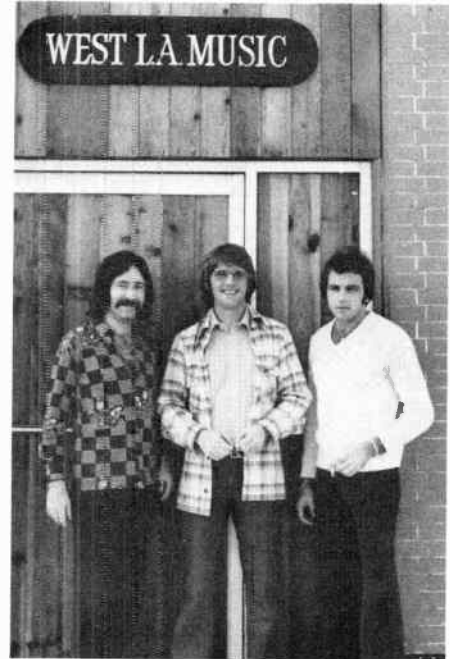
Unless you have good credit ratings ("your credit record is one of the most important things you should protect"), some borrowing ability (relations, friends, etc.), or money of your own ("that's the best one"), there are really no alternatives to the Small Business Administration (SBA) loan, a government-guaranteed loan made directly by the bank with bank funds, which, if pursued on a full-time basis, can be obtained in two or three months. Obtaining such a loan is often difficult, however, because a bank does not consider a music business a very good risk.

"They are very reluctant to loan any large amount of money on an unsecured basis. Since we deal primarily on a cash basis, we don't have much Accounts Receivable, so we can't pledge Accounts Receivable for a loan. Inventory is usually not all paid for, so you can't pledge that. It's difficult, because what they consider a good risk is a manufacturing operation."

Along with securing the initial funds, there are, according to Griffin, five major points to consider ("all of which you can study in any management book"): **Planning, Organization, Directing, Staffing, and Control.**

Planning: "You've got to set down your goals—how much business you want to do, policies, what merchandise you're going to carry, who you are going to sell to, how much you're going to charge, how much discounting you want to do, whether or not you'll offer credit, etc."

"When I was in school, my goal was to finish up my education. Once I finished my degree and my military, I then had to decide whether or not I wanted to accept any of several job offers, or if I wanted to continue in the music business. I decided I would be



Don Griffin

happier and gain more personal satisfaction by working for myself and achieving something on my own.

"When I decided to go into business, I then had to make many decisions regarding policies, plans, and goals. We did just that.

"At first, we didn't offer credit; now we do. We also decided the *market* we wanted to pursue: the professional musician, the top rock musician, and secondly (but more important in terms of revenue) the semi-professional, who is, of course, emulating the guy on top.

"That's the market we started with. Then we branched out into professional sound products, recording equipment, and now we've just opened our own Service Center so we can service everything that we sell.

"I must confess that at that time I was not very specific on goals. I underestimated how much business we would be doing.

"I've since learned it's critical that you *write down* your goals, and *read them*. Continuously. *All the time*. I know how much gross business I want this company to be doing three years from now, two years from now, one year from now, and five years from now. I can tell you we intend to be the largest single-outlet store in the country in five years. I know *exactly* how much I want to be paying myself at that date. And, of course, I have my personal goals as well."

Organization: "You've got to set up the organization and the personnel so things float smoothly from beginning to end. Inventory will come in properly, be properly checked in, and placed where you know you can find it. You systematize your purchasing system so

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it works smoothly the same way every time.

"Every person that works for you should have a written job description. He should know clearly what he is supposed to be doing, and who he is supposed to report to. The organization aspect comes in when you determine the most efficient way to have different people reporting to other people.

"I have five people reporting directly to me on matters of policy and organization in their individual departments. They are responsible for the people who work under them.

"I can't walk in the store and be the boss over the salesmen when they've got a manager over them, because then all of a sudden they've got two bosses. If I want a salesman to do something, I go through his manager.

"We have a chain of command that is very specific. That is the only way you can grow. If you don't delegate authority, you end up with more things to do than you can do. Initially, of course, you definitely have to be a jack of all trades, because it's unrealistic to expect that you can hire people full time to perform all of the various functions required. But as you grow, you establish the chain of command."

Directing: "Directing means continually making sure the company is following the plans you have set up to achieve your clearly defined goals."

Staffing: "The people you have working for you are one of the most important aspects of running a business. As an entrepreneur you are instigating an activity, but you are definitely not doing it all on your own as far as a retail business is concerned. You can be the world's greatest genius, but if the people you have working for you are not of a high enough calibre, you are going to fail.

"I really have to attribute the success of the business to the people involved. The first people in line there is the sales force. Everyone else is overhead. If the sales force does not perform, then there is not going to be any money to pay everyone their salaries.

"If I could tell you how to select salesmen, I could command any price I wanted for any sales management job in the country. That's the problem every sales manager faces. You just have to use your own judgement.

"Does the guy seem to be motivated to achieve a certain level of performance? Does he have a good, positive attitude? Finally, of course, when it comes right down to it, how, with the proper training and proper control, does he actually perform when you put him on the sales floor?"

"When I started, I knew nothing about sales. I wasn't even aware that there are such things as 'sales techniques.' Unfortunately, they don't talk about sales techniques in schools at any level. I gradually became aware that I needed to do something regarding sales training, not only for myself, but for the people that worked for me. I ran into different books and different people, and I began to gain more knowledge.

"One very critical thing is to have a continuous, on-going sales training program for your salesmen, even if you have only one.

"We now have once a week meetings that are strictly for sales training. And we have product training sessions. Different manufacturer representatives will do meetings for us, explaining their products, organization and sales techniques.

"From time to time, we'll have outside people who are not involved with any particular
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manufacturer. Frank Garlock, for example, became involved with our company five or six years ago. He has been a key part of our success. He still does a meeting once a month on motivation and sales training for all the store personnel."

Control: "Once you set up your organization, and you've got your plan, you got your people, and you're giving it some direction, then you've got to follow up and continuously check and continuously control everything. Much of it involves the financial end. The checks come back from the bank and you audit them to make sure that everything was paid as it should have been. Your cash register is also a control function. You make sure the money's coming in and that you're getting it into the bank, not in someone's pocket."

After discussing Planning, Organization, Directing, Staffing, and Control, Don Griffin suggested reading two books. One is *Management By Objectives*, by Koontz, offering "600 pages on each of these five topics," he said.

The book he enthusiastically referred to several times during the course of our conversation was *Think And Grow Rich*, by Napoleon Hill. Frank Garlock highly recommended another Hill book, *Master-Key To Riches*. Both books are "on personal motivation, not directed specifically toward the music store business."

At this point in his business, young Griffin does not employ a separate, outside purchasing agent. "Every salesman," he said, "is in charge of a certain area of the store. Part of his duties is to keep track of the stock we've got. He's required to fill out a requisition every time we need something. Those are all edited and approved by the manager. Then I approve every order for stock. Then it's passed on to my secretary, who actually places the purchase order. That's something I can check very quickly."

The amount and type of advertising an owner would want depends upon his situation. "Depending on where you are located geographically and what market you're looking at and on how much business you want to do, advertising can be very important, or it may be something that you don't need to do at all.

"However, I would say everybody needs to promote and advertise in some manner or some form. Location and market determines what kind of advertising you do and where you do it. Since we're looking at the professionals and semi-professionals primarily, and we're not selling to schools, for example, we're going to advertise in periodicals, and we're going to use methods to reach them. A company looking to sell to schools is going to take a different approach.

"For certain projects, we use outside agencies. For classified advertising, we handle ourselves. It definitely pays to get outside agencies to help if you're getting into radio or television advertising, extensive print and art work advertising, or where you don't have the time, and where you just don't have anybody who knows anything about that subject."

It might also be mentioned that in the early days of the business, Don and his brother, Bob, spent every night of the week visiting Hollywood clubs (West L.A. Music is located a few miles away). They met the performers and road managers directly and developed a strong personal rapport with them. Pretty soon, the West L.A. Music crew was working seven days a week, around the clock.

On franchises, Griffin said, "Most manufacturers that have a valuable product line in terms of making you money require that you become a franchise dealer in order to carry their line. That means you must make an initial investment in their product line so that you have a fairly representative display of their product on hand in the store. Some franchises cost a few hundred dollars; some may cost several thousand. You should aggressively go after franchise lines that are going to turn over fast, that are popular sellers, that are good quality products, and whose companies will co-operate with you in terms of promotion, advertising and backing up their products."

Griffin incorporated early, because "if you are a proprietorship or a partnership, you are personally liable for anything that happens in the business. If you are a corporation, however, and running it properly according to the corporation laws of your state, then you are not personally liable. The other advantage, past a certain point of net income, is taxes."

As far as taxes are concerned, "I've always had a CPA do them, and now I have one do my monthly financial statements. Since you're neither a lawyer nor a CPA, you should seek outside counsel on these matters. Doing that is much less expensive than the cost of making a mistake."

Don does not feel he has a good location, nor can he definitively describe what constitutes one. "You have to consider hundreds of factors," he said, "including population, where the other dealers are located, and who you're trying to sell to."

The key to establishing branch offices is "finding someone who can run those offices as well as you would yourself. If you have those people, the bulk of your problem is solved."

Don finished up our conversation by emphasizing service and attitude. "Our main market, the market we have always solicited, has been the repeat-business market. The way to get that is to give the best service you can possibly give to the customer when he's dealing with you. You don't sell shoddy merchandise. You sell the best quality merchandise you can become franchised to sell. You should back up what you sell; you should service what you sell; you should guarantee what you sell, and stand behind it."

In conclusion, something might also be said about Don Griffin's personal effect on me, a total stranger. First of all, he dressed casually, wearing quality shoes, slacks, shirt and sweater. He wore fashionably framed "Hollywood" glasses and a fashionable hair style. He appeared neither ostentatious, "square," nor "rock 'n' roll." Had he attempted to look like the musicians he serves, he would immediately be spotted as a phoney. Had he worn a white shirt, a tie, and a Brooks Brothers suit, he would have alienated all but the oldest members of the musical establishment.

He was forceful, yet warm. He addressed himself directly to the questions and spoke articulately and intelligently. His answers were clear, organized and informative, without being aloof, boring or clinical.

He knew how to listen. He demonstrated an openness for suggestions, a kind of watchful eagerness to find new ideas.

In the store, he addressed his employees with respect and good cheer. He was neither overly familiar nor dictatorial. He was

friendly, firm, direct and personable.

Psychologically, he appeared to be fully integrated, realistic, and in direct contact with himself, with others, and with the situation.

Part Two:

BOB SCHEIWILLER

Talks To ARNOLD JAY SMITH



In doing your homework for an interview of this type you ask friends and colleagues for leads. The job was easy, for Bob Scheiwiller's Central Music Supply is well-known as a leader in the sale, rental, leasing and repair of school band instruments. His reputation extends to every corner of New York State, various parts of the northeast and to other areas of the country. His home base is Syracuse where he has outgrown the store he took over there. New establishments have been opened at Portland, Maine and Rochester, New York, and there are plans for more. Musicians of every stripe can recall CMS in some stage of their lives; engineers know of it; one record company executive can even pinpoint the exact location of the Syracuse store.

Scheiwiller is a thirty-five year old degree-holding businessman who knew where he wanted to go from the start. Upon receiving his BA in Music from the State University of New York at Potsdam, he began a teaching career in suburban Syracuse, and then entered the retail trade in what is now his own business.

Smith: What kind of background should a music instrument dealer have before embarking on such a venture?

Scheiwiller: Should have and do have are two different things. I think it's a lot easier to go into this business—any phase of it—if you have been educated in the field of music. However, there are many successful dealers who have not been educated along those lines.

Smith: What were your steps after college?

Scheiwiller: I went into instrumental music instruction for three years before I even decided to work in the retail end of it. I finally did begin to sell for CMS and then my real education began. I left to work for the LeBlanc Instrument Co. in Kenosha, Wisconsin. After that I went back to CMS and bought in as a partner; later I

bought the entire store. The other two stores followed.

Smith: Explain the details of this business.

Scheiwiller: We deal primarily with schools. We have salesmen on the road and all of our business is geared to the needs of the music education field, beginners' instruments, step-up instruments, accessories, anything strictly in demand in the band and orchestral field.

Smith: What other businesses are like yours?

Scheiwiller: I really don't think there is any other business like ours. We are unique. There are, of course, other types of music businesses. There is the full-line music store: they carry pianos, organs, band instruments, orchestral instruments, sheet music, guitars, supplies for the rock bands, etc. There are stores that carry only "frets and electronics." Others carry only pianos and organs, sheet music and so on.

We are unique in that we are actually involved in third party sales. Teachers recommend the products we sell. If we don't sell ourselves to the teacher, he is not going to use our services. So basically our business is service-oriented. We sell our own store and its services so that the teacher will recommend us. The student buys from us because the teacher recommends.

In our case, and in the case of 50% of the stores like ours, there are parent nights. We are brought into the school at a time designated by the teacher, to introduce our line to the parents. Now if we had not sold ourselves to the teacher we would not even have been invited to participate.

Smith: Does your educational background aid you in this?

Scheiwiller: Yes, especially in getting along with the teachers. There is a kinship, because I have been through the problems they are having.

But after you get into the business, even if it is only informal training, I recommend some education in business practices. This is where we fall very short in our particular business. The common belief is that if you buy a product for fifty dollars and sell it for a hundred you make fifty dollars. That's false. You really don't make that entire fifty; you have those fixed charges of overhead, salaries, commissions and all of those other items that any fledgling business student learns on day one. But many people get into this business because they see that kind of so-called "profit." It's just like any other business: all those expenditures must be taken into account. There are the basic setting-up expenses that few consider.

Smith: What steps should the prospective music dealer take before going into the business?

Scheiwiller: I recommend that he first work in a music store. That's like extending your education. If possible, he should then work for a manufacturer; this was the most valuable part of my training. Working for LeBlanc I traveled in five different states and I got to see hundreds of dealers, picking up many good ideas along the way. It's like going to college: all you really learn is how little you know. Normally, if you work in a successful store, you learn your methodology.

When you are working for a manufacturer you're attending conventions, visiting school teachers, getting to see how certain things work. After working for LeBlanc I realized that making money in this business is not in the selling, but in the buying: control of inventory, budgeting, forecasting. When dealers get in trouble financially, it's because they didn't control their buying. They tend to buy for price and not for

the ability to then sell what they've bought.

Smith: Are there special financing arrangements involved in setting up a business such as yours?

Scheiwiller: Obviously, the amount of dollars available is automatically going to determine the size of the business. Today it would be extremely difficult to start in this business unless one had a tremendous amount of capital. I mean a substantial amount so as to accrue some inventory. This goes back to one of the basic problems of the school band business. When we buy an instrument from a manufacturer, we normally have to pay for it in September (the start of the school year). Now we rent it out and after a three month period, the parents decide whether to have their child continue or not. If they return the instrument, fine; but we have still paid for it. If they are going to continue renting, we have to deal with paper (commercial paper, loans, etc.).

Therefore, one has to have either manufacturer or bank financing, or one's own capital. With the former you normally have to establish some kind of a credit line. It's like going to get a job fresh out of college and you are turned down for lack of experience. Where do you get it if you can't get work? It's the same with financing. You have to be born with a credit rating . . . or you must earn it.

Once the financing arrangements are straight, then the prospective businessperson must be prepared to work 12-18 hours a day in the beginning; don't plan on hiring people to do a lot of the work. You'll need repairmen and a secretary, but the problem I see is that so many people don't keep their eyes and hands in everything. It's very important to know every single phase of the business at the early stages, especially the weekly finances. Every day there are three basic facts that I must know: How much is owed me? How much do I owe? How much is in the bank? If you know those three facts daily, you'll stay out of trouble. Or at least you'll see it coming.

Smith: When you do get around to hiring personnel, what do you look for?

Scheiwiller: For direct contact with customers, I prefer to hire a teacher, like myself, who is familiar with this field. All the salespeople that I have are teachers, except one, who has a finance degree and bank experience. It was a gamble, but he's a tremendous salesman, a part owner of the main store and the second in command. And yet, he has no formal music education. I want people who are really looking to excel, to hustle, who want to get ahead and are not afraid to work.

Smith: What kind of space is required when starting out?

Scheiwiller: There is no formula as to the amount of floor space relative to sales. We have outgrown our store in Syracuse, but we are still operating there. We're cramped there, which forces us to be a little more efficient. I learned once that if you have a tremendous amount of space and give everybody a private office, it just gives them a place to hide and not get caught wasting time, whereas if they are all out in the open they have to be working.

I have also watched firms move into very large stores when they grew. One bad year and those fixed expenses kill you. In other words, it boils down to whether you are in this business to impress people or make money. In my personal opinion, space is not of primary importance. A store should be neat, orderly and well-organized. It doesn't have to be vast.

Smith: What other types of music businesses

HOW TO

Get On Record

JOHN HAMMOND Talks To ARNOLD JAY SMITH

Namedropping can be fun. Try these: Benny Goodman, Count Basie. Bob Dylan, Mitch Miller, Pete Seeger, Billie Holiday, Bessie Smith, Bruce Springsteen, Charlie Christian, Helen Humes, George Benson and Aretha Franklin. Here's some more: Vocalion, Brunswick, Keynote, Majestic, Mercury, Vanguard, Columbia, Okeh, Parlaphone. This second batch are probably less familiar to you due to the fact that they were, for the most part, record companies that didn't make it into the '70s. It was on these and other labels that the famous and not-so-famous made their recording debuts. The mere mention of the companies brings immediate pictures to mind: Okeh was an ugly shade of sky-blue-pink at one time; Mercury had its winged helmet of the Roman god.

And there is one name that ties all of the above into a single luminescent package. The possibility exists that if it weren't for this man neither the record companies nor the artists would have become legendary. He is John Hammond who, through his complete unselfishness, his untiring 25-hour days and his devotion and deep love for the music of his time, gave us not only new sounds and new people, but new trends.

Hammond's title of vice-president in charge of talent acquisition at Columbia Records only tells a fraction of the story. He is, as Goddard Lieberman has succinctly put it, a musical encyclopedia. More importantly, John has physically gone into the studios, concert halls and clubs with his artists and introduced them to the public, or he has produced the concerts and the record dates that have introduced them to mass audiences. His "From Spirituals To Swing" concert was the first non-classical performance at austere Carnegie Hall, predating the Hammond-organized Benny Goodman band. It remains a monument in the history of American music.

Leonard Feather spoke of John as "a great catalyst" on a recent two part, three hour PBS television special. But a catalyst, according to our early chemistry class, initiates a reaction, remaining unchanged in the process. Hammond is loath to say that he is unchanged. He discovered Count Basie ("My proudest moment") and Bob Dylan and Bruce Springsteen. He organized Goodman's bands, initiating the color line breakthrough with Teddy Wilson, then took a political shot with Pete Seeger much later. He is a catalyst *only* in that he aids the chemistry of change, yet his ideas remain as fresh as tomorrow.

This conversation with John Hammond touched on a variety of subjects, all centering on the new artist and the budding entertainer.

Smith: How does a young musician establish himself with a record company?

Hammond: The first thing he or she would have to do, if visiting offices is impossible, is to make a demo tape or cassette. It's a pretty fair representation of his talent. Many young artists feel that home tapes aren't good enough. That's not really true. They spend an awful lot of bread to make stereo tapes in 8

or 16 track studios in their hometown and that doesn't give you a very much better example of what the person can do; there is a lot of overdubbing. Just using halfway decent home equipment would suffice. Of course, some groups call for larger setups. But for the most part, a home tape is good enough.

When I audition people at our Columbia studios, I will very often record them two-track or monaural. It saves an enormous amount of time and editing. Another reason for that is that I get an idea, for myself, how they sound over a microphone. This is a memory that I will bring back with me when I listen to the tape. With that in mind, I can then discuss it with some other people in the a&r department. The first thing is that the guy's got to have talent and the second is he's got to have persistence.

I see an awful lot of people up at Columbia and quite a few say that I'm hard to reach. (I have a very protective secretary.) At the same time, I will see someone who comes up from Bristol, Tennessee, without an appointment. I see those who I can see. But most of the people I have found have been the result of my going to seek them out rather than vice versa. I think it's always been that way in the record business. Of the 50 tapes I get a week, maybe one will be listenable, and then not even get chosen. Of the people I get in a year, maybe one or two are worth a disc *and that's all*. The kind of competition nowadays, a result of too much leisure time, is overwhelming.

Unfortunately, most of the kids that send in tapes follow trends, rather than set them. I'm really not interested in listening to someone remotely like Springsteen, or Dylan. I'm frankly sick of people not trying to blaze new trails for themselves.

Smith: How can you tell where the talent is in that Bristol, Tennessee if he goes into a multi-track studio?

Hammond: If he's here to see me he's not interested in that; he knows I'm not overwhelmed by that kind of stuff. But we have other people (at Columbia) who like the tricky, complicated, Phil Spector type of sound. So I send them over to Ed Naha, Mark Spector, or whoever.

Smith: What if you get a genuine talent who is, indeed, in the mold of Dylan?

Hammond: If I feel that there's someone with talent, but he is duplicated on this label, I will pick up the telephone and call Atlantic, or Warner Brothers, or certain other labels like A&M, which I think is a wonderful company, and say, "Look, there's a wonderful kid who has come up to see me. I can't do anything for him right now because of so-and-so and such-and-such, and he is in that groove. But I think he is good and in a year or two he may make it big." A lot of people have gotten their start that way. I'm not that much of a company man that I can't see talent and wish to see it get public recognition. If I'm really impressed and I feel he hasn't gotten a fair shake here, I'll call someone else.

Smith: We now have a person who thinks he has talent. He asks you how he should prepare a demo tape. How would you advise

him?

Hammond: I would suggest he make it short and put his most unusual and adventurous material up front. Most of the tapes I get are the tried and true, safe material at the beginning, which I'm not that interested in. I have the travail of going through three or four tracks before I find anything that has the slightest bit of excitement.

I look for things that are perhaps different from other producers. I have listened to a good deal of jazz in my life, and an awful lot of classical music, too, so what may sound unusual harmonically to the general public, or to other producers who haven't been exposed to other forms of music, may not sound all that revolutionary to me.

I have gone through all sorts of classical crap, if I may use the vernacular. I have also recorded Stravinsky, but there are very few super-major composers of this century. I know most of their work, so if a guy has gone through the Eastman School of Music, say, and is laying on a lot of complicated stuff just because it is complicated and uses synthesizers and other kinds of electronics in strident ways, he doesn't overwhelm me.

Smith: What do some of the other producers look for?

Hammond: Goddard (Lieberman) luckily comes from a classical background, including composing. I was a lousy viola player, but I did play in a string quartet for many years and I got a chance to play a lot of stuff with people better than I. More important than that is that I was a classical music critic for several years with the Brooklyn Eagle, as well as doing a column on jazz on Sundays during the '30s. There are a whole bunch of things that go into anybody's taste.

I'm not answering your question directly, but other producers may look for diverse elements. One is a person's relationship to his material. It's almost a truism to say that we don't listen to many artists that don't have their own material. The days of matching an artist with outside writers is almost gone. Practically all the young talent we have has self-contained music. If a singer doesn't write the material then somebody closely connected with the artist has got to do it, because we don't sign to do other people's material.

Smith: Let's get specific. George Benson comes in. . . .

Hammond: In jazz it's different. I mean rock or folk.

Smith: How about Manhattan Transfer, or The Pointer Sisters?

Hammond: Alright. There are exceptions to everything. Neither of those groups are typical of the record business. Both, by the way, are having trouble selling records after their initial issue. Those exceptions are usually one shots.

Smith: So then let's alter your original premise and say that only a core of the material should be original.

Hammond: Yes, okay. Going back to the new artist, he will come up with some of his own material. It's his spectacular technique that attracts us. His talent, harmonic sense

will make use of standard material.

Smith: What does that do to the repertoire from the point of view of years hence?

Hammond: It extends it, what with new writers and performers always coming up. They all aren't Lennons and McCartneys, but there are the Janis Ians and Pink Floyds, whose material stands a chance of being catalog material.

It's interesting with Dylan, for instance. He's had his peaks and valleys, but consistently through the years he sells. If he gets an enormous album, the whole catalog comes up. Springsteen is a marvelous example. So is Miles Davis. Bruce's first two albums didn't sell. The success of *Born To Run* has put those first two within spitting distance of gold. It happens all the time in all forms of art. You've heard of painters becoming faddish, vineyards, composers. It's natural.

Smith: Should the musician, singer, whatever, have a manager?

Hammond: The record comes first. After that he should have a manager. Most managers won't take an artist unless he's got a record to begin with. I have a reasonably low opinion of many personal managers. There are others that are wonderful. Most of them don't have terribly good ears and most are hype artists. Some, on the other hand, know how to book an act. Some will drop the artist after the hot record has cooled. After all, a manager wants a piece of the action and thereby can become a leech.

Not all; my goodness there's Mort Lewis, John Levy, Norman Granz. Norman is a saint. He has done more to elevate the ethics of this business than any one person. He was the first person to record music live and the first to pay musicians what they were worth, or more than they were worth.

Smith: Did he ever manage anybody besides Ella Fitzgerald and Oscar Peterson?

Hammond: Norman's not interested in that. He's an extraordinary guy. He's politically far out and he's so far advanced socially that he appears aloof. He's bored with everybody. If you spend most of your weekends with Picasso, as he did before Picasso died; if you are one of the classic gourmets of the world, as he is; if you break down racial barriers at a place like Pavillon, as he used to do with Ella and Oscar; if you know every good chef in the world; and if you are a complete internationalist, there is no reason why you shouldn't be bored with people in the business. He's bored with me. I don't blame him. I've known Norman since 1946 and most of the things that have happened we've talked about already.

Smith: Does the record company have much to do with where an artist should go?

Hammond: A great deal, yes. I know the independent scene; I know the small majors and I know the majors. The scene at Columbia is incredible. Jerry Wexler and Nesuhi Ertegun are close friends of mine and therefore I know Atlantic. There has to be, for the young artist coming up, an extraordinary union between promotion, publicity, sales and a&r. Some few companies have achieved that. Columbia, as a major company, is lucky because it controls its own distribution. Companies like A & M are slightly influenced by the fact that they have independent distributors. These distributors are as liquid in hard times, like right now, as any other business. The majors that control their own distribution have an easier time.

Smith: Many successful artists, Count Basie

is one, have had little or no musical education. Many of the artists today are ambivalent about that road. What's your opinion as to which way to go—college, or no?

Hammond: Nowadays far more minority kids are going to college than when I grew up. It was like ¼ of 1% of black kids that got out of high school. I see many more sophisticated black entertainers now than ever before. I see no correlation between musical education and talent.

The people that come to see us are mostly college trained. For me, a little more than half as of late. The percentages are changing because I see more black talent than the others.

Smith: What about musical college trained versus liberal arts college trained?

Hammond: God knows the music business has been greatly improved by the Berklee School of Music. I was terribly suspicious of Berklee originally. What they do is to give playing experience, as does the Yale School of Music. (Ed. Note: John is on the board of the Duke Ellington Foundation at Yale.) I'm so proud of what they are doing. Willie Ruff teaches up there. The students are not only encouraged to play jazz, but they are *made* to play jazz. The music department works very closely with the drama department so you get them playing original Purcell scores for



Jerry Wexler, John Hammond, Goddard Lieberson on PBS-TV

Shakespearean productions. (Connecticut is home for the Stratford Theatre and a major Shakespeare Festival every summer.)

The greatest thing that is happening there is that Yale gets musicians and integrates them into the public school system of New Haven. Through Willie and other musicians, the black music is brought directly to the students. The greatest names in the business come up and work, not only with the minority kids, but also with the undergraduates as well. It's a completely ideal give and take situation.

Smith: What about the musician not tender in years, who has had zero formal education? Examples: George Benson, Wes Montgomery, even Darius Brubeck, who just played with groups.

Hammond: Benson had *no* musical training at all. His father made him his first ukulele out of a cigar box. The Brubecks lived right next door to us in Westport, so I know what little training Darius had. What was good about Wes was that he came from a town (Indianapolis) that had the Ferguson brothers, a tank-town booking agency. They had bands like Snookums Russell, some of the first all-girl bands. They really did a job for their artists as far as bookings were concerned.

Things are different now. Reading is so very important. Reading and composition. If they don't know their harmony they are in se-

rious difficulties. Nowadays reading is about 95% of the music on records. It's essential. I am excluding a very small part of country music and a very small part of blues.

You say "jamming" artists where I would say "ensemble" artists, because to me a terrible thing has happened to music through the ages. That is the cult of the superstar. Jazz is the art of improvisation and collective improvisation. When a man like Louis Armstrong became a soloist and played high notes in front of a band, or when Charlie Parker chose to be supported by lush backgrounds, when they lose the business of setting riffs and playing on an equal basis with other musicians, they've lost half the excitement of creative playing.

In the *Soundstage* show where Benny Goodman played with Benny Carter, Benny Morton and especially George Benson, Goodman actually was riffing behind Benson. He hasn't done that in a long time. I thought he had forgotten how. In fact, he did, but it came back.

Smith: How do superstars pace themselves? How do they prevent themselves from becoming overexposed, both from their own point of view and from that of the record company? In effect, how do you prevent the "24-hour wonder" syndrome?

Hammond: A superstar is always smart if

he reverts to his role as a sideman from time to time in his career. An example of a guy who has done this is Jan Hammer. I knew him in 1963 when I first visited Prague. He was 16 or 17 then leading a trio, obviously the best in Czechoslovakia. Both Vitous brothers were with him. Miroslav came to America and his brother, a drummer and a Jehovah's Witness, went to prison for his religious convictions.

Jan and Miroslav came here to Berklee, Jan going eventually with John McLaughlin. He made some solo albums, mastered the synthesizer, and still will take dates as a sideman just to keep up his skills. This, to me, is the most sensible way for a great talent to keep up his ensemble chops.

Smith: Are you telling me that when we see on a record jacket "through the courtesy of . . ." we are seeing those that are continuing their training for superstardom by polishing up?

Hammond: Absolutely. That's why I felt so great when I heard Benny Goodman create riffs with Bennys Carter and Morton and Red Norvo. He's become an ensemble musician again!

Smith: What about the rock people? Do they get the chance to be sidemen, too?

Hammond: Bruce (Springsteen) has been a sideman for years, with Dr. Zoom and the

continued on page 30

down beat's Guide To Music Careers

I. Music Education Careers

III. Non-performing Careers

II. Performing Careers

Preface

The data in this Guide was assembled and collected from interviews with working professionals, school administrators, and business executives. The interpretation of the data is **down beat's**.

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.

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

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.

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, calligraphy, music typewriter, etc.
- Librarian

F. Theory & Composition Specialists, grades 11-U (\$8,500-\$25,000)

- 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 (\$20,000-\$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)
- Symphonic 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 gondoliers, 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)
- Carillonneur (\$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 anywhere 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): tests, 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

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Sonic Boom and The Steel Mill Band. He happens to be an incredibly good guitar player, even though he allows others to draw him out. He's not too good a piano player, but he's a good guitarist and wordsmith, too. He's the only artist I've ever known who is not interested in money.

Smith: What will help extend the life of a superstar: playing club dates, concerts, or an admixture of the two?

Hammond: I think an admixture of the two. It's very important for there to be nightclubs for musicians to play. Otherwise the recording business is going to take over. I don't think most musicians play their best in huge auditoriums. The personal contact is missing.

Listen, the Apollo Theatre in New York is in danger of going out of business because it can't get talent to fit its budget. If that means musicians have to take less money in order to keep the smaller theatres and clubs in business, then they've got to do it. It would be just dreadful for show business, for kids, for everybody, if the Apollos, the Beacons, the Academies of Music don't make it. Their counterparts all over the country are in the same situation. Some of the theatres have turned into strip joints; some were never anything else. I still go to strip joints when I hear there is live music there. You'd be surprised by the talent in some of those orchestra pits. Honky tonk clubs, too, have good people. Benson was playing with organ trios in some of them before I ever laid ears on him.

Smith: What do you see for the near future? Do you see a further emphasis on rhythm, or

perhaps a return to melody and more development into saxophone/trumpet front lines?

Hammond: There will be fads from time to time, basically for those who want to dance. They will also want to remember tunes. Kids will always like something far more experimental, but when they have families to support they'll change like the rest of us. I hope that a lot of experimentation remains. We have not reached our outer limits by a long shot. The more it expands, the larger and more exciting the audience will be.

Smith: Which would you like to see more of and why, brass and reeds or rhythm?

Hammond: There's so much more color when you have brass and reeds. There's more you can do with them, more variety. I'd like to see more of that type.

Smith: How can a budding artist sign with a record company without signing his life away?

Hammond: You make it sound worse than it is. Record deals are not all that bad. The regular Columbia deal is one year with four options. The percentages and the advances go up with each option year. I think that is fair. The company invests a couple of hundred thousand dollars in an artist, and they should certainly have a chance to have a life with that artist. They are not slave deals. Usually if an artist wants to get out after the first year he can, if he has earned his keep. The union can also step in in cases of great unfairness.

I don't think any artist should sign more than three years with a company. Any artist who is not making it with a company, and who can see that there is no percentage for the company to keep him, should try some-

body else.

Smith: What should a musician expect from a record company as far as advance publicity on radio stations, and getting promoters to present him in concert, etc.?

Hammond: As much as he can get! He can't expect bribery of disc jockeys because there is a federal law against that. He can expect press parties, supportive advertising, it all depends on the artist. It is to the record company's advantage to promote the artist. We will not sign artists who can't travel and expose themselves to various markets.

I had a pianist named Denny Zeitlin (a damned good psychiatrist) who, because of his profession could not leave San Francisco. He's still a great pianist, but we had to drop him after five recordings.

Smith: Should an artist have the right to break a five year contract after, say, three years because he is on top and thinks he can do better? Assume, when you answer, that you, or someone like you, has promoted the hell out of him and literally put him up there.

Hammond: Too much money doesn't do an artist very much good creatively. History will show that when artists get too fat their creativity dwindles. It all depends on how good the company is and how good the artist is. I would say the contract would have to be bought.

If a good artist comes up to see me, and I think he's got a lot of talent, I'll ask him right off if he's got a lawyer or a manager. If he says no, I send him to an honest lawyer, one who does not participate in the guy's earnings. Lawyers who become managers are not exactly my favorite people. **db**

GHOST WRITING

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When you do a nightclub arrangement, you're ordinarily assisting the guy who gets the check and turns it over to you. You may wind up spending most of your time chasing down the money when the artist is in Timbucktoo."

Should an aspiring arranger learn to specialize in either songs, albums, films, television, nightclubs, or jingles? According to Byers, "it's advisable for a young arranger to do *everything* he can lay his hands on in the commercial music field. If somebody wants a cha-cha, a huge orchestral work, or a chase scene, he should be able to do it.

"As an arranger, your goal is often times to be a composer or a producer. Therefore, it's not a good idea to specialize until one of your talents gets hot and the whole world is yelling for it.

"All of the areas of music are transitional. If your area of specialization gets passed by, you become zero in the music business. On the other hand, if an area of what you do suddenly becomes popular, then go ahead. But you've got to continue growing as well.

"Every time I sit down to do something, I learn. And there's new stuff coming along all the time. Like a doctor keeping up with the latest surgical techniques, or the lawyer keeping up with the latest court decisions, the arranger also has to continually grow. If you stop learning on the job, it's time to move on."

When a talented young arranger comes to Hollywood fresh out of music school, he should make a tape of his works, ask around to see which arrangers need help, call them, and send them his tape. "That's about it," says Byers. "I get calls like this all the time. I listen to the tape,

and I tell them who to see, because I usually don't need much help." It is also advisable to contact major composers and record producers.

As an aspiring arranger, "you should be prepared to wait perhaps 10 years to be successful. Things start slow in arranging, and then pretty soon the phone rings all the time.

"Obviously, the arranger has to make a living somehow. He should play some instrument well enough to make a living at it while he gets his arranging business off the ground. But it is my feeling that a *steady* job—a steady nightclub job or a staff job—is not good for a musician. A steady job inhibits growth and keeps you out of circulation. And, if you're working on staff, you're usually getting you at a reduced rate.

"Having a day-job is not the answer either. When you get home, you're tired. And if somebody needs something in a panic, you don't have the time. There's the old saying, that if you build a better mousetrap, the world will beat a path to your door. They left off one word: eventually."

Byers' advice is simple. Do the homework and continue growing. Develop all musical areas as much as possible. Avoid steady jobs that might isolate you. "And," he says, "it's also a dangerous thing for an arranger to marry a vocalist. Neil Hefti is the only one I know of who ever survived married to a vocalist. She might be a lady of either great or little talent, but every time he turns around and writes an arrangement for another vocalist, she is going to be jealous."

Byers strongly advises a young arranger to learn how to play the piano. "That way, you can do an instant, convincing demonstration of your material and work with acts. Otherwise, you have to hire a piano player, which you have to pay for out of your own pocket."

Getting an agent or manager is "a great idea, but it doesn't work," said Byers. "You think of an agent as somebody who hustles up the jobs. Baloney. The composers themselves hustle up the jobs. An agent is more like a lawyer who draws up the contract. If you are going to get an agent, however, make sure that you are the only composer or arranger he has. He will go out and work for you then. For movies an agent may be necessary, but certainly not for television episodes or nightclub acts."

Byers emphasizes that the young orchestrator and arranger should be careful to deal with persons who will handle his work responsibly:

"It has to do with the relationship between the two people who make the contract. Some guys let themselves be abused, and there are plenty who will abuse them. There are some people who are completely dishonest.

"I worked for a fellow once who put my name on the records—'Orchestra Conducted and Arranged by Bill Byers.' But when it was really a *good* record, I'd look at it and there would be *his* name. He always said it was the secretary's fault. It was *not* the secretary's fault. There is no way to protect yourself against that kind of abuse until the second boner. First time, okay. Second time, that's the end."

In conclusion, says Byers, "The ones who succeed are the ones who didn't get discouraged too young. You must remember that ghost writing as an arranger or orchestrator is an honorable and tremendously educational means to an end. You have to appraise your goals and work at them constantly. You have to be tenacious. The ones who got lost along the way just didn't stick it out long enough. It's slow in the beginning, but if you're good and you handle yourself right, your business will eventually grow." **db**

CAREERS

continued from page 29

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-\$20,000)

- 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

db

DEALER

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have you observed, and what would you suggest for them?

Schewiller: I'm not really familiar with them. I know that they have to be located in a retail trade area, such as a mall or something. None of our stores are located in a high traffic area because most of our business is with schools. Anybody that walks into our store has been told to do so by his teacher. You don't just walk in off the street and buy a \$500 band instrument.

Smith: So your location does not depend on traffic in your immediate area. Is there a sales formula for territory size?

Schewiller: It would depend on the type of area that you are in. For instance, in our Portland store there is no possible way that we can do the business we do out in our main store. There is a great population difference. So square mileage is not a factor in total sales. It depends on density.

We have had an increase in sales of about 35% a year for the last four years. The only formula I use is that for every person you have selling you should be able to generate about \$100,000 worth of sales. Again, that depends on what area of the country you are talking about. Certain areas of the country we sell at retail; in New York City there is no such thing as retail.

Smith: Do teachers recommend specific instruments by name, such as Holton, King, Selmer, Rogers, etc.?

Schewiller: Yes, they do. Like anything else, there are preferences in musical instruments, too. In this business teachers are quite geared to that. Obviously, not every store carries every brand and that's where the salesmanship comes in. Primarily, as I said before, we are interested

in selling a service. If there was one brand that was so far superior to any other, it would be the only instrument that would sell. There are personal feelings as to which one is better, but they are just that, opinions.

Smith: What advertising and promotional media do you use?

Schewiller: This is actually the first year we have done any advertising. We have put all of our money into individual school systems, printing their musical or marching band program books, which then feature our ads. This year, with the addition of the Rochester store, we decided to also advertise in the New York State Music Association magazine, called NYSMA.

Again, once we have sold the teachers, they do the selling for us. The only time that does not work is when you are working in specific geographical locations. For example, we might have an exclusive account some 60 miles away in a town where there is a music store. A parent, who cannot travel the 60 miles to attend the parent-teacher night, will obviously buy the instrument from the local dealer. Our advertising would still not bring in that business.

Repairs have become a very important part of our business. The salesmen on the road pick up and deliver the instruments. It is a necessity for a teacher to have this service available. Often a good repair shop can bring business by itself. Not only does the repair work have to be of fine quality, but it has to be completed in a reasonable amount of time.

Smith: What about promotional campaigns?

Schewiller: We have promotional campaigns for what we call the step-up instruments. This means going after the junior or senior high school students, trying to get them to move up to a better instrument. We do that, again, strictly through the teacher. We print literature; we

distribute it to the teacher and we put it on the school bulletin board. A teacher knows that better instruments will actually improve the sound of his band, so he encourages such sales.

Smith: Where do you expect your business to go from here? What do you expect from the music industry? The schools? The young?

Schewiller: I feel that music education is still on the rise; that it is definitely growing. I feel, however, that music teachers should somehow ban together and not assume that this field will always be there. Televised football games with their half-time shows are a tremendous advertisement for our industry. I don't feel that we're taking advantage of those marching bands walking down the field and across the screen. I feel that the manufacturers are doing a fine job in producing the instruments. They are faced with the problem that everyone else is—rising costs. I do feel that certain instruments will have a peak price. They will cease to be affordable by certain people. We will all have to deal with that.

Business is going great guns according to all of Bob Schewiller's information. And yet there are clouds on the horizon. The nation's population is not growing; the only way to gauge the growth of the industry is to get figures from the instrument makers themselves. Are they selling more instruments? The stagnation of the birth rate has got to hurt this industry. How can a neophyte entrepreneur feel the pulse of a trend? What about the economy? With more and more school budgets being voted down as austerity becomes the rule, where does the salesman go to peddle his wares? The first things to go in school budgets are the extra-curricular activities, and the first among those is music.

db

MANAGER

continued from page 22

trying to keep the hinterlands alive, making the trench-workers feel that their efforts are not in vain.

Wynn: I don't know if it's all that bad. There's a stage of being a valid artist, with a record contract, and a record out, but playing clubs. People want and do come to see them. They remain well known and respected. Return To Forever did that for ages. They don't have to go back and give the clubowners a break. There are a lot of people out there who can play clubs, who are very good artists, who should fill houses but are playing clubs. Look who goes into Paul's Mall in Boston, or the Bijou in Philly, or the Cellar Door in D.C., or the Troubadour, or Roxy, in L.A.—all known artists. Clubs have to be a

valid medium unto themselves. Those name clubs have got to survive because there is so much talent around.

Smith: I hope you're right, but I disagree as to the "medium-unto-itself" idea. Clubs remain the first available source for talent exposure. What about endorsements? Who handles them?

Wynn: There aren't a lot of crooked deals that have come into our area. We just don't pull in a lot of shit on our lines, so when something does come in, it stands out starkly. All that our artists will endorse are the products they genuinely use. If they don't like a product after they've tried it, they will ask that their name not be used. It must be something that he believes in. We have had occasion to return a product not because it wasn't liked, but because one of the guys liked something better. All agreements are signed on the

contingency that it can be ended within a set period of time.

All endorsements are routed through the tour manager. He connects with the band. It's a stable agreement that we have with all of our talent and the equipment manufacturers.

Smith: I assume your accounting and legal departments are up on all the ramifications that might ensue.

Wynn: Yes, of course. We have one accountant and we retain lawyers. I represent them inside the organization.

Lawyers should be utilized at all times. Never bypass counsel if it's at all possible. My advice is to use a lawyer that specializes in the music business.

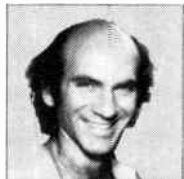
Accountants are important, but more so is financial planning. If that isn't together, you are not going to survive no matter how many or how good your accountants are.

db

SMILE, YOU'RE ON HORIZON.



Sonny Fortune



David Liebman



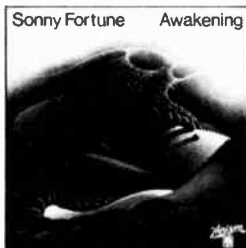
Thad Jones
Mel Lewis



Dave Brubeck
Paul Desmond

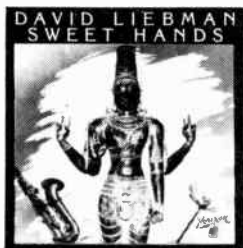


Jim Hall



Sonny Fortune Awakening*

Former Miles Davis reedman Sonny Fortune has also played and recorded with Mongo Santamaria, McCoy Tyner, and Buddy Rich. His multi-textured Horizon debut includes: Chip Lyles and Billy Hart on drums, Wayne Dockery and Reggie Workman on bass, Kenny Barron on piano, and Charles Sullivan on trumpet.



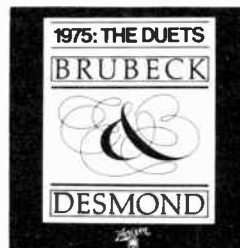
David Liebman Sweet Hands*

One of the rising stars of contemporary instrumental music, Dave is a former Miles Davis reed player who's also recorded with Mahavishnu John McLaughlin and Elvin Jones. He plays all saxes and flutes and is featured with his quintet, Lookout Farm: Richie Beirach on keyboards, Badal Roy on tabla, Jeff Williams on drums, and Frank Tusa on bass.



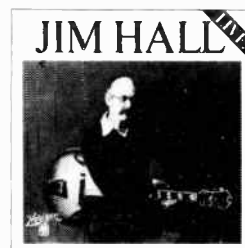
Thad & Mel Suite For Pops*

Thad Jones and Mel Lewis have been leading one of the most exciting big bands in the world for the last ten years. Their Monday night gigs at New York's Village Vanguard are legendary. This album is Thad & Mel & Co. in a musical tribute to Louis Armstrong.



Brubeck & Desmond 1975: The Duets*

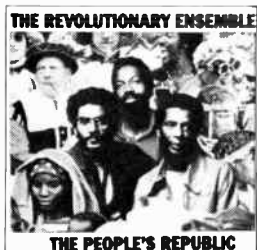
Brubeck and Desmond first played duets aboard the S.S. Rotterdam Jazz Cruise earlier this year. This album marks a special moment in jazz history: their first duet recording in over twenty years of performing together. It all started 2000 miles out at sea and it's all here. Definitely a vintage set.



Jim Hall Live!*

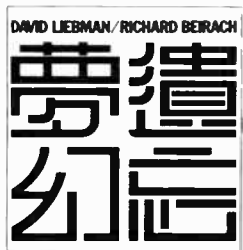
Precminent among contemporary jazz guitarists, Jim Hall shares equal space with the two generally acknowledged masters — Django Reinhardt and Charlie Christian. This album is the best of his recent "live" performances — accompanied by Don Thompson on bass and Terry Clarke on drums.

MORE TO SMILE ABOUT FROM HORIZON:



The Revolutionary Ensemble The People's Republic

The Revolutionary Ensemble has been an important trio in the avant-garde for the last six years. The Ensemble consists of three important and virtuoso players of the new music: Leroy Jenkins, violin & viola; Jerome Cooper, drums, percussion; Sirone, bass, trombone.



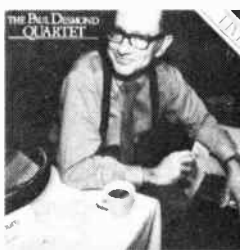
David Liebman Richie Beirach Forgotten Fantasies

Former Miles Davis and Elvin Jones sideman, saxophonist David Liebman plays duets with his longtime friend and piano sideman, Richard Beirach. Richie is one of the new outstanding pianists in jazz.



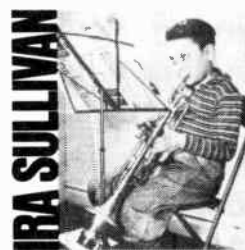
Thad & Mel New Life

Thad and Mel and their augmented big band celebrate the 10th anniversary with this record. (Dedicated to Village Vanguard owner Max Gordon.) Arrangements by Thad, Jerry Dodgion and Cecil Bridgewater.



The Paul Desmond Quartet / Live

Paul Desmond has rarely played club dates since the dissolution of the Dave Brubeck Quartet in 1967. This record set captures the highlights of Paul's recent two-week stay at the Toronto jazz club, Bourbon Street, and features Don Thompson, bass; Jerry Fuller, drums, and Ed Bickert, guitar.



Ira Sullivan

Multi-instrumentalist and legendary Chicago Miami jazzman, Ira Sullivan has recorded his first record in eight years. This record features Ira on trumpet, flute, soprano and tenor saxophones and Ira's Miami friends, most notably the incredible guitar talent of Joe Diorio.

Horizon is jazz. ♣ Horizon is a new venture from A&M Records dedicated to improvisational music and the artists who create it. ♣ Horizon will present a series of records intended to capture important new music for those interested in the remarkable and unpredictable evolution of jazz. ♣ All Horizon album covers will be gatefold and, in most cases, will contain extensive liner notes, along with transcribed solos, a lead sheet of a selected composition, a diagram

of the stereo mix of one of the selections, a graphic score of one selection (what instrument is playing when), artists' comments, and photographs. ♣ All Horizon pressings will be of the highest quality available to ensure the ultimate sonic experience. Each record will be packaged in a plastic lined inner sleeve. ♣ All Horizon albums will be available at a list price of \$5.98, instead of the usual \$6.98. ♣ We welcome your opinions.

A JAZZ SERIES ON A&M RECORDS



*Also available on tape

down beat's **GUIDE TO** **COLLEGE MUSIC STUDIES**

compiled,
edited and
prefaced

by **CHARLES SUBER**

A primary purpose of the Guide is to provide a directory of two and four year colleges that offer jazz study courses for credit within the music curriculum. To make the best choices, the following cautions and suggestions are offered to interested students, educators, parents, and guidance counselors.

- Because a college may offer jazz studies, there is no reason to believe the study of traditional music is either ignored or downgraded. On the contrary; it has been repeatedly demonstrated that the stronger commitment a school makes to jazz (and its semantic and cultural relations) the stronger is its total commitment to a genuinely complete music education.

- If a music teaching certificate is sought (for either immediate use or as career insurance) then it is necessary to attend a suitably accredited 4-year college. Since jazz courses are seldom required (see Statistical Analysis) for music education majors, one has to elect what is needed; i.e., jazz ensemble techniques, improvisation, arranging, history & development, materials and literature. Basic jazz techniques on the future teacher's major and minor instruments should be learned whether or not the student intends to perform as a jazz musician.

- If one is absolutely set upon becoming a professional musician, there is little anyone can do to dissuade him or her but it is suggested that the following advice be heeded. There is no school that can provide the essential characteristics of a professional performer: a strong *Ego*, an almost consuming *Ambition*, and a marketable *Talent*. However, there are two and four year schools that will supply the tools and skills needed to compete in the professional marketplace. If the 2-year college student is in or near a large urban area, it should be possible and desirable for the student to augment his formal jazz education with outside professional playing. A 4-year

college—assuming that it offers professional training courses—does provide alternative on-campus performing opportunities.

- A college should not be ruled out just because it currently offers no jazz training other than a Stage Band with a half-hour credit. That may be all the student wants or needs if he or she is not a music major but merely wants to do some big band playing while pursuing a career outside of music. (For some reason, would-be doctors, engineers and other science majors head the list of non-music students who play jazz in their undergraduate years.) It is also possible that the college may offer independent study programs in which various jazz courses are available "upon request". There are colleges that are loath to make public their actual jazz study curriculum. The vestiges of a "serious" image hold fast in some quarters: the word "jazz" might still have an unfavorable impression on the school's trustees or alumni.

Evaluating a College's Jazz Curriculum

Is the program at college X a good one? This question is asked most frequently of *down beat* and to which there is one general answer: It is not fair to the student or the college to make an evaluation without knowing and relating the capacity and goals of the student to the jazz program offered by the college. Following are some of the factors that should be considered when choosing a college at which to learn jazz.

- The measure of a well-rounded jazz curriculum is the depth and extent of the four "core" courses of jazz study: Ensemble (large and small); Improvisation; Arranging-Composing; and Survey (history and development). A college offering the equivalent of a jazz major usually requires 30 or more credit hours of jazz studies based on these core courses.

- Listen to the college's jazz ensembles and talk with graduates and students currently participating in the jazz program. Catalogs are inadequate substitutes for on-the-spot observation.

- Is improvisation encouraged within ensemble performance? Improvisation is, after all, an essential component of all jazz. Without it, no performance can be scored high on the creativity scale.

- Who's teaching what? Obviously, the best jazz curriculum is nothing without competent teachers. The most suitable qualifications for a successful jazz teacher include considerable professional playing and/or writing experience coupled with the communicative skills necessary to translate that experience into easily understood concepts and techniques. (Many colleges with top-rated jazz curricula do not require such

teachers to hold advanced degrees, but grant them "master teacher" status with commensurate professorial rank.)

- Estimate what can be added to the college jazz curriculum by self study with, or without, the assistance of a faculty member. There are excellent self-study materials and correspondence courses available (see *down beat's* current Annotated Bibliography of Jazz Study Materials) that can augment a college jazz program that is satisfactory in other respects.

Statistical Analysis

The 1973-74 edition of the Guide contained a curriculum analysis of 248 colleges: 198 4-year; 50 2-year. There is no reason to believe that similar analysis of the 306 colleges listed in this 1975-76 edition would not be proportionally the same. (Percentages have been rounded off to the nearest whole number.)

- Yearly growth of college jazz studies.

Column A = number and cumulative totals of colleges indicating the year in which a jazz course or ensemble was first officially offered under the supervision of a faculty member, using school facilities. Column B = number of colleges and cumulative totals indicating the year in which a jazz course or ensemble was first offered for credit. (228 of the 248 listed colleges in 1973-74 answered this question)

Years	A	Non-credit	B	Credit
1940-44	5	(5)	—	(-)
1945-49	5	(10)	4	(4)
1950-54	9	(19)	5	(9)
1955-59	23	(42)	12	(21)
1960-64	29	(71)	20	(41)
1965-69	94	(165)	94	(135)
1970-74	63	(228)	93	(228)

- 8% of 4-year colleges offer a Jazz Major or equivalent.

- 11% of 4-year colleges offer a Jazz Minor or equivalent.

- 8% of 4-year colleges require at least one jazz course toward the fulfillment of a music major.

- 22% of 4-year colleges and 14% of 2-year colleges offer at least four jazz "core" courses.

- An additional 22% of 4-year and two year colleges offer at least three of the four jazz "core" courses.

- 96% of 4-year and 2-year colleges offer at least one jazz ensemble for credit. There are an average of 2.2 big jazz bands in 4-year colleges; 1.8 big bands in 2-year colleges.

- 44% of 4-year colleges and 42% of 2-year colleges offer at least one course on jazz improvisation.



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- LYDIAN CHROMATIC CONCEPT** by George Russell **\$26.50**
- THE EVOLVING BASSIST** by Rufus Reid **\$12.50**
- Jazz Styles & Analysis: ALTO SAXOPHONE** by Harry Miedema, edited by David Baker; 125 transcribed and annotated solos by 103 famous alto saxophonists **\$12.50**
- CONTEMPORARY TECHNIQUES FOR THE TROMBONE** by David Baker **\$25.00**
- THE PROFESSIONAL ARRANGER COMPOSER** by Russell Garcia. Standard text for big band writing **\$7.95**
- CHARLIE PARKER ORIGINALS**—30 tunes in concert key **\$2.95**
- PENTATONIC SCALES FOR JAZZ IMPROVISATION** by Ramon Ricker. Study of Pentatonic scales in modern jazz. 6 transcribed solos by J. Corea, H. Hancock, K. Jarrett, J. Henderson, J. Farrell, and W. Shorter. 40 pages of licks and exercises. Spiral bound **\$7.95**

- ARRANGING & COMPOSING for The Small Ensemble: jazz/r&b/rock** by David Baker, 184 pp. **\$15.00**
- JAZZ IMPROVISATION** by David Baker **\$15.00**
- ADVANCED IMPROVISATION** (with 90' cassette) by David Baker. Spiral bound. 256 pp. **\$25.00**
- Jazz Styles & Analysis: TROMBONE** (with transposing guide for all instruments) by David Baker **\$15.00**

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- 46% of 4-year colleges and 34% of 2-year colleges offer at least one course on jazz arranging & composing.
- 57% of 4-year colleges and 44% of 2-year colleges offer at least one jazz survey course.
- 11% of 4-year colleges and 14% of 2-year colleges offer at least one jazz theory/harmony course.
- 14% of 4-year colleges and 12% of 2-year colleges offer at least one course in jazz instrumental techniques (jazz piano, guitar, drums, trumpet, etc.)
- 9% of 4-year colleges offer at least one jazz pedagogy course.
- 65% of 4-year colleges with jazz curricula are members of the National Association of Schools of Music. About 35% of the 397 NASM members are known to offer a jazz curriculum.

Postgraduate Study

The following universities are known to down beat as offering postgraduate jazz studies during the regular school year (1975-76) or in summer sessions.

- Colorado, U./Denver
 Eastman School of Music/Rochester, NY
 Illinois, U./Urbana
 Indiana, U./Bloomington
 Miami, U./Coral Gables, FL
 Moorhead State U./MN
 Morehead State U./KY
 New England Conservatory of Music/Boston, MA
 New York, S.U./Buffalo
 Northern Colorado, U./Greeley
 North Texas State U./Denton
 Pittsburgh, U./PA
 Wesleyan U./Middletown, CT
 Wisconsin, U./Superior

Organization of the Guide

The information contained in the listings below has been supplied by the colleges to down beat and is subject to change without notice. All correspondence relative to corrections, additions, or deletions should be addressed to down beat/Education, 222 West Adams Street, Chicago, IL 60606.

• Colleges are listed alphabetically by states and by school name within the states.

• Requests for detailed information on the jazz study curriculum of any college listed below should be addressed to the person or office indicated. Example: to request information on the jazz curriculum of the University of Alabama, address the envelope—

Steve Sample or Director of Jazz Studies
 Music Dept.
 University of Alabama
 University, AL 35486

ALABAMA

University of Alabama; University, AL 35486. Write: Steve Sample or Director of Jazz Studies, Music Dept.

ARKANSAS

Arkansas State University; State University (Jonesboro), AR 72467. Write: Chairman, Music Dept. Henderson State College; Arkadelphia, AR 71923. Write: Dr. Joe Clark or Director of Jazz Studies, Music Dept.

ARIZONA

University of Arizona; Tucson, AZ 85721. Write: Thomas R. Ervin or Director of Jazz Studies, School of

Music.

Arizona State University; Tempe, AZ 85281. Write: Dr. Dan Swaim or Director of Jazz Studies, Music Dept. Mesa Community College (2-yr.); Mesa, AZ 85201. Write: Grant Wolf or Director of Music. Northern Arizona University; Flagstaff, AZ 86001. Write: Director of Jazz Studies, Music Dept.

CALIFORNIA

Cabrillo College (2-yr.); Aptos, CA 95003. Write: Director of Music.
 California Institute of the Arts; Valencia, CA 91355. Write: Mel Powell or Dean, School of Music.
 University of California/Berkeley; Berkeley, CA 94720. Write: Dr. David Tucker, 53 Student Center.
 University of California/Los Angeles; Los Angeles, CA 90024. Write: Paul Tanner or Chairman, Music Dept.
 California State Polytechnic University; Pomona, CA 91768. Write: John DeFoor or Director of Jazz Studies, Music Dept.
 California State University/Fresno; Fresno, CA 93705. Write: Larry Sutherland or Director of Jazz Studies, Music Dept.
 California State University/Northridge; Northridge, CA 91324. Write: Joel Leach or Chairman, Music Dept.
 California State University/San Diego; LaJolla, CA 92037. Write: Director of Jazz Studies, Third College.
 California State College/Sonoma; Rohnert Park, CA 94928. Write: Gail Atkinson or Chairman, Music Dept.
 Cerritos College (2-yr.); Norwalk, CA 90650. Write: Don Erjavec or Chairman, Music Dept.
 Chaffey College (2-yr.); Alta Loma, CA 91701. Write: Chairman, Music Dept.
 Crafton Hills College; Yucaipa, CA 92399. Write: Roger E. Rickson or Chairman, Music Dept.
 Cuesta Community College (2-yr.); San Luis Obispo, CA 93430. Write: Warren H. Balfour or Director of Music.
 DeAnza College (2-yr.); Cupertino, CA 95014. Write: Dr. Herb Patnoe or Chairman, Music Dept.
 Diablo Valley College (2-yr.); Pleasant Hill, CA 94523. Write: Chris Nelson or Chairman, Music Dept.
 East Los Angeles College (2-yr.); Los Angeles, CA 90022. Write: Walter E. Carr or Director of Music.
 Foothill College (2-yr.); Los Altos Hills, CA 94022. Write: John Mortarotti, Fine Arts Chairman.
 Gavilan Community College (2-yr.); Gilroy, CA 95020. Write: Ronald G. Ward or Chairman, Music Dept.
 The Dick Grove Music Workshops (Diploma school, or credits via U. of San Francisco); 12754 Ventura Blvd., Studio City, CA 91604.
 Long Beach City College (2-yr.); Long Beach, CA 90808. Write: Ron Logan or Director of Music.
 Los Angeles City College (2-yr.); Los Angeles, CA 90029. Write: Bob McDonald, Music Dept., 855 N. Vermont Ave.
 Los Angeles Valley College (2-yr.); Van Nuys, CA 91401. Write: Richard Carlson or Director of Music, 5800 Fulton Ave.
 Monterey Peninsula College (2-yr.); Monterey, CA 93940. Write: Don Schamber or Director of Music, 980 Fremont Ave.
 Orange Coast College (2-yr.); Costa Mesa, CA 92626. Write: Dr. Charles Rutherford, Music Dept., 2701 Fairview Ave.
 University of the Pacific; Stockton, CA 95204. Write: David Goedecke or Director of Bands.
 College of the Redwoods (2-yr.); Eureka, CA 95501. Write: Jack Wheaton or Chairman, Music Dept.
 Sacramento City College (2-yr.); Sacramento, CA 95822. Write: Forrest R. Van Ripen or Director of Music, 3835 Freepoint Blvd.
 San Bernardino Valley College (2-yr.); San Bernardino, CA 92903. Write: Paul Oxley or Director of Music, 701 S. Mt. Vernon Ave.
 San Diego State University; San Diego, CA 92181. Write: Dr. Eddie Meadows or Chairman, Dept. of Music and Afro-American Studies.
 University of San Francisco; San Francisco, CA 94117. Write: Dr. Dan O'Neill, School of Education, Office of Continuing Education; or Dr. Leonard Dalton, Music Dept.
 San Jose State University; San Jose, CA 95192. Write:

Dwight Cannon or Director of Jazz Studies, Music Dept.

Santa Monica College (2-yr.); Santa Monica, CA 90405. Write: James B. Fugle or Director of Music, 1815 Pearl St.

College of the Siskiyous (2-yr.); Weed, CA 96099. Write: Jerry Edwards or Dean of Students.

Southwestern College (2-yr.); Chula Vista, CA 92010. Write: Jim Merrill or Chairman, Performing Arts, 900 Otay Lakes Road.

COLORADO

University of Colorado; Boulder, CO 80302. Write: Jack Foote or Director of Jazz Studies, School of Music.

University of Colorado at Denver; Denver, CO 80202. Write: Dean, College of Music.

Colorado State University; Ft. Collins, CO 80521. Write: Otto Werner or Director of Bands, Music Dept.

University of Denver, Denver, CO 80210. Write: Dr. Roger Fee of Dean, Lamont School of Music.

Metropolitan State College; Denver, CO 80203. Write: Dr. Jerrald McCollum or Chairman, Music Dept.

University of Northern Colorado; Greeley, CO 80631. Write: Derryl Goes or Director of Jazz Studies, School of Music.

CONNECTICUT

University of Bridgeport; Bridgeport, CT 06602. Write: Neil Slater or Director of Jazz Studies, Music Dept.

Quinnipiac College; Hamden, CT 06518. Write: Sam Costanzo or Chairman, Fine Arts Dept.

Wesleyan University, Middletown, CT 06457. Write: Bill Barron or Chairman, Music Dept., Center for Creative and Fine Arts.

Yale University; New Haven, CT 06520. Write: Willie Ruff or Dean, School of Music.

DISTRICT OF COLUMBIA

The Catholic University of America, Washington, DC 20017. Write: Michael L. Mark or Chairman, Music Education Program.

Howard University; Washington, DC 20001. Write: Director of Jazz Studies, School of Music.

FLORIDA

Applied Music School (Diploma School); Tampa, FL 33603. Write: Ron Delp or Director, 505 W. Hillsboro Ave.

University of Florida; Gainesville, FL 32601. Write: James Hale or Chairman, Music Dept.

University of Miami, Coral Gables, FL 33124. Write: Dr. William Lee or Director of Jazz Studies, School of Music.

Miami Dade Community College/North Campus (2-yr.); Miami, FL 33167. Write: John A. Alexander or Director of Music, 11380 N.W. 27 Ave.

Palm Beach Junior College (2-yr.); Lake Worth, FL 33460. Write: Sy Pryweller or Director of Music.

GEORGIA

Columbus College; Columbus, GA 31907. Write: Paul Vander Gheynst or Chairman, Music Dept.

Fort Valley State College; Fort Valley, GA 31030. Write: George R. Holland or Chairman, Music Dept.

University of Georgia; Athens, GA 30602. Write: Roger L. Dancz or Director of Bands, Music Dept.

Georgia State University; Atlanta, GA 30303. Write: Jim Progris or Chairman, Music Dept.

Morehouse College; Atlanta, Ga 30314. Write: Ted McDaniels or Chairman, Music Dept.

IDAHO

University of Idaho; Moscow, ID 83843. Write: Richard F. Werner or Dean, School of Music.

Ricks College (2-yr.); Rexburg, ID 83440. Write: Noel Brown or Chairman, Music Dept.

ILLINOIS

American Conservatory of Music (Diploma School); Chicago, IL 60605. Write: Willie Pickens or Director.

College of Lake County (2-yr.); Grays Lake, IL 60030. Write: Chuck Banks or Director of Music, 19351 W. Washington St.

Chicago State University; Chicago, IL 60621. Write: Bunky Green or Chairman, Music Dept.

DePaul University; Chicago, IL 60604. Write: Dr. Leon Stein or Dean, School of Music, 25 E. Jackson Blvd.

Eastern Illinois University; Charleston, IL 61920. Write: Dean, School of Music.

Elmhurst College; Elmhurst, IL 60126. Write: Dr. James Sorensen or Chairman, Music Dept.

Governors State University; Park Forest South, IL 60466. Write: Dr. Warrick Carter or Coordinator, Jazz Studies, College of Cultural Studies.

Wm. Rainey Harper College (2-yr.); Palatine, IL 60067. Write: James Bestman, Director of Music.

University of Illinois; Urbana, IL 61801. Write: John Garvey or Chairman, Jazz Division, School of Music.

University of Illinois at Chicago Circle; Chicago, IL 60680. Write: Chairman, Music Dept.

Illinois Institute of Technology; Chicago, IL 60616. Write: Neal Dunlap or Chairman, Music Dept.

Illinois State University; Normal, IL 61781. Write: Chairman, Music Dept.

Illinois Wesleyan University; Bloomington, IL 61701. Write: Dr. Thomas Streeter or Dean, School of Music

Joliet Junior College (2-yr.); Joliet, IL 60435. Write: Director of Music.

Kaskaskia College (2-yr.); Centralia, IL 62801. Write: Director of Music.

Kennedy-King College (2-yr.); Chicago, IL 60623. Write: Percy Timberlake or Director of Bands, Music Dept.

Millikin University; Decatur, IL 62522. Write: Roger Schueler or Dean, School of Music.

North Central College; Naperville, IL 60540. Write: Robert Rollin or Chairman, Music Dept.

North Park College; Chicago, IL 60625. Write: Dr. Lee Burswold or Chairman, Music Dept.

Northern Illinois University; DeKalb, IL 60178. Write: Ron Modell or Chairman, Music Dept.

Northwestern University; Evanston, IL 60201. Write: Director of Jazz Studies, School of Music.

Quincy College; Quincy, IL 62301. Write: Charles Winking or Chairman, Music Dept.

Roosevelt University; Chicago, IL 60605. Write: Director of Jazz Lab, School of Music.

Southern Illinois University; Edwardsville, IL 62025. Write: Dr. William Tarwater or Dean, School of Music.

Thornton Community College (2-yr.); South Holland, IL 60473. Write: Donald F. Kramer or Director of Music.

Triton College (2-yr.); River Grove, IL 60171. Write: Burrell Gluskin or Director of Instrumental Music, 2000 Fifth Ave.

Waubesa Community College (2-yr.); Sugar Grove, IL 60554. Write: Duane Wickiser or Director of Music, Rte. 47 and Harter Road.

Western Illinois University; Macomb, IL 61455. Write: Robert Morsch or Director of Bands, Music Dept.

Wilbur Wright College (2-yr.); Chicago, IL 60634. Write: John DeRoule or Director of Adult Education.

INDIANA

Ball State University; Muncie, IN 47305. Write: Larry N. McWilliams or Director of Jazz Studies, School of Music.

Butler University; Indianapolis, IN 46208. Write: Robert Grechesky or Dean, Jordan College of Music.

University of Evansville; Evansville, IN 47702. Write: Edwin Lacy or Chairman, Music Dept.

Indiana University; Bloomington, IN 47401. Write: David Baker or Director of Jazz Studies, School of Music.

Indiana University Southeast; Jeffersonville, IN 47130. Write: Jamey Aebersold or Chairman, Music Dept.

Indiana State University; Terre Haute, IN 47809. Write: John P. Spicknall or Chairman, Music Dept.

University of Notre Dame; Notre Dame, IN 46556. Write: George Wiskirchen, C.S.C., or Director of Bands.

Purdue University; Lafayette, IN 47907. Write: Roger Heath or Director of Bands.

Saint Francis College; Ft. Wayne, IN 46808. Write: Richard D. Brown or Chairman, Music Dept.

IOWA

Coe College; Cedar Rapids, IA 52402. Write: Jerry Owen or Chairman, Music Dept.

Cornell College; Mt. Vernon, IA 52314. Write: Dr. Jesse G. Evans or Chairman, Music Dept.

Grinnell College; Grinnell, IA 50112. Write: Cecil Lytle or Chairman, Music Dept.

University of Iowa; Iowa City, IA 52242. Write: Morgan

education in jazz

by Quincy Jones

Looking back on it, so much of what has happened in my music is in the "how" and "why" I went to Berklee.

Early on, in Seattle, I began singing with a gospel group and started fooling around with a lot of instruments, but the one I preferred was the trumpet. Clark Terry came to town and was a tremendous influence on me. And so was Ray Charles. He got me into arranging.

The time soon came to go academic and learn the fundamentals. I had earned two scholarships: to Seattle University and to Berklee. I went to Berklee because I wanted to be close to Bird. What I'm saying is that I needed two things: learn the fundamentals *and* keep to roots.

I took a train from Seattle to Chicago to Boston and got a little pad across the street from the Hi Hat where all the cats used to play. Stan Getz was across the street. Joe Gordon was working in town, and so was Charlie Mariano (he was going to Berklee, too) and Nat Pierce. I took ten subjects a day and gigged every night, making \$55 a week. It was beautiful! It was what I wanted to do: learning music all day, and playing all night.

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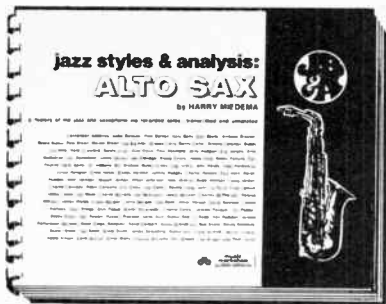
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University of Pittsburgh; Pittsburgh, PA 15213. Write: Dr. Nathan Davis or Director of Jazz Studies, 5619 Kentucky Ave. Temple University; Philadelphia, PA 19122. Write: James W. Herbert or Director of Bands, College of Music.

SOUTH CAROLINA Furman University; Greenville, SC 26913. Write: George Hitt or Chairman, Music Dept. University of South Carolina; Columbia, SC 29208. Write: Dr. William Moody or Chairman, Music Dept.

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WHERE TO FIND THE ARTISTS

down beat presents its annual, selective reference guide to contacting many of the top recording-performing groups in contemporary music. Listings are in the following form: **ARTIST NAME** (Record Company); PM—personal manager; BA—booking agent

A complete listing of personal managers and booking agents referred to appears immediately following "Where To Find The Artists." If no manager or agent is listed, contact the record company printed after the artist's name.

A

ADDERLEY, NAT (Fantasy); PM—John Levy Enterprises, Inc.
AIRTO (Arista); PM—Jack Kellman.
AKKERMAN, JAN (Atco); PM—Leber & Krebs, Inc.
ALEXANDER, HAROLD (Atlantic); PM—Harold Alexander.
ALEXANDER, MONTY (BASF); PM—PHL Associates; BA—PHL Associates.
ALLISON, LUTHER (Motown); PM—L.A.B. Production Co.; BA—Paragon.
ALLISON, MOSE (Atlantic); PM—PHL Associates; BA—PHL Associates/Hit Attractions.
ALLMAN BROS. BAND (Capricorn); PM—Phil Walden; BA—Paragon.
ALLMAN, GREGG (Capricorn); PM—Phil Walden; BA—Paragon.
AMERICA (Warner Bros.); PM—Hartmann & Goodman; BA—ICM.
AMON DUUL II (UA); PM—Wolfgang Dorsch.
AMRAM, DAVIS (RCA); PM—Management Three, Ltd.; BA—BMSA.
ANDERSEN, ERIC (Arista); PM—Bert Block; BA—APA.
ARGENT (Epic); PM—Active Management; BA—Paragon.
ARMATRADING, JOAN (A & M); PM—J. Sherry Enterprises; BA—Sherry Copeland Artistes, Ltd.
ART ENSEMBLE OF CHICAGO; PM—Lester Bowie.
ASLEEP AT THE WHEEL (Epic); PM—Moon-Hill Management, Inc.; BA—William Morris.
AUGER, BRIAN (RCA); BA—ATI.
AVERAGE WHITE BAND (Atlantic); PM—Allan Pariser; BA—Heller-Fischel.
AYERS, KEVIN (Island); PM—John Reid Enterprises, Inc.
AZTECA; PM—Royalty Control Corp.; BA—William Morris.

B

BAD COMPANY (Swan Song); PM—Swan Song Management; BA—Premier Talent.
BAEZ, JOAN (A & M); PM—Folklore Productions, Inc.; BA—Folklore Productions.
BAKER GURVITZ ARMY (Janus); PM—Mountain Managements Ltd.; BA—Thames Talent.
THE BAND (Capitol); PM—Albert Grossman; BA—William Morris.
BARBIERI, GATO (Impulse); PM—Steve Backer; BA—APA.
BARRETTO, RAY (Fania); PM—Ralph Mercado Management; BA—Ralph Mercado.
BARTZ, GARY (Prestige); PM—Supac, Ltd.
BASHO, ROBBIE (Vanguard); PM—Pasha Productions.
BASIE, COUNT (Pablo); PM—Willard Alexander, Inc.; BA—Willard Alexander.
BASSEY, SHIRLEY (UA); PM—George Butler; BA—ABC.
BEACH BOYS (Warner Bros.); PM—Caribou Management Corp.; BA—ICM.
BECK, JEFF (Epic); BA—Sherry Copeland Artistes Ltd.

BECK, JOE (Kudu); PM—Peter Paul.
BEDFORD, DAVID (Virgin); PM—Annie Shand.
BEE GEES (RSO); PM—Robert Stigwood Organization; BA—William Morris.
BELL, MAGGIE (Swan Song); PM—Swan Song Management; BA—Premier Talent.
BENNETT, TONY; PM—Derek Boulton Management; BA—Bennett Enterprises.
BENSON, GEORGE (Warner Bros.); PM—B & B Booking Agency; BA—B & B Booking.
BERRY, CHUCK (Chess); PM—Fran Gillium; BA—William Morris/Banner Talent.
BEY, ANDY (Atlantic); PM—William Fischer; BA—Jack Walker.
BISHOP, ELVIN (Capricorn); PM—David Forest Co.; BA—Paragon.
BIVIANO, LIN; BA—Willard Alexander.
BLACKBYRDS (Fantasy); PM—Blackbyrd Productions; BA—QBC.
BLACK SABBATH (Warner Bros.); PM—Arnakata Ltd.; BA—Premier Talent.
BLAIR, JOHN (Columbia); BA—QBC.
BLAKEY, ART (Prestige); PM—Jack Whittemore; BA—Jack Whittemore.
BLAND, BOBBY (ABC/Dunhill); PM—Evelyn Johnson; BA—ABC.
BLEY, PAUL; PM—CG Management.
BLOOD, SWEAT & TEARS (Columbia); PM—Fred Heller; BA—ICM.
BLOOMFIELD, MICHAEL (Columbia); PM—Debbie O'Brian; BA—RD III Ventures.
BLUE MAGIC (Atco); PM—WMOT Productions; BA—QBC.
BLUE OYSTER CULT (Columbia); PM—Sandy Pearlman; BA—ATI.
BONFA, LUIS (RCA); PM—Arthur Miller, Ltd.
BOWERS, BRYAN (Athena); PM—Klezmer Corp.; BA—RD III Ventures.
BOWIE, DAVID (RCA); PM—Main Man, Ltd.; BA—ICM.
BRAMLETT, BONNIE (Capricorn); PM—Camouflage Productions; BA—Paragon.
BRAXTON, ANTHONY (Arista); PM—Steve Backer.
BRECKER BROS. (Arista); PM—Anthony Barone, c/o Nat Weiss.
BROMBERG, DAVID (Columbia); PM—All-Arts Presentations, Inc.; BA—Magna Artists.
BROWN, JAMES (Polydor); PM—James Brown Enterprises; BA—Universal Attractions.
BROWN, MARION; PM—Steve Backer.
BROWN, MEL; PM—Steve Backer.
BROWN, OSCAR JR. (Atlantic); PM—ABA Artists' Management; BA—Aries Booking.
BROWNE, JACKSON (Asylum); PM—Blue Peacock; BA—William Morris.
BRUBECK, DAVE (Atlantic); PM—Sutton Artists Corp.; BA—Sutton Artists.
BRUCE, JACK (RSO); PM—RSO Management.
BRYANT, RAY; PM—Ray Bryant.
BRYANT, RUSTY (Prestige); BA—Ariabra Down Talents.
BURRELL, KENNY; PM—Kenny Burrell.
BURTON, GARY (ECM); BA—Ted Kurland.
BUTLER, JERRY (Phonogram); PM—Jerry Butler; BA—Continental Artists/QBC/Hit Attractions.

BUTTERFIELD, PAUL (Bearsville); PM—Albert Grossman.
BYRD, CHARLIE (Fantasy); PM—PHL Associates; BA—PHL Associates/Hit Attractions.
BYRD, DONALD (Blue Note); PM—Larry Mizell; BA—QBC.

C

CALE, JOHN (Island); PM—Lustig & Brown.
CAN (UA); PM—Hildegard Schmidt.
CARLOS, WALTER; PM—Tempi Management.
CARROLL, DIAHANN; BA—William Morris.
CARTER, RON (Kudu); PM—Creed Taylor, Inc.
CAVALIERE, FELIX (Bearsville); PM—Tony Outeda.
CHAMBERS BROS. (Columbia); PM—Moonshine, Inc.; BA—ABC.
CHAPMAN, EMMETT; PM—Chapman Stick Productions.
CHARLES, RAY (Crossover); PM—Joe Adams; BA—QBC.
CHICAGO (Columbia); PM—Caribou Management Corp.; BA—Monterey Peninsula Artists.
CLAPTON, ERIC (RSO); PM—Robert Stigwood Organization; BA—ICM.
CLARKE, STANLEY (Nemperor); PM—Theta Management.
CLEMENTS, VASSAR; BA—Stone County, Inc.
CLIFF, JIMMY (Reprise); PM—PPX Enterprises.
CLIMAX BLUES BAND (Sire); PM—BTM Artistes Management; BA—ICM.
COBHAM, BILLY (Atlantic); PM—Sid Bernstein Enterprises, Inc.; BA—ICM.
COHEN, LEONARD (Columbia); PM—Jeff Layton.
COLD BLOOD (Warner Bros.); PM—CB Productions; BA—William Morris.
COLE, NATALIE; PM—Kevin Hunter Associates; BA—ICM.
COLEMAN, ORNETTE (Columbia); PM—Phrase Text Productions.
COLLINS, JUDY (Asylum); PM—Rocky Mountain Productions.
COLTRANE, ALICE (Warner Bros.).
CONNORS, NORMAN (Buddah); PM—Supac Ltd.; BA—Chartel Management.
COREA, CHICK (Polydor); PM—Theta Management; BA—ICM.
CORYELL, LARRY (Arista); PM—Artistique Development Corp.; BA—APA.
COXHILL, LOL; PM—Virgin Agency.
CRAWFORD (Kudu); PM—Peter Paul.
CREACH, PAPA JOHN; PM—Sidney A. Seidenberg, Inc.; BA—Magna Artists.
CROSBY, STILLS, NASH & YOUNG (Atlantic); PM—Lookout Management.
CRUSADERS (Blue Thumb); PM—Crusaders' Productions; BA—Regency Artists, Ltd.

D

DAVIS, BETTY (Just Sunshine); PM—Mario Medious; BA—Universal Attractions.
DAVIS, MILES (Columbia); PM—Neil C. Reshen, Inc.; BA—ICM.
DeFRANCO, BUDDY; BA—Willard Alexander.
DEODATO (MCA); PM—Sid Bernstein Enterprises; BA—Universal Attractions/Heller-Fischel/William Morris/RD III Ventures.
DERRINGER, RICK (Columbia); PM—Organic Management; BA—Premier Talent.
DESMOND, PAUL (Horizon); PM—Mort Lewis.
DIBANGO, MANU (Atlantic); PM—Societe Francaise Du Son.
DIXON, WILLIE (Ovation); PM—Scott A. Cameron Organisation; BA—ABC.
DR. JOHN (Atco); PM—Tom English; BA—William Morris.

DUKES OF DIXIELAND (Tara); PM—Tara International; BA—Willard Alexander.
DYLAN, BOB (Columbia).

E

EAGER, BRENDA LEE (Phonogram); PM—Syd Harris; BA—U.S. Theatrical.
EAGLES (Asylum); PM—Front Line Management; BA—ATI.
EARLAND, CHARLES (Fantasy); PM—Jim Rein.
EARTH, WIND AND FIRE (Columbia); PM—Cavallo-Ruffalo Management; BA—Premier Talent.
EATON, CLEVELAND (Philadelphia International); PM—Robert B. Holmes; BA—ABC.
ELLINGTON, MERCER; BA—Willard Alexander.
ELLIS, DON (Columbia); BA—Willard Alexander.
EMERSON, LAKE & PALMER (Manticore); PM—Manticore Management; BA—Premier Talent.
ENO (Island); PM—EG Management, Ltd.
EVANS, BILL (Fantasy); PM—Helen Keane Artists Management; BA—Independent Talents.
EVANS, GIL; PM—Robert Devere

F

FAIRPORT CONVENTION (Island); PM—Phillip Stirling-Wall; BA—ICM.
FAME, GEORGIE (Island); PM—Chris Blackwell.
FARRELL, JOE (CTI); PM—Sutton Artists Corp.; BA—Sutton Artists.
FELICIANO, JOSE (RCA); PM—Mother Music Management; BA—William Morris.
FERGUSON, MAYNARD (Columbia); PM—Kim Ferguson; BA—Willard Alexander.
FIRESIGN THEATRE (Columbia); PM—Richard Schulenberg.
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FLACK, ROBERTA (Atlantic); PM—Roberta Flack Enterprises; BA—William Morris.
FORTUNE, SONNY (Horizon); BA—Willard Alexander.
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FUNKADELIC (Warner Brothers); BA—ATI.

G

GALLAGHER, RORY (Polydor); PM—Gaff Management; BA—ATI.
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GARNETT, CARLOS (Muse); BA—QBC.
GASCA, LUIS (Fantasy).
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GENESIS (Famous Charisma); PM—Tony Stratton Smith; BA—William Morris.
GENTLE GIANT (Capitol); PM—World Wide Artists; BA—Premier Talent.
GETZ, STAN; PM—Jack Whittemore; BA—Willard Alexander.
GILLESPIE, DIZZY (Pablo); BA—Willard Alexander/Sutton Artists.
GIOVANNI, NIKKI (Niktom); PM—Betsy Nolan Relations; BA—American Program Bureau.
GONG (Virgin); PM—Virgin Agency; BA—Virgin.
GOODMAN, BENNY (Park); PM—Muriel Zimmerman.
GORDON, DEXTER (SteepleChase); PM—Dexter Gordon.
GRAHAM CENTRAL STATION (Reprise); BA—ATI.
GRATEFUL DEAD (Round); PM—Jon McIntire.
GREEN, AL (Hi); PM—Thruppence, Ltd.; BA—ICM.
GREEN, GRANT (Blue Note); PM—B & B Booking Agency; BA—B & B Booking.

GREENSLADE; PM—Billy Gaff.
GREGORY, DICK (UA); PM—Gibson & Stromberg; BA—ICM.
GRYPHON (Arista).
GUY, BUDDY (Atlantic); PM—Avalon Productions; BA—Avalon Productions.

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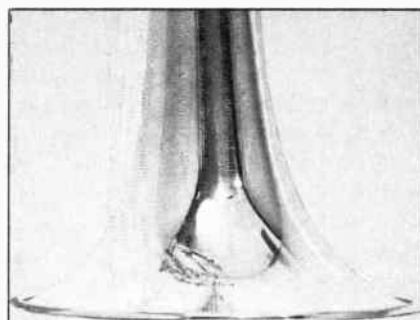
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HANCOCK, HERBIE (Columbia); PM—Adams Dad Management Co.; BA—ICM.
HANNA, ROLAND (CTI); BA—Abby Hoffer, c/o Magna Artists.
HARPER, BILLY (Strata-East); PM—Strata-East Association; BA—Strata-East.
HARRIS, EDDIE (Atlantic); PM—Marv Lagunoff.
HARRIS, EMMYLOU (Warner Bros.); PM—Edditt Tickner.
HARRIS, GENE (Blue Note); PM—George Butler.
HARTMAN, JOHNNY; BA—Paul Williams.
HATFIELD & THE NORTH (Virgin); PM—Virgin Agency; BA—Virgin.
HATHAWAY, DONNY (Atlantic); PM—Dave Franklin; BA—William Morris.
HAVENS, RICHIE (Stormy Forest); PM—Eldstorm Productions; BA—William Morris.
HAWES, HAMPTON (Prestige); PM—Jack Whittemore.
HAWKWIND (UA); PM—Leber & Krebs, Inc.; BA—ATI.
HAYES, ISAAC (ABC); PM—Fred Jones; BA—APA.
HEADHUNTERS (Arista); PM—Adams Dad Management Co.; BA—ICM.
HECKSTALL-SMITH, DICK; BA—ATI.
HENDERSON, EDDIE (Blue Note); PM—Supac, Ltd.
HENDERSON, JOE (Milestone); PM—Joe Henderson.
HENRY COW (Virgin); PM—Virgin Agency; BA—Virgin.
HERITAGE HALL JAZZ BAND (Crescendo); BA—Willard Alexander.
HERMAN, WOODY (Fantasy); PM—Hermie Dressel; BA—Willard Alexander.
HINES, EARL "FATHA"; BA—Sutton Artists.
HIRT, AL (Monument).
HOLMES, RICHARD GROOVE (Flying Dutchman); PM—B & B Booking Agency; BA—B & B Booking.
HOLT, ISAAC "REDD"; BA—Variety Artists International, Inc.
HORN, PAUL (Epic); PM—Steve Rand.
HOT CHOCOLATE (Big Tree); PM—Reen Nalli.
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HOWELL, MICHAEL (Milestone); PM—Michael Howell.
HUBBARD, FREDDY (Columbia); PM—John Levy Enterprises, Inc.; BA—John Levy.
HUMPHREY, BOBBI (Blue Note); PM—Paul Cantor; BA—QBC.
HUTCHERSON, BOBBY (Blue Note); PM—Supac, Ltd.
HUTSON, LEROY (Curton); PM—Marv Stuart; BA—Marv Stuart.
HUTTO, J. B. (Delmark); PM—Alligator Productions.

I

IAN, JANIS (Columbia); PM—Jean Harcourt Powell; BA—ICM.
IMPRESSIONS (Curton); PM—Marv Stuart; BA—Marv Stuart/QBC/Hit Attractions.
IRVINE, WELDON (RCA).
ISIS (Buddah); PM—Radam Productions; BA—Eagle Artists.
ISLEY BROTHERS (T-neck); BA—QBC.

J

JACKIE & ROY (CTI); PM—Creed Taylor, Inc.



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JADE WARRIOR (Island); PM—Chris Blackwell.
JAMAL, AHMAD (20th Century); PM—Jack Whittemore; BA—Jack Whittemore.
JAMES, BOB (CTI); PM—John Galobich.
JAMES, ETTA (Chess); PM—Edditt Tickner; BA—William Morris.
JAMES, HARRY; BA—Willard Alexander.
JARRETT, KEITH (Impulse); BA—Ted Kurland.
JEFFERSON STARSHIP (Grunt); PM—Bill Thompson; BA—ICM.
JETHRO TULL (Chrysalis); PM—Chrysalis Artist Services; BA—Premier Talent.
JOBIM, ANTONIO CARLOS (MCA); PM—Albert Da Silva.
JOHN, ELTON (MCA); PM—John Reid Enterprises; BA—Howard Rose.
JONES, ELVIN (Vanguard); PM—Jack Whittemore; BA—Jack Whittemore.
JONES, HANK; BA—Max Cavalli.
JONES, QUINCY (A & M); PM—Ray Brown; BA—William Morris.
THAD JONES/MEL LEWIS BAND (Horizon); BA—Magna Artists.
JORDAN, CLIFFORD (Strata-East); PM—Strata-East Association; BA—Strata-East.
JOSEPH, MARGIE (Atlantic); PM—Cotsoul, Inc.; BA—U.S. Theatrical.
JOURNEY (Columbia); BA—ABC.

K

K. C. & THE SUNSHINE BAND (TK); PM—TK Productions; BA—Continental Artists.
KELLAWAY, ROGER; PM—BNB Associates, Ltd.
KENTON, STAN (Creative World); PM—Scott A. Cameron Organisation, Ltd.; BA—Willard Alexander.
KENYATTA, ROBIN (Muse); PM—Betty Smyth; BA—QBC.
KING, ALBERT (Stax); BA—Continental Artists.
KING, B. B. (Dunhill); PM—Sidney A. Seidenberg, Inc.; BA—ABC.
KING, BEN E. (Atlantic); PM—C. L. Christian; BA—Hit Attractions/Banner Talent Associates.
KING, CAROLE (Ode); PM—Lou Adler; BA—William Morris.
KING, FREDDIE (RSO); PM—Jack Calmes Management; BA—Paragon.
KING, MORGANA; PM—Vince Mauro & Associates.
KINKS (RCA); PM—Ken Jones; BA—ICM.
KIRK, RAHSAAN ROLAND (Warner Brothers); PM—Jack Whittemore; BA—Jack Whittemore.
KLEIN, ROBERT (Buddah); PM—Buddy Morra; BA—William Morris.
KLEMMER, JOHN (ABC); PM—Bill Siddons.
KLOSS, ERIC (Muse); PM—LBF Artists; BA—Jeannette Hender Entertainment.
KNIGHT, GLADYS AND THE PIPS (Buddah); PM—Sidney A. Seidenberg, Inc.; BA—APA/QBC.
KOOL AND THE GANG (Delite); BA—Hit Attractions/QBC.
KOTTKE, LEO (Capitol); PM—Denny Bruce; BA—Monterey Peninsula Artists.
KUHN, STEVE (ECM); PM—Helen Keane Management.

L

LABELLE (Epic); PM—Paleface Productions, Ltd.; BA—ICM.
LAINE, CLEO (RCA); PM—Clifford Hocking.
LATEEF, YUSEF (Atlantic); PM—Yusef Lateef.
LAWS, HUBERT (CTI); PM—Peter Paul.
LED ZEPPELIN (Atlantic); PM—Swan Song Management.
LEE, ALVIN (Columbia); PM—Bandana Enterprises; BA—Premier Talent.
LEE, PEGGY (Atlantic); PM—George Schneck; BA—William Morris.
LEGRAND, MICHEL (RCA); PM—Nat Shapiro; BA—Willard Alexander.
LEWIS, FURRY; PM—Schon Productions, Inc.; BA—Schon Productions.

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LEWIS, RAMSEY (Columbia); PM—Rams'L Productions; BA—ABC.
LIEBMAN, DAVE (Horizon); PM—Neil C. Reshen, Inc.
LIGHTHOUSE (Polydor); PM—H. P. Bell Management; BA—DMA.
LITTLE FEAT (Warner Brothers); PM—Cavallo-Ruffalo Management, Inc.; BA—Premier Talent.
LITTLE MILTON (Stax); PM—Pat Powell; BA—Camil Productions/Continental Artists.
LITTLE RICHARD; PM—Bud Hole, Inc.
LLOYD, CHARLES; PM—Rob Heller Enterprises; BA—Rob Heller Enterprises.
LOFGREN, NILS (A & M); PM—Art Linson; BA—Premier Talent.
L.T.D. (A & M); PM—Ron Strasner Associates.
LUCIEN, JON (Columbia); PM—Duo Creations.
LYNYRD SKYNYRD (MCA); PM—Sir Productions, Inc.; BA—Paragon.

M

MAGMA (Utopia); PM—Virgin Agency; BA—Virgin.
MAN (UA); PM—Arthur Howes & Associates; BA—ATI.
MANCE, JUNIOR; PM—Larein Management.
MANCHESTER, MELISSA (Arista); PM—Rollings & Joffe, Inc.; BA—William Morris.
MANDRILL (UA); PM—Exuberant Productions; BA—ATI.
MANGIONE, CHUCK (A & M); PM—Tom Iannacconi; BA—APA.
MANHATTAN TRANSFER (Atlantic); BA—ICM.
MANHATTANS (Columbia); PM—Hermi Hanlin; BA—Paragon/QBC.
MANILOW, BARRY (Arista); PM—Miles Lourie; BA—William Morris.
MANN, HERBIE (Atlantic); PM—Sutton Artists Corp.; BA—Sutton Artists.
MANNE, SHELLY (Flying Dutchman); BA—ABC.
MANZAREK, RAY (Phonogram); PM—Danny Sugarman Management; BA—ATI.
MARCUS, STEVE; PM—Artistique Development Corp.
MARK-ALMOND (Columbia); PM—Art Linson; BA—Premier Talent.
MARLEY, BOB AND THE WAILERS (Island); PM—Chris Blackwell.
MASEKELA, HUGH (Blue Thumb); PM—Stewart Levine; BA—ICM.
MASON, DAVE (Columbia); BA—Premier Talent.
MATCHING MOLE; PM—Sean Murphy.
MAYALL, JOHN (Polydor); PM—John Gunnell; BA—William Morris.
MAYFIELD, CURTIS (Curton); PM—Marv Stuart; BA—ICM.
M'BULU, LETTA; PM—John Levy Enterprises, Inc.; BA—ATI.
McCANN, LES (Atlantic); PM—John Levy Enterprises, Inc.; BA—John Levy.
McDANIELS, EUGENE (Ode); PM—Sidney A. Seidenberg, Inc.
McDUFF, JACK (Cadet); PM—Jack McDuff; BA—Universal Attractions.
McLAUGHLIN, JOHN (Columbia); PM—Nemperor Artists, Ltd.; BA—ICM.
McRAE, CARMEN (Blue Note); BA—William Morris.
MELVIN, HAROLD AND THE BLUE NOTES (Philadelphia International); BA—Universal Attractions, Inc.
MEMPHIS SLIM; BA—R & B Booking.
MENDES, SERGIO & BRAZIL 77; PM—Serrich Productions; BA—Regency/Jim Halsey Co.
MERIWETHER, ROY; PM—Gerri Watson.
METERS (Reprise); PM—Sansu, Inc.
MIDLER, BETTE (Atlantic); PM—Artists Entertainment Complex.
MILES, BARRY (London); PM—Art Silverlight Management; BA—Magna Artists.
MILES, BUDDY (Columbia); PM—Debbie O'Brien; BA—William Morris.
MINASI, DOM (Blue Note); PM—George Butler.
MINGUS, CHARLES (Atlantic); PM—Susan Ungaro; BA—ABC.
MITCHELL, JONI (Asylum); PM—Lookout Management.

MONK, THELONIOUS (Columbia); PM—Jack Whittemore; BA—Jack Whittemore.
MONTGOMERY, MONK (Philadelphia International); PM—Redbeard Presents Productions; BA—Redbeard Presents Productions.
MONTY PYTHON (Famous Charisma); PM—Eric Kronfeld.
MOODY, JAMES (Muse).
MOORE, MELBA (Buddah); PM—Sid Bernstein Enterprises, Inc.; BA—William Morris.
MORAZ, PATRICK (Atlantic); PM—Sun Arts.
MORRISON, VAN (Reprise); PM—Caledonia Productions; BA—William Morris.
MOUZON, ALPHONSE (Blue Note); PM—Artistique Development Corp.
MUHAMMAD, IDRIS (Kudu); PM—Peter Paul.
MULDAUR, MARIA (Reprise); PM—BNB Associates, Ltd.; BA—ICM.
MULL, MARTIN (Capricorn); PM—Peter Casper; BA—Great Northern Agency.
MULLIGAN, GERRY (CTI); BA—Willard Alexander.
MURPHY, MARK (Muse); PM—Helen Keane Management.
MUSSELWHITE, CHARLIE (Arhoolie); BA—Blues Management.

N

NASCIMENTO, MILTON (A & M); PM—Jim Price.
NATURAL ESSENCE; PM—John Levy Enterprises, Inc.
NATURAL LIFE (Celebration); BA—Variety Artists International, Inc.
NEKTAR (Passport); PM—BTM Artistes Management, Ltd.; BA—ICM.
NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE (Angel).
NEW RIDERS OF THE PURPLE SAGE (Columbia); PM—Joe Kerr; BA—Magna Artists.
NEW YORK JAZZ QUARTET (Salvation); BA—Abby Hoffer, c/o Magna Artists.
NEWBORN, PHINEAS (Atlantic); PM—Fred Ford.
NEWMAN, DAVID (Atlantic); PM—David Newman.
NEWMAN, RANDY (Warner Brothers); PM—BNB Associates, Ltd.; BA—Athena Enterprises.
NICO (Island); PM—Lustig & Brown.
NYRO, LAURA (Columbia); PM—Lee Housekeeper; BA—William Morris.

O

O'DAY, ANITA; PM—Julian Portman Agency; BA—RPM/ABC.
ODETTA; PM—George Schneck Enterprises; BA—Milton Levy Co.
OHIO PLAYERS (Phonogram); PM—Hubert Satchell; BA—ATI/Hit Attractions.
O'JAYS (Philadelphia International); PM—EWW Management; BA—ICM.
OLDFIELD, MIKE (Columbia); PM—Virgin Agency; BA—Virgin.
OLYMPIA BRASS BAND (Base); PM—Tara International.
OREGON (Vanguard); PM—All-Arts Presentations, Inc.; BA—Beacon Artists/RD III Ventures.
OTIS, JOHNNY; PM—Rob Heller Enterprises; BA—Rob Heller.

P

PALMIERI, EDDIE (Coco); PM—Ralph Mercado Management; BA—Ralph Mercado.
PARLIAMENT (CasaBlanca); PM—Ron Strasner; BA—ATI.
PASSPORT (Atco); PM—Wea Musik GmbH.
PATTERSON, KELLEE (Black Jazz); PM—John Levy Enterprises.
PEACOCK, ANNETTE; PM—Vicious Music.
PEEBLES, ANN (Hi); PM—Ann Mitchell; BA—Continental Artists.
PENSE, LYDIA AND COLD BLOOD; PM—CB Productions.
PENTANGLE; PM—Lustig & Brown; BA—Lustig & Brown.
PERSON, HOUSTON; BA—Person-To-Person Attractions.
PERSUASIONS (A & M); PM—David Dashev Productions; BA—William Morris.
PETERSON, OSCAR (Pablo); PM—Norman Granz; BA—Salle Productions.

PHILLIPS, ESTHER (Kudu); PM—Creed Taylor, Inc.; BA—ICM.
PINK FLOYD (Columbia); PM—Bernard Sherdian; BA—Allen Frey.
POINTER SISTERS (Blue Thumb); PM—Adams Dad Management Co.; BA—ICM.
PONDER, JIMMY (Cadet); PM—Jimmy Ponder.
PONTY, JEAN-LUC (Atlantic); PM—Mike Davenport; BA—Athena Enterprises.
PRESERVATION HALL JAZZ BAND; BA—Kolmar-Luth.
PRESTON, BILLY (A & M); PM—Robert Ellis & Associates; BA—ATI.
PRIESTER, JULIAN; PM—ECM.
PRINZE, FREDDIE (Columbia); BA—William Morris.
PROCOL HARUM (Chrysalis); PM—Chrysalis Artist Services; BA—Premier Talent.
PROCTOR-BERGMAN (Columbia); PM—Northwest Releasing.
PRYOR, RICHARD (Partee); BA—QBC.
PUIENTE, TITO (Tico); BA—Dharma Brothers.
PURIM, FLORA (Milestone).

R

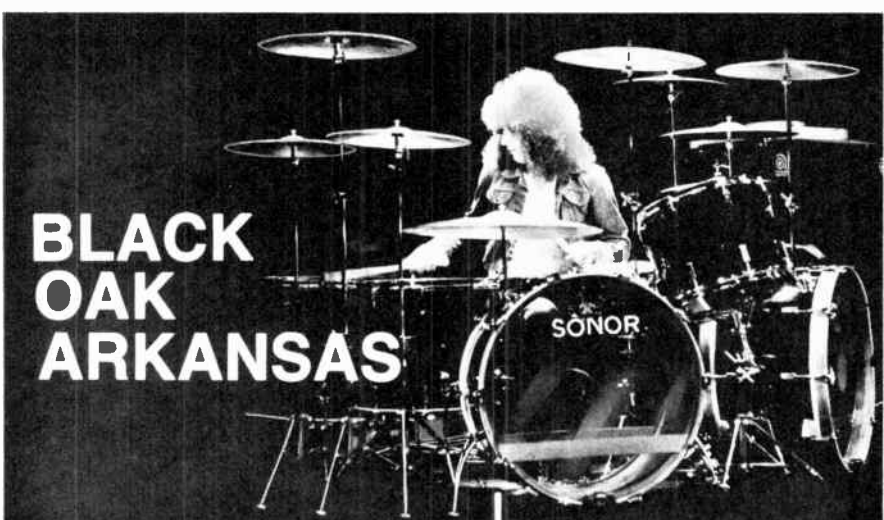
RA, SUN (Impulse).
RAITT, BONNIE (Warner Brothers); PM—Avalon Productions; BA—Avalon Productions.
RANDOLPH, BOOTS (Monument); PM—Sutton Artists Corp.; BA—Sutton Artists.
REBILLOT, PAT (Atlantic); PM—Larry Bennett.
REDBONE (Epic); PM—Don Kelley Organization; BA—Heller-Fischel.
REDBONE, LEON (Warner Brothers); PM—Folklore Productions, Inc.; BA—Folklore Productions.
REDDY, HELEN (Capitol); PM—Jeff Wald Associates; BA—William Morris.
REDMAN, DEWEY (Impulse).
REED, LOU (RCA); PM—Transformer Enterprises, Ltd.; BA—William Morris.
REEVES, MARTHA (Arista); PM—Ron Strasner.
REID, TERRY (Atlantic); PM—Lookout Management.
RESNICK, ART (Takoma); BA—Variety Artists International Inc.
REVOLUTIONARY ENSEMBLE (Horizon); PM—Jazz Artist Management & Production.
RICH, BUDDY (Groove Merchant); BA—William Morris.
RIPPERTON, MINNIE (Epic); PM—Jack Kellman; BA—ICM.
RIVERS, SAM (Impulse).
ROBINSON, FENTON (Alligator); PM—Alligator Productions.
ROBINSON, SMOKEY (Motown); PM—Multi-Media Management; BA—William Morris.
ROLLING STONES (Rolling Stones); PM—Sir Productions; BA—Sir Productions.
ROLLINS, SONNY (Milestone); PM—Lucille Rollins; BA—Lucille Rollins.
RONSTADT, LINDA (Asylum); PM—Peter Asher Management; BA—ICM.
ROSS, DIANA (Motown); PM—Multi-Media Management; BA—William Morris.
ROXY MUSIC (Atlantic); PM—EG Management, Ltd.; BA—Premier Talent.
RUDD, ROSWELL (JCOA).
RUFUS (Dunhill); PM—Robert Ellis & Associates; BA—William Morris.
RUNDGREN, TODD (Bearsville); PM—Albert Grossman; BA—William Morris.
RUSH, OTIS (Cotillion); PM—Avalon Productions; BA—Avalon Productions.
RUSH, TOM (Columbia); PM—John J. Boyle Management; BA—ICM.
RUSHEN, PATRICE (Fantasy); PM—Bruce Polichar.
RUSSELL, GENE (Black Jazz); PM—John Levy Enterprises.
RUSSELL, LEON (Shelter); PM—Denny Cordell; BA—Jim Halsey Co.

S

SAM & DAVE (UA); PM—Jeff Brown; BA—Universal Attractions/Banner Talent/Paragon.
SANDERS, PHAROAH (Impulse); PM—Jack Whittemore; BA—Jack Whittemore.

SANTAMARIA, MONGO (Vaya); BA—ABC.
SANTANA (Columbia); PM—Barry Imhoff; BA—Premier Talent.
SAUNDERS, MERL (Fantasy); PM—Merl Saunders.
SCAGGS, BOZ (Columbia); PM—Milton Levy Co.; BA—Heller-Fischel.
SCOTT, SHIRLEY (Strata-East); BA—QBC.
SCOTT, TOM (Ode); PM—Lou Adler; BA—William Morris.
SCOTT-HERON, GIL (Arista); PM—Danny Sims, c/o NAMJAC.
SEALS, SON (Alligator); PM—Alligator Productions.
SEBESKY, DON (CTI); PM—Creed Taylor, Inc.
SEDAKA, NEIL (Rocket); BA—William Morris.
SETE, BOLA (Takoma); PM—Ken Baker.
SEVERINSEN, DOC; PM—Bud Robinson Productions Inc.; BA—William Morris.
SHANKAR, RAVI (Dark Horse); PM—All-Arts Presentations, Inc.; BA—Beacon Artists.
SHAW, WOODY (Muse); PM—Supac, Ltd.
SHEPP, ARCHIE (Arista).
SHORT, BOBBY (Atlantic); PM—Bobby Short.
SHORTER, WAYNE (Columbia).
SIDRAN, BEN (Blue Thumb); PM—Bulldog Productions.
SIEGEL, CORKY (Wooden Nickel); PM—Corky Siegel.
SILVER, HORACE (Blue Note); PM—Revis Enterprises Inc.
SIMON, CARLY (Elektra); PM—Arlene Rothberg, Inc.
SIMON, PAUL (Columbia); PM—Mort Lewis.
SINATRA, FRANK (Reprise); PM—Frank Sinatra Enterprises.
SKY KING (Columbia); PM—Jonathan Stuart; BA—Sutton Artists.
SLY & THE FAMILY STONE (Epic); PM—David Kapralik; BA—William Morris.
SMITH, JIMMY (Pride); PM—Molly O'Harra; BA—Spectacular Productions.

SMITH, LONNIE (Kudu); PM—Creed Taylor, Inc.
SMITH, LONNIE LISTON AND THE COSMIC ECHOES (Flying Dutchman).
SNOW, PHOEBE (Columbia); PM—Steve Rand; BA—ICM.
SPINNERS (Atlantic); PM—Buddy Allen Management, Inc.; BA—William Morris.
SPINOZA, DAVID; PM—Aaron Russo.
SPRINGFIELD, RICK (Columbia); PM—Binder-Porter Organization; BA—Variety Artists International.
SPRINGSTEEN, BRUCE (Columbia); PM—Laurel Canyon Management, Ltd.; BA—William Morris.
STAPLE SINGERS (Stax); PM—Gordon-Broder Artist Management; BA—William Morris.
STARDRIVE (Columbia); PM—Sutton Artists Corp.; BA—ICM.
STEELY DAN (ABC); BA—Howard Rose.
STEIG, JEREMY (Columbia).
STEVENS, CAT (A & M); PM—Barry Krost; BA—ICM.
STEVENS, CLIVE (Capitol); PM—Cam Productions.
STILLS, STEPHEN (Atlantic); PM—Gold Hill Enterprises, Inc.; BA—ICM.
STITT, SONNY; PM—Jack Whittemore; BA—Jack Whittemore.
STOOKEY, PAUL (Warner Brothers); PM—Albert Grossman Management.
STRAZZERI, FRANK; PM—Ray Lawrence Ltd.
STREISAND, BARBRA (Columbia); PM—Marty Erlichman.
STYLISTICS (Avco-Embassy); PM—LAC Management; BA—Universal Attractions.
SUNNYLAND SLIM (Dunhill); PM—Contemporary Talent; BA—Contemporary Talent.
SUPERSAX (Capitol); PM—Sam J. Lutz Artists; BA—Willard Alexander.
SYREETA (Motown); BA—William Morris.
SZABO, GABOR (CTI); PM—Artistic Promotions, Inc.; BA—APA.



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T

TANGERINE DREAM (Virgin); PM—Virgin Agency; BA—Virgin.
TATE, GRADY (Janus); PM—Carol Ross.
TAYLOR, BILLY; BA—ABC.
TAYLOR, CECIL (Arista); BA—Jazz Artists Management & Production.
TAYLOR, JAMES (Warner Brothers); PM—Peter Asher Management, Inc.; BA—ICM.
TAYLOR, KOKO (Chess); PM—Alligator Productions.
TEMPTATIONS (Motown); PM—Multi-Media Management; BA—William Morris.
10 C.C. (Phonogram); BA—Premier Talent.
TEN YEARS AFTER (Columbia); PM—Chrysalis Artist Services; BA—Premier Talent.
TERRY, CLARK (Vanguard); BA—Willard Alexander.
TERRY, SONNY (A & M); BA—APA.
THOMAS, LEON; BA—ABC
THREE DEGREES (Philadelphia International); PM—Richard Barrett.
TJADER, CAL (Fantasy); PM—Cal Tjader.
TOMITA (RCA).
TOMLIN, LILY (Polydor); PM—Omnipotent Productions; BA—ICM.
TORME, MEL (Atlantic); BA—ICM.
TOUSSAINT, ALLAN (Reprise); PM—Sansu Inc.
TOWER OF POWER (Warner Brothers); PM—Ron Barnett Management; BA—William Morris.
TRAFFIC (Island); PM—Chris Blackwell; BA—Premier Talent.
TROWER, ROBIN (Chrysalis); PM—Chrysalis Artist Services; BA—Premier Talent.
TUCKER, MARSHALL (Capricorn); PM—Phil Walden; BA—Paragon.
TURNER, IKE & TINA (UA); PM—I. & T.T. Productions, Inc.
TURRENTINE, STANLEY (Fantasy); PM—John Levy Enterprises, Inc.
TYNER, McCOY (Milestone); PM—Jack Whittemore; BA—Jack Whittemore.

U

UGGAMS, LESLIE; BA—William Morris.
URBANIAK, MICHAL (Columbia); PM—Great Metropolitan Gramophone Co.; BA—APA.

V

VAN LEER, THIJS; PM—Leber & Krebs, Inc.
VANNELLI, GINO (A & M); PM—BNB Associates; BA—ICM.
VAUGHAN, SARAH (Atlantic); BA—William Morris.
VENTURA, CHARLIE (Coral); PM—Counterpoint/Concerts Inc.; BA—Counterpoint/Concerts.
VINSON, EDDIE "CLEANHEAD" (Bluesway); PM—Lee Magid, Inc.
VITOUS, MIROSLAV (Horizon).

W

WAINWRIGHT, LOUDON III (Arista); PM—Klezmer Corp.; BA—Magna Artists.
WAITS, TOM (Asylum); PM—Herb Cohen Management; BA—Herb Cohen.
WAKEMAN, RICK (A & M); PM—Sun Arts; BA—Premier Talent.
WALDRON, MAL (Enja).
WALKER, DAVID T. (Ode); PM—Lou Adler; BA—William Morris.
WAR (UA); PM—Far Out Management, Ltd.; BA—ATI.
WARWICKE, DIONNE (Warner Brothers); PM—Paul Cantor Enterprises, Ltd.; BA—William Morris.
WASHINGTON, GROVER JR. (Kudu); PM—Peter Paul.
WATERS, MUDDY (Chess); PM—Scott A. Cameron Organisation, Inc.; BA—Premier Talent.
WATROUS, BILL (Columbia); PM—Willard Alexander; BA—Willard Alexander.
WATSON, JOHNNY GUITAR (Fantasy); PM—John Levy Enterprises, Inc.; BA—John Levy.
WAYNE, CHUCK & JOE PUMA (Choice); PM—Helen Keane Artists Management; BA—Independent.
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WEATHER REPORT (Columbia); BA—ICM.
WEISBERG, TIM (A & M); PM—Allen Goldblatt; BA—Athena.
WELLS, JUNIOR (Atlantic); PM—Avalon Productions; BA—Avalon Productions.
WESLEY, FRED & THE JB'S (People).
WESTON, RANDY (Arista); PM—Victor Ogilvie.
WHITE, BARRY (20th Century); BA—William Morris.
WHITE, MICHAEL (Impulse).
THE WHO (MCA); PM—Sir Productions, Inc.; BA—Premier Talent.
WILLIAMS, JOE; PM—John Levy Enterprises, Inc.; BA—John Levy.
WILLIAMS, LENNY (Reprise); PM—Sandy Newman.
WILLIAMS, MARY LOU (Mary).
WILSON, FLIP (Little David); PM—Monte Kay.
WINTER CONSORT; PM—Joey Meeker; BA—RD III Ventures.
WINTER, EDGAR (Epic); PM—Organic Management; BA—Premier Talent.
WINTER, JOHNNY (Columbia); PM—Organic Management; BA—Premier Talent.
WITHERSPOON, JIMMY (Capitol); PM—Far Out Management, Ltd.; BA—Far Out Management.
WOMACK, BOBBY (UA); PM—Leber & Krebs Inc.; BA—Paragon.
WONDER, STEVIE (Motown); PM—Taurus Productions; BA—William Morris.
WOOD, ROY (UA); PM—Don Arden; BA—ICM.
WOODS, PHIL (Muse).
WORLD'S GREATEST JAZZ BAND (World Jazz); PM—Sutton Artists Corp.; BA—Willard Alexander/Sutton Artists.
WYATT, ROBERT (Virgin); PM—Annie Shand.

Y

YAMASHITA, STOMU (Island); PM—Graham Lawson.
YES (Atlantic); PM—Sun Arts; BA—Premier Talent.
YOUNG, JESSE COLIN (Reprise); BA—Monterey Peninsula Artists.
YOUNG, MIGHTY JOE (Ovation); PM—Scott A. Cameron Organisation, Inc.; BA—Banner Talent.
YOUNG, NEIL (Reprise); PM—Lookout Management; BA—Premier Talent.

Z

ZAPPA, FRANK (DiscReet); PM—Herb Cohen Management; BA—ATI.

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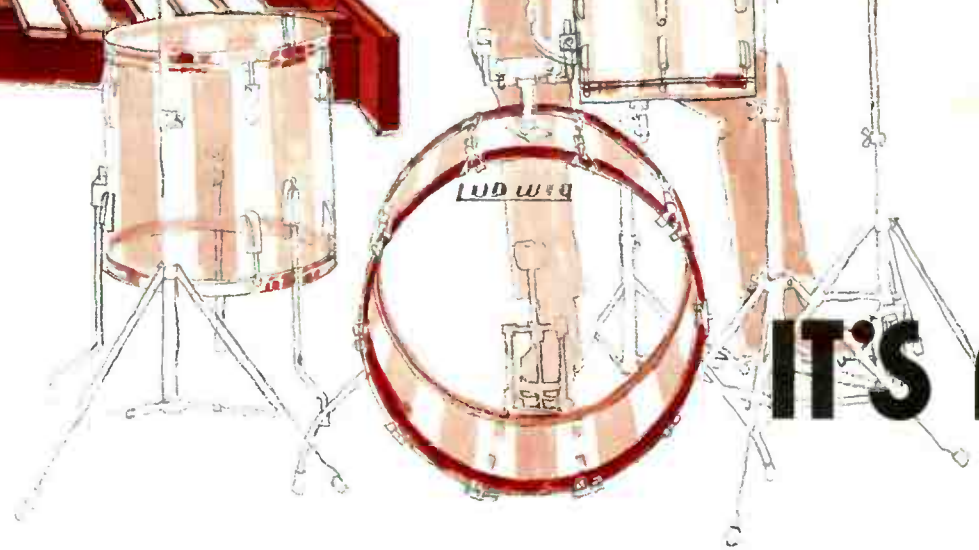
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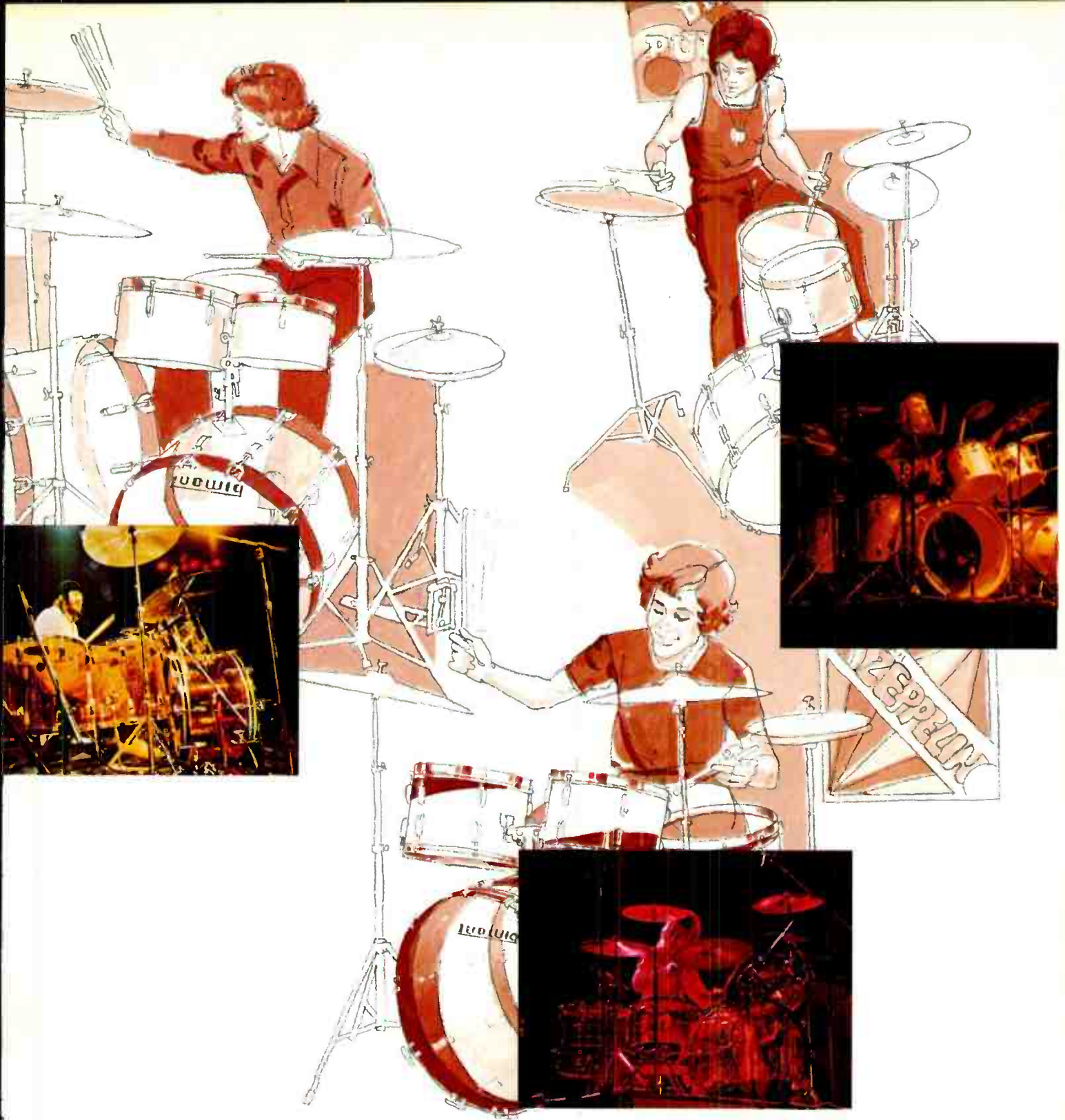
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F M P, see Jazz Composers Orchestra Ass'n Inc.
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Roosevelt Lee Prod'ns, 3966 Standish Ave., Cincinnati, Oh. 45213.
Legacy, see Sabre.
Little David Recs. Co. Inc., 8921 Sunset Blvd., Los Angeles, Ca. 90069.
London Recs. Inc., 539 W. 25 St., New York, NY. 10001.

M

M C A Recs. Inc., 100 Universal City Plaza, Universal City, Ca. 91608.
M G M Recs., see Polydor.
M P S, see BASF.
Mainstream Recs. Inc., 1700 Broadway, New York, NY. 10019.
Mamlsh Records, Inc., Cathedral Station, P.O. Box 410, New York, NY. 10021.
Mandala Recs., 3557 Dickerson Rd., Nashville, Tn. 37207.
Mango Recs. Inc., see Capitol.
Manticore Records, see Motown.
Mary Recs., (Mary Lou Williams), Box 32, Hamilton Grange, NY. 10031.
Master Jazz Recordings, Box 579, Lenox Hill Station, New York, NY. 10021.
Melodeon, see Biograph.
Mercury Rec. Corp., see Phonogram Inc.
Met Richmond Latin Rec. Sales Inc., 1637 Utica Ave., Brooklyn, NY. 11234.
Metromedia Recs. Inc., 1700 Broadway, New York, NY. 10019.
Milestone, see Fantasy.
Mojo Recs (Jimmy Smith), Suite 418, 6355

Topanga Canyon Blvd., Woodland Hills, Ca. 91364.
Monmouth-Evergreen Recs., 1697 Broadway, Suite 1201, New York, NY. 10019.
Monument Rec. Corp., 530 W. Main, Hendersonville, Tn. 37075.
Motown Rec. Corp., 6464 Sunset Blvd., Hollywood, Calif. 90028.
Muse Recs., (div. of Blanchris Inc.), 160 W. 71 St., New York, NY. 10023.
Music Minus One, 43 W. 61st St., New York, NY. 10023.
Musical Heritage Society Inc., 1991 Broadway, New York, NY. 10023.

N

Nashboro Rec. Co., 1001 Woodland St., Nashville, Tn. 37206.
Nashville Rec'g Servs. Inc., P.O. Box 653, 822 19 Ave. S., Nashville, Tn. 37202.
Neighborhood, see Famous.
Nessa, see Jazz Composers 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, NY. 11577.
Octave, 520 Fifth Ave., New York, NY. 10036.
Ode Recs. Inc., 1416 N. LaBrea, Los Angeles, Ca. 90028.
Odyssey, see CBS Recs.
Off-Spring, see Springboard.
Okeh, see CBS Recs.
The Old Masters, see Max Abrams.
Old Timey, see Arhoolie.
Omni Sound Inc., Delaware Water Gap, Pa. 18327.
Onyx, see Muse Recs.
Origin, P.O. Box 14068, San Francisco, Ca. 94114.
Oro, see ESP-Disk.
Otic Records, (Bobby Naughton) Southbury, Ct. 06488.
Ovation Recs. (div. of Ovation Inc.), 1249 Waukegan Rd., Glenview, Il. 60025.

P

P.M. Recs., 20 Martha St., Woodcliff Lake, NY. 07675.
Pablo Records, see RCA.
Parrot, see London.
Passport Records, see ABC/Dunhill.
Peacock, see ABC/Dunhill.
The People Music Works, 220-01 Hempstead Ave., Queens Village, NY. 11429.
Perception Recs. (sub. of Perception Ventures Inc.), 16 W. 46 St., New York, NY. 10036.
Peters Int'l. Inc., 619 W. 54th St., New York, NY. 10019.
Philadelphia Int'l/Gamble Recs., 309 S. Broad St., Philadelphia, Pa. 19107.
Phillips, see Phonogram Inc.
Philo Records, The Barn, North Ferrisburg, Vt. 05473.
Phonogram Inc., 1 IBM Plaza, Chicago, Il. 60611.
Pickwick Int'l USA, 135 Crossways Park Dr., Woodbury, L.I., NY. 11797.
Playboy Recs., 8560 Sunset Blvd., Los Angeles, Ca. 90069.
Polydor, Inc., 810 Seventh Ave., New York, NY. 10019.
Polygram Corp. of New York, 450 Park Ave., New York, NY. 10022.
Prestige Records, see Fantasy.
Private Stock Records, 40 W. 57th St., New York, NY. 10019.
Pye Records, 3 W. 57th St., New York, NY. 10010.
Pyramid Music, (Bruce Baker) 405½ W. North College St., Yellow Springs, Oh. 45387.

R

R B F, see Folkways.
R C A Recs., 1133 Ave. of the Americas, New York, NY. 10036.
RSO Records, 135 Central Park West, New York, NY. 10023.

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 Ca. 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, NY. 10017.
Record Guild of America, 144 Milbar Road, Farmingdale, L.I., NY. 11735.
Red Coach, see De-Lite & Chess/Janus.
Red Lion, see Mainstream.
Red Onion, Il., see Lakco.
Red Seal, see RCA.
Reprise, see Warner Bros.
Request Recs. Inc., 66 Memorial Hwy., New Rochelle, NY. 10801.
Revelation Recs., 1615 N.W. 14th Ave., Gainesville, Fl. 32605.
Rice Recs. Inc., 805 16 Ave. S., Nashville, Tn. 37203.
Rocket, see MCA.
Rolling Stones, see Atlantic.
Roots, see Saydisc.
Roulette Recs. Inc., 17 W. 60 St., New York, NY. 10023.
Rounder Records, 186 Willow Ave., Somerville, Ma. 02144.

S

SJC Production, c/o Ken Kistner, 11611 S. Normandy, Worth, Il. 60482.
S R P, see Jazz Composers Orchestra Ass'n Inc.
Sabor, see Roulette.
Sabre Prod'ns Inc., 435 Glen Oak, San Antonio, Tx. 78210.
Sadity City Music Prod'ns, 1310 Grant Ave., San Francisco, Ca. 94133.
Salvation, see Creed Taylor Inc.
Savoy Rec. Co. Inc., 56 Ferry St., Newark, NJ. 07105.
Scala, see Everest.
Scepter Recs. Inc., 254 W. 54 St., New York, NY. 10019.
Seed Recs., Vineyard Haven, Ma. 02138.
Seeds, see Jazz Composers Orchestra Ass'n Inc.
Sharp, see Savoy.
Shelter, see MCA.
Signature, see Flying Dutchman.
Sire Recs. Inc., 165 W. 74 St., New York, NY. 10023.
Sonet, see Jazz Composers 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, NY. 11205.
Springboard Int'l Recs. Inc., 947 US#1, Rahway, NJ. 07065.
Stang, see All Platinum.
Stanyan Rec. Co., (div. of Rod McKuen Ents.), 8440 Santa Monica Blvd., Hollywood, Ca. 90069.
Starday-King Recs. (div. of Tennessee Rec'g & Publ'g Co. Inc.), P.O. Box 8188, Nashville, Tn. 37075.
Stax Recs. Inc., 2693 Union Ave., Memphis, Tn. 32138.
Stinson Recs., P.O. Box 3415, Granada Hills, Ca. 91344.
Stormy Forest, see Polydor.
Stradivari, see Everest.
Straight, see Warner Bros.
Strata Records, 46 Selden, Detroit, Mi. 48201.
Strata-East Recs. Inc., 156 Fifth Ave., Suite 612, New York, NY. 10010.
Style Wooten, 3109 Park Ave., Memphis, Tn. 38111.
Sunflower Prod'ns, P.O. Box 1333, Camden, NJ. 08105.
Sussex Recs., 6255 Sunset Blvd., Suite 1902, Hollywood Ca. 90028.

Survival Recording Co., P.O. Box 1171, New York, NY.
Swan Song Records, see Atlantic.
Sweet Dragon, Canal St. Station, New York, NY. 10013.

T

T K Prod'ns Inc., 495 SE 10 Court, Hialeah, Fl. 33010.
T M S, see Jazz Composers Orchestra Ass'n Inc.
T-Neck Records, see Columbia.
T.S.O.P. Records, see Columbia.
Takoma Recs., P.O. Box 5369, Santa Monica, Ca. 90405.
Tamia, see Motown.
Tangerine Rec. Corp., 2107 W. Washington Blvd., Los Angeles, Ca. 90018.
Creed Taylor Inc., 1 Rockefeller Plaza, New York, NY. 10020.
Testament, NY., see Jazz Composers 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 Composers Orchestra Ass'n Inc.
Threshold, see London.
Tico, see Roulette.
Tiger Tail, see Audiofidelity.
Tom Cat Records, see RCA.
Track, see MCA.
Tradition, see Everest.
Tribe Recs., 81 Chandler, Detroit, Mi.
Tridelta, see McKinnon.
Trilogy Recs., 723 8th Ave., New York, NY. 10019.
Trip, see Springboard.
Tulip Recs., P.O. Box 3155, San Rafael, Ca. 94902.
Tumbleweed Recs. Inc., 1368 Gilpin St., Denver, Co. 80218.
Turbo, see All Platinum.
Twentieth Century Recs., 8255 Sunset Blvd., Los Angeles, Ca. 90046.

U

Ujamaa, see Jazz Composers Orchestra Ass'n Inc.
Unit Core, 464 Greenwich St., New York, NY. 10001.
United Artists Recs. Inc., 6920 Sunset Blvd., Los Angeles, Ca. 90028.
Universal Justice Recs., Box 3141 c/o Michael Kastro, University City, Mo. 63130.
Up Front, see Springboard.
Utopia Records, see RCA.

V

Vanguard Rec'g Society Inc., 71 W. 23 St., New York, NY. 10010.
Vaya, see Fania.
Vertigo, see Phonogram Inc.
Verve Records, 7165 Sunset Blvd., Hollywood, Ca. 90046.
Vibration, see All Platinum.
Victor, see RCA.
Victrola, see RCA.
Virgin Records, see Columbia.
Virgo, see Roulette.
Virtue, see Phonogram Inc.

W

Warner Bros. Recs. Inc., 4000 Warner Blvd., Burbank, Ca. 91505.
Walt Works Inc., 6 W. 95 St., New York, NY. 10025.
Westbound Recs. Inc., 14643 Joy Rd., Detroit, Mi. 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 Rec. Inc., 400 S. Beverly Dr., Beverly Hills, Ca. 90212.

X

Xanadu Records, 3242 Irwin Ave., New York, NY. 10463.

PRO SHOP

The music products listed below are those currently used by most serious amateur and professional musicians for their performance of contemporary music.

Instrument suppliers usually categorize such products as "professional" or "artist" models incorporating technical features suitable for advanced level performance. (Those interested in "student" or "training" instruments should contact the suppliers for their school-line catalogs.)

The Product Classifications used in this buyers guide are organized by the down beat daily, and correspond to the categorization used by musicians and educators, dealers, and manufacturers.

Band Instruments & Accessories Fretted and Non-Fretted Instruments & Accessories

Keyboard Instruments & Accessories Sound Equipment & Accessories

Musical Instrument Amplification Sound Reinforcement

Synthesizers and Sound Modification Devices

Tape & Tape Recorders

After each brand name product is the short-form name of the exclusive distributor for the United States. The full name and mailing address of that distributor is listed alphabetically under "Musical Equipment Suppliers". All correspondence, domestic and foreign, relating to product availability, description, price, etc., should be addressed to the Sales Manager of the particular product.

Example: Sales Manager
XYZ Musical Instrument Co.
address
City, State zip code

Band Instruments & Accessories (brass, woodwinds, percussion)

Key to abbreviations:

Brass . . .

eu —euphonium
fh —french horn
tb —trombone family
tp —trumpet family
tu —tuba

Woodwinds . . .

bsn —bassoon
cl —clarinet family
fl —flute family
hca —harmonica
ob —oboe
sx —saxophone family

Percussion . . .

cym —cymbals
d —drums
perc —percussion
tym —tympani
vb —vibes family

Accessories . . .

acc —accessories
mp —mouthpieces
pu —pickups and transducers

BRAND NAME: INSTRUMENT	SUPPLIER
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Anvil: cases	Anvil
Armstrong: fl,sx	Armstrong
Artley: cl,fl,sx	Conn
Vincent Bach: fh,tb,tp; mp	Selmer
Barcus-Berry: pu,preamp	Barcus-Berry
Benge: tp; mp	King
Bobadilla: cases	Bobadilla
Brilhart: reed mp	Selmer
Buffet: cl,sx	Buffet
Camco: d; acc	Beckmen
Conn: eu,fh,tb,tp,tu; brass mp	Conn
Controlled Sound: perc acc	Remo
Cuesnon: tp	Gretsch
Deagan: vb,mallet perc; acc	Deagan
DeFord: fl	King
Duplex: perc acc	Grossman
Evans: perc acc	Evans
Fibes: d, acc	Martin
Fox: bsn	Fox
Getzen: eu,fh,tb,tp; brass acc	Getzen
Ghost: d, acc	Ludwig
Giardinezzi: brass mp	Martin
Gon Bops: perc acc	Gon Bops
Good Vibes: vb acc	Good Vibes
Gretsch: d, acc	Gretsch
Hayman: d, acc	Dallas
Haynes: fl	Haynes
Herco: acc	Hershman
Hohner: hca	Hohner
Holton: eu,fh,tb,tp,tu, brass acc	Leblanc
Kashian: cym	Slingerland
King: eu,fh,tb,tp,tu; bsn,cl,fl,sx; acc	King
King Conga: perc	King Konga
Larilee: ob	Larilee
La-Voz: Reeds	La-Voz
Leblanc: tp; cl,ob,sx; acc	Leblanc
Otto Link: reed mp	Otto Link
Ip: perc; acc	Latin Percussion
Ludwig: d,tym; perc acc	Ludwig
Mitchell Lurie: reeds	La-Voz
Marigaux: ob	King
Martin: tp; sx	Leblanc
Maxwin: d	Wexler
Meinl-Weston: tu	Getzen
Mirafone: eu,fh,tb,tp,tu; ob,bsn	Mirafone
Musser: vb, mallet perc,acc	Ludwig
Olds: eu,fh,tb,tp,tu; brass acc	Norlin
Orange: perc acc	Pro-Mark
Paiste: cym	Rogers Drums
Pasha: cym	Grossman
Pearl: d, perc acc	Norlin
Polytone: reed pu	Polytone
Premier: d, perc acc	Selmer
Prestini: reeds	Norlin
Pro-Mark: perc acc	Pro-Mark
Reliable: fl	Reliable
Remo: perc, perc acc	Remo
Rico: reeds	Rico
Rogers: d,vb,tym, perc acc	Rogers Drums
Roto-Tom: perc acc	Remo
Runyon: reed mp	Norlin

Schilke: tp; brass acc	Schilke
Selmer: fh,tb,tp; cl,fl,sx; acc	Selmer
Slingerland: d,tym,vb; perc acc	Slingerland
Sonor: d, perc acc	Alden
Strasser: ob	King
Strobe: d acc	Peters Percussion
Symmetricut: reeds	Norlin
Tama: d, perc acc	Elger
Tosco: cym	Norlin
Wolf Tayne: reed mp	Riba
Vandoren: reed mp	Leblanc
Vito: sx	Leblanc
Whitehall: d; sx	Wexler
Wickity Sticks: d acc	Wickity
Yamaha: eu,fh,tb,tp; cl,fl,sx; acc	Yamaha
Zalmar: d acc	Zalmar
Zickos: d	Zickos
Zildjian: cym	A. Zildjian

Fretted and Non-Fretted Instruments & Accessories (guitars, violins, etc.)

Key to abbreviations:

acc —accessories
b —(acoustic) bass
bjo —banjo
clo —cello
e —electric
g —(acoustic) guitar
man —mandolin
pu —pickups & transducers
str —strings
vla —viola
vlo —violin

BRAND NAME: INSTRUMENT	SUPPLIER
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Aims: e-g,b	Randall
Alembic: e-g	Heater
Ambico: g, acc	Ambico
Ampeg: e-b,e-g	Selmer
Anvil: cases	Anvil
Aspen: g	International Music
Badass: pu,acc	Quan
Ernie Ball: str, acc	Ernie Ball
Barcus-Berry: pu, preamp, vlo	Barcus-Berry
Mel Bay: acc	G & G
BC Rich: g,e-g	Heater
Bigsby: acc	Bigsby
Black Diamond: str	NMS
Bobadilla: cases	Bobadilla
Bozo: g	Bozo
Buffalo: pu	Group 128
Chapman Stick: stick	Stick Enterprises
Choice: cases	Choice
Conn: g, acc	Conn
Conrad: g,e-g	Wexler
D'Addario: str	D'Addario
D'Angelico: str	D'Angelico
D'Aquisto: g, str; acc	DAQ
D'Merle: g, acc	D'Merle
Dobro: g	Original
Jim Dunlop: acc	Dunlop
Emmons: g	Emmons
Epiphone: g, e-g	Norlin

Fender: g,e-g,e-b,bjo; acc
 G&G: acc
 Gibson: bjo,g,e-g,e-b,man,str; acc
 Great Lakes: bjo
 Gretsch: bjo,g,e-g,e-b,str; acc
 Grover: acc
 Guild: g,e-g,e-b,str; acc
 Hagstrom: g,e-g, e-b
 Harmony: g,e-g
 Harps Unlimited: Harps
 Herco: acc
 Hohner: bjo,g,e-g,e-b
 Hondo: g
 Ibanez: bjo,e-g,e-b
 Iida: bjo
 Instatuner: acc
 Wm Lewis: b,clo,vla,vlo; acc
 LoPrinzi: g
 Lyon & Healy: harp
 Martin: g,str; acc
 Mossman: g
 MSA: e-g
 Nashville Straights: str

Fender
 G&G
 Norlin
 Great Lakes
 Gretsch
 Grossman
 Guild
 Selmer
 Selmer
 Unlimited
 Herschman
 Hohner
 International Music
 Elger
 Ovation
 Rockwell
 Norlin
 LoPrinzi
 Lyon & Healy
 Martin
 Mossman
 Norlin
 Nashville

Oasis: e-g,e-b,man
 Ode: bjo,man
 OME: bjo
 Osborne: e-g,e-b
 Ovation: g,str; acc
 Polytone: pu
 Pro-Formula: str
 Rickenbacker: e-g,e-b
 Rowe-DeArmond: pu
 Saga: bjo
 Scheri & Roth: b,clo,vla,vlo; acc
 Sho-Bud: e-g
 Squier: str
 Takamine: g
 Tama: g
 Travis Bean: e-g
 Trophy: acc
 Vega: bjo
 Vinci-Quarius: str
 Washburn: bjo,g,man
 Yamaha: g; acc
 ZB: g

Heater
 Gretsch
 OME
 Osborne
 Ovation
 Polytone
 GHS
 Rickenbacker
 Rowe-DeArmond
 Fifth String
 Conn
 Gretsch
 Squier
 Ovation
 Elger
 Travis Bean
 Grossman
 Martin
 Vinci-Quarius
 Beckmen
 Yamaha
 ZB

Keyboard Instruments & Accessories: (accordions, organs, pianos, etc.)

Key to abbreviations:
 acc—accessories
 acn—accordion
 e—electric
 org—organ
 p—(acoustic) piano

BRAND NAME: INSTRUMENT	SUPPLIER
Acoustic: preamp	Acoustic
Allen: org	Allen
Anvil: e-p case	Anvil
Baldwin: org,p,e-p; acc	Baldwin
Barcus-Berry: pu, preamp	Barcus-Berry
Bell: acn	Bell
Bobadilla: e-p case	Bobadilla
Bosendorfer: p	Kimball
Choice: e-p case	Choice
Clavinet: clavinet	Hohner

ALPHONSO JOHNSON (Bassist)

db: Do you prefer fretted or fretless necks?

Johnson: I just had an instrument built which is fretless. What I am doing with the fretless bass now is something that I couldn't do on acoustic bass. That's probably got a lot to do with the size of the neck and what I have to do to run the scales. Also, I don't have far to go for intervals. Quarter-tone playing is actually easier for me to play on fretless electric than on acoustic. The reason is because it's right there, at my fingertips, so to speak. I can feel it quicker and safer. So, to answer the question directly, at this place and time I prefer fretless. I own both types. I'm still experimenting to obtain a certain type of sound. The fretted instrument provides me with a certain thing that I have been doing for seven or eight years now. To pick up fretless opens up a new area, not from just looking at it, but from the feel, touch, response of the instrument, which is different because of the different woods that are incorporated, the size of the neck, the resonating qualities, and so on.

db: I assume the fretless you play now has been custom-designed from the ground up.

Johnson: Oh, sure. I wouldn't have it any other way. It was built and designed by Charles LoBue at the Guitar Lab in New York. It took about a year to build it, because I had been traveling and he needed me there. I would have to show him my fingering, pressure and technique; he listened to recordings and live performances, and I would be there to demonstrate for him. What he actually did was build an instrument blank, and by my going to see him, he would watch how I played and develop it along those lines. It's really quite a personal thing, rather than a stock, custom bass. It was built for me, around my hands, like those form-fitted shoes.

db: What about your string bass?

Johnson: That's an antique made in West Germany called a Juzek. (I think that's how you spell it.) It's about 90 years old. I found it in upstate New York in a barn sale about three or four years ago. It was originally in horrible condition, held together with Elmer's Glue-All, cracked and peeling, plys coming apart. I had it rejuvenated to where it's worth about ten times what I paid. It's lovely sounding, but I've had very little chance to really get into it due to my touring schedule.



db: What other instruments are you playing now?

Johnson: I have a string bass, an electric stick, two electric basses, a guitaron, and an acoustic guitar.

db: What's a guitaron?

Johnson: It's a Spanish bass guitar. You've seen the Mexican bands with all those guitars. Well, one of them is this bass guitar. It's like a folk guitar with a slightly different shape. I have tried miking it, but it loses a lot. That's a good example of what we were just talking about. Once you put a Barcus-Berry on it, it loses its naturalness and becomes another instrument entirely. All of the instruments I use, I use for ideas, not technique or finger dexterity. You have to first get yourself heard and later, hopefully, the people will listen to you. I use the guitar to get chords together and generally play it for fun.

db: Can you get ideas from one to the other? Are bass and guitar that close?

Johnson: Close enough so that what I hear is not bass or guitar, but the sound of the string, and the vibrations when I want chords.

db: When you play acoustic, do you put more energy into it?

Johnson: I wouldn't say more: different.

(db, Jan. 29, '76)



AIRTO

(Percussionist and leader of Fingers)

Airtó took time out to introduce us to several of his percussion instruments and their sounds.

Airtó's various gourds are called cabacas (kah-bah-sahs). Related to the maraca, the cabaca's different shaker sounds depend on the size and number of seeds put inside. A hole is made in each end of the gourd, the contents are blown out, the gourd is dried, and other seeds are inserted.

Probably one of Airtó's best-known instruments is the berimbau (bear-eem-bow, rhymes with "cow"). The best wire to stretch across the bow, according to Airtó, is one taken from an automobile tire. Another Brazilian axe Airtó has helped bring to the attention of musicians and listeners is the cuica, or talking drum, featured so prominently in Airtó's own recordings, not to mention those fantastic duets with Miles Davis on the Fillmore and Live/Evil albums.

The bells in front are usually called agogo (ah-go-go, with emphasis on the last syllable). The caxixi (cah-she-she) are made from seaweed. The instrument must be made almost immediately after the weed is collected, otherwise it will dry and toughen up.

Airtó also has various nothings (pronounced like it sounds). They're various objects he has found lying around which were probably not intended to become instruments. One such nothing is the coiled tube in the photograph, which is blown to produce a birdlike whistle. Wooden shoes are used as blocks; Airtó feels that they're better because they're louder.

(db, Nov. 7, '75)
 MUSIC '76 □ 55

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Currier: p	Currier
Elka: e-p	Ovation
Farfisa: acn,org,e-p; acc	Farfisa
Gulbransen: org	Gulbransen
Hammond: org, acc	Hammond
Helpinstill: pu	Helpinstill
Hohner: acn,org,e-p, acc	Hohner
Imperial: acn	Imperial
Kawai: org,p	Kawai
Kimball: org,p	Kimball
Lowery: org, p	Norlin
Novaline: e-p	Novaline
Piano Plus: e-p	RolandCorp US
Polytone: pu	Polytone
Rhodes: e-p,e-key b	Rhodes
RMI: e-p	RMI
Rodgers: org	Rodgers
Roland: e-p	Beckmen
Steinway: p	Steinway
Story & Clark: p	Norlin
Thomas: org; acc	Thomas
Univox: org,e-p; acc	Merson
Viscount: org	General Electro
Wurlitzer: org,p,e-p; acc	Wurlitzer
Yamaha: acn,p,e-p; acc	Yamaha
Yamaha Electone: org	Yamaha



PAT MARTINO
(Guitar player)

Not only does Pat now share the stage with a keyboard synthesizer but he is also the proud owner of a one-of-a-kind, custom-designed guitar-synthesizer. The synthesizer is built right inside of, and is triggered by, the guitar, which will be hooked directly into a processing unit.

"It's just like any other instrument. It offers you color, the amount of color you need to explore. At this point I need more. I'm still the purist that I've always been when it comes to playing the instrument. Up to this point, I've primarily explored just the nature of the guitar itself—pure in the acoustic sense. I'm primarily a purist, and this hasn't changed.

"At this stage of development, I see the guitar as merely one color in a rainbow of sound. I still have the pure instrument within the new instrument. Its acoustic properties are tremendously clear and clean. It's a beautiful standard guitar, and it has electronic guts built within it. It's not an electric solid-body guitar, it's like an acoustic guitar, modified. So I have at my disposal all of the pure aspects of what a good acoustic guitar is. It still resonates into my chest, for instance, which you can't get from a solid-body guitar.

Primarily, the instrument offers me more control. It takes more control. I can do more things with it besides just playing guitar."

With this new guitar-synthesizer, will he be using the regular synthesizer less? "No. That's there too. It frees that particular instrument, so I can do certain things with it while I'm doing other things with my guitar. It's just more of the same thing, more of a groove."

When I asked Pat if he had any pre-conceived notions about how he was going to incorporate the electronics into his music, he replied: "My concepts of what music really is have changed drastically since I started playing guitar. The new instruments themselves give forth new ideas, and I don't want to condemn them to any preconceptions of what they should be.

(db, Oct. 9, '75)

Sound Equipment & Accessories

Musical Instrument Amplification

Key to abbreviations:

- amp—amplifier
b —bass
g —guitar
key—keyboard

Sound Reinforcement

Key to abbreviations:

- acc —accessories
amp—amplifiers
eq —equalizers
hdp —headphones
mic —microphones
mx —mixers
pa —public address systems
pow —power
pu —pickups & transducers
sp —speakers
ss —speaker systems

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BGW: pre-amp, pow-amps	BGW
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Bose: mx, sp	Bose
Boss: pu	Beckmen
The Box: amp acc	Box Maker
Buffalo: pu	Group 128
Cerwin-Vega: pow-amp, mx, pa, sp,ss	Cerwin-Vega
Choice: cases	Choice
Crown: pow-amp	Crown
CTS: sp	CTS
Delta: g,b,key-amps	Delta
Earth: g,b-amps	ISC Audio
EMC: g,b-amps; pa	EMC
Emilar: sp	Emilar



NACIO JAN BROWN

GUILHERME FRANCO
(Percussionist)

Guilherme sees his role as clearly distinct from the trap drummer's: "Percussion nowadays is the frame for the picture inside. It gives more beauty to the center. The percussion surrounds the music with more colors and directions, creating new situations at the moment . . . The trap drummer usually has four drums which are almost the same, and his cymbals are similar, too, so he has to put his mind in a different framework. My instruments are completely different from each other: low, high, splash, dry. You know, sometimes one note—POW!—will wake someone up to the music."

Berimbau, cuica, and pandeiro may be new words to our ears, but these instruments date back to long before the Africans were brought to Brazil on Portuguese slave ships. "There are two ways I play these instruments," Guilherme explained. "The basic folk way is very old, and I do use folk beats still. But when I play with McCoy, because of his new sounds, I have to develop a new technique. I have to invent things. McCoy is a very warm and very open musician, so it's easy for me to play with him."

Guilherme plays with an assortment of fifty instruments stationed on the available floor space at his feet. (Of course, he is emphatic about counting everything—from tiny whistles to kitchen utensils—as instruments.) Though he is quick to switch from one to another, there is method to the seeming madness on stage. "Sometimes I stop for a few minutes because I have to think. I play according to what I'm hearing. Some people think if you have a lot of instruments, you can pick up anything. That's not true."

Though Franco's instruments come historically from Africa, Brazil, and various regions of South America, in a practical sense they come from everywhere. A donkey skin bongo was handmade by a friend in Brazil, a paper-thin 22" gong was sold to him personally by Robert Paiste (President of Paiste Cymbals in Switzerland); the rack of bells (which the author has dubbed "witches hats") was created by Peter Engelhart, a Berkeley, California instrument-maker, and his other instruments come from manufacturers, hardware stores, junkyards, and kitchens.

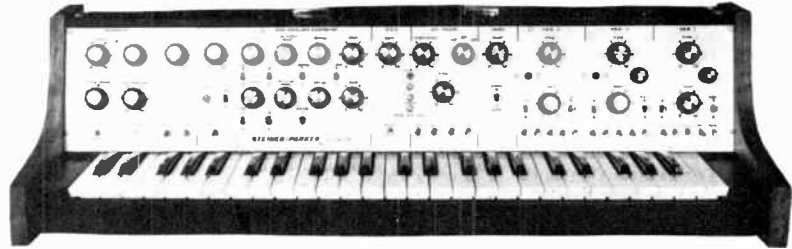
(db, Oct. 3, '75)

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HERB NOLAN

BRUCE JOHNSTONE

(Baritone saxophonist)

Although he is a multi-instrumentalist, conversant with most reeds as well as flute, the baritone, a hulking horn that has brought stardom to only a few, is Johnstone's principal musical tool. His distinctive, hard-edged sound and biting power attracted sufficient attention for a third place ranking behind Gerry Mulligan and Pepper Adams in the 1974 *db* Readers Poll.

"It's very much a specialist instrument, I think," says Johnstone, whose main exposure in the United States has been in the context of the Maynard Ferguson band. "Back in the days when I used to play alto, I found I could leave it for a couple months and still get a reasonable sound and about the same power. With the baritone, if I leave it for a week, I have to get in training again because the instrument is so physically demanding.

"I remember when I bought my first baritone, I played it the same day at the gig and was bedridden for two days. I was using muscles in my shoulders and stomach I'd never used before just trying to get the right projection." The horn is capable of tremendous audience projection, adds Johnstone, but if it's not played regularly, the sound gets "very swampy and small." His set-up is a Meyer No. 10 mouth piece with a No. 5 reed. Johnstone says he finds this suitable for everything from hard blowing to Lawrence Welk-type sessions.

"It's an intriguing instrument, I like it," explains the musician, whose slight build gives the horn added dramatic presence. "It has three definite ranges, the top can sound very much like a tenor—that's the most cutting sound—the middle register is kind of a low tenor sound, and that blends into a very dark sound at the bottom. So you have a pyramid effect: the edge, the middle and a very wide base. Consequently, I'm always changing embouchure to shape and alter the sound."

(*db*, Nov. 6, '75)

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Revo: pow-ss	RolandCorp US	Woodson: g,b-amps,pa	Woodson
Revox: mic	Revox		
Rickenbacker: g,b-amps,pa	Rickenbacker	Yamaha: g,b,key-amps;	
RMI: pow-amp, mx	RMI	pow-amp, mx,pa,sp,ss; acc	Yamaha



JAN PERSSON

LONNIE LISTON SMITH (Keyboardist)

db: What was your first experience with other keyboards than acoustic piano?

Lonnie: I was doing a date with Pharoah Sanders in L.A. and I noticed a Rhodes sitting in the corner. While the other guys were setting up I started to finger and noodle on the keyboard. I liked the touch. I had played other electronic instruments but the action was nothing like the piano. This was as close as any I'd played. I liked all those knobs and the different effects I could get with them.

db: Do you approach the instrument differently?

Lonnie: Of course. The acoustic piano can take a lot of energy, the electronic instruments can be very delicate. You can get very percussive on acoustic—melodic, sensitive—but electronic can't take much pounding.

db: Do you find that the electric's ability to sustain notes without pedaling enhances what you want to do with the music?

Lonnie: I like to deal with space. Time is "busy, busy"—running out of it, filling it in. But with electronics you can deal with spacial aspects. I can color it like I want, because it's just hanging out there waiting. I use some of the stops like I would the middle pedal on a grand, to hold certain notes while I add to them, even thinking about new things I am going to add. I always admired horn players' ability to bend notes. Bass players can get quarter-tones. The piano is just what it is.

Pharoah Sanders was trying to develop

new techniques with his horn and we would work at trying to get some coordination with the piano. He just had to or he would be off by himself. I felt he had to get the piano to at least imply that same sound. With electronics, you really bend notes, and sustain exactly what notes you want, even a series of notes or chords. This, at last, was my answer to what hornmen were doing. Guitarists could not now do any more than I could do with the keyboard.

db: Do you ever feel that you want to go back to acoustic piano?

Lonnie: I play both on all the records and my live dates. I go either way. With acoustic piano, I can be percussive, melodic. I can even go inside the strings. I look upon it as an orchestra. I can do so much with it.

(There are no personnel listings on Miles Davis' *On The Corner*, but there were three electric keyboards on the date, Herbie Hancock, Harold J. Williams, and Lonnie Liston Smith. That was also the first time Lonnie heard organ in Miles' electronic context.)

Lonnie: The Yamaha was in the studio complete with a wahwah pedal. I had never used any of that before. I was waiting for the Rhodes, but Miles said, "Here, this is yours." So I played it and enjoyed the whole set. There were no tunes, nothing written. Everything was spontaneous. I never heard anybody play it (the Yamaha) before. All those knobs and everything. This was the first time I'd ever laid eyes on one, let alone played it. Miles had only just started playing it himself. Before I came with Miles, Herbie was using electric piano, but I never paid much attention to it.

(db, Jan. 15, '76)

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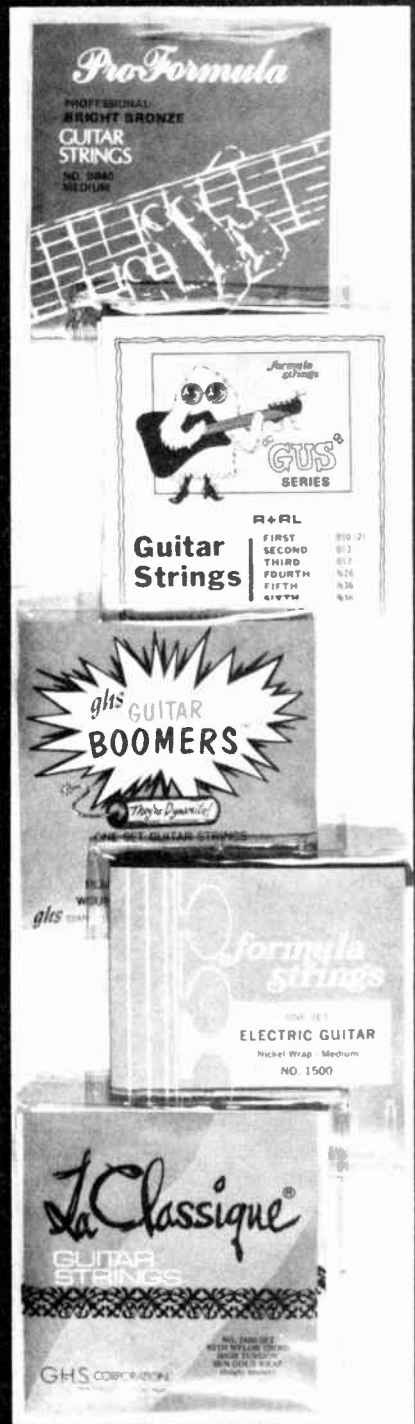
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VERYL OAKLAND



BILLY COBHAM
(Drummer)

db: I have never seen them, but I hear you are into electronic accoutrements.
Cobham: When we finished the tour in Europe I was toting around an Eventide phaser, an Eventide Digital Delay System, an Eventide Omnipressor, a Guild Echolet. When I'm playing, I can trap my signal and play along with myself. I use three Moog drums. They are percussion controllers. In other words, they have contact mikes in them that were developed by Joe Galavan who works at the Percussion Center. Moog ended up with them, put them out. What you do is you plug these things into a synthesizer unit. I use a large Moog system 55 unit. I pre-program it, patch it in and I can play certain figures on these drums and alter a signal with them thus incorporate them into my acoustical setup. I have a night and day situation happening. The art is for me to make the tran-

sition on a solo especially from acoustics to electronics to acoustics without breaking up the train of thought that I'm trying to project to the people.

"I feel there's a real place for (electronic drums) if they're not overdone. It is also something that separates me from just another drummer. It brings out an artistic value. It makes me feel as though I'm not a drummer boy, that kind of cat that just sits down there and plays figures all the time, plays time for somebody. Those days are gone, happily so. Finally, percussionists are getting their due."

What special care do you take with your drums? You have a wooden set and a plexiglass set. Do you pack them differently?

"I use Anvil cases, Acme cases with fibreglass, and plywood with steel reinforcements. So far I have only lost, out of all those fragile plexiglass drums, one 16" tom-tom and two 8x12s in about three years. That's phenomenal for these extremely brittle babies."

The "see-throughs"—what you call the plexiglass,—how do they differ in sound? How about the effort it takes to attain that sound?

"I get a brighter sound from the plexis than from the wooden ones. They all have two heads and have a better sound for rock, an open head 'thud' sound with two heads. I play them pretty hard and I'm constantly tuning them. You have to play the notes out of them, where the wooden ones you can play off them and get more tone."

(db, Dec. 4, '75)

Synthesizers & Sound Modification Devices

Key to abbreviations:
acc—accessories
dev—devices for sound modification
syn—synthesizers

BRAND NAME: INSTRUMENT	SUPPLIER
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Dan Armstrong: dev	Musitronics
ARP: syn	ARP
Bobadilla: cases	Bobadilla
Boss: dev	Beckmen
Buchla: syn	Buchla
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Mellotron: syn	Dallas
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Oberheim: dev, syn, acc	Oberheim
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Key to abbreviations:
acc—accessories
bt—blank tape
rec—recorders

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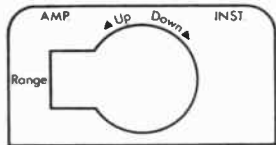
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JOHN ABERCROMBIE
(Guitarist)

db: What's your feeling about electric versus acoustic guitar?

Abercrombie: Playing the acoustic guitar demands more guitaristics in a sense. I can't slide around or get away with certain things. With electric, I'm developing a way to play that, while nothing new, is just easiest for me. Instead of picking every note, you hammer the note with the left hand which helps in making certain passages very smooth and legato. With the legato approach, you don't hear the separation of the notes. They just run into one another, almost like a wind instrument. I think of the guitar like breathing. If I take a long breath I'll play a long phrase. If I want a very short popping kind of phrase I'll pick every note. It's hard to develop a balance because I find myself going from one extreme to another, but I want to get them both happening at the same time. You know, saxophone and trumpet players play from the air. It would be great if I could have a mouthpiece on the

guitar, blow air into it and then move my fingers.

db: What about equipment?

Abercrombie: I've been through a myriad of pedals and attachments. This guitar that I'm using now I've had for the past six months and it's just an old Gibson electric called the Melody Maker. I don't see too many people playing them. It's a very fast, light action guitar that enables me to play very fluidly. In terms of the acoustic guitar, I have the Ovation acoustic/electric which is really good in recording studios because you can mike it directly from the pickup and also mike it so that you get an acoustic sound and an electric sound which you can blend in a mix. The only other thing that I have right now is a little mandolin guitar. When I bought it, the strings were tuned in fifths like a violin. I played it like that for a while but recently I put some very light gauge strings on and tuned it like the top four strings of the guitar so that I could play more conventional music. The high string is an octave above the high E of the standard guitar and the frets get so small that you have to shrink your fingers and your whole concept to play it."

db: Are you using any electronic devices?

Abercrombie: I am really attracted to phase shifters. I always like to have a little something that can sustain the sound. Right now I'm using a distortion box, a little MXR. And a volume pedal—I love to make notes and phrases swell. It makes it more like a wind instrument because with the volume pedal I can play very quietly and then suddenly get much louder. A horn player can do that without any pedals and I've always wanted to be able to do things like that. Otherwise, you just plug the guitar in, set your volume and play it. That seems pretty limited to me. I had an echoplex when I worked with Billy Cobham's band which was a lot of fun. The wah-wah I used for years but just got tired of because it was overdone.

(db, Feb. 26, '76)

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URSULA DUDZIAK

(Acoustic and electronic vocalist)

The talk turned from the obligatory discussion of the new album to Ursula Dudziak's voice, and specifically her use of electronics. In addition to a table filled with percussion instruments, Ursula uses an English-made EMS synthesizer, hooked up to a touch keyboard for electronic percussion, a ring modulator, and an echoplex.

"Mostly all she does is delay her voice with tape, actually all she uses for her voice is a kind of echoplex and ring modulator. . . . But in a way electronics are important. When she does her unaccompanied solos she uses tape in a way that is very crucial, and I think it's the best use of the echoplex anybody has ever done. It's part of her voice as an instrument. The way she switches heads for varying delay effects is a science in itself."

Besides voice and electronics, Ursula revels in miscellaneous percussion; her brother played drums, and since sibling rivalry is a fundamental force in the universe, she too became a percussionist.

"I have this whole table of percussion and it's part of me, but how I use it depends on how I feel," she explained. "Many times in Europe when I felt like singing, I'd forget about the table of percussion instruments and just sing, sing, sing. Then the next day, I might get completely into percussion and not sing so much. But you see, I wanted to be surrounded by as many things as I could, so I could pick up this or that depending on how I feel."

(db, Jan. 15, '76)

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HERB NOLAN

JEAN LUC PONTY (Violinist)

Ponty: I had to do that. Because now, as of '75, I've been playing electric violin for 14 years. I have this very strong feeling of what kind of musical environment I want to create now, and I have to do it right now. The Wings Of Music album is like an opening page or a first chapter to what I want to do with the band; I'm going to explore much more, take more extended solos onstage. I wanted to put on the album the results of my sound experiences with the violin all these

years, from the pure acoustic violin to the most perverted sound. (Laughter) Because you can really change the sound through amplification and electronic devices.

db: What kind of pickups and equipment are you using?

Ponty: I'm using Barcus Berry violin and viola, which is an octave deeper than the violin. I use them straight or with pedals—wah, wah, distortion—and echoplex, phase shifters, and so on.

db: So you wouldn't necessarily want to amplify a really good acoustic violin? In other words, a good electric violin . . .

Ponty: Yes, exactly. It depends on what you're looking for. If you want to reproduce the pure sound of the violin but louder, you have to look for an excellent system, a mike and speakers and so on. But for me it's like two instruments. I prefer to keep the acoustic violin straight and use my electric violin to plug into a lot of different things which transform its sound completely.

db: I hope your new band won't be really loud. I think a lot of the offenders these days are jazzmen who recently plugged in and go on with an attitude that it's like playing acoustic music, which it isn't. And the violin must be particularly difficult, because it's so trebly, and the high frequency receptors in the ear are much more easily damaged than the low frequency receptors.

Ponty: Yes, but I'm really on the case. It's a pretty tough instrument to handle because of its overtones, but I'm pretty satisfied with the way I've been handling it.

(db, Dec. 4, '75)

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ALPHONSE MOUZON (Drummer)

db: Several people have remarked on the size of your drum kit. What do you use?

Mouzon: It's a Fibes kit, and it's not really that large compared to what some rock drummers have. It has a total of eight tomtoms, a double bass drum, seven cymbals, and a snare. I've used a phaser on several occasions, but only when we do concerts and they can hook it right up to the sound system.

db: When you do get your own group together, what kind of instrumentation do you plan to front?

Mouzon: I'd want an electric guitar, a rhythm guitar that plays lead as well, a synthesizer man who plays at least ten keyboards, bass and drums. That's an r&b bassist and rhythm, a rock lead guitar, and a classical keyboardist.

(db, Dec. 4, '75)

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1947	Duke Ellington		Stan Kenton	Nat King Cole
1948	Benny Goodman		Duke Ellington	Charlie Ventura
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1950			Stan Kenton	George Shearing
1951	Charlie Parker ¹		Stan Kenton	George Shearing
1952		Louis Armstrong	Stan Kenton	George Shearing
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1954		Stan Kenton	Stan Kenton—Les Brown	Dave Brubeck
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1964	JAZZMAN OF THE YEAR¹	Eric Dolphy	Duke Ellington—Count Basie	Dave Brubeck
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1974	Herbie Hancock	Buddy Rich	Thad Jones & Mel Lewis	Weather Report
1975	McCoy Tyner	Cannonball Adderley	Thad Jones & Mel Lewis	Weather Report

¹From 1940-1949, band leaders were not eligible in instrument categories.

¹The Favorite Soloist category, ancestor to the Jazzman Of The Year category, was discontinued in 1952, the same year the Hall of Fame was instituted. The Jazzman Of The Year slot was added in 1965.

²From 1936-1946 there was a separate category for Sweet-Band, winners of which are listed to the right of the regular Big Band winners. From 1953-1965, readers voted on their favorite Dance-Band, similarly listed on the right.



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1943	Sy Oliver	1955	Pete Rugolo	1968	Oliver Nelson/Duke Ellington
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1945	Sy Oliver	1957	Duke Ellington	1970	Quincy Jones/Duke Ellington
1946	Billy Strayhorn	1958	Duke Ellington	1971	Quincy Jones/Duke Ellington
1947	Pete Rugolo	1959	Gil Evans	1972	Quincy Jones/Duke Ellington
1948	Billy Strayhorn	1960	Gil Evans	1973	Quincy Jones/Duke Ellington
1949	Pete Rugolo	1961	Gil Evans	1974	Gil Evans/Chick Corea
1950	Pete Rugolo	1962	Gil Evans	1975	Gil Evans/Chick Corea

	GUITAR	BASS ⁴	PIANO ⁵	DRUMS	ALTO SAX
1936	Eddie Lang	Pops Foster	Teddy Wilson	Gene Krupa	
1937	Carmen Mastren	Bob Haggart	Teddy Wilson	Gene Krupa	Jimmy Dorsey
1938	Benny Heller	Bob Haggart	Bob Zurke	Gene Krupa	Jimmy Dorsey
1939	Charlie Christian	Bob Haggart	Jess Stacy	Gene Krupa	Jimmy Dorsey
1940*	Charlie Christian	Bob Haggart	Jess Stacy	Ray Bauduc	Johnny Hodges
1941	Charlie Christian	Bob Haggart	Jess Stacy	Buddy Rich	Johnny Hodges
1942	Eddie Condon	Bob Haggart	Jess Stacy	Buddy Rich	Johnny Hodges
1943	Eddie Condon	Artie Bernstein	Mel Powell	Gene Krupa	Johnny Hodges
1944	Allan Reuss	Bob Haggart	Mel Powell	Buddy Rich	Johnny Hodges
1945	Oscar Moore	Chubby Jackson	Mel Powell	Dave Tough	Johnny Hodges
1946	Oscar Moore	Eddie Safranski	Mel Powell	Dave Tough	Johnny Hodges
1947	Oscar Moore	Eddie Safranski	Mel Powell	Shelly Manne	Johnny Hodges
1948	Oscar Moore	Eddie Safranski	Erroll Garner	Shelly Manne	Johnny Hodges
1949*	Billy Bauer	Eddie Safranski	Oscar Peterson	Shelly Manne	Johnny Hodges
1950	Billy Bauer	Eddie Safranski	Oscar Peterson	Shelly Manne	Charlie Parker
1951	Les Paul	Eddie Safranski	Oscar Peterson	Shelly Manne	Charlie Parker
1952	Les Paul	Eddie Safranski	Oscar Peterson	Gene Krupa	Charlie Parker
1953	Les Paul	Ray Brown	Oscar Peterson	Gene Krupa	Charlie Parker
1954	Johnny Smith	Ray Brown	Oscar Peterson	Shelly Manne	Charlie Parker
1955	Johnny Smith	Ray Brown	Erroll Garner	Max Roach	Paul Desmond
1956	Barney Kessel	Ray Brown	Erroll Garner	Shelly Manne	Paul Desmond
1957	Barney Kessel	Ray Brown	Erroll Garner	Shelly Manne	Paul Desmond
1958	Barney Kessel	Ray Brown	Oscar Peterson	Shelly Manne	Paul Desmond
1959	Barney Kessel	Ray Brown	Oscar Peterson	Shelly Manne	Paul Desmond
1960	Barney Kessel	Ray Brown	Oscar Peterson	Shelly Manne	Cannonball Adderley
1961	Wes Montgomery	Ray Brown	Oscar Peterson	Max Roach	Cannonball Adderley
1962	Wes Montgomery	Ray Brown	Oscar Peterson	Joe Morello	Paul Desmond
1963	Charlie Byrd	Ray Brown	Oscar Peterson	Joe Morello	Paul Desmond
1964	Jim Hall	Charles Mingus	Bill Evans	Joe Morello	Paul Desmond
1965	Jim Hall	Charles Mingus	Oscar Peterson	Elvin Jones	Paul Desmond
1966	Wes Montgomery	Ray Brown	Oscar Peterson	Elvin Jones	Paul Desmond
1967	Wes Montgomery	Ray Brown	Oscar Peterson	Buddy Rich	Paul Desmond
1968	Kenny Burrell	Richard Davis	Herbie Hancock	Elvin Jones	Cannonball Adderley
1969	Kenny Burrell	Richard Davis	Herbie Hancock	Elvin Jones	Cannonball Adderley
1970	Kenny Burrell	Richard Davis	Herbie Hancock	Buddy Rich	Cannonball Adderley
1971	Kenny Burrell	Richard Davis	Herbie Hancock	Buddy Rich	Cannonball Adderley
1972	John McLaughlin	Richard Davis	Oscar Peterson	Buddy Rich	Ornette Coleman
1973	John McLaughlin	Ron Carter	Chick Corea	Billy Cobham	Ornette Coleman
1974	John McLaughlin	Ron Carter/Stanley Clarke ⁴	McCoy Tyner	Billy Cobham	Ornette Coleman
1975	Joe Pass	Ron Carter/Stanley Clarke	McCoy Tyner/Chick Corea	Billy Cobham	Phil Woods

*From 1940-1949, band leaders were not eligible in instrument categories.

³Until 1964, the Arranger/Composer categories were combined into one category. They were split in 1965; Arrangers are listed on the left, Composers on the right.

⁴In 1974, a separate category for Electric Bass was begun. Winners listed on the right.

⁵In 1975, a separate category for Electric Piano was begun. Winners listed on the right.

	TENOR SAX	BARITONE SAX	CLARINET	TROMBONE	TRUMPET
1936			Benny Goodman	Tommy Dorsey	Bix Beiderbecke
1937	Chu Berry		Benny Goodman	Tommy Dorsey	Harry James
1938	Bud Freeman		Benny Goodman	Tommy Dorsey	Harry James
1939	Coleman Hawkins		Benny Goodman	Tommy Dorsey	Harry James
1940*	Eddie Miller		Irving Fazola	Jack Jenney	Ziggy Elman
1941	Tex Beneke		Irving Fazola	J. C. Higginbotham	Ziggy Elman
1942	Tex Beneke		Pee Wee Russell	J. C. Higginbotham	Roy Eldridge
1943	Vido Musso		Pee Wee Russell	J. C. Higginbotham	Ziggy Elman
1944	Lester Young	Harry Carney	Pee Wee Russell	J. C. Higginbotham	Ziggy Elman
1945	Charlie Ventura	Harry Carney	Buddy DeFranco	Bill Harris	Ziggy Elman
1946	Vido Musso	Harry Carney	Buddy DeFranco	Bill Harris	Roy Eldridge
1947	Vido Musso	Harry Carney	Buddy DeFranco	Bill Harris	Ziggy Elman
1948	Flip Phillips	Harry Carney	Buddy DeFranco	Bill Harris	Charlie Shavers
1949*	Flip Phillips	Serge Chaloff	Buddy DeFranco	Bill Harris	Howard McGhee
1950	Stan Getz	Serge Chaloff	Buddy DeFranco	Bill Harris	Maynard Ferguson
1951	Stan Getz	Serge Chaloff	Buddy DeFranco	Bill Harris	Maynard Ferguson
1952	Stan Getz	Harry Carney	Buddy DeFranco	Bill Harris	Maynard Ferguson
1953	Stan Getz	Gerry Mulligan	Buddy DeFranco	Bill Harris	Chet Baker
1954	Stan Getz	Gerry Mulligan	Buddy DeFranco	Bill Harris	Chet Baker
1955	Stan Getz	Gerry Mulligan	Buddy DeFranco	J. J. Johnson	Miles Davis
1956	Stan Getz	Gerry Mulligan	Tony Scott	J. J. Johnson	Dizzy Gillespie
1957	Stan Getz	Gerry Mulligan	Jimmy Giuffre	J. J. Johnson	Miles Davis
1958	Stan Getz	Gerry Mulligan	Tony Scott	J. J. Johnson	Miles Davis
1959	Stan Getz	Gerry Mulligan	Tony Scott	J. J. Johnson	Miles Davis
1960	John Coltrane	Gerry Mulligan	Buddy DeFranco	J. J. Johnson	Miles Davis
1961	John Coltrane	Gerry Mulligan	Buddy DeFranco	J. J. Johnson	Miles Davis
1962	Stan Getz	Gerry Mulligan	Buddy DeFranco	J. J. Johnson	Miles Davis
1963	Stan Getz	Gerry Mulligan	Buddy DeFranco	J. J. Johnson	Miles Davis
1964	John Coltrane	Gerry Mulligan	Jimmy Giuffre	J. J. Johnson	Miles Davis
1965	John Coltrane	Gerry Mulligan	Buddy DeFranco	J. J. Johnson	Miles Davis
1966	John Coltrane	Gerry Mulligan	Buddy DeFranco	J. J. Johnson	Miles Davis
1967	Stan Getz	Gerry Mulligan	Buddy DeFranco	J. J. Johnson	Miles Davis
1968	Stan Getz	Gerry Mulligan	Pee Wee Russell	J. J. Johnson	Miles Davis
1969	Stan Getz	Gerry Mulligan	Jimmy Hamilton	J. J. Johnson	Miles Davis
1970	Stan Getz	Gerry Mulligan	Rahsaan Roland Kirk	J. J. Johnson	Miles Davis
1971	Stan Getz	Gerry Mulligan	Rahsaan Roland Kirk	J. J. Johnson	Miles Davis
1972	Sonny Rollins	Gerry Mulligan	Rahsaan Roland Kirk	J. J. Johnson	Miles Davis
1973	Sonny Rollins	Gerry Mulligan	Benny Goodman	J. J. Johnson	Freddie Hubbard
1974	Sonny Rollins	Gerry Mulligan	Rahsaan Roland Kirk	Garnett Brown	Freddie Hubbard
1975	Sonny Rollins	Gerry Mulligan	Rahsaan Roland Kirk	Bill Watrous	Miles Davis

	VIBES	FLUTE	ACCORDION ⁶	SOPRANO SAX
1952	Terry Gibbs		Art Van Damme	
1953	Terry Gibbs		Art Van Damme	
1954	Terry Gibbs		Art Van Damme	
1955	Milt Jackson		Art Van Damme	
1956	Milt Jackson	Bud Shank	Art Van Damme	
1957	Milt Jackson	Herbie Mann	Art Van Damme	
1958	Milt Jackson	Herbie Mann	Art Van Damme	
1959	Milt Jackson	Herbie Mann	Art Van Damme	
1960	Milt Jackson	Herbie Mann		
1961	Milt Jackson	Herbie Mann		
1962	Milt Jackson	Herbie Mann		
1963	Milt Jackson	Herbie Mann		
1964	Milt Jackson	Herbie Mann		
1965	Milt Jackson	Herbie Mann		
1966	Milt Jackson	Herbie Mann		
1967	Milt Jackson	Herbie Mann		
1968	Gary Burton	Herbie Mann		
1969	Gary Burton	Herbie Mann		Joe Farrell
1970	Gary Burton	Herbie Mann		Wayne Shorter
1971	Gary Burton	Hubert Laws		Wayne Shorter
1972	Gary Burton	Hubert Laws		Wayne Shorter
1973	Gary Burton	Hubert Laws		Wayne Shorter
1974	Gary Burton	Hubert Laws		Wayne Shorter
1975	Gary Burton	Hubert Laws		Wayne Shorter

*From 1940-1949, band leaders were not eligible in instrument categories.

⁶The Accordion category, separated from Miscellaneous Instruments in 1952, was terminated in 1960.

MISC. INSTRUMENT

<p>1950 Terry Gibbs—vibes</p> <p>1951 Terry Gibbs—vibes</p> <p>1952 Art Van Damme—accordion</p> <p>1953 Don Elliott—mellophone</p> <p>1954 Don Elliott—mellophone</p> <p>1955 Don Elliott—mellophone</p> <p>1956 Don Elliott—mellophone</p> <p>1957 Don Elliott—mellophone</p> <p>1958 Don Elliott—mellophone</p> <p>1959 Don Elliott—mellophone</p>	<p>1960 Don Elliott—mellophone</p> <p>1961 John Coltrane—soprano sax</p> <p>1962 Jimmy Smith—organ⁷; John Coltrane—soprano sax; Roland Kirk—manzello & stritch</p> <p>1963 Roland Kirk—manzello & stritch; Jimmy Smith—organ</p> <p>1964 Roland Kirk—manzello & stritch; John Coltrane—soprano sax</p> <p>1965 Roland Kirk—manzello & stritch</p>	<p>1966 Roland Kirk—manzello & stritch</p> <p>1967 Roland Kirk—manzello & stritch</p> <p>1968 Roland Kirk—manzello & stritch</p> <p>1969 Roland Kirk—manzello & stritch</p> <p>1970 Rahsaan Roland Kirk—manzello & stritch</p> <p>1971 Rahsaan Roland Kirk—manzello & stritch</p> <p>1972 Rahsaan Roland Kirk—manzello & stritch</p> <p>1973 Rahsaan Roland Kirk—manzello & stritch</p> <p>1974 Rahsaan Roland Kirk—manzello & stritch</p> <p>1975 Rahsaan Roland Kirk—manzello & stritch</p>
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JAZZ ALBUM OF THE YEAR

1965	John Coltrane, <i>A Love Supreme</i>
1966	Ornette Coleman, <i>At The Golden Circle Vol. I</i>
1967	Miles Davis, <i>Miles Smiles</i>
1968	Don Ellis, <i>Electric Bath</i>
1969	Miles Davis, <i>Filles De Killimanjaro</i>
1970	Miles Davis, <i>Bitches Brew</i>
1971	<i>Weather Report</i>
1972	Mahavishnu Orchestra, <i>Inner Mounting Flame</i>
1973	Mahavishnu Orchestra, <i>Birds Of Fire</i>
1974	<i>Weather Report, Mysterious Traveller</i>
1975	<i>Weather Report, Tale Spinnin'</i>

ROCK/BLUES ALBUM OF THE YEAR

Blood, Sweat & Tears, <i>B, S & T 3</i>
<i>Chase</i>
Mahavishnu Orchestra, <i>Inner Mounting Flame</i>
Mahavishnu Orchestra, <i>Birds Of Fire</i>
Stevie Wonder, <i>Fulfillingness' First Finale</i>
Jeff Beck, <i>Blow By Blow</i>

FEMALE VOCALIST ⁸	MALE VOCALIST ⁸	VOCAL GROUP ⁹	
1937	Ella Fitzgerald		
1938	Ella Fitzgerald		
1939	Ella Fitzgerald	Bing Crosby	
1940	Helen O'Connell	Bing Crosby	
1941	Helen O'Connell	Frank Sinatra	
1942	Helen Forrest	Frank Sinatra	
1943	Jo Stafford	Frank Sinatra	
1944	Dinah Shore—Anita O'Day ⁸	Bing Crosby—Bob Eberly ⁸	Pied Pipers
1945	Jo Stafford—Anita O'Day	Bing Crosby—Stuart Foster	Pied Pipers
1946	Peggy Lee—June Christy	Frank Sinatra—Art Lund	Pied Pipers
1947	Sarah Vaughan—June Christy	Frank Sinatra—Buddy Stewart	Pied Pipers
1948	Sarah Vaughan—June Christy	Billy Eckstine—Al Hibbler	Pied Pipers
1949	Sarah Vaughan—Mary Ann McCall	Billy Eckstine—Al Hibbler	Pied Pipers
1950	Sarah Vaughan—June Christy	Billy Eckstine—Jay Johnson	Mills Brothers
1951	Sarah Vaughan—Lucy Ann Polk	Billy Eckstine—Jay Johnson	Mills Brothers
1952	Sarah Vaughan—Lucy Ann Polk	Billy Eckstine—Tommy Mercer	Mills Brothers
1953	Ella Fitzgerald—Lucy Ann Polk	Nat Cole—Tommy Mercer	Four Freshmen
1954	Ella Fitzgerald—Lucy Ann Polk	Frank Sinatra—Tommy Mercer	Four Freshmen
1955	Ella Fitzgerald—Ann Richards	Frank Sinatra—Joe Williams	Four Freshmen
1956	Ella Fitzgerald	Frank Sinatra	Four Freshmen
1957	Ella Fitzgerald	Frank Sinatra	Hi-Lo's
1958	Ella Fitzgerald	Frank Sinatra	Four Freshmen
1959	Ella Fitzgerald	Frank Sinatra	Lambert, Hendricks & Ross
1960	Ella Fitzgerald	Frank Sinatra	Lambert, Hendricks & Ross
1961	Ella Fitzgerald	Frank Sinatra	Lambert, Hendricks & Ross
1962	Ella Fitzgerald	Frank Sinatra	Lambert, Hendricks & Ross
1963	Ella Fitzgerald	Ray Charles	Lambert, Hendricks & Ross
1964	Ella Fitzgerald	Ray Charles	Double Six
1965	Ella Fitzgerald	Frank Sinatra	Double Six
1966	Ella Fitzgerald	Frank Sinatra	Double Six
1967	Ella Fitzgerald	Lou Rawls	Beatles ⁹
1968	Ella Fitzgerald	Ray Charles	Beatles
1969	Ella Fitzgerald	Ray Charles	Blood, Sweat & Tears
1970	Ella Fitzgerald	Leon Thomas	Blood, Sweat & Tears
1971	Roberta Flack	Leon Thomas	Blood, Sweat & Tears
1972	Roberta Flack	Leon Thomas	Mahavishnu Orchestra
1973	Roberta Flack	Leon Thomas	Mahavishnu Orchestra
1974	Flora Purim	Stevie Wonder	Pointer Sisters
1975	Flora Purim	Stevie Wonder	Pointer Sisters

PERCUSSION

1974	Airto Moreira
1975	Airto Moreira

VIOLIN

1971	Jean-Luc Ponty
1972	Jean-Luc Ponty
1973	Jean-Luc Ponty
1974	Jean-Luc Ponty
1975	Jean-Luc Ponty

SYNTHESIZER

1974	Herbie Hancock
1975	Herbie Hancock

ROCK/BLUES MUSICIAN

1970	Frank Zappa
1971	Frank Zappa
1972	Frank Zappa
1973	Stevie Wonder
1974	Stevie Wonder
1975	Stevie Wonder

ROCK/BLUES GROUP

1974	Frank Zappa
1975	Earth, Wind & Fire

⁷From 1962-64, the Miscellaneous Instrument category was decided on a percentage-of-votes-received basis

⁸From 1944-1955 there was a separate category for Vocalists-With-Band; winners of this category are listed on the right

⁹The Vocal Group category has undergone a couple of changes. In 1967 it became the Rock-Pop-Blues Group category, then reverted back to Vocal Group when a separate category for Rock-Blues Group was instituted in 1974.

CRITICS POLL WINNERS 1953-1975

For all categories, the Established Talent winners are listed first; winners in the Talent Deserving Wider Recognition section appear in gray and to the right.

HALL OF FAME

1961	Coleman Hawkins
1962	Bix Beiderbecke
1963	Jelly Roll Morton
1964	Art Tatum
1965	Earl Hines
1966	Charlie Christian
1967	Bessie Smith
1968	Sidney Bechet / Fats Waller
1969	Pee Wee Russell / Jack Teagarden
1970	Johnny Hodges
1971	Roy Eldridge / Django Reinhardt
1972	Clifford Brown
1973	Fletcher Henderson
1974	Ben Webster
1975	Cecil Taylor

BIG BAND EST.			COMBO	
1953	Duke Ellington		Dave Brubeck	
1954	Count Basie		Modern Jazz Quartet	
1955	Count Basie		Modern Jazz Quarter	
1956	Count Basie		Modern Jazz Quartet	
1957	Count Basie		Modern Jazz Quartet	
1958	Duke Ellington		Modern Jazz Quartet	
1959	Duke Ellington	Maynard Ferguson	Modern Jazz Quartet	Mastersounds
1960	Duke Ellington	Quincy Jones	Modern Jazz Quartet	Art Farmer-Benny Golson
1961	Duke Ellington	Gerry Mulligan	Modern Jazz Quartet	John Coltrane
1962	Duke Ellington	Terry Gibbs	Miles Davis	Al Grey-Billy Mitchell
1963*	Duke Ellington	Gerald Wilson	Miles Davis	Clark Terry-Bobby Brookmeyer
1964	Duke Ellington	Harry James	Thelonious Monk	Art Farmer
1965	Duke Ellington	Johnny Dankworth	Miles Davis	Al Cohn-Zoot Sims
1966	Duke Ellington	Thad Jones-Mel Lewis	Miles Davis	Denny Zeitlin
1967	Duke Ellington	Don Ellis	Miles Davis	Charles Lloyd
1968	Duke Ellington	Buddy Rich	Miles Davis	Gary Burton
1969	Duke Ellington	Kenny Clarke-Francy Boland	Miles Davis	Elvin Jones Trio
1970	Duke Ellington	Mike Westbrook	Miles Davis	Phil Woods' European Rhythm Machine
1971	Duke Ellington	Sun Ra	Miles Davis	Art Ensemble of Chicago
1972	Duke Ellington	Sun Ra	World's Greatest Jazz Band	JPJ Quartet
1973	Duke Ellington	Gil Evans	Mahavishnu Orchestra	Art Ensemble of Chicago
1974	Thad Jones-Mel Lewis	Gil Evans	McCoy Tyner	Ruby Braff-George Barnes
1975	Thad Jones-Mel Lewis	Clark Terry	McCoy Tyner	Oregon

				GUITAR		
1953				Barney Kessel	Johnny Smith	
1954				Jimmy Raney	Tal Farlow	
1955				Jimmy Raney	Howard Roberts	
1956				Tal Farlow	Dick Garcia	
1957		ARRANGER-COMPOSER¹		Tal Farlow	Kenny Burrell	
1958				Freddie Green	Jim Hall	
1959	Duke Ellington	Benny Golson		Barney Kessel	Charlie Byrd	
1960	Duke Ellington	Quincy Jones		Kenny Burrell	Wes Montgomery	
1961	Duke Ellington	George Russell		Wes Montgomery	Les Spann	
1962	Duke Ellington	Oliver Nelson		Wes Montgomery	Grant Green	
1963*	Duke Ellington	Gary McFarland		Jim Hall / Wes Montgomery	Joe Pass	
1964	Duke Ellington	Cecil Taylor / Gerald Wilson		Jim Hall	Gabor Szabo / Attila Zoller	
ARRANGER¹		COMPOSER¹				
1965	Gil Evans	Clare Fischer	Duke Ellington	Ornette Coleman	Jim Hall	Bola Sete
1966	Gil Evans	Rod Levitt	Duke Ellington	Carla Bley	Wes Montgomery	Rene Thomas
1967	Duke Ellington	Thad Jones	Duke Ellington	Herbie Hancock	Wes Montgomery	George Benson
1968	Duke Ellington	Tom McIntosh	Duke Ellington	Wayne Shorter	Kenny Burrell	Larry Coryell
1969	Duke Ellington	Francy Boland	Duke Ellington	Mike Westbrook	Kenny Burrell	Pat Martino
1970	Duke Ellington	Duke Pearson	Duke Ellington	Mike Gibbs	Kenny Burrell	Sonny Sharrock
1971	Duke Ellington	Herbie Hancock	Duke Ellington	Carla Bley	Kenny Burrell	Dennis Budimir
1972	Duke Ellington	Alan Broadbent	Duke Ellington	Carla Bley	Kenny Burrell	Tiny Grimes / Pat Martino
1973	Duke Ellington	Sy Oliver	Duke Ellington	Chick Corea	Kenny Burrell	George Benson / Attila Zoller
1974	Gil Evans	Bill Stapleton	Duke Ellington	McCoy Tyner	Jim Hall	Ralph Towner
1975	Gil Evans	Michael Gibbs	Keith Jarrett	Randy Weston	Joe Pass	John Abercrombie

¹Prior to 1963, the TDWR (Talent Deserving Wider Recognition) category was called the New Star category. Starting in 1963, the category was changed to the present title, which also changed the nature of the category itself, allowing the critics to vote for established musicians they felt to be underlooked in addition to younger talents.

ACOUSTIC PIANO			ACOUSTIC BASS		DRUMS	
1953	Oscar Peterson	Billy Taylor	Oscar Pettiford	Charles Mingus / Red Mitchell	Buddy Rich	Art Blakey
1954	Art Tatum	Horace Silver	Ray Brown	Percy Heath	Buddy Rich	Osie Johnson
1955	Art Tatum	Randy Weston	Oscar Pettiford	Wendell Marshall	Art Blakey	Joe Morello
1956	Art Tatum	Hampton Hawes	Oscar Pettiford	Paul Chambers	Jo Jones	Chico Hamilton
1957	Erroll Garner	Eddie Costa	Oscar Pettiford	Leroy Vinnegar	Max Roach	Philly Joe Jones
1958	Thelonious Monk	Bill Evans	Ray Brown	Wilbur Ware	Max Roach	none
1959	Thelonious Monk	Bill Evans	Ray Brown	Scott LaFaro	Max Roach	Elvin Jones / Ed Thigpen
1960	Thelonious Monk	Ray Bryant	Ray Brown	Sam Jones	Max Roach	Billy Higgins
1961	Thelonious Monk	Junior Mance	Ray Brown	Charlie Haden	Max Roach	Louis Hayes
1962	Bill Evans	Cecil Taylor	Ray Brown	Art Davis	Philly Joe Jones	Roy Haynes / Mel Lewis
1963*	Bill Evans	McCoy Tyner	Charles Mingus	Gary Peacock	Elvin Jones	Pete LaRoca
1964	Bill Evans	Don Friedman	Charles Mingus	Steve Swallow	Elvin Jones	Tony Williams
1965	Bill Evans	Andrew Hill	Charles Mingus	Ron Carter	Elvin Jones	Alan Dawson / Dannie Richmond
1966	Earl Hines	Jaki Byard	Charles Mingus	Richard Davis	Elvin Jones	Sonny Murray
1967	Earl Hines	Keith Jarrett	Richard Davis	David Izenzon	Elvin Jones	Milford Graves
1968	Bill Evans	Roger Kellaway	Richard Davis	Eddie Gomez	Elvin Jones	Billy Higgins
1969	Earl Hines	Chick Corea	Richard Davis	Niels-Henning Ørsted Pedersen	Elvin Jones	Daniel Humair
1970	Earl Hines	Stanley Cowell	Richard Davis	Miroslav Vitous	Elvin Jones	Jack DeJohnette
1971	Earl Hines	Jaki Byard / Tommy Flanagan	Richard Davis	Miroslav Vitous	Elvin Jones	Gus Johnson
1972	Earl Hines	Randy Weston	Richard Davis	Dave Holland	Elvin Jones	Harold Jones
1973	Earl Hines	Jan Hammer	Richard Davis	Stanley Clarke	Elvin Jones	Oliver Jackson
1974	Keith Jarrett / McCoy Tyner	Muhai Richard Abrams	Richard Davis	Stanley Clarke	Elvin Jones	Billy Hart
1975	Keith Jarrett	Dollar Brand	Ron Carter	George Mraz	Elvin Jones	Billy Higgins

FLUTE			ORGAN		SOPRANO SAX	
1960	Frank Wess	Les Spann				
1961	Frank Wess	Leo Wright				
1962	Frank Wess	Eric Dolphy				
1963*	Frank Wess	Roland Kirk				
1964	Frank Wess	Yusef Lateef	Jimmy Smith	Freddie Roach		
1965	Roland Kirk	James Moody	Jimmy Smith	John Patton		
1966	Roland Kirk	Charles Lloyd	Jimmy Smith	Larry Smith		
1967	James Moody	Jeremy Steig	Jimmy Smith	Don Patterson		
1968	James Moody	Hubert Laws	Jimmy Smith	Odell Brown / Eddy Louiss		
1969	James Moody	Joe Farrell	Jimmy Smith	Lonnie Smith	Lucky Thompson	John Surman
1970	James Moody	Norris Turney	Jimmy Smith	Lou Bennett	Wayne Shorter	Tom Scott
1971	James Moody	Norris Turney	Jimmy Smith	Eddy Louiss	Wayne Shorter	Budd Johnson
1972	James Moody	Norris Turney	Jimmy Smith	Eddy Louiss	Wayne Shorter	Joseph Jarman
1973	James Moody	Jeremy Steig	Jimmy Smith	Eddy Louiss	Wayne Shorter	Kenny Davern
1974	James Moody	Jeremy Steig	Jimmy Smith	Eddy Louiss / Clare Fischer	Wayne Shorter	Gerry Niewood
1975	Hubert Laws	Sam Rivers	Jimmy Smith	Sun Ra	Wayne Shorter	Gerry Niewood

ALTO SAX			TENOR SAX		BARITONE SAX	
1953	Charlie Parker	Paul Desmond	Stan Getz	Paul Quinichette	Harry Carney	Gerry Mulligan
1954	Charlie Parker	Bud Shank	Stan Getz	Frank Wess	Harry Carney	Lars Gullin
1955	Benny Carter	Herb Geller	Stan Getz	Bill Perkins	Gerry Mulligan	Bob Gordon
1956	Benny Carter	Phil Woods	Lester Young	Bobby Jaspar	Harry Carney	Jimmy Giuffre
1957	Lee Konitz	Art Pepper	Stan Getz	Sonny Rollins	Gerry Mulligan	Pepper Adams
1958	Lee Konitz	none	Stan Getz	Benny Golson	Gerry Mulligan	Tony Scott
1959	Johnny Hodges	Cannonball Adderley	Coleman Hawkins	Benny Golson	Harry Carney	Ronnie Ross
1960	Cannonball Adderley	Ornette Coleman	Coleman Hawkins	Johnny Griffin	Gerry Mulligan	none
1961	Cannonball Adderley	Eric Dolphy	John Coltrane	Charlie Rouse	Gerry Mulligan	Sahib Shihab
1962	Johnny Hodges	Leo Wright	Sonny Rollins	Wayne Shorter	Gerry Mulligan	Cecil Payne
1963*	Johnny Hodges	Jackie McLean	Sonny Rollins	Dexter Gordon	Gerry Mulligan	Jay Cameron
1964	Johnny Hodges	Jimmy Woods	John Coltrane	Booker Ervin	Gerry Mulligan	Charles Davis
1965	Johnny Hodges	Charlie Mariano	John Coltrane	Archie Shepp	Harry Carney	Jerome Richardson
1966	Johnny Hodges	John Handy / John Tchicai	John Coltrane	Charles Lloyd	Harry Carney	Ronnie Cuber
1967	Ornette Coleman	Charles McPherson	Sonny Rollins	Joe Henderson	Harry Carney	Pepper Adams
1968	Johnny Hodges	Sonny Criss	Sonny Rollins	Joe Farrell	Harry Carney	Cecil Payne
1969	Johnny Hodges	Lee Konitz	Sonny Rollins	Albert Ayler	Harry Carney	John Surman

*From 1959 until 1964, there was a single Arranger-Composer category. In 1965, it was split into two separate categories.

ALTO SAX			TENOR SAX		BARITONE SAX	
1970	Phil Woods	Eric Kloss	Sonny Rollins	Paul Gonsalves / Pharoah Sanders	Harry Carney	Nick Brignola
1971	Phil Woods	Frank Strozier	Dexter Gordon	Harold Ashby	Harry Carney	Pat Patrick
1972	Ornette Coleman	Gary Bartz	Sonny Rollins	Gato Barbieri	Harry Carney	Ronnie Cuber
1973	Ornette Coleman	Anthony Braxton	Sonny Rollins	John Klemmer	Harry Carney	Howard Johnson
1974	Ornette Coleman	Anthony Braxton	Sonny Rollins	Billy Harper	Gerry Mulligan	Howard Johnson
1975	Phil Woods	Sonny Fortune	Sonny Rollins	Billy Harper	Gerry Mulligan	John Surman / Pat Patrick

CLARINET			TROMBONE		TRUMPET	
1953	Buddy DeFranco	Tony Scott	Bill Harris	Bob Brookmeyer / Carl Fontana / Frank Rosolino	Louis Armstrong	Chet Baker
1954	Buddy DeFranco	Sam Most	Bill Harris	Urbie Green	Dizzy Gillespie	Clifford Brown
1955	Tony Scott	Jimmy Giuffre	J. J. Johnson	Jimmy Cleveland	Dizzy Gillespie / Miles Davis	Ruby Braff
1956	Benny Goodman	Buddy Collette	J. J. Johnson	Benny Powell	Dizzy Gillespie	Thad Jones
1957	Tony Scott	none	J. J. Johnson	Frank Rehak	Dizzy Gillespie	Donald Byrd
1958	Tony Scott	none	J. J. Johnson	Jimmy Knepper	Miles Davis	Art Farmer
1959	Tony Scott	Bob Wilber	J. J. Johnson	Curtis Fuller	Miles Davis	Lee Morgan
1960	Buddy DeFranco	Pete Fountain	J. J. Johnson	Al Grey	Dizzy Gillespie	Nat Adderley
1961	Buddy DeFranco	Rolf Kuhn	J. J. Johnson	Julian Priester	Dizzy Gillespie	Freddie Hubbard
1962	Pee Wee Russell	Jimmy Hamilton	J. J. Johnson	Dave Baker / Slide Hampton	Dizzy Gillespie	Don Ellis
1963*	Pee Wee Russell	Phil Woods	J. J. Johnson	Roswell Rudd	Dizzy Gillespie	Don Cherry
1964	Pee Wee Russell	Bill Smith	J. J. Johnson	Grachan Moncur III	Miles Davis	Carmell Jones
1965	Pee Wee Russell	Paul Horn	J. J. Johnson	Albert Mangelsdorff	Miles Davis	Johnny Coles
1966	Pee Wee Russell	Edmond Hall	J. J. Johnson	Buster Cooper	Miles Davis	Ted Curson
1967	Pee Wee Russell	Perry Robinson	J. J. Johnson	Garnett Brown	Miles Davis	Jimmy Owens
1968	Pee Wee Russell	Eddie Daniels	J. J. Johnson	Carl Fontana	Miles Davis	Charles Tolliver
1969	Jimmy Hamilton	Roland Kirk	J. J. Johnson	Lester Lashley	Miles Davis	Randy Brecker
1970	Russell Procope	Frank Chase / Bob Wilber	J. J. Johnson	Malcolm Griffiths / Eje Thelin	Miles Davis	Woody Shaw / Kenny Wheeler
1971	Russell Procope	Bob Wilber	Vic Dickenson	Vic Dickenson / Bill Watrous	Dizzy Gillespie	Roy Eldridge
1972	Russell Procope	Bob Wilber	Vic Dickenson	Bill Watrous	Dizzy Gillespie	Lester Bowie
1973	Russell Procope	Bobby Jones	Vic Dickenson	Dicky Wells	Dizzy Gillespie	Bill Hardman
1974	Rahsaan Roland Kirk	Kalaparusha Ara Difda	Vic Dickenson	Garnett Brown	Dizzy Gillespie	Jon Faddis
1975	Rahsaan Roland Kirk	Perry Robinson	Roswell Rudd	Bruce Fowler	Dizzy Gillespie	Jon Faddis

VIBES			MISC. INSTRUMENT	
1954	Lionel Hampton	Teddy Charles		
1955	Milt Jackson	Cal Tjader		
1956	Milt Jackson	Terry Pollard		
1957	Milt Jackson	Eddie Costa		
1958	Milt Jackson	Victor Feldman		
1959	Milt Jackson	Buddy Montgomery	Frank Wess—flute	none
1960	Milt Jackson	Lem Winchester	Julius Watkins—French horn	Steve Lacy—soprano sax
1961	Milt Jackson	Mike Mainieri	Julius Watkins—French horn	John Coltrane—soprano sax
1962	Milt Jackson	Walt Dickerson	John Coltrane—soprano sax	Roland Kirk—manzello, stritch
1963*	Milt Jackson	Dave Pike	John Coltrane—soprano sax	Eric Dolphy—bass clarinet
1964	Milt Jackson	Bobby Hutcherson	Roland Kirk—manzello, stritch	Yusef Lateef—oboe
1965	Milt Jackson	Gary Burton	Roland Kirk—manzello, stritch	Stuff Smith—violin
1966	Milt Jackson	Roy Ayres	Roland Kirk—manzello, stritch	Jean-Luc Ponty—violin
1967	Milt Jackson	Tommy Vig	Roland Kirk—manzello, stritch	Michael White—violin
1968	Milt Jackson	Karl Berger	Jean-Luc Ponty—violin	Howard Johnson—tuba
1969	Bobby Hutcherson	Red Norvo	Jean-Luc Ponty—violin	Ray Nance—violin
1970	Milt Jackson	Dave Pike	Jean-Luc Ponty—violin	Stephane Grappelli—violin
1971	Bobby Hutcherson	Roy Ayers / Karl Berger	Rahsaan Roland Kirk—manzello, stritch	Russ Whitman—bass sax stritch
1972	Gary Burton	Roy Ayers	Rahsaan Roland Kirk—manzello, stritch	Airto Moreira—percussion
1973	Milt Jackson	David Friedman	Rahsaan Roland Kirk—manzello, stritch	Howard Johnson—tuba
1974	Gary Burton	Karl Berger	Rahsaan Roland Kirk—manzello, stritch	Howard Johnson—tuba
1975	Gary Burton	Karl Berger / David Friedman	Rahsaan Roland Kirk—manzello, stritch	Howard Johnson—tuba

*Prior to 1963, the TDWR (Talent Deserving Wider Recognition) category was called the New Star category. Starting in 1963, the category was changed to the present title, which also changed the nature of the category itself, allowing the critics to vote for established musicians they felt to be underlooked in addition to younger talents.

VIOLIN		
1971	Jean-Luc Ponty	Michael White
1972	Jean-Luc Ponty	Michael White
1973	Jean-Luc Ponty	Michael White
1974	Jean-Luc Ponty	Leroy Jenkins
1975	Jean-Luc Ponty	Michal Urbaniak

PERCUSSION		
1974	Airto Moreira	Dom Um Romao
1975	Airto Moreira	Sue Evans

ELECTRIC BASS		
1974	Stanley Clarke	Stanley Clarke
1975	Stanley Clarke	Steve Swallow

RECORD OF THE YEAR	
1965	John Coltrane, <i>A Love Supreme</i>
1966	Ornette Coleman, <i>At The Golden Circle, Vol. 1</i>
1967	Duke Ellington, <i>The Popular Ellington/Miles Davis, Miles Smiles</i>
1968	Duke Ellington, <i>Far East Suite</i>
1969	Duke Ellington, <i>And His Mother Called Him Bill</i>
1970	Miles Davis, <i>Bitches Brew</i>
1971	Duke Ellington, <i>New Orleans Suite</i>
1972	Jimmy Rushing, <i>The You And Me That Used To Be</i>
1973	McCoy Tyner, <i>Sahara / Sonny Stitt, Constellation</i>
1974	Keith Jarrett, <i>Solo Concerts</i>
1975	Cecil Taylor, <i>Silent Tongues</i>

REISSUE OF THE YEAR	
	Billie Holiday, <i>The Golden Years Vol. 2</i>
	Johnny Hodges & Rex Stewart, <i>Things Ain't What They Used To Be</i>
	Johnny Hodges, <i>Hodge Podge</i>
	Louis Armstrong, <i>V.S.O.P. Vol. 1</i>
	Various Artists, <i>Blue Note's Three Decades Of Jazz, Vol. 1</i>
	Bessie Smith, series of reissues on Columbia
	<i>Genius Of Louis Armstrong, Vol. 1</i>
	Art Tatum, <i>God Is In The House</i>
	<i>Thelonious Monk & John Coltrane</i>
	Charlie Parker, <i>First Recordings / Art Tatum, Solo Masterpieces</i>

VOCAL GROUP		
1960	Lambert, Hendricks & Ross	none
1961	Lambert, Hendricks & Ross	Double Six
1962	Lambert, Hendricks & Ross	Staple Singers
1963*	Lambert, Hendricks & Bavan	Stars Of Faith
1964	Double Six	Swingle Singers
1965	Double Six	none
1966	Double Six	none
1967 ²		
1968		
1969		
1970		
1971		
1972		
1973		
1974	Pointer Sisters	Pointer Sisters
1975	Jackie & Roy	Jackie & Roy

SYNTHESIZER		
1974	Jan Hammer / Paul Bley	Mike Mandel
1975	Sun Ra	George Duke

ROCK/BLUES GROUP ²		
	Beatles	Supremes
	Muddy Waters	Jr. Wells
	Muddy Waters	Canned Heat / J. B. Hutto
	B.B. King	Ike & Tina Turner
	B.B. King	Soft Machine
	B.B. King	Mahavishnu Orchestra
	B.B. King	War
	B.B. King	Jimmy Dawkins
	B.B. King	Blackbyrds / Otis Rush

FEMALE SINGER		
1953	Ella Fitzgerald	Annie Ross / Jeri Southern
1954	Ella Fitzgerald	Carmen McRae
1955	Ella Fitzgerald	Teddi King
1956	Ella Fitzgerald	Barbara Lea
1957	Ella Fitzgerald	none
1958	Ella Fitzgerald	none
1959	Ella Fitzgerald	Ernestine Anderson
1960	Ella Fitzgerald	none
1961	Ella Fitzgerald	Aretha Franklin
1962	Ella Fitzgerald	Abbey Lincoln
1963*	Ella Fitzgerald	Sheila Jordan
1964	Ella Fitzgerald	Nancy Wilson / Jeanne Lee
1965	Ella Fitzgerald	Cleo Laine
1966	Ella Fitzgerald	Carol Sloane
1967	Ella Fitzgerald	Lorez Alexandria
1968	Ella Fitzgerald	Aretha Franklin
1969	Ella Fitzgerald	Karin Krog
1970	Ella Fitzgerald	Jeanne Lee
1971	Ella Fitzgerald	Betty Carter
1972	Ella Fitzgerald	Dee Dee Bridgewater / Asha Puthi
1973	Sarah Vaughan	Anita O'Day
1974	Ella Fitzgerald	Flora Purim
1975	Sarah Vaughan	Dee Dee Bridgewater

MALE SINGER		
	Louis Armstrong	Jackie Paris
	Louis Armstrong	Clancy Hayes
	Louis Armstrong	Joe Williams
	Louis Armstrong	Joe Turner
	Frank Sinatra	none
	Jimmy Rushing	Ray Charles
	Jimmy Rushing	Jon Hendricks
	Jimmy Rushing	Bill Henderson
	Ray Charles	Jimmy Witherspoon
	Ray Charles	Lightnin' Hopkins
	Ray Charles	Mark Murphy
	Ray Charles	Muddy Waters
	Louis Armstrong	Johnny Hartman
	Louis Armstrong	Lou Rawls
	Louis Armstrong	Richard Boone
	Louis Armstrong / Ray Charles	Jimmy Witherspoon
	Ray Charles	Jon Hendricks
	Louis Armstrong	Leon Thomas
	Louis Armstrong	Richard Boone
	Jimmy Rushing	Richard Boone
	Ray Charles	Joe Lee Wilson
	Joe Williams	Roy Eldridge / Stevie Wonder
	Joe Williams	Eddie Jefferson

²The Vocal Group category has undergone a couple of changes. In 1967 it became the Rock-Pop-Blues Group category, then reverted back to Vocal Group when a separate category for Rock-Blues Group was instituted in 1974.

SOFT CELL

Composed and arranged by
DON SEBESKY

74 □ down beat

1

Flute Med. Back

A.S. No Vib.

T.S. No Vib.

Clar. (TS) No Vib.

Bari No Vib.

Perc. I Mute

Perc. II Vib. (Slow Vib.)

Trumpets 3rd No Vib.

4th No Vib.

2nd No Vib.

1st No Vib.

Trombones 3rd No Vib.

2nd No Vib.

1st Med. Back

Guitar Med. Back

Bass Med. Back

Drums

Perc. 2 Cawbell Shaker

Piano

1

2

3

4

5

6

7

8

9

10

EXC. BARS

SOLO Cm9

ad lib

Cg addA

C13

World Radio History

2

F1.

A.S.

T.S.

C1.(S)

BAR1

1st

2nd

Trumpet's 3rd

4th

Rec I

Vibes

1st

2nd

Tombones

3rd

4th

Guitar

Bass

Drums

Perc. 2

Piano

11

12

13

14

15

16

17

18

19

20

TO TENOR

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3

A

Fl. A.S. T.S. Cl.(rs) BARI 1st 2nd Trumpets 3rd 4th Perc I Vib: 1st 2nd Trombones 3rd 4th Guitar Bass Drums Perc 2 Piano

22 23 24 25 26 27 28

VS

SOLO

3

Fl.

A.S.

T.S.

Cl (TS)

BARI

1st

2nd

Trumpets 3rd

4th

Perc I

Vibes

1st

2nd

Trombones

3rd

4th

Guitar

Bass

Drums

Perc 2

Piano

4

Handwritten musical score for a jazz ensemble. The score is written on a grand staff with multiple staves for each instrument. The instruments listed on the left are Flute (Fl.), Alto Saxophone (A.S.), Tenor Saxophone (T.S.), Clarinet in B-flat (Cl (TS)), Baritone Saxophone (BARI), Trumpets (1st, 2nd, 3rd, 4th), Percussion I (Perc I) and Vibraphone (Vibes), Trombones (1st, 2nd, 3rd, 4th), Guitar, Bass, Drums, Percussion 2 (Perc 2), and Piano. The score includes various musical notations such as notes, rests, and articulation marks. There are several circled numbers (29, 30, 31, 32, 33, 34, 35, 36) indicating specific measures. Handwritten annotations include "Solo" above the Flute staff, "To Cue MUTE" above the Trumpets 1st and 2nd staves, "Quasi Solo" above the Baritone Saxophone staff, and "soft on ramp" above the Percussion I staff. A large handwritten "S" in a circle with an arrow pointing to the right is located at the bottom of the page. The score is marked with a "4" at the top left and a circled "8" at the top right.

5

Fl. A.S. T.S. Cl. (TS) BARI 1st 2nd 3rd 4th Perc Vibes Trombones 1st 2nd 3rd 4th Guitar Bass Drums Perc. 2 Piano

5

Handwritten musical score for a jazz ensemble. The score is written on 12 staves, each with a specific instrument label and a key signature of one flat (Bb). The instruments are: Flute (Fl.), Alto Saxophone (A.S.), Tenor Saxophone (T.S.), Clarinet in Bb (Cl(Bb)), Baritone Saxophone (BARI), 1st Trumpet, 2nd Trumpet, Trumpets 3rd and 4th, Percussion Vibes, 1st Trombone, 2nd Trombone, 3rd Trombone, 4th Trombone, Guitar, Bass, Drums, Percussion 2 (Perc. 2), and Piano.

The score includes various musical notations such as notes, rests, and articulation marks. There are several circled measure numbers: 45, 46, 47, 48, 49, 50, 51, 52, and 53. A circled 'VS' with an arrow pointing to the 4th Trombone staff is located at the top of the page. Performance instructions include 'Solo', 'Big Cymb.', 'Not too loud', 'Shaker', 'with a little more push', 'Solo', 'Rim', 'Stick', 'Clanky', 'v.v.', 'mf', and 'To Double Bass'. A 'D' in a box is present at the end of the Flute and Percussion Vibes staves.

Handwritten musical score for a jazz ensemble. The score is written on 15 staves, each with a circled measure number from 54 to 61. The instruments listed on the left are Flute (Fl.), Alto Saxophone (A.S.), Tenor Saxophone (T.S.), Clarinet in Bb (Cl. (Bb)), Baritone Saxophone (BARI), Trumpets (1st, 2nd, 3rd), Trombones (1st, 2nd, 3rd, 4th), Percussion (Perc.), Vibraphone (Vibes), Guitar, Bass, Drums, and Piano. The notation includes various musical symbols such as notes, rests, dynamics (p, mf, f), articulation (accents, slurs), and performance instructions like 'Solo', 'Poco', 'Lead', 'Mute', 'Harmonium Mute', and 'Cup Mute'. A circled 'VS' with an arrow is at the top right. A box with 'E' is at the bottom right.

Handwritten musical score for a band. The score is divided into systems, each starting with a section name and an instrument icon. The systems are:

- Fl.** (Flute) with a (5 times) repeat sign.
- A.S.** (Alto Saxophone)
- T.S.** (Tenor Saxophone)
- CL. (1st)** (Clarinets)
- BAR.** (Baritone)
- 1st** (Trumpets)
- 2nd** (Trumpets)
- 3rd** (Trumpets)
- 4th** (Trumpets)
- Rec.** (Recorder)
- Vibes** (Vibraphone)
- 1st** (Trombones)
- 2nd** (Trombones)
- 3rd** (Trombones)
- 4th** (Trombones)
- Guitar**
- Bass**
- Drums**
- Per. 2** (Percussion 2)
- Piano**

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamics. Specific annotations include "Solo" for the guitar and bass, and "5th time only" for the trombones. There are also circled measure numbers (65-72) and section markers labeled with letters in boxes (E, G, H).

Handwritten musical score for a band, featuring various instruments and sections. The score is divided into two systems, marked with '1' and '2' in boxes. The instruments listed on the left are:

- Fl.
- A.S.
- T.S.
- Cl. (T.S.)
- BAR1
- 1st
- 2nd
- Trumpets 3rd
- 4th
- Perc I
- Vibes
- 1st
- 2nd
- Trombones 3rd
- 4th
- Guitar
- Bass
- Drums
- Perc. 2
- Piano

The score includes various musical notations such as notes, rests, and dynamics. Key markings include:

- poco a poco cresc.* (poco a poco crescendo)
- mf* (mezzo-forte)
- SOLO*
- OPEN*
- ad lib* (ad libitum)
- FILL*
- hacerlo*
- Col* (Crescendo)
- Measure numbers: 73, 74, 75, 76, 77, 78, 79, 80, 81, 82
- Chord symbols: *Dq sus4*, *Eg sus4*, *Am9*, *Dn*

The score is written on a grand staff with multiple staves for each instrument. The notation includes stems, beams, and various articulation marks. The overall style is that of a professional musical manuscript.

Handwritten musical score for a 10-piece band. The score is written on ten staves, each labeled with an instrument: Fl., A.S., T.S., Cl.(ts), BARI, 1st, 2nd, Trumpets 3rd, 4th, Perc I Vibes, 1st, 2nd, Trombones 3rd, 4th, Guitar, Bass, Drums, Perc. 2, and Piano. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.' and 'ad lib on D'. There are circled measure numbers (83, 84, 85, 86, 87, 88, 89, 90) and a large circled 'VS' with an arrow pointing to the end of the score. The score concludes with a 'Solo fill' and 'Dg sus 4'.

Handwritten musical score for a jazz ensemble. The score is arranged in a standard format with staves for various instruments. The instruments listed on the left are: Fl. (Flute), A.S. (Alto Sax), T.S. (Tenor Sax), Cl. (Clarinet), B.A. (Bassoon), 1st, 2nd, 3rd, 4th Trumpets, Perc. Vib. (Percussion/Vibraphone), 1st, 2nd, 3rd, 4th Trombones, Guitar, Bass, Drums, Perc. (Percussion), and Piano. The score includes various musical notations such as notes, rests, and dynamic markings like 'SOLO' and 'Cresc.'. There are also circled numbers (93-99) and a circled 'VS' with an arrow pointing to the right. The score is written on a grid of staves, with some staves having a 'K' in a box at the beginning. The bottom right corner features a logo for 'WORLD RADIO HISTORY'.

Handwritten musical score for a jazz ensemble. The score is written on 12 staves, each with a circled measure number (100-111) and a circled staff number (1-12). The instruments listed on the left are: Fl. (Flute), A.S. (Alto Saxophone), T.S. (Tenor Saxophone), Cl(S) (Clarinet), Bari (Baritone Saxophone), 1st, 2nd, and 3rd Trumpets, 4th Trumpet, Perc I (Percussion 1), Vibes (Vibraphone), 1st, 2nd, 3rd, and 4th Trombones, Guitar, Bass, Drums, Perc. 2 (Percussion 2), and Piano.

Key annotations and markings include:

- Flute (Fl.):** Marked with "BVA" and "Solo".
- Alto Saxophone (A.S.):** Marked with "LEAD".
- Tenor Saxophone (T.S.):** Marked with "LEAD".
- Clarinet (Cl(S)):** Marked with "LEAD".
- Baritone Saxophone (Bari):** Marked with "Solo".
- Trumpets:** Marked with "HARMON MUTE", "CUP MUTE", and "CUP MUTE".
- Trombones:** Marked with "Solo", "Sax.", and "Sax.". Some measures include "Sax." and "Sax." with notes.
- Guitar:** Marked with "Guitar" and "Guitar".
- Bass:** Marked with "Bass".
- Drums:** Marked with "Drums".
- Percussion (Perc. 1 & 2):** Marked with "Perc. 1" and "Perc. 2".
- Piano:** Marked with "Piano".

The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f). A circled "VS" with an arrow is located at the top right of the page.

Handwritten musical score for a jazz ensemble, page 86. The score is written on a grand staff with 13 staves. The instruments listed on the left are: Flute (Fl.), Alto Saxophone (A.S.), Tenor Saxophone (T.S.), Clarinet in B-flat (Cl.(Bb)), Baritone Saxophone (BARI), Trumpets (1st, 2nd, 3rd, 4th), Percussion I (Perc. I Vibes), Trombones (1st, 2nd, 3rd, 4th), Guitar, Bass, Drums, and Piano.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- Rehearsal marks 10 through 18.
- Dynamic markings: *mp*, *mf*, *f*, *DM?*, *E^{major}?*, *C¹³*, *G^{major}*, *C^{9/A}*.
- Performance instructions: "No Vib.", "MELODY NO VIB.", "MUTE", "CUP", "Saxo ad lib", "Col Bass (opt)".
- Tempo/feel markings: "(3 times)", "(3 times)", "(3 times)", "(3 times)", "(3 times)", "(3 times)", "(3 times)", "(3 times)".
- Section markers: **M** and **N** in boxes.

The notation is dense, with many notes and rests, and includes some handwritten annotations and corrections.

13

13

14

Fl. A.S. T.S. Cl. (T.S) BARI 1st 2nd Trumpets 3rd 4th Perc I Vibes 1st 2nd Trombones 3rd 4th Guitar Bass Drums Piano

119 120 121 122 123

Solo, ad lib tempo
Slow Vibrato

Ad lib 13 ad lib

Ad lib 13 ad lib

1. 2. 3. 4.

1. 2. 3. 4.

Ad lib 13
C. Bass (p)

14



Don Sebesky

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